

Charles Hepburn Scott

Alfresco, 1923

oil on canvas
91.7 cm x 91.8 cm

Collection of the Vancouver Art
Gallery, Gift of Burton L. Kurth
VAG 61.28



Charles Hepburn Scott

Alfresco, 1923



Image source: Vancouver Art Gallery Library
Canadian Artist Files

Artist's Biography

Nationality: Scottish-born, Canadian
Born: 1886-11-29, Newmilns, Scotland
Died: 1964-06-28

Charles Hepburn Scott graduated from the Glasgow School of Art in 1909 and worked in Scotland and Belgium prior to emigrating to Canada in 1912, finally settling in Vancouver in 1914. He made a significant contribution to the development of art in British Columbia in the first half of the twentieth century. Scott's belief in the importance of cultural consciousness for a city and its citizens inspired him to be a founding member of the B.C. Arts League in 1919. This group lobbied for the establishment of an art school and an art gallery for the city of Vancouver at a time when neither existed.

Due to the efforts of the B.C. Arts League, the Vancouver School of Decorative and Applied Art opened its doors in 1935. Scott served as the school's principal from 1926 to 1952 and was instrumental in establishing the school as one of the most vital in the country, attracting teachers such as Jock Macdonald and Fred Varley. In 1931 Scot travelled overseas with one of the founders of the new Vancouver Art Gallery, Henry A. Stone, to purchase the 113 works of art which would become the foundation of the Gallery's permanent collection. Later that year the Vancouver Art Gallery opened to the public. To Scott this was "an important step in the cultural history of the city" as well as "a dream come true."

Away from the demands on his time as an administrator and teacher, Scott used what little leisure time he had to paint and much of his work, such as the paintings *Alfresco*, *Portrait of Melvin*, and *Morning Tea*, depict the artist's home, garden and family in Vancouver. The B.C. landscape was also a favorite subject for Scott. Opportunities to sketch outdoor occurred during the Vancouver School of Decorative and Applied Art's summer camps on Savary Island and the occasions when Scott joined Macdonald and Varley on sketching trips to Garibaldi.

Source: Vancouver Art Gallery News Release "Focus: Charles H. Scott" August 2000.

Artistic Context

Nationality: Scottish-born Canadian

Training: Glasgow School of Art, Glasgow; Studied under Jean Delville in Brussels, Belgium

Group: B.C. Society of Fine Arts

Peers: Frederick Varley; John Vanderpant; Charles Marega

Provenance: Donated by Burton L. Kurth; the artist

Subject: portraits; landscape

Charles Hepburn Scott

Alfresco, 1923

Other Works in the Vancouver Art Gallery Collection

Charles Hepburn Scott
Winter Evening, 1922
pastel on paper
Gift of Mr. A.V. Lewis
VAG 32.13

Charles Hepburn Scott
Rue de L'Ane Aveugle, Bruges
etching on paper
Gift of Mr. and Mrs. Jonathan Rogers
VAG 40.14

Charles Hepburn Scott
Early Spring in the Garden, 1946
oil on canvas
B.C. Picture Purchase Fund
VAG 50.11

Charles Hepburn Scott
Hotel Vancouver
etching on wove paper
Vancouver Art Gallery Acquisition Fund
VAG 88.8.2

Charles Hepburn Scott
Smuggler's Cove
oil on wood panel
Vancouver Art Gallery Acquisition Fund
VAG 89.59

Charles Hepburn Scott
The Eleventh Green, Jasper Golf Course, Alta., Canada
oil on wood panel
Gift in honour of Harvey P. Wyness
VAG 89.44

Charles Hepburn Scott
Red Mountain, Garibaldi Lake (Garibaldi Park B.C.)
ink, pencil, chinese white on wove paper
Gift of Mrs. Jessie Binning
VAG 89.44

Charles Hepburn Scott
The Black Tusk
oil and pencil on panel
Vancouver Art Gallery Acquisition Fund
VAG 91.30

Charles Hepburn Scott
Morning Tea
watercolour and pencil on paper
Gift of J.C. Melvin Scott
VAG 91.45.2

Charles Hepburn Scott
Portrait of Melvin
oil on canvas
Gift of J.C. Melvin Scott
VAG 91.45.3

Charles Hepburn Scott

Alfresco, 1923

Charles Hepburn Scott
Untitled (Female Nude)
carbon pencil on paper
Gift of J.C. Melvin Scott
VAG 91.45.4

Charles Hepburn Scott
A Belgian Waterway
watercolour, pencil, gouache, charcoal on paper
Gift of Mrs. Etho Rothstein
VAG 92.67.1

Charles Hepburn Scott
Rocks, Beach and Dunes (Tribune Bay)
watercolour and pencil on paper
Gift of Mrs. Etho Rothstein
VAG 92.67.2

Charles Hepburn Scott
Garden Scene in Winter
watercolour and pencil on paper
Gift of Dr. Abraham and Mrs. Naomi Greenberg
VAG 95.45.7

Charles Hepburn Scott
Savary Island, B.C.
charcoal on paper
Gift of Rudy Kovach
VAG 97.12.1

Charles Hepburn Scott
Vancouver From Stanley Park
etching on paper
Gift of Bishop's Restaurant
VAG 98.24.12

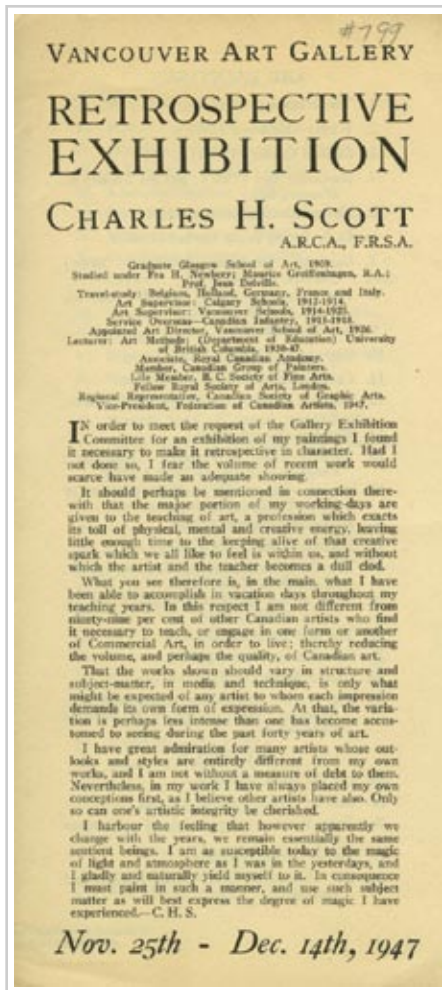
Charles Hepburn Scott
Melvin
etching on paper
Gift of Bishop's Restaurant
VAG 98.24.13

Charles Hepburn Scott
L'Eglise, Damme, Belgium
oil on wood panel
Gift of Mrs. J.C.M. Scott
VAG 2000.10.1

Charles Hepburn Scott
Souvenir of Old Flanders
crayon, watercolour and gouache on paper
Gift of Mrs. J.C.M. Scott
VAG 2000.10.2

Charles Hepburn Scott

Alfresco, 1923



Bibliography

Retrospective Exhibition: Charles H. Scott

Publication

1947

[transcription]

VANCOUVER ART GALLERY

RETROSPECTIVE EXHIBITION

CHARLES H. SCOTT A.R.C.A., F.R.S.A.

Graduate Glasgow School of Art, 1909. Studied under Fra H. Newbery; Maurice Greiffenhagen, R.A.; Prof. Jean Delville. Travel-study: Belgium, Holland, Germany, France and Italy. Art Supervisor: Calgary Schools, 1912-1914. Art Supervisor: Vancouver Schools, 1914-1925. Service Overseas-Canadian Infantry, 1915-1918. Appointed Art Director, Vancouver School of Art, 1926. Lecturer: Art Methods (Department of Education) University of British Columbia, 1930-47. Associate, Royal Canadian Academy. Member, Canadian Group of Painters. Life Member, B. C. Society of Fine Arts. Fellow Royal Society of Arts, London. Regional Representative, Canadian Society of Graphic Arts. Vice-President, Federation of Canadian Artists, 1947.

IN order to meet the request of the Gallery Exhibition Committee for an exhibition of my paintings I found it necessary to make it retrospective in character. Had I not done so, I fear the volume of recent work would scarce have made an adequate showing.

It should perhaps be mentioned in connection therewith that the major portion of my working-days are given to the teaching of art, a profession which exacts its toll of physical, mental and creative energy, leaving little enough time to the keeping alive of that creative spark which we all like to feel is within us, and without which the artist and the teacher becomes a dull clod.

What you see therefore is, in the main, what I have been able to accomplish in vacation days throughout my teaching years. In this respect I am not different from ninety-nine per cent of other Canadian artists who find it necessary to teach, or engage in one form or another of Commercial Art, in order to live; thereby reducing the volume, and perhaps the quality, of Canadian art.

That the works shown should vary in structure and subject-matter, in media and technique, is only what might be expected of any artist to whom each impression demands its own form of expression. At that, the variation is perhaps less intense than one has become accustomed to seeing during the past forty years of art.

I have great admiration for many artists whose outlooks and styles are entirely different from my own works, and I am not without a measure of debt to them. Nevertheless, in my work I have always placed my own conceptions first, as I believe other artists have also. Only so can one's artistic integrity be cherished.

I harbour the feeling that however apparently we change with the years, we remain essentially the same sentient beings. I am as susceptible today to the magic of light and atmosphere as I was in the yesterdays, and I gladly and

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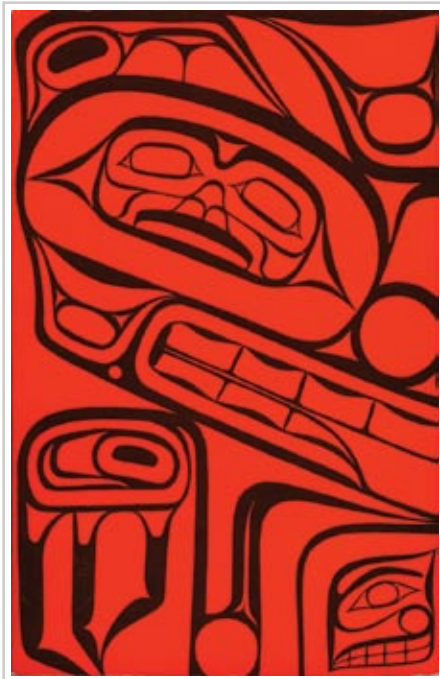
Alfresco, 1923

naturally yield myself to it. In consequence I must paint in such a manner, and use such subject matter as will best express the degree of magic I have experienced-C. H. S.

Nov. 25th - Dec. 14th, 1947

OIL PAINTINGS

12. *Alfresco* (1933); *lent by, Burton L. Kurth, Esq.*



100 Years of B.C. Art

Publication
1958

[transcription of excerpt]

EARLY B.C. PAINTING AND SCULPTURE

Introduction

By CHARLES H. SCOTT

IN THE YEAR 1858 THE WORD ART WAS SCARCELY HEARD IN

British Columbia, so busy were the people building their habitations, chopping wood for their fires, selling and buying merchandise seaborne from many countries, ploughing the land with yoked oxen, and meeting their first Lieutenant-Governor: Sir James Douglas.

Victoria and Nanaimo, at that time, were lightly populated. Schools, churches, and hotels were being built and in the mainland of the Province, New Westminster, Fort Langley, Hope, Yale and Lytton were seeking gold in the Fraser River.

Vancouver had not yet appeared on the map. Nor was the word "culture" being used readily; yet, in these small towns that followed the course of the river, intelligent men and women, perhaps unconsciously, must have been seeking the arts.

The land of British Columbia in itself must have touched the spirit of the people, calling forth a vertical challenge to its high mountains, its tumbling rivers and creeks, its great trees, its innumerable fords that pattern the Western shores of the Pacific Ocean, its rolling farm lands seeking people to work them and its richly decorated flora and fauna that bedeck and roam its forests. Truly, this makes a fair land abounding in resources for man.

A culture produces builders, architects, sculptors, painters, musicians, writers and craftsmen, all of whom, in their day, express themselves in their chosen media and, in so doing, train their minds, tastes and manners—it is the intelligent side of civilization.

In the 1850's a few courageous artists, centred in Paris, made a change in their technique and so alarmed the art world that a revolt took place. This revolt brought new ideas of landscape and figure; new modes of painting, of architecture and living. All this was startling and perplexing to the artist.

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In British Columbia there were few artists at this time. Time was not yet ripe to accept the "isms".

There were, of course, changes in this early period; to the artist it could not be otherwise, for the artist is an individual, and has been so since primitive man scratched on the rocks and caves.

But the revolt came gradually and drew considerable opposition. In almost every decade there came a new "ism", new techniques and new subject matter.

The buzzing hive of art seemed to remain in Paris but there were many hives that swarmed elsewhere. B.C. was to be one of them. But when the first train moving West arrived in Vancouver in 1886, no artist was seen among the passengers.



At that time Montreal and Toronto were art conscious and have remained so during the century.

B.C., in the meantime, was needing further immigration so that it might continue to grow and thrive.

Small coteries of people, with art enthusiasm came together in cities and towns—few as they were—to draw, paint and talk art. The Vancouver Studio Club was a small group of such people.

The first Art Society to be chartered in B.C. was the British Columbia Society of Fine Arts, now named The British Columbia Society of Artists. The first annual Exhibition, in April 1909, was held in the Dominion Hall, Vancouver, B.C. There were twenty members in the Society and the Honorary President was His Excellency Earl Grey, G.C.M.G., G.C.V.O., Governor General of Canada. It contained 179 pictures, an amazingly large showing for its twenty members to produce. The Society is now in its 48th year of exhibition and during these years has kept itself solvent financially and artistically. Its membership is now composed of 64 Members and 24 Associates.

In the early 1920's a group of B.C. people interested in art, formed themselves into a Society named The B.C. Art League. The League had two objects in view: the organization of an Art School and the founding of a Gallery. The League, having worked and fought for these two objects, lived to see both realised.

The establishment of the Art School in 1925 owed much to the activity of art enthusiasts throughout the Province and, following several meetings between the Vancouver School Board and the B.C. Art League, the Board agreed to the opening of a Vancouver School of Art as an integral part of the school system.

The purpose of the School, briefly stated, was the "giving of carefully planned courses for the training of workers in the graphic and applied arts". The School offered a four-year Day course to students able to take complete art training, and Evening courses to students who were working during day-time.

The staff of the School, by exhibition of their works, were showing in many parts of British Columbia, all over Canada, and abroad, and by participation in Art Gallery activities, by their writings and lecture engagements, were thus helping to create an art consciousness in the cities and in the Province. The School was now beginning to have a pervasive influence on B.C. art.

In the year 1952, following minor internal renovations of the building that was once the School Board Office building, the Art School took over the renovated building with good lighting, heating, student accommodation, staffrooms, and

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Alfresco, 1923

lecture auditorium. An excellent building set to further the artistic growth of the Province.

The opening presentation of the Vancouver Art Gallery, in the year 1931, was made by His Honour the Lieutenant-Governor J. W. Fordham Johnson, and was presented to the citizens of the City of Vancouver by the Founders. This opening was an important step in the cultural history of the City.

The occasion was one in keeping with a City which in the short space of one hundred years has grown from a mere grouping of wooden shacks on the forest-edged shores of Burrard Inlet to its present importance as a world port. It was an indication that the thoughts of its citizens were given during these formative years, not alone to the building-up of material possessions but also to a strong driving current of art interest.

The Gallery is both a monument and a dream come true.

Mr. H. A. Stone, together with generous friends, made their first offer to the City.

The Gallery has proved to be not only the centre of enjoyment of a permanent collection of considerable art value but a home for friendly intercourse; discussion and lectures on art matters; the housing of travelling exhibitions; for student study; appreciation for the young and old, and for close contact with all the minds and spirits of other people and times as revealed in works of Art.

The purpose of the Founders was to provide a nucleus collection of pictures for the Gallery which would be good in quality and comprehensive in appeal. To get such a collection much thought was given to the matter, and advice sought from Directors of Art Galleries in Canada, in Britain, and in Europe.

In making this decision it was felt that such a collection would immediately give the Gallery an individuality, if not completeness.

The City of Victoria is the capital city of British Columbia and has now its own Art Gallery, again the result of the crying need for art of many of its citizens, one of whom was the late Sarah Spencer of Victoria. It was she who bequeathed her large home and gardens to the city. It is a young Arts Centre, well situated near to the city, and has now added a new wing to the original building.

Meanwhile, in the hinterland of the Province, there are many small towns and municipalities that have shown enterprise in the forming of Art Societies and painting groups. These Societies are welcomed in the cities, and many have become out-of-town members.

The future of art in British Columbia cannot well be defined. Only the past is evident. Nevertheless, it can be said that the Province of British Columbia, in its Centennial Year, has done good work in a lovely land rich in resources and men and women who have helped to produce a culture.

Charles Hepburn Scott

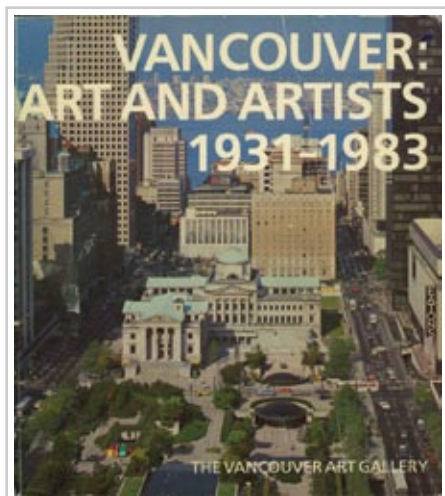
Alfresco, 1923

Charles H. Scott: Retrospective Exhibition

Publication
1959

[transcription of excerpt]

40. *Alfresco* (1933)
Lent by Mr. Burton Kurth

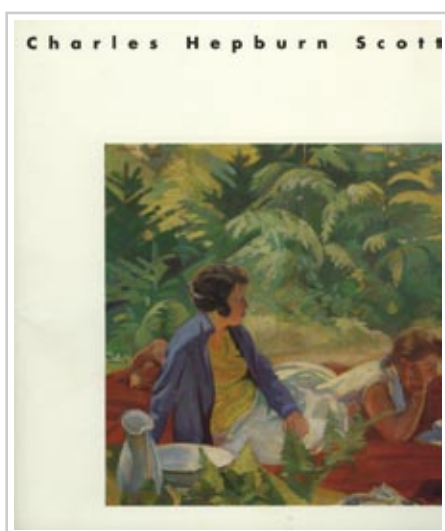


Vancouver: Art and Artists 1931-1983

Publication
1983

[transcription of excerpt]

CHARLES H. SCOTT 1886-1964
Born in Newmilns, Scotland. Studied at the Glasgow School of Art. Came to Canada in 1912. Supervisor of art for Calgary schools 1912-14 and for Vancouver schools 1914-25. Art director of the Vancouver School of Art from 1926-52. Exhibited in Australia, New Zealand, South Africa, Edinburgh, Glasgow, Montreal, Toronto, and Vancouver. Collections include Vancouver Art Gallery and private collections.



Charles Hepburn Scott

Publication
1989

[transcription of excerpt]

Perhaps it was the strong tradition of applied art, the legacy of Charles Rennie Mackintosh, which defined the Glasgow School of Art, perhaps it was his own bent, but whatever the source Charles Scott approached his life in a pragmatic fashion. As art teacher, lecturer and painter he remained securely connected to the practical world. Art for art's sake was not his byword or slogan.

Trained initially at the Glasgow School of Art (graduating in 1909), Scott worked in Scotland and Belgium until 1912 when he emigrated to Canada. Arriving in Calgary to become Art Supervisor for the schools, Scott found a city that had little sympathy for art or culture in general. Of his stay in Alberta, we have little evidence. A canvas entitled *Moonlight - Bow River* (location unknown) was included in the Wembly Exhibition of 1912.

We do have an early canvas executed in Canada, *The Bow Valley* of 1913 (catalogue number 2). A dark, brooding canvas, *The Bow Valley* owes much to the example of Maurice Greiffenhagen (1862-1931), his Glasgow teacher. The

Charles Hepburn Scott

Alfresco, 1923



darkness of the image contributes to the sense of foreboding which the image exudes. Scott is clearly interested in using his colour and composition as expressive tools. What is signal is the fact that the mood is in such contrast to later works. The canvas has a sobriety which is almost chilling.

Scott's stay in Calgary was brief and in 1914 he took up duties as Art Supervisor for the Vancouver schools. Scott would have had little chance to get settled before joining the war effort. In 1915 he went overseas and in the following year was wounded at Lens. Scott then spent some time in Britain, where in 1916 he was married, contributed to the army publication *The Sapper* and worked with the "Khaki University".

Scott did not become an Official War Artist and therefore his war work is quite different from that of his colleagues. What remains is a series of light-hearted cartoons, which document the lives of two soldiers, Mick and Mac. While not important as works of art, the cartoons do reveal Scott's solid abilities as a draughtsman and his conviction that images should be immediate and accessible.

Scott returned to his duties at the School Board in 1919. His return also saw the beginning of his long involvement with art societies in British Columbia. A founder of the B.C. Arts League (the organization which spearheaded the drive for an art gallery in Vancouver), Scott exhibited with the B.C. Society of Arts.

Much of Scott's work is undated and often difficult to place chronologically. There is little doubt, however,

that from his earliest work as a professional artist watercolour, perhaps more than oil painting, defined Scott's career.

The earliest of Scott's watercolours exhibited here, *Souvenir of Old Flanders* (catalogue number 7) is finely done, but cautious in execution. The opaque application of colour tends to deny the nature of the medium and the image strongly echoes the styles of academic Dutch and French painting.

In addition to his work as a watercolourist, Scott was an etcher of skill and vision. Again, most of his etchings are undated but many result from a trip to Europe in 1924. Scott exhibited *John Knox's House* (catalogue number 16), *Rue de l'Ane Aveugle*, *Bruges* (catalogue number 11) at an exhibition of his work held at the Art-Craft Gallery in 1925.

Scott's approach to the problem of creating a print is an interesting one. For most of the prints there is a highly detailed preparatory drawing, tight in execution, reflecting the style of his prints. The images of Europe betray an interest in details of architecture and patterns of light and dark. Although the scenes have people in them, they are generally of secondary importance. The human figure was, however, of interest to Scott and his skill in dealing with it is seen in the print of his son (catalogue number 17), as well as in later canvases such as *Alfresco* (catalogue number 30).

Scott's time in Europe was cut short by the invitation to serve as the second principal of the Vancouver School of Decorative and Applied Art. Under the auspices of the Vancouver School Board, the art school was intended, at least initially, to train students to work in art-related fields. This approach accorded well with Scott's practical bent. He took up his appointment in 1926 and served as principal until 1952.

Under Scott's guidance, the school was to become one of the most vital in the country. It was not, however, without its ups and downs. Scott soon realized that he required assistance and he recruited other artists to work with him. He engaged the textile designer Jock Macdonald from Lincoln, his sister-in-law Grace

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Alfresco, 1923

Melvin came from Glasgow to teach, but most importantly, Fred Varley came from Toronto.

By 1926, when he arrived in Vancouver, Varley had already earned a considerable national reputation. His presence at the school in Vancouver was an important, if stormy, one. Varley's work was of importance to Scott, in that it opened up a range of colour and offered a different approach to subject matter.

Although the relationship between Scott, Macdonald and Varley soured over money later on, initially they worked well together. Scott joined Varley and Macdonald on sketching trips to Garibaldi and like them, produced a series of small sketches. These sketches mark an important turning point in Scott's career. His vision of what made a landscape was radically altered.

The panel *Black Tusk* (catalogue number 23) amply illustrates the magnitude of the shift in Scott's approach. Painted in high key colours, the image uses light in a manner more closely akin to that of the post-impressionists and in Canada, the Group of Seven. The painting is a strong statement and larger in ambition than its small scale would suggest.

The experience of *plein-air* painting in oils and the use of brighter colour also affected Scott's use of watercolour. The thirties produced a superb series of watercolours executed on Hornby Island (site of the family's Red Roofs farm) and Savary Island (home of the School's summer art camp).

While Scott himself noted that "The Group of Seven has had a tremendous and enlightening influence on the art of Canada", it would be a mistake to assume that he became a slavish follower of Varley and his Group of Seven colleagues. Scott had his own quite definite views about art. He admired "fine design and colour" in the work of others but felt strongly that artists should place their "own conceptions first" thus insuring "one's artistic integrity".

For Scott, a successful work of art was an...

Aesthetic experience — a question of reaction to emotionally as opposed to intellectually—appreciable order.

This order was critical to the emotional experience but simple symmetry or evenness was not desirable. A successful image needed...

Some element of contrast, of novelty, or surprise, of *dis-order* in fact, which serves as a means to emphasize the elements of order.

The thirties saw Scott combine these principles with a fresh sense of colour, an interest in *plein-air* painting and an interest in man's relationship to nature to create some of the most successful images of his career.

Scott's career became increasingly complicated during the early years of the thirties. He took on teaching duties in the Department of Education at the University of British Columbia (where he was to work for some seventeen years); went to Europe with H.A. Stone to purchase works for the soon-to-be-opened Vancouver Art Gallery; and weathered budget cutbacks and controversy at the School. Despite these often trying distractions, Scott produced many important images.

Charles Hepburn Scott

Alfresco, 1923

Further Reading

Charles Hepburn Scott. Vancouver: Intermedia Press, 1974.

Drawings of the B.C. Coast. Vancouver: Wrigley Printing, 1932.

100 Years of B.C. Art. Vancouver: Vancouver Art Gallery, 1958.

The Thirties. Burnaby: Burnaby Art Gallery, 1971.

Exhibition History

Exhibitions at the Vancouver Art Gallery

Charles H. Scott Retrospective Exhibition. November 25, 1947 - December 14, 1947.

Charles H. Scott Retrospective Exhibition. October 6, 1959 - November 1, 1959.

100 Years of B.C. Art. July 1, 1958 - August 1, 1958.

Charles Hepburn Scott. June 14, 1989 - August 7, 1989.

The Rhetoric of Utopia: John Vanderpant and his Contemporaries. August 21, 1999 - February 13, 2000.

Focus: Charles H. Scott. July 1, 2000 - October 5, 2000.

75 Years of Collecting: The Road to Utopia. September 23, 2006 - January 1, 2007.

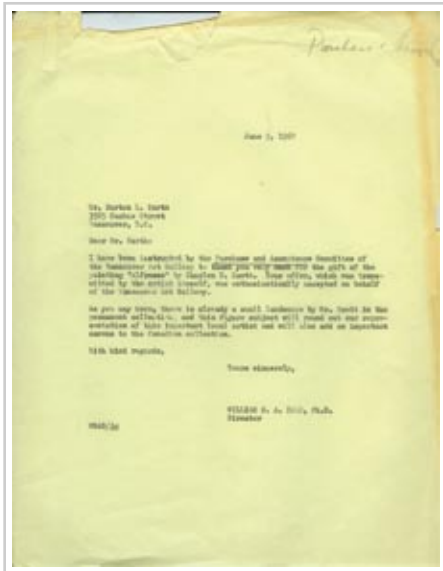
Selected Exhibitions Outside of the Vancouver Art Gallery.

Vancouver, University of British Columbia Fine Arts Gallery. *Art in British Columbia*. July 5, 1965 - August 20, 1965.

Burnaby, Burnaby Art Gallery. *Charles H. Scott Retrospective Exhibition*. August 15, 1974 - September 8, 1974.

Burnaby, Burnaby Art Gallery. *The Thirties: A Nostalgic Look at Arts and Atmosphere of Vancouver During the Thirties*. February 9, 1971 - March 7, 1971.

Charles Hepburn Scott
Alfresco, 1923



Archival History

Correspondence

Acquisition Record

1960-06-09

[transcription]

June 9, 1960

Mr. Burton L. Kurth
3585 Cambie Street
Vancouver, B.C.

Dear Mr. Kurth:

I have been instructed by the Purchase and Acceptance Committee of the Vancouver Art Gallery to thank you very much for the gift of the painting "Alfresco" by Charles H. Scott. Your offer, which was transmitted by the artist himself, was enthusiastically accepted on behalf of the Vancouver Art Gallery.

As you may know, there is already a small landscape by Mr. Scott in the permanent collection and this figure subject will round out our representation of this important local artist and will also add an important canvas to the Canadian collection.

With kind regards,

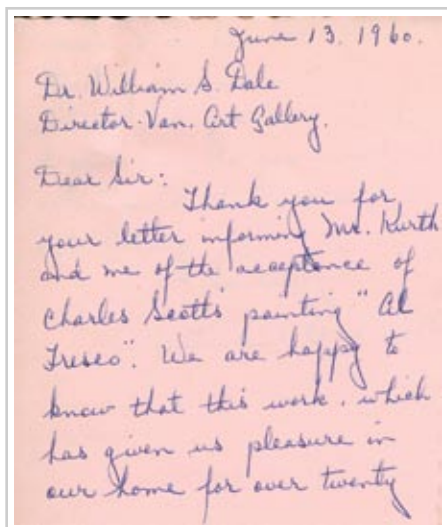
Yours sincerely,

WILLIAM S. A. DALE, Ph.D.
Director

WSAD/jg

Charles Hepburn Scott

Alfresco, 1923



Kurth letter
Correspondence
1960-06-13

[transcription]

June 13, 1960.

Dr. William S. Dale
Director Van. Art Gallery.

Dear Sir:

Thank you for your letter informing Mr. Kurth and me of the acceptance of Charles Scott's painting "Al Fresco". We are happy to know that this work, which has given us pleasure in our home for over twenty

years, and has been an object of admiration to our friends and guests, will have a place in the permanent collection of the Vancouver Art Gallery.

Sincerely—

Burton and Olive Kurth



Charles H. Scott Letter
Correspondence
1960-06-15

[transcription]

William S.A. Dale, Ph.D
Director
Vancouver Art Gallery
Georgia St. Vancouver B.C.

15th June 1960

Dear Bill,

I am most happy to know that the Purchase and Acceptance Committee of the Vancouver Art Gallery has accepted my painting, entitled "Al Fresco", and that it was enthusiastically accepted.

Mr. Kurth and Mrs. Kurth have enjoyed "Al Fresco," some many years in their home; and this picture covered Canada, South Africa, New Zealand and Australia during the Dominion tour.

It was a most generous gift from Mr. and Mrs. Kurth, and it gave me great pleasure.

Sincerely

Charles
S.

Charles Hepburn Scott

Alfresco, 1923



Board Minutes

Acquisition Record

1961-01-12

[transcription of excerpt]

PURCHASE & ACCEPTANCE COMMITTEE

A meeting of the Purchase & Acceptance Committee was held in Studio A at the Vancouver Art Gallery on Thursday, January 12, 1961 at 4 p.m.

PRESENT: Mr. Haas (chairman), Mrs. Stewart, Mrs. Warren, Mr. Tyler and Dr. Dale.

The Minutes of the meeting of March 25th, 1960 were read and approved.

The following gifts were formally accepted:

3. Charles H. Scott—"Alfresco," oil, presented by Mr. Burton L. Kirth [Kurth], June 1960.



Press Release

Miscellaneous History

1989

[transcription]

VANCOUVER ART GALLERY

Press Release

750 HORNBY STREET, VANCOUVER, B.C., CANADA V6Z 2H7 TEL: (604) 682-4668 FAX: (604) 682-1086

Reference: Dorothy Metcalfe
Information Officer: Local 268

June 6, 1989 - 28

NEW VAG EXHIBITION PAYS TRIBUTE TO ART SCHOOL FOUNDER CHARLES SCOTT

An exhibition of paintings, etchings and mixed media drawings by the late Charles Hepburn Scott (1886-1962), founder and director of the Vancouver School of Decorative and Applied Art from 1926 to 1952, and an instrumental figure in the founding of the Vancouver Art Gallery, opens Wednesday, June 14. Some sixty works, on loan from public and private collections, assembled by senior curator Ian Thom, will be on view through Monday, August 7.

Scott was intimately involved with the art community at both local and national levels throughout his career. He exerted a major influence on the development

Charles Hepburn Scott
Alfresco, 1923

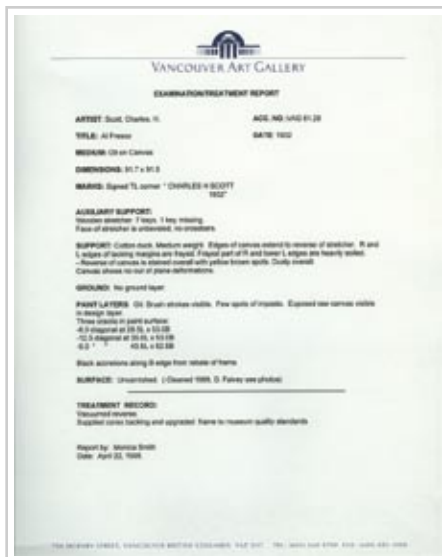
of B.C. art as a teacher, an administrator responsible for appointing leading artists to his teaching staff, and as a summer sessional instructor at the University of British Columbia.

A member of the B.C. Art League, a founder of the Canadian Group of Painters and an Associate of the Royal Canadian Academy, Scott was unable to devote himself fully to his own painting until his retirement in 1952. He helped establish a gallery for his adopted city, and, with H.A. Stone, purchased much of the Gallery's Founders Collection, later editing the VAG Member's Bulletin and teaching gallery art classes.

"Scott was firmly rooted in the traditions of 19th Century landscapes and he had a deep affection for nature," writes Thom in the exhibition catalogue. "Conservative in spirit, Scott's 'magic' is based on an acute sense of observation, secure command of his media and a wish to communicate easily with the viewers of his work. His art was not radical but it was responsive to the facts of his surroundings and to the spirit of his day. Scott believed in the value of art and, in both his painting and teaching, sought to fan the flame of culture in B.C. which he regarded as fertile ground for art."

The exhibition, the first survey of Scott's work since 1974, is financially supported by the Government of B. C. and is accompanied by an illustrated catalogue.

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Examination/Treatment Report
Conservation
1998-04-28

[transcription]

VANCOUVER ART GALLERY

EXAMINATION/TREATMENT REPORT

ARTIST: Scott, Charles, H. **ACC. NO.:** VAG 61.28

TITLE: Al Fresco **DATE:** 1932

MEDIUM: Oil on Canvas

DIMENSIONS: 91.7 x 91.5

MARKS: Signed TL corner CHARLES H SCOTT 1932"

AUXILIARY SUPPORT:

Wooden stretcher. 7 keys. 1 key missing.
Face of stretcher is unbeveled, no crossbars.

SUPPORT: Cotton duck. Medium weight. Edges of canvas extend to reverse of stretcher. R and L edges of tacking margins are frayed. Frayed part of R and lower L edges are heavily soiled.

- Reverse of canvas is stained overall with yellow brown spots. Dusty overall.

Charles Hepburn Scott

Alfresco, 1923



Canvas shows no out of plane deformations.

GROUND: No ground layer.

PAINT LAYERS: Oil. Brush strokes visible. Few spots of impasto. Exposed raw canvas visible in design layer.

Three cracks in paint surface:

-8.0 diagonal at 28.5L x 53.0B

-12.5 diagonal at 35.0L x 53.0B

-9.0 " " 43.5L x 52.5B

Black accretions along B edge from rebate of frame.

SURFACE: Unvarnished. (Cleaned 1989, D. Falvey see photos)

TREATMENT RECORD: Vacuumed reverse.

Supplied corex backing and upgraded frame to museum quality standards

Report by: Monica Smith

Date: April 22, 1998.

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