K 65s‑ 0001 1900

Box A

Nude. full‑length reclining female nude

graphite, white and brown washes on brown paper

24 x 32"

model=Marie ‑done at their home in Mississauga

K 65s ‑0002

Box A

Nude. seated 3‑4 length female nude

conte black and white w‑c on brown paper

32 x 24"

model= Marie, Mississauga

M 60s ‑0003

Box R

Nude. reclining female nude ‑prone position

conte, black and red, on beige laid paper, matte

9 x 13"

this study was done at a Toronto life class without an instructor

M 65s ‑0004

Box R

Stray Dog /inscription. Marie Cecilia Guard LLQ, back of matte= Stray

Animal. dog lying prone addressing viewer

conte, red and black, on grey paper, double matte

12 x 11 1‑4 "

Marie recalls executing this drawing in response to a request

‑she can't remember the details, however, who for, or if successful

in obtaining the commission

M 53 ‑0005

Box E

Merry‑Go‑Round, Centre Island /inscription. LLQ 'Marie Cecilia Guard=MCG', back of matte= title and date

Landscape. Merry-Go-Round, Centre Island, amidst large trees

graphite and watercolour on w‑c paper, matted

17 1‑2 x 22"

M 71 ‑0006

inscription. LLQ 'MCG '71'

Landscape. Port Credit

coloured pencils on off‑white paper, matte

15 x 24"

Marie's demonstration work regarding shadows and perspective for an evening class Ken and Marie they taught together at local high school

K 60s ‑0007

Box V

Grange, Toronto /inscription.'Ken Philips' LLQ recto 'Toronto 1960s'

Toronto.looking up Beverley St. from Queen St. to Grange

graphite and sepia on w‑c paper, matte

14 1‑4 x 21"

Ken did a series of drawings of the district of Grange ‑see eg. #2782, #2783

K 56 ‑0008

Box U

Victoria Theatre, Toronto/inscription.'Ken Philips'=KP LLQ, on back of cardboard mount=

Toronto Victoria Theatre Late 50s

felt pen, white w‑c wash on cardboard

19 x 23 1‑2"

photo. b.w.

located on Richmond St., opened 1910 under name Shea's Theatre

‑demolished 1956

M 31 ‑0009

Box B

/inscription.RLQ 'MCG '31'

Portrait. Woman in black hat, gloves and red coat

graphite, watercolour on matte paper

24 x 18"

photo yes

submitted to Royal Academy but refused. Marie's 'August Garden' a watercolour floral painting was accepted and exhibited instead‑ later Marie destroyed the latter as she considered it too pedestrian a work

model for this work was Marie's sister= Marg

M 30s‑0010

Box B

/inscription. RLQ 'MCG'

Flower. Red Tulips

graphite and watercolour (w‑c) on matte paper

22 x 19"

Marie wanted to exclude this work from the inventory because she finds the the background is too awkward

M 32 ‑0011

Box B

/inscription.LUQ '410'

Animal. Flamingo and ??

graphite and w‑c on matte paper

14 x 10"

OCA 4th year study possibly done at ROM with Lismer's prompting‑ see #1833‑1845 for other studies from same year

K 50s ‑0012

Box A

Landscape. Study after Gainsborough's Hay‑Wain

oil sketch on canvas

14 x 18 3‑4"

‑fragment of larger canvas ‑according to Marie likely done from book or magazine illustration

K O40 ‑0013

loc.Box K

/inscription.'Miller'

Portrait. 3‑4 length of seated female wearing black dress and white gloves

ink, black, and white w‑c on w‑c paper

19 1‑4 x 14"

photo.yes

acquired when Mrs. Miller worked for Simpsons‑note

Miller did all fashion lay‑outs for the Globe and Mail in the 1940s

‑areas of foxing

K 28 ‑0014

Box A

Deserted/inscription.'152' on reverse ‑possibly obscured by matte

:labels. RUQ‑‑Ken Philips, City Ad Art #14, Aged 19, 4 1‑2 yrs. evenings Ont. College of Art

Landscape. farmhouse and outbuildings in landscape

ink, black, on off‑white paper, matte

12 1‑2 x 18 3‑4"

photo b.w.

Canadian Society of Graphic Art, 5th Annual Exhibition, Toronto, 1928, Entry #169, Price $30.00, Kenneth Philips, 101 Harrison Ave., Mimico Heights, Ont.

-also exhibited at Eaton's since they paid his 1‑2 time at OCA

time when Ken studying with Beatty and Lismer

Marie site =Mimico, very hilly near Humber River

M 36 ‑0015

Box B

/inscription.LLQ 'MCG 1936'

Portrait. Female in Pink Dress with Daffodils and Irises

graphite and w‑c on matte paper

26 1‑4 x 20"

model=Margaret Guard, Marie's sister

M 38 ‑0016

Box B

/inscription. LLQ 'MCG 1938'

Portrait. 1‑2 length of female in white dress with assorted flowers

graphite and w‑c

26 1‑4 x 20 1‑4

Marie did this portrait of herself using two strategically placed mirrors‑‑she states in 1990 she finds this portrait very unsatisfactory because of the background ‑‑she says during the 30s and 40s this was a particular weakness in her work

‑‑she would like this work destroyed

poor condition‑‑obvious areas of paint loss and mould growth

M 33 ‑0017

Box B

Figure. 3 figures on stairs

graphite and w‑c on brangwyn paper

11 1‑4 x 13 1‑2"

This study was executed during a field trip taken by her OCA Museum Class‑‑apparently her female instructor for this course was quite surprised she would select a totem pole as subject matter

- Marie states this was a fragment of a very large drawing she

she did of the grand staircase at the ROM and which featured a totem pole

M 33 ‑0018

Box B

/inscription: RUQ '410 M. Guard'

Figures. Three figures classically draped with dog in frieze‑like arrangement

graphite and w‑c on w‑c paper

14 1‑2 x 21 1‑2"

photo yes

This study was done for an assignment for a day class taught at OCA entitled Lettering and Design‑ upon J.E.H. MacDonald's death, F. Carmichael took over the class‑‑Carmichael was also appointed Principal of OCA‑each student was given a week to design a mural decoration for over a mantlepiece 6 x 5".‑no information regarding the architecture of the setting was given‑‑Marie recalls Carmichael did not like her design because he felt it was not sufficently Canadian‑‑when she was asked if he meant style or content, her response was 'it was not Group of 7 enough'. She recalls she used some of her studies from life class for developing her design ‑Marie was, herself, very much interested in mural decorations ‑when they moved to Harborn in 1938, Marie did some mermaid studies which were eventually used in some mural decorations she painted on the bathroom halls‑ these were destroyed when the house was later demolished. Marie also recalls Carmichael disaproving of a portrait of her's‑‑a portrait of her sister holding an apple‑ apparently he thought the apple was not appropriate subject matter

M 30s ‑0019

Box B

Portrait. full‑length seated female wearing beige dress, blue backdrop ‑unfinished

graphite and w‑c on brangywn paper

22 1‑4 x 16"

photo 1 and 1 detail

Marie recalls this was a study done in an evening costume class at OCA

K 30s ‑0020

Binder

Architecture. exterior of Victorian style house

graphite on off‑white paper

8 1‑2 x 10 1‑2"

M 30 ‑0021

Box B

Still life. with liquor bottles and bowl of fruit

‑recto‑ graphite study of male head with hat by Ken

graphite and w‑c on brangwyn paper

11 1‑4 x 15 1‑4

Executed when living at Ken's parents‑‑during the evening Marie and Ken would go for walks and check the garbage dump for props ‑Marie had hoped to turn the icehouse situated on her parent's property into a studio space where they could also live but it lacked crucial amenities like hydro and water and soon was too cold ‑Ken's parents felt they had married too hastily but were nonetheless supportive and gave them their bedroom while they slept on the couch

K 40s ‑0022

Box A

Portait.full‑length of Marie reclining with skirt raised

brown conte on off‑white paper

24 x 19"

M 38 ‑0023

Box B

/inscription. RUQ '711' in graphite

Nude. male 1‑2 torso standing

graphite and w‑c on brangwyn paper

22 1‑4 x 15 1‑4"

yes ‑should be repeated

'711' was Marie's student number when attending an evening life class at OCA

‑note she commuted from Cooksville to attend the class

M 33 ‑0024

Box B

Study. full‑length male with stick, hand studies

graphite and w‑c on brangwyn paper

22 1‑4 x 15 1‑4"

yes - should be repeated

Executed during 4th year at OCA in costume class‑ according to Marie instructors mostly strays‑‑occasionally G. Pepper‑ whereas life class always taught by Beatty

‑Ken did an oil on board study of the same model #2697

botomments.

K 30s ‑0025

Box A

Nude. seated full‑length female nude

black conte and w‑c on brangwyn paper

14 3‑4 x 11 3‑4"

‑both Marie and Ken members of Graphic Arts Club, Toronto and attended life classes at Tom Green's studio‑no instruction was given and cost of model was shared by group‑‑according to Marie can distinguish model studies from this class from that of OCA since Green's models often assumed less formal poses

M 30s ‑0026

Box B

Nude. study standing 3‑4 length female nude ‑unfinished

graphite and w‑c on brangwyn paper

22 1‑2 x 15 1‑4

yes

compare with Ken's #0025 study from same life class at Tom Green's study done while member of Graphic Arts Club, Toronto

M 30s ‑0027

Box B

Nude. seated full‑length female nude

graphite and w‑c on brangwyn paper

dim.22 1‑2 x 15 "

yes

refer #0026‑ study from same class at Green's studio

M 33 ‑0028

Box B

/inscription.'MCG 33'

Figure. seated full‑length female in pink dress

graphite and w‑c on brangwyn paper

22 1‑2 x 15 1‑4"

yes

executed during 4th year at OCA in costume class

model= Miss Fleury, popular model at OCA

‑see #1893 for an oil on canvas full‑length portrait of same model

‑Marie also did a study of her without head (untraced)

M 34 ‑0029

Box B

/inscription.LLQ 'MCG'

Figure. standing female figure in harem‑type costume

graphite and w‑c on brangwyn paper

22 1‑4 x 15 1‑4"

2 and 1 detail face

executed during Marie's post‑graduate year at OCA‑ when allowed to attend classes without paying fees‑‑Marie generally attended life class in the morning and then worked at home in the afternoon‑‑when she liked the model for the costume class held in the afternoon, she would, however, sometimes stay on‑‑ in this case she especially liked the model's costume, hence this study

M 35 ‑0030 \*

Box B

Figure. seated full‑length of blonde in beige blouse, brown skirt

graphite and w‑c on brangwyn paper

21 x 11 1‑4"

1 and 1 detail

model personal friend of Phillips= Kit Halliday, posed here at their Charles St. apartment‑‑Kit also posed for Great Gatsby portrait‑see #0036s

M 25 ‑0031

Box B

/inscription.RUQ 'MCG 148'

Animal. 2 owl and 2 bird studies

graphite and black ink on off‑white paper

19 x 12"

executed during 1st year at OCA

‑see #1845‑1858 and #32 for other studies from the same year

M 25 ‑0032

Box B

/inscription.'MCG 148'

Figure. 4 figure studies, recto hand study

graphite on beige paper

20 x 12 1‑2"

executed during Marie's first year at OCA

‑see #1845‑1858 and #31 for other studies of same year

M 30s ‑0033

Box Bb

Nude. seated full‑length female nude on red cushion

graphite and w‑c on off‑white paper

14 x 10 "

yes

executed at Graphic Arts Society, Toronto, at Green's studio see #1821, #1822, #156 for studies of the same model

K 30s ‑0034

Box A

Nude. reclining female nude

crayon and w‑c on brangwyn paper

11 1‑4 x 14 3‑4 " has been cut down

yes

study at Graphic Art Society, Toronto at Green's studio

Marie says can tell not OCA since pose not formal enough

M 30 ‑0035

Box Bb

Figure. portrait 3‑4 length study seated male in business suit

graphite and w‑c on off‑white paper

14 x 10"

Marie states executed at costume class at the National Academy of Design, N.Y.

M 35 ‑0036s

Box B

Study. for Great Gatsby portrait

recto graphite and w‑c study of branch with blossoms

graphite and w‑c on brangwyn paper

22 1‑4 x 15 1‑4" missing portion RLQ 13 x 4 1‑4"

yes

refer to entry #1999 oil on canvas

-Marie's models for this were Kit Halliday, a secretary at Simpson's in the Graphics Dept. and her step‑brother Wilbur

Kit was especially interested in the Phillips' art and would come and pose for them at their Charles St. apartment‑ this was in her spare time and she didn't charge a fee

‑when the oil on canvas was rejected by OSA in 1935 (Marie attributes this sending in two large canvas at the same time‑‑the second was nude with peony bush), Kit was especially disappointed

‑the formal dress they both wear was their own worn at Marie's request

K 30s ‑0037

Box A

Nude. reclining female nude

recto 2 landscape studies

graphite and w‑c on brangwyn paper (verso)

22 1‑2 x 17 1‑2"

K 30s ‑0037

Box A

Nude. reclining female nude

recto 2 landscape studies

w.c. (recto)

22 1‑2 x 17 1‑2"

M 30 ‑0038 \*

Box B

/inscription.'MCG' RLQ

Study. man in turban with incense lamp

graphite and w‑c on brangwyn paper

28 1‑2 x 20"

Marie model = Ken gave him a moustache and browned him up

-lamps on sale at Simpson's cheap

K 30s ‑0039

Box A

/inscription.'Ken Philips' LLQ

Figure. woman wearing full‑length dress seated on couch in living room

pastels on brangwyn paper

28 1‑4 x 22 1‑2 "

the liberties Ken has taken here with the interior setting behind his model (Marie), according to Marie indicates this was a likely a layout for an advertisement promotion at Simpson's

K 72 ‑0040

Box A

/inscription.'Ken Philips '72' RLQ

Portrait. full‑length of Marie reclining on couch

conte, red, on off‑white paper, matte

13 x 20 1‑2"

yes

study of Marie‑‑should compare with Lismer's study of Marie

:catno.O20 ‑0041

Box K

/inscription.‑ 'CWJ' right mid page

on left '846' and below to right '6316'

in pencil at bottom 'Making fur coats'

/inscription.‑on recto 'Advertising drawing done for T.Eaton

Co. in the 1920s by Charles W. Jeffries‑‑entry dated March 23rd, 1979 Ken Philips

?.fur making shop

lithograph

11 1‑2 x 14 1‑2"

yes

M 33 ‑0042

Box B

/inscription.RLQ 'Marie 33 Sylvia model posing with hands in a sling'

Nude. full‑length female nude seated on stool with arms uplifted

recto‑ fragment of study of male nude standing, left hand on hip

graphite on brangwyn paper ‑ recto black and white conte

15 1‑4 x 11 1‑4"

K30s ‑0043

Box A

/inscription.RUQ 'Ken P. O.C.A. 30s'

Nude. full‑length female nude seated on stool‑ unfinished

recto‑ Marie‑‑3 studies for illustration 'Madame Bovary'

conte, black and w‑c on brangwyn paper

recto‑ black and white conte

15 x 11 1‑4" but missing 5 1‑2 x 2" RLQ= her feet

K 30s ‑0044

Box A

/inscription.RLQ 'Ken '30s OCA'

Nude. standing full‑length male nude holding pole

conte, black and w‑c on brangwyn paper

15 x 11 1‑4"

K 32 ‑0045

Box A

/inscription.RLQ 'Ken 32'

Still life. still life with fruit and orange jack‑o‑lanterns

graphite and w‑c on brangwyn paper

15 1‑4 x 16 1‑2"

Marie recalls when Ken did this at their Charles St. apt. Toronto

K 30s ‑0046-0050

Box A

Study. misc. studies model, still‑life and landscape

crayon and w‑c on brangwyn paper

assorted

K 30s ‑0051

Box A

Nude. full‑length female nude kneeling on floor, right arm resting on bar behind

recto‑ plant study by Marie

graphite and w‑c on brangwyn paper

recto‑ black and white conte

14 1‑2 x 11" ‑‑missing 5 x 2" strip RUQ

K 30s ‑0052

Box A

/inscription.LLQ 'Ken'

conte, black and white on brown paper

21 x 12"

Marie, Ken's model here, dated this work on the basis of when she owned those particular shoes

K 30s ‑0053

Box A

/inscription.RLQ 'Ken'

Portrait. study of Marie lying partially prone

conte, black and white, on off‑white paper

15 x 22 1‑4"

K 33 ‑0054

Box A

/inscription.verso‑RUQ‑710' RLQ 'Ken'

Nude. verso‑seated female nude with legs outstretched

recto‑standing 3‑4 female unfinished by Marie

conte, black and white on brown paper, verso

graphite and bl. and wh. w‑c, recto

22 3‑4 x 14 3‑4"

both studies from life class given in evening at OCA‑‑Ken's student no.710

‑‑Marie says they often had to share supplies when they worked

alongside each other

K 30s ‑0055

Box A

/inscription.RUQ '809' RLQ 'Ken'

??

conte, black, red and white, on taupe paper

22 1‑2 x 14 1‑2 "

'809' was Ken's # for a life class held in the evening at OCA

K 60s‑ 0056

Box A

/inscription.LLQ 'Ken'

??

conte, black, red and white on brown paper

22 1‑4 x 15 1‑4"

study from life drawing class they both attended ‑‑no instruction given

K 30s‑ 0057

Box A

/inscription.RUQ '809' LLQ 'Ken'

Nude. standing female nude, right arm flexed, purple drapery

charcoal, black and w‑c on brown paper

22 1‑2 x 15 1‑4"

yes

'809' was Ken's # for a life drawing class held at OCA in evening

M 33 ‑0058

Box B

/inscription.verso 'Marie 33'; recto‑RLQ 'Ken'

Nude. recto‑2 studies crouching female nude

verso‑unfinished portrait study‑ negroid

conte black and whiteon brown paper (recto)

verso‑graphite and w‑c

15 1‑2 x 23"

recto‑ by Ken done during life class held in 1960s, verso done

by Marie at life class at OCA in the 33 ‑compare to Ken's oil on canvas #1906 of same model

M 20s ‑0059

Box B

/inscription.verso RLQ 'Marie sketches for Renaissance Ball'

Study. verso‑ 2 standing figure studies in black and gold costume

recto‑1 standing figure study in costume

verso‑coloured pencils on 3‑ring off‑white paper

recto‑graphite

11 x 8 1‑2"

M 20s ‑0060

Box B

/inscription.verso RLQ 'Marie sketches for Renaissance Ball'

Study, figure. verso‑ 2 standing male figure studies, 1 female standing

recto‑ 1 male figure study

graphite and w‑c on 3‑ring off‑white paper(verso)

graphite (recto)

11 x 8 1‑2"

M 40s ‑0061

Box C

/inscription.verso‑LLQ 'Marie‑Ken posing'

Study, figure. verso‑1‑2 seated male torso from posterior oblique angle

recto‑seated 3‑4 male figure 3‑4 view, below 3 character face studies

conte black and white on brown paper

21 1‑4 x 12"

M 30s ‑0062

Box B

/inscription.LLQ 'Marie OCA Night Class 30s'

Nude. full‑length male nude seated on floor, green backdrop

graphite and w‑c on brangwyn paper

dimensions.11 1‑4 x 14 1‑2"

M 30s ‑0063

Box Bb

/inscription.recto 'Miss Shogram Tom Green's 30s Marie'

Nude. full‑length female nude seated against a green backdrop

graphite and w‑c on rag w‑c paper

14 x 10"

done when Marie a member of the Graphic Arts Club, Toronto ‑see #203,#155,#66 for studies of the same model

M 34 ‑0064

Box B

/inscription.RLQ 'Marie 30s'

Still life. with fruit and vegetables

graphite and w‑c on brangwyn paper

15 1‑2 x 22 3‑4"

During their time at the Charles St. apt. both Ken and Marie were very interested in doing still‑life. During her postgraduate year Marie would often come after her morning class and set up a still‑life ‑as she said you had to paint them fast so you could eat them

M 33 ‑0065

Box B

/inscription.RLQ 'Marie‑ Margaret posing 30s'

Portrait. seated full‑length in Greek style costume

conte, black and white on light brown paper

23 1‑2 x 14‑2"

Margaret posed for a costume class at OCA for one week

M 36 ‑0066

Box Bb

/inscription.LLQ 'Marie'

Nude. standing female nude with pink scarf

graphite and w‑c on brangwyn paper

15 x 11 1‑4 "

this study was done by Marie when a member of the Graphics Art Club in Toronto

‑not a place of formal instruction‑ artists grouped together to share cost of model

‑classes were held at Tom Green's home in his studio‑Green was a painter and an older man as Marie terms it‑‑the model was a Miss Shoughram‑ she claimed she had ugly feet and insisted here on wearing shoes

see #0155 for a study of the same model featuring her face

M 30s ‑0067

Box B

/inscription.RLQ 'Marie'

Nude. seated full‑length female nude 3‑4 from posterior

graphite and w‑c on brown paper

dimensions.22 1‑2 x 14 1‑2"

Marie not happy with this study ‑‑thinks the modelling is not good

M 33 ‑0068

Box B

/inscription.LLQ 'Margaret 1933' RLQ 'M.C.G.'

Nude. full‑length of a female seated in a landscape

recto‑fashion lay‑out 6 models ? done at Simpsons

graphite and w‑c on rag w‑c paper

12 3‑4 x 16 1‑8"

K 30s ‑0069

Box A

/inscription.RLQ 'Ken'

Flower. purple flowers in clay pot

w‑c on rag w‑c paper

16 1‑2 x 12 3‑4 "

M 35 ‑0070

Box B

/inscription.RLQ in w‑c 'MCG 1935'

Still Life. still‑life assorted flowers

w‑c on rag w‑c paper

14 3‑4 x 15"

M 30s ‑0071

Box B

/inscription.RLQ in w‑c 'MCG'

Portrait. full‑length female in Victorian blue dress leaning on couch

graphite and w‑c on brangwyn paper, matte

23 x 15"

study of Kit Halliday, Ken and Marie's personal friend who took a a great interest in their art and posed for free, executed at the Charles St. apartment‑‑Marie owned the blue dress she wears and purposely wanted to create here a more Victorian type of portrait

‑‑the background props Marie painted in from illustrations

‑the dress was purchased at a used clothing store on Jarvis St. that provided many artists with great costume props‑ this dress in particular was from an estate of a woman who had put together a trousseau in the in the 1890s and then had not never worn it‑‑there is also a study of Peri wearing this dress ‑‑see #0445 and an old photo of ?Margaret or Marie wearing this dress in Box Reference.

M 80s‑0072-0131

Box M

Still life. = flowers and landscapes

w‑c on rag w‑c paper, not matted

assorted

M 82 ‑0132

Box O

/inscription.RLQ 'MCG '82'

Flowers. arranged in blue glass and brown mug

graphite and w‑c on rag w‑c paper mounted in single matte

14 x 12"

M 89 ‑0133

Box O

/inscription.LLQ 'MCG '89'

Landscape. fishing village

w‑c on rag w‑c paper

9 x 12"

yes

M 70s ‑0134

Box L

/inscription.LLQ 'MCG'

Animal. blue rooster

graphite and w‑c on taupe‑coloured paper, matte

11 x 10 1‑4"

M 80s ‑0135-0153

Box M

Still life. assorted still‑life, landscapes

graphite and w‑c on rag w‑c paper‑‑not matted

assorted

M 80s ‑0135-0153

Box M

Landscape. assorted still‑life, landscapes

graphite and w‑c on rag w‑c paper‑‑not matted

assorted

M 81 ‑0154

Box O

/inscription.RLQ 'MCG'

Flower.sunflowers in landscape

graphite and w‑c on w‑c paper, matted

16 x 12 1‑4 "

yes

M 36 ‑0155

Box Bb

/inscription.recto 'Marie C. Guard 1936'

Portrait. head and shoulders study of female in red dress

graphite and w‑c on rag w‑c paper

14 x 10 "

done at Tom Green's studio when Marie member of the Graphic Arts Club, Toronto

‑see #0066 for full‑length study of the same model

‑see #0203 another full‑length of same model

M 36 ‑0156

Box Bb

/inscription.RLQ 'MCG '36'

Nude. standing female figure ‑lateral view head averted

graphite and w‑c on rag w‑c paper

14 x 10 "

yes

study done at Tom Green's studio see #0066 and #0156

M 30 ‑0157

Box Bb

/inscription.recto 'Marie C. Guard 1930'

head and shoulder study of female with auburn hair

graphite and w‑c on rag w‑c paper

14 x 10 "

study executed during Marie's studies at the National Academy of Design in New York ‑actual class called Costume Class

what Marie terms our Canadian equivalent of the Royal Academy

the professors (all Males) apparently decided the poses of the models

‑teacher for this class= Dickinson

see # 0158= same model but 3‑4 study

‑some black paint present above the model's right eye

M 30 ‑0158

Box Bb

/inscription.recto RUQ 'Marie C. Guard 1930'"

Nude. seated 3‑4 length female with auburn hair in green and pink setting

graphite and w‑c on rag w‑c paper

14 x 10 "

see #0157 for study of same model ‑note both of exhibition quality I think

‑Marie says in this study she was fascinated by the contrast of auburn hair and the black dress

teacher's name Dickinson‑‑there are 2 yearbooks in Box cat.

M 30 ‑0159

Box Bb

/inscription.recto 'Marie C. Guard 1930'

Figure. seated full‑length male wearing suit and holding cane profile

graphite and black and white w‑c on w‑c rag paper

14 x 10"

x:hist: another study done in Costume Class at the National Academy of Design, New York‑ see #0158

M 30 ‑0160

Box Bb

/inscription.recto RUQ 'Marie C. Guard 1930'

Figure. seated full‑length model with auburn hair and black dress

graphite and w‑c on rag w‑c paper

14 x 10"

third study of same model see #0157 and #0158‑ done in New York at the National Academy of Design

M 33 ‑0161

Box B

/inscription.recto RUQ 'Marie C. Guard 1933'

Nude. full length male nude on bent knee, holding stick

graphite and w‑c on rag w‑c paper

14 x 10"

yes

according to Marie this is another study done at Tom Green's studio, Toronto‑ no instruction, just share cost of models‑refer #66‑ but there are a number of studies by both Ken and Marie which were done at OCA of same model

see # 1825‑1828

M 30 ‑0162

Box Bb

/inscription.recto 'Marie C. Guard 1930'

Figure. seated 3‑4 length male in blue shirt and pants

graphite and w‑c on rag w‑c paper

14 x 10"

‑study from life class National Academy of Design, New York

‑see #0160 from same time

‑study of same model =plate 2, Sept. 29, 1930‑April 18, 1931

catalogue of Art Schools of National Academy of Design (Box cat.)

M 70s ‑0163

Box R

/inscription.recto 'Life no instruct Early '70'

verso RLQ MCG

Nude. seated full‑length female nude posterior view

w‑c, black and white on taupe paper.

17 x 12 1‑2"

M 40s ‑0164

Box C

/title.Self‑Portrait /inscription.recto RUQ 'Marie 40 Self Portrait'

Self-portrait, Marie. as above bust study with 3‑4 view of face

oil on board

9 1‑4 x 6 1‑2"

as Marie says not looking too happy

M 40s ‑0165

Box C

title.Self‑Portrait /inscription.recto RUQ 'Marie 40 Self‑Portrait'

Self‑portrait. ‑head slightly averted

oil on board

8 1‑2 x 7 3‑4 "

refer to #0164, portrait from same period

M 33 ‑0166

/inscription.recto RUQ 'Marie C. Guard 1933 45 Charles St. E.'

Still life with bottle and green drapery

graphite and w‑c on brangwyn paper

14 x 10"

time whole apartment = studio, Ken part‑time at Simpson's (?Jubilee) some cash therefore able to move out of one‑room apartment to Charles

‑Marie when showed this study seemed pleased to see it again ?good memories

K 30s ‑0167

:loc.Box A

Figure.verso= profile male head with cigar LUQ below RLQ

one male bust study and two sets of smaller studies of figures

one‑ two figures seated in conveyance consisted of bicycle and rider second‑ truck with 3 figures in front one with pram, second with wagon recto=study of full‑length reclining female nude 2‑3 posterior view with background ? beginnings of landscape

oil on off white paper recto and verso

13 1‑2 x 8 1‑4

according to Marie the study bust with cigar likely dates from the 1930s and the Renoir type of nude from the 50s‑good ex. of Ken's various interests and custom of utlizing any available materials

K 70s ‑0168

Box A

Study. Marie recalls this was a study after Rubens‑‑3 character heads

oil on cardboard

6 x 8 1‑4"

Marie says Ken at this time was using magazine and book illustrations as a source for these studies

K 70s ‑0169

Box A

/inscription.recto LUQ 'Ken"'

Study. according to Marie study after Cezanne's Mont St. Victoire

landscape with large white mountain on horizon

oil on shredded wheat box cardboard

7 1‑2 x 5 1‑2

K 70s ‑0170

Box A

Study. bust study of cloaked figure RUQ 2 small bust studies

oil on shredded wheat box cardboard

10 3‑4 x 8 1‑4"

K 50 ‑0171

Box A

/inscription.recto RUQ 'Ken copy 50'

Study. cupids and numerous figures ? on clouds

crayon and oil on cardboard

11 1‑4 x 13 1‑8

Marie recalls this was a study after Tiepolo ceiling decoration which Ken had seen in a book

K 60s ‑0172

Box A

Drift Ice off East Coast Newfoundland /inscription.on mat at bottom 'Drift Ice off East Coast Newfoundland'

recto at bottom '1960s Ken'

Landscape.

w‑c on rag w‑c paper mounted in matte

5 3‑4 x 8 1‑4"

based Ken's observations from airplane

M 66 ‑0173-0187

Box S

/inscription.on exxterior cardboard storage box 'M England crayon w. col.'

Landscape. assorted landscapes

crayon, graphite and w‑c all mounted in mattes

assorted

M 37 ‑0188

Box B

/inscription.RLQ 'MCG 1937' , recto '40s'

Flower. close‑up view of yellow crocuses in landscape

recto unfinished study of purple violets

graphite and w‑c on rag w‑c paper, matte

11 x 10 1‑4"

M 30s ‑0189

Box Bb

/inscription.LLQ 'M.C. Guard'

Nude. full‑length female nude left arm resting on pedestal

graphite and w‑c on brangwyn paper, matte

11 x 12 1‑2 "

Marie recalls this was executed at the Toronto Graphic Arts Club at at Tom Green's studio. Each member shared the cost of the model. No instruction was provided. see #1821‑1822 for studies of the same model

M 70s ‑0190-0192

Box L

Study. study from the antique in British Museum, London

conte red, white and black on pink paper, matte

11 1‑4 x 8 1‑2 "

yes

M 60s ‑0193

Box R

/inscription.on recto '60s, L.C.= life class, N.O.= no instructor

Nude. full‑length female nude 3‑4 view

conte, red on off‑white paper mounted in double matte

7 1‑2 x 11 3‑4"

M 70s ‑0194

Box L

/inscription.'MCG'

Europe. lions in Trafalgar Square, London

coloured pencils on white paper, single matte

M 70s ‑0195

Box L

/inscription.'MCG'

Europe. lions in Trafalgar Square, London

coloured pencils on white paper, double matte

M 60s ‑0196

Box R

/inscription.RLQ 'M.C.G.'

Nude. seated full length female nude posterior view

conte black and red on off‑white paper mounted in double matte

9 x 9 1‑2

life drawing class, no instruction‑see #0193

M 60s ‑0197

Box Q

Animal. study dog's head

assorted all in mattes

M 60s ‑0198-0200

Box Q

Animal. studies of bunny

assorted all in mattes

M 66 ‑0201

Box N

/inscription.LLQ 'MCG 66'

Figure. reclining full‑length female figure

conte, black, red and white on taupe paper mounted in double matte

11 1‑2 x 18"

M 35 ‑0202s

Box B

/inscription.recto RUQ 'sketch for Cinderella painting Marg posed'

Figure. full‑length female on bended knees in green and white dress

one hand resting on pumpkin

graphite and w‑c on brangwyn paper

14 1‑2 x 11 3‑4"

refer to #1996 final work, #1997s, #1998s, #2003s‑2005s

M 30s ‑0203

Box B

/inscription.recto 'Miss Shoughram Graphic Art Class 30s Marie'

Nude. full‑length female nude lying supine with legs bent towards viewer

graphite and w‑c on brangwyn paper mounted in matte

9 1‑2 x 14"

yes

see #0205

M 34 ‑0204

Box B

/inscription.RLQ 'MCG 34'

Figure. full‑length female in two‑piece pink lingerie lying supine

graphite and w‑c on rag w‑c paper

11 3‑4 x 15 1‑2"

:photo.yes

M 31 ‑0205

Box B

/inscription.LLQ 'MCG 31'

Nude. full‑length female nude seated on stool with brown drapery

graphite and w‑c on brangwyn paper, double matte

9 1‑2 x 15"

yes

see #0203 for study of same model==Miss Shog. at the Graphic Art Society

M 30s ‑0206

Box B

/inscription.RLQ 'Sylvia 30s'

Nude. seated 3‑4 length female nude, eyes averted and legs tucked behind

graphite on off‑white paper

15 x 11"

model who Marie met when she was posing for life‑drawing at OCA they became friends and Sylvia posed for this study on her free time at Marie's request

M 33 ‑0207

Box B

title portrait of Ken /inscription.RLQ 'Ken '33' and below 'MCG'

Portrait, Ken head and shoulders slightly oblique angle, wearing blue shirt

graphite and w‑c on porridge paper

17 3‑4 x 13 3‑4 "

yes

M 60s ‑0208-0215

Box N

Nude. assorted poses and studies of nude models

assorted, majority black, red and white conte, all mounted on mattes except for one w‑c

studies done at life drawing class late 60s to early 70s

‑no instruction given

M 74 ‑0216-0314

:loc.Box R

Study. studies done during life drawing class in Toronto, studies

of Ken, some from TV

:med.assorted

:dim.assorted

8 1‑2 11" average size of page used‑‑Marie found this size very convenient to use and the freedom of her style here reflects it

M 74 ‑0315

Box R

Portrait, Ken. Ken shown full‑length seated in chair right hand on hip

conte, red on off‑white paper

11 x 8 1‑2"

Marie said this study was done shortly before Ken died

M 60s ‑0316

Box N

/inscription.RLQ 'M.C.G.'

Nude. standing full‑length female nude

w‑c on off‑white paper mounted in matte

life drawing class Toronto, no instruction

M 36 ‑0317s

Graphics Box

/inscription. recto 'Sketch for Program for Simpson's Show'

Nude. 3 full‑length female nudes posed in landscape with blue sheet

=study for July #2938

graphite and w‑c on rag w‑c paper

8 x 6 3‑4 "

used for design for Marie's Simpson's show filed with copy of Ken's lino of invite

M 34 ‑0318s

Box B

/inscription.recto 'sketch study '34 for Nude 'Upward'#2952

below 'Marg posing for College class 33'

Nude. verso full‑length female nude study for 'Upward' on left

on right study for pose of head

recto‑full length study of seated female in red dress reclining backwards

conte, red, black and white on brangwyn paper (verso)

graphite and w‑c(recto)

12 x 10 3‑8 "

obvious mould growth on recto w‑c, Marie's sister Marg apparently posed at OCA for one week

M 35 ‑0319s

Box B

/inscription.recto 'sketch for Nude with Peonies (note Peonies in Bud) Marg posed ‑see #2969 final work

Nude. full‑length female nude seated in landscape with hands open and flexed backwards, pink peony bush in background

graphite and w‑c on rag w‑c paper

11 x 9 1‑4"

in final oil on canvas model longer hair and holding peony in left hand according to Marie, the painting was listed in the OCA cat. under a different name

M 30 ‑0320

Box Bb

/inscription.recto 'sketched at Glen's Falls, N.Y. on honeymoon

walking trip'

Landscape. view from cavern in rocks looking across water to bridge

conte, black and w‑c

9 x 10 1‑2"

M 30 ‑0321

Box Bb

/inscription.recto 'Saranac Lake N.Y. on walking trip'

Landscape. with building on right looking across water

w‑c

5 3‑4 x 8 7‑8"

M 60s ‑0322-0340

Box N

Nude. assorted studies from nude model

assorted ‑0338‑0340 not mounted in mattes

life drawing class, no instruction

see M60s‑0208‑0215 ‑‑studies from same class

M 80s ‑0341-0347

Box O

Still life, flower. assorted still‑life flowers all mounted in mattes

w‑c ‑no graphite underdrawing detected

assorted

M 80s ‑0341-0347

Box O

Flower. assorted still‑life flowers all mounted in mattes

w‑c ‑no graphite underdrawing detected

assorted

M 80s ‑0348-0366

Box Y

Still life. assorted still‑life and landscapes

w‑c on w‑c paper and all mounted in mattes

assorted

M 80s ‑0348-0366

Box Y

Landscape. assorted still‑life and landscapes

w‑c on w‑c paper and all mounted in mattes

assorted

M 60s ‑0367-0370

Box R

Nude. studies from nude female model

conte, red, black and white on assorted coloured papers and all

mounted in mattes

assorted

life drawing class Toronto‑ no instruction

M 60s ‑0371-0380

Box Q

Animal. studies

assorted and all mounted in mattes

assorted

M 60s ‑0381

Box Y

wildflowers and still‑lifes featuring flowers and fruit

assorted and all mounted in mattes

assorted

M 60s ‑0382-0396

Box Y

Flower. wildflowers and still‑lifes featuring flowers and fruit

assorted and all mounted in mattes

assorted

M 60s ‑0397-0426

Box J

Europe. of seascapes, cityscapes, landscapes, architecture and sculpture

graphite and w‑c all mounted in mattes

assorted = mostly 14 x 11"

M 37 ‑0427

Box B

Illustration. series of illustrations for above book

ink, black or w‑c‑ on off‑white thin paper and w‑c paper

assorted

b.w.

Marie became very interested in the novel (Mme Bovary) and thought this might be also be a way to generate an income. Apparently she went down to the AGO and made some enquiries and was given a name of someone to contact but failed to follow through. As she said 'she wasn't aggressive enough about trying to establish her career at a time when she should have been. Her personal life took priority.'

M 60s ‑0428-0442

Box Q

Animal. animal studies C.N.E. etc.

assorted ‑‑all mounted in mattes

assorted

M 69 ‑0443

Box N

title. Self‑Portrait /inscription.'MCG '69' RLQ

Self‑portrait, Marie. in broad brimmed hat

graphite on off‑white paper, matte

22 x 15 1‑2"

M 69 ‑0444

Box N

title.Self‑Portrait /inscription.RLQ 'MCG 69'

recto= 'Marie self 1942'

Self‑portrait, Marie ‑no hat

graphite on off‑white paper and mounted in matte

17 x 13"

reference on recto to 1942 does not relate to drawing presently visible since it is clearly dated and reflective of Marie's style of 1960s‑ it is possible an old study was used to secure the present drawing in the matte

M 60 ‑0445

Box N

/inscription.RLQ 'MCG'

Portrait. full‑length seated female wearing Victorian blue dress and hat

graphite and w‑c on rag w‑c paper and mounted in matte

22 1‑2 x 17 1‑2 "

for study of different model= Kit Halliday wearing the same dress see #0071 ‑old black and white photo of this dress being modelled in Box Reference.

M 60s ‑0446-0468

Box R

Figure. studies from model at life drawing class‑ no instruction

assorted medium‑ some matted, some loose

assorted

M 59 ‑0469

Box D

/inscription.RLQ 'Peri '59'

Portrait. Peri posed in period Victorian costume‑ shown seated 1‑2 length

brown wash on w‑c paper, matte

20 x 15 "

refer #0445 for another study of Peri in same costume but posed full‑length

M 68 ‑0470s

Box Q

title. Nonsuch

Landscape. ship Nonsuch when docked in Port Credit Harbour

graphite and w‑c on off‑white paper and mounted in matte

8 1‑2 x 12"

‑see final work #2893 When living in Port Credit, Marie used to go down to the harbour and do sketches of the boats. The Nonsuch, a replica built in England, especially inspired her as it was the kind of ship Turner had done studies of. There are apparently a number of smaller w‑c sketches she did of the ship and a larger study of the boat leaving the harbour from the rear which now belongs to her brother‑in‑law. This particular study Marie used for a much larger work still in her possession.

M 60s ‑0471-0483

Box I

Flower. still‑life‑‑flowers

graphite and w‑c on w‑c rag paper and mounted in mattes

assorted

M 60s ‑0484-0489

Box I

Landscapes

graphite and w‑c on rag w‑c paper and all mounted in mattes

assorted

M 60s ‑0490-0494

Box I

Architecture. house portraits, architecture

graphite and w‑c on w‑c paper and mounted in mattes

assorted

M 66 ‑0495

Box I

/inscription.LLQ 'MCG '66'

Architecture. house portrait‑ white house with green trim and urns in front

.graphite and w‑c on rag w‑c paper and mounted in double matte

12 x 15 1‑2"

yes

‑see #2709s for pencil sketch for this work. Marie was enthusiastic when shown this study. She recalls the 60s being a peaceful and productive time for her as an artist‑‑children in school and before Ken retired and became so anxious about his ability to be a creative artist, which needless to say somewhat dampened Marie's spirits in the 70s‑‑this was a study she completed in one afternoon‑‑she had been driving out in the Meadowvale area and the facade of the house and the shape of the large tree in front caught her eye‑ she was particularly pleased in the way she was able to capture the effect of light across the facade.

M 68 ‑0496

Box I

/inscription.LLQ 'MCG '68'

Flower. wildflowers in landscape

w‑c on w‑c rag paper and mounted in matte

19 1‑2 x 13 1‑2"

M 68 ‑0497

Box I

/inscription.LLQ 'MCG '68'

Landscape‑ on recto study fopr still‑life ‑unfinished

pastels, coloured on taupe paper and mounted in double matte

14 3‑4 x 11"

M 60s ‑0498 - M60s-0594

Box T

Europe. landscapes, seascapes, architecture etc.

assorted ‑‑all mounted in mattes

assorted

M 70s ‑0595 - M70s-0635

Box G

Landscapes

assorted ‑‑some mounted in mattes, some loose

M 70s ‑0636 - M70s-0656

Box G

Architecture. farms and house portraits

assorted ‑‑mostly w‑c and mounted in mattes

M 70s ‑0657 - M70s-0685

Box F

Flower. wildflowers and still‑lifes with flowers

graphite and w‑c on rag w‑c paper and mounted in mattes

M 70s ‑0686 - M70s-0698

Box L

Animal. studies

assorted media, all mounted in mattes

assorted

M 76 ‑0699, 0700

Box L

Circus.studies of Westport Circus

graphite and w‑c unfinished

12 x 16 1‑2"

M 71 ‑0701

Box L

/inscription.RLQ 'MCG' ‑recto 'Meaford Yachts Behind Point'

Landscape. 5 ships shown in distance

‑recto unfinished landscape study with squirrel

graphite and w‑c on rag w‑c paper and mounted in matte

9 x 13"

M 70s ‑0702

Box L

/inscription.recto 'Can.steamer off P. Credit 70s'

Landscape. as above

coloured pencils on off‑white paper and matted

4 1‑4 x 7 1‑2"

M 60s ‑0703-0724

Box R

Nude. studies from nude female model

done in life class‑ no instruction given ‑these drawings were selected by Marie as studies she would like to keep

M 60s ‑0725

Box R

title Portrait of Ken /inscription.RLQ 'Marie Ken posing 60s'

Portrait. 2 full‑length studies of Ken in evening dress and top hat

1 bust study of Ken in top hat

red conte, one figure in, and the other studies in w‑c on off‑white paper

18 x 23 "

M 70s ‑0726 - M70s-0746

Box R

Nude. studies from nude female model

conte, mostly red, on assorted coloured papers

life class, no instruction‑‑these were selected by Marie as studies she wanted to keep

M 70s ‑0747 - M70s-0754

Box R

Portrait. studies of Ken, Lisa, Peri

assorted‑ some graphite, some red conte on off‑white paper

M 60s ‑0755

Box R

Portrait. seated full‑length male wearing top hat and evening attire holding cane in left hand

conte, red on beige paper

18 1‑4 x 24"

study done during an evening costume class she attended at Yonge and Summerhill, no instruction just models

M 70s ‑0756 - M70s-0769

Box R

Nude. studies from nude model

graphite or red conte on beige paper

24 1‑4 x 18"

life class studies‑ no instruction

M 70s ‑0770 - M70s-0783

Box L

Europe. landscapes, cityscapes, sculpture etc.

graphite and w‑c on rag w‑c paper and all mounted in mattes

assorted

M 50s ‑0784 - M50s-0796

Box E

Flower. still‑lifes featuring flowers

assorted‑ conte, w‑c etc. all mounted in mattes

assorted

In the 1950s, Ken and Marie purchased some Japanese paint brushes and began to experiment with different effects. Marie says during this period the ROM had a number of Japanese prints on display which they studied closely.

M 55 ‑0797

Box E

/inscription.LLQ 'MCG', recto '1955'

Still life. with milkweed in brown vase against torquoise

background

graphite and w‑c on rag w‑c paper mounted in double matte

22 x 15"

yes

excellent example of Japanese flavour of Marie's work during the 50s

M 50s‑0798-0808

Box E

Flower. studies from nature featuring wildflowers

conte, 1 and loose, others graphite and w‑c mounted in mattes

assorted

M 50s‑0809 - M50s-0811

Box E

Animal. studies

assorted‑ conte, w‑c and graphite mounted in mattes

assorted

M 58 ‑0812

Box E

/inscription.recto‑ 'Small Carnival at P.C. '58'

Circus. unfinished study of carnival scene

coloured pencils on white paper and mounted in double matte

7 5‑8 x 11"

During this period Marie became fascinated with circuses and carnivals especially the smaller ones when she got a chance to talk to the people involved.

M 50s ‑0813 - M50s-0850

Box D

landscapes, tree studies, farms, seascapes

assorted‑ graphite and w‑c, conte; some loose, some matted

assorted

M 53 ‑0851

Box E

/inscription.RLQ 'MCG '53'

Landscape. study of barn with three black trees in foreground

graphite and w‑c on rag w‑c paper and mounted in double matte

14 x 17"

yes

M 50s ‑0852 - M50s-0877

Box D

Portrait. studies of Lisa and Peri

assorted media and all mounted in mattes

assorted

M 50s ‑0878

Box D

title.Self‑Portrait

Self‑portrait, Marie ‑ 3 rough sketches of Marie shown

seated and obviously using a mirror as an aid

conte, black and red, on brownish rough paper

18 x 24"

M 40s ‑0879 - M40s-0890

Box C

Landscapes

conte, graphite and w‑c‑‑only one not mounted in matte

assorted

M 40s ‑0891

Box C

/inscription.recto 'Lorne Park 1940s'

Landscape. laneway and five tall trees in background

graphite and w‑c on rag w‑c paper and mounted in matte

11 3‑4 x 7 3‑4"

yes

good ex. of the quiet and more poetic type of landscape renderings

Marie favoured at this time‑‑here she is obviously very at ease with w‑c

M 42 ‑0892

Box C

/inscription.recto 'upper Middle Road '42 Bicycle'

Landscape. old barn in daylight

graphite and w‑c on rag w‑c paper and mounted in double matte

12 x 15"

yes

good e.g. to compare with M513‑0851‑‑Marie states she was not good with architecture and had a lot of trouble with getting the perspective right‑ this study illustrates some of the problems she was having ‑note areas of brownish discoloration of w‑c esp. barn

M 41 ‑0893

Box C

/inscription.LLQ 'MCG '41'; recto 'Old House near 27 Highway on #2

about '38'

Landscape. portrait of red house set in the midground, rolling hills behind

graphite and w‑c on rag w‑c paper and mounted in double matte

11 1‑2 x 15"

yes

good eg. to compare with #0459‑‑note only house portrait found from this decade‑since very competent ??might be others lost, sold or other preliminary drawings not yet identified

M 40s‑0894 - M40s-0915

Box C

Flower. close‑up studies of wildflowers, leaves

graphite and w‑c on w‑c rag paper, some mounted in mattes

assorted

M 40s ‑0916

Box C

/inscription.RLQ 'MCG', recto '40s'

Flower. close‑up study of purple and white crocus in ground

graphite and w‑c

8 1‑2 x 9"

yes

wildflowers as subject matter occupied Marie throughout her career ‑this is a good eg. of one of Marie's approach to this

subject matter

M 40 ‑0917

Box C

/inscription.RLQ 'MCG '40'

subject.studies of yellowing leaves on a branch against a taupe back.

graphite and w‑c on rag w‑c paper and mounted in matte

15 x 11 1‑2"

yes

this study was selected for photography because the palette and the composition is somewhat unusual for Marie, at least judging from has been kept at the Phillips' estate

M 40s ‑0918

Box C

Still life. (s) featuring flowers, fruit

graphite and w‑c on rag w‑c paper; mounted in mattes except 1

assorted

M 40s ‑0919 - M40s-0923

Box C

Still life featuring flowers, fruit

graphite and w‑c on rag w‑c paper; mounted in mattes except 1

assorted

M 40s ‑0919 - M40s-0923

Box C

Flower. Still life featuring flowers, fruit

graphite and w‑c on rag w‑c paper; mounted in mattes except 1

assorted

M 44 ‑0924 \*

Box C

/inscription.RLQ 'MCG', recto '1944'

Flower. still‑life of potted white flowers with purplish background

graphite and w‑c on rag w‑c paper and mounted in double matte

20 x 19"

yes

good ex. of Marie's competence in creating tonal effects using w‑c

M 40s ‑0925 - M40s-0930

Box C

Animal. studies

assorted media, all mounted in mattes

assorted

M 40s ‑0931, 0932

Box C

Portrait. studies‑Marg, Peri, model

assorted

assorted

M 45 ‑0933

Box C

title Peri /inscription.RLQ 'MCG' LLQ 'Peri 11 weeks '45'

Portrait. head and shoulder portrait with both arms outstretched

graphite and w‑=c on w‑c paper, matte

15 x 11"

yes

M 40s ‑0934

Box C

Portrait studies‑Marg, Peri, model

assorted

assorted

M 40s ‑0935

Box C

/inscription.recto 'Marie Kashshe Lake 40s'

Nude. 3‑4 length female nude seated in landscape shown from

back at oblique angle

graphite and w‑c on rag w‑c paper and mounted in double matte

15 x 13 1‑2"

as Marie states times were especially difficult in 40s‑ after the war gas rationing made it extremely difficult to travel to Toronto and attend life drawing class‑‑here Marie was trying to be her own model ‑she is unsure whether she worked this study using a mirror or added the figure in later using a photograph as a reference ‑either way the study she considers to be unsuccessful‑ the figure is not convincing, the composition not interesting but

she was pleased with some of the foliage effects she achieved here

M 40s ‑0936

Box C

Self‑Portrait /inscription.recto 'Marie self '40s'

Self-portrait, Marie. bust portrait from slightly oblique angle

conte, black on dark beige coarse paper and mounted in matte

14 x 11"

yes

Marie says the 40s was a difficult time, money was scarce and transport as a result not accessible e.g. no petrol for cars etc, still war shortages, time childbearing and obviously added responsibilities ‑as a result Marie found herself quite isolated from society at this time ‑ this portrait is perhaps reflective of those feelings

M 80s ‑0937

Box Temp‑1

Landscape. (s)

graphite and w‑c in mattes, coloured conte and pencil all in mattes

assorted

M 80s ‑0938-0964

Box Temp‑1

landscapes

graphite and w‑c in mattes, coloured conte and pencil all in mattes

assorted

M 80s ‑0965 - M80s-0995

Box Temp‑1

Landscapes

graphite and w‑c, not matted

assorted

M 80s ‑0996 -M80s-1012

Box Temp‑1

Flower. wildflower studies

graphite and w‑c, all mounted in mattes

assorted

M 80s ‑1013 - M80s-1018

Box Temp‑1

Still life. (s) featuring flowers, fruit

graphite and w‑c on assorted paper, mounted in mattes

assorted

M80s‑1013 - M80s-1018

Box Temp‑1

Flower. Still life. (s) featuring flowers, fruit

graphite and w‑c on assorted paper, mounted in mattes

assorted

M 80s ‑1019 - M80s-1038

Box Temp‑1

Still life. (s) featuring flowers, fruit

graphite and w‑c on rag w‑c paper, not matted

assorted

M 80s ‑1019 - M80s-1038

Box Temp‑1

Flower. Still lifes featuring flowers, fruit

graphite and w‑c on rag w‑c paper, not matted

assorted

M 80s ‑1039

Box O

/inscription.RLQ 'MCG '86'

Still life. with fruit on blue and white plate and bottle

graphite and w‑c on rag w‑c paper

9 x 11 3‑4"

yes

M 89 ‑1040

Box O

/inscription.RLQ 'MCG '89'

Flower. 2 red and white tulips in glass against blue background

graphite and w‑c on rag w‑c paper

12 1‑8 x 9"

yes

M 50s ‑1041

Box D

/inscription.RLQ 'M.C.G.'

Landscape

oil on paper mounted in matte

31 3‑4 x 23"

Marie decided to experiment with this medium because she had heard it was good but was not pleased with the results‑ not a medium Ken ever used

M 75 ‑1042

Box L

LLQ 'Circus Vargas' RLQ 'MCG '75'

Circus. elephant emerging red tent‑ 2 children watching and 2

men in blue uniforms

conte on off white paper and mounted in matte

14 x 16 1‑4"

M 27 ‑1043

Box B

/inscription.RUQ 'Marie Cecelia [sic] Guard July'27'

Flower. tiger lilies and delphiniums against a dark background

recto‑unfinished study of 3 fairy‑type figures

graphite and w‑c on rag w‑c paper

13 1‑2 x 10 1‑4"

yes

good comparison with #1044

M 30s ‑1044

Box B

/inscription.RLQ 'MCG; recto ‑ Canada Lily $20; Harborn 30s

?1935 Simpson's Gallery entry 4. Canada Lily $30Flower. orange lily

plant with 2 buds in blossom

graphite and w‑c mounted in matte

15 1‑4 x 8 1‑2"

yes

compare with #1043

M 30s ‑1045 - M30s-1063

Box B

assorted still‑lifes‑‑flowers, fruit, bottles

graphite and w‑c on assorted supports, some matted

assorted

M 35 ‑1064

Box B

/inscription.RLQ 'MCG 35'

Flower. Still life with pink and white lilies

graphite and w‑c on rag w‑c paper and mounted in matte

15 1‑2 x 15 3‑4"

yes

M 30s ‑1065 - M30s-1073

Box B

Flower. assorted wildflowers

assorted‑ conte, w‑c and graphite, some matted, varying supports

assorted

M 30s‑1074

Box B

/inscription.LLQ 'Charles St. 30s'

Study. cloud studies

recto more cloud studies and 1 figure standing male and 1 study leg

graphite and w‑c on brangwyn paper

recto‑ black and white and red conte

11 1‑4 x 9"

yes

M 30 ‑1075

Box B

/inscription.RLQ 'MCG '30'

Landscape. with white birch trees in foreground

recto‑ graphite study of seated full‑length female nude

med.w‑c on off‑white paper

11 1‑2 x 9 1‑2"

yes

good eg. of a pure landscape by Marie from this early period

M 30s ‑1076

Box B

Landscapes

assorted mediums, supports, some mounted in mattes

assorted

M 30s ‑1086

Box B

/inscription.RLQ 'MCG'

recto‑Early 30s‑ Marg in hosp. [after appendix operation]

Portrait. 1‑2 length of female lying supine in bed knitting

graphite and w‑c on brangwyn paper

10 1‑2 x 12 3‑4"

yes

M 35 ‑1087

Box B

/inscription.RLQ 'MCG 1935'

recto 'Margaret at Charles St. 1935' LUQ

Portrait. reclining female shown full‑length and partially draped on pink sheet

graphite and w‑c on rag w‑c paper and mounted in matte

18 x 19" (support reduced by matte on front)

M 34 ‑1088

Box B

Portrait. bust study of blonde wearing red dress with white collar

graphite and w‑c on rag w‑c paper

14 x 10"

yes

this is a portrait of Isabelle Dawson, a third year student at OCA when Marie was in her fourth year‑ the two students often posed for each other‑ Isabelle also posed for 'Once upon a Time', an oil on canvas that was exhibited across Canada

‑after graduation, Isabelle went to New York and worked as an

illustrator

‑see #2014 for oil on canvas portrait of same model

M 35 ‑1089

Box B

/inscription.RLQ 'MCG '35'‑ recto 'Margaret'

Portrait. female wearing two‑piece orange swimsuit seated on rock

beside a body of water

graphite and w‑c on rag w‑c paper and mounted in matte

21 x 18"

M 36 ‑1090

Box B

/inscription.RLQ 'MCG'‑recto '1936'

Nude. 3‑4 length female nude in a landscape, feet in water

graphite and w‑c on rag w‑c paper, matte

23 1‑2 x 18 1‑2"

M 30 ‑1091

Box B

/inscription.RLQ 'MCG 1930'

Nude. 3‑4 length female nude‑posterior view‑ shown standing in water against brown background

graphite and w‑c on fine quality w‑c paper and mounted in matte

19 x 16"

M 36 ‑1092

Box B

/inscription.LLQ 'MCG', RLQ 'Mar/ Cec' rest obscured by matte

Portrait. full‑length female wearing two‑piece orange swimsuit seated in landscape beside dog

graphite and w‑c on rag w‑c paper and mounted in matte

18 x 12"

relates to another work #1089, model Margaret

M 31 ‑1093

Box B

/inscription.LLQ 'MCG 11/ 31'

recto in Marie's writing 'From models posed and cave pictures in

Geographic Harrison Ave.'

Nude. only two fragments left ‑2 full‑length female nudes

in rocky landscape

graphite and w‑c on rag w‑c paper

original=33 x 22" missing RLQ=15 x 19"

refer to work #1091, also nude in rocky landscape

Marie states they often used magazine illustrations as a reference

‑areas of deterioration in surface of this work‑w‑c flaking off

M 30s ‑1094

Box B

/inscription.recto 'Marie Charles St. Self '36'

Nude. seated female nude shown 3‑4 with right arm resting on head

w‑c on rag w‑c paper

9 x 7 3‑4"

M 30s ‑1095

Box B

/inscription.RLQ 'Marg 30s'

Portrait. seated female wearing green swimsuit posterior view

graphite and w‑c on rag w‑c paper

16 x 11 1‑2"

M 30s ‑1096, 1097

Box B

/inscription.recto 'Memory sketches from Ballet Russe'

Study. as above

graphite and w‑c on beige paper

14 x 8 1‑2"

M 30s ‑1098

Box B

/inscription.recto 'Marie 30s self'

Self Portrait, Marie. 1 full‑length study, 1 partial upper torso

conte, black and white on brown paper

14 x 10"

M 30s ‑1099

Box B

Nude. full‑length nude lying prone‑ foreshortened view

graphite on off‑white paper

18 x 12"

M 30s ‑1100

Box B

/inscription.LLQ 'M.C.G.' recto 'Marg 30s, Charles St.'

Portrait. full‑length of standing female wearing draped costume and veil

conte, red, black and white on what Marie calls packing paper

21 x 10 1‑4"

M 30s ‑1101

Box B

Portrait. seated female in evening dress on couch

conte, black on off‑white paper and mounted in matte

10 1‑2 x 14"

model= Margaret

M 30s ‑1102 - M30s-1105

Box B

Study. studies for mural decoration of mermaids for Marie's bathroom at Harborn

‑mural destroyed when house demolished

assorted

assorted

M 30s ‑1106

title.Self‑Portrait /inscription.LLQ 'Marie ‑ late 30s‑40s'

Self-portrait, Marie shown full‑length

charcoal, black, on rough quality beige paper

23 3‑4 x 18"

M 30s ‑1107 - M30s-1109

Box B

Nude. studies from model

conte, red and black, w‑c

23 3‑4 x 18"

M 40 ‑1110

Box C

/inscription.RLQ 'MCG 1940'

Flower.pink irises in clear blue pitcher

graphite and w‑c on w‑c rag paper mounted in matte

22 1‑2 x 28"

brownish areas of discolourish across surface

M 41 ‑1111

Box C

/inscription.RLQ 'MCG 1941'

Still life. with red leaves in jar

graphite and w‑c on rag w‑c paper mounted in matte

27 1‑2 x 22 1‑2"

very poor condition‑ brownish areas of discolouration and obvious areas of paint loss

M 33 ‑1112

Box B

inscription.RLQ 'MCG 1933'

Flower. tiger lilies and blue delphiniums in garden

graphite and w‑c on rag w‑c paper and mounted in matte

22 3‑4 x 15 1‑4 "

M 80s ‑1113

Box Temp‑1

Flower. assorted still‑life with flowers

graphite and w‑c on rag w‑c paper and mounted in mattes

assorted

M 80s ‑1114 - M80s-1123

Box Tem‑1

Flower. assorted still‑life with flowers

graphite and w‑c on rag w‑c paper and mounted in mattes

assorted

M 70s ‑1124

Box L

/inscription.LLQ 'MCG'

Flower. crocuses and daffodils

graphite and w‑c on rag w‑c paper and matted

29 x 22"

M 40s ‑1125 - M40s-1127

Box C

title.Self‑Portrait

Self-portrait, Marie. Marie's studies of herself in mirror

charcoal, red and black, on off‑white rough paper

24 x 18"

time when no money to hire model, gas to attend life drawing classes but still very interested in working from nude

M48 ‑1128

Box C

/inscription.RLQ 'Peri 3 '48 M.'

Portrait. unfinished study of Peri‑ head and shoulders

w‑c on off‑white rough paper

24 x 18"

M 40s ‑1129

Box C

Study. studies of leaves

graphite and w‑c on rag w‑c paper

10 1‑2 x 11"

K 60s ‑1130 - K60s-1238

Box Temp‑6

Study. studies of Europe‑cityscapes, landscape, people

ink, crayons, graphite and w‑c majority mounted in mattes

assorted

Pnd ‑1239

Box Temp‑7

Study. 1 box containing tracings of o/c, murals, drawings

tracing paper

M 40s ‑1240

Box C

/inscription.recto 'Port Credit Station‑ while waiting for Ken's train Marie Early 40s'

Landscape. train station in night landscape

graphite and w‑c on fine paper and mounted in double matte

8 1‑2 x 11"

K 60s ‑1241 - K60s-1249

Box Temp‑8

Europe. cityscapes, landscapes

assorted, mattes

assorted

K 60s ‑1250

Box Temp‑10

/inscription.recto '7 Dials, London 1964'

Europe. London cityscape ‑unfinished

graphite and ink on off‑white paper in matte

22 1‑4 x 30"

K 70s ‑1251 - K70s-1261

Box Temp‑8

Architecture. cityscapes, architecture and people

K 80s ‑1262-1275

Box Temp‑8

Europe. Britain‑ cityscapes, people, landscape

assorted

assorted

K 71 ‑1276

Box Temp‑8

/inscription.bot 'Somme River, Amiens Ken Phillips 71'

Europe. as above

graphite on off‑white paper; matted

8 x 11 3‑4"

K 64 ‑1277

Box Y

/inscription.recto 'Minehead '64'

Europe. streetscape ‑intersection marked 'Middle Street'

pen and wash on off‑white paper

13 1‑4 x 22 1‑4"

K 80s ‑1278 - K80s-1321

Box Temp‑8

assorted landscapes

assorted

assorted

K 70s ‑1322 - K70s-1382

Box Y

Landscape. landscapes, cityscapes, house portraits

:med.assorted, some matted

:dim.assorted

K 70s ‑1322 - K70s-1382

Box Y

Architecture. landscapes, cityscapes, house portraits

:med.assorted, some matted

:dim.assorted

K 60s ‑1383 - K60s-1407

Box Temp‑04

Europe. landscapes, seascapes, architecture

assorted

assorted

K 66 ‑1408

Box A

/inscrip.LLQ= 'Ken Phillips'

Europe. Bath ‑ bridge

pen and ink, reed, and wash on rag w‑c paper and mounted in matte

16 3‑4 x 22 1‑2"

b.w.

K 70s ‑1409-1411

Box Temp‑04

Landscape. (s) (Can)

assorted and matted

assorted

K 70s ‑1412 - K70s-1419

Box Temp‑04

Landscape. Nonsuch‑ sketches, pen dwgs. print

assorted

assorted

M 70s ‑1420

Box Temp‑02

Study. 1 box of small sketches‑ landscapes and seascapes, ships

assorted

assorted

M 70s ‑1421 - M70s-1429

Box L

Self-portrait. studies of Ken, self‑portraits

assorted, not matted

assorted

K 60s ‑1430 - K60s-1440

Box Temp‑08

misc. small studies Europe

assorted

assorted

K 70s ‑1441 - K70s-1453

Box Temp‑05

Circus. studies, dwgs.

assorted

assorted

Knd ‑1454

Box Temp‑09

Study. studies from model (not numbered)

assorted

assorted

Ken's life drawings, some of Marie, some class models, drawn over period from late 30s through 70s

K 70s ‑1455 K70s-1468

Box Temp‑09

Nude. studies of Marie posing nude

assorted, not matted

assorted

K 70s ‑1469 K70s-1476

Box Temp‑05

Circus

assorted

assorted

K 60s ‑1477

Box A

/inscrip.verso 'Harborn by Ken Phillips '60s'

Landscape. snow‑covered forest scene

conte and w‑c on grey paper mounted in matte

23 1‑4 x 16"

yes

K 60s ‑1478 - K60s-1523

Box Temp‑05

Landscapes. plant studies, cloud studies, house portraits

assorted in mattes

assorted

K 60s ‑1478 - K60s-1523

Box Temp‑05

Study. Landscapes, plant studies, cloud studies, house portraits

assorted in mattes

assorted

K 60s ‑1524 - K60s-1534

Box Temp‑05

Landscape. landscapes, cityscapes

assorted in mattes

assorted

K 60s ‑1524 - K60s-1534

Box Temp‑05

Architecture. landscapes, cityscapes

assorted in mattes

assorted

K 60s ‑1535 - K60s-1559

Box Temp‑05

Landscape and plant studies

assorted, not mounted in mattes

assorted

K 60s ‑1560 - K60s-1600

Box Xx

Study. landscapes, seascapes, sky, trains

graphite and w‑c on rag w‑c paper and mounted in mattes

assorted

Marie calls these Ken's memory sketches‑ many were based on his observations made on the train when commuting from Port Credit to downtown

K 60s ‑1601 - K60s-1630

Box Yy

Study. landscape, sky, railyards,

graphite and w‑c on rag w‑c paper, some matted, some loose

assorted

more memory sketches

K 60s ‑1631

Box A

verso 'Ken 60‑70s'

landscape. sunset ‑holding tanks and house RLQ, smoke billowing from left

graphite and w‑c on rag w‑c paper and mounted in matte

5 1‑2 x 9 1‑4"

yes

K 50s ‑1632

Box A

verso 'Ken's 50s Memory'

landscape. sun setting across water

graphite and w‑c on rag w‑c paper, not mounted

6 1‑2 x 10"

yes

good eg. of how Ken felt free to experiment when working from memory ‑note the bold and effective use of colour here

K 50s ‑1633 -K50s-1641

Box Temp‑10

Assorted. Still life, landscape‑ plant studies etc., ships

assorted ‑ all mounted in mattes

assorted

K 50s ‑1642

Box A

verso‑'Study at Museum '40 '50'

Study. copies of Japanese prints‑ left featuring 2 women, right = 1

ink and wash on discoloured newsprint quality paper

22 1‑2 x 6 1‑8 " left panel, 22 1‑2 x 6" right panel

=the dimensions of the openings in the matte

b.w.

good ex. of interest Ken took in Japanese art at this time‑ ROM display of Jap prints often occupied him during his lunch break at Simpson's

‑note Ken bought reed pen and experimented with a number of inks

K 50s ‑1643

Box A

Study of trees, branches

w‑c on assorted papers, not matted

assorted

palette and composition reflect Ken's close study of Jap art at this time

K 50s ‑1644 - K50s-1645

Box A

Study. of trees, branches

w‑c on assorted papers, not matted

assorted

palette and composition reflect Ken's strong affinity to Jap art at this time

K 50s ‑1646

Box A

LLQ 'Copy of Tiepolo 50s'

Copy of Tiepolo ceiling decoration

graphite on off‑white newsprint

23 1‑2 x 18 1‑2"

Marie states Ken's source was likely a magazine illustration

K 50s ‑1647 - K50s-1648

Box A

Study. tree studies

assorted and mattes

assorted

K 58 ‑1649

Box A

Study. viola (Peri's)

graphite and w‑c on off‑white paper

15 x 11"

K 58 ‑1650

Box A

Study. viola (Peri's)

graphite and w‑c on off‑white paper

15 x 11"

K 50s ‑1651 - K50s-1670

Box A

Study. Landscapes, plant, cloud, tree studies, some memory studies

assorted

K 50s ‑1671 - K50s-1681

Box A

House. house portraits, barns

assorted

assorted

K 50s ‑1682

Box A

House at Harborn /inscrip. verso 'Our old house Harborn Ken ‑ Marie P. 50s'

House. with pink roof set amongst trees

graphite and w‑c on rag w‑c paper

10 5‑8 x 15 3‑4 "

yes

K 40s ‑1683

Box A

Landscape. unfinished landscape study

ink and wash on rag w‑c paper

13 1‑2 x 20"

K 40s ‑1684

Box A

verso 'Ken P. Credit 40s'

Landscape. with house in background

graphite on fine paper and mounted in matte

8 1‑2 x 11"

K 40s ‑1685

Box A

House. portrait unfinished

graphite and w‑c on rag w‑c paper mounted in matte

6 3‑8 x 8 3‑4"

K 40s ‑1686

Box A

Still life. 2 bottles in window sill

oil on paper in matte

5 x 6 1‑2"

K 40s ‑1687

Box A

verso 'Ken 40s 30s'

Still life with peach on purple dish

graphite and w‑c on rag w‑c paper and mounted in matte

5 1‑2 x 9"

K 40s ‑1688 \*

Box A

House at Harborn/ inscrip.verso 'Living Room at Harborn before we had studio about 1940. Ken'

interior‑ purple couch against window

oil on paper and mounted in matte

10 x 8"

yes

K 28 ‑1689

Box A

RUQ '324'

full‑length female seated in chair wearing two‑piece suit

Conte, black conte on

24 3‑4 x 19"

.b.w.

Ken's OCA study of Marie when she was a model posing in costume class ‑this was the first study he ever did of Marie

‑in the morning he worked at Eaton's

‑afternoons he attended OCA on scholarship

K 29 ‑1690

Box A

RLQ '29'

Nude. full‑length female nude seated but stool not depicted

verso‑ full‑length female reclining in hammock

conte, black and ? graphite on off‑white paper

:dim.25 x 19"

b.w.

Marie states this is one of Ken's studies from 1929 life drawing class at OCA‑ she does not recognize the model

K 30s ‑1691

Box A \*

verso 'Ken Freighter Tor. Harbour. Early 30s'

Toronto. anterior view of freighter in harbour

conte and w‑c on brangwyn paper, double matte

9 1‑8 x 12 3‑4"

:photo.yes

M 30s ‑1692 - M30s-1693

Box B

Study. cloud studies

:med.w‑c on brangwyn paper

assorted

while living in the Charles St. apartment, Marie ventured up on the flat roof to study the sky

M 30s ‑1694

Box B

LLQ 'MCG'

Flower. deep red/ purple irises

graphite and w‑c on rag w‑c paper

10 x 8"

K 60s ‑1695

Box A

Nude. 3‑4 length study of Marie nude

conte, black and white washes on brown paper

32 x 24"

K 60s ‑1696

Box A

Nude. studies of Marie posing nude

conte, black on off‑white paper

12 x 18"

K 60s ‑1697

Box A

Nude. studies of Marie posing nude

conte, black on off‑white paper

12 x 18"

K 60s ‑1698

Box A

Figure. stout female shown full‑length seated in chair holding umbrella

conte, black on off‑white paper

18 x 24"

K 60s ‑1699 - K60s-1712

Box A

Caricature. studies

graphite on assorted papers and matted

assorted

K 40s ‑1713 - K40s-1740

Box A

Nude. life studies‑ mostly Marie = model

K 40s ‑1741

Box A

Portrait. over life‑size bust portrait of Marie

conte, black on off‑white paper

23 1‑2 x 17 3‑4"

K 30s ‑1742 - K30s-1744

Box A

Portrait. studies of Marie

assorted

assorted

K 34 ‑1745

Box A

verso 'Marie posing Charles St. apt. Ken 1934'

Nude. interior scene‑ female nude full‑length seated on green couch

oil on paper and matted

12 x 9 3‑4"

K 32 ‑1746

Box A

verso '1932'

Toronto. 2 steamboats in harbour

verso‑ unfinished industrial type scene

graphite and w‑c on brangwyn paper, matted

7 3‑4 x 11"

K 30s ‑1747 - K30s-1749

Box A

Still life, assorted ‑ fruit and flowers

assorted

assorted

K 30s ‑1750

Box A

Landscape. featuring snow‑covered coniferous trees in foreground

verso= Marie's unfinished portrait of herself seated in garden

shaded by umbrella, pink and blue robes on

w‑c on rag w‑c paper

16 x 11 3‑8"

K 33 ‑1751

Box A

RLQ 'Ken Phillips', verso 'Muskoka 1933'

Landscape featuring orange and green coloured underbrush in the foreground

graphite and w‑c on rag w‑c paper and mounted in matte

11 1‑4 x 15 1‑2"

K 33 ‑1752

Box A

RLQ 'Ken Phillips', verso 'Muskoka 1933' LLQ 'MCG'

Landscape, fall, featuring tree stump in foreground

verso‑ portrait of elderly man dressed in blue sweater by Marie

graphite and w‑c on rag w‑c paper and mounted in matte

14 x 10"

yes

K 30s ‑1753

Box A

Study of Marie leaning on edge couch

conte, black on off‑white paper

18 x 12"

b.w.

K 30s ‑1754

Box A

RLQ 'Ken Early 30s Graphic Class'

Nude. standing full‑length female nude against red backdrop

verso‑3 landscape studies by Ken 2 fragments of studies probably of the same model

conte, black and w‑c on brangwyn paper

assorted

K 30s ‑1755 - K30s-1758

Box A

.misc. studies from classes at OCA

assorted

assorted

K 30s ‑1759 - K30s-1790

Box A

'706'

Study. from evening life drawing class at OCA

assorted

assorted

class Marie and Ken attended together‑ her number was 707

K 30s ‑1791 - K30s-1817

Box A

inscrip.'792'

Study. studies from evening life drawing class at OCA

assorted

assorted

K 22 ‑1818

Box A

verso 'Ken about 1922'

assorted studies ?early colouring book

ink and w‑c on off white paper

11 x 9 1‑2"

K 22 ‑1819

Box A

verso 'Ken about 1922'

assorted studies ?early colouring book

ink and w‑c on off white paper

11 x 9 1‑2"

K 28 ‑1820

Box A

Portrait of Marie /inscrip.'Marie' Ken Phillips 1928'

Portrait. Marie's head shown in profile from right

graphite on off‑white paper and matted

3 3‑4 x 2 3‑4"= opening in matte

K 26 ‑1821

Box A

lower border 'Joe about 1926 Ken Phillips'

verso 'Ken's brother 'Joe'

Portrait. full‑length of reclining male reading book

graphite on off‑white paper and matted

8 x 13"

M 30s ‑1822

Box Bb

verso of both 'Marie 30s Graphic Arts Class, no instruction

Nude. standing full‑length female nude

graphite and w‑c on brangwyn paper

14 1‑8 x 11"

yes

see #189, #33, #156 for study of same model

M 30s ‑1823

Box Bb

verso 'Marie 30s Graphic Arts Class, no instruction'

Nude. standing full‑length female nude against blue background

graphite and w‑c on brangwyn paper

14 1‑8 x 11"

yes

see #189, #33, #156 for study of same model

M 30s ‑1824 - M30s-1828

Box B

Studies. misc. studies OCA

graphite and w‑c on rag w‑c paper

assorted

M 24 ‑1829

Box B

LLQ 'MCG'

Portrait. full‑length fairy‑like type female figure in black dress in snow‑covered landscape

w‑c on off‑white paper

5 x 4"

one of Marie's first attempts at illustrations, a subject which had always interested her‑ at this time she was attending OCA 3 afternoons a week, Lismer was her teacher‑‑the w‑c is noticeably water‑stained

M 22 ‑1830-1832

Box B

Study. assorted misc studies dated 1922‑1923

graphite on off‑white paper

assorted

time Marie studying under F. Challener at Central Tech 3 days per week

M 23 ‑1833

Box B

RLQ 'Marie C. Guard Aug 4, '23'

Flower. still‑life with oriental poppies

graphite and w‑c on fine w‑c paper and matted

10 1‑4 x 14"

noticeably waterdamaged and faded

M 32 ‑1834 - M32-1844

Box B

RUQ'410'

Study. studies done during 4th year day classes at OCA

graphite on off‑white paper

15 x 10"

see #11 for w‑c study marked '410'

M 25 ‑1845 - M25-1858

Box B

either date or '148'

Study. assorted studies from first‑year classes at OCA when attending full‑time‑ one of her teachers = Lismer

‑some of the studies for costume class= Medieval Ball= 1924

assorted

assorted

see #32 and #31 for studies from the same year

M 28 ‑1859

Box B

RLQ 'M C Guard 8/'28'

Flower. nature study featuring yellow flower

graphite and w‑c on off‑white paper

10 x 14"

M 28 ‑1860

Box B

verso 'Marie 1928 OCA'

Nude. full‑length seated female nude

graphite on off‑white paper

14 1‑2 x 10"

M 30s‑1861 - M30s-1874

Box B

RUQ '707'

Study, assorted. studies from evening life class at OCA

assorted

assorted

M 30 ‑1875 - M30-1880

Box Bb

Study, assorted. misc. studies from New York trip

assorted

assorted

M 45 ‑1881s

Box C

LLQ 'MCG '45‑Peri, RLQ 'MCG' (partially obscured by matte)

Portrait. Baby Peri wearing blue outfit with pink bunny, pink background

graphite and w‑c on rag w‑c paper, matte

14 1‑4 x 19 1‑2"

yes

see #2021. Tom Phillips has a small brangwyn paper portrait of baby Peri, exquisite quality.

K 70s ‑1882

Box K

Landscape. wooded area occupying midground, purplish sky

oil on canvas

16 x 24"

K 70s ‑1883

Box K

Landscape‑ house and barn on right, pink sky,

oil on canvas

16 x 19"

K 30s ‑1884

Box K

Still life with red gourd and copper pitcher

oil on canvas

fragment= 11 x 14 3‑4 "

K 20s ‑1885

Box K

Still life with blue bottle and blue pitcher, orange backdrop

oil on canvas

13 x 11 1‑4"

when first shown this work, Marie thought it was by an unknown artist, but when shown #1886, she decided they both were by Ken ‑likely the earliest oil on canvases in the collection

K 20s ‑1886

Box K

Still life with gun, 2 bottles, grey milk can etc.

oil on canvas

12 1‑4 x 14 1‑2"

the attribution to Ken was made by Marie ‑she thinks they are likely early works done at OCA

K 20s ‑1886 \*

Box K

Portrait. verso‑ bust portrait female with brown hair, downcast eyes, greenish dress‑ very strong portrait

oil on canvas

12 1‑4 x 14 1‑2"

the attribution to Ken was made by Marie ‑she thinks they are likely early works done at OCA

K 30 ‑1887

Box K

Still life with oranges, green bottle, pitcher etc.

on pinkish‑purplish cloth verso‑ unfinished study of brown trees on white ground

oil on canvas

13 x 10 1‑2"

according to Marie‑ Ken painted this at Harrison Ave. residence 1930‑1931.

M 30s ‑1888

Box K

Landscape. spring landscape with apple trees in blossom

oil on canvas

10 1‑2 x 13 3‑4"

done at Port Credit residence

K 30s ‑1889

Box K

verso‑'Credit Orchard and River at Dusk '33‑36'

Landscape. dark landscape vantage point from under tree, houses on left and right in background

oil on canvas

16 1‑4 x 20"

K 31 ‑1890

Box K

Still life with wine bottles, squash, eggplant, turnip etc.

oil on canvas

22 x 18"

according to Marie, painted at Harrison Ave. residence

K 31 ‑1891

Box K

House. exterior view of factory with lone figure on left

oil on canvas

20 x 24"

Marie identifies the setting as Cherry St., one of Ken's favorite sites to sketch at this time

‑note canvas in very poor condition‑‑broad areas of whitish

discoloration on lower half‑ ?attempt to paint over, recycle the canvas?

M 60s ‑1892

Box K

Portrait. bust portrait of young female, long blonde hair, pink dress

oil on canvas

19 1‑2 x 16"

Marie recalls this was done at her life study class, the model apparently had the IQ of a 5 year old‑ Marie feels she captured what she terms the subject's 'derangement' an opinion shared by her classmates‑classes were held by Barbara ? at Summerhill and Yonge St. Toront

M 33 ‑1893

Box K

Portrait. full‑length of seated female wearing pink dress

oil on canvas

20 1‑4 x 16"

done during 4th year OCA‑ model Miss Fleury ‑see #28, w‑c on brangwyn, and #1915, oil on canvas

‑the style of execution, however, anticipates Marie's style of 60s and 70s

‑ lighter palette, more feathery touch of of brush‑ perhaps an example of Marie's attempt at proving her acquaintance with the medium at OCA when in essence, she was quite inexperienced

‑Ken apparently did some studies of the same model during his OCA

evening classes

M 60s ‑1894

Box K

bust portrait of Barbara (who held the Summerhill classes)

shown in profile wearing white blouse and green smock

oil on canvas

19 x 16"

‑see #1892 for another oil from same class

K 40s ‑1895

Box K

Landscape with large dark trees in foreground with brightly coloured foreground

oil on canvas

16 x 20"

very bold landscape‑ according to Marie executed by Ken looking out from the studio at Harborn

‑large area of whitish discoloration on right half canvas

? intention deface canvas or just recycle but then changed mind

K 35 ‑1896

Box K

Still life with red, pink and white flowers against purple

background

oil on canvas

20 x 16"

one of many studies of still‑life they often set up at home

K 35 ‑1897

Box K

Nude. Marie shown nude full‑length seated on stool wearing large

straw hat

oil on canvas

16 3‑4 x 13"

Marie fondly recalls this portrait‑ she and Ken had devised a system of curtains on the roof at Charles St. in order that Ken could gain experience painting the nude in natural light

M 35 ‑1898

Box K

'Dancer' /inscrip.RLQ 'MCG 1935' label verso 'Dancer $40.00 no. 48'

Portrait. full‑length kneeling female wearing blue costume and veil.

oil on canvas

24 x 16"

can see where exhibition sticker number attached to front of canvas ‑Marie thinks likely shown at her 1935 Simpson's show

‑see #1924 the Mexican Girl

K 30s ‑1899

Box K

RUQ '809'

Portrait. seated 3‑4 length female wearing black and white harlequin type costume verso‑portrait of Margaret seated on floor wearing white dress Marie dates this '1935'

oil on canvas

24 x 20"

K 30s ‑1900

Box K

RLQ 'K. Phillips 30'verso RUQ ?'701'

Nude. full‑length female nude seated in dark landscape

verso‑ OCA unfinished study of full‑length female nude seated

oil on canvas

20 x 24"

verso

‑painted upon their return from New York‑ according to Marie, Ken submitted this to OSA for exhibition and was seriously discouraged when it was refused

P 30s ‑1901

Box K

RLQ 'MCG' verso RLQ '710'

Nude. full‑length female nude partially seated on stool

‑study done at OCA verso= ken's study of seated full‑length female nude done OCA evening class =unfinished

oil on canvas

27 3‑4 x 21 1‑4

verso and recto

the model for Marie's study was one of her favourite's at OCA

K 30s ‑1902

Box K

RUQ '710'

standing full‑length female nude against blue backdrop

oil on canvas

19 3‑4 x 15 3‑4"

Ken's study evening class OCA

K 29 ‑1903

Box K

Cliff Top/inscrip.LLQ 'K. Phillips 29' label '194'

verso= label 'Ontario Society of Artists Annual Exhibition'

Cliff Top $200.00 Kenneth Phillips 101 Harrison Ave. Etobicoke, P.O.

Nude. 3‑4 quarter‑length female nude seated in landscape

oil on canvas

20 x 23 1‑2"

yes

listed in OSA cat. entry 194 [Box Cat.]

‑exhibition held at the Art Gallery of Toronto, March 1929

‑submitted with Overhang = entry 195

see #2442s for oil on board study for this work‑ note study omits the nude

K 29 ‑1904

VI‑W‑a

Overhang /inscrip.LLQ 'Ken Phillips 29'

rocky shore ‑vantage point looking towards water

oil on canvas, framed with cardboard backing likely concealing exhibition labels

16 x 20"

yes

OSA March 1929 entry 195, submitted with #1903

see #2441s for oil on board study

K 36 ‑1905

Box K

Self‑Portrait /inscrip.RLQ 'Ken Phillips 36'

Self portrait shown half‑length holding mirror to viewer

against green backdrop

oil on canvas

30 x 24"

yes

57th Exhibition of Royal Canadian Academy at Art Gallery of Toronto, entry 167. Self $100.00, 45 Charles St. E., Toronto [Box cat.]

the stretcher for this canvas is now attached to canvas #2510

K 30s ‑1906 \*

Box K

RUQ '710'

Portrait. unfinished bust study of negroid

oil on canvas

20 x 16"

yes

K 30s ‑1907

Box K

Portrait. unfinished bust study of American Indian wearing feather headress

verso‑Marie's 1934 unfinished study of Ken working at his easel

oil on canvas

21 x 16"

K 30s ‑1908

Box K

inscrip.RUQ '710'

Nude. full‑length female nude seated on box draped with green cloth

oil on canvas

18 x 14"

OCA evening class

K 33 ‑1909

Box K

Nude. full‑length nude of Marie seen from back against brown chest of drawers pointing to painting above it

oil on canvas

18 x 13 1‑2"

setting=interior of their Bay St. apartment

M 33 ‑1910

Box K

Landscape. view of garden at Marie's parents in Port Credit

‑painted in springtime plein‑air= outdoors

‑trees in pink and white blossoms

‑verso‑ unfinished landscape with pink mountains‑ Marie uncertain who did

oil on canvas

13 x 17"

K 30s ‑1911

Box K

RUQ '710' ‑verso RUQ '710'

Nude. standing female nude shown to bottom torso against purple

backdrop‑ verso standing female nude blonde shown to just above knees

oil on canvas

20 x 16"

recto

OCA evening class

K 30s ‑1912

Box K

Study. fragment of study female seated wearing red dress

‑verso‑ unfinished fragment of reclining female nude

oil on canvas

13 1‑2 x 14"

K 28 ‑1913

Box K

LUQ 'K. Phillips 324'

Portrait. study of negroid wearing black‑rimmed glasses and

wearing black top against light brown backdrop

oil on canvas

20 1‑2 x 15 1‑2"

Marie thinks this might be the earliest example of Ken's portraiture in this medium in the collection‑ it is quite thinly painted, the colours faded, obvious signs of water damage

M 33 ‑1914

Box K

Still life featuring fruit in bowl and red grapes

oil on canvas

14 x 17"

In order to gain entry to 4th year OCA, Marie claimed she had studied working in oil on canvas in New York‑ here is a good example of the kind of studies she worked on at home under Ken's guidance in order to gain some proficiency in this medium

P 35 ‑1915

Box K

RUQ '809'=Ken verso right margin "Marie C. Guard' and RUQ '502'

Nude. seated full‑length female nude against bluish backdrop

verso= seated full‑length female wearing pink dress= Miss Fleury

one of Marie's favorite models at OCA‑ see #28 and #1893

oil on canvas

24 x 16"

K 30s‑1916

Box K

LUQ '809'=1935 according to Marie

Nude. seated full‑length female nude against creamy‑coloured

backdrop, shown in profile

verso‑shoreline of Lake Ontario‑ according to Marie painted plein‑air, location Lorne Park in 1938 by Ken

oil on canvas

20 x 16"

K 33 ‑1917

Box K

LLQ 'K.Phillips 33'

Still life featuring vegetables= carrots, eggplant etc.

oil on canvas

20 x 24"

Marie remembers Ken painting this at their Charles St. apartment

K 36 ‑1918

Box K

Portrait. study of Marie in pink shorts, pink drapery across chest

reclining 3‑4 length‑ unfinished‑ Marie states study done at Charles St. apartment

verso‑ unknown artist= study for mural decoration ?Early Canadian

history

‑3 panels under circular arches separated by pilasters‑ scenes of

priests, Indians, ?mounties, trappers etc.

‑Marie suspects Ken might have found this canvas left in the studio

at OCA and as they were so short of funds, Ken likely brought it

home for their own use

oil on canvas

23 1‑2 x 30"

verso

M 34 ‑1919

Box K

Nude. unfinished study of full‑length female nude sitting upright with legs outstretched to her left against muted background

oil on canvas

25 x 35" (note parameters cited = painted edges)

during her post‑graduate year when this work was painted, Marie attended OCA in the morning and worked at home in the afternoon ‑sometimes this did not give her enough time to complete her studies from the models

‑interesting study since it shows Marie's methodology for approaching the model‑ Marie states that Ken did all the priming and stretching of canvas for her‑ note the use of a white ground, then graphite underdrawing followed by reddish‑brown imprimatura

P 30s ‑1920 \*

Box K

RLQ 'MCG' verso RUQ '710'=Ken

Portrait. bust portrait of elderly man with moustache wearing brown suit, Marie recalls this was done in 4th year=1933‑34

verso‑ head to bottom of torso view of male wearing modesty

support‑ shown from posterior against green backdrop done

at Ken's OCA evening class

oil on canvas

20 x 16"

obvious signs of staining and water damage on recto but powerful portrait nonetheless

P 30s ‑1921

Box K

Portrait. bust study of negress wearing brown and beige dress against muted background‑ Marie recalls doing this in costume class 4th year=1933‑34‑ note surface water damaged and colours faded

‑verso= bust study of Marie shown at slightly oblique angle, wearing yellow dress with black grapes in background‑ Marie dates this study by Ken to 1935

oil on canvas

20 x 16"

M 33 ‑1922

Box K

Nude seated 3‑4 length female nude against bluish background

Marie recalls executing this work during her life class 4th year OCA

oil on canvas

24 x 16"

water damaged and colours noticeably faded

M 33 ‑1923

Box K

RUQ '410 M.Guard'

Nude standing female nude shown to just above knees

oil on canvas

28 x 21"

yes

‑executed during 4th year life class; Marie had intended to do 72 x 36" portrait at the time but found she did not like this

model so abandoned the project; surface faded and discoloured probably from water damage

M 33 ‑1924

Box K

RLQ 'MCG' LLQ sticker '18' on verso 'Mexican Girl'

Nude half‑length female nude, face shown profile; greenish

orange background

oil on canvas

24 x 18"

yes

featured in Marie's 1935 show at Simpson's along with the Dancer

#1898

M 35 ‑1925

Conservation Lab

RLQ 'Ken Philips'

Portrait. head and shoulders study of female with black hair wearing black coat‑ Marie= model at OCA life class post‑grad year

verso‑still‑life by Ken done at Charles St. apartment

oil on canvas

24 x 20"

yes

Marie recalls doing 6 x 3' ft. nude study of the same model which she thinks Ken subsequently destroyed because he did not like it ‑note recto‑ obvious areas of fading and whitening perhaps caused by moisture damage or possibly an attempt at repriming?

‑see #1926 and #1927 for studies of same model ‑Marie thinks her name was Betty ‑she was a popular model at OCA

M 35 ‑1926

Box K

RLQ 'MCG'

Nude standing full‑length female nude‑ to right pink drapery on

chair‑ done at OCA postgrad. year

same model for #1901 and #1925 and #1927

oil on canvas

34 x 22"

time when Marie was making an active attempt to master what she considered to be a real weakness in her art= her backgrounds

P 35 ‑1927

Box K

RUQ '502'=Marie's postgrad year OCA

verso RUQ '710'= Ken's OCA evening class

Nude 3‑4 length female nude shown seated , red drapery behind

and greyish background‑ same OCA model as for #1901, #1925, #1926

verso=full‑length female nude seated on greyish box, bluish‑black

background‑ unfinished

oil on canvas

28 x 21"

recto

M 34 ‑1928 \*

Box K

Portrait. female with braided blonde hair shown to bustline‑ wearing dark‑coloured dress

‑Marie states this is a portrait of Sylvia Hahn, a third‑year

OCA student, when Marie was registered in 4th year‑ 3rd year

were supposed to draw the model in life class, while the 4th years

were allowed to paint her ‑ neither Marie or Sylvia liked the model

that day and so they posed for each other at the side of the class

‑Sylvia's arm is in this portrait outstretched towards her easel

oil on canvas

26 x 20"

yes

Sylvia Hahn was the daughter of Gustav Hahn, her uncle was Emmanuel Hahn, one of the instructors at OCA‑ Sylvia was considered a very gifted pupil‑ during her 4th year she won the Governor General's award for General Proficency and an Honour's Diploma in Drawing and Painting‑ later she did a number of important mural commissions at the ROM‑ Marie and Sylvia lost contact after grad from OCA

‑Marie is unsure of the whereabouts of the portrait Sylvia did of her

M 34 ‑1929

Box K

LLQ 'MCG 1934' verso label 'Still‑life No. 2 $65' No. 52'

Still life with fruit and vegetables painted in the fall 1934

‑postgrad year at Charles St. apt. in the afternoon

oil on canvas

20 x 23 1‑2"

Marie is uncertain as to when this work was exhibited‑‑possibly 1935 Simpson's Show or perhaps a later exhibition in the 1940s in Port Credit

K 30s ‑1930

Box A

Portrait. study of Margaret shown seated on stool wearing full‑length dress ‑study done at Charles St. apartment

conte, black on off‑white paper

19 x 11 7‑8"

K 30s ‑1931

Box A

Portrait of Marie

Portrait. full‑length study of Marie wearing same dress as in #1930, seated on a chair

conte, black on off‑white paper

19 x 12"

M 40s ‑1932

Box C

verso 'Marie early 40s Harborn across the Road'

Landscape. spring landscape

graphite and w‑c on rag w‑c paper, matted

23 x 15 1‑2"

M 70 ‑1933

Box F

RLQ 'MCG 70'

Study. nature study

graphite and w‑c on rag w‑c paper matted

23 x 16 1‑2"

M 50s ‑1934 - M50s-1938

Box D

Landscape. misc. landscapes, seascapes

assorted

assorted

M 30s ‑1939

Box B

RUQ '707'

Nude 2 studies of full‑length female nude leaning back on stool

from evening life class OCA

graphite on off‑white paper

24 x 18"

K 70s ‑1940

Box Y

verso 'Ken 70s'

Landscape. snow‑covered landscape with building on right

graphite and w‑c on rag w‑c paper, matted

7 1‑4 x 9 3‑4"

M 30s ‑1941

Box B

Landscape. snow‑covered tree trunk

w‑c on brangwyn paper

14 3‑4 x 11"

K 28 ‑1942 \*

Box A

Winter in the Outskirts

LLQ 'K. Phillips 28'verso label 'Canadian Society of Graphic Art'

verso label 'Ken Phillips, City Ad. Art No.14, Aged 19, 4 1‑2 years evenings Ont. College of Art

Landscape. snow‑covered village scene‑ winding road and four buildings ‑study for #2940 oil

ink, black and white conte on blue paper, matte

9 1‑2 x 12"

yes

as per label "Canadian Society of Graphic Art; Fifth Annual Exhibition Toronto, 1928; Entry No. 169; Title: Winter in the Outskirts; Class: Illustration; Price: $25.00; Name: Kenneth Phillips; Address: 101 Harrison Ave., Mimico Heights

M 69 ‑1943

II‑E‑a

RLQ 'MCG 69'

Portrait. bust portrait of woman wearing red dress and floppy peach hat

oil on canvas mounted on stretcher in ready‑made frame

18 x 16"

portrait done at evening class‑ Barbara's at Summerhill and Yonge St.

M 69 ‑1944

II‑E‑c

RLQ 'MCG 69'

Portrait. 3‑4 length Indian woman wearing orange sari

oil on canvas mounted on stretcher in ready‑made frame

20 x 15 3‑4"

portrait evening class‑ Summerhill

M 69 ‑1945

II‑E‑c

Portrait. bust portrait non‑caucasian woman wearing orange and blue

blouse against orange background

oil on canvas

16 x 20"

Summerhill evening class

M 69 ‑1946

II‑E‑c

LLQ 'MCG'; verso 'Old Lady ‑Class 60s‑Marie'

Portrait. bust length portrait of elderly woman wearing blue and smiling done at Summerhill evening class

oil on canvas board and nailed into readymade frame with white matte

20 x 16"

M 70 ‑1947

II‑E‑c

same model as for #1946 at same class but one year later

oil on canvas board

20 x 16"

M 70 ‑1948

II‑E‑c

LLQ 'MCG '70'

.3‑4 length of young girl wearing green dress, doll on her right

oil on canvas mounted on stretcher, framed

16 x 12"

Summerhill evening class

M 69 ‑1949 - M69-1959

II‑E‑c

Study, assorted. various studies of models done at Summerhill evening class

oil on canvas board

20 x 16"

M 69 ‑1960

II‑E‑c

LLQ 'MCG'

Portrait. head and shoulders of brunette wearing white robe

oil on masonite board

20 x 16"

done at evening class, Summerhill

M 69 ‑1961

II‑E‑c

Portrait. 3‑4 length of non‑Caucasian woman wearing orange floral dress next to flowers and window

oil on canvas mounted on cardboard

20 x 16"

evening class, Summerhill

M 69 ‑1962

II‑E‑c

Portrait. seated female wearing yellow sweater, blue skirt next to book

oil on canvas mounted on cardboard

20 x 14 1‑4"

evening class, Summerhill

M 60s‑1963

II‑E‑c

Self portrait. self‑portrait shown seated in interior wearing red skirt gypsy type costume

oil on masonite taped into matte

18 x 14"

here Marie made a conscious attempt to alter her features so this wouldn't be recognized as a portrait of her‑ both Ken and Marie often did this‑ even changing hair colour and hairstyles to

maintain a degree of privacy especially when Marie posed nude

M 70 ‑1964

II‑E‑c

LLQ 'MCG 70'

full‑length portrait of Lisa seated in chair

oil on canvas mounted on stretcher

22 x 15 3‑4"

M 60s ‑1965

II‑E‑c

LLQ 'MCG'

head and shoulders portrait of brunette wearing white and green top

‑done at invitation of Lisa's high school‑ workshop to demonstrate to students how portraiture done‑ Maria was given one hour to do this

identified by Marie as canvas board, matte, readymade frame

19 x 14"

M 87 ‑1966

II‑E‑a

Self‑Portrait

Self portrait. bust portrait wearing blue top, no glasses, landscape of Ken's behind her

oil on canvas mounted on stretcher

19 1‑2 x 16"

yes

this is the most recent of Marie's self‑portrait in the collection

M 60s ‑1967

II‑E‑c

Portrait. 3‑4 length portrait of woman in black hat and green Victorian blouse holding parasol and seated in chair

=Marie dressed in some items from their costume collection picked up at Crippled Civilians and places like that ‑again she tried to disguise her features

oil on canvas mounted on stretcher, matted, readymade frame

16 1‑2 x 13"

M 50s ‑1968 \*

II‑E‑b

Peri

Portrait. bust portrait of Peri wearing white top against grey backdrop

oil on masonite mounted in custom frame by Ken= striated inner band

10 1‑2 x 13"

yes

extremely masterful painting both as a composition and a character study

M 50s ‑1969

II‑E‑b

Self‑Portrait /inscrip.RLQ 'MCG'

Self portrait. head and shoulders self‑portrait wearing red and white dress against yellow backdrop

oil on masonite fastened in wood frame

18 x 14"

M 50s ‑1970

II‑E‑b

Peri

Portrait. head and shoulders portrait of Peri wearing pink dress, blue backdrop

oil on masonite nailed into wood frame

14 x 12"

K 60s ‑1971

Box V

RLQ 'KP'; verso 'Queen St. from Spadina E.'

Toronto. as above

ink on off‑white paper, matte

13 x 18 1‑2"

M 59 ‑1972 \*

II‑E‑b

Lisa

RLQ 'MCG 59'

head and shoulders portrait of Lisa wearing pink top, head

on pillow and green wall behind

oil on masonite set in readymade frame

14 x 12"

M 57 ‑1973

II‑E‑b

Peri /inscrip. LLQ 'MCG'

Portrait. head and shoulders portrait of Peri wearing pink top,

head resting green pillow, pink backdrop

oil on masonite fastened in readymade frame

16 x 12"

M 50s‑1974

II‑E‑b

Self‑Portrait /inscrip.RLQ 'MCG'

Self portrait. head and shoulders portait wearing bluish dress against brown backdrop

oil on masonite fastened in readymade frame

18 x 14"

During the 1950s, Ken became very keen on using oil on masonite rather than oil on canvas. He felt it was more stable since the problems of canvas shrinkage and stretcher warp would not occur. Alan Collier, a prominent Canadian artist, Marie recalls was influential in persuading them to try it initially. Usually Ken would begin by sanding the board and applying thin washes and then a final coating of gesso would be applied to the verso when the work was completed. Marie always preferred canvas but as Ken had always primed and stretched her canvases for her, and he no longer believed in the medium of oil on canvas, she resigned herself to working on the board. It was also readily available and quite reasonably priced which was not the case with oil on canvas.

M 59 ‑1975

II‑E‑b

RLQ 'MCG'

Portrait. half‑length portrait of brunette wearing white blouse with red braid against yellow backdrop

oil on paper glued on board, matted - according to Marie=

18 x 14"

In 1959, Ken and Marie taught an evening art class at the local high school. Marie did this study of one of their models= Josepina

M 55 ‑1976

II‑E‑f

Self‑Portrait inscrip.RLQ 'MCG 55'

Self portrait. head and shoulders portrait wearing white dress and necklace

pastels, coloured, matted and mounted in Ken's custom frame‑‑silver with ? Celtic motif at each corner ‑behind glass

19 x 15"= opening in matte

During this period friends had recommended pastels as a good medium for portraits and Marie experimented freely

M 55 ‑1977

II‑E‑f

Lisa

RLQ 'MCG'

Portrait. head and shoulders portrait of Lisa, pigtails, blue dress

pastels, coloured on taupe coloured paper under glass, matted

readymade frame

16 x 14"= opening in matte

M 58 ‑1978

II‑E‑f

John Frances Phillips /inscrip.RLQ 'MCG 58'

Portrait. head and shoulders elderly man wearing glasses, striped tie

conte, black and white on off‑white paper, matted under glass

in readymade frame

16 1‑2 x 12 3‑4 " = opening in matte

portrait done of Ken's father shortly before he died

M 40s‑1979

II‑E‑b

Portrait. full‑length of posterior view of Ken standing in garden

at Harborn, 2 deers added on left to 'liven it up' Marie says

oil on masonite

24 x 20"

M 30s‑1980

II‑E‑b

Portrait of Ken

Portrait. half‑length portrait of Ken wearing top hat and morning suit painted at their Charles St. apartment‑ holding gun

oil on canvas mounted on stretcher and fastened into ill‑fitting frame

18 x 14"

M 34 ‑1981

II‑E‑b

Mrs. Percy Guard

RLQ 'MCG 1934' verso= label 'Mrs. Percy Guard N.F.S. No. 50'

Portrait. half‑length portrait of Marie's mother wearing wine‑coloured dress against pale mustard‑coloured background

oil on canvas mounted on cardboard and then stretcher

24 x 16"

yes

Feb. 1935 Simpson's solo exhibit: entry 15. Mrs. Percy Guard NFS. The Artists' Non‑Jury Exhibtion Canadian National Exhibition; Art Gallery Toronto; May 1st‑ 15th, 1935; entry 113. Mrs. Percy Guard (O) $100.00

very successful as a composition and character study

M 60s ‑1982

II‑E‑a

Lisa /inscrip.RLQ 'MCG'

Portrait. full‑length of Lisa seated on pedestal next to tree and

white flowers ‑executed at Harborn

oil on canvas board fastened in gold frame

25 x 15"

yes

1964 Toronto Central Library show

M 60s ‑1983

II‑E‑a

Self‑Portrait

Self portrait. inscrip.verso 'MCG 60s'

3‑4 length wearing red dress and black hat sitting next to

window‑ done using mirror at Harborn

oil on masonite and loosely fastened in readymade frame

26 x 18"

yes M request

M 60s ‑1984

II‑E‑f

/inscrip.LLQ='MCG'

Self portrait.3‑4‑length seated female nude‑ self‑portrait of Marie with facial features disguised

pastels, coloured on taupe paper, matted, under glass and in

readymade frame

18 x 12 1‑2"= opening in matte

M 75 ‑1985

II‑E‑f

LLQ 'MCG 75'

Nude. full‑length seated female nude in interior facing window

oil on canvas mounted on cardboard and mounted in readymade frame

20 x 16"

M 70s ‑1986

II‑E‑f

Nude. length nude seated on floor, blue drapery facing window

oil on canvas, mounted on cardboard and fastened in readymade frame

20 x 16"

M 70s ‑1987

II‑E‑f

Nude. full‑length female nude with blonde hair seated in chair,

blue rpbe, grey background

oil on canvas mounted on cardboard and fastened in readymade frame

20 x 16"

M 70s ‑1988

II‑E‑f

Nude. full‑length female nude with purple and blue feathers,

interior view

oil on canvas mounted on stretcher, cardboard backing

20 x 16"

M 70s ‑1989

II‑E‑f

Nude. full‑length female nude seated on floor, pink drapery, greenish backdrop

oil on canvas mounted on stretcher in readymade frame

16 x 13"

Marie relates this was done at a Sat. morning life class‑

Brunswick Ave. Toronto, no instructor, only Marie attended

M 50s ‑1990

II‑E‑f

RLQ 'MCG'

Self portrait. self‑portrait done using mirrors‑ Marie shown full‑length nude seated with red drapery, green curtain behind‑ here she tried to disguise her features so wouldn't be identified

oil on canvas mounted on stretcher and in readymade frame

17 x 13"

M 42 ‑1991

II‑E‑f

RLQ 'MCG 1942'

Self portrait. 3‑4 length portrait of herself nude seated on pink drapery with greyish‑blue backdrop verso‑ unfinished landscape

oil on masonite mounted in Ken's custom frame with striated

banding and chain motif on outer border

17 x 13"

craquelure pattern evident on painting surface and ?some areas repainting ‑see #1992

M 74 ‑1992

II‑E‑f

Copy /inscrip.LLQ 'MCG 74'

Study. replica of #1991 done at Ken's prompting when he noted the

deterioration of paint colour and areas of paint losses in Marie's 1942 nude

oil on canvas and mounted on stretcher in readymade frame

21 x 17"

M 60 ‑1993

II‑E‑a

Mrs. Phillips (Ken's mother) /inscrip.RLQ 'MCG 60'

Portrait. head and shoulder portrait of elderly woman wearing glasses and bluish‑grey dress against green backdrop

oil on masonite fastened to wooden stretcher and in one of

Ken's custom frames‑ burnished gold and carved at corners

22 x 17 7‑8"

painted just after Ken's father had died when she was quite depressed

K 36 ‑1994

III‑E

South Sea Fantasy /inscrip.RLQ 'Ken Phillips 36'

Landscape. tropical island scene, hut in foreground, natives engaged fishing, and boat building etc., large sailing ship on horizon

oil on canvas mounted on stretcher and framed

60 x 44"

yes 9

attached to canvas on verso= label 'Royal Academy of Arts; South Sea Fantasy; $300.00'‑ according to Marie it was refused

good example of how Ken used magazine illustrations for his paintings ‑his source here, according to Marie, =National Geographic

K 35 ‑1995

III‑E

Nude /RLQ 'Ken Phillips 35'

Nude .full‑length female nude holding yellow daffodils, seated on grey drapery with red curtain to her left and window on right featuring night landscape‑ according to Marie, she posed for this portrait and in order to preserve her modesty, Ken purposefully changed the colour of her hair to blonde and altered the facial features

oil on canvas mounted on stretcher

50 x 40"

yes

May 1st‑15th 1935, Annual Non‑Jury exhibition CNE Toronto entry 249. Nude $300 ‑in Pearl McCarthy's review column which appeared

in the Globe and Empire, she commented 'Why did Ken Phillips use the daffodils with their sentimental effect in an otherwise considerable figure study?'

M 35 ‑1996 \*

III‑E

Cinderella /inscrip.RLQ 'MCG 1935'

Figure. interior scene‑ fairy godmother with left arm upraised,

woman in green dress kneeling at her feet, pumpkin, stairs to right

with black cat descending

oil on canvas mounted on stretcher; in brown frame with painted decoration‑ one of Ken's custom frames

60 x 45"

yes

The Artist's Annual Non‑Jury Exhibition; Canadian National Exhibition; Art Gallery Toronto; May 1st‑15th, 1935; entry 112; Cinderella Mural Painting (O) $100.00. [Box cat]

‑note c‑o Mrs. K. Phillips, 45 Charles St. E. Toronto

‑Pearl McCarthy when reviewing this show in the Globe and Empire remarked 'never has one seen the litheness and humor of a cat's figure more engagingly used to enhance a composition than in the mural painting 'Cinderella' with the fairy about to turn into a pumpkin and mice into coach and horses. The whole has the unity of mood which is a good feature of Marie Cecilia Guard's paintings.'

see study #1997s and #1998s‑ note Margaret posed for Cinderella see study #202s, #2003s‑#2005s

M 35 ‑1997s

Box B

Figure. study for Cinderella, woman in green dress kneeling before standing female figure with unfinished drapery, left arm raised above head, right arm ? holding wand, pumpkin between two figures, black cat descending down staircase on right

graphite and w‑c on white paper

9 1‑2 x 7"

see #1996, #1998s

M 35 ‑1998s

Box K

Figure. study No. 2 for Cinderella‑only minor differences between

it and final work #1996

oil on canvas

20 x 16"

see #1996 and #1997s

M 36 ‑1999

III‑E

Great Gatsby /:inscrip.LLQ 'MCG 1936'

Portrait. 3‑4 length double portrait featuring dark‑haired male

and blonde female both in evening dress, interior view against

pink background‑ model Kit Halliday and her stepbrother posing without fee for Marie at the Charles St. apartment

oil on canvas mounted on stretcher in custom frame by Ken

‑‑gold burnished effect with carving

1 slide and 2 details

submitted to OSA 1936 Canadian Nationl Exhibition at same time as entry 251 Sunlight [Nude with Peonies] but refused ‑Marie attributes its refusal to its large size‑ 'if they had accepted both, they would have dominated the exhibition'

refer to #0036s for study in w‑c on brangwyn paper of this work

M 40 ‑2000

III‑E

Portrait of Margaret /inscrip.RLQ 'MCG 1940'

Portrait. Margaret shown full‑length crouching on knees, wearing blue dress and holding yellow and white flowers, golden background

:med.oil on canvas mounted on stretcher in Ken's custom frame‑outer

border continuous carved flower motif gold‑embossed

44 1‑2 x 30"

:photo.yes

submitted to OSA, Canadian National Exhibition‑ refused‑ OSA label subsequently blacked

M 37 ‑2001

III‑E

Self‑Portrait with Beech Trees /inscrip.RLQ 'MCG 1936'

Portrait .Marie shown 3‑4 length in landscape wearing blue dress

oil on canvas mounted on stretcher

50 x 40"

see #2002s

M 37 ‑2002s

Box B

first study for Self‑Portrait with Beech Trees

Portrait. Marie shown seated on ground wearing blue dress and holding leaves

graphite and w‑c on rag w‑c paper

11 x 9"

M 36 ‑2003s

Box B

studies for Cinderella

Figure. study fairygodmother, 2 sketches of painting

assorted

assorted

see #202s, #1996s,#1997s, #1998s,

M 36 ‑2004s

Box B

studies for Cinderella

Figure. study fairygodmother, 2 sketches of painting

assorted

assorted

see #202s, #1996s,#1997s, #1998s,

M 36 ‑2005s

Box B

studies for Cinderella

Figure. study fairygodmother, 2 sketches of painting

assorted

assorted

see #202s, #1996s,#1997s, #1998s,

K 39 ‑2006 \*

III‑N‑a

Portrait of Marie at easel /inscrip.RLQ 'Ken Phillips'

Portrait. 3‑4 length of Marie sitting at easel holding paint brushes, pink top, red pants, yellow background

oil on canvas mounted on stretcher in readymade frame

35 1‑2 x 25 1‑2"

yes

remnants of exhibiting society labels ?submitted to OSA or RA but not listed in their exhibition catalogues

‑perhaps 14‑16 Nov. 1944 South Peel Exhibition;

entry No.18 Maria Cecilia Guard $200.

K 35 ‑2007

III‑N‑a

Portrait of Marie holding fruit bowl /inscrip.RLQ 'Ken Phillips'

verso‑ Marie 1935 (? erroneous date)

Portrait. 1‑2 length portrait of Marie wearing green dress and holding fruit bowl with black grapes against brownish background

oil on canvas, mounted on stretcher in one of Ken's custom frames

30 x 24"

yes

?Nov. 1934 OSA entry 155. Marie Cecilia Guard ‑remnants of exhibiting society labels on backRCA 1934

K 38 ‑2008 \*

III‑N‑a

In the Beech Tree's Shade /inscrip.RLQ 'K. Phillips 1938'

Nude. full‑length nude of Marie wearing pink scarf and seated in landscape

oil on canvas mounted on stretcher

24 x 30"

adhered to verso canvas‑ 'Royal Canadian Academy of Arts; Ken Phillips; 'In the Beech Tree's Shade'; $250.00; ‑catalogue not available to confirm if accepted ‑Marie thinks unlikely since they have copies of the catalogues for all the shows in which they exhibited

K 37 ‑2009

III‑N‑a

August /inscrip.LLQ 'Ken Phillips 37'

Nude. Marie shown full‑length nude seated in summer landscape

oil on canvas mounted on stretcher

40 x 30"

yes

refused by OSA‑ label adhered to stretcher‑ 'Ontario Society of Artists; 65th Annual Exhibition 1937; title‑ August $500.00; Ken Phillips; 45 Charles St. E.'

see #2432s for small oil on canvas study for this work

‑note composition reversed in final work

M 34 ‑2010

III‑N‑a

Idyl /inscrip.LLQ 'MCG 34'

Nude .full‑length nude of Margaret shown from posterior holding white chrysanthemums

oil on canvas mounted on stretcher

44 x 30"

yes

‑exhibited in 1934 Royal Canadian Academy of Arts, Art Gallery of Toronto

‑catalogue entry 83. $200.00, Once upon Time entry 84.

adhered to verso of canvas 'Royal Canadian Academy of Arts;

Marie Cecilia Guard; Idyl; $200.00 crossed over ‑new price $125.00'

Marg posed for Marie at the Charles St. apartment ‑title Marie thinks was Ken's idea

M 36 ‑2011

III‑N‑a

Nude with Red Poppies /RLQ 'MCG 1936'

Nude .Marie full‑length nude seated on floor next to massive red poppies and window‑ bathed in sunlight

oil on canvas mounted on stretcher

44 x 33"

yes

no labels adhered‑ Marie states was refused by OSA and R.A.

she recalls Ken taking a photo of her in this pose (her idea) ‑she then completed the portrait using a mirror

M 36 ‑2012

III‑N‑a

Zelma /inscrip.RLQ 'MCG 1936'

Portrait. half‑length portrait of brunette wearing brown dress, seated in green chair against leaves and reddish‑brown backdrop

oil on canvas mounted on stretcher

35 x 25"

yes

‑no exhibiting society labels adhered to back Canadian National Exhibition Catalogue of Arts‑ 1937; Toronto; entry 163. Zelma $250.00 [Box cat]

Zelma worked in advertising at Simpson's where she met Ken‑ after she married, she stopped work and offerred to pose for Marie at their Charles St. apartment

K 34 ‑2013

III‑N‑a

'Miss Margot Guard' /inscrip.RLQ 'Ken Phillips'; verso 'Margaret Guard 1934'

Portrait. Marg shown full‑length seated in chair wearing white evening gown with black chiffon cape, interior view

oil on canvas mounted on stretcher; verso of canvas covered

by cardboard

35 x 25"

yes

Annual Exhibition of OSA, 63rd; March 1935; entry 162. Ken Phillips; 45 Charles St. E. Toronto; Miss Margot Guard $150.00.

[Box cat]

M 34 ‑2014 \*

III‑N‑a

Once Upon A Time /inscrip.LLQ 'MCG 1934'

Portrait. half‑length portrait of blonde wearing white dress

against green and white background with fleur‑di‑lis

oil on canvas mounted on stretcher in readymade frame

29 x 24"

yes

Royal Canadian Academy of Arts; 55th Exhibition; Art Gallery of Toronto; Nov. 2nd, 1934‑ Dec. 3rd, 1934; entry 84. Once Upon A Time $150.00. ‑exhibited with entry 83. Idyll.

‑Kenneth Wells in his column 'Art and Artist's' in Toronto paper

?? remarked 'Marie Celia Guard has a sensitive and fairylike creature in Once Upon a Time. This lady is making rapid strides towards the front rank of figure painting.' [see Binder]

Sept. 14th‑16th 1944; South Peel Art Exhibition; Port Credit; entry 11 ‑Marie states it was later exhibited across Canada‑ details

of where she is unsure label on cardboard backing states' Once Upon a Time; MCG; $100.00' Nov. 14‑16th 1944 South Peel Art Exhibit entry 11.

model for this portrait was Isabelle Dawson, a fellow pupil at OCA who later went to New York and worked as illustrator

‑Marie relates she wanted to portray a girl who had just finished

reading a medieval romance and was daydreaming about her lover who was soon to arrive

‑background was Marie's own design

‑recall 1929 OCA masquerade theme was King Arthur's Court

‑both Ken and Marie were praised for the originality of their costumes

‑see #1088 for a study of the same model= w‑c on paper

M 37 ‑2015

III‑N‑a

Portrait of Ken /:inscrip.RLQ 'MCG' ‑verso '1937 at Harborn'

Portrait. half‑length portrait of Ken shown sitting outside, bathed

in sunlight, brick wall behind him on right, summer garden on left

oil on canvas mounted on stretcher, Ken custom frame verso canvas covered with cardboard

30 x 24"

yes

Mar. 1940 ‑possibly OSA entry 58. Ken $200 [copy cat. at Queen's Univ.]

M 38 ‑2016 \*

III‑N‑a

Portrait of Margaret with Cat /inscrip.RLQ 'MCG' ‑verso Margaret Guard 1938

half‑length of Margaret wearing white dress, seated in chair holding cat

oil on masonite loosely placed in Ken's custom frame‑ outer border gold with inner border hand‑painted

30 x 24"

M 40 ‑2017

III‑N‑a

Nude Looking out to Snow‑covered Landscape /inscrip.RLQ 'MCG 1940'

Nude. posterior view of nude to buttocks looking out window ‑Marie painted herself with blonde hair to disguise herself

oil on canvas mounted on stretcher

40 x 30"

sent to OSA but refused

see #2018s and #2019s‑ Marie developed pose herself then had Ken take a photo of her

M 40 ‑2018s

Box C

studies for Nude Looking to Snow‑Covered Landscape

Nude. as per #2017

assorted

assorted

see #2017

M 40 ‑2019s

Box C

title.studies for Nude Looking to Snow‑Covered Landscape

Nude. as per #2017

assorted

assorted

see #2017

M 45 ‑2020 \*

III‑N‑a

Toronto. nightclub scene of Cab Calloway at Silver Slipper Club

‑unfinished

graphite and oil on masonite

40 x 30"

M 46 ‑2021

III‑N‑a

Peri /inscrip.RLQ 'MCG 1946'

Portrait. Peri in blue and white outfit with pink bunny, pink background

oil on masonite

24 x 30"

submitted OSA 1946 but refused ‑exhibiting label on back N.F.S.

see #1881 for study

M 44 ‑2022 \*

III‑N‑a

Landscape. April Auction /inscrip.RLQ 'MCG 1944'

country auction‑ white house in midground

oil on masonite

28 x 36"

yes

submitted to Royal Academy of Arts but refused‑ their label on back priced $100.00 1943 South Peel Exhibit

M 45 ‑2023

III‑N‑a

Victory Gardener /inscrip.RLQ 'MCG'

Portrait. 3‑4 length boy dressed in blue overalls next to barrel outdoors

oil on canvas mounted on stretcher

35 1‑2 x 25 1‑2"

submitted to OSA 1945 but refused‑ their label on verso canvas $175.00

Marie hired a neighbour boy 50 cents an hour for this work‑ she thought a theme of a victory theme at this time would appeal to the buyers

M 55 ‑2024

III‑N‑a

Lisa /inscrip.RLQ 'MCG' ‑verso 'Lisa 55'

Portrait. 1‑2 length portrait of Lisa wearing white dress against blue background

oil on masonite mounted in Ken's custom frame beige with grey banding

30 x 24"

submitted Royal Canadian Academy of Arts 1960 but refused

‑their label on back N.F.S.

Marie prefers her smaller studies of Lisa to this larger work

M 59 ‑2025

III‑N‑a

Peri /inscrip.RLQ 'MCG 59'

Portrait. 1‑2 length portrait in blue and pink dress seated in wicker chair holding pink roses

oil on masonite

35 x 23 "

M 57 ‑2026 \*

III‑N‑a

Caprice /inscrip.RLQ 'MCG 1957'

Nude. full‑length standing female nude depicted in snow‑covered landscape

oil on masonite and fastened in simple frame

35 x 25"

submitted Royal Canadian Academy of Arts 1957 but refused their exhibiting label on back‑ $150.00

see #2027s

‑Marie and Ken slept in the studio at Harborn‑ one morning, Marie awoke to snow‑covered backyard which inspired her to execute this composition

M 57 ‑2027s

Box D

study for Caprice /inscrip.RLQ 'MCG'

Nude. study of standing female nude in snow‑covered landscape

conte crayon, coloured

15 1‑2 x 11 1‑4"

see #2026

M 63 ‑2028

III‑N‑b

Miss Alexander /inscrip.LLQ 'MCG'‑ verso 'Miss Alexander 1963' on cardboard which covers the back of the canvas

Portrait. bust and shoulder portrait of middle‑aged woman wearing

black dress, seated in front of window, table with three books on her on her right

oil on canvas mounted on stretcher, pale beige frame with

inner border of burnished gold

30 x 24"

yes

shown at Toronto Central Library show in 1964

Miss Alexander was a close friend of both Ken and Marie's ‑they had met her when she was working as a librarian during the war and would visit her at her cottage‑ this portrait was executed for the library but neither the sitter's sister nor the board liked it and it was subsequently returned to Marie‑ Marie regrets letting the sitter choose her dress for this portrait as she feels it might have contributed to it being refused= black lace for librarian

[Peri's notes‑ p.5 Miss Lilias Alexander's portrait (head librarian of Toronto libraries)

‑a difficult situation ‑tried to hurrry, required to do book theme, and to please too many people. Sister Bud Alexander took a great dislike to the portrait, later it was returned, Marie worked on it a lot after on her own, but it never came right]

M 60s‑2029

III‑N‑b

inscrip.LLQ 'MCG'

Nude. 2 females shown in spring landscape, 1 nude seated on ground and the second standing wearing white dress with hair loose

oil on masonite mounted in ready‑made frame

26 x 37"

1964 Port Credit Library Show

Marie had Lisa and Peri pose for this work in the garden at Port Credit ‑Peri posed in a swimsuit for Marie

M 62 ‑2030 \*

III‑N‑b

Lisa /inscrip.LLQ 'MCG'‑verso canvas 'Lisa 1962'

Portrait. 1‑2 length portrait of Lisa wearing pink sweater and holding a book, seated in green chair

oil on canvas mounted on stretcher with muted gold‑coloured

frame

28 x 24"

M 70s‑2031

III‑N‑b

inscrip.LLQ 'MCG'

Landscape. 2 females riding horses, black dog in foreground, shown

in hilly landscape

oil on masonite loosely hinged into beige‑reddish frame

22 x 28"

this work was based on some small crayon studies done by Marie during a Sunday trip north of Toronto‑ Marie comments 'horses

were not her forte'‑see verso of #2290s for small oil on masonite

study for this composition

M 60 ‑2032

III‑N‑b

Portrait of Shelley /RLQ 'MCG 60', remnants of exhibiting label on verso

Portrait. seated half‑length female with dark hair wearing white dress with gold and blue curtain behind her on her left

oil on masonite

30 x 24"

1964 Port Credit Library Show

the sitter was an acquaintance of Ken and Marie's‑ Shelley had worked in the Display Dept. at Simpson's ‑ Marie had executed this portrait at the sitter's request supposedly in exchange for Shelley doing some sewing for Marie which was never done, hence Marie kept portrait ‑marked buckling of the board on RLQ

‑Peri considers this work a good likeness of the sitter

- Marie would like this picture destroyed (personal dislike of the sitter)

M 60s ‑2033

III‑N‑b

RLQ 'MCG'

Flower. still‑life with flowers in green glass vase and brown crock behind, on table

oil on masonite fastened in beige‑red heavy frame

28 x 18"

M 70s ‑2034

III‑N‑b

RLQ 'MCG'

Flower. spring landscape with red and white trilliums

oil on masonite mounted in beige‑gold tinted frame

24 x 30"

garden at Harborn

M 30s ‑2035

III‑S‑a

Landscape. summer landscape with river and black cows

oil on masonite mounted in matte and then one of Ken's frames

10 1‑2 x 13 1‑2"

M 30s ‑2036

III‑S‑a

RLQ 'MCG'

Landscape. 2 trees with orange foliage with ?lake behind

verso‑?night landscape with brown rocks

oil on board mounted in double matte and white and gold frame

8 1‑2 x 10 1‑2"

M 30s ‑2037

III‑S‑a

Landscape. Autumn Forest, verso unfinished ?river view

oil on board loosely hinged in frame

13 x 17"

P 40s ‑2038

III‑S‑a

inscrip.RLQ 'M.C.G.'

verso 'Ken 40s'

Landscape. landscape with two horses grazing in foreground, lake in

background

10 1‑2 x 13 3‑4"

P 40s ‑2038

III‑S‑a

inscrip.RLQ 'M.C.G.'

verso 'Ken 40s'

‑verso= head and shoulders self‑portrait by Ken, landscape behind

oil on board mounted in frame

10 1‑2 x 13 3‑4"

M 38 ‑2039

III‑S‑a

inscrip.verso 'Port Credit 1938? M.C.G.'

Landscape. waterscape featuring clump of large brown trees

and two figures in background standing on shore

oil on masonite

14 x 18"

M 39 ‑2040

III‑S‑a

inscrip.RLQ 'M.C.G.'

verso 'Marie August 1939' 'Painting this while Hitler holding forth on radio'

Landscape. landscape featuring tree with blue‑grey trunk and some blue leaves in the centre of the composition

oil on board matted and mounted in frame

10 1‑2 x 8 1‑2"

M 39 ‑2041

III‑S‑a

Landscape. autumn forest with tree with bright red leaves in centre

:med.oil on board matted and framed

17 x 13"

P 40s ‑2042

III‑S‑a

verso 'Ken Credit 30s', stretcher 'Marie'

Landscape. snow‑covered landscape with two trees on right, three on

left, orange underbrush in midground and pale orange and blue in

background‑ done by Marie

verso‑ brightly coloured landscape looking from water to shore

by Ken

oil on board, mounted in gold frame and then on burlap board

9 x 10 1‑2"

M 40s ‑2043

III‑S‑a

inscrip.RLQ 'MCG'

‑verso 'Erindale early 40s'

Landscape. landscape with two jack pines in foreground, lake in midground

oil on board and mounted in frame

10 1‑2 x 13 3‑4"

M 40s ‑2044

III‑S‑a

RLQ 'MCG'

Landscape. landscape featuring river and bright red foliage on the left

oil on canvas board mounted in matte

12 x 16"

M 40s ‑2045

III‑S‑a

inscrip.LLQ 'MCG', verso 'Cows on Hilltop‑Sheridan'

Landscape. landscape featuring black cow on right hand side, lake

in distant horizon verso‑autumn forest

:med.oil on board fastened into frame with tape and wood

10 1‑2 x 13 3‑4"

M 41 ‑2046

III‑S‑a

inscrip.RLQ 'MCG 41'

Landscape. landscape featuring jack pine on right, beech on left,

looking across water to autumn‑coloured foliage

oil on canvas mounted on stretcher, verso covered by cardboard

24 x 20"

M 50s ‑2047

III‑S‑a

inscrip.RLQ 'MCG'

Landscape. autumn landscape with large tree on right and river

oil on paper mounted on board and matted

10 1‑2 x 12"

M 50s ‑2048

III‑S‑a

Landscape. autumn landscape with meandering river

oil on masonite

14 x 18"

M 50s ‑2049

III‑S‑a

inscrip.LLQ 'MCG'

Landscape. spring landscape with river and yellow and green flowers

oil on board mounted in frame

10 1‑2 x 13 3‑4"

M 50s ‑2050

III‑S‑a

inscrip.RLQ 'M.C.G.' verso 'Marie late 50s'

Landscape. landscape with river at centre of composition, rocks with golden flowers on right

oil on masonite with burnished gold frame

8 x 10"

M 50s ‑2051

III‑S‑a

inscrip.RLQ 'M.C.G.', frame $25

Landscape. landscape featuring river

oil on masonite mounted in frame

6 3‑4 x 8 3‑4"

Marie recalls this was done on one of their sketching trips‑ there might be some mates to it

M 50s ‑2052

III‑S‑a

inscrip.RLQ 'M.C.Guard 40'

verso 'Marie Caledon late 50s = crossed out 'early 60s'

Landscape. hilly landscape with emphasis on green foliage of trees

oil on canvas board, matted and framed

8 x 13"

style of execution more suggestive of 1950s

M 50s ‑2053

III‑S‑a

inscrip.RLQ 'MCG'

Landscape. snow‑covered forested landscape with figure wearing red

pants and mitts in center

oil on canvas mounted on stretcher,matted and framed

18 x 28"

M 70s ‑2054

III‑S‑b

inscrip.RLQ 'M.C.G.' verso 'Narrows Crosby from Crayon sketch'

Landscape. waterscape with three islands in background and setting sun

oil on canvas board, framed

9 1‑4 x 14"

M 70s ‑2055

III‑S‑b

inscrip.LLQ 'MCG'

Landscape. landscape featuring two white birch trees

oil on masonite, framed

14 x 17 1‑2"

M 70s ‑2056

III‑S‑b

.unfinished landscape with large trees and river

.oil on canvas mounted on stretcher, cardboard backing

20 x 24"

M 70s ‑2057

III‑S‑b

inscrip.RLQ 'MCG'

Landscape. hilly landscape with red buildings in midground

oil on canvas mounted on stretcher, framed

14 1‑4 x 16 1‑2"

Ken's notation on stretcher 'Hot R's glue brushed on stretched canvas'

M 70s ‑2058

III‑S‑b

inscrip.verso on stretcher' 'Ship at Credit'

Landscape. large red and white steamship anchored in harbour

oil on canvas mounted on stretcher, framed

11 1‑2 x 16"

M 70s ‑2059

loc.III‑S‑b

inscrip.RLQ 'M.C.G.' verso 'from crayon sunrise sketch 70s'

Landscape. mountainous landscape viewed across water at sunrise

oil on canvas mounted on stretcher

10 x 16"

M 71 ‑2060

III‑S‑b

inscrip.LLQ 'MCG 71'

Landscape. red and white steamship docked off shore ?Port Credit

oil on canvas mounted on stretcher and framed

14 x 23"

see #2058 for another picture of this ship anchored at Port Credit

M 71 ‑2061

III‑S‑b

inscrip.RLQ 'MCG '71'

Landscape. shoreline at sunrise, flock of birds swimming to shore on left

oil on canvas mounted on stretcher, framed

16 x 24"

M 70 ‑2062

III‑S‑b

inscrip.LLQ 'MCG 70'

Landscape. mountainous landscape probably Switzerland

oil on canvas, mounted on stretcher, partial frame

:dim.18 x 28"

M 71 ‑2063

III‑S‑b

inscrip.LLQ 'MCG 71'

treed shoreline in summer with children playing, sailboat on right

oil on masonite

22 x 14"

M 70s ‑2064s

III‑S‑b

Europe. Soho Park in London with statue of Charles Ist on right

oil wash on canvas board backed by board and mounted in frame

14 x 20"

see #2506 for larger oil on canvas of this composition

M 41 ‑2065

III‑S‑b

Bur‑fee in the Snow /:inscrip.RLQ 'MCG 1941'

verso‑ exhibition label OSA 1942 ‑price #150.00

Animal. family Chow dog shown on box, doghouse behind, in snow‑covered landscape

oil on masonite

35 x 25 1‑2"

this work was not accepted by OSA for exhibition

M 50s ‑2066

III‑S‑c

inscrip.RLQ 'MCG'

Landscape. forest scene featuring birch and sumac trees at centre

oil on masonite, framed

10 1‑2 x 14"

M 50s ‑2067

III‑S‑c

Landscape. forest scene with figure in blue behind tree

oil on masonite, framed

18 x 14"

M 50s ‑2068

III‑S‑c

inscrip.RLQ 'M.C.G.', verso 'MCG 40s [crossed out]'

Landscape. forest scene featuring river and yellow and green flowers

oil on canvas board, matted, Ken's custom frame‑ gold, silver,

black, carved at corners

10 x 13"

M 50s ‑2069

III‑S‑c

inscrip.RLQ 'M.C.G.'

Landscape. waterfront scene with large tree and dock on left

oil on masonite, Ken's custom frame‑ gold, multi‑coloured combed effect

12 x 16"

Marie recalls done at Quinte

M 50s ‑2070

III‑S‑c

inscrip verso 'Sandbank Quinte'

Landscape. 7 human figures featured with sandbanks and water in the background

oil on masonite

12 x 16"

M 50s ‑2071

III‑S‑c

inscrip RLQ 'MCG', verso 'Snowy Dawn'

Landscape. snow‑covered forest scene with pine tree on left

oil on masonite, Ken's custom frame‑ gold, burnished effect

16 x 20"

M 50s ‑2072

III‑S‑c

inscrip RLQ 'MCG', verso $75.00

Landscape. water scene with large white bridge on left, boats on right

oil on masonite, Ken's custom frame‑ gold, white and red tints

12 x 16"

M 54 ‑2073

III‑S‑c

inscrip RLQ 'M.C.G.', verso 'Georgian Bay Peri'

waterfront scene with figure in pink suit seated on ?dock

on right

oil on board

10 1‑2 x 13 1‑2"

M 60s ‑2074

III‑S‑c

inscrip RLQ 'MCG'

Landscape. waterfront scene with large tree with orange foliage on left

oil on masonite, Ken's custom frame‑‑gold and beige

12 x 16"

M 60s ‑2075

III‑S‑c

inscrip RLQ 'MCG'

Landscape. river scene with trees with bright orange foliage in foreground

oil on masonite, frame

14 1‑2 x 21"

M 60s ‑2076

III‑S‑c

inscrip RLQ 'MCG'

Landscape. landscape with jack pines and assorted foliage‑ pink and red

oil on masonite, matted and framed

14 x 18"

M 60s ‑2077

III‑S‑c

Landscape. forest scene featuring large snow‑covered fir tree

oil on canvas board, matted

18 x 10"

M 60s ‑2078

III‑S‑c

inscrip LLQ 'MCG'

Landscape. forest scene featuring sumac trees, black squirrel on right

oil on canvas mounted on stretcher, matted, framed

14 x 19"

M 60s ‑2079

III‑S‑c

inscrip LLQ 'MCG'

Landscape. forest scene with sumacs and small grey figure on right

oil on canvas board, matted

10 x 13"

M 60s ‑2080

III‑S‑c

inscrip RLQ 'MCG'

Landscape. forest scene featuring orange‑ red sumac on right

oil on canvas board, matted, framed

10 x 13"

M 70s ‑2081

III‑S‑c

inscrip verso' Marie 70s Bedford Mills'

small waterfall scene featuring beige masonry on right, sumacs left

oil on canvas mounted on board, matted

10 x 16"

M 50s ‑2082

III‑S‑d

inscrip LLQ 'MCG'

Landscape. hilly landscape with two meandering rivers

oil on masonite, frame

20 x 24"

M 72 ‑2083

III‑S‑d

inscrip RLQ 'MCG 72'

Europe. street scene ? Paris, shop sign 'Rotisserie' on left

oil on canvas mounted on stretcher, frame

16 x 20"

M 73 ‑2084

III‑S‑d

inscrip RLQ 'MCG 73' ‑verso 'Indias, R.P.C. from sketch'

landscape scene with white building in foreground at forest edge

oil on canvas, lined, mounted on mortise and tenon stretcher, framed

16 x 24"

M 74 ‑2085

III‑S‑d

inscrip RLQ 'MCG' verso 'Sumac Harborn 1974'

Landscape. forest scene with white birch tree to right of pine tree, sumacs

oil on canvas mounted on stretcher, matted, framed

11 1‑2 x 15 1‑2"

M 70s ‑2086

III‑S‑d

Landscape. rolling landscape with two fruit trees in foreground

oil on masonite loosely hinged into frame

12 x 16"

M 75 ‑2087

III‑S‑d

inscrip RLQ 'MCG '75'

Landscape. beach scene with two children and dog in foreground

oil on canvas mounted on stretcher, matted and framed

18 x 22"

M 78 ‑2088

III‑S‑d

inscrip RLQ 'MCG'

Landscape. landscape with haywain on left, cows grazing, setting sun

oil on canvas mounted on stretcher, framed

11 3‑4 x 15 1‑2"

M 79 ‑2089

III‑S‑d

inscrip LLQ 'MCG '79' ‑ verso 'Looking across toward Levis from

sketch'

Landscape. river scene with teamboat RLQ, cathedral RUQ

oil on canvas mounted on mortise and tenon stretcher, missing 1 key

16 x 24"

M 79 ‑2090

III‑S‑d

inscrip LLQ 'MCG '79'

Landscape. river scene banked with trees, large beige bridge

oil on canvas mounted on mortise and tenon stretcher missing keys,

matted and framed ‑‑notation 'use 1‑2" liner to make'

17 x 23"

M 79 ‑2091

III‑S‑d

Landscape. river scene with golden brown ground cover, fence on right

oil on canvas mounted on stretcher and framed‑‑note canvas

buckled inwards in centre

12 x 16"

M 79 ‑2092

III‑S‑d

Landscape. looking across water to marshes and yellow building in background

oil on canvas board, matted and framed

11 x 15"

M 80s‑2093

III‑S‑d

title Soho, London

Europe. night street scene with blonde and redhead standing on right near black streetlamp

oil on canvas mounted on stretcher, matted and framed

11 1‑4 x 13 1‑2"

M 60s ‑2094

III‑S‑e

inscrip RLQ 'MCG 61'

Landscape. landscape scene featuring red leaves

oil on canvas mounted on stretcher, Ken custom frame notched at corners

13 x 15"

M 60s ‑2095

III‑S‑e

inscrip LLQ 'MCG'

Landscape. forest fall scene with black squirrel on left

oil on canvas board, matted and framed

10 x 15"

M 60s ‑2096

III‑S‑e

inscrip RLQ 'MCG'

Landscape. forest scene with pine tree on left

oil on canvas board, matted, framed

11 x 13 1‑2"

M 68 ‑2097

III‑S‑e

inscrip LLQ 'MCG '68'

Landscape. landscape scene with building with red roof and shutters in background ‑verso pink and white gladiolis still‑life

oil on masonite

13 x 19 1‑4"

M 60s ‑2098

III‑S‑e

RLQ 'Guard'

Landscape. autumn forest scene with river

oil on masonite

13 1‑4 x 17 3‑8"

M 60s ‑2099s

III‑S‑e

inscrip RLQ 'MCG'

Landscape. autumn forest scene with red sumacs to left of inscription

oil on canvas, matted and framed

12 x 16"

study for larger work #2493 oil on masonite

M 60s ‑2100

III‑S‑e

inscrip RLQ 'MCG',

Landscape. hilly landscape with meandering river, tree branches above inscription

oil on canvas board, matted and framed

12 x 16"

Marie identifies the setting as the Credit River

M 60s ‑2101

III‑S‑e

inscrip LLQ 'MCG'

Landscape. forest scene featuring kneeling figure and green bottle on right

oil on masonite, matted

18 x 14"

M 60s ‑2102

III‑S‑e

inscrip LLQ 'MCG'

Landscape. snow‑covered forest scene with brown squirrel in tree and birds

oil on masonite, framed

15 3‑4 x 9 1‑2"

M 60s ‑2103

III‑S‑e

inscrip LLQ 'M.C. Guard'

Landscape. lakeside scene featuring dock framed by tree branch

oil on masonite, framed

12 x 16"

M 68 ‑2104

III‑S‑e

inscrip RLQ 'MCG' ‑verso 'Birches Harborn 1968'

Landscape. forest spring scene with clump of birch trees on left

oil on masonite, matted and framed

10 3‑4 x 14"

M 66 ‑2105

III‑S‑e

inscrip RLQ 'MCG '66'

Landscape. trees behind fence, open gate, figure raking leaves

oil on masonite, matted, framed

11 1‑2 x 30"

M 66 ‑2106

III‑S‑e

inscrip LLQ 'MCG '66' ‑verso 'North Walls Bath'

street scene with blue and grey florist shop, round arch with apartment above spanning street

oil on masonite, framed

9 1‑2 x 16"

M 68 ‑2107

III‑S‑e

inscrip RLQ 'MCG '68' ‑ verso 'Ottawa River'

Landscape. river scenes, three trees in foreground on right, hills on horizon

oil on canvas mounted on stretcher

16 x 24"

M 68 ‑2108

III‑S‑e

inscrip RLQ 'MCG '68' ‑verso 'Wedding Gondola'

Europe. bridal party in gondola on Venetian canal

oil on canvas glued on board, matted and framed ‑paint losses LLQ

7 3‑4 x 12 3‑4"

M 68 ‑2109

III‑S‑e

inscrip RLQ 'MCG '68' verso 'Scalzi Br.'

Europe. Scalzi Bridge in Venice night scene, streetlights, no moon

oil on canvas mounted on mortise and tenon stretcher, matted, framed

14 x 24"

M 80s ‑2110

III‑S‑f

Landscape. front garden at Moscow‑ pink and red hollyhocks in full bloom

oil on canvas stapled on mat board

10 x 14 3‑4"

M 80s ‑2111

III‑S‑f

inscrip RLQ 'MCG '80'

fields with haystack, farmhouse and outbuildings in background

oil on canvas mounted on stretcher, framed

13 x 17"

M 79 ‑2112s

III‑S‑f

inscrip RLQ 'MCG '79' LLQ 'Early Spring Misty Morning'

verso 'sketch for oil Camden Lake'

shore scene with Canada Geese

coloured pencils on off‑white paper, matted

8 1‑2 x 11 1‑4"

see #2113

M 80 ‑2113

III‑S‑f

inscrip RLQ 'MCG '80'

Canada Geese alighting on shoreline of Camden Lake

oil on canvas mounted on stretcher, Ken's custom frame

his notation= 'curved dull gold frame'

18 x 22"

see #2112s for study

M 81 ‑2114

III‑S‑f

inscrip RLQ 'MCG '81'

Europe. mountainous landscape with village in foreground

oil on canvas mounted on stretcher, matted, framed

11 1‑2 x 17 1‑2"

M 79 ‑2115

c.III‑S‑f

inscrip.verso 'Marie 79' on stretcher

Landscape. summer landscape, two cows grazing, pink and red hollyhocks

oil on canvas mounted on stretcher, matted, silver and black frame

21 1‑2 x 28"

M 82 ‑2116

III‑S‑f

inscrip.LLQ 'MCG '82'

Landscape. Moscow garden in full bloom of summer‑ tiger lilies etc.

oil on canvas mounted on stretcher, loosely hinged into frame

16 1‑4 x 20"

M 85 ‑2117

III‑S‑f

inscrip.RLQ 'MCG '85'

Landscape. summer landscape with blue delphiniums, 2 children in midground

oil on canvas mounted on mortise and tenon stretcher missing keys

16 x 20"

M 85 ‑2118

II‑W‑show

inscrip.LLQ 'MCG 85'

Landscape. Moscow barns snow‑covered, cows, 2 children and dog in foreground

oil on canvas mounted on stretcher, framed

18 x 20"

yes

M 86 ‑2119

III‑S‑f

inscrip.RLQ 'MCG '86'

red and pink hollyhocks in front of pine tree, to left cows grazing

oil on canvas mounted on stretcher, placed in frame but not secured

36 x 22"

M 83 ‑2120

III‑S‑f

inscrip.RLQ 'MCG '88'

mountainous landscape with white building on left

oil on canvas mounted on stretcher

18 x 24"

M 89 ‑2121

III‑S‑f

inscrip.RLQ 'MCG '89' verso 'Ottawa R.'

Landscape. spring landscape with river and clump of trees at centre

oil on canvas mounted on stretcher, hinged into Ken custom frame

‑reddish gold

16 x 24"

M 66 ‑2122

II‑E‑d

inscrip.LLQ 'MCG '66'

Flower. red and white flowers in whitish jug on blue cloth

oil on masonite in Ken custom frame‑ silver and gold, carved

10 x 13"

M 60s ‑2123

II‑E‑d

inscrip.LLQ 'MCG'

Flower. red, white and orange flowers in white jug

oil on masonite, matted

9 1‑2 x 12 1‑2"

M 50s ‑2124

II‑E‑d

inscrip.LLQ 'MCG'

Flower. purple and white hyacinths in clay pots

oil on masonite

16 x 12 1‑4"

M 40s ‑2125

II‑E‑d

inscrip.LLQ 'MCG'

Flower. purple and yellow crocuses in landscape

oil on masonite, framed

10 1‑2 x 14 1‑4"

M 60s ‑2126

II‑E‑d

inscrip.RLQ 'MCG'

Flower. flowers in clear vase and three peaches on green mat

oil on canvas mounted on stretcher

15 x 10 1‑2"

M 80s ‑2127

II‑E‑d

Flower. white flowers with pinkish tinge against multi‑coloured backgr.

oil on canvas mounted on stretcher

16 x 12 1‑4"

Marie did not like working on this heavy cotton duck canvas

M 85 ‑2128

II‑E‑d

Flower. red poppies with purple irises in garden

oil on canvas mounted on stretcher

15 1‑2 x 11 1‑2"

M 35 ‑2129

II‑E‑e

title.Orange lilies and Delphiniums /inscrip.RLQ 'MCG 1935'

Flower. as per title

oil on canvas mounted on stretcher

16 3‑4 x 13"

entry 27. Simpson's 1934 show $35.00

M 40s ‑2130

II‑E‑e

inscrip.verso 'M.C.G. 40s'

Flower. daffodils against blue background

oil on masonite, matted, frame‑natural wood and gold

11 1‑2 x 10"

M 40s ‑2131

II‑E‑e

Flower. purple and pink iris with white flowers, pale background

oil on masonite, Ken custom frame‑ carved at corners, burnished gold

12 2‑4 x 10"

M 50s ‑2132

II‑E‑e

inscrip.RLQ 'MCG'

Flower. yellow, pink, red flowers in brown vase, greenish background

oil on masonite, Ken custom frame‑grey and gold

17 x 13"

M 50s ‑2133

II‑E‑e

Flower. tulips with orange and white flowers in clear vase, brown backgr. on white cloth

oil on masonite

16 x 22 1‑4"

M 60s ‑2134

II‑E‑e

inscrip.LLQ 'MCG'

Flower. multicoloured marigolds in copper vase, on brown cloth

oil on masonite

18 x 14"

M 70s ‑2135

II‑E‑e

inscrip. LLQ 'MCG'

Flower. 2 red tulips in blue vase, green background

oil on masonite, matted, framed

15 1‑2 x 12"

M 82 ‑2136

II‑E‑e

inscrip.LLQ 'MCG '82'

Flower. yellow flowers in blue vase with bowl of bananas, squash etc. on blue and beige patterned tablecloth

oil on canvas mounted on stretcher, frame silver and beige

11 x 14"

M 89 ‑2137

II‑E‑e

inscrip.LLQ 'MCG '89'

assortment flowers in clear green jug against brown background

oil on canvas mounted on mortise and tenon stretcher

16 x 20"

M 86 ‑2138

II‑E‑e

purple irises, red poppies, white daisies in garden

oil and canvas mounted on mortise and tenon stretcher

12 x 16"

M 86 ‑2139

II‑E‑e

inscrip.RLQ 'MCG '86'

Flower. wildflowers in grey coffee pot with four peaches, blue cloth

oil on canvas mounted on stretcher

14 x 15"

M 30s ‑2140

II‑S‑a

inscrip.RLQ 'MCG'

Flower. pink flowers in green jug, grey table

w‑c on rag w‑c paper, matted, glass, silver and gold frame

21 x 18"

M 32 ‑2141

II‑S‑a

title.Peonies and Japanese Iris /inscrip.LLQ 'MCG 6'32'

Flower. as per title against blue‑grey background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 16"

1935 Simpson's Gallery entry 49. $25.00 ‑label on verso

faded‑ graphite underdrawing visible

M 35 ‑2142

II‑S‑a

title.Canada Lily /inscrip.LLQ 'MCG 1935' ‑verso label 'Canada Lily $25'

Flower. orange tiger lily against blue background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

18 x 14"

1935 Simpson's Show entry 4. Canada Lily $30.00

M 35 ‑2143

II‑S‑a

title.Peonies /inscrip.RLQ 'MCG 35' ‑verso label 'Peonies $30 No. 15'

Flower. pink peonies, unpainted background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 16"

:xhist. 1935 Simpson's Gallery Show entry 51. $30.00

M 35 ‑2144

II‑S‑a

title.Lilies /inscrip.LLQ 'MCG 35'‑verso label 'MCG Lilies $30'

Flower. pink and white lilies, plain background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 16"

1935 Simpson's Gallery Show entry 41. $30.00

M 35 ‑2145

II‑S‑a

Title. Salmon Begonias /inscrip.RLQ 'MCG 35' ‑verso labels 'MCG

Salmon Begonias $35 ($35 crossed out)

Flower. as per title

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

16 x 20"

1935 Simpson's Gallery Show entry 9. Seven Begonias $35.

M 35 ‑2146

II‑S‑a

title.Iris‑Yellow and Blue /inscrip.LLQ 'MCG 35', verso label 'Iris‑yellow and blue $25'

Flower. as per title

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

20 x 16"

1935 Simpson's Gallery entry 6 $25.00

very delicately and sensitively painted

M 35 ‑2147

II‑S‑a

title.Delphinium /inscrip.RLQ 'MCG 35' verso label 'Delphinium $30.00'

Flower. as per title

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 16"

1935 Simpson's Gallery Show entry No. 40 $30.00

M 35 ‑2148

II‑S‑a

title.Sunflower /inscrip.LLQ 'MCG 1935', verso label 'Sunflower $25'

Flower. as per title against purplish background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

18 x 14"

1935 Simpson's Gallery Show entry No. 7 $25.00

M 35 ‑2149

II‑S‑a

title.Orange Lilies and Purple Flowers /inscrip.LLQ 'MCG 35', verso label 'Orange Lilies and Purple Flowers $35'

Flower. as per title

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 20"

1935 Simpson's Gallery Show 'Orange and Purple' entry 35 $35.00

M 39 ‑2150

II‑S‑a

title.Red Lillies /inscrip.RLQ 'MCG 1939' ‑verso 'Red Lillies No. 43'

Flower. orange tiger lilies and blue flowers in garden setting

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

14 x 10 3‑4" opening in matte

M 40s‑2151

II‑S‑a

inscrip.RLQ 'MCG'

Wildflower. white trilliums in forest setting

graphite and w‑c on rag w‑c paper, double matte, glass, silver frame

20 x 26"

areas of brownish discolouration esp. noticeable RUQ

M 40s‑2152

II‑S‑a

Water Lillies inscrip.RLQ 'MCG' ‑verso remnants label 'Water Lillies Price $85'

Wildflower. 2 white water lillies in natural setting

w‑c on rag w‑c paper, matted, glass, gold frame

13 x 15 1‑4" opening in matte

RLQ areas of water damage?

M 42 ‑2153

II‑S‑a

inscrip.RLQ 'MCG '42'

Flower. purple and blue irises against grey wash background

graphite and w‑c on rag w‑c paper, matted, glass, silver frame

24 x 20"

M 63 ‑2154

II‑S‑a

inscrip.RLQ 'MCG '63'

Animal. black dachshund lying on ground, RUQ head portrait

graphite and w‑c on rag w‑c paper, matte, glass, silver frame

7 1‑2 x 9 1‑2" opening in matte

"Pendy" dog owned by fellow artist George Broomfield and his wife, Bambi

M 60s‑2155

II‑S‑a

inscrip.RLQ 'MCG'

Flower. pink flower blossoms in glass

w‑c on rag w‑c paper, double matte, glass, silver and tan frame

15 x 8 1‑2" opening in matte

M 50s ‑2156

II‑S‑a

inscrip.LLQ 'MCG' ‑verso 'Miss Amon's Shore'

Landscape. Quinte. two buildings on right, one with red roof, hilly landscape with water behind, hills on horizon

w‑c on off‑white paper, matte, glass, silver frame

12 x 16"

Marie stayed in Miss Amon's home one summer

M 60s ‑2157

II‑S‑a

Unesco /inscrip.RLQ 'MCG' ‑verso 'Unesco‑ Marg's cat'

Animal. tabby cat watching spider

w‑c, black on brownish Japanese paper, matte, glass, brown frame

12 x 8 1‑2" opening in matte

M 29 ‑2158

II‑S‑a

/inscrip.RLQ 'MCG' ‑verso 'I gave this to Ken for his 20th birthday

M.'

Figure. redhead posed on tiptoes, Egyptian type costume, holding

chain lead of tiger behind her

graphite and w‑c on off‑white paper, glass, black frame

9 1‑2 x 5" opening in matte

yes

during this period Marie was seriously considering a career as an illustrator‑‑books, magazines etc., an ambition strongly supported by Ken

M 42 ‑2159

II‑S‑a

inscrip.RLQ 'MCG 1942' ‑verso 'Lorne Park'

Landscape. two trees reaching diagonally to left, landscape mixture

of pale washes, evoking sensation of water

w‑c on rag w‑c paper, double matte, glass, silver frame

Ontario Society of Artist label‑ taped over= rejected

M 41 ‑2160

II‑S‑a

inscrip.RLQ 'MCG 1941'

Landscape. snow‑covered forest scene featuring large tree with orange leaves on left

graphite and w‑c on rag w‑c paper, matted, glass, Ken custom frame silver and gold, carved at corners

21 x 17 1‑4" opening in matte

areas of brownish discoloration and paint loss throughout‑ Marie

remembers having some problems with watercolours imported from Germany which Ken had purchased but unsure of details now‑ does not recall any problem with rag paper

M 67 ‑2161

II‑S‑a

inscrip.LLQ 'MCG '67' ‑verso '#30 Riverbank'

Landscape. river bank, red boat docked on shore in centre painting

graphite and w‑c on rag w‑c paper, double matte, glass, silver, black and gold frame

20 x 24"

M 66 ‑2162

II‑S‑a

inscrip.LLQ 'MCG 66'

Landscape. blue building with cupola on left, autumn landscape, flock birds above

graphite and w‑c on rag w‑c paper, double matte, glass, silver, black and gold frame

19 1‑2 x 28"

M 63 ‑2163

II‑S‑a

inscrip.RLQ 'MCG' verso "Harborn 1963'

Wildflower. two white trilliums in natural setting

graphite and w‑c on rag w‑c paper, double matte, glass, silver, black and gold frame

18 1‑4 x 15" opening in matte

M 70 ‑2164

II‑S‑a

inscrip.LLQ 'MCG '70'

Landscape. close‑up scene of river with rapids, red branches RLQ (Petawawa River?)

graphite and w‑c on rag w‑c paper, matted, glass, wood frame

13 x 19"

M 70 ‑2165

II‑S‑a

inscrip.RLQ 'MCG'

Wildflower. white mayflower beginning to bud in forest setting

graphite and w‑c on rag w‑c paper, matte, glass, silver and black frame

15 x 10 3‑4" opening in matte

M 41 ‑2166

II‑S‑b

inscrip.RLQ 'MCG 1941' ‑verso remnants of hand‑written label 'Trilliums MCG'

Wildflower. white and red trilliums in forest setting

oil on masonite loosely hinged into dark wood frame

14 1‑4 x 12 3‑4"

M 58 ‑2167

II‑S‑b

inscrip.RLQ 'MCG '58'

Flower. 8 red tulips in clear blue glass against blue background

oil on masonite, Ken custom frame‑ combed grey colour

19 1‑2 x 16"

M 59 ‑2168

II‑S‑b

Flower. white roses in blue glass vase, pink rose on blue table below

oil on masonite

26 x 22 1‑2"

M 50s ‑2169

II‑S‑b

inscrip.RLQ 'MCG'

Flower. orange and yellow flowers in brown clay pot against blue backgr.

oil on masonite, Ken custom frame ‑grey and gold

16 3‑4 x 20 1‑2"

M 50s ‑2170

II‑S‑b

inscrip.LLQ 'MCG'

pink and red peonies with white flowers in blue glass vase

oil on masonite, Ken custom frame‑combed border, muted gold‑grey

19 1‑2 x 16"

?1965 Port Credit Exhibition entry No. 3 Peonies

M 30s ‑2171

II‑S‑b

Flower. yellow daffodils in glass jug next to two apples

oil on canvas mounted on stretcher, Ken custom frame‑ grey, red and white, combed decoration

24 x 18"

M 50s ‑2172

II‑S‑b

inscrip.LLQ 'MCG'

Flower. assortment flowers in dark vase on brown table, bluish backdrop

oil on masonite

20 1‑2 x 27"

M 50s ‑2173

II‑S‑b

inscrip.RLQ 'MCG' verso '$100'

Flower. red and orange flowers in blue jug, 2 pears, on blue cloth

oil on masonite, framed

17 1‑2 x 14"

M 60s ‑2174

II‑S‑b

inscrip.LLQ 'MCG'

assortment summer flowers in green glass vase, orange, blue background

oil on masonite

24 x 20"

M 60s ‑2175

II‑S‑b

inscrip.LLQ 'MCG'

Flower. 2 white easter lilies against blue background

oil on canvas board, matted, framed

16 1‑2 x 13"

M 60s ‑2176

II‑S‑b

inscrip.LLQ 'MCG'

Flower. pink and red flowers in green glass vase, grey backgr.

oil on canvas, matted, framed

16 x 19 1‑2"

M 60s ‑2177

II‑S‑b

inscrip.LLQ 'MCG'

Flower. orange and yellow flowers in black jug and blue glass

on turqouise cloth

oil on masonite, framed

17 1‑2 x 21 1‑2"

M 84 ‑2178 \*

II‑S‑b

inscrip.RLQ 'MCG '84'

Flower. red amaryllis blooming in window at Moscow‑ landscape snow‑covered

oil on canvas mounted on mortise and tenon stretcher, missing all keys but one

24 x 20"

yes

selected for 1990 Christmas card

M 60s ‑2179

II‑S‑b

inscrip.RLQ 'MCG'

Flower. yellow and purple irises in brown vase, yellowish backgr.

oil on masonite, Ken custom frame‑‑carved chain pattern outer border

26 x 22"

M 85 ‑2180

II‑S‑b

Flower. red poppies and purple irises in garden setting

oil on canvas stapled over another canvas mounted on a stretcher placed in Ken custom frame but not secured

20 x 24"

underlying canvas appears old‑ should be examined

M 87 ‑2181

II‑S‑b

inscrip.RLQ 'MCG '87'

Flower. garden at Moscow in full summer bloom‑tiger lilies etc.

oil on canvas mounted on mortise and tenon stretcher missing keys

20 x 16"

M 89 ‑2182

II‑S‑b

inscrip.LLQ 'MCG '89'

Flower. summer flowers in blue and white teapot with lid on table beside it

oil on canvas on mortise and tenon stretcher missing keys

24 x 20"

M 60s ‑2183

II‑S‑b

Wildflower. red and white trilliums in forest setting

oil on masonite, framed

18 3‑4 x 12"

K 30 ‑2184

V‑N‑d

inscrip.RLQ 'Ken Phillips '30'

Landscape. dark landscape looking across grey water to red rocks

oil on board, framed

13 x 17"

Marie identifies as Muskoka region

K 40s ‑2185

V‑N‑d

inscrip.RLQ 'Ken Phillips'

Landscape. autumn forest scene, birch trees in centre ‑verso still‑life ‑Marie dates 30s

oil on board, framed

13 x 14"

K 40s ‑2186

V‑N‑d

Landscape. scene, white building across bay in background

oil on masonite

12 1‑2 x 20 1‑2"

K 26 ‑2187

V‑N‑d

inscrip.RLQ 'Ken Phillips '26' ‑verso 'Junior 18 Original Sketch'

Landscape. riverbank scene with stone outcropping and small tree on left

oil on board, framed

10 1‑4 x 13 1‑2"

yes

K 38 ‑2188

V‑N‑d

inscrip.RLQ 'Ken Phillips=KP '38'

Landscape. landscape with red house and barns in midground, escarpment behind, overcast sky verso‑ study full‑length brunette seated and wearing yellow dress

oil on board, framed

13 x 17"

Marie identifies scene as Mt. Nemo

K 30s ‑2189

V‑N‑d

inscrip.verso 'Ken late 30s, Harborn looking Belford's'

Landscape. meadow scene with two‑storey red house on right

verso‑ can see fragment of nude‑shoulder and arm

oil on canvas mounted on stretcher

10 1‑2 x 13 3‑4"

K 30s ‑2190

V‑N‑d

inscrip.RLQ 'M.C. Guard' ‑verso 'Ken' in Marie's handwriting

‑she had inscribed the work as her own then later recognized as a work by Ken

Landscape. landscape with large green tree towering above rest

oil on masonite, matted

8 x 10"

good eg. how close stylistically Ken and Marie were at this time

K 30s ‑2191

V‑N‑d

inscrip.RLQ 'KP'

Landscape. brightly coloured landscape with two buildings on each side

oil on masonite, Ken custom frame‑ goldish red

8 x 10"

K 40 ‑2192

V‑N‑d

inscrip.LLQ 'KP '40'

Landscape. snow‑covered forest scene, fir tree on left

oil on board, matted

10 1‑2 x 13"

yes

K 40s ‑2193

V‑N‑d

Landscape. shoreline with tree with red and white blossoms on left

oil on masonite

13 x 17"

Marie identifies scene as Lorne Park

K 40s ‑2194

V‑N‑d

Landscape. waves washing to shore of Lorne Park, large white clouds on right verso‑ unfinished sketch of house at Harborn

oil on board

13 x 17"

K 40s ‑2195

V‑N‑d

inscrip.RLQ 'KP'

Landscape. snow‑covered shoreline, blue water, sumac bush on right

oil on board, matted, framed

13 x 17"

K 40s ‑2196

V‑N‑d

inscrip. RLQ 'KP'

Landscape. shoreline scene Lorne Park with pink beach

oil on board, matted

9 1‑4 x 12 2‑3"

K 40 ‑2197

V‑N‑d

inscrip.RLQ 'KP '40'

Landscape. shore scene at Lorne Park, beach snow‑covered, green water

oil on board, Ken custom frame combed inner band

13 x 17"

K 40s ‑2198

V‑N‑d

inscrip.LLQ 'KP'

Landscape. rolling rural landscape in spring, red building on right

oil on masonite, matted

9 3‑4 x 11 1‑2"

Marie identifies setting as Caledon

K 45 ‑2199

V‑N‑d

inscrip.verso '1945 View off Hwy. 10 by KP'

landscape with barn with pink roof on right

oil on canvas board, framed

8 1‑2 x 10 3‑4"

K 40s ‑2200

V‑N‑d

inscrip.RLQ 'KP'

Portrait. Marie= Sunny Lake, Musoka‑ scene looking across river with sumacs on left

oil on board, framed

10 1‑2 x 13"

K 40s ‑2201

V‑N‑d

inscrip.RLQ 'KP'

Landscape. forest scene with green and yellow flowers

oil on masonite, framed

10 x 12"

K 40 ‑2202

V‑N‑d

inscrip.RLQ 'KP' ‑verso‑ 'Sunset, No.10 Highway at Brampton, 1940'

landscape with three red buildings on left, flock birds overhead

oil on masonite, Ken custom frame‑ combed, grey, reddish, gold

12 x 16"

K 50s ‑2203

V‑N‑d

inscrip.RLQ 'KP'

Landscape. Marie= Penetang‑ shore line with pink building in background on right, purple clouds verso‑unfinished landscape

back of masonite, framed

12 x 16"

K 50s ‑2204

V‑N‑d

inscrip.RLQ 'KP'

Landscape. Marie= Caledon, rolling countryside with fir tree RLQ

canvas taped on cardboard

9 1‑2 x 11 1‑2"

K 50s ‑2205

V‑N‑d

Landscape. autumn forest scene, tree with pink leaves on left

oil on cardboard

10 1‑4 x 15"

K 50s ‑2206

V‑N‑d

Landscape. landscape‑ black trees, yellow, red, torqouise sky

coloured chalks on taupe paper, matted

9 x 12"

K 50s ‑2207

V‑N‑d

inscrip.RLQ 'KP'

Landscape. autumn forest, tree yellow leaves at centre

oil on masonite

14 x 18"

K 56 ‑2208s

V‑N‑d

inscrip.RLQ 'KP'

Landscape. Marie=Glenora Ferry‑ landscape looking across water to

ferry dock with white lights and one flash pink light, hills behind

oil on masonite, framed

8 x 13"

see #2908 for large oil on masonite of this composition

K 50s ‑2209

V‑N‑d

inscrip.RLQ 'KP'

Landscape. forest with white birches on right ‑Marie=Harborn

‑verso looking across yellow meadow to water

oil on masonite, framed

10 x 13

K 50s ‑2210

V‑N‑d

inscrip.RLQ 'KP'

Landscape. forest with red sumacs and large bottle

oil on masonite, framed

12 x 14 1‑2"

K 59 ‑2211

V‑N‑d

inscrip.RLQ 'KP'

Landscape. Marie=Quinte, road scene with red schoolhouse on left

oil, on canvas board, matted, framed

10 x 12 1‑2"

K 60 ‑2212

V‑N‑d

inscrip.RLQ 'KP '60'

Landscape. forest scene, tree cut in foreground

verso of masonite board, matted, framed

8 x 11"

both Ken and Marie were not happy with how oil worked into the surface of masonite, in an attempt at a solution Ken tried painting on back ‑a fine craquelare pattern is now visible on the work's surface

K 60 ‑2213

V‑N‑d

inscrip.RLQ 'KP'

Landscape. Marie= Lorne Park, shore scene with white caps on lake on left verso Marie=Erindale‑ shore scene, jack pine on right

oil on board, framed

10 1‑2 x 13 3‑4"

K 60 ‑2214

V‑N‑d

Landscape. Marie=Harborn, forest scene, orange glow on left

oil on masonite, framed

7 x 8 1‑2"

K 60 ‑2215

V‑N‑d

inscrip.verso 'Ken Harborn '60'

Landscape. forest scene with partial roofline and red chimney on left

oil on canvas glued on cardboard, matted

9 x 13"

K 61 ‑2216

V‑N‑d

inscrip.RLQ 'KP', verso 'Humber 1961'

Landscape. night landscape with ?red balls or lights suspended in sky

oil on masonite, framed

6 x 9"

K 60 ‑2217

V‑N‑d

inscrip.RLQ 'KP', verso 'Harborn 60s'

two multi‑coloured sumacs in forest setting

oil on masonite, framed

6 x 9 3‑4"

K 60s ‑2218

V‑N‑d

Landscape. Marie=Caledon, rural landscape with fence running on diagonal

oil on canvas board

10 x 13"

K 60s ‑2219

V‑N‑d

inscrip.RLQ 'KP'

Landscape. autumn forest scene with small stream in foreground

oil on canvas mounted on stretcher, Ken custom frame‑ grey combed

10 1‑2 x 13"

K 60s ‑2220

V‑N‑d

Landscape. snow‑covered landscape, fragment of fence on right

oil on canvas, mounted on stretcher

14 1‑2 x 25"

K 60s ‑2221

V‑N‑d

inscrip.verso 'by KP‑MCP Lucerne from Crayon'

Landscape. continuous mountainscape with pink and purple sky

oil on canvas, backed with cardboard, matted

7 1‑2 x 27"

K 40s ‑2222

V‑N‑d

inscrip.RLQ 'KP' verso 'Small Pines Harborn 1968?'

Landscape. snow‑covered forest with tree trunk on right verso‑ landscape with pink rocks

oil on board, matted, framed

8 1‑2 x 10 3‑4"

style of work, medium and signature are consistent with 40s rather than 60s

K 60 ‑2223

V‑N‑d

inscrip.LLQ 'KP' verso 'Harborn, Willow in Mist 1960'

Landscape. forest scene, willow tree with yellow leaves

oil on canvas, backed cardboard, matted, framed

9 x 7"

K 67 ‑2224

V‑N‑d

inscrip.RLQ 'KP'‑ verso 'Winston Churchill Blvd.‑ towards Toronto

1967'

Landscape. hilly landscape with barren red tree in foreground on right

oil on canvas, backed with wall panelling, matted, framed

8 1‑2 x 14 1‑2"

K 60s ‑2225

V‑N‑d

inscrip.RLQ= 'KP'

Europe. Marie=Weymouth, seashore with pink dock on left, 1 sailboat in harbour

oil on masonite, matted, framed

9 3‑4 x 17 "

K 70s ‑2226

V‑N‑d

inscrip.RLQ 'KP'

Landscape. forest scene‑ tree with turqouise foliage on right

oil on board, framed

10 1‑2 x 13 1‑2"

K 70 ‑2227

V‑N‑d

inscrip.RLQ 'KP' ‑verso 'Harborn 1970'

Landscape. forest scene, tree with orange leaves on left

oil on canvas, board backing, framed

6 3‑4 x 12"

K 70 ‑2228

V‑N‑d

inscrip. verso 'Harborn Ken ‑70'

Landscape. forest scene with trees reflected in small stream on left

oil on ?building board, matted

6 3‑4 x 9"

K 70s ‑2229

V‑N‑d

inscrip.verso 'Ken Orchard 70s'

Landscape. two intertwining brown branches, forest backdrop

oil on canvas mounted on cardboard backing

15 1‑4 x 11"

K 70s ‑2230

V‑N‑d

inscrip.verso 'Near Crosby Ken 70s'

Landscape. forest scene with pink and torqouise rocks in foreground

oil on board, matted

8 1‑4 x 9 3‑4"

K 70s ‑2231

V‑N‑d

Landscape. hilly landscape with pink sky on horizon

oil on masonite, matted

8 x 12"

K 70s ‑2232

V‑N‑d

inscrip.RLQ 'KP' ‑verso 'Mount Nemo, Milton Ont. 70s'

Landscape. landscape with pink escarpment on right

oil on masonite, matted, framed

9 1‑2 x 15"

K 70s ‑2233

V‑N‑d

forest scene, tree with bright‑coloured leaves in centre

oil on canvas backed with bldg. panelling, matted

11 x 8"

K 70s ‑2234

V‑N‑d

inscrip.RLQ 'KP'

Landscape. snow‑covered forest scene, severed tree trunk on left

oil on canvas stapled on board, matted, framed

8 1‑2 x 10 3‑4"

K 60s ‑2235

V‑N‑d

inscrip.verso 'By KP M.C.P. Harborn'

Landscape. snow‑covered forest scene featuring two green trunks in centre

canvas board, matted, framed

10 1‑4 x 8 1‑2"

K 70s ‑2236s \*?

V‑N‑d

inscrip.RLQ 'KP' verso 'Narrows Down Lake in Wind'

Landscape. shore scene ‑two trees with lemon yellow foliage on right

oil on canvas board, matted, framed

9 x 16"

see #2514 for large oil on canvas of this composition

K 70s ‑2237

V‑N‑e

inscrip.RLQ 'KP'

Landscape. rolling landscape with road and fence running diagonally to left

oil on masonite, matted, framed

10 1‑2 x 16"

K 70s ‑2238

V‑N‑e

title.Bend in Road /inscrip.RLQ 'KP'

Landscape. rural road with large pink rocks on left

oil on canvas, backed with board, matted and framed

9 x 16 1‑4"

K 70s ‑2239

V‑N‑e

inscrip.LLQ 'KP'

Landscape. large multi‑coloured rock outcropping in midst of meadow

oil on canvas board, matted, framed

12 3‑4 x 20"

K 70s ‑2240

V‑N‑e

inscrip.RLQ 'KP'

Landscape. forest scene with bright orange leaves on ground, tree stump centre verso‑ sketch of forest autumn scene

oil on masonite, matted, framed

10 x 12"

K 60s ‑2241

V‑N‑e

inscrip.verso 'Harborn by KP M.C.P.'

Landscape. snow‑covered forest scene with torqouise bottle on left

oil on canvas glued on board, matted, framed

10 x 7 1‑2"

K 70s ‑2242

V‑N‑e

inscrip.RLQ 'KP'

Landscape. forest ground scene in spring with yellow and white flowers ‑verso‑ remnants of still‑life with two bottles and lamp = K30s

Landscape. oil on canvas mounted on stretcher, matted and framed

9 x 13"

K 70s ‑2243

V‑N‑e

Landscape. spring rural landscape with large silo on horizon on right

oil on canvas mounted on stretcher

16 x 24".

see #2274s for study for this work

K 70s ‑2244

V‑N‑e

inscrip.LLQ 'KP' verso 'Near Crosby Early 70s'

Landscape. snow‑covered landscape with portion of fence on right

oil on canvas glued to cardboard, matted and framed

9 3‑8 x 15"

K 70s ‑2245

V‑N‑e

inscrip.verso 'M White Haired Man in Red Sweater' ?reference to canvas underlying the present one

Landscape. snow‑covered landscape with pink building with blue roof

in centre background

oil on canvas stapled over painted canvas mounted on a stretcher, cardboard backing

16 x 20"

K 70s ‑2246

V‑N‑e

inscrip.RLQ 'KP', verso 'Harborn'

Landscape. forest scene with glimpse of building with purple roof on left

oil on canvas mounted on stretcher

12 1‑2 x 16 1‑4"

K 73 ‑2247

V‑N‑e

inscrip.RLQ 'KP'

Landscape. Marie= Etobicoke, river bank scene with reflections in water

oil on masonite, matted

12 x 16"

K 70s ‑2248

V‑N‑e

inscrip.RLQ 'KP' verso 'Harborn 70s'

Landscape.looking through forest to pink and white house on left

oil on canvas, backed by board, matted, framed

9 x 12"

K 70s ‑2249

V‑N‑e

Landscape. Marie=Crosby‑ snow‑covered landscape with white farmhouse and outbuildings in background on left

oil on canvas mounted on stretcher, matted and framed

12 x 17"

K 71 ‑2250

V‑N‑e

inscrip.verso 'By KP Winston Churchill East 71'

Landscape. rolling landscape with purple and green sky

oil on canvas mounted on mortise and tenon stretcher with all keys!

16 x 24"

K 80s ‑2251

V‑N‑e

inscrip.RLQ 'KP'

Landscape. rural landscape with truck RLQ, green house LUQ

:med.oil on canvas mounted on stretcher, framed

10 x 16"

K 80s ‑2252

V‑N‑e

inscrip.RLQ 'KP'

Landscape. snow‑covered landscape with red underbrush in foreground

oil on canvas mounted on stretcher, framed

11 x 16"

K 83 ‑2253

V‑N‑e

inscrip.verso 'Winterview by KP 1983'

snow‑covered rural landscape with portions of fence on left

oil on canvas mounted on stretcher

10 1‑8 x 16"

O 29 ‑2254

V‑N‑e

Landscape. November afternoon 1929

inscrip.LLQ' David M. Battersby' ‑ verso To Ken Xmas 1929'

Landscape. large tree and wood stumps against taupe‑coloured sky

oil on board, framed

8 1‑2 x 10 1‑2"

‑according to Marie‑‑ David was a close friend of Ken's ‑they met at the Sat. Morning classes at OCA and shared a mutual admiration for Lismer as a teacher‑ Dave and Ken often spent weekends together outdoors sketching‑ following various assignments as an illustrator, Dave became the Art Director of MacLean's Magazine ‑ he died in the 1970s

O 29 ‑2255

V‑N‑e

inscrip.RLQ 'David Battersby '29'

Landscape. river scene in shades of grey, purple and green

oil on board, framed

8 1‑2 x 10 1‑2"

yes

good eg. to compare with Ken's early landscapes= Group of 7 influenced

O 30s ‑2256

V‑N‑e

inscrip.RLQ 'DB'= David Battersby

Landscape. river scene with torqouise and purple water

oil on board, framed

8 1‑2 x 10 1‑2"

K 80s ‑2257

V‑N‑f

inscrip.RLQ 'KP' verso 'Green Hill Top Card St. 80s'

Landscape. rural landscape with light green mid‑ground

oil on masonite, matted and framed

10 1‑2 x 14"

K 72 ‑2258

V‑N‑f

inscrip.verso 'By KP Harborn Stone in Stream 1972'

Landscape. forest river scene with stone and yellow and green flowers

oil on canvas board, matted, framed

9 1‑4 x 12"

K 70s ‑2259

V‑N‑f

inscrip.RLQ 'KP' ‑verso 'Marsh marigolds over roots'

Wildflower. as above

oil on canvas board, matted, framed

10 x 13"

K 70s ‑2260

V‑N‑f

inscrip.RLQ 'KP' ‑verso 'Crushed Tree in stream'

Landscape. as above

oil on canvas board, matted, framed

9 1‑2 x 12"

K 81 ‑2261

V‑N‑f

inscrip.LLQ 'KP' verso 'Sun Dial, Winter 1981'

Landscape. as above

oil on canvas board, matted, framed

6 3‑4 x 11"

K 80s ‑2262

V‑N‑f

inscrip.verso 'Ken 80s Card St'

Landscape. rolling green landscape with blue jay RLQ

oil on canvas stapled on cardboard

7 x 11 1‑2"

K 80s ‑2263

V‑N‑f

inscrip.LLQ "KP'

Landscape. forest with purple tree trunks

oil on canvas stapled on cardboard, matted, framed

6 3‑4 x 9"

K 80s ‑2264

V‑N‑f

inscrip.RLQ 'KP'

Landscape. landscape scene with stream, forest and red barn on left

oil on canvas mounted on stretcher, matted, framed

12 x 13 1‑2"

see #2277s =study for this painting

K 70s ‑2265

V‑N‑f

inscrip.verso 'Ken 70s Petawawa River'

Landscape. river scene with rapids and jack pine on right

oil on canvas taped on matte

9 x 12 1‑2"

K 80s ‑2266

V‑N‑f

inscrip.RLQ 'KP'

Landscape. river scene with rapids and village RUQ

oil on canvas mounted on stretcher, matted, framed

10 x 14"

K 80s ‑2267

V‑N‑f

inscrip. RLQ 'KP'

Landscape. river with rapids, white bridge LUQ

oil on canvas mounted on stretcher, matted, framed

12 x 16"

K 82 ‑2268

V‑N‑f

inscrip.RLQ 'KP '82' ‑verso 'Waterfalls Yarker'

waterfalls with grey rocks LUQ

oil on canvas stapled on cardboard, matted, framed

12 x 8"

K 80s ‑2269

V‑N‑f

inscrip.RLQ 'KP'

Landscape. waterfalls with brightly coloured shoreline

oil on canvas stapled on cardboard, matted, framed

9 3‑4 x 13 1‑2"

K 82 ‑2270

V‑N‑f

inscrip.verso 'Sunflowers 1982 by KP'

Flower. as above in landscape setting

oil on canvas mounted on stretcher

16 x 18"

K 82 ‑2271

V‑N‑f

inscrip.verso 'Sunflowers 1982 by KP'

Flower. 3 sunflowers against cloudy sky

oil on canvas mounted on stretcher, framed

14 x 18"

K 80s ‑2272

V‑N‑f

Flower. 1 sunflower against reddish‑brown backgr.

oil on masonite

16 x 12"

K 70s ‑2273

V‑N‑f

inscrip.RLQ 'KP' ‑verso 'Rocky hillside Narrows'

Landscape. pink rocks, fence in foreground

oil on canvas stapled on cardboard, matted, framed

12 1‑2 x 16 1‑2"

K 70s ‑2274s

V‑N‑f

inscrip.verso 'By KP '81 [?] Marie C. Phillips Moscow'

Landscape. rural landscape, fence in foreground, silo in distance on right

oil on canvas stapled on cardboard, matted

6 1‑2 x 10 1‑4"

see #2243 for large oil on canvas of same composition

K 80s ‑2275

V‑N‑f

inscrip.verso 'Ken Camden Lake 80s'

Landscape. forest scene with underbrush with pink foliage in centre

oil on canvas backed by cardboard, taped in matte

9 1‑2 x 11"

K 82 ‑2276

V‑N‑f

RLQ 'KP '82' ‑verso 'Rocks Camden Lake'

Landscape. tree trunk with large rocks in landscape setting

oil on canvas stapled on cardboard, matted, framed

8 1‑2 x 10"

K 80 ‑2277s

V‑N‑f

inscrip.RLQ 'KP 80'

Landscape. stream with rapids, red barn LUQ

oil on canvas mounted on stretcher, framed

8 1‑2 x 10 1‑2"

see #2264 and #2517 for larger oil on canvas of this composition

K 82 ‑2278

V‑N‑f

inscrip.RLQ 'KP '82'

Landscape. hillside with trees and pink rocks

oil on canvas, mounted on stretcher, matted, framed

10 1‑2 x 14"

K 80s ‑2279

V‑N‑f

inscrip.RLQ 'KP'

Landscape. rural landscape with white rocks in foreground and fence in midgr.

oil on canvas, matted, framed

13 x 15"

K 82 ‑2280

V‑N‑f

inscrip.RLQ 'KP '82'

Landscape. forest scene with large grey rock dominating composition

oil on canvas stapled on cardboard, matted, framed

10 3‑4 x 14 1‑4"

K 82 ‑2281

V‑N‑f

inscrip.RLQ 'KP '82'‑verso 'Camden Lake Woods'

Landscape. dead tree‑ roots and trunk in forest

oil on canvas stapled on cardboard, matted, framed

8 x 13"

K 80s ‑2282

V‑N‑f

inscrip.verso 'Ken Camden Lake '80s'

Landscape. swamp scene with tree trunk and roots on left

oil on canvas stapled on cardboard, matted

10 1‑4 x 13"

K 82 ‑2283

V‑N‑f

inscrip.RLQ 'KP '82'

Landscape. rotted tree trunk with red and white trilliums in swamp

oil on canvas backed with cardboard, matted and framed

11 3‑4 x 16 3‑4"

K 80s ‑2284

V‑N‑f

inscrip.LLQ 'KP'

Landscape. rotted tree trunk in foreground swampy river behind

oil on canvas mounted on stretcher, matted, framed

10 1‑4 x 13 1‑2"

K 80s ‑2285

V‑N‑f

Landscape. rotted tree trunk with sketched in red trilliums

oil on canvas stapled on cardboard, matted, with frame

11 x 16"

K 70s ‑2286

V‑N‑f

inscrip.RLQ 'KP'

skunk cabbages

oil on canvas mounted on stretcher, matted, framed

8 3‑4 x 10 3‑4"

K 70s ‑2287

V‑N‑f

inscrip.RLQ 'KP'

skunk cabbages

oil on canvas backed cardboard, matted, framed

9 3‑4 x 12 3‑4"

K 72 ‑2288

V‑N‑f

inscrip.RLQ 'KP '72'

Landscape. tree trunk with green roots

oil on canvas stapled on cardboard, matted

8 x 10 1‑2"

K 70s ‑2289

V‑N‑g

inscrip.LLQ 'KP'

Landscape. sumac in full colours

oil on masonite nailed in wood mount, previously glued to

mat board and frame

11 x 4"

K 70s ‑2290s

V‑N‑g

Landscape. forest scene with green sumacs and green bottle

verso= Marie rough study for 2 women on horseback and dog, escarpment to right ‑see #2031 for final work

oil on masonite, matted, framed

12 x 16"

K 70s ‑2291

V‑N‑g

inscrip.RLQ 'KP' verso 'Harborn'

Landscape. forest scene with bright orange foliage in right midground

oil on canvas mounted on stretcher, matted, framed

10 1‑2 x 15"

K 70s ‑2292

V‑N‑g

inscrip.RLQ 'KP' verso 'Harborn'

Landscape. forest scene with tree with orange leaves and ?purple fruit on left

oil on masonite, matted, framed

13 x 10"

K 70s ‑2293

V‑N‑g

inscrip.RLQ 'KP'

Landscape. forest scene with birches and red and yellow sumacs

oil on board, matted and framed

12 1‑4 x 16"

K 70s ‑2294

V‑N‑g

inscrip.RLQ 'KP'

forest scene with red and yellow sumacs, jack pine on left

oil on canvas mounted on stretcher, matted, framed

9 x 11 1‑2"

K 82 ‑2295

V‑N‑g

inscrip.RLQ 'KP '82' ‑verso 'Vermillion Swamp'

Landscape. forest scene with river in background

oil on canvas mounted on stretcher, matted, framed

9 3‑4 x 14"

K 70s ‑2296

V‑N‑g

inscrip.verso 'by KP Harborn 70s'

Landscape. forest scene with fallen tree trunk in foreground

verso‑still‑life with begonias in window

oil on canvas mounted on stretcher, matted, framed

9 1‑2 x 12"

K 70s ‑2297

V‑N‑g

inscrip.LLQ 'KP'

scene with yellow and peach‑coloured foliage

oil on canvas stapled on cardboard, matted, framed

10 1‑4 x 12"

K 70s ‑2298

V‑N‑g

inscrip.RLQ 'KP'

Landscape. forest scene with splash of orange RUQ

oil on linen taped in matte, framed

5 1‑2 x 4"

K 70s ‑2299

V‑N‑g

inscrip. RLQ 'KP' verso‑'Woods Interior'

Landscape. forest scene with orange sumacs

oil on canvas glued on board, matted, framed

6 1‑2 x 9"

K 25 ‑2300

V‑E‑b

title.Self‑Portrait /inscrip.LLQ 'Ken Early Teens 20s' ‑verso 'Ken'

Self portrait. bust and shoulder portrait wearing grey bow‑tie and vest verso‑30s copy of illustration‑male evening dress standing, female on right seated

oil on pasteboard

15 x 10"

K 30s ‑2301

V‑E‑b

Self‑Portrait /inscrip.verso RLQ 'KP'

Self portrait. 1‑2 length shown wearing undershirt and holding white case in front of Marie's Overmantel (grapes) painting painted in 1934 verso‑ still‑life 40s by Ken‑ wine bottle and glass, grapes and cabbage

oil on masonite

24 x 20"

K 49 ‑2302

V‑E‑b

title.Self‑Portrait

Self portrait. bust and shoulder portrait wearing green shirt, greenish backgr

oil on masonite

22 x 18"

K 50s ‑2303

V‑E‑b

title.Self‑Portrait

Self portrait. bust and shoulders portrait wearing yellow shirt, brown backgr. verso‑ forest scene with orange sumacs

oil on masonite

18 x 14"

K 50s ‑2304

V‑E‑b

title.Self‑Portrait

Self portrait. bust and shoulder portrait, head slightly averted to left ‑yellow shirt, brown backgr.

oil on pasteboard

22 x 18 1‑2"

K 74 ‑2305

V‑E‑b

title.Self‑Portrait /inscrip.verso '1974 Self‑Portrait by KP'

Self portrait. bust portrait with moustache, grey backgr.

oil on canvas mounted on stretcher, gold frame

12 x 10"

K 74 ‑2306

V‑E‑b

title.Self‑Portrait /inscrip.verso 'Self Portrait by KP 1974'

Self portrait. bust and shoulder portrait wearing blue shirt, full beard against beige backgr.

oil on canvas mounted on stretcher ?lined or mounted over another worked canvas

20 x 16"

photo.yes

K 70s ‑2307

V‑E‑b

title.Self‑Portrait

Self portrait. bust and shoulders portrait, full beard, white plaid shirt, green backgr.

oil on canvas stapled to board

19 x 16"

yes

K 78 ‑2308

V‑E‑b

title.Self‑Portrait

Self portrait. bust and shoulder portrait, full beard, white shirt, pale green background

oil on canvas mounted on mortise and tenon stretcher, matted, wood frame

20 x 16"

K 80s ‑2309

V‑E‑b

title.Self‑Portrait

Self portrait. bust portrait wearing yellow button down shirt, glasses

oil on canvas ? cut down

18 3‑4 x 11"

M 73 ‑2310

II‑S‑a

inscrip.RLQ 'MCG '75'

Landscape. barn loft, black cat watching bird perched on beam above right

graphite and w‑c on brangwyn paper, matte, glass, silver frame

11 x 9 1‑2" opening in matte

Knd ‑2311 - Knd-2321

V‑E‑a

cloud studies

assorted

assorted

K 50s ‑2322

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with green wine bottle, vegetables, 3 plums

:med.oil on masonite

20 x 24"

K 50s ‑2323

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with silver jug, fruit on white tablecloth

oil on masonite

20 1‑2 x 24 3‑8"

K 50s ‑2324

V‑S‑a

Still life. still‑life with peaches in bowl, brown bottle and copper dish on blue cloth

oil on masonite

20 x 16"

K 50s ‑2325

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with bread, glass red wine, green glass jug, grapes

oil on masonite, matted, framed

20 x 24"

K 50s ‑2326

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with peaches on blue and white dish, pineapple, etc. beige crock on green cloth

oil on masonite, matted

18 x 22"

K 60s ‑2327

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with white candle, 2 shells, blue flowers,

pink and torqouise fringed cloth

oil on masonite, framed

20 x 24"

K 60s ‑2328

V‑S‑a

inscrip.LLQ 'KP'

Still life. still‑life with oranges, apple and copper kettle

oil on cardboard, matted, framed

18 x 24"

Marie recalls Ken painted this as an example of what could be done with the still‑lifes he and Marie set up for their evening class ‑this work was then put at the front of the class alongside the still‑life

K 60s ‑2329

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with fruit, green bottle, brown crock on white cloth

oil on masonite, framed

18 x 22"

K 60s ‑2330

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with fruit in wooden harvest bowl, purple cloth

oil on masonite, framed

13 3‑4 x 18"

K 60s ‑2331

V‑S‑a

Still life. Peri's viola, blue backgr.

oil on masonite

16 x 20"

K 60s ‑2332

V‑S‑a

inscrip.RLQ 'KP'

Still life. still‑life with orange fruit, blue and white bowl,

2 glass bottles

oil on masonite, matted

10 3‑4 x 13 1‑2"

K 60s ‑2333

V‑S‑a

inscrip.LLQ 'KP'

Still life. still‑life with rhubarb, cucumber and blue and white jar

oil on canvas mounted on stretcher, Ken custom frame‑grey

16 x 20"

K 68 ‑2334

V‑S‑a

inscrip.RLQ 'KP' ‑verso '1968'

Still life. still‑life with fruit and acorn squash, wooden harvest bowl, pottery pitcher

oil on canvas mounted on stretcher, matted, framed

12 1‑2 x 16 1‑4"

K 37 ‑2335

V‑S‑c

title.Bright Winter /inscrip.RLQ 'KP' ‑verso 'Bright Winter $75' 'Barn, Upper Middle Road (now Queensway) 1937

Landscape. barn in snow‑covered landscape with orange and pink tree to right

oil on board, framed

14 x 18"

K 40s ‑2336s

V‑S‑c

inscrip.RLQ 'KP'

Landscape. Marie= Port Credit Harbour, orange house, red boat

oil on verso of masonite, matted, framed

10 x 13 3‑4"

see #2626 for large oil on masonite version of this work‑ note in final work figure of man and boat RLQ added

K 69 ‑2337

V‑S‑c

inscrip.verso 'June '69'

snow‑covered landscape with barn with green roof on left

oil on canvas mounted on stretcher

16 x 24"

K 70s ‑2338

V‑S‑c

inscrip.RLQ 'KP' verso 'Cobden Barn and Cows'

Landscape. as above, fence in foreground

oil on canvas glued on board, matted, framed

10 x 15"

K 70s ‑2339

V‑S‑c

Landscape. snow‑covered landscape. farmhouse with red addition on back, barn on distant right

oil on canvas mounted on mortise and tenon stretcher

16 x 24"

K 70s ‑2340

V‑S‑c

Landscape. trees and building with white fenced roof on left

oil on canvas mounted on stretcher, matted, Ken custom grey combed frame

12 x 16"

K 79 ‑2341

V‑S‑c

inscrip.RLQ 'KP '79'

Landscape. pink and yellow barn on left in brightly coloured landscape

oil on canvas mounted on stretcher

20 x 26"

K 79 ‑2342

V‑S‑c

inscrip.RLQ 'KP'

barns with small red building on right in snow‑covered landscape

oil on canvas stapled on cardboard, matted, framed

13 1‑2 x 17"

see #2343 for large oil and canvas of this composition

K 79 ‑2343

V‑S‑c

inscrip.verso 'Reg Keach's Barn by KP M.C.P. 1979'

Landscape. as above

oil on canvas mounted on stretcher

16 x 24"

K 82 ‑2344

V‑S‑c

inscrip.RLQ 'KP' ‑ verso 'Keach's Barn, Camden Lake 1982'

Landscape. as above with Canada Geese alighting in foreground

oil on canvas mounted on stretcher, matted, framed

10 3‑4 x 15"

K 53 ‑2345

V‑S‑c

inscrip.RLQ 'KP' ‑verso 'Oil Refinery Port Credit 1953'

Landscape. night landscape‑ red house with porch on right, refineries left

oil on masonite, Ken custom frame ‑reddish‑beige

20 x 24"

yes

1974 Cedarbrae entry no. 9 $350

K 70s ‑2346

V‑S‑c

inscrip.RLQ 'KP'

house with green roof and long addition on back

oil on canvas stapled on cardboard, matted, framed

13 x 17"

K 70s ‑2347

V‑S‑b

inscrip.LLQ 'KP'

Still life. still‑life with green bottle and red cabbage etc.

oil on masonite, matted, Ken custom frame

14 1‑2 x 17 1‑2"

K 70s ‑2348

V‑S‑b

inscrip.LLQ 'KP'

Still life. still‑life with blue glass dish, fruit and fruit box

oil on canvas mounted on stretcher, matted, framed

10 1‑2 x 13"

K 70s ‑2349

V‑S‑b

inscrip.RLQ 'Phillips'

Still life. still‑life with white pitcher, blue and white cup and saucer, apples and green ivy

oil on canvas mounted on stretcher, matted, framed

16 x 19 1‑4"

K 70s ‑2350

V‑S‑b

Landscape. fruit and vegetable stand with scales on left

oil on canvas mounted on stretcher, matted, framed

12 1‑2 x 17"

K 80s ‑2351

V‑S‑b

Europe. street market scene with female in slacks on left

oil on canvas mounted on stretcher

13 x 17"

K 70s ‑2352

V‑S‑b

inscrip.RLQ 'KP'

Still life. still‑life with cherries in blue bowl and peaches on brown table ‑verso flowers in green vase

oil on masonite, Ken custom frame‑ grey

12 x 16"

K 702 ‑2353

V‑S‑b

inscrip.LLQ 'KP'

Still life. still‑life with Dry Sack bottle, fruit basket, apples, clay pot etc.

oil on canvas mounted on stretcher, framed

12 x 15"

K 30s ‑2354

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with dark teapot, orange and leaves against green brick

oil on board, Ken custom frame‑ golden beading inner border

10 x 12"

K 30s ‑2355

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with copper kettle, tomatoes and brass candlestick etc.

oil on cardboard, matted, framed

13 x 16 1‑2"

K 50s ‑2356

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with eggplant, pear and plum

oil on masonite, matted, framed

8 1‑4 x 10 3‑4"

K 50s ‑2357

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with fruit, glass mason jar and plate with green rim

oil on canvas mounted on stretcher, framed

13 x 14"

yes

K 60s ‑2358

V‑S‑d

inscrip.LLQ 'KP'

Still life. still‑life with peaches, blue and white dish, green rim saucer

oil on canvas, matted, framed

10 1‑4 x 13 1‑2"

K 50s ‑2359

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with blue glass, harvest bowl, pineapple and apples

oil on masonite, framed

14 x 18"

K 60s ‑2360

V‑S‑d

inscrip.RLQ 'KP'

Still life. orange fish on blue and white plate, green drapery

‑verso landscape

oil on masonite, framed

10 x 13"

K 60s ‑2361

V‑S‑d

inscrip.verso 'Peaches on Blue glass plate'

Still life. as above

oil on canvas board, matted, framed

10 1‑2 x 14 3‑4"

K 60s ‑2362

V‑S‑d

inscrip.RLQ 'KP'

Still life. still‑life with cabbage, carrots, apple, brown cup

oil on canvas mounted on stretcher, matted, framed

13 x 17"

K 30s ‑2363

V‑S‑f

Still life. still‑life with goldfish bowl and orange jack‑o‑lanterns verso‑ full‑length of female seated and wearing red dress= Marg

oil on board

10 1‑2 x 13 3‑4"

yes

K 30s ‑2364

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with white candle and gun

oil on canvas, matted burlap

10 x 13"

K 40s ‑2365

V‑S‑f

inscrip.RLQ 'KP'

Still life. fruit in wicker bowl on blue cloth

oil on masonite, framed

10 3‑4 x 13 1‑2"

K 40s ‑2366

V‑S‑f

inscrip.RLQ 'KP'verso $35

Still life. still‑life with fruit, green plant, blue drapery

verso‑ still‑life with bottle with yellow liquid and plant red berries

oil on masonite

9 3‑4 x 12"

K 40s ‑2367

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with green bottle, candle, apple and clay pitcher

oil on masonite

12 x 15"

K 50s ‑2368

V‑S‑f

Still life. 3 fish against brown‑blue backdrop

oil on cardboard, matted

7 x 11 1‑2"

K 50s ‑2369

V‑S‑f

inscrip.RLQ 'KP'

Still life. apple in white porcelain cup on black stand with plum

oil on canvas glued on board, framed

12 x 8 3‑4"

K 50s ‑2370

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with bottle with yellow liquid, green pot, 2 reindeer figures with green heads

oil on masonite

10 1‑2 x 14"

K 50s ‑2371

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with green glass candle stick holder, apple,

blue and white bowl

oil on masonite, matted

13 x 10"

K 50s ‑2372

V‑S‑f

inscrip.RLQ 'KP'‑ verso $45

Still life. still‑life with fruit, yellow jug, on blue‑gold cloth, pink drapery behind

oil on masonite, framed

10 1‑4 x 13 3‑4"

K 60s ‑2373

V‑S‑f

Still life. still‑life with peaches in wicker basket, blue cloth

oil on canvas glued on board

10 x 12 1‑4"

K 60s ‑2374

V‑S‑f

inscrip.LLQ 'KP'

Still life. still‑life with flowers in green vase and red goblet, white cloth

oil on masonite, matted

14 1‑2 x 9 3‑4"

K 60s ‑2375

V‑S‑f

Still life. still‑life with orange rose in green glass

oil on masonite, matted

8 1‑2 x 6"

K 60s ‑2376

V‑S‑f

red fruit in green and white bowl

oil on board

6 3‑4 x 8 7‑8"

K 59 ‑2377

V‑S‑f

inscrip.LLQ 'KP'

Still life. still‑life with green goblet, apple in lime green dish

oil on masonite, matted

9 1‑2 x 11 1‑2"

K 60s ‑2378

V‑S‑f

Still life. still‑life with plums in large blue glass bowl, and peach in white cup

oil on canvas mounted on stretcher

9 1‑2 x 12"

K 60s ‑2379

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with peach on blue glass saucer

oil on canvas glued on cardboard, matted, framed

8 x 10"

K 60s ‑2380

V‑S‑f

inscrip.RLQ 'KP'

Still life. peaches, purple and gold bowl

oil on masonite, framed

8 x 10"

K 60s ‑2381

V‑S‑f

inscrip.RLQ 'KP'

Still life. still‑life with glass bottle and two apples in harvest bowl ‑verso‑ landscape with blue road

oil on masonite, matted

12 x 16"

K 70s ‑2382

V‑S‑f

inscrip.LLQ 'KP'

Still life. still‑life with peaches, ladle, pepper grinder, green and white saucer, white cloth

oil on canvas backed cardboard, matted

9 1‑2 x 15"

K 40s ‑2383

V‑S‑e

Landscape. fishing village, red boathouse on left, white boat on right Port Credit

oil on masonite, framed

8 1‑2 x 10"

K 74 ‑2384

V‑S‑e

inscrip.RLQ 'KP' ‑verso 'Barn Narrow's Lock 1974'

Landscape. grey barn on right, fence, blue gate

oil on canvas board, matted, framed

7 1‑2 x 10"

K 80 ‑2385

V‑S‑e

inscrip.RLQ 'KP'‑verso 'Barn Camden Lake Road 1980'

Landscape. barn with orange siding and yellow silo in background

oil on canvas stapled to cardboard, matted

7 x 10 1‑2"

K 50s ‑2386

V‑S‑e

Landscape. orange brick extension with red door and chimney

oil on masonite

12 x 16"

K 28 ‑2387

V‑S‑e

inscrip.LLQ‑'By KP M.C.P. '28'

Toronto. Toronto streetscape‑ red house with green fence, white house at centre

verso‑ Marie= Muskoka 1931 ‑shoreline with pink rocks and orange sumac

oil on board

9 x 10 1‑2"

yes

K 30s ‑2388

V‑S‑e

Landscape. Marie=Belford's house‑ red house with dormer window in background Marie=verso=Port Credit late 1930s

oil on board

10 1‑2 x 8 1‑2"

K 31 ‑2389

V‑S‑e

Landscape. Marie=Marie's house on Credit River‑ one storey green siding with two chimneys ‑verso cloud studies= 30s

oil on board

13 x 17"

K 72 ‑2390

V‑S‑e

inscrip.RLQ 'KP '72' ‑verso 'House along Indian Road P.C.'

Landscape. red two storey house with outbuildings seen across meadow

oil on canvas backed cardboard, matted

9 1‑2 x 12 3‑4"

yes

day when Ken and Marie worked side by side‑ Ken did his plein‑air, Marie did small crayon sketch and then executed large oil on canvas later in the studio‑ see #2503

K 70s ‑2391

V‑S‑e

inscrip.verso 'House front'

Landscape. white birch tree in front of white and brown house on right

oil on cardboard, matted

10 x 10"

K 60s ‑2392

V‑N‑g1

Landscape. forest scene with brown shed on left

verso= forest scene with yellow flowers in foreground

oil on masonite

14 3‑4 x 10"

K 63 ‑2393

V‑N‑g1

inscrip.RLQ 'KP'‑verso 'Near Orangeville 1963'

Landscape. landscape with two trees orange foliage on left, farm on right

oil on canvas stapled on cardboard, framed

8 x 11"

K 64 ‑2394

V‑N‑g1

inscrip.RLQ 'KP' ‑verso 'Streetsville 1964'

Landscape. landscape with red and white barn, white silo, cloudy sky

oil on canvas backed cardboard, matted, framed

6 1‑2 x 11"

K 68 ‑2395

V‑N‑g1

inscrip.LLQ 'KP'‑verso 'Maple Leaves, Harnborn 1968'

Landscape. forest scene with orange and red maple leaves

oil on canvas stapled on cardboard, matted, framed

7 x 10 3‑4"

K 70s ‑2396

V‑N‑g1

inscrip.RLQ 'KP' ‑verso 'Ottawa River Valley below Ft. Coulange'

Landscape. spring landscape with blue mountains on horizon

oil on canvas stapled to cardboard, matted

12 1‑2 x 21 1‑4"

K 70s ‑2397

V‑N‑g1

inscrip.RLQ 'KP'

Landscape. garden at Harborn with blue bottle, glimpse of house on left

oil on canvas taped on cardboard, matted

16 1‑4 x 11"

K 70s ‑2398s

V‑N‑g1

inscrip.RLQ 'KP'

Landscape. shore scene with marshes and blue roofed building on right Marie= Narrows Lock

oil on canvas stapled on board, matted, framed

9 1‑2 x 15"

see #2427 for large oil on canvas version of this composition

K 70s ‑2399

V‑N‑g1

inscrip.RLQ 'KP'

Landscape. forest scene with small evergreen tree on left

oil on canvas mounted on stretcher, matted, framed

10 1‑2 x 15"

K 70s ‑2400

V‑N‑g1

inscrip.LLQ 'KP' verso 'Leaning Birch Harborn 70s'

Landscape. forest scene with birch tree on diagonal

oil on canvas backed cardboard, matted, framed

8 1‑2 x 10 1‑2"

K 71 ‑2401

V‑N‑g1

inscrip.LLQ 'KP' ‑verso 'Sumac Harborn 1971'

Landscape. forest scene with orange and green sumacs

oil on canvas stapled on cardboard, matted, framed

10 x 12"

K 72 ‑2402

V‑N‑g1

inscrip.verso 'Construction Toronto 1972 by KP'

Toronto. blue bridge spanning railway lines, skyscraper on left

oil on cardboard, matted

8 1‑2 x 9 1‑2"

K 76 ‑2403

V‑N‑g1

inscrip.LLQ 'KP'

Landscape. forest scene with white birch tree on far left

oil on canvas glued on board, matted, framed

8 1‑4 x 10 3‑4"

K 71 ‑2404

V‑N‑g1

inscrip.LLQ 'KP' verso 'Big Elm Harborn 1971'

Landscape. forest scene featuring red and green flowers in foreground

oil on canvas backed cardboard, board, matted, framed

10 x 13"

K 71 ‑2405

V‑N‑g1

inscrip.verso 'Tree Roots, Harborn 1971 by KP'

Landscape. as above

oil on canvas stapled on cardboard, matted, framed

5 3‑4 x 7"

K 74 ‑2406

V‑N‑g1

inscrip.RLQ 'KP' verso 'Narrow's Locks Rocks 1974'

Landscape. small stream running diagonally through forest

oil on canvas stapled on cardboard, matted, framed

7 1‑2 x 11 1‑2"

K 76 ‑2407

V‑N‑g1

inscrip.LLQ 'KP' verso 'Harborn 1976'

Landscape. forest scene with tree with white blossoms in foreground

oil on canvas stapled on cardboard, matted, framed

9 1‑2 x 12"

K 70s ‑2408

V‑N‑g1

inscrip.RLQ 'KP'

Landscape. forest scene with peach coloured blossoms foreground

oil on canvas backed with board, matted, framed

14 1‑2 x 10 1‑2"

K 80 ‑2409

V‑S‑g

inscrip.verso 'Our Big Elm, Camden Lake by KP'

Landscape. rural landscape with fence in backgr. green rock foregr.

oil on canvas stapled on cardboard, matted

7 1‑2 x 9"

K 80s ‑2410

V‑S‑g

inscrip.RLQ 'KP' verso 'Camden Lake'

Landscape. marshy landscape with lake on right

oil on canvas stapled on cardboard, matted, framed

10 x 13 1‑2"

K 80 ‑2411

V‑S‑g

inscrip.RLQ 'KP' verso 'View from Foley Mt. Ken '80'

Landscape. as above

oil on canvas stapled on cardboard, matted, framed

10 1‑2 x 14"

K 80s ‑2412

V‑S‑g

inscrip.LLQ 'KP', verso 'Camden Woods 80s'

Landscape. forest with sumac on right

oil on masonite, framed

10 x 10 1‑2"

K 80s ‑2413

V‑S‑g

inscrip.RLQ 'KP'

Landscape. swampy forest with fallen tree in foreground

oil on canvas backed cardboard, matted, framed

8 1‑2 x 10 1‑2"

K 79 ‑2414

V‑N‑g1

inscrip.RLQ 'KP '79' verso 'Looking across fields towards

Fenwick's barn which burned that fall'

Landscape. as above

oil on canvas stapled cardboard, matted, framed

12 x 18"

K 80s ‑2415

V‑E‑a

inscrip.verso 'Ken sky 2'

Landscape. overcast sky, green and blue landscape below

oil on canvas stapled on cardboard, matted, framed

10 1‑2 x 13"

K 30 ‑2416

VI‑W‑a

title.Afternoon /inscrip.LLQ 'KP' ‑verso 'Muskoka Rocks 1930'

Landscape. landscape with pink rocks in foreground, 2 nude figures backgr.

oil on canvas mounted on stretcher, framed

23 1‑2 x 30"

yes

label on verso 'OSA 62nd annual Afternoon $75'‑ rejected

K 33 ‑2417s

VI‑W‑a

inscrip.LLQ 'KP'

Landscape. small study for #2418 'Flooding Ice' verso ‑forest scene with small stream in background

oil on board

8 1‑2 x 10 1‑2"

M 29 ‑2418

Binder

inscrip.'Marie ‑King Arthur with Ken Feb.29'

Portrait. full‑length redheaded female shown from side, wearing

green and white period costume

graphite, ink and w‑c on off‑white paper

torn page‑ 9 1‑2 x 7"

one of many studies Marie did in preparation for OCA masquerade ball

K 33 ‑2419

VI‑W‑a

title.Tanker :inscrip.RLQ 'KP' verso 'Toronto Harbour 1933'

Toronto. Toronto harbour scene‑bow of steamer shown on left

oil on canvas mounted on stretcher, cardboard backing, framed

20 x 24"

yes

March 1933 OSA Art Gallery of Toronto entry 160. Tanker $75

refer to studies of steamboats‑ w‑c on brangwyn paper

K 39 ‑2420

VI‑W‑a

inscrip.RLQ 'KP 39'

Landscape. snow‑covered landscape with one birch tree on left

oil on canvas mounted on stretcher

24 x 30"

yes

K 39 ‑2421

VI‑W‑a

inscrip.RLQ 'KP'

wooded autumn scene with two tree stumps on left

oil on masonite

24 x 30"

K 40 ‑2422

VI‑W‑a

inscrip.RLQ 'KP 40'

Landscape. shoreline with white house and church steeple across bay on left

oil on canvas mounted on stretcher

23 x 29 1‑2

yes

remnants of exhibiting label‑ rejected

‑see #2197s for study for this work ‑marked areas of abrasion and paint loss along lower edge of painting‑

K 40 ‑2423

VI‑W‑a

inscrip.LLQ 'KP 40'

Landscape. shoreline with pink smokestacks on horizon

oil on board, matted, framed

16 x 20"

K 41 ‑2424

VI‑W‑a

inscrip.RLQ 'KP 41'

Landscape. snow‑covered landscape with 3 birch trees in centre

oil on canvas mounted on stretcher

25 1‑2 x 35"

K 70s ‑2425

VI‑W‑a

inscrip.RLQ 'KP'

Landscape. hilly landscape with small red tree in centre midground

oil on canvas mounted on stretcher, framed

14 1‑2 x 22 1‑2"

K 74 ‑2426

VI‑W‑a

inscrip.verso 'By KP Streetsville 1974'

Landscape. rural landscape with black and white cows grazing, pink road LLQ

oil on canvas mounted on stretcher

15 1‑2 x 24"

K 75 ‑2427

VI‑W‑a

inscrip.RLQ 'KP '75' ‑verso 'Little Rideau at Narrows'

Landscape. marsh land with building with green roof in background on right

oil on canvas mounted on stretcher, matted, framed

16 x 24"

see #2398s for smaller preliminary version of this work

K 75 ‑2428

VI‑W‑a

Landscape. Marie= Oakville Creek ‑ stream winding through forest ‑ pink rocks on right, fence RLQ

oil on canvas mounted on stretcher

22 x 36"

K 81 ‑2429

VI‑W‑a

inscrip.verso 'Pen Maen Maur 1981 by KP M.C.Phillips'

Europe. seashore scene with horse and rider on left, two figures

seated in foreground, cliffs on horizon

oil on canvas mounted on stretcher, matted, framed

13 3‑4 x 21"

K 81 ‑2430

VI‑W‑a

RLQ 'KP' ‑verso 'Roots and Ground Hog Camden Lake 1981'

Landscape. clump of trees, roots and groundhog in foreground, buildings RUQ seen across water

oil on canvas mounted stretcher, matted, framed

16 x 24"

K 81 ‑2431

VI‑W‑a

inscrip.verso 'Pond in Camden Lake Area 1981 by KP‑ Marie C. Phillips'

Landscape. landscape with pink flowers and water in foreground, forest behind

oil on canvas mounted on stretcher backed with cardboard, framed

15 x 19"

K 35 ‑2432s

VI‑W‑b

inscrip.LLQ 'KP 35'

Nude. full‑length of nude brunette seated in landscape

oil on canvas mounted on stretcher, matted, framed

16 3‑4 x 13"

yes

see #2009 for large oil on canvas version of this composition

K 35 ‑2433

VI‑W‑b

inscrip.LLQ 'KP' verso '1935 Charles St. Roof'

Nude. full‑length female nude lying prone, wearing sun hat

‑verso= unfinished factory‑type scene

oil on board, matted

7 x 10 1‑2"

Ken did a number of graphite preparatory sketches of Marie in this pose

K 30s ‑2434 \*

VI‑W‑b

inscrip.LLQ 'KP'

Nude.3‑4 reclining brunette wearing white necklace and panties on white sheet in landscape ‑verso= outdoor scene featuring large concrete drums and clay pots

oil on board, Ken custom frame

10 1‑2 x 13"

K 35 ‑2435

VI‑W‑b

inscrip.LLQ 'KP 35'

Portrait. Margaret wearing orange top and shorts, blue shoes, seated in landscape ‑verso landscape by Marie 30s of Harborn with figure stooped in garden RUQ

oil on board

17 x 13"

K 40s ‑2436

VI‑W‑b

inscrip.RLQ 'KP'

Portrait. bust and shoulder portrait of Marie wearing blue scarf, white blouse and blue sweater

oil on masonite, matted, framed

17 x 13"

yes

craquelure pattern forming indicates deterioration in painting's surface

K 31 ‑2437

VI‑W‑b

title.Invalid /inscrip.RLQ 'K.Phillips 31'

Portrait. head and shoulder's portrait of Marie in bed wearing green wrap

oil on canvas mounted on stretcher, backed cardboard, Ken custom frame= gold, carved at corners

20 1‑2 x 16"

yes

March, 1931, 59th Annual Exhibition Ontario Society of Artists, The Art Gallery of Toronto, entry 130. Invalid N.F.S.

this work was reproduced in colour in Toronto paper‑‑check clippings

K 53 ‑2438

VI‑W‑b

title.Marie inscrip.LLQ 'Marie '53'

Portrait. head and shoulder portrait of Marie wearing black chiffon

dress and hat, hat trimmed with red flowers

oil in masonite, Ken custom framed ‑gold, striated outer border

24 x 20"

yes

label verso '1a Marie Ken Phillips N.F.S.' ??Port Credit Library show

K 41 ‑2439

VI‑W‑b

inscrip.LLQ 'KP 41'

Landscape. snow‑covered scene with large barn and figure with stick and pail on left

oil on masonite, not fastened in frame

24 x 30"

K 50s ‑2440

VI‑W‑b

title.Great Western Railway Station, Toronto /inscrip.verso 'Old Railway Station (O'Keefe Centre) early 50s by Ken Phillips M.C. Phillips' ‑exhibition caption label states 'The smouldering ruin of the old "Great Western" railway station which provided the site for the O'Keefe Station'

Toronto. two figures in last stages of demolishing large building

with arcade of round‑arched windows

oil on masonite, matted, Ken custom frame‑ beige‑ red

20 x 23 3‑4"

yes

?1964 'Toronto that Was"

see #2773s for study

‑in Ken's files found clipping of old photo of this station

pasted over some old school notes [binder]

K 28 ‑2441s

V‑S‑g

Landscape. stream with large rocks and overhanging tree with green foliage

oil on board

8 1‑2 x 10 3‑4"

see #1904 for large oil on canvas version of this composition

K 29 ‑2442s

V‑S‑g

inscrip.verso RLQ 'KP 41'

Landscape. landscape study for #1903= Cliff Top ‑‑no nude

verso‑ still‑life with green jug and two red plums

oil on board

8 1‑2 x 10 1‑2"

K 57 ‑2443

VI‑W‑b

title. Shea's Hippodrome, Toronto /inscrip.RLQ 'KP '57' ‑verso 'Shay's Theatre Toronto '57'

Toronto. interior scene theatre featuring upper balcony‑ in process

of demolition

oil on masonite, Ken custom frame

24 x 30"

yes

exhibition label ‑R.C.A 1957 "Doomed Theatre"‑price torn off

\*rejected

see #2606s for felt pen, wash and w‑c study for this work

‑This vaudeville was demolished in Jan. 19571 ‑see Ken's clipping

'Farewell to Shea's' MAYFAIR ‑March 1957, pp.23‑25‑ gives a

a brief history and includes a photo of plaster cherub, 2 examples

of which now in Phillips' collection

2nd article clipping of old photo of exterior view [binder]

K 68 ‑2444

VI‑W‑b

inscrip.LLQ 'KP' ‑verso 'East Toronto 1968'

Toronto. cityscape with pink row houses on right and factory on left

oil on canvas mounted on stretcher

16 x 24"

K 65 ‑2445

VI‑W‑c

title.Marklands Mural

Mural. mural done for Men's Card Room of Markland Woods

Country Club= photographs, preliminary studies, press releases,

tracings and cartoons

‑amongst these some random studies and clippings of Nonsuch

‑photos and accompanying text for each scene mounted on large

grey cardboard

oil on canvas glued directly onto the plaster walls

120 feet

numerous black and white photos by Everett Roseborough

according to Marie there was quite a lot of controversy re: Ken's female nudes‑ after about two years, this portion of the wall was painted over ‑Marie is unsure if the mural is still in situ

K 70s ‑2446

VI‑N‑a

Landscape. forest scene with undergrowth with bright yellow foliage

oil on canvas board

16 x 20"

K 80 ‑2447

VI‑N‑a

inscrip.LLQ 'KP' ‑verso 'Swamp Camden Lake 1980'

Landscape. as above ‑verso still‑life with jug, fruit etc.

oil on canvas mounted on stretcher, matted, framed

10 1‑2 x 15"

K 81 ‑2448

VI‑N‑a

inscrip.RLQ 'KP' verso 'Cloverfield, Camden Lake 1981'

Landscape. as above, large rocks in foreground

oil on canvas mounted on stretcher, matted, framed

14 3‑4 x 17 3‑4"

K 70s ‑2449

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. forest scene, underbrush with orange blossoms in foreground

oil on masonite, matted, framed

13 x 16"

K 80 ‑2450

VI‑N‑a

inscrip.RLQ 'KP' ‑verso 'Dead Stub, Camden Lake 1980'

Landscape. as above

oil on canvas, matted, framed

13 x 16"

yes

K 80 ‑2451

VI‑N‑a

inscrip.RLQ 'KP' verso 'Swamp, Camden Lake 1980'

Landscape. as above

oil on canvas, backed cardboard, matted, framed

12 x 16 3‑4"

K 70s ‑2452

VI‑N‑a

inscrip.LLQ 'KP'

Landscape. forest scene with green grasses and stream on left

oil on canvas mounted on stretcher, matted, framed

10 x 12"

K 70s ‑2453

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. autumn forest scene ‑tree with red leaves on right

oil on canvas backed with board, matted and framed

13 x 16 1‑2"

K 70s ‑2454

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. forest scene with sumacs and fallen tree on right

oil on canvas backed with board, matted, framed

11 x 13 1‑2"

K 70s ‑2455

VI‑N‑a

inscrip.RLQ 'KP' ‑verso 'Orchard Tangle'

Landscape. orchard with yellow flowers on left

oil on canvas stapled on cardboard, matted, framed

11 x 15"

K 70s ‑2456

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. landscape with rough trail in centre, red building in backgr.

oil on canvas mounted on stretcher, matted, framed

11 x 16"

K 74 ‑2457

VI‑N‑a

inscrip.verso‑Harborn 1974 by KP'

Landscape. forest scene, white birch on right

oil on canvas backed board, matted, framed

14 x 10 1‑2"

K 70s ‑2458

VI‑N‑a

inscrip.LLQ 'KP'

Landscape.field with yellow flowers and bush on left

oil on canvas mounted on stretcher, matted, framed

12 x 16"

K 70s ‑2459

VI‑N‑a

inscrip.LLQ 'KP' verso 'Harborn 70s Autumn Hillside'

Landscape. as above

oil on canvas backed with board, matted, framed

9 1‑2 x 14"

K 70s ‑2460

VI‑N‑a

inscrip.RLQ 'KP'

forest with yellow sun midsky on left

oil on canvas mounted on stretcher, matted, framed

13 x 16"

K 70s ‑2461

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. forest with fallen tree in foreground

oil on canvas, backed with matte board, framed

12 1‑2 x 20"

K 70s ‑2462

VI‑N‑a

Landscape. forest scene, foreground very lightly sketched in

oil on canvas, backed with board, matted, framed

13 1‑2 x 18"

K 81 ‑2463

VI‑N‑a

inscrip.RLQ 'KP'

Landscape. swamp with bright red underbrush on left

oil on canvas mounted on stretcher, matted, framed

14 x 21"

K 75 ‑2464

VI‑N‑a

inscrip.LLQ 'KP' verso 'Arricio Orchard '75'

Landscape. landscape with trees, pale grey ground and dark clouds

oil on canvas stapled on matboard, matted, framed

8 x 10 1‑4"

K 77 ‑2465

VI‑N‑a

inscrip.RLQ 'KP'‑verso 'Apple Orchard, Harborn 1977'

Landscape. as above, white house with red chimney on right

oil on canvas mounted on stretcher, matted, framed

10 1‑4 x 16 1‑4"

M 33 ‑2466

VI‑N‑b

inscrip.RLQ 'MCG 1933'

Still life. still‑life with pumpkin, squash, grapes etc.

oil on canvas mounted on stretcher, framed

18 3‑4 x 20 1‑2"

yes

1935 Simpson's Gallery Show entry No. 12 ‑Still‑Life 1. $60.00

M 50s ‑2467

VI‑N‑b

inscrip.RLQ 'MCG'

Still life. still‑life with squash, peppers, beans in garden setting

oil on masonite, matted, Ken custom frame‑ grey combed

13 x 15 1‑2"

yes

M 50s ‑2468 \*

VI‑N‑b

inscrip.verso 'Marie 50s'

Still life. still‑life with rhubarb, bowl, onion, brown crock

oil on masonite, matted

12 x 15"

M 59 ‑2469

VI‑N‑b

inscrip.RLQ 'MCG'

Still life. still‑life with vegetables, wicker basket, blue cloth

oil on masonite, matted, Ken custom frame‑ grey combed

12 x 16"

M 59 ‑2470

VI‑N‑b

inscrip.RLQ 'MCG'

Still life. still‑life with shells, net

oil on masonite, matted, framed

14 x 18"

M 68 ‑2471

VI‑N‑b

inscrip.LLQ 'MCG '68'

Still life. still‑life with decanter, fruit on blue and white dish, knife and blue and white backdrop

oil on masonite, Ken custom frame=reddish‑brown combed

10 x 13"

M 69 ‑2472

VI‑N‑b

inscrip.RLQ 'MCG 1969'

Still life. still‑life with flowers in glass, fruit in blue glass bowl

oil on canvas mounted on stretcher, matted, Ken custom frame=

burnished gold

13 x 18"

M 67 ‑2473

VI‑N‑b

inscrip.RLQ 'MCG 81'=later inscription verso 'M c.67 Gypsies at Avignon'

Europe. full‑length views of two females, wearing kerchiefs and floor‑length costumes, oblique posterior view, four figures on right

oil on canvas mounted on stretcher, matted, framed

14 1‑4 x 9"

yes

M 70s ‑2474

VI‑N‑b

Still life. still‑life with grapes and peach in blue bowl, white cloth

oil on masonite, antique frame

10 1‑4 x 12 1‑2"

M 73 ‑2475

VI‑N‑b

inscrip.RLQ 'MCG '73'

Still life. still‑life with green bottle, 2 apples, white cloth

oil on canvas mounted on stretcher, Ken custom frame=silver and gold

12 1‑2 x 16 1‑2"

M 74 ‑2476

VI‑N‑b

inscrip.RLQ 'MCG '74'

Still life. still‑life with pomegranate, pears, green vase,

oil on canvas mounted on stretcher, matted, framed

16 x 20"

M 80s ‑2477

VI‑N‑b

inscrip.LLQ 'MCG'

Still life. still‑life with oranges, pear, paint brush and blue and white bowl verso‑autumn landscape

oil on masonite, framed

12 x 16"

M 82 ‑2478

VI‑N‑b

inscrip.RLQ 'MCG'

Still life. still‑life with glass vinegar bottle, apples

oil on canvas, backed with cardboard, matted, framed

10 x 15 1‑4"

M 82 ‑2479

VI‑N‑b

inscrip.LLQ 'MCG'

Still life. still‑life with blue jug, fruit in blue glass bowl, white cloth

oil on masonite, framed

12 x 15 3‑4"

M 83 ‑2480

VI‑N‑b

inscrip.LLQ 'MCG '83'

Still life. still‑life with green grapes and knife on blue glass plate, red goblet etc.

oil on canvas stapled on matboard, matted, framed

7 1‑2 x 12"

M 85 ‑2481

VI‑N‑b

inscrip.verso 'Marie 85'

Still life. still‑life with jug, oranges on right, 2 onions and apple on plate with knife on left

oil on canvas stapled on matboard

12 x 16"

M 87 ‑2482

VI‑N‑b

inscrip.LLQ 'MCG '87'

Still life. still‑life with green glass vase, fruit, pale blue background

oil on canvas mounted on stretcher

12 x 16"

M 89 ‑2483

VI‑N‑b

inscrip.RLQ 'MCG '89'

Still life. still‑life with blue goblet, apples and grapes, torqouise bowl

oil on canvas mounted on stretcher

10 3‑4 x 14 3‑4"

M 60s ‑2484

VI‑N‑b

Circus. sideshow of circus‑ 2 women wearing blue two‑piece costumes and feather headresses on stage

oil on canvas mounted on stretcher, matted, framed

10 x 14"

M 60s ‑2485

VI‑N‑b

inscrip.LLQ 'MCG'

Circus. circus scene, two elephants in front of tent with people

oil on canvas mounted on stretcher, matted, framed

14 x 18"

M 80 ‑2486

VI‑N‑b

inscrip.RLQ 'MCG '80'

Circus. circus people in costumes, white truck behind, tent on right

oil on canvas mounted on stretcher, framed

16 x 20"

M 60s ‑2487

VI‑N‑b

inscrip.LLQ 'MCG'

Circus. circus scene‑ tent, two elephants, 2 pails on right

oil on canvas mounted on stretcher, matted, framed

14 x 18"

K 60s ‑2488

VI‑N‑b

inscrip.RLQ 'KP'

Europe. 7 Dials District, London, England‑ Marie does

not recall the name of the large cinema featured in the work

oil on illustration board, matted, framed

7 1‑2 x 11 3‑4"

Marie recalls Ken did this from a crayon drawing he did on site

K 74 ‑2489

VI‑N‑b

inscrip.verso 'CNE by KP 1974 M.C. Phillips'

Circus. midway at exhibition, ferris wheel and shell tower on left

oil on canvas, lined and mounted on stretcher

13 x 25"

K 76 ‑2490

VI‑N‑b

inscrip.verso 'CNE 1976 by KP M.C. Phillips'

Circus. midway at CNE featuring purple rollercoaster with white lights, shell tower on right

oil on canvas mounted on stretcher

19 3‑4 x 26 1‑4 "

M 50s ‑2491

VI‑N‑c

inscrip.LLQ 'Marie'?

Landscape. large red sumac on shore of stream, heavy forest across water

oil on masonite, framed

22 x 28"

yes

M 50s ‑2492

VI‑N‑c

Still life. still‑life with daffodils in blue and white jug, blue glass etc.

oil on masonite, matted, framed

17 1‑2 x 21 1‑2"

M 60s ‑2493

VI‑N‑c

inscrip.RLQ 'MCG'

Landscape. forest scene with bright red sumac bush in centre, squirrel RLQ

oil on masonite, Ken custom frame= grey, combed

20 x 26"

yes

see #2099s for small study oil on canvas for this composition

M 60s ‑2494

VI‑N‑c

inscrip.RLQ 'MCG'

Flower. red, white, pink peonies in green glass pitcher

oil on masonite, Ken custom frame‑ grey scalloped outer border and banded inner border

35 1‑2 x 25 1‑2"

M 70 ‑2495

VI‑N‑c

inscrip.LLQ 'MCG '70'

Landscape. .autumn forest scene with birds and black squirrel RLQ

oil on canvas mounted on stretcher

30 x 24"

M 80 ‑2496

VI‑N‑c

Circus. circus scene with two women wearing feather headresses riding elephants, figure dressed in brown between them

oil on canvas mounted on stretcher, matted, framed

22 x 27"

see #2497s for w‑c study for this work

M 80 ‑2497s

VI‑N‑c

inscrip.verso 'Sketch Varga Circus Cedarbrae '80'

Circus. circus scene, 2 women with feather headresses riding elephants

graphite and w‑c on japanese paper, matted

11 x 15"

see #2496 for final oil work of this composition

M 68 ‑2498

VI‑N‑b

inscrip.RLQ 'MCG'

Europe. street scene in Paris, man standing in doorway of florist

shop, girl in pink dress holding black umbrella crossing street,

colours of flowers reflecting in puddles of street

oil on canvas mounted on stretcher, matted, framed

20 x 24"

see #2499s for crayon sketch study for this work

‑another smaller painting similar composition listed in cat.other=A

was sold and is presently untraced

M 67 ‑2499s

VI‑N‑c

inscrip.verso 'sketch for Paris flower shop sold at Cedarbrae'

Europe. study for #2498

coloured pencils on off‑white paper, matted

7 1‑2 x 9 3‑4"

when shown this work and #2498, Marie recognized this as its study, hence the inscription is erroneous‑ she recalls Ken prompting her to get out of bed despite her feeling unwell, because he knew this was a scene which would inspire her‑ esp. reflection of flowers in street

M 68 ‑2500

VI‑N‑c

inscrip.LLQ 'MCG 68' ‑verso 'Venice 66'

Europe. white bridge in Venice with gondolier passing underneath

‑2 figures LLQ

oil on canvas mounted on stretcher, matted and framed

18 x 24"

M 69 ‑2501

VI‑N‑c

inscrip.verso= 'Marie Circus #1' Circus. Marie=King Bros.

Circus. Westport -crowd scene with large white tent with sign 'Big Show' above entrance

oil on canvas mounted on stretcher, matted, framed

17 x 23"

M 70s ‑2502

VI‑N‑c

inscrip.RLQ 'MCG'

Landscape. swamp scene with tree roots, yellow wildflowers in bloom

oil on masonite, framed

18 x 24"

Marie recalls doing a small study for this work

M 73 ‑2503

VI‑N‑c

RLQ 'MCG '73'

Landscape. red gabled house surrunded by evergreens seen across golden meadow

oil on canvas mounted on stretcher

21 x 28"

yes

done in studio from a crayon sketch she did on site see #2390, a work executed by Ken of same scene, his plein‑air,

M 79 ‑2504

VI‑N‑c

inscrip.LLQ 'MCG 79'

Landscape. clump of white birch trees on shore of Camden Lake

oil on canvas mounted on mortise and tenon stretcher, framed

24 x 30"

see #2505s for preparatory pencil study for this work

M 79 ‑2505s

VI‑N‑c

inscrip.verso 'Sketch for large landscape Camden Lake '81'

Landscape. as above

coloured pencils on off‑white paper, matted

9 x 11 3‑4"

M 73 ‑2506

VI‑N‑c

inscrip.LLQ 'MCG '73'

Europe. Soho Park, London England, statue of Charles I in foreground, red‑roofed timbered structure behind

oil on canvas, mounted on stretcher, framed

18 x 24"

see #2064s for smaller version of this work, oil on canvas on cardboard backing

M 80 ‑2507

VI‑N‑c

inscrip.LLQ 'MCG '80'

Landscape. .cultivated landscape with barn and black and white cows

grazing on left

oil on canvas mounted on stretcher, framed

20 x 28"

M 81 ‑2508

VI‑N‑c

inscrip.RLQ 'MCG '81'

Europe. Covent Garden‑ flower stall, nun and woman dressed in blue on left

oil on canvas mounted on mortise and tenon stretcher, loosely set in frame but not fastened

24 x 28"

M 81 ‑2509

VI‑N‑c

inscrip.RLQ 'MCG'

Europe. Marie= Wales Pen Maen Mawe ‑sea on left, cliffs, houses in foreground

oil on canvas mounted on stretcher, matted, framed

14 x 21"

M 82 ‑2510

VI‑N‑c

inscrip.large pine tree in centre ‑view from mountain looking

across the straits to Westport

Landscape. Marie=Foley Mountain, Westport

oil on canvas mounted on stretcher which has labels adhered to it

'CNE 1937 Exhibition Self‑Portrait' by Ken Phillips over R.C.A. label

24 x 30"

the stretcher on which this canvas is mounted belonged originally to #1905

M 84 ‑2511

VI‑N‑c

inscrip.LLQ 'MCG' ‑verso 'Camden Lake 1934'

Landscape. Marie=Camden Lake wiith white water lilies in foreground

oil on canvas mounted on stretcher, loosely hinged in frame

20 x 38"

K 65 ‑2512

VI‑N‑c

inscrip.RLQ 'KP' verso'1965'

Still life. .still‑life with vegetable, basket plums, brown crock

oil on masonite, framed

21 1‑2 x 25 3‑4"

K 69 ‑2513

VI‑N‑c

inscrip.RLQ 'KP' verso 'Lake Lucerne 1969'

Landscape. view across water, sailboats, white mountains in background

oil on canvas mounted on stretcher, matted, framed

15 x 23 3‑4"

K 74 ‑2514

VI‑N‑c

inscrip.verso 'Narrows 1974 by Ken Phillips M.C. Phillips'

Landscape. two tree with yellow foliage on right, clump on left looking across Narrows

oil on canvas mounted on stretcher, matted and framed

16 x 28"

see #2236s for small oil study for this work

K 74 ‑2515

VI‑N‑c

inscrip.RLQ 'KP' verso 'House at Narrows 1974'

Landscape. 2 storey white house with extension, in pink‑tinged snow‑covered landscape

oil on canvas mounted on stretcher, matted, framed

20 x 29"

K 79 ‑2516

VI‑N‑c

Landscape. Marie=Quebec City Plains of Abraham large cathedral with steeple on left, surrounded by trees, 2 houses RLQ

oil on canvas mounted on stretcher, fitted in frame but not fastened

25 x 35"

yes

K 82 ‑2517

VI‑N‑c

Landscape. Marie=Yarker Falls‑ red barn LUQ, waterfalls on left

oil on canvas mounted on stretcher, loosely fitted in frame

but not fastened

24 x 30"

yes

see #2277s for small oil on canvas study for this work

K 81 ‑2518

VI‑C

inscrip.RLQ 'KP' ‑verso 'Swamp 1981'

Landscape. forest scene with white birches in midground

oil on canvas mounted on stretcher, matted, framed

12 1‑2 x 16"

K 80s ‑2519

VI‑C

inscrip.RLQ 'KP'

Landscape. forest scene with road with purple tire markings

oil on canvas, mounted on stretcher, matted, framed

12 x 15"

K 81 ‑2520

VI‑C

inscrip.LLQ 'KP'

Landscape. swamp scene with rotted tree stumps

oil on canvas mounted on stretcher, framed

12 x 15"

K 81 ‑2521

VI‑C

inscrip.RLQ 'KP' verso 'Fall Maple Leaves 1981'

Landscape. forest scene with maple tree at centre

oil on canvas board, backed with board, matted, framed

13 x 14"

K 81 ‑2522

VI‑C

inscrip.LLQ 'KP '81' verso 'Camden Lake'

Landscape. forest scene with white tree roots left foreground

oil on canvas stapled on matte, framed

10 x 14"

K 81 ‑2523

VI‑C

inscrip.RLQ 'KP' verso 'Camden Lake 1981'

Landscape. large elm tree in centre forest

oil on canvas stapled matte, matted, framed

11 x 14"

K 81 ‑2524

VI‑C

inscrip.verso 'Cedars on Camden Lake Road 1981 by KP'

Landscape. as above

oil on canvas stapled matte, matted

6 1‑4 x 8 1‑2"

K 81 ‑2525

VI‑C

inscrip.LLQ 'KP '81' verso 'Fall, Camden Lake'

Landscape. forest scene with white birches in backgr.

oil on canvas stapled on matte, matted, framed

8 x 10 3‑4"

K 81 ‑2526

VI‑C

inscrip.verso 'Yarker Falls '81'

as above

oil on canvas stapled on cardboard, matted, framed

10 x 12 1‑2"

K 81 ‑2527

VI‑C

inscrip.RLQ 'KP '81'

Landscape. forest scene with bright red foliage at sides

oil on canvas mounted on stretcher, matted, framed

10 x 13"

K 81 ‑2528

VI‑C

inscrip.RLQ 'KP '81'

Landscape. forest scene with fence parallel to picture frame

oil on canvas backed with matte board, matted, framed

7 3‑4 x 12"

K 81 ‑2529

VI‑C

inscrip.RLQ 'KP' verso 'Cedar Woods, Camden Lake 1981'

Landscape. as above

oil on canvas mounted on press board, matted, framed

10 x 10 1‑2"

K 81 ‑2530

VI‑C

inscrip.verso 'Camden Lake 1981 by KP'

Landscape. as above, bright orange brush on shoreline

oil on canvas stapled on matte, matted

8 1‑2 x 10 3‑4"

K 81 ‑2531

VI‑C

inscrip.LLQ 'KP' 81' verso 'Camden Lake '81'

swamp with bright red and orange foliage

oil on canvas stapled on matte, matted, framed

11 x 7 1‑2"

K 82 ‑2532

VI‑C

inscrip.RLQ 'KP' verso 'Camden Lake Woods '82'

Landscape. as above, bright orange foliage left

oil on canvas backed board, matted, framed

9 x 11 3‑4"

K 82 ‑2533

VI‑C

inscrip.verso 'August Hay 1982 by KP'

Landscape. farm fields with fence in foreground, white house RUQ

oil on canvas mounted on stretcher

10 3‑4 x 15"

K 82 ‑2534

VI‑C

inscrip.RLQ 'KP '82' verso 'Haystacks Camden Lake'

Landscape. as above

oil on canvas stapled on matte, matted, framed

7 x 10 1‑2

K 82 ‑2535

VI‑C

inscrip.LLQ 'KP' verso 'Camden Lake 1982'

Landscape. forest, green tree trunk left

oil on canvas stapled cardboard, matted, framed

9 1‑2 x 12"

K 82 ‑2536

VI‑C

inscrip.RLQ 'KP '82' verso 'Swamp Camden Lake'

Landscape. as above with purple trunks

oil on canvas stapled matte, matted, framed

7 x 10 3‑4"

K 82 ‑2537

VI‑C

inscrip.RLQ 'KP' verso 'Fungus and Raspberrries Camden Lake 1982'

Landscape. as above

oil on canvas stapled cardboard, matted, framed

11 1‑2 x 8 1‑2"

K 82 ‑2538

VI‑C

inscrip.RLQ 'KP '82' verso 'Hay Stacks Camden Lake 1982'

Landscape. as above with grey‑blue sky

oil on canvas stapled cardboard, matted, framed

10 x 14 1‑2"

K 82 ‑2539

VI‑C

inscrip.RLQ 'KP '82' verso 'Pines No. 6 Highway'

Landscape. upper branches of pines against greenish blue sky

oil on canvas stapled board, matted, framed

10 x 14 1‑2"

K 82 ‑2540

VI‑C

inscrip.LLQ 'KP' verso 'Card St. '82'

Landscape. rural landscape with pink road and cedars in foreground

oil on canvas mounted on stretcher, framed

10 x 12"

old repair to puncture in canvas LUQ

K 82 ‑2541

VI‑C

inscrip.LLQ 'KP '82' verso 'Fall Camden Lake '82'

Landscape. as above, sumacs foreground

oil on canvas stapled on matte board, matted, framed

11 x 6"

K 82 ‑2542

VI‑C

inscrip.RLQ 'KP '82' verso 'Swamp, Camden Lake'

Landscape. as above

oil on canvas stapled on matte, matted, framed

6 3‑4 x 11 3‑4"

K 82 ‑2543

VI‑C

inscrip.RLQ 'KP' ‑verso Ken near Card St.'

Landscape. landscape with stream and fence

oil on canvas stapled on cardboard, matted, framed

9 x 9 1‑4"

K 82 ‑2544

VI‑C

inscrip.RLQ 'KP '82' verso 'Dead Tree, Swamp Camden Lake'

Landscape. as above

oil on canvas stapled on cardboard, matted, framed

9 x 11"

K 82 ‑2545

VI‑C

inscrip.RLQ 'KP '82' verso 'Fall, Camden Lake'

Landscape. as above, fallen tree in foreground

oil on canvas stapled on cardboard, matted, framed

7 3‑4 x 13"

K 82 ‑2546

VI‑C

inscrip.RLQ 'KP '82'

Landscape. plant with red leaves and berries on upright stalk

oil on canvas backed matte, matted, framed

8 1‑2 x 6 3‑4"

K 82 ‑2547

VI‑C

inscrip.RLQ 'KP '82'‑verso 'Sunset from Bond St. Hotel, Toronto'

Toronto.m inimalist rendering= bldgs = red and white brushstrokes etc.

oil on canvas stapled on matte, matted, framed

5 x 8"

K 82 ‑2548

VI‑C

inscrip.RLQ 'KP' verso 'Camden Lake 1982'

Landscape. forest scene, sumac on right

oil on canvas stapled on cardboard, matted, framed

8 1‑2 x 11"

K 81 ‑2549

VI‑N‑c

inscrip.RLQ 'KP '81' verso 'Jewel Weed Harborn 1980'

Landscape. forest scene with jewel weed in blossom in foreground

oil on canvas mounted on stretcher, framed

24 x 30"

yes

K 50 ‑2550

VI‑S‑a

title.Great Western Railway Station

inscrip.centre bot 'KP'‑verso Main Train Station (Now O'Keefe

Centre) 1950'

Toronto. interior view

sepia and Ken's own wash on w‑c paper, double matte, glass, frame

15 1‑2 x 21 1‑2" = opening in matte

9 x 13" print (2 additional prints in Box Prints)

1967 Simpson's ‑ Treasure House Gallery‑ duplicated in prints, on mats and drink mats, ‑‑advertisement identified as interior Great West Railway Station‑also caption on print Globe and Mail, Tues. July 4, 1967 p.14 'every Ken Phillips sketch is accompanied by an historical‑note label that makes it of particular interest for collections and presentations.' note prints $2‑4 unframed, framed‑‑‑14 1‑2 x 16 1‑2" $18.00 ‑16 x 17" $20.00 ‑17 x 20" $22.00 ‑22 x 28" $30.00

note this series of drawings all done with reed pen

K 53 ‑2551

VI‑S‑a

title.Toronto General Post Office /inscrip.RLQ 'KP' verso 'Main Toronto.

Post Office Toronto 1953' according to caption in advertisement Globe and Mail Fri. Jan. 1, 1965, p. 16 ‑‑Toronto General Post Office‑ built in 1873 and demolished in 1957, it was a classic landmark at the head of Toronto Street

sepia on w‑c paper, double matte, glass, framed

19 x 21"=opening in matte

print 11 x 11 " ( 1 additional print in Print Box)

Sept. 1964‑ The Toronto That Was‑Central Public Library

1967‑ Simpson's Treasure Gallery 6th floor

K 54 ‑2552 \*

VI‑S‑a

inscrip.centre bot 'KP'‑ verso 'Cayuga, Lake Ontario 1954'

Toronto. steamboat Cayuga docked in harbour and being unloaded

sepia and Ken's wash on w‑c paper, double matte, glass, frame

19 1‑2 x 25 1‑2"

‑marked N.F.S. in 1967 Simpson's Treasure House Gallery show ‑reproduced in prints, ‑reproduced in advertisement July 4th 1967 Globe and Mail p.14

K 50s ‑2553

VI‑S‑a

title.Strong Wind (title given on torn exhibition label $85) /inscrip.RLQ 'KP' verso 'Lake Erie Late 1950s'

Landscape. two trees along shoreline with high waves

sepia on w‑c paper, double matte, glass, framed

13 x 19 1‑2" =opening matte

K 50s ‑2553

VI‑S‑a

inscrip.RLQ 'KP'

Landscape. forest scene with river running diagonally to right

graphite and w‑c on w‑c paper, double matte, glass, framed

10 3‑4 x 13" =opening in matte

K 50s ‑2555

VI‑S‑a

Assorted. 12 quick sketches of people and street scenes

graphite or ink on off‑white paper, matted

22 5‑8 x 28 1‑2"

K 50s ‑2556

VI‑S‑a

inscrip.'What Paper do you Read? KP' on recto matte

Assorted. 13 quick sketches of individuals reading, varying poses

conte, black on white paper, double matte, glass, frame

18 1‑2 x 24" =dim. of inner matte

K 55 ‑2557

VI‑S‑a

title.The Normal School later Ryerson Institute /inscrip.LLQ 'KP' ‑verso 'Looking from Simpson's (Ryerson College) 1955

Toronto. Toronto cityscape, Ryerson fetured LUQ

sepia and Ken custom wash on w‑c paper, double matte, glass, framed

24 x 18 1‑2" =opening inner matte

14 x 10 1‑2" print (33 additional prints Box Prints)

1967 Simpson Treasure House Gallery ‑reproduced in prints, on placemats, letter tray with cover

K 55 ‑2558

VI‑S‑a

inscrip.LLQ 'KP' ‑verso 'Harborn 1955' 'No.36'

Landscape. forest scene with white trilliums, 2 brown bldgs. RUQ

conte, coloured on taupe paper, double matte, glass, framed

20 x 25 1‑2" =opening in matte

1974 Cedarbrae entry 36 Trillium Hillside $185

K 55 ‑2559

VI‑S‑a

title.Toronto City Hall 1899‑1965 /inscrip.RLQ 'KP' verso 'City Hall Toronto 1955'

Toronto. front facade of Old City Hall oblique vantage point

sepia on w‑c paper, double matte, glass, framed

22 x 17" =opening matte

13 1‑2 x 10 3‑4" print

1967 Simpson's Treasure House Gallery ‑reprod. platter mattes, letter trays with cover

K 58 ‑2560

VI‑S‑a

title.Old Yonge St. Arcade, Toronto /inscrip.RLQ 'KP' verso 'Arcade Yonge St. 1958'

Toronto. interior view Arcade

sepia on w‑c paper, double matte, glass, framed

23 3‑4 x 18 3‑4" =opening in matte

13 1‑2 x 11" print, 25 x 19" ‑2; and other duplicates

1964 "Toronto that Was" Central Public Library‑caption read‑‑ from 1883 until it was removed in 1954, the Arcade housed such varied enterprises as a theatrical booking agent and a magic shop. Ornamental iron railings, criss‑cross stairways and curlicues added to the excitement (source of info. Globe and Mail Simpson's advertisement p. 16 Jan 1st 1965 ‑Box Reference) 1967 Simpson's Treasure House Gallery, reprod. prints, platter mattes, letter trays with cover

see #2807 for another study of this site

K 59 ‑2561

VI‑S‑a

title.St. John's Garrison Church, Toronto /inscrip.RLQ 'KP' verso 'St. John's Garrison Church Toronto 1959'

Toronto. as above

sepia on w‑c paper, double matte, glass, framed

16 1‑2 x 21" =opening in matte

2 prints 25 x 19"

1964 'Toronto That Was' Central Library Show‑ source of info Globe and Mail Jan. 1st caption accompanying reprod.‑‑St. John's Garrison Street‑Portland St., served both military and civilian congregations from 1893 until it was removed in 1963. St. John's House, on the site, now serves the neighbourhood

see #2781s for ink study for this work Arthur‑Otto p. 211‑ architect Eden Smith

K 59 ‑2562

VI‑S‑a

title.Grange House now part of the Art Gallery of Ontario /inscrip.RLQ 'KP' verso 'Grange Gallery, Toronto 1959'

Toronto. exterior view

sepia and Ken custom wash on w‑c paper, double matte, glass, framed

13 1‑2 x 22" =opening in matte

10 3‑4 x 11" print (2 additional prints in Print Box) 2 19 x 25" prints (1 matted)

1967 Simpson's Treasure Gallery, reprod. place and drink mats, prints

K 59 ‑2563

VI‑S‑a

inscrip. RLQ 'KP' verso 'Queen near Spadina, Toronto, 1959'

Toronto. as above, old fire engine on right in front of fire hall

sepia and Ken custom wash on w‑c paper, matte, glass, frame

17 3‑4 x 21 3‑4"= opening in matte

?1964 'Toronto that Was' caption card for this work read‑‑Here Queen St. widens as it approaches Spadina Avenue, The old fire hall was across the road and Soho street a few doors along

K 60 ‑2564

VI‑S‑a

title.Saint Joseph Street Looking toward Bay Street /inscrip.LLQ 'KP' verso 'Toronto 1960'

Toronto. as above

ink on w‑c paper, double matte, glass, framed

15 x 22"= opening in matte

11 x 11" print (3 additional prints in Print Box)

1967 Simpson's Treasure Gallery, reprod. prints, place and drink mats

K 60 ‑2565

VI‑S‑a

title.Looking up Yonge St. at Front Street /inscrip.LLQ 'KP' verso 'Bottom of Yonge St. 1960'

Toronto. as above‑ horse and wagon on left, streetcar on left

sepia and Ken custom wash on w‑c paper, double matte, glass, framed

16 3‑4 x 21 3‑4" =opening in matte

10 1‑2 x 11" print (3 additional prints in print box)

1967 Simpson's Treasure Gallery Show ‑reprod. prints, place and drink mats

K 60s‑2566

VI‑S‑a

title.Snowy Dusk /inscrip.RLQ 'KP' verso 'Harborn 1960s' 'No. 34'

Landscape. snow‑covered forest with large pine at centre

conte, coloured and white w‑c on taupe paper, double matte, glass, framed

12 1‑2 x 19 1‑2" =opening in matte

1974 Cedarbrae show entry no. 34 'Snowy Dusk' $160

K 60 ‑2567

VI‑S‑b

inscrip.LLQ 'KP' verso 'Armories University Ave. 1960'

Toronto. as above, synagogue on left

sepia and Ken's custom wash on w‑c paper, double matte, glass, framed

11 3‑4 x 21" =opening in matte

1967 Simpson's Treasure gallery‑ reprod. on 15 x 22 1‑2" tray $24 and oval waste basket $18

architect Thomas Fuller ‑built 1891, demolished in 1963 to make way for courthouse Ken clipping re: demolition [binder]

K 60s‑2568

VI‑S‑b

title.Belfry of St. George's /inscrip.LLQ 'KP' verso 'Grange Toronto 1960s''No.65' exhibition caption No. 65 states‑‑ 'The lonely belfry if St. George's Church, John St. below Grange Park'

Toronto. St. George's at centre, Grange LLQ

sepia on w‑c paper, double matte, glass, framed

16 3‑4 x 20" =opening in matte

1974 Cedarbrae show entry 65. St. George's Belfry $175

Arthur‑Otto p.86= Church of St. George the Martyr, John St. (1844; burned 1955), Henry Bowyer Lane, architect. In 1955 a tragic fire destroyed the church except for its graceful tower. Ken had newspaper clipping of Bell Tower [binder]

K 60s‑2569

VI‑S‑b

inscrip.LLQ 'KP' verso '1960s'

Toronto. cityscape‑ lone figure on right, shop sign 'Fred Wood' on left

sepia on w‑c paper, double matte, glass, frame

10 1‑4 x 16" =opening in matte

1967 Simpson's Treasure Gallery

K 60s‑2570

VI‑S‑b

title.Church, Gould St., Toronto /inscrip. RLQ 'KP' verso 'Church burned below Grange 1960s' =erroneous since in red inscription reads 'No 58 Church demolished'

exhibition caption label No. 58 states 'Demolition of Church across

Gould Street from Ryerson Institute'

Toronto. pink brick church in process of demolition, 2 nuns LLQ

w‑c on ?brangwyn coloured paper, matted, glass, framed

18 1‑2 x 23 1‑2" =opening in matte

1974 Cedarbrae show entry 58 Demolition $200

see #2785, #2786, #2787 for other studies of this church as it was demolished

K 61 ‑2571

VI‑S‑b

title.Queen St. West near Mc.Caul Street /inscrip.RLQ 'KP' verso 'Queen St. Looking to University Ave. 1961

Toronto. as above, man hauling cart with wheels behind him in centre

sepia and wash on w‑c paper, double matte, glass, framed

13 1‑2 x 19" =opening in matte

9 1‑4 x 12" print (31 additional prints in Print Box)

1967 Simpson's Treasure Gallery‑ reprod. prints, place and drink mats

K 61 ‑2572

VI‑S‑b

title.St. Michael's Cathedral, Toronto /inscrip.RLQ 'KP' verso 'St. Michael's Cathedral, Toronto'

Toronto. as above

sepia and wash on w‑c paper, double matte, glass, framed

13 x 21 1‑2" =opening in matte

3 19 x 25" prints

1967 Simpson's Treasure Gallery

church located at Bond and Shuter St. architect William Thomas ‑built 1845‑8

K 62 ‑2573

VI‑S‑b

title.The Gate‑House at Grange Park /inscrip.centre bot 'KP' verso 'Grange Cottage Toronto 1962'

Toronto. as above

graphite and sepia on w‑c paper, double matte, glass, framed

18 x 24" =opening in matte

10 1‑2 x 11" print (1 additional in Print Box)

1964 'Toronto that Was' Central Library show‑ exhibition caption cited in 1965 Globe and Mail‑‑An example of the "Gothic Revival" of its era, 1860, the lodge was demolished in 1955. The great house it served is now a part of the Art Gallery of Toronto'

1967 Simpson's Treasure Gallery‑ reprod. prints, place and drink mats

Ken had newspaper clipping regarding its demolition [binder]

K 62 ‑2574

VI‑S‑b

title.Stephanie St. /inscrip.RLQ 'KP' verso 'Beverley St. Toronto 1962' No. 66 caption No. 66 states‑'Looking along Stephanie Street from the shadows of the belfry of the fire‑destroyed church of St. George the Martyr'

Toronto. Marie=Beverley St.

sepia and wash on w‑c paper, double matte, glass, framed

16 1‑4 x 22"

1974 Cedarbrae show entry 66. $200

Marie's aunt Alice had a basement apt. on Beverley St. Marie stayed overnight here after her OCA dances

K 63 ‑2575

VI‑S‑b

inscrip.LLQ'KP' verso 'Charles St. Post Office, Toronto, 1963'

Toronto. as above

sepia and ink on w‑c paper, double matte, glass, wooden frame

13 1‑4 x 22"

K 64 ‑2576

VI‑S‑b

title.Allan Gardens /inscrip.RLQ 'KP' verso 'Allan Gardens 1964'

Toronto. .as above featuring children playing in front

sepia and wash on w‑c paper, double matte, glass, framed

20 x 23 1‑2" =opening in matte

11 x 11" print (4 additional prints in Print Box)

1967 Simpson's Treasure Gallery‑ reprod. place and drink mats, prints

K 64 ‑2577

VI‑S‑b

inscrip.LLQ 'KP' verso 'Selworthy Somerset 1964'

Europe. small village set on hillside in rolling green countryside, white road LLQ

conte, black and w‑c on rag w‑c paper, double matte, glass, wood frame

17 x 21 1‑2" =opening in matte

K 64 ‑2578

VI‑S‑b

inscrip.RLQ 'KP' verso 'London 1964' 'No. 25' exhibition caption

label No. 25 states 'St. Martin's Lane once the main road from St. Giles to St. Martin in the Fields and Trafalgar Square'

Europe. steeple of St. Martin's in the Fields visible at end of road

sepia and wash on w‑c paper, double matte, glass, frame

17 x 21 1‑2" =opening in matte

1974 Cedarbrae show entry no. 25 $200

K 65 ‑2579

VI‑S‑b

title.Mermaid St., Rye, England /inscrip.LLQ 'KP' verso 'Rye England 1965' 'No. 28' exhibition caption label No. 28 states 'Mermaid St. winds up to the old, old, church at the apex of of the cone that is the ancient port of Rye'

Europe. 2 men loading boat in foreground, Mermaid St. winding uphill

sepia on w‑c paper, double matte, glass, framed

15 x 18" =opening in matte

1974 Cedarbrae show entry no. 28 $200

K 66 ‑2580

VI‑S‑b

inscrip.RLQ 'KP' verso 'Bathurst St.? Toronto 1966' 'No. 55'

exhibition caption label No. 55 states 'Collonade of trees on King St. near Bathurst St.

Toronto. as above, man carrying suitcases on sidewalk on right

sepia and wash on w‑c paper, matte, glass, wood frame

13 x 22" =opening in matte

1974 Cedarbrae show entry 55 King St. W. $200

K 64 ‑2581

VI‑S‑b

inscrip.RLQ 'KP' verso 'Loretto Abbey Toronto, Telegram Bldg. 1966' 'Loretto No. 59' exhibition caption label No. 59 states 'Loretto Abbey stood on Front St. and at first looked out on a larger Toronto Bay. This was also the last site of the Telegram'.

Toronto. interior view of church looking down nave to altar

sepia and wash on w‑c paper, double matte, glass, framed

13 x 19" =opening in matte

1974 Cedarbrae show entry 59 $200

K 66 ‑2582

VI‑S‑b

inscrip.RLQ 'KP' verso 'Paris from Montmartre 1966' 'No.23'

exhibition caption label No. 23 states‑ 'Montmartre Paris from heights behind the cathedral of Saint Cour'

Toronto. woman and child standing against railing overlooking Paris

conte black and white on taupe paper, double matte, glass, framed

12 1‑4 x 19 1‑2" =opening in matte

1974 Cedarbrae show entry 23 $200

K 67 ‑2583

VI‑S‑b

inscrip.LLQ 'KP' verso 'Venice 1967' 'No. 20 Vaporetto'

No. 20 label states 'Venice, the Vaporetto is the easygoing 'street car' which zig‑zags up and down the Grand Canal'

Europe. Grand Canal Venice with vaporetto passing under bridge

conte black and white on taupe paper, double matte, glass, framed

17 x 22" =opening in matte

1974 Cedarbrae show entry 20 $275

K 67 ‑2584

VI‑S‑b

inscrip.RLQ 'KP' verso 'Notre Dame Paris 16th c. tree 1967'

'No. 19 Notre Dame' No, 19 exhibition caption label states

Notre Dame de Paris from St. Julien le Pauvre. The Venerable tree

grew from a seedling brought back from New France early in seventeenth century'

Europe. as above

sepia on w‑c paper, double matte, glass, framed

14 x 19" =opening in matte

1974 Cedarbrae show entry 19 $230

K 67 ‑2585

VI‑S‑b

inscrip.RLQ 'KP' verso 'Gateway Canterbury 1967' 'No. 24' exhibition caption label No. 24 states 'Canterbury The entrance to the close with its great oaken doors'

Europe. as above, man with racket and package entering on right

sepia and conte on w‑c paper, double matte, glass, framed

18 1‑4 x 23 1‑4" =opening in matte

1974 Cedarbrae show entry 24 $300

K 67 ‑2586

VI‑S‑c

inscrip.RLQ 'KP' verso 'St. James Churchyard, Toronto 1967'

'No. 57' exhibition caption label No. 57 states 'Spring Blossom

in Metropolitan churchyard'

Toronto. as above

sepia and white w‑c on taupe paper, double matte, glass, framed

14 1‑2 x 17" =opening in matte

1974 Cedarbrae show entry 57 $175

K 68 ‑2587

VI‑S‑c

inscrip.LLQ 'KP' verso 'Bellezona Switzerland '68' 'No. 67'

No. 67 caption card states 'Belizona Forts Early defences for a strategic swiss pass'

Europe. as above

sepia on w‑c paper, double matte, glass, framed

10 1‑2 x 18" =opening in matte

1974 Cedarbrae show entry 67 $175

K 68 ‑2588

VI‑S‑c

inscrip.LLQ 'KP' verso 'Switzerland Airolo 1968' 'No. 21'

[caption card not located]

Europe. as above ‑mountain pass, village LLQ

conte black and white on taupe paper, double matte, glass, framed

13 x 21" =opening in matte

1974 Cedarbrae Show entry 21. $250

K 70s ‑2589

VI‑S‑c

inscrip.LLQ 'KP' verso 'Brighton 1970s' 'No. 27' ‑caption label No. 27 states 'The sea roars in around the Royal Pier at Brighton'

Europe. as above, family of five on shore

ink black on w‑c paper, double matte, glass, framed

11 1‑4 x 17 1‑2" =opening in matte

1974 Cerdarbrae show entry 27. Brighton Royal Pier $150

K 70s ‑2590

VI‑S‑c

inscrip.LLQ 'KP' ‑verso 'No. 64 Colonial with Banks'

No. 64 caption states 'The Colonial Tavern in an excellent financial situation

Toronto. as above ‑either side banks with monumental columns forming their porticos

sepia on w‑c paper, double matte, glass, framed

10 1‑2 x 8" =opening in matte

1974 Cedarbrae show No. 64 Two Banks $125

see #2667s for study for this composition

K 71 ‑2591

VI‑S‑c

inscrip.LLQ 'KP' verso 'No. 18' ‑exhibition caption label No. 18

states 'Avignon, La Rue des tienturieres all along this street the

little canal slowly turns big water‑wheels to stir the fabrics in the dyers' vats'

Europe. as above

ink black on w‑c paper, double matte, glass, framed

11 1‑2 x 18"

1974 Cedarbrae exhibition entry No. 18 Avignon $185

K 72 ‑2592

VI‑S‑c

inscrip.RLQ 'KP' verso 'Toronto Beverley St. 1972'

Toronto. Toronto cityscape not positively identified

sepia on w‑c, matted, glass, framed

17 x 22" =opening in matte

?possible entry 56 1974 Cedarbrae show ‑down Soho street towards Queen St.

K 72 ‑2593

VI‑S‑c

title.Joe's Grocery /inscrip.RLQ 'KP' verso 'Kensington Market 1972' 'No. 53'

Toronto. fruit and vegetable stall Kensington

ink black on w‑c paper, double matte, glass, framed

8 x 10" =opening in matte

1974 Cedarbrae show entry 53. $125

K 73 ‑2594

VI‑S‑c

inscrip.RLQ 'KP '73' verso 'Narrow's Locks 1973'

Landscape. interior view of barn loft with hay

sepia and wash on taupe paper, matte. glass, framed

12 x 18" =opening in matte

K 71 ‑2595

VI‑S‑c

title.Triangle Bridge /inscrip.RLQ 'KP' verso 'Petawa River 1971' 'No. 39' exhibition caption label states 'Madawaska valley bridge'

Landscape. as above

conte black and white on taupe paper, double matte, glass, framed

16 1‑2 x 22 3‑4" =opening in matte

1974 Cedarbrae show entry 39. $175

K 28 ‑2596

VI‑S‑c

inscrip.LLQ 'K. Phillips 28'

Landscape. river scene with rock outcropping and tree on left, small rapids

oil on canvas mounted on stretcher

20 1‑2 x 27 1‑2"

yes

canvas buckling on stretcher, areas of abrasion RUQ

K 46 ‑2597

VI‑S‑c

inscrip.RLQ 'KP 46'

Landscape. rural scene with yellow meadows, pink house on left

verso‑ autumn forest scene

oil on masonite

18 x 24"

K 70s ‑2598

VI‑S‑c

Landscape. forest scene at Harborn in fall, house RUQ

oil on canvas mounted on stretcher

22 x 30"

done when Ken had just retired and was experimenting with working in a larger format and not directly from nature

K 70s ‑2599

VI‑S‑c

Landscape. forest autumn scene with plants with red berries RLQ

oil on canvas mounted on stretcher

24 x 30"

K 70s ‑2600

VI‑S‑c

Landscape. forest scene with red maple in right midground

oil on canvas mounted on stretcher

22 x 28"

K 70s ‑2601

VI‑S‑c

Landscape. waterfall scene, white building and bridge LUQ

oil on canvas mounted on stretcher

22 x 30"

K 70s ‑2602

VI‑S‑c

Landscape. rapids depicted in bright colours and highly abstracted

oil on canvas mounted on stretcher

24 x 30"

K 70s ‑2603

VI‑S‑c

inscrip.RLQ 'KP'

Landscape. forest scene with small stream and yellow wildflowers

oil on canvas mounted on stretcher

24 x 30"

K 80s ‑2604

VI‑S‑c

Landscape. unfinished rural scene with haywagons and hay stacks, barn RUQ

oil on canvas mounted on stretcher

16 x 24"

K 80s ‑2605

VI‑S‑c

Landscape. unfinished rural scene with one haywain on left, bldg. RUQ

oil on canvas mounted on stretcher

16 x 24"

K 58 ‑2606s

Box U

inscrip.RLQ 'KP' verso 'Shay's Theatre Early 60s'

Toronto. study for #2443 oil on masonite -verso‑ interior view of Shay's looking towards stage

sepia and w‑c on cardboard, matted

18 1‑2 x 24"

b.w.

‑Toronto Daily Star‑ April 10th 1965 'Boob‑boob‑a‑doop on Bay St.' 2400 seats of the Hippodrome, which was originally No. 3 in the class of its acts, were shaped like a Quebec heater with a fat middle ‑Sinclair cites demolition as eight years ago this month therefore Ken's drawings must have been done in 1958 Ken's approach and drawing style to theatre architecture recalls that of Raoul Dufy‑‑amongst Ken's collection of reproductive prints was found what appears to be a magazine illustration of one of Dufy's theatre drawings which Ken had taped together and matted‑ this ex. was filed in Box U to assist the comparison

K 58 ‑2607

Box U

title.Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre 60s'

Toronto. interior view from ground floor, stage on left

felt pen and w‑c on cardboard, matted

18 1‑2 x 24"

b.w.

this drawing was reproduced in Gordon Sinclair's article 'Boob‑boob‑""'Toronto Daily Star Sat. April 10th, 1965

good example for comparison with interior view of Victoria Theatre #2638‑ Victoria was much richer in pedimental sculpture, tiered balconies immediately adjacent to the stage, 3 storey whereas Shea's only one balcony, overall more restrained interior

K 56 ‑2608

Box U

Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre late 60s'

Toronto. interior view top balcony from far right

felt pen and wash, w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

design of stage, and adjacent balconies are inconsistent with other drawings Ken did of Shea's Theatre but entirely consistent with his sketches of Victoria Theatre, therefore inscription appears to be incorrect ‑Ken had clipping of demolition of this theatre [binder] dated April 5th, 1956

‑the theatre was located on Richmond St.‑it was demolished to make way for a parking lot

K 58 ‑2609

Box U

Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre early 60s'

Toronto. interior view from left upper side of stage looking to right

graphite, felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

reprod. Gordon Sinclair's article "Boob‑Boob‑a‑doop on Bay St." Toronto Daily Star April 10th, 1965

K 58 ‑2610

Box U

Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre early 60s'

Toronto. female nude sculpture severed at hips, precariously balanced on back in top balcony, light beaming in from above, stage in process demolition

‑an exhibition caption label possibly relating to this work‑‑The great figures of the muses on their misty platform atop the boxes in Shea's Victoria theatre. Snow is falling on the ruined stage as the wrecker's removed the roof.

felt pen, w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

? 1964 Toronto that Was?

the stage design here with double pilasters surmounted with round arches either side of the stage is consistent with Ken's sketches of Shea's ‑the original site where this particular piece of sculpture was mounted is not depicted

‑ but Ken's drawing of Shea's reproduced in the Toronto Star

shows these figurines mounted along the upper balcony

K 56 ‑2611

Box U

Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre Early 60s'

Toronto. ornamental sculpture ceiling and wall to right of stage

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

the ornamental sculptural grouping shown here is not consistent with Ken's other sketches of Shea's but it is with his interior views of Victoria Theatre‑ e.g. #2638

K 58 ‑2612

Box U

Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre 1960'

Toronto. 8 workmen eating around 'campfire' at centre, interior view

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 58 ‑2613

Box U

Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre early 60s'

Toronto. demolition in progress ‑exterior view ‑upper exit RUQ

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 58 ‑2614

Box U

Shea's Hippodrome, Toronto /inscrip.LLQ 'KP' verso= 'Campfire in Corner' 'Shay's Theatre early 60s

Toronto. interior view, entrance to right, 9 men seated, campfire along wall

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

This theatre was demolished to make way for Nathan Philips Square ‑in this sketch one can see the cherub plaster of paris figurines which adorned the balcony‑ 2 examples of which are presently in the Phillips' family collection

K 50s ‑2615

Box U

?Victoria Theatre, Toronto /inscrip.LLQ 'KP' verso 'Shay's Theatre early 60s'

Toronto. demolition in progress, front wall 1‑2 dismantled

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

I would question whether this is indeed Shea's Theatre ‑the placement doors and windows is more consistent with Ken's sketch of Victoria Theatre #2639

K 58 ‑2616

Box U

Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre (Hippodrome) Organ early 60s

Toronto. interior view, demolition in progress, stage LLQ

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 50s ‑2617

Box U

inscrip.RLQ 'KP' verso 'by Ken Phillips M.C. Phillips'

Toronto. demolition scene, 2 levels of staircases still standing

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

site unidentified ‑possibly the East End Arcade

K 58 ‑2618

Box U

title.Shea's Hippodrome, Toronto /inscrip.verso 'Shay's Theatre Early 60s by KP M.C. Phillips'

Toronto. demolition in progress, truck with crane in central nave

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 58 ‑2619

Box U

title.Shea's Hippodrome, Toronto /inscrip.LLQ 'KP' verso 'Shay's Theatre Early 60s'

Toronto. demolition in progress, large truck in foreground

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

view of Old City Hall tower behind confirms this is a sketch of Shea's Theatre demolition

K 58 ‑2620

Box U

title.Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre 1960'

Toronto. interior view, demolition in progress, fire in centre stage

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 58 ‑2621

Box U

title.Shea's Hippodrome, Toronto /inscrip.RLQ 'KP' verso 'Shay's Theatre Early 60s'

interior view, demolition in progress on stage, campfire on ground floor

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 58 ‑2622

Box U

title.Shea's Hippodrome, Toronto /inscrip.verso 'Shay's Theatre early 60s by KP M.C. Phillips'

Toronto. demolition scene, mostly just rafters left

felt pen on matte board, matted

17 1‑2 x 20"

b.w.

K 68 ‑2623

Box V

title.St. Lawrence Market /inscrip.verso 'Old St. Lawrence Market 50s by KP'

Toronto. as above

ink, black on white paper, double matte

8 1‑2 x 11"

K 68 ‑2624

Box V

title.St. Lawrence Market /inscrip.verso 'Old St. Lawrence Market'

Toronto. as above

ink, black, on white paper, matte

9 x 11"

K 68 ‑2625

Box V

title.St. Lawrence Market /inscrip.verso 'Old St. Lawrence Market'

Toronto. as above

ink, black, on white paper, matte

8 1‑4 x 10 3‑4"

K 42 ‑2626

V‑S‑c

inscrip.RLQ 'KP '42' verso 'Port Credit'

Landscape. Port Credit Harbour, 2 red buildings with green roofs on left

oil on masonite

24 x 30"

see #2336s for small oil on masonite study of this work

K 60s ‑2627s

Box V

title.Gooderham or Flat Iron Building /inscrip.verso 'Toronto 60s Flat Iron Building by KP'

Toronto. study for #2628

ink, black on white paper, double matte

10 1‑4 x 11 1‑2"

K 60 ‑2628

Box V

title.Gooderham Building /inscrip.LLQ 'KP' verso 'Gooderham Building, Toronto 1960'

Toronto. as above

sepia and wash on w‑c paper, matte

19 1‑4 x 22 1‑2"

see #2627s for small ink study for this work

K 60 ‑2629

Box V

title.Union Station /inscrip.verso 'Union Station 1960s'

Toronto. unfinished study of interior lobby‑ east apse

coloured pencils on off‑white, matte

19 x 24"

b.w.

K 60s ‑2630

Box V

title.Allan Gardens /inscrip.verso 'Allan Gardens 60s'

Toronto. conservatory on left, fountain to right

graphite and sepia on w‑c paper, matte

17 1‑4 x 23"

K 60s ‑2631

Box V

title.Cooke's Church, Toronto /inscrip.RLQ 'KP'

Toronto. cityscape with church on left

graphite and w‑c on rag w‑c paper, matte

5 x 7"

K 60s ‑2632

Box V

title.Cooke's Church, Toronto /subject.cityscape with church on left ‑College St. and ?corner

felt pen on cardboard

Toronto.

18 3‑4 x 24"

K 56 ‑2633

Box U

title.Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view 1st balcony

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 60s ‑2634

Box W

title.Unidentified Synagogue, Toronto /inscrip.RLQ 'KP' verso 'Ken synagogue 50s‑60s

Toronto. interior view of synagogue, second balcony looking to altar

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

K 30s ‑2635

Box K

inscrip.verso‑RLQ 'KP 33'

Toronto. Marie=earliest theatre demolition that Ken witnessed

‑she does not recall which one

‑interior view, workman sitting on left, exit door on right,

theatre partially dismantled

verso= autumn landscape, birch tree on right

oil on canvas

18 x 22 1‑2"

K 56 ‑2636

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Shay's Theatre

demolished Toronto early 1960s'

Toronto. interior view looking across 1st balcony

sepia and wash on white paper, matted

8 1‑2 x 11"

b.w.

see #2639‑ the interior lay‑out shown here is consistent with Ken's sketches of Victoria Theatre rather than Shea's‑ eg. corbeils on upper balcony

K 56 ‑2637

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Victoria Theatre late 50s by KP'

Toronto. demolition of theatre, stage section open to sky

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2638

Box U

title.Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view demolition, pedimental sculpture and satyr

figure still in situ to right of stage

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2639

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Victoria Theatre late 50s'

Toronto. interior view of above from second balcony looking towards stage

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2640

Box U

title.Victoria Theatre, Toronto /inscrip.LLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view fron second balcony‑ theatre stripped to rafters

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2641

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Victoria Theatre late 50s by KP'

Toronto. interior view, snow falling through ceiling inside partially demolished theatre

felt pen and w‑c on cardboard, matted

24 x 18 3‑4"

b.w.

K 56 ‑2642

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Wrecking Victoria Theatre late 50s by KP'

interior view from top balcony, stage on right

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2643

Box U

title.Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view of demolition, stage on left

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2644

Box U

title.Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view top balcony, smoke drifting upwards

‑verso‑ crane on stage with workers

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2645

Box U

title.Victoria Theatre, Toronto /inscrip.LLQ 'KP' verso 'Victoria Theatre late 50s'

interior view, workmen at campfire on ground floor

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2646

Box U

title.Victoria Theatre, Toronto /inscrip.verso 'Victoria Theatre late 50s by KP'

Toronto. snow and wires falling through central chandelier opening in ceiling, stage area open to street= cars etc.

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 56 ‑2647

Box U

title.Victoria Theatre, Toronto /inscrip.RLQ 'KP' verso 'Victoria Theatre late 50s'

Toronto. interior view looking towards stage

felt pen and w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 60s ‑2648

Box V

title.Cooke's Church, Toronto /inscrip.RLQ 'KP'

Toronto. cityscape with church on left

sepia and wash on w‑c paper, matte

17 x 22 1‑2"

K 60s ‑2649

Box V

title.Toronto Conservatory of Music /inscrip.LLQ 'KP' attached to verso caption 'The Conservatory's conservatory where music students in residence studied, and had tea looking out at the lilac garden. On University Ave. just below College'.

Toronto. as above

sepia on w‑c paper, double matte

17 1‑2 x 23 1‑2"

? 1964 "Toronto that Was"

K 62 ‑2650

Box V

title.Toronto Conservatory of Music /inscrip.LLQ 'KP'with caption 'The Lilac Garden on University behind the Toronto Conservatory of Music with its cast‑iron fence. Along College Street is the old Technical School where my father studied drafting at night classes.' ‑verso 'Back of Music Conservatory 1962'

Toronto. as above

sepia and w‑c on taupe paper, double matte

13 1‑2 x 21"

? 1964 "Toronto that Was"

K 60s ‑2651

Box V

title.Toronto Conservatory of Music /inscrip.LLQ 'KP' verso 'Conservatory 1960s' with caption 'Concert hall entrance to Toronto Conservatory of Music, University Avenue at College St.'

Toronto. as above

sepia and wash on w‑c paper, double matte

17 1‑2 x 21 3‑4"

? 1964 "Toronto that Was"

K 60s ‑2652

Box V

title.Old City Hall Toronto /inscrip.verso 'Ken To. City Hall 60 70'

Toronto. as above

graphite and w‑c on white paper, matte

5 1‑2 x 9 1‑4"

K 60s ‑2653

Box V

title.Old City Hall, Toronto /inscrip.verso 'Ken To. City Hall 60 70'

as above

graphite and w‑c on laid paper, matte

6 1‑4 x 7"

K 60s ‑2654

Box V

title.Old City Hall, Toronto /inscrip.verso 'Ken City Hall To. 60‑70s'

Toronto. as above

graphite and w‑c on rag w‑c paper, double matte

9 3‑4 x 5 1‑2" =opening in matte

K 59 ‑2655

Box V

title.Old City Hall, Toronto /inscrip.verso 'OLd City Hall, Toronto, 1959'

Toronto. as above, looking towards Univ. Ave.

ink, black, on white paper, double matte

12 x 9"

K 70 ‑2656

Box V

title.Old City Hall, Toronto /inscrip.LLQ 'KP' verso 'Old City Hall, View from New City Hall 1970'

Toronto. as above

ink, black on off‑white paper, matte

18 x 16 1‑2"

K 69 ‑2657

Box V

title.Portico Old City Hall, Toronto /inscrip.RLQ 'KP' verso 'City Hall, Toronto, 1969'

Toronto. as above

sepia and wash on w‑c paper, matte

22 1‑2 x 27"

b.w.

see 2658s for earlier study same site

K 50s ‑2658s

Box W

title.Portico, Old City Hall, Toronto /subject.according to Marie= earlier on‑site study

felt pen on cardboard

18 3‑4 x 24"

see #2657

K 60 ‑2659

Box V

title.Osgoode Hall and Old City Hall, Toronto /inscrip.RLQ 'KP'

Toronto. as above

graphite and w‑c on w‑c paper, matte

9 1‑2 x 10 1‑2"

K 60 ‑2660

Box V

title.Osgoode Hall, Toronto /inscrip.verso 'Osgoode Hall 1960'

Toronto. as above

graphite and w‑c on rag w‑c paper, double matte

10 x 14"

K 60 ‑2661

Box V

title.Old City Hall, Toronto /inscrip.RLQ 'KP' verso 'Back of City Hall 1960'

Toronto. as above

graphite and w‑c on rag w‑c paper, double matte

9 x 14 3‑4"

K 60 ‑2662

Box V

title.Spring, Osgoode Hall, Toronto /inscrip.LLQ ""

Toronto. as above, front facade

graphite and ink on w‑c paper, matte

14 1‑2 x 23"

K 70 ‑2663

Box V

title.War Monument, University Ave., Toronto /inscrip.RLQ 'KP'

Toronto. as above

ink, black, on white paper, matte

8 1‑2 x 11 3‑4"

K 70 ‑2664

Box V

title.War Monument, University Ave. Toronto

Toronto. as above

w‑c on grey paper

16 x 8 1‑2"

K 57 ‑2665

Box V

title.Armouries, University Ave., Toronto /inscrip.verso 'Armouries and Osgoode Hall 1957'

Toronto. unfinished study of above

graphite and w‑c on rag w‑c paper, matted

11 1‑2 x 17 1‑2"

yes

Arthur‑Otto 'Armouries corner Univers. and Osgoode (1891; demolished 1963) Thomas Fuller architect

see #2567 for another view of Armouries

K 60s ‑2666

Box V

title.Armouries, University Ave., Toronto

Toronto. as above ?perspectival study since grid lines

graphite on w‑c paper

16 1‑2 x 22 1‑2"

see #2567 for more distant view of Armouries

K 70s ‑2667s

Box V

title.Colonial Tavern, Yonge St. Toronto inscrip.verso 'Yonge St. Toronto drawn by KP Marie P. 70s'

Toronto. study for #2590

ink, black, on off‑white paper, matte

9 1‑2 x 11"

K 70s ‑2668

Box V

title.Bank of Toronto beside Colonial Tavern, Yonge St. Toronto

/inscrip.RLQ 'Ken '70 '60'

Toronto. as above

sepia on w‑c paper

15 1‑2 x 23"

K 62 ‑2669

Box V

title.Davenport Railway Station, Toronto /inscrip.RLQ 'KP' verso 'Davenport RR station, 1962'

Toronto. as above

sepia and wash on w‑c paper, matte

14 x 22"

K 33 ‑2670

IX‑N‑show

title.Flooding Ice /inscrip.LLQ 'K.P. 33'

Landscape. rocky shoreline with orange and green highlights in ice

oil on canvas mounted on stretcher, framed

16 x 20"

yes

1933 Ontario Society of Artists entry 161. 'Flooding Ice' $75

‑same year Ken had second entry "Tanker' accepted

‑compare this work with that of Ken's sketching partner Battersby

#2255

K 30s ‑2671

V‑S‑g

Landscape. autumn forest‑ with birches in background

oil on board

8 3‑8 x 10 1‑2"

yes

M 33 ‑2672

II‑E‑d

inscrip.RLQ 'M. Guard 410'

Landscape. winding country road with farmhouse with green roof on right, red buildings beyond

‑verso landscape with green bush with pink flowers in foreground

‑according to Marie this was by Ken of Port Credit late 20s

oil on board

8 1‑2 x 10 1‑2"

Marie recalls doing this around Mimico‑ it was the first outdoor sketch she did for Beattie

M 33 ‑2673

II‑E‑d

Landscape. same setting as for #2972

oil on board

8 1‑2 x 10 1‑2"

M 33 ‑2674

II‑E‑d

inscrip.RLQ 'M. Guard 410'

Toronto. Toronto cityscape seen from Charles St. apt. window

verso‑ forest scene ? by Ken

oil on board, Ken custom frame

8 1‑2 x 10 1‑2"

good ex. to compare with Ken's #2975 done from roof of Charles St. apt.

K 32 ‑2675

V‑S‑e

inscrip.LLQ '32 Ken Phillips'

Toronto. Toronto rooftops and chimneys seen from Charles St. roof

oil on board

8 1‑2 x 10 1‑2"

compare with Marie's #2674

K 27 ‑2676

V‑S‑e

title.Princes Gate, C.N.E., Toronto verso early still‑life 30s by Ken

Toronto. above under construction

oil on board

10 1‑2 x 13"

K 60s ‑2677

V‑S‑e

title.New City Hall, Toronto

Toronto.

oil on matte board

11 3‑4 x 10"

M 30s ‑2678

Box B

inscrip.RUQ '707'

Nude. standing female nude with arms raised and resting back head

conte, black on off‑white paper

18 x 12"

OCA evening class‑ see Ken's #2679 of same model in same pose

K 30s ‑2679

Box A

Nude. standing female nude with arms raised behind head

conte, black on off‑white paper

18 x 12"

compare Marie's #2678

K 30s ‑2680

Box A

Nude. standing female nude wearing shoes‑ posterior view

conte, black on off‑white paper

18 x 12"

M 30s ‑2681

Box B

inscrip.RLQ 'Marie Night 30s'

Portrait. seated negroid wearing uniform‑ black hat, red top, white pants, black boots, holding sword verso‑standing female nude anterior view, right hand in position modesty

graphite-recto and w‑c on brangwyn paper

verso‑ black, red and white conte

22 1‑2 x 15 1‑4"

see Ken's #2682 for study of same model

K 30s ‑2682

Box A

Portrait. head and shoulder studies of negroid wearing large black hat

conte, black and white on purple‑grey paper

14 1‑4 x 22 1‑2"

compare Marie's #2681

K 40s ‑2683

V‑E‑a

title.study of Cezanne landscape

Study.

oil on matte board

10 1‑2 x 10 1‑2"

according to Marie likely done from magazine illustration

K 40s ‑2684

V‑E‑a

title.study of Cezanne portrait

Study.

oil on board

10 1‑2 x 8 1‑2"

K 60s ‑2685

V‑E‑a

Study. 2 studies Old Masters

oil on canvas mounted on cardboard

18 3‑4 x 24"

K 60s ‑2686

V‑E‑a

Study. 2 studies Old Masters

oil on canvas mounted on cardboard

18 3‑4 x 24"

M 30s ‑2687

Box B

title.Buddy Cat /inscrip.right mid 'MCG' verso 'Buddy Cat, Harrison Ave. 1930'

Animal. black cat eating out of bowl

w‑c on w‑c paper, double matte

12 1‑2 x 10 1‑4" = dim. matte

M 40s ‑2688

Box C

inscrip.RLQ 'M.C.G. '42' ‑verso 'Harborn sketch for large w‑c children going to school'

Landscape. snow‑covered forest with 6 human figures

w‑c on rag w‑c paper, matte

8 1‑2 x 10 1‑2"

M 40 ‑2689

II‑E‑d

Landscape. summer landscape Milton, Ontario‑escarpment on left

oil on board

8 1‑2 x 10 1‑2"

compare with Ken's #2690 of same site

K 40 ‑2690

V‑S‑g

inscrip.RLQ 'M.C. Guard'= Marie states she made a mistake by signing this ‑verso '1940, Milton, Ont. Ken'.

Landscape. summer landscape, Milton, Ontario, escarpment on left

oil on board, matte, frame

8 1‑2 x 10 1‑2"

compare with #2689

K 22 ‑2691

V‑S‑g

inscrip.verso label 'KP City Ad Art 14, 3rd yrs. evening OCA'

'original sketch junior 18' '266'

Landscape. forest scene with river on left

oil on cardboard

8 3‑4 x 10 3‑8"

K 22 ‑2692

V‑S‑g

inscrip.verso label 'KP City Ad Art 14, 3rd yrs. evening OCA'

'original sketch junior 18' '267' 'sent to Eaton's for scholarship'

Landscape. forest scene

oil on cardboard

10 x 11 3‑4"

K 22 ‑2693

V‑S‑g

inscrip.verso label 'KP City Ad Art 14, 3rd yrs. evening OCA'

'original sketch junior 18' '268' 'Muskoka'

Landscape. forest scene

oil on cardboard

9 x 11"

K 20s ‑2694

V‑S‑g

inscrip.verso label 'K. Muskoka '20s'

Landscape. shore scene with 2 pines LUQ

oil on pressboard

10 x 7 3‑8"

K 21 ‑2695

V‑S‑g

inscrip.verso 'Muskoka' '157' label 'Junior 17 KP 68 Somerset Ave.

City Ad Art No. 14‑ 1 year Sat. mornings at OCA

‑1 year Sat. mornings and 3 evenings per week in 1st year evening class OCA

‑1 year Costume Class 3 evenings week OCA

‑1 year Antique Class‑ 3 evenings week OCA

Landscape. shore scene with 2 large pines in foreground

oil on pressboard

7 1‑4 x 10"

K 30s ‑2696

V‑S‑g

inscrip.RLQ 'KP'

Landscape. river scene with dark blue hill in background

‑verso swamp scene with yellow and green flowers

oil on board

8 1‑2 x 10 3‑4"

K 30s ‑2697

VI‑W‑b

Figure. man in white shirt, suspenders and green pants holding stick

oil on board

17 x 13"

see #0024 w‑c study of same model at OCA by Marie

K 50s ‑2698

Box D

inscrip.'Ken Penetang 50s'

Landscape. rural landscape, red house on right

w‑c on rag w‑c paper

15 3‑4 x 22 1‑2"

compare with Marie's #2699 of same scene

M 50s ‑2699

Box D

inscrip.RLQ 'Marie Penetang 50s'

Landscape. rural landscape with river and village in distance

w‑c on rag w‑c paper

15 3‑4 x 22 1‑2"

compare with Ken's #2698 from same sketching trip

K 50s ‑2700

Box D

inscrip.RLQ 'Ken study with Chinese brush and ink'

Flower. 3 narcissus bulbs blooming in bowl

ink and wash on w‑c paper

20 1‑4 x 10 1‑4"

compare with Marie's #2701

M 50s ‑2701

Box D

inscrip.LLQ 'Marie study with chinese brushes etc. 50s'ae

Flower. 3 narcissus bulbs blooming in bowl

ink and wash on japanese paper

19 1‑4 x 9"

compare with Ken's #2700, done working side‑by‑side with Ken in studio

M 50s ‑2702

Box D

title.Self‑Portrait

Self portrait. bust portrait looking in mirror, blue top

oil on canvas

10 1‑2 x 8 1‑2"

M 56 ‑2703

Box D

title.Miss Alexander's Cottage, Penetang /inscrip.RLQ 'MCG'

shore scene wooden steps and railing leading to water

w‑c on w‑c paper, matte

10 x 14"

M 61 ‑2704s

Box I

title.sketch for Peri's portrait in green dress /inscrip.RLQ 'MCG'

Portrait. seated brunette wearing ballet slippers and matching green dress

coloured conte on off‑white paper, matte

31 x 17" =opening in matte

final work belongs to Peri

M 82 ‑2705

Box O

title.Portrait of Ken inscrip.RLQ 'M.C.G. 82'

Portrait. Ken shown 3‑4 length seated in brown armchair, looking upwards

graphite and w‑c on blue paper

10 x 7 1‑2"

M 68 ‑2706s

Box Q

title.Nonsuch

Landscape. study of Nonsuch on tranquil water

graphite and w‑c on white paper, matte

6 1‑4 x 3 3‑4" =opening in matte

see #2893 for large oil on canvas of this ship and #470s for another study

M 76 ‑2707

Box R

inscrip.RLQ 'MCG '76'

Circus. circus woman with head plumes riding elephant

coloured pencils on grey paper, matte

9 1‑4 x 11 1‑2"

M 75 ‑2708

Box R

title.Circus Varga /inscrip.RLQ 'MCG 75'

Circus. circus scene with large red tent, elephant inside

coloured conte on grey paper, matte

13 3‑4 x 33"

M 66 ‑2709s

Box I

Landscape. study for #495 house portrait

coloured pencils on grey‑green paper, matte

6 x 9"

M 80s ‑2710

Box O

title.Portrait of Ken

Portrait. full‑length of Ken seated, right hand resting on hip

conte, red on off‑white paper

11 x 8 1‑2"

yes

executed just before Ken died

K 60s ‑2711

Box Y

title.Toronto cityscape /inscrip.RLQ 'KP'

Toronto. verso‑ fragment of ?full‑length portrait

graphite and w‑c on w‑c paper, matte

7 x 4 3‑4"

K 70s ‑2712

Box Y

title.Covent Garden, London inscrip.LLQ 'KP'

Europe.

ink, black on off‑white paper, matte

8 1‑2 x 11"

K 60s ‑2713

Box Y

title.Design for Invitation 'The Toronto that Was' /inscrip.RLQ 'KP'

Europe. caption for advertisement states 'Down Fish St. Hill past the Great Fire monument and through the porch of St. Magnus the Martyr (Wren). This was the approach to the original London Bridge (1200‑1830)

sepia and wash on w‑c paper, double matte

28 x 15"

blue tracing of it and copies advertisement

1964 'Toronto that Was'

K 50s ‑2714

Box A

title.Props for Still‑Life /inscrip.'Possibilities we have for use as Still Life '50s'

Still life. props with names, verso‑ 3 gesture poses

graphite on off‑white

11 x 8 1‑2"

K 50s ‑2715 - K50s-2746

Box Temp‑03

Toronto. Toronto cityscape‑ churches, houses, many under demolition

assorted‑ mostly felt pen and white conte ‑all on cardboard

18 3‑4 x 24"

these should be sorted when time permits‑ there are identifiable Toronto houses and churches in the grouping including some unfinished studies of Victoria Theatre

K 50s ‑2747

Box Temp‑03

title.East End Arcade, Toronto, being demolished

Toronto.

felt pen on cardboard

18 3‑4 x 24"

good examples of the kind of studies Ken did on his lunch hour at Simpson's

K 50s ‑2748

Box Temp‑03

title.East End Arcade, Toronto, being demolished

Toronto.

felt pen on cardboard

18 3‑4 x 24"

good examples of the kind of studies Ken did on his lunch hour at

Simpson's

K 50s ‑2749 - K50s-2762

Box Temp‑11

Toronto. Toronto cityscapes‑

felt pen on cardboard ‑some addition white w‑c

18 3‑4 x 24"

M 23 ‑2763 M23 -2769

Box B

inscrip.except for one‑verso '44. Local Colour. Ideal Oriental'

Still life. studies of Egyptian props, architecture, costumes

graphite and some coloured pencil on off‑white paper

9 3‑4 x 6 3‑4"

OCA studies likely in preparation of Egyptian masquerade ball

K 50s‑2770s

Box W

title.Meaford Station /inscrip.verso 'Meaford Station 50s Ken'

Landscape. as above

graphite on off‑white, matte

8 1‑2 x 11"

see #2771

K 50s ‑2771

Box W

title.Meaford Station

Landscape. as above

felt pen on cardboard

18 3‑4 x 24"

K 50s ‑2772

Box V

title.Railway Crossing, Toronto /inscrip.RLQ 'KP'verso 'Railway Crossing, Toronto 1950s'

Toronto. as above

felt pen and white w‑c on cardboard, double matte

18 1‑2 x 24"

b.w.

unknown‑‑readymade label exhibition label 'Crossing $50'

?Arts and Letter Club

K 50s ‑2773s

Box W

title.Great Western Railway Station, Toronto /inscrip.LLQ

Toronto. study for #2440

felt pen on cardboard, matted

18 3‑4 x 24"

K 50s ‑2774

Box W

title.Great Western Railway Station, Toronto /inscrip.RLQ 'KP'

verso 'Old RR station (O'Keefe) 1950s'

Toronto. demolition of above, fireman with hose on left

graphite and felt pen on beige art board, matted

17 x 21"

b.w.

K 50s ‑2775

Box W

title.Great Western Railway Station, Toronto /inscrip.verso "Old RR Station (O'Keefe) 1950s by KP'

Toronto. demolition of above

felt pen and white w‑c on cardboard, matted

19 x 24"

b.w.

K 50s ‑2776

Box W

title.Great Western Railway Station, Toronto /inscrip.verso 'Ken 50s Remains of old station where O'Keefe is'

Toronto. demolition of above

felt pen and white w‑c on cardboard, matted

24 x 18 3‑4"

b.w.

K 50s ‑2777

Box W

title.Great Western Railway Station, Toronto /inscrip.verso 'Old Railway Station (O'Keefe) early 50s by KP'

Toronto. demolition of above

felt pen and white w‑c on cardboard, matte

19 3‑4 x 23 1‑4"

b.w.

K 74 ‑2778-2780

Box V

Toronto. industrial landscapes‑ ?Toronto

pastels on grey paper

assorted

K 60s ‑2781s

Box V

title.St. John's Garrison Church, Toronto /inscrip.verso 'St. John's Garrison Queen St.? 1960s by KP'

Toronto. study for #2561

sepia and white w‑c on grey paper, matte

13 x 18 1‑4"

K 60s ‑2782

Box V

title.Grange, Toronto /inscrip.verso in Ken's writing 'unfinished original drawing one of many of Grange Park and surrounding streets with buildings, churches, synagogues, firehall, St. George's ruined belfry etc. in short the mood of the area as it was

Toronto. Grange House with view across front gardens

graphite and sepia on w‑c paper, double matte

18 x 24"

b.w.

? 1964 "Toronto that Was"

K 60s ‑2783

Box V

title.St. George's Belfry, Grange, Toronto /inscrip.bottom 'Ken 60s Tower left after church burned'

Toronto. as above

graphite and black ink on off‑white paper

16 1‑2 x 22 1‑2"

see #2568, #2784,

K 60s ‑2784

Box V

title.St. George's Belfry, Grange, Toronto /inscrip.bot 'Church near Grange in Toronto 60s church burned down leaving tower'

Toronto. as above

graphite and black ink on off‑white paper

14 x 22 1‑2"

b.w.

K 60s ‑2785

Box W

title.Church, Gould St., Toronto /inscrip.verso 'Church near Grange (Burned Down) 1950s'

Toronto. demolition of church across from Ryerson

felt pen and white w‑c on cardboard, matte

24 x 18 3‑4"

Toronto.

see #2570, #2786, #2787

K 60s ‑2786

Box W

title.Church, Gould St., Toronto /inscrip.verso 'Church by Grange early 50s'

Toronto. doorway of ruined church, Royal York Hotel on right

felt pen on cardboard, matte

18 3‑4 x 24"

Toronto. see #2570, #2785, #2787

K 60s ‑2787

Box W

title.Church, Gould St., Toronto /inscrip.'verso Tower if Church on Grange Ave. Church burned down 60s'

Toronto. demolition of church tower, 2 boys on lot, streetscape to right

oil on cardboard, matted

18 3‑4 x 24"

K 61 ‑2788

Box V

title.Loretto Abbey, Toronto /inscrip.RLQ 'KP' verso 'Loretto Abbey (Telegram Bldg>) 1950s'

Toronto. above under demolition exterior view

sepia and wash on w‑c paper, matte

16 x 20"

b.w.

Arthur‑Otto 'Wellington St. near Spadina (1897, demolished 1961) architect Beaumont Jarvis. The abbey was part of complex that included fragments of Vice‑Chancellor Jameson's house as well as spacious rooms built for the Widder family. The exterior in red pressed brick was unworthy of the interior which was quite fine. In its later years the became part of a Jesuit seminary.' [p.216] see #2581

K 61 ‑2789

Box V

title.Loretto Abbey, Toronto /inscrip.RLQ 'KP' verso 'Loretto Abbey Late 50s'

Toronto. interior view down nave from apse

sepia and wash on w‑c paper, double matte

18 1‑2 x 22"

K 61 ‑2790

Box V

title.Loretto Abbey, Toronto /inscrip.verso "Loretto Abbey Toronto 1960s'

Toronto. interior view looking towards apse ?demolition begun

sepia and wash on w‑c paper, matte

20 x 13 1‑2"

K 61 ‑2791

Box V

title.Loretto Abbey, Toronto /inscrip.RLQ 'KP' exhibition caption states 'clearing the site for the Telegram (now Globe) printing plant at Front St. and Spadina Ave. 'On the Spot' pen and wash drawing by KP Loretto Abbey'

Toronto. exterior view of above under demolition

sepia and wash on w‑c paper, matte

16 x 20"

? 1964 'Toronto that Was'

K 61 ‑2792

Box V

title.Loretto Abbey, Toronto /inscrip.RLQ 'KP' verso 'Loretto Abbey (Foot of Bathurst) early 50s'

Toronto. interior view looking to main altar

sepia and wash on w‑c paper, matte

16 x 20"

b.w.

K 60s ‑2793

Box V

title.St. Stephen's Church, Toronto /inscrip.RLQ 'KP' verso 'St. Stephen's College St. 1960s'

Toronto. as above

sepia and wash on w‑c paper, matte

15 1‑4 x 23"

located at corner of College and Bellevue‑ architect Thomas Fuller ‑built 1858, burned 1865, rebuilt

K 60s ‑2794s

Box V

title.St. Stephen's Church, Toronto inscrip.RLQ 'KP'

study for #2793

graphite and sepia on w‑c paper, matte

17 1‑4 x 22 1‑2"

K 60s ‑2795

Box V

title.St. Stephen's Church, Toronto /inscrip.RLQ 'KP' verso 'College St. 60s St. Stephen's'

Toronto. view of front facade

sepia and wash on w‑c paper, matte

15 1‑2 x 23"

K 50s ‑2796

Box W

title.St. James' Cathedral, Toronto /inscrip.RLQ 'KP'

Toronto. front facade

felt pen on graphite

18 1‑2 x 24"

located King St. E.. at Church‑ built 1850‑1852

‑architects Cumberland and Ridout

K 50s ‑2797

Box W

title.St. James' Cathedral, Toronto /inscrip.RLQ 'KP' verso 'St. James' Cathedral 1950s'

Toronto. front and east facade

felt pen on cardboard, double matte

18 3‑4 x 24"

K 50s ‑2798

Box W

title.St. James' Cathedral, Toronto /inscrip.verso 'Possibly St. James' by KP'

Toronto. interior view

felt pen on cardboard, matte

18 3‑4 x 24"

K 50s ‑2799

Box W

title.St. Michaels' Cathedral, Toronto /inscrip.RLQ 'KP'

Toronto. cityscape with St. Michaels' steeple and facade on left

felt pen on cardboard, double matte

18 3‑4 x 24"

located at Bond and Shuter St. (1845‑8) ‑architect William Thomas

K 60s ‑2800

Box X

title.Holy Trinity Church, Toronto /inscrip.RLQ 'KP'

Toronto. exterior view of above

sepia and wash on w‑c paper, double matte

17 x 23"

19 x 25" prints‑ 2

?1967 Simpson's Treasure Gallery ?later removed from frame

on present site of Eaton's Centre

built 1846 ‑architect Henry Bower Lane

K 47 ‑2801

Box W

title.Holy Trinity Church, Toronto /inscrip.RLQ 'KP 47'

Toronto. interior view looking down nave to entrance

sepia and w‑c on cardboard

16 1‑2 x 22"

Marie recalls Ken's friend was the organist at this church

K 50s ‑2802

Box W

title.Holy Trinity Church, Toronto

Toronto. exterior view

felt and white w‑c on cardboard

18 3‑4 x 24"

K 50s ‑2803

Box W

title.Unidentified Church, Toronto /inscrip.RLQ 'KP'

Toronto. as above, University Ave Synagogue on left

felt and white w‑c on cardboard, matted

18 3‑4 x 24"

b.w.

K 50s ‑2804

Box X

title.Unidentified Church, Toronto /inscrip.RLQ 'KP'

Toronto. exterior view, University Ave Synagogue on left

sepia on w‑c paper, double matte

14 x 22 3‑4"

K 60s ‑2805

Box X

title.Little Trinity Church, Toronto /inscrip.LLQ 'KP'‑verso 'Little Trinity Church, Eaton's Centre, 1969' inscription is not consistent with what depicted= exterior view of Little Trinity

Church, King St.

Toronto.

sepia and wash on w‑c paper, matte

16 3‑4 x 23"

b.w.

Arthur‑Otto 'Little Trinity Church, King St. E. (1843), Henry Bower Lane, architect. The first of a trio of Anglican churches by Lane Little Trinity was followed by St. George the Martyr (1844) and Holy Trinity (1846)' [p. 88] ‑ note Ken has accurately recorded the date of its construction inscribed at terminal ends of gothic arch spanning the main entrance

K 50s ‑2806

Box W

title.Unidentified Church, Toronto /inscrip.verso 'Toronto 50s by KP'

Toronto. front facade of hall church

felt pen and white w‑c on cardboard

18 3‑4 x 24"

K 50s ‑2807

Box W

title.Old Yonge St. Arcade, Toronto /inscrip.verso 'Arcade 1950s'

Toronto. interior view, upper arcade

felt pen and white w‑c on cardboard, matte

18 3‑4 x 24"

b.w.

see #2560 for another study of this locale

K 62 ‑2808

Box X

title.College St. Public Library, Toronto /inscrip.RLQ 'KP'

as above in cityscape

graphite and sepia, wash on w‑c paper, double matte

17 x 22 1‑2"

small sketch study attached

K 60s ‑2809

Box X

title.Dundas and Beverley St., Toronto /inscrip.RLQ 'KP'

Toronto. as above

graphite and sepia on w‑c paper, double matte

14 x 22 3‑4"

K 60s ‑2810

Box X

title.Beverley Hotel, Queen St. Toronto /inscrip.LLQ 'KP'

Toronto. as above

ink, black on off‑white, matte

14 x 17 1‑2"

K 60s ‑2811

Box X

title.Grange apt. on Beverley St., Toronto /inscrip.RLQ 'KP'

Toronto. as above

sepia on w‑c paper, matte

16 1‑2 x 22 1‑2"

K 60s ‑2812

Box X

title.Grange Grocery, Beverley St. Toronto / inscrip.LLQ 'KP'

Toronto.

16 3‑4 x 22 1‑2"

K 67 ‑2813

Box X

title.Yonge St. and Gloucester, Toronto /inscrip.RLQ 'KP' verso 'West side of Yonge St. opposite Gloucester drawn on spot by KP, 182 Harborn Trail, Cooksville, 277‑1666'

Toronto.

sepia on w‑c paper, double matte

18 x 23 1‑2"

K 60s ‑2814

Box X

title.St. Mary's St. Toronto /inscrip.RLQ 'KP'

Toronto.

sepia and wash on w‑c paper, matte

15 1‑2 x 21"

K 60s ‑2815

Box X

title.Cameron Place, Toronto /inscrip.RLQ 'KP' caption label states 'Cameron Place with its closely planted giant lombardy poplar trees'

Toronto.

sepia and wash on w‑c paper, double matte

16 1‑2 x 22 1‑2"

b.w.

?1964 'Toronto that Was'

K 60s ‑2816

Box W

title.Angeloes Tavern, Elm St., Toronto /inscrip.RLQ 'KP'caption No. 62 states 'Angelos tavern on Elm St.'

Toronto. above under demolition

felt pen on cardboard, double matte

18 3‑4 x 24"

?study for 1974 Cedarbrae entry No. 62 $200

K 60s ‑2817

Box W

title.Angelos Tavern, Elm St. Toronto

Toronto.

felt pen on cardboard

18 3‑4 x 24"

K 60s ‑2818

Box X

title.Esther Terrace, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

14 1‑2 x 24"

b.w.

Ken has noted '1875 J. Langstaff J. Floyd Builder'

K 60s ‑2819

Box X

title.Berkley St., Toronto /inscrip.RLQ 'KP' caption states 'small chesnut‑shaded synagogue on Berkley St. a little above Queen St. E. Next house but one is clapboard Georgian and very old'

Toronto.

sepia and wash on w‑c paper, matte

15 1‑2 x 20"

? 1964 "Toronto that Was"

K 60s ‑2820

Box X

title.Augustus Ave and Grange Ave Toronto /inscrip.LLQ 'KP'caption states 'Augustus avenue at Grange avenue with Dundas corner drug store in the distance'

Toronto.

sepia on w‑c, double matte

17 x 22 1‑2"

? 1964 "Toronto that Was"

K 60s ‑2821

Box X

title.Dundas St. Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

17 x 22 1‑2"

b.w.

K 68 ‑2822

Box X

title.University Ave. and Dundas St., Toronto /inscrip.RLQ 'KP'

Toronto.

sepia on w‑c paper, double matte

14 x 20 1‑2"

K 50s ‑2823

Box W

title.Queen St. Toronto /inscrip.RLQ 'KP'

Toronto.

felt pen and white w‑c on cardboard, double matte

9 x 12"

K 61 ‑2824

Box X

title.Queen St. and Sherbourne St., Toronto /inscrip.RLQ 'KP'verso 'N Side of Queen St. E. of Sherbourne'

Toronto.

graphite, sepia and wash on w‑c paper, matte

16 1‑2 x 22 1‑2"

K 60s ‑2825

Box X

title.Queen St. Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia, wash on w‑c paper, matte

13 x 21 1‑2"

K 60s ‑2826

Box X

title.Charles St. W. and Balmuto, Toronto /inscrip.LLQ 'KP' verso 'Grinder Charles St. W.'

Toronto.

sepia and wash on w‑c paper, matte

14 x 23"

b.w.

K 60s ‑2827

Box X

title.Elm St., Toronto /inscrip.RLQ 'KP'

Toronto.

sepia on w‑c paper, double matte

11 1‑4 x 22 1‑4 "

K 50s ‑2828

Box W

title.Queen St. Toronto, /inscrip.RLQ 'KP' verso 'in China Town looking towards weather tower being built before new City Hall'

Toronto.

felt pen and wash on cardboard, matte

18 3‑4 x 24"

K 60s ‑2829

Box X

title.Chinatown, Toronto /inscrip.RLQ 'KP' caption states 'Part of Chinatown‑ the west side of Elizabeth St. These restaurants and shops stretched from Queens St. up across the centre of the site of the City Hall skating rink.

Toronto.

sepia and wash on w‑c paper, double matte

22 1‑2 x 31"

b.w.

? 1964 'Toronto that Was'

see #2930s for study

K 60s ‑2830s

Box W

title.Chinatown, Toronto /subject.study for #2829

Toronto.

felt pen on cardboard

18 3‑4 x 24"

K 60s ‑2831

Box W

title.Chinatown, Toronto /inscrip.verso 'Demolition of Chinatown late 50s by KP'

Toronto.

felt pen and white w‑c on cardboard, double matte

18 3‑4 x 24"

b.w.

K 60s ‑2832

Box W

title.Chinatown, Toronto /inscrip.verso 'Pulling down Chinatown early 60s'

Toronto.

felt pen and white w‑c on cardboard, matte

18 3‑4 x 24"

K 60s ‑2833

Box X

title.Kensington Market, Toronto /subject.unfinished street scenes

Toronto.

graphite and sepia on w‑c paper

assorted

K 60s ‑2834-2836

Box X

title.Kensington Market, Toronto

Toronto. unfinished street scenes

graphite and sepia on w‑c paper

assorted

K 60s ‑2837

Box X

title.Kensington Market, Toronto /inscrip.'Windy Day Baldwin St. KP'

Toronto.

graphite and black ink on off‑white paper, matted

10 x 14"

K 60s ‑2838

Box X

title.Kensington Market, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia, wash on w‑c paper, matte

13 1‑4 x 19 1‑2"

K 76 ‑2839

Box X

title.Kensington Market, Toronto /inscrip.RLQ 'KP 76'

Toronto.

sepia and wash on w‑c paper, matte

17 1‑4 x 22 1‑2"

K 60s ‑2840

Box X

title.Kensington Market, Toronto /inscrip.LLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, matte

14 1‑2 x 20 1‑2"

K 50s ‑2841

Box W

title.'Spring' Kensington Market, Toronto /inscrip.RLQ 'KP'

Toronto.

felt pen and white w‑c on cardboard, double matte

19 x 24"

b.w.

‑has readymade exhibition label 'Spring' $50' ‑not yet established where shown

K 60s ‑2842

Box X

title.Unidentified Cityscape, Toronto .inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

16 3‑8 x 22 1‑2"

K 60s ‑2843

Box X

title.Unidentified Cityscape, Toronto /inscrip.LLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

16 3‑4 x 23"

K 60s ‑2844

Box X

title.Unidentified Cityscape, Toronto /inscrip.RLQ 'KP'

Toronto. demolition

graphite and sepia on w‑c paper, double matte

14 x 22 1‑2"

b.w.

K 60s ‑2845

Box X

title.Unidentified Cityscape, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, matte

13 x 17 1‑4"

K 60s ‑2846

Box X

title.Unidentified Cityscape, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, matte

19 1‑2 x 26 1‑2"

K 60s ‑2847

Box X

title.Unidentified Cityscape, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

13 x 17"

K 60s ‑2848

Box X

title.Unidentified Backyards, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

13 1‑2 x 22 1‑4"

b.w.

K 60s ‑2849

Box X

title.Unidentified Cityscape, Toronto /inscrip.verso by 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

16 3‑4 x 22 1‑2"

K 60s ‑2850

Box X

title.Unidentified Cityscape, Toronto /inscrip.LLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

15 1‑4 x 20 1‑4"

K 60s ‑2851

Box X

title.Unidentified Cityscape, Toronto /inscrip.RLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, double matte

12 x 20 1‑2"

K 60s ‑2852

Box X

title.Unidentified Cityscape, Toronto /inscrip.LLQ 'KP'

Toronto.

graphite and sepia on w‑c paper, matte

21 x 27"

K 60s ‑2853

Box X

title.Unidentified Cityscape, Toronto/inscrip.RLQ 'KP'

Toronto. demolition in progress

graphite and sepia, wash on w‑c paper, double matte

13 3‑4 x 22 1‑2"

b.w.

K 50s ‑2854

Box W

title.Unidentified Cityscape, Toronto /inscrip.verso 'By KP'

Toronto.

felt pen on cardboard, matte

18 1‑2 x 24"

K 50s ‑2855

Box W

title.Unidentified Cityscape, Toronto /inscrip.verso 'Dundas Area 1950s By KP'

Toronto.

felt pen on cardboard, matte

18 1‑2 x 24"

b.w.

K 50s ‑2856

Box W

title.Unidentified Victorian house, Toronto/inscrip.verso 'Toronto 1950 by KP'

Toronto.

felt pen and white w‑c on cardboard, double matte

18 3‑4 x 24"

b.w.

K 60s ‑2857-2871

Box X

title.Unidentified Cityscapes, Toronto

Toronto. unfinished studies

assorted

assorted

K 30s ‑2872 - K302-2879

Box X

title.Cityscape, Toronto

Toronto. house portraits etc.

graphite on sketch pad paper

7 3‑8 x 10"

according to Marie these are Ken's earliest known sketches of Toronto

K 53 ‑2880

Box X

title.Unidentified Cityscape, Toronto /inscrip.verso 'Early Toronto 1953'

Toronto.

ink on japanese paper, double matte

8 1‑2 x 11"

K 66 ‑2881

Box X

title.Bathurst St. Train Tracks, Toronto /inscrip.verso 'Spadina looking East 1966'

Toronto.

ink on japanese paper, double matte

8 3‑4 x 11"

K 50s ‑2882

Box X

title.Berkeley St. and Dundas St., Toronto /inscrip.verso 'Toronto Dundas and Berkly St. Ken 50s 60s'

Toronto.

ink black on ?envelope paper, double matte

12 1‑4 x 12 1‑2"

K 50s ‑2883

Box X

title.Dundas and McCaul St., Toronto /inscrip.LLQ 'KP' verso 'Toronto Ward 50s by KP'

Toronto.

ink, black on off‑white paper, double matte

8 1‑2 x 11"

M 80s ‑2884

VIII‑W‑show

inscrip.RLQ 'MCG'

Flower. red flowers in brown jug

oil on canvas mounted on stretcher, matte, framed

9 1‑4 x 11"

M 82 ‑2885

VIII‑W‑show

title.New Covent Garden, London /inscrip.RLQ 'MCG'

Europe. flower stall, man in blue on right, man on left of stall

oil on canvas stapled on cardboard, Ken custom frame

dim.10 1‑4 x 13"

M 73 ‑2886

VIII‑W‑show

title.Moonrise or Last Glow of Sunset /inscrip.verso 'Moonlit Road‑Crosbie'

Landscape. rural landscape with winding road, farm LUQ

oil on canvas mounted on stretcher, matte, framed

16 x 24"

M 50s ‑2887

VIII‑W‑show

title.Highbush Cranberries /inscrip.LLQ 'MCG'

Flower. as above against pale wash background

graphite and w‑c on w‑c paper, matte, glass, frame

13 3‑4 x 7 3‑4" =opening in matte

1974 Cedarbrae entry 40. $85.

M 60s ‑2888

VIII‑S‑show

title.Sun Breaking through Snow Mist /inscrip.LLQ 'MCG'

Landscape. snow‑covered forest, sun LUQ Marie= toward the lake Lorne Park

oil on masonite, matted, framed

16 x 12"

M 50s ‑2889

VIII‑S‑show

inscrip.LLQ 'MCG'

Still life. still‑life with plums, pear and blue goblet

oil on canvas mounted on stretcher, matte, black frame

5 x 7"

M 50s ‑2890

VIII‑E‑show

inscrip.LLQ 'MCG'

Still life. still‑life with 2 pears, plums and blue goblet

oil on canvas mounted on stretcher, antique frame

5 1‑4 x 7 1‑4"

O?? ‑2891

VIII‑S‑show

title: Kawasaki /inscrip.verso identifying label 'by Hiroshage Ando'

Landscape.

print, glass, frame

13 3‑4 x 9 1‑2"

M 68 ‑2892

VIII‑E‑show

title.Verona Market /inscrip.LLQ 'MCG '68'

Europe. Marie= Verona Market‑ just before close up for the night

one little girl up late

oil on canvas mounted on stretcher, matte, frame

12 x 15"

1974 Cedarbrae entry 15 N.F.S.

M 70 ‑2893

VIII‑E‑show

title.The Nonsuch /inscrip.RLQ 'MCG '70'

Landscape. sailing ship leaving harbour in calm water Marie=from Port Credit Harbour sailed one early morning the 'Nonsuch'‑ replica of original with men in period costume releasing the sails

oil on canvas mounted on stretcher, framed

20 x 26"

yes

see #470s for study for this work. Note Marie especially admired the work of Turner and found this event an ideal opportunity to experiment with his approach to seascapes

M 40s‑2894

VIII‑N‑show

title.Dutchman's Breeches /inscrip.RLQ 'MCG'

Wildflower. wildplant with white flower

w‑c on rag w‑c paper, matte, glass, frame

10 x 6" =opening in matte

M 41 ‑2895

VIII‑N‑show

inscrip.RLQ 'MCG '41'

Landscape. snow‑covered shoreline looking out across lake

graphite and w‑c on white paper, matte, glass, frame

10 1‑2 x 11 1‑2 =opening in matte

M 75 ‑2896

VIII‑N‑show

title.Rue Moufetard Market, Paris /inscrip.RLQ 'MCG '75'

Europe. florist shop, Paris, fruit stand LLQ Marie=Paris Rue Moufetard Market a warm September day as one looks on a Gendarme stops at the butchers‑ a girl comes out of the flower ship where the elderly owner tends her bloom. The sun coming through the umbrella across the way allowing a burst of gold to light the oranges

oil on canvas mounted on stretcher, matte, framed

20 x 24"

yes

M 63 ‑2897

VIII‑W‑show

title.Peri /inscrip.RLQ 'MCG'

Portrait. 3‑4 length of Peri wearing strapless white evening dress,

holding red peony, seated in brown chair, landscape with cedar tree

in background

oil on masonite, matte, frame

48 x 35"

yes

rejected by R.C.A. for exhibition in 1963‑ their label on verso price $1000.

see #2898‑#2905 for preliminary studies for this work

M 60s ‑2898 - M60s-2905

Box I

Study. studies for #2897

assorted

assorted

K 82 ‑2906

IX‑S‑show

inscrip.LLQ 'KP '82'

Landscape. rural landscape, winding road LLQ, sumacs RLQ, geese overhead

oil on canvas mounted on stretcher, matte, framed

18 x 24"

2 8 x 10" colour photos

Ken's preparatory study for this work was reproduced for 1989 family christmas cards‑ note colour photos done because the owner of the property depicted here had requested them‑this information per Marie

‑when asked why she didn't purchase the work, Marie stated 'they were not selling paintings at this time'

K 82 ‑2907

IX‑S‑show

Landscape. tree roots, in pink, purple and green forest

oil on canvas stapled on matte board, matted, framed

8 1‑8 x 13 1‑4"

K 70s ‑2908

IX‑S‑show

title.Adolphustown ferry

Landscape. 2 ferry boats with lights, on crossing strait

oil on masonite, matted, framed

24 x 36"

yes

?1974 Cedarbrae entry 6. $150 (caption has red dot)

K 60s ‑2909

IX‑W‑show

inscrip.LLQ 'KP'

Still life. still‑life with blue tumbler, purple goblet, tomatoes etc.

oil on canvas mounted on stretcher, matted, framed

9 3‑4 x 12"

K 60s ‑2910

IX‑W‑show

inscrip.RLQ 'KP'

Still life. still‑life with pear and two peaches on blue glass plate

oil on canvas mounted on stretcher, frame

7 1‑2 x 10"

K 44 ‑2911

IX‑W‑show

title.Quiet Music /inscrip.LLQ 'KP '44'

Portrait. Marie shown in full‑length pink dress, seated at family organ

oil on masonite, framed

30 x 24"

yes

1974 Cedarbrae entry 5 $700

rejection of this work by OSA apparently left Ken feeling very dis‑couraged‑ in Sept., Marie wrote in her journal 'Unfortunately one gets feeling such a lack of confidence in oneself, especially Ken'.

K 70s ‑2912

IX‑W‑show

title.Mauve Snow /inscrip.RLQ 'KP'

forest ground view with mauve snow

oil on canvas backed cardboard, matte, frame

7 1‑4 x 9 1‑4"

K 70s ‑2913

IX‑W‑show

inscrip.RLQ 'KP'

Landscape. forest scene, trees outlined in purple

oil on canvas stapled on matte board, matte, framed

11 1‑4 x 16 3‑4"

K 68 ‑2914

IX‑N‑show

title.Perverel Point, Swanage /inscrip.RLQ 'KP' verso 'Looe, Cornwall 1968'

Landscape. shore scene‑ Ken exhibition caption states 'Peverel Point Swanage Viscious teeth curve out through the 'white water' towards the Isle of Wight, far off on the horizon'

sepia and wash on w‑c paper, double matte, glass, frame

12 1‑2 x 22" =opening in matte

1974 Cedarbrae entry 29 $150

M 63 ‑2915

VIII‑N‑show

inscrip.LLQ 'MCG'

Portrait. Marie=beneath the birch tree; September. a young girl

looking through the woods with thoughts turned inward

oil on masonite, framed

36 x 22"

K 70s ‑2916

IX‑N‑show

title.Amien's Cathedral /inscrip.RLQ 'KP'

Europe. interior view

oil on canvas mounted on stretcher, framed

23 1‑2 x 35"

yes

K 70s ‑2917

IX‑N‑show

title.Amien's Cathedral /inscrip.LLQ 'KP'

Europe. interior view with nun kneeling before lit candles

oil on cardboard, double matte

7 3‑4 x 12"

K 43 ‑2918

IX‑N‑show

title.Marie Cecilia Guard /inscrip.RLQ 'KP'

Portrait. half‑length portrait of Marie wearing white blouse, seated in front of cedar trees

oil on masonite, loosely nailed into Ken custom carved gilded frame

24 x 20"

yes

label verso 1946 Ontario Society of Artists MCG N.F.S.

‑rejected by OSA but Marie thinks might have been exhibited at one of their later Port Credit shows

K 70s ‑2919

IX‑E‑show

inscrip.RLQ 'KP'

Landscape. autumn forest scene, tree with fungus RLQ

oil on canvas mounted on stretcher, framed

20 x 26"

see #2920 for study of same locale

K 70s ‑2920

kitchen

Birch and Maple /inscrip.LLQ 'KP'

Landscape. autumn forest scene

oil on canvas, backed cardboard, matte, frame

8 1‑4 x 11 1‑4"

K 70s ‑2921

kitchen

inscrip.LLQ 'KP'

Landscape. autumn forest scene with yellow and black flowers LLQ

oil on canvas stapled on matte board, matted, frame

10 1‑4 x 11 1‑2"

M 69 ‑2922

kitchen

Lake Lugano, Switzerland /inscrip.RLQ 'MCG 69' exhibition caption 'Lake Lugano looking across to Italy

Europe. Marie= Lugano Passage through to mysterious beyond

oil on canvas mounted on stretcher, matted, framed

22 x 27"

yes

1974 Cedarbrae entry 12 $325

K 74 ‑2923

kitchen

inscrip.RLQ 'KP '74'

Landscape. snow‑covered shore scene with large tree in right foreground Marie= Narrow's Lock

oil on canvas mounted on stretcher, frame

16 x 22"

M 43 ‑2924

VII‑W‑show

title.In the Garden /inscrip.RLQ 'MCG 46'

Portrait. Marie standing and Margaret seated in Port Credit garden

‑both dressed in full‑length pink dresses

oil on canvas mounted on stretcher, Ken custom carved silver frame

with Celtic motif

72 x 36"

yes ‑reprod. The Evening Telegram, Nov. 10th, 1943.

1943 Port Credit Art Show Aids Fund

1 coloured pencil study for this work #2927s and 3 black and white photos of girls posed in garden [Box reference]

‑Marie had submitted this work either to the RCA or OSA and it

was refused‑ upon being returned to her, Marie was not happy with her facial structure and expresssion and repainted this portion of the canvas ‑see 2 1‑2 x 2 1‑2" photo [Box Reference] prior

to repainting ‑this work was later favourably reviewed in the Telegram 'outstanding among the professional work exhibited was a life‑size portrait of the artist and her sister 'In the Garden' by Cecilia Marie Guard (Mrs. Kenneth Phillips)'

K 70s ‑2925

VII‑W‑show

inscrip.RLQ 'KP'

Wildflower. skunk cabbages

oil on canvas backed cardboard, matte, frame

10 1‑2 x 13 1‑4"

K 70s ‑2926 \*

VII‑W‑show

title.Cabbage and Joint Grass /inscrip.LLQ 'KP'

Wildflower. as above

oil on canvas, backed cardboard, matte, frame

9 1‑2 x 12"

M 43 ‑2927s

Box B

Study. study for #2924

coloured pencil on off‑white paper

13 x 11 1‑4"

K 32 ‑2928 \*

VII‑W‑show

title.Orientale /inscrip.RLQ 'KP '32'

Portrait. head and shoulder portrait of brunette [Marie]

clasping globe, room lit by orientale lamp with blue globes

oil on canvas mounted on stretcher, framed

24 x 20"

yes

rejected OSA ‑their 1932 label on back of canvas 'Orientale $300'

K 70s ‑2929

VII‑S‑show

inscrip.bot 'KP'

Landscape. forest scene with stream and yellow wildflowers

oil on canvas mounted on stretcher, matted, frame

16 x 24"

K 70s ‑2930

VII‑S‑show

inscrip.RLQ 'KP'

Landscape. swamp scene with tree roots and yellow wildflowers

oil on canvas stapled on matte board, matte, frame

11 x 9"

M 60s ‑2931

VII‑S‑show

title.Canada Geese /inscrip.RLQ 'MCG'

Animal. 2 geese, 1 lateral view, 1 posterior view

w‑c on grey paper, double matte, glass, frame

10 3‑4 x 8 1‑4"

1974 Cedarbrae entry 45. $100

K 50s ‑2932

VII‑E‑show

inscrip.LLQ 'KP'

Still life. still‑life with fruit basket and blue and white teapot

oil on masonite, matted, framed

13 x 17"

M 34 ‑2933

VII‑E‑show

title.Overmantel /inscrip.RLQ 'MCG 1'34'

Grape Harvest with 6 monumental figures, harvest still‑life LLQ

oil on canvas mounted on stretcher, framed

60 x 44"

yes

March 1934, Ontario Society of Artists, Art Gallery of Toronto, entry 56 'Overmantel' $700.00

see #2934s for chalk study for this work

‑Marie recalls Beattie was a great admirer of Puvis de Chavannes and studied his work in murals ‑ Marie herself had looked at some of his work reproduced in books‑Nov. 1990, Marie when questioned who her favourite artists were named Raphael, Puvis and Botticelli, Cezanne for landscapes and still‑lifes

M 34 ‑2934s

Box B

Study. preliminary study for #2933

graphite, coloured chalks on brown paper

29 x 23"

yes

note changes from this to final composition and grid pattern marked on study

M 73 ‑2935

VII‑N‑show

title.Portait of Ken

Portrait. half‑length of Ken wearing green shirt, seated, no glasses

oil on canvas mounted on stretcher, matted, framed

30 1‑2 x 29 1‑2"

yes

done when Ken had just retired and was having problems adjusting to change in style‑ Marie not satisfied with this portrait because she feels it lacks Ken's forcefulness of character

K 70s ‑2936

VII‑N‑show

title.From Snowy Woods /inscrip.RLQ 'KP'

Landscape. looking through snow‑covered forest to house in centre backgr. with pink roof

oil on canvas mounted on stretcher, matted, frame

19 1‑2 x 25 3‑4"

yes

1974 Cedarbrae entry 8 $400

see #2248s for study

M 60s ‑2937

VII‑N‑show

title.Winter Snow /inscrip.RLQ 'MCG'

Landscape. setting is garden at Harborn‑ snow‑covered pine trunk with bird

w‑c on w‑c paper, double matte, glass, frame

20 3‑4 x 6" =opening in matte

M 35 ‑2938

Conservation Lab

title.July /inscrip.RLQ 'MCG 1935'

Figure. 3 full‑length female nudes with white sheet dancing in garden

graphite and w‑c on rag w‑c paper, matte

29 1‑2 x 23"

yes

Feb. 1935 Marie's Simpson Exhibition entry no. 1. $100

Dec. 1935 Inaugural exhibition of OCA Alumni Assoc. entry 323. $150

:comment. ‑Design used for 1935 Invitation Marie's Simpson's show

see 317s for small study for this work‑ when shown this work, Marie

recalled her admiration for Botticelli's Birth of Venus and Primavera works she knew only from reproductions in books at this time the actual invitation was black linocut on japanese paper

‑‑note this work very damaged‑ areas of brownish discoloration on

surface and obvious mould growth on verso‑ especially in areas where in contact with the matte ‑conservation consultation required before can be boxed with other works of art on paper

M 70s ‑2939

II‑W‑show

title.Circus No. 3 /inscrip.none

Circus. inside circus tent, child with balloons on right, 2 policeman and crowd at entrance

oil on canvas mounted on mortise and tenon stretcher, matte, frame

16 x 24"

yes

K 20s ‑2940 \*

Hall‑Up‑show

inscrip.RLQ 'KP'

Landscape. snow‑covered village with winding road

‑verso autumn forest scene

oil on board, matte, frame

8 1‑2 x 10 3‑4"

yes

see ink and conte study on blue paper #1942

K 81 ‑2941

Hall‑Down‑show

inscrip.RLQ 'KP'

Landscape. interior of barn with orange door and stacks of hay

oil on canvas mounted on stretcher, matte, frame

13 x 15 3‑4"

K 68 ‑2942

Hall‑Down‑show

title.Amien's Canal /inscrip.RLQ 'KP'

Europe. exhibition caption states 'The Somme River feeds a number

of medieval canals through war‑scarred Amiens'

sepia on beige‑brown paper, double matte, glass, frame

11 1‑2 x 17 1‑2" =opening in matte

1974 Cedarbrae show entry 26 $185

K 50s ‑2943

Hall‑Down‑show

title.Great Western Railway Station /inscrip.LLQ 'KP'

Toronto. exterior view ‑Simpson's advertising caption Jan. 1965

reprod. the image in ???which paper with the following caption below 'built in 1866 and burned down in 1952. The Yonge‑Street esplanade location was by the edge of Lake Ontario in the station's heyday. Later with tracks and abandoned flatcars boarded over, the station was a wholesale fruit market. The locomotive No. 90 Scotia was made in 1860.

sepia on w‑c paper, double matte, glass, frame

12 x 21 3‑4 " =opening in matte

19 x 25" print (1 spare in Print Box)

1967 Simpson's Treasure Gallery‑ reprod. on platter mats, serving tray and prints

K 56 ‑2944

Hall‑stairs‑show

title.Victoria Campfire /inscrip.RLQ 'KP'

Toronto. exhibition caption states 'Wreckers campfire at Shea's Victoria Theatre (vandals in the ruins of Rome)'

sepia, wash, w‑c on cardboard, matte, glass, frame

18 x 23 1‑2" =opening in matte

1974 Cedarbrae entry 60 $275

Shea's Victoria Theatre was the Richmond St. Theatre which was demolished to make way way for a parking lot ‑not to be confused with Shea's Hippodrome

K 60s ‑2945

Hall‑stairs‑show

title.Grange Park People /inscrip.RLQ matte 'KP'

quick character studies= 11 windows in matte of people at Grange Park in the summer around the drinking fountain

graphite and black conte on off‑white paper, matte, glass, frame

17 1‑4 x 21" inner matte

1974 Cedarbrae entry 63 $200.

K 70s ‑2946

Hall‑Up‑show

title.Black Birch Roots /inscrip.RLQ 'KP'

as above

oil on canvas stapled on matte board, matte, frame

8 3‑4 x 12"

K 30s ‑2947

Hall‑Up‑show

inscrip.RLQ 'KP'

Landscape. forest scene with large birch in right midground and stream behind

oil on board, matte, frame

15 1‑8 x 9 3‑4"

K 60s ‑2948

Hall‑Up‑show

title.Kensington Market on Augustus Avenue /inscrip.RLQ 'KP'

Toronto. as above

graphite and sepia on w‑c paper, double matte, glass, frame

12 x 19" =opening in matte

photo.17 x 22" print ( 2 additional in Print Box)

1967 Simpson's Treasure Gallery‑ reprod. on oval waste baskets, plate and drink mats, prints

M 40s ‑2949

III‑S‑show

inscrip.LLQ 'Guard'

Landscape. snow‑covered forest with trees still with autumn leaves

oil on masonite, framed

12 x 9 3‑4"

M 67 ‑2950

III‑W‑show

title.Ile de la cite, Paris /inscrip.LLQ 'MCG '67'

as above

oil on canvas mounted on stretcher, matte, frame

13 x 25"

1974 Cedarbrae entry 10 $225

K 36 ‑2951

Hall‑Up‑show

Votaress /inscrip.RLQ 'KP 36'

Nude. full‑length female nude kneeling, holding grey drapery above her head, pink wall behind

oil on canvas mounted on stretcher

72 x 36"

yes

March 1936 OSA entry 177 $700

2 1‑2 x 2 1‑2 photo of model posing in a similar position

(Box Reference)

M 34 ‑2952

Hall‑Up‑show

Upward /inscrip.RLQ 'MCG 12 '34'

Nude. full‑length female nude on tiptoes, black chiffon veil falling behind her

oil on canvas mounted on stretcher, Ken custom frame‑ middle border continous band of carved leaves

72 x 36"

yes

1935 C.N.E. Canadian Fine art category entry 231. $1000

‑praised in Toronto newspaper clipping??which one

'The outstanding one [nude] is entitled 'Upward' and depicts

a six foot woman, innocent of apparel, standing on tiptoe, with upward glance as if looking to far hills. 'Good form‑ nothing gross about it'says the art officials.

see #318s for black, red and white conte studies for this composition

M 60 ‑2953

Bath‑show

inscrip.RLQ 'M.C.G. October 28, 1960'

Animal. yellow and green budgie on brown perch

graphite and w‑c on w‑c paper, matte, glass, frame

8 x 4" =opening in matte

= Ken's mother's bird‑ Marie painted for her as a present to cheer her up when she was ill in the hospital‑ after Mrs. Phillips Snr.died, it was returned to Marie

M 50s ‑2954

Bath‑show

Apple Orchard in Blossom /inscrip.LLQ 'MCG'

Landscape. as above

oil on masonite, framed

12 x 16"

K 40s ‑2955

I‑S‑show

inscrip.RLQ 'KP'

Still life. still‑life with white cloth, blue and white pot, basket, veg.

oil on canvas mounted on stretcher, matted, framed

10 3‑4 x 15 1‑4"

M 59 ‑2956

I‑S‑show

title.Spring /inscrip.RLQ 'MCG'

Landscape. forest scene with brunette leaning against tree

oil on masonite, framed

42 1‑2 x 28

1974 Cedarbrae entry 49 $700

M 70s ‑2957

I‑S‑show

title.Dawn, Snowy Woods, Harborn /inscrip.RLQ 'MCG'

Landscape. as above

oil on masonite, matte, frame

18 x 22"

K 70s ‑2958

I‑N‑show

inscrip.RLQ 'KP'

Still life. forest scene with 4 pine trees in background

oil on canvas mounted on stretcher, matted, frame

12 3‑4 x 16 1‑4"

K 70s ‑2959

I‑N‑show

inscrip.RLQ 'KP'

Landscape. orchard scene, yellow flowers LLQ

oil on canvas mounted on stretcher, matted, frame

12 1‑2 x 16"

K 70s ‑2960

I‑N‑show

title.Rocky Glade /inscrip.RLQ 'KP'

Landscape. landscape with pink rocks in foreground

oil on canvas stapled on cardboard, matted, frame

12 x 18 1‑4"

K 70s ‑2961

I‑N‑show

inscrip.RLQ 'KP'

Landscape. meadow scene with tree stump, orchard and yellow flowers

oil on canvas mounted on stretcher, matted, frame

12 3‑4 x 16"

M 60s ‑2962

II‑E‑show

inscrip.RLQ 'MCG'

Circus. circus scene‑ interior tent‑ 2 acrobats performing on left

woman in pink tunic balancing on arms of man dressed in blue

oil on canvas mounted on stretcher, matte, frame

14 1‑4 x 10"

M 60s ‑2963

II‑E‑show

title.Sumac and Bright Green

Landscape. as above

oil on brown board, matte, frame

7 1‑2 x 6"

M 60s ‑2964

II‑E‑show

title.Circus IV

Circus. female acrobats performing in centre of circus tent before large audience

oil on canvas mounted on stretcher, matte, frame

10 x 14"

M 60s ‑2965

II‑E‑show

title.Circus III

Circus. 3 female acrobats performing in circus ring, man in white t‑shirt and blue pants watching

oil on canvas mounted on stretcher, matte, frame

10 x 14"

M 43 ‑2966

II‑N‑show

title.Star Nude /inscrip.RLQ 'MCG 1943'

Nude. female nude shown to mid‑calf, standing, arms stretched holding cloth behind her, bright stars and waves of blue behind her

oil on masonite, framed

50 x 36"

yes

rejected RCA 'I ascend from the Night' $350, not submitted anywhere else

Marie painted this after visiting the Planetarium in New York

‑2 x 2 " black and white photo of model in this pose but in reverse

(Box Reference)

see #2967s for oil on masonite study

‑Marie notes in her journal, Sept. 1st, 1943‑‑I am starting work on my star picture. It feels wonderful and exciting to be doing it. I just had to paint it, though I don't know what for. We don't get pictures in the gallery anymore. Our work doesn't fit in with any of the groups around here and they are groups'

[Peri's notes p.8 Star picture‑ she was excited by planetarium view of spiral nebula then by reading Walt Whitman‑ the problem of how to keep freshness of the idea through slow working‑out of painting]

M 43 ‑2967s

II‑E‑a

Landscape. study for #2966 verso ‑hilly green landscape

oil on masonite, matte, frame

17 x 13"

M 60s ‑2968

II‑N‑show

title.Circus No. 2

Circus. Circus side show at night

oil on canvas mounted on stretcher, matte, frame

16 x 24"

M 35 ‑2969

II‑N‑show

title.Sunlight (Nude with Peonies) /inscrip.LLQ 'MCG 1935'

Nude. full‑length female nude sitting on grass, pink peony bush

in blossom behind her

oil on canvas mounted on stretcher, Ken custom frame‑ silver

with carved celtic motif at corners

50 x 40"

yes

1936 CNE entry 251 Sunlight $700

see #319s for watercolour study for this work

M 35 ‑2970

Box B

title.Orientale /inscrip.LLQ 'M.C.G. on print proper, below LLQ 'Orientale' RLQ 'MCG'

Nude. standing female nude holding drapery, head averted to left, eastern‑type of architectural setting, landscape beyond

dry point etching, matte

7 x 5 1‑2"= actual image

8 extra copies in Box Graphics

Feb. 1935 Simpson's Gallery entry 10 $10

In 1935 OCA acquired an etching press which Ken and Marie were able to use in the evenings‑ Marie laughs when recalling they had forgotten to number the series they produced

‑Orientale is one of a 6 compositions Marie remembers they did at OCA in 1935

K 34 ‑2971

Box Graphics

title.Old Church, Etobicoke /inscrip.RLQ image proper 'KP'

Toronto.

drypoint

5 1‑2 x 4 3‑4"= actual image

2 extra copies

M 35 ‑2972

II‑S‑a

title.Waterlilies /inscrip.on section of print which has slipped behind matte

Wildflower. as above

drypoint, matte, glass, frame

7 1‑2 x 6"

6 extra copies Box Graphics

Feb. 1935 entry 11. Waterlilies $8

K 35 ‑2973

Box Graphics

title.Introspect /inscrip.left border mid=K.P.

Self portrait. self‑portrait, wearing glasses, left hand supporting chin

wood engraving

4 3‑4 x 4 "

14 extra copies

1935 CNE entry 975 $10; Sept‑ Oct. 1939 Canadian Society Graphic Art, New York World's Fair entry 105. Introspect (wood engraving) NFS (lent by AGO)

according to Marie the AGO has one of these engravings

‑confirmed by 1970 correspondence from AGO in Ken's Art Records

file (Box Reference) and exhibition catalogue

K 36 ‑2974

Box Graphics

title.Book Plate for Marie Cecilia Guard /inscrip.RLQ 'K.P.'

Portrait. Marie's face in profile, name below

engraving

4 1‑2 x 3 1‑4"

14 extra copies

1936 CNE entry 988 NFS

K 35 ‑2975

Box Graphics

title.The Dance No. 2 /inscrip.RLQ 'KP'

Nude. 3‑4 length female, naked to bikini line, arms raised to head, sea behind

wood engraving

8 x 6"

10 extra copies

1935 CNE entry 976 $10

K 36 ‑2976

VI‑S‑b (filed at end of glassed works before canvases)

title.River Edge /inscrip.below image in pencil LLQ 'River Edge' RLQ 'KP'

Nude. posterior view of standing full‑length female nude on shoreline

engraving, matte, glass, frame

3 x 2"

7 extra copies in Box Graphics

1936 CNE entry 990 $6

K 36 ‑2977

Box Graphics

title.Aphrodite /inscrip.RLQ image 'K.P.', below LLQ 'Aphrodite' RLQ 'KP'

Nude. 3‑4 length female nude in boat, clasping drapery left hand

engraving

5 x 4"

4 extra copies

1936 CNE entry 989 cat. states '$10' label on cardboard of discarded frame states '$8'

M 30s ‑2978

Box Graphics

title.Salome /inscrip.RLQ of image proper 'M.C.G.' below RLQ 'Salome' RLQ 'MCG'

Nude. standing female nude with drapery over head and falling behind her to her feet

dry point

7 x 4 1‑4"

12 extra copies

1935 CNE Canadian Graphic and Applied Art; entry 913; $10

M 40s ‑2979

Box C

title.Squirrels

Animal.

lino cut, matte

4 1‑2 x 4"

10 extra copies in Box Graphics

used as Phillips' Christmas card ?which year?

M 35 ‑2980

Box B

title.Illustration for Madame Bovary /inscrip.LLQ 'MCG '35'‑ below 'The procession‑ like one long coloured scarf that undulated across the fields'‑Madame Bovary'

Landscape. bridal party advancing along hilly path, violinist RLQ

ink black on off‑white using brush

18 x 15"

b.w.

1935 CNE; Canadian Graphic and Applied Art; entry 914. $20

M 31 ‑2981

Box B

title.Cover 'The Canadian' August, 1931 (Vol. 76, No.2) /inscrip.LLQ 'MCG'

Portrait. full‑length of woman dressed in orange costume watching

child in blue dress and white pinaforte peering at sundial in garden

graphite and tempera on matte paper

20 1‑4 x 18" =actual image

1 copy of magazine and small graphite and w‑c study in Box Graphics

1931 CNE entry 1071; NFS; Courtesy Can. Mag.

M 30 ‑2982

Box Graphics

title.copy of Marie's cover on Chatelaine Nov. 1930 (Vol. 3, No. 11) /inscrip.LLQ 'MCG'

Portrait. man carrying torch and goose with woman and dog walking

:med.original=tempera on matte paper

mag. cover=14 x 10 3‑4"

April 1931 CNE; Annual Exhibition of Canad. Society Graphic Art; Art Gallery of Toronto; entry 195; cover design (tempera) loaned through Courtesy of Chatelaine NFS;

M 31 ‑2983

Box Graphics

title.copy of Marie's cover on Chatelaine April 1931 (Vol.4, No.4) /inscrip.RLQ 'MCG'

Portrait. bust and shoulder portrait of woman wearing green and white costume with yellow and green bonnet decorated with flowers

original= tempera on matte paper

mag. cover=14 x 10 3‑4"

1931 CNE entry 1069=tempera NFS and 1070 mag. cover NFS (courtesy of Chatelaine Marie does not recall what happened to tempera study‑ probably destroyed

M 23 ‑2984 - M23-2991

Box B

Figure. Marie's studies for Egyptian masquerade at OCA

assorted

assorted