



National Gallery  
of Canada

Musée des beaux-arts  
du Canada

LIBRARY AND ARCHIVES  
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Canada

# SELWYN PULLEN

## MADE OF CLAY

### CHECKLIST

- 1. VANCOUVER SCHOOL OF DECORATIVE AND APPLIED ARTS**, *The Paint Box*. Vancouver: The School, 1930. Designed by B. C. Binning, with linocut illustrations by E. J. Hughes, among others.
  - 2. HELEN GRIFFIN**, *Helen Griffin's Savary Island: A Selection of Sketches, Paintings and Notes From Her Time on the Island, 1947–1983*; edited by Tony Griffin. Whonnock, B.C.: Savary Island Heritage Society, 2010. Helen Griffin and Maud Sherman painted many of the same places on Savary Island, and their families knew one another.
  - 3. RUITER STINSON SHERMAN**, *Mother Nature Stories*; with illustrations by Maud Sherman, Arthur Rackham and the author. Toronto: J. M. Dent, 1924. Maud illustrated a number of textbooks written by her father, R. S. Sherman, who was a teacher, artist, photographer and naturalist.
  - 4. EMILY PAULINE JOHNSON (TEKAHIONWAKE)**, *Legends of Vancouver*. Vancouver: Saturday Sunset Press, 1913. Title page designed by Jock Macdonald.
  - 5. ROSS ANTHONY LORT**, *All Creatures Great & Small*. Verses and linocut illustrations by Ross Lort. Vancouver: C. Bradbury, 1931.
  - 6. Behind the Palette**. Vancouver: Vancouver School of Art, 1935. Entirely produced by students, with relief prints, colour silk screens, lithographs, tipped-in photographs, and a full-colour architectural foldout page.
  - 7. The Vancouver School of Decorative & Applied Arts: Prospectus for 1928–1929, 1931–1932, 1937–1938, 1954–1955, 1961–1962** (cover design by Jack Shadbolt).
  - 8. British Columbia College of Arts: Illustrated Prospectus**. Vancouver: The College, 1933–34 and 1934–1935. These rare copies document the short, two-year history of the art college founded by Frederick Varley and Jock Macdonald.
  - 9. Annual Exhibition: British Columbia Society of Fine Arts**. Vancouver: British Columbia Society of Fine Arts, 1939, 1944, 1951, 1953, 1967. Cover designs by Jock Macdonald (1944), Bruno Bobak (1951) and R. S. Alexander (1953).
  - 10. MALCOLM CHARLES SALAMAN**, *The New Woodcut*; edited by C. Geoffrey Holme. London: The Studio, 1930. Chapter on Canada includes reproductions of works by Edwin Holgate and Walter J. Phillips.
  - 11. The World of Emily Carr: A New Exhibition of her Paintings from the Newcombe Collection, Recently Acquired by the Province of British Columbia**; essay by Flora Hamilton Burns. Victoria, B.C.?: Hudson's Bay Company, 1962.
- IAN M. THOM**, *Alistair Bell: Prints*. Victoria, B.C.: Art Gallery of Greater Victoria, 1982. Inscription on cover: "J. Shadbolt." One of a number of books acquired by Gary Sim from the collection of Jack and Doris Shadbolt.
- SHERYL SALLOUM**, *The Life and Art of Mildred Valley Thornton*. Salt Spring Island, B.C.: Mother Tongue Publishing, 2011. From the series, Unheralded Artists of B.C.
- JACQUES BARBEAU ET AL**, *The E. J. Hughes Album: The Paintings—Volume I: 1932–1991*. Vancouver: E. J. Hughes Catalogue Committee, 2011.


- 12. N. E. Thing Co. Ltd.: A Compendium of Company Ideas, Activities & Works**. North Vancouver, B.C.: N. E. Thing Co., c. 1978 (Vancouver: Superior Reproductions). Inscribed by the artist Iain Baxter.
- 13. CYRILL E. LEONOFF**, *An Enterprising Life: Leonard Frank Photographs, 1895–1944*. Vancouver: Talonbooks, 1990.
- 14. ROBERT AMOS**, *Harold Mortimer Lamb: The Art Lover*. Victoria, B.C.: Touchwood Editions, 2013.
- 15. In the Studio: Ian Wallace**, essays by Clint Burnham, Ian Wallace; foreword by Greg Bellerby. Vancouver: Charles H. Scott Gallery, 2007.
- 16. DEAN SOBEL**, *Stan Douglas*; text by Dean Sobel and Stan Douglas. Milwaukee: Milwaukee Art Museum, 1994.
- 17. BILL REID**, *Solitary Raven: The Essential Writings of Bill Reid*; edited by Robert Bringhurst; afterword by Martine Reid. Vancouver: Douglas & McIntyre, 2009.
- 18. Lawrence Paul Yuxweluptun: Born to Live and Die on Your Colonialist Reservations**; edited by Charlotte Townsend-Gault, Scott Watson, Lawrence Paul Yuxweluptun. Vancouver: UBC Fine Arts, Gallery, 1995.
- 19. MICHAEL NICOLL YAHGULANAAS**, *Red: A Haida Manga*. Vancouver: Douglas & McIntyre, c. 2009.
- 20. 30 × 30: New Directions in Printmaking: Malaspina Printmakers Society**; curated by Darrin Martens. Burnaby, B.C.: Burnaby Art Gallery, c. 2006.
- 21. DAVID STOUCK**, *Arthur Erickson: An Architect's Life*. Madeira Park, B.C.: Douglas & McIntyre, 2013. First printing, first edition. Erickson was also an exhibiting artist in Vancouver from 1943–1946.
- 22. CHRISTOPHER MACDONALD**, *Sweaterlodge*. Vancouver: Blueimprint, 2006. Exhibition catalogue for Canadian representation at the 2006 Venice Architecture Biennale.
- 23. Made of Clay: Ceramics of British Columbia**; compiled and produced by Linda Doherty; texts by Carol E. Mayer and Jane Matthews. Vancouver: Potters' Guild of British Columbia; distributed by Douglas & McIntyre, c. 1998.
- 24. Images & Objects: An Exhibition of Work by British Columbia Artists: Presented by the Assembly of B.C. Arts Councils at the B.C. Festival of The Arts**, various locations. Vancouver: Assembly of B.C. Arts Councils. Volumes/Editions VIII (1990), XI (1993), XII (1994), XIII (1995).
- 25. Emily Carr Institute of Art and Design: Graduation Catalogue**. Vancouver: Emily Carr Institute of Art and Design, 1998, 2003, 2009 (DVD).
- 26. GARY SIM**, *Railway Rock Gang: A Collection of Stories about Working on B.C. Rail Rock Gangs in British Columbia from 1978–1987*. Vancouver: Sim Publishing, 2013. With illustrations by the author.

23 JAN. – 6 MAY 2018

NATIONAL GALLERY OF CANADA  
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# BC ARTISTS: THE GARY SIM DONATION



I DIDN'T SET OUT TO DO TWENTY YEARS OF RESEARCH.  
I SIMPLY BOUGHT AN OLD WATERCOLOUR SIGNED  
"MAUD SHERMAN" AT AN ESTATE AUCTION AND DECIDED  
TO LOOK FOR INFORMATION ABOUT THE ARTIST.  
IT WAS HARDER THAN I THOUGHT.

— GARY SIM

Born in 1951 in Vancouver, the son of a home design-builder, Gary Sim took an early interest in art, architecture and photography. He acquired his first 35-mm camera in 1968 and began to photograph the city streets, going on to become an accomplished draughtsman, watercolourist, printmaker and architectural technologist.

Over the past twenty years, Sim has assembled an outstanding collection of books, periodicals and other publications related to the artists of Western Canada, particularly British Columbia. With documents dating back to 1907, his library recounts the history of art and craft in that province, from frontier times to today, documenting both little- and well-known artists. Now, Sim has generously donated almost a thousand works to the National Gallery of Canada Library and Archives, making an important contribution to this institution as the premier resource for Canadian art-history scholarship.

Sim's project began with the simple purchase in 1996 of a watercolour by B.C.-born Maud Sherman, showing a beach at low tide, framed by a typical coastal forest. Wishing to know more about the artist, Sim began delving into her history, soon discovering that she had been a student of Frederick Varley's at the Vancouver School of Decorative and Applied Arts, an experience she described in the school's 1927 annual, *The Paint Box* [1]. Sim travelled to Savary Island [2], northwest of Vancouver, to visit the site of her drawing and gather information about her life and work [3]. In the process, he accumulated material related to other Vancouver artists, eventually expanding the scope of his research to all of B.C., and populating his personal library with significant books, exhibition catalogues, magazines, art school prospectuses and other ephemera.

From the earliest publications to contemporary imprints, the Gary Sim Donation documents the quiet beginnings and alternating booms and busts that eventually led to the emergence of a vibrant and varied B.C. art scene. Many of the oldest books in the collection demonstrate the importance of Arts and Crafts book design at the turn of the twentieth century, often featuring wood- or linocut illustrations by prominent B.C. artists [4–5].

A number of original school publications [6–8] included in the gift provide evidence of artist-teachers whose profound influence extended well beyond the borders of B.C.,

among them Bruno Bobak, Jock Macdonald, Jack Shadbolt and Varley. Art society exhibition catalogues [9] not only help to build a chronology of art activity in the province, but also provide a veritable Who's Who of the Western art scene in the twentieth century. Macdonald, Shadbolt, both Bruno and Mollie Bobak, Emily Carr, Sybil Andrews, Gathie Falk, Ann Kipling and Paul Wong are just a few of the members listed.

Although a small number of books in the donation were published outside Canada [10], attesting to a gradual awareness of B.C. artists in an international context, the majority were published in the region. Monographs devoted to artists whose work is in the National Gallery [11–12] are important resources for in-house researchers and visiting scholars alike.

Photography plays a key role in B.C.'s art history, and indeed in the national collection. Sim's gift includes works on major photographers, from Leonard Frank [13], H. G. Cox, Harold Mortimer-Lamb [14] and John Vanderpant—all active in the first half of the twentieth century—to photo-conceptualists of the so-called Vancouver School, including Roy Arden, Ian Wallace [15] and Stan Douglas [16].

Historical and contemporary Indigenous art is equally well represented in books on or by key artists, such as George Clutesi, Bill Reid [17], Robert Davidson and Lawrence Paul Yuxweluptun [18],

as well as numerous illustrated books devoted to traditional and not-so-traditional stories [19]. Other publications reflect Gary Sim's specialized interest in printmaking and architecture [20–22], as well as the important role in B.C. of fine craft, in particular, ceramics [23].

The twenty-first century has seen an explosion of artistic production in Western Canada, with some 25,000 artists active in B.C. today. Publications on regional exhibitions and graduation catalogues for the province's distinguished art schools [24–25] constitute important records that help trace the formative influences behind many of our most dynamic young artists.

Beyond his generous gift for the Library's shelves, Gary Sim's ambitious twenty-year research project, *British Columbia Artists*, constitutes a significant addition to Canadian art scholarship. This electronic database, distributed for free to libraries across the country, lists some 18,000 artists active in B.C. from the 1700s to the present, as well as many thousands of artworks, artist biographies and other items. Sim has continued to pursue this endeavour entirely for the public good, while maintaining a busy professional life in architecture.

He describes his early experiences working with B.C. Rail in the self-published book, *Railway Rock Gang* [26], which is vividly illustrated with his own photographs and drawings.

KATHERINE STAUBLE, curator