

The Prints of Carl Schaefer*

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Carl Schaefer is a prominent Canadian artist who is particularly well known for his paintings of rural southwestern Ontario, a subject matter which has been the focus for most of his attention since the early 1930s when he was first attaining artistic maturity. Although his paintings, and to a lesser extent his drawings, have received considerable exposure, his prints are little known even though Schaefer exhibited them regularly at the time he was making them. The chief reason for this lack of exposure is that the artist's printmaking production occurred relatively early in his career and represents a relatively small body of work when compared to his total output. Perhaps the small size of many of the prints has caused them to be overlooked. Also, a fair number of them is known only from impressions in the Art Gallery of Hamilton and the National Gallery of Canada, or in the artist's own collection. Finally, it must be said that lack of study concerning them reflects, at least in part, the lack of study generally given the history of printmaking in Canada. Consequently, the artist's entire output of forty-five prints (dating from 1923 to 1945), including linocuts, wood engravings, drypoints, lithographs and a stencil, fully catalogued here (Appendix) affords the opportunity not only to study an unknown and stimulating body of work but to understand the artist's development through work other than that for which he has already received recognition.

Schaefer was born on April 30, 1903, in the small farming and manufacturing town of Hanover, Grey County, Ontario, some 150 kilometres northwest of Toronto. His ancestors came from Germany to settle in Ontario in the middle of the nineteenth century. Schaefer's paternal grandparents, who owned a farm on the eastern outskirts of town, were farmers, while his father bred horses, trotters or pacers, which he raced. When he was five years old his mother died and he went to live with her parents. His maternal grandfather, whose name was Fellman, was a furniture finisher by trade and a founder of the Knechtel Furniture Company in Hanover, and his great grand-

father, a tailor who ran a shop in town. From this family background of European heritage and pioneering in Canada, Schaefer received a reverence and understanding of the past, a sense of tradition which had at its roots both a love of the land and a respect for working with the hands.¹

As he was growing up, Schaefer liked to draw and enjoyed looking at illustrations in books. Wishing to pursue a career in art, he visited Toronto in 1920 where he saw the first exhibition of the Group of Seven at the Art Gallery of Toronto.² Two of the members of the Group of Seven, J.E.H. MacDonald and Arthur Lismer, were teaching at the Ontario College of Art when Schaefer enrolled at the College in the fall of 1921. In addition to MacDonald and Lismer, Schaefer worked under George Reid,³ C.M. Manly,⁴ J.W. Beatty⁵

* Carl Schaefer's cooperation and support have been invaluable. I would like to thank him, most sincerely, for his considerable time and effort in generously sharing his own recollections and records, through both oral and written information, noted throughout as 'artist's communication' and 'artist's information' respectively. I am also grateful to Rosemarie Tovell, Associate Curator of Canadian Prints and Drawings, National Gallery of Canada, Ottawa, for her assistance.

- 1 For Carl Schaefer's autobiographical writings, see 'Carl Fellman Schaefer Personal Reminiscences' in *Carl Schaefer Retrospective Exhibition Paintings from 1926 to 1969* (Sir George Williams University, Montreal, 1969), 4-8, and 'Carl Schaefer in Hanover,' *Update* (bulletin of the Edmonton Art Gallery), 1 (March-April 1980), n.p. For a lucid summary of the effects of Schaefer's heritage, see Ann Davis, *A Distant Harmony* (The Winnipeg Art Gallery, 8 Oct - 28 Nov 1982), 140.
- 2 *Group of Seven Catalogue: Exhibition of Paintings* (Art Museum of Toronto, 7-27 May 1920). For a history of exhibitions at the Art Gallery of Ontario, see Karen McKenzie and Larry Pfaff, 'The Art Gallery of Ontario: Sixty Years of Exhibitions, 1906-1966,' *RACAR*, VII (1980), 62-91.
- 3 Muriel Miller Miner, *G.A. Reid, Canadian Artist* (Toronto: Ryerson Press, 1946).
- 4 John R. Taylor, *Lives and Works of the Canadian Artists: 5, Robert Holmes (1861-1930)* (Toronto: Dundurn Press, n.d.), 1 sheet (series ed. by R.H. Stacey).
- 5 Dorothy M. Farr, *J.W. Beatty, 1869-1941* (Agnes Etherington Art Centre, Kingston, 8 Feb - 22 Mar 1981).

and Robert Holmes.⁶ During his student days he also met Lawren S. Harris, A.Y. Jackson and J.E.H. MacDonald's son Thoreau, all of whom were to become influential in his development.⁷ Starting with his days at college, then, Schaefer became directly involved with the 'progressive' influence of the Group of Seven who were such a potent force on Canadian art at the time of his maturation as an artist. Later, in 1928 and 1931, Schaefer became an 'invited contributor' to exhibitions of the Group of Seven at the Art Gallery of Toronto.⁸

6 John R. Taylor, *Lives and Works of the Canadian Artists: 9, Charles M. Manly (1855-1924)* (Toronto: Dundurn Press, n.d.), 1 sheet (series ed. by R.H. Stacey).

7 Margaret Gray, Margaret Rand and Lois Steen, *Carl Schaefer* (Agincourt, Ont.: Gage Publishing, 1977), 7-8.

8 Beginning with their first exhibition in 1920, the Group of Seven included 'the work of invited contributors whose pictures are felt to show, in spirit, a kinship with modern tendencies in Canadian painting,' in their exhibitions at the Art Gallery of Toronto. The above quotation is from the Group's catalogue introduction to their fifth exhibition, 11-26 Feb 1928, in which the following artists are listed as 'invited contributors': John M. Alfsen, B.R. Brooker, Charles F. Comfort, Prudence Heward, Edwin Holgate, Bess Housser, Mabel Lockerby, Thoreau MacDonald, Mabel May, Yvonne McKague, Doris Heustis Mills, Kathleen Munn, Pegi Nicol, George Pepper, Sarah M. Robertson, A.H. Robinson, Carl Schaefer, Lowrie Warrenner, William Wood.

The seventh and last exhibition of the Group of Seven, 4-24 Dec 1931, included the following invited artists: André Biéler, Bertram R. Brooker, Emily Carr, Rody Kenny Courtice, Kathleen Daly, C.G. Eliot, M.R. Eliot, L.L. Fitzgerald, Joachim Gauthier, Prudence Heward, C. Ruth Hood, W.T. Hood, Bess Housser, H. Mabel May, Yvonne McKague, Isabel McLaughlin, Marjorie Meredith, Doris Heustis Mills, Lilius T. Newton, George D. Pepper, Sarah Robertson, Albert Robinson, Annie D. Savage, Carl Schaefer, Gordon Webber.

9 Gray *et al.*, 6. Quoted in Davis, 145.

10 Artist's communication.

11 'Reminiscences,' 8.

12 Artist's communication.

13 'Reminiscences,' 5-6, and Gray *et al.*, 8-11. See also Charles C. Hill, *Canadian Painting in the Thirties* (The National Gallery of Canada, Ottawa, 1975), 89.

14 Artist's communication. For the first mention of linoleum in the curriculum of the College, see *Prospectus for Session 1920-21* (Ontario College of Art, St. James Square, Toronto), amongst the general description of the first year course, under 'Division of Courses,' in the following context: 'the planning of book covers, textile pattern, title pages, end papers, and their application by means of some simple applied art process, such as stenciling, wood and linoleum block cutting.' Linoleum is also mentioned in the description of a Saturday morning course for high school students at the Royal Ontario Museum. It is interesting to note that Arthur Lismer's duties in this prospectus included the instruction of commercial art. For the second mention of linoleum, see *Prospectus for Session 1922-23* (Ontario College of Art, Grange Park, Toronto), under the syllabus of the first year course in 'Graphic and Commercial Art.' Although J.E.H. MacDonald appears in the staff meeting minutes of the College in April of 1921 (earliest minutes extant) he is not listed in a prospectus until 1922-23, as 'instructor of decorative design applied to printer's arts, commercial design. Lecturer on lettering.' My thanks to Diana Myers and Patricia Ainslie.

The most profound influence on Schaefer's development was J.E.H. MacDonald:

I was fed by J.E.H. MacDonald, I really was, in many ways. I was taught the elements of design and I was taught the elements of life, the element of order.⁹

A quiet and gentle man, MacDonald (1873-1932) imparted a respect for tradition, an appreciation for fine craftsmanship and a love for nature, all of which had been ingrained in Schaefer's rural upbringing.¹⁰ It was mainly through MacDonald that Schaefer became aware of British traditions in art and design and was led into literature and philosophy:

MacDonald was like Blake, and had his head in the clouds. He was Henry David Thoreau, O'Henry and Walt Whitman. He had worked in the Carlton Studios in London, and let us, as students, talk about Art Nouveau with which he had been connected. This was the era of Oscar Wilde, Beardsley and the Bloomsbury Group. These people, met first through MacDonald, fascinated me.¹¹

Schaefer's acquaintance with the principles of art and design also included an appreciation of William Morris, the Arts and Crafts Movement and the wood engravings of Thomas Bewick.¹²

MacDonald's extensive background in illustration and commercial design, passed on through his position as instructor of the subject, provided a practical base for Schaefer's activities as a freelance artist after he left the College in 1924. Throughout the twenties and thirties he did a variety of work which included assisting MacDonald with the decorations for Saint Anne's Church as well as the Claridge Apartments and the Concourse Building in Toronto. Other work involved church decoration, painting and building theatre sets, lettering and layout, and signpainting.¹³

It was MacDonald as well who introduced Schaefer's class at the Ontario College of Art to printing with the linoleum they obtained as scraps from a local firm.¹⁴ The origins of linoleum as a medium for artists are unclear.¹⁵ Invented by the Englishman Frederick Wal-

15 To my knowledge there is no reference available to establish this, only allusions to its origins chiefly in 'how to do' books on relief printing which abound beginning in the twenties. For instance, Ernest W. Watson and Norman Kent, ed., *The Relief Print; Woodcut, Wood Engraving and Linoleum Cut* (New York: Watson-Guption Publications, 1945), 12, in an introductory section, 'A Brief History,' by Norman Kent, state that linoleum cutting was practised in Europe as early as 1890, when a wallpaper printer (unnamed) in Stettin, Germany, used it that year, and that it was introduced to the United States about 1910 by the Czech, Vojtech Preissig, first at Wentworth Institute in Boston, and later at Columbia University.

Peter White, *Sybil Andrews; Colour Linocuts* (Glenbow Museum, Calgary, 1982), 16-18, states that Claude Flight, Andrews' teacher and an early practitioner of the linocut in England, cites the Viennese art educator, Franz Cizek's experiments with the use of linoleum with young students in both his books, *Linocuts* (London: John Lane, The Bodley Head, 1927) and *Lino Cutting and Printing* (London: B.T. Batsford, Ltd., 1934); and that the Australian Horace Brodzky, who made linocuts in London as early as 1912, introduced the medium to Henri Gaudier-Brzeska whose sole linocut 'The Wrestlers' of 1913, Flight included in *The First Exhibition of British Linocuts* (The Redfern Gallery, London, 1929).

ton and patented by him in 1860, the material was first manufactured at Staines in 1864 and was widely available as a floorcovering by the beginning of this century.¹⁶ By 1920, an international revival in the art of wood engraving and woodcut having its origins in the late nineteenth century was well underway.¹⁷ One would suspect that linoleum gradually came into general usage with this revived interest in relief printing as an inexpensive and readily available substitute for wood block.

A linocut by J.E.H. MacDonald, *Beaver Pond, Algoma*, 1920 (Fig. 1) shows a firm command of the medium.¹⁸ There is a pleasing control of the complex and energetic pattern of blacks and whites across the surface of the print which is in keeping with the dense growth found around beaver ponds in wilderness areas.

Schaefer's first linocut, *Head Study* of 1923 (cat. 1), was made from drawings of the model while a student at the Ontario College of Art. It is a basic exercise of juxtaposing black and white shapes to achieve the design. From this beginning Schaefer was to produce seventeen more linocuts before switching over to wood engraving in 1930.

Although Schaefer's foremost activity has always been as a painter, he has drawn extensively throughout his career. His linocuts may be viewed as adjuncts to his fully-developed ink drawings of the time, both of which he did indoors and not on location as was the case with much of his painting and drawing. Some of the more fully-developed concepts evolving from his drawings were used as the basis for his prints, and he frankly admits that his decision to continue making prints was based on the opportunity to exhibit more widely and the possibility of making sales.¹⁹ Although the prints were regularly exhibited at the time, sales were scant, which has no doubt contributed to their lack of consideration.

In addition to *Head Study*, Schaefer made four more prints in 1923. Three of these, *Trees, Hanover, Near Campbell's Corners, Hanover*, and *Beech Tree, Hanover* (cat. 2-4), are small prints which are all very spontaneous in execution. Although very quick and sketchy in nature, they are an early manifestation of the energetic movement in both line and mass – a salient trait of the artist's work. The larger fourth work, *Houses in Winter, Hanover* (cat. 5), is a more studied composition and more typical of the direction he was to take in both his drawings and linocuts. Here contour becomes important in delineating shape, especially in the roofs of the houses and in the foreground area. A combination of curvilinear and straight lines provide a simplified decorative design. In a letter of January 19, 1925, Thoreau MacDonald, who by this time was firmly establishing his career as an illustrator,²⁰ provided Schaefer with some constructive criticism on this print:

About the sky, I think it might have been a little darker above the roofs and lighter in the top right corner ... The lower parts are great and only fault I see is the roofs don't contrast quite enough with the light sky ... Here are a few cuts I thought were on the same lines though of course they were done on wood I suppose.²¹



FIGURE 1. J.E.H. MacDonald, *Beaver Pond, Algoma*, 1920. Linocut, 173 × 130 mm. Art Gallery of Hamilton, Inv. 83.2697, gift of Mr. and Mrs. J.A. McCuaig.

- 16 'Linoleum,' *Chemical Technology: An Encyclopedic Treatment* (New York: Barnes and Noble, 1972), v, 436 ff. See also 'Linoleum,' *Chamber's Encyclopaedia* (London: International Learning Systems Corporation Limited, 1973), viii, 593.
- 17 For instance, 'Studio-Talk,' *The Studio*, LXXX (15 Nov 1920), 156, states that 'Growing appreciation of woodcut as a vehicle of original expression is without doubt one of the outstanding phenomena in the progress of art at the present day'; also mentions the first exhibition of the newly formed Society of Wood Engravers, 15 Nov – 24 Dec 1920, and that the vogue is also strong in Paris. Malcolm C. Salaman, 'The Society of Graphic Art,' *The Studio*, LXXXI (15 Jan 1921), 13, mentions that the Royal Society of Painter-Etchers and Engravers had recently admitted woodcuts, in an article on the new Society of Graphic Art formed for the 'expression in graphic arts in any media and also on the wave of popularity for graphic art.'
- 18 This linocut is illustrated in both the following catalogues: *Tom Thomson and J.E.H. MacDonald* (Mellors Gallery, Toronto, 1-18 Feb 1939) and *J.E.H. MacDonald 1873-1932* (Art Gallery of Hamilton, March 1957). In 1974, actual size lithographic reproductions on buff paper were made from an impression inscribed by Thoreau MacDonald on behalf of his father: lower left, 'Beaver Pond, Algoma'; lower right, 'J.E.H. MacDonald 1920.' The printer was L. Bruce Pierce of the Norflex Printing Company, son of Dr. Lorne Pierce, Editor and Publisher of the Ryerson Press. (Schaefer's communication; one of the reproductions is in the artist's collection).
- 19 Artist's communication.
- 20 Margaret E. Edison, *Thoreau MacDonald: A Catalogue of Design and Illustration* (Toronto: University of Toronto Press, 1973).
- 21 Thoreau MacDonald, *Notebooks* (Moonbeam, Ont.: Penumbra Press, 1980), 100. Although the print is not identified by title in the letter, Schaefer affirms that the reference is to *Houses in Winter, Hanover* (artist's communication).

Houses in Winter, Hanover was exhibited at the annual exhibition of the Ontario Society of Artists at the Art Gallery of Toronto in March of 1925. It was Schaefer's first work exhibited at a public art gallery.

In 1924, Schaefer made two linocuts, *Furman's House near Campbell's Corners, Hanover*, and *In the Ward, Toronto* (cat. 6-7). The former harkens back to the sketchy prints of the previous year but also shows a concentration on channeling the restless line into a homogeneous design. The subject and the handling of pattern in the houses of the latter print was undoubtedly influenced by Lawren Harris' depictions of houses. Here, however, the energetic motion of the irregularly shaped foliage of the tree at the upper left and the bristly line throughout lend a sense of immediacy, a feeling of the artist's presence transcending mere decorative design which foreshadows developments to come.

Bereaved of 1926 (cat. 8) by all accounts is a major print. The boldness of the design and rough-hewn appearance make it a powerful statement of its title. The principal compositional elements of the design are energetic line, definite contour and geometric shapes. The block was first cut and printed in 1923, but successful impressions were pulled in 1926 after the death, that year, of his grandfather, Samuel Fellman. Earlier efforts at printing the block were frustrated due to difficulties Schaefer encountered in using his grandmother's hand-operated wash wringer as a press. (Most of the linocuts were done in Hanover during Christmas or summer breaks away from Toronto and many were printed with the wash wringer.) The print was first made in apprehension of his grandfather's death. The houses suggest the bereavement of the town of Hanover. Maggie Fellman, Schaefer's grandmother, is symbolized by the central figure. Elevated on a hill and framed by the gable end of a gingerbread house which is weighted down by heavy clouds in the form of an unravelling curtain, her figure effectively evokes the oppressive nature of sorrow. The ideas of the Bloomsbury Group, particularly the aesthetic theories of Clive Bell and Roger Fry, were important to Schaefer at this time. The idea of sorrow expressed in this work may therefore be viewed in connection with their ideas.²²

The block for *Sunflowers* of 1926 (cat. 9A-B) was cut with the express purpose of using it as a repeat interlocking design. Schaefer hoped to interest a manufacturer in it as a pattern for either fabric or wallpaper. This work is a good example of Schaefer's creative resourcefulness and is moreover indicative of a sound training in commercial art in which traditions in art and design were carefully considered. Given his training with J.E.H. MacDonald, one may view this print in the context of the English Arts and Crafts Movement as an effort to promote these in the world of commerce.

The design itself has a rustic charm resulting from the bold juxtaposing of jagged shapes.

Two other linocuts made in 1930 were intended as motifs for repeating designs (cat. 17A-B, 18). Here the compositions are straightforward abstractions using geometric shapes and angular lines in depicting a simplified subject: conifers on a promontory isolated against a starlit sky. One of them (cat. 18) was used as a Christmas card in 1930 by the firm of Rous and Mann in Toronto. Other prints in a similar vein done explicitly in anticipation of commercial usage include a series of one linocut and six wood engravings, all small in size, which Schaefer has himself termed 'Marks and Colophons' (cat. 28-34). The linocut dates from 1928; five of the wood engravings were made in 1931 and the sixth in 1936. Perhaps the outstanding of this group are *Figure and Forest* (cat. 29) and *Spruce Tree and Aurora* (cat. 30), both of 1931. Here again the motif of the spruce tree is employed. In the former print the figure embracing the landscape with outstretched arms is an overt symbol of the artist's communion with nature. (The latter print fittingly enough has been used since 1979 as a colophon for Penumbra Press, Moonbeam, Ontario.) Schaefer fondly recalls that C.W. Jeffreys congratulated him for a lecture and demonstration of wood engraving given at the Art Gallery of Toronto in conjunction with the annual exhibition of the Canadian Society of Graphic Art (May 1933), in which five of the 'Marks and Colophons' were exhibited (cf. cat. 29-33).²³

The two linocuts of 1928, *Early Morning Solitude* (cat. 10) and *House and Barn, Hanover* (cat. 11), show far more polish than his previous prints. This refinement is achieved by a more accomplished integration of pattern into the overall design, resulting, however, in a greater degree of stylization. The latter print displays a lively distribution of black and white shapes across the entire composition. Curvilinear outline is used to deploy the areas of snow. These flowing white masses are effectively countered by both horizontal and vertical bars of black which define the areas which consist of the fence, sides of the buildings, and the sky. In terms of design, this represents a far more successful resolution of the theme of houses in winter than its predecessor *Houses in Winter, Hanover* of 1923 (cat. 5). In 1930, Schaefer again used this theme for five linocuts (cat. 12-16). *Early Morning Solitude* employs a simple pattern of geometric shapes in establishing the design. It was exhibited at the fifth annual exhibition of the Canadian Society of Graphic Art at the Art Gallery of Toronto in 1928 and was his first print shown at one of their annuals. Schaefer had exhibited four ink drawings in the annual exhibition of 1927 and was to remain thereafter an active member of the Society. A charter member when the Society achieved incorporation in 1933, Schaefer served on the executive as treasurer in the late thirties and, beginning in 1937, was on several selection committees for annual exhibitions. In 1929, *Early Morning Solitude* was again seen, this time at the annual exhibition of the Society of Canadian Painter-Etchers and Engravers at the Art Gallery of Toronto. This was the only occasion that he exhibited with the

²² Artist's communication.

²³ Artist's communication.

Society. Both societies had been formed in the second decade of our century and had developed simultaneously from common roots in the Toronto Art Student's League, the Mahlstick Club and the Graphic Arts Club.²⁴ Although membership in both societies overlapped to a large degree from the onset, Schaefer recalls that he felt more at ease with the 'progressive spirit' of the Canadian Society of Graphic Art, which included drawings and illustrations as well as prints in its exhibitions, than with the 'conservative' attitude of the Society of Canadian Painter-Etchers and Engravers and its emphasis on standards in printmaking.²⁵

In 1926, Schaefer made his first of three trips to the Pickering River and French River in northern Ontario with Lowrie Warrener, a friend from College. The following year Schaefer and Warrener visited the area again, accompanied by their mutual friend from the College, George Pepper. Schaefer and Warrener made the trip for a third time in 1932 (cf. cat. 10). The inspiration for *Early Morning Solitude* came from this region. In connection with the 1926 trip, Schaefer has spoken of the influence of the Group of Seven on his sensibilities:

This was the first time I'd actually seen the north country. I'd never seen rocks in my life. I was a farm boy ... and here there were these stark pines ... mind you the Group of Seven in the 1920s were going full steam and they rubbed off on me, but I must say that I was influenced not from a technical point of view but from another point of view, of broadness, design, a new conception of our country ... I brought my things back and showed them to Lawren Harris and MacDonald and Alec Jackson and they were very pleased ... MacDonald admired them because they were very simple in design. They were two-dimensional. Lawren said, 'These are all right. They're very forceful. Later you'll find, you'll be looking three-dimensionally at nature and you'll be looking past the shape. For now keep it simple. Keep it broad.' Again, this was the educational process.²⁶

Throughout the twenties, Schaefer's work in all media concentrated on formalizing shapes and patterns abstracted from nature in a flat and linear manner, often resulting in stylization.²⁷ The most decorative linocuts are the series of five, produced in 1930, on the theme of Houses in Winter (cat. 12-16). An impression of one of this group, *Houses in Winter* (cat. 12), was hand-coloured by the artist with the addition of the hand-lettering of the words 'Christmas Greetings' below the impression. This was done as a proposal for commercial Christmas cards which did not materialize. In comparison to this skillful and charming exercise in design, the first two wood engravings produced by the artist in the same year represent a startling change in approach.

Schaefer was aware that the principle limitation of linoleum is its inability to print fine lines, thus reducing its potential to render detail. With linoleum Schaefer had been limited to the broad two-dimensional pattern of which the medium is fully capable. Wood engraving allowed him the use of fine line for either tonal gradation or the activation of areas within the main contours.

The result of this change in medium is clearly evident in *Stump* (cat. 19) and *Early Morning* (cat. 20), both made in 1930, and all subsequent wood engravings.

In *Stump*, although a small wood engraving, one sees immediately the linear expressiveness which recalls the energy of the more youthful of his linocuts. Yet this linear vitality is held in place by clearly defined contours which delimit the shape of the stump, the hillock and the sky, providing a sense of structure for the composition. The 'claw-like' dead tree and split-rail fence across the boundary of the main contour separating the hillock and the sky, interconnect the two areas with a linear power which is elsewhere contained within the contours. Despite the expressive quality of the line, the work conveys volume through the modelling of the clouds and the stump in the foreground. The solidity of the hillock is implied through gestural line rather than tone. It is interesting to note that this work predates the major oil painting *Summer Harvest, Hanover* of 1935, by five years.²⁸ Although not as polished in presentation, the print anticipates the painting in subject, with its hillocks, split-rail fence, and 'claw-like' tree set against a sky with solid clouds high above. These motifs appear for the first time in this print and were used with increasing regularity throughout the thirties in both his watercolours and oils. Although the other wood engraving of 1930, *Early Morning*, does not display the same degree of gestural energy as *Stump*, it still marks an advance in development since the short parallel strokes attached at angles to the contours serve as effective shorthand for imparting volume to the shapes. As a result we become aware of three-dimensional solidity in the work. Lawren Harris' assertion to Schaefer, quoted earlier, that 'later you'll find, you'll be looking more three-dimensionally at nature and you'll be looking past the shape,' was coming true. In fact, both the spirit of this particular work and the use of volumetric shapes are reminiscent of Harris' paintings of the twenties.

Both *Early Morning* and the larger print *Headlands* (cat. 22) of the following year derived their inspiration from the Pickering River and French River area of northern Ontario. The combination of energetic line

24 *The Society of Canadian Painter-Etchers and Engravers in Retrospect* (Art Gallery of Hamilton, 1981), 7; see also p. 87 ff. for a chronology of the history of printmaking in Canada.

25 Artist's communication.

26 Gray *et al.*, 11. Quoted in Davis, 146.

27 For illustrations of two of Schaefer's oil paintings on panel from the twenties, *Pine Pattern, Pickering River*, 1926, and *The River, Winter, Hanover*, 1926, see *Carl Schaefer Retrospective Exhibition Paintings from 1926 to 1969*, 11. Schaefer painted a series of seven oils of the Hanover area in 1925-26, all on panel and 12 × 14 in., including the work above, six of which are in the artist's collection.

28 Oil on canvas, 822 × 1250 mm. The National Gallery of Canada, Ottawa. For illustrations, see *Retrospective Exhibition*, 12; Gray *et al.*, 21; Davis, 170; and Chris Varley, *Carl Schaefer in Hanover* (The Edmonton Art Gallery, 21 Mar - 20 Apr 1980), fig. 4.

within the chief contours, interlocking pattern, and an indication of volume in *Headlands* gives vibrant motion to the entire composition. *Headlands* was reproduced in *The Canadian Forum* magazine in December of 1931.²⁹ Thoreau MacDonald, a good friend, was art editor at this time.

In a lucid article on Schaefer's ink drawings from 1926 to 1933 of the French and Pickerel River, George Johnston has noted a substantial change in the ink drawings of 1932 and 1933 in comparison with drawings made earlier.³⁰ This change parallels the stylistic advances of the wood engravings over the linocuts shown here. In a poetic description, Johnston points to the drawing *Northern Night, Pickerel River* of 1932 as being the most sophisticated drawing of the group as well as being an early example of Schaefer's mature style:

... the shapes of the rock faces and the textures of sky and water are given in finely spaced repetitive white lines, a close, patient, hard-worked weaving of pen strokes. This drawing and its two companions seem more fully thought-out than the earlier ones; there seems to be more weight to them and more seriousness of intention. F10 [*Northern Night, Pickerel River*] seems wholly Carl's and it is, in my view, one of his finest drawings. It might have been done at almost any stage of his career. The sky is peculiarly his; the folds of cloud are daring and true. They seem angular and uncompromising, yet at the same time they interpret the darkness and give the composition its humanity.³¹

29 *The Canadian Forum*, xii (Dec 1931), 99.

30 George Johnston, 'Carl Schaefer: The French and Pickerel River Drawings, 1926-1933,' *Northward Journal*, n° 13 (Feb 1979), 19-22.

31 *Ibid.*, 22.

32 *The Canadian Forum*, xiii (Mar 1933), 219.

33 Schaefer recalls that he received an invitation from the National Gallery of Canada, to participate in this exhibition and the second (see cat. 24, 26-27), Dec 1936, also in Warsaw, Poland. A catalogue for the first show is in the artist's library. Although a catalogue for the second exhibition is unavailable, a circular and entry form (curatorial archives, National Gallery of Canada) indicate that it was a juried show. A letter of 14 Aug 1936 from the Director, National Gallery of Canada, to Jan Pawlica, Consul General for Poland (curatorial archives, National Gallery of Canada), asks for twenty-five copies of the circular so that they be distributed to Canadian artists (Schaefer affirms that he did not receive a circular or entry form but was invited, and that the show was also at Crakow, Poland; artist's communication). My thanks to Greg Spurgeon.

34 *H. Eric Bergman 1893-1958* (Burnaby Art Gallery, n.d.).

35 Frances K. Smith, *André Biéler: An Artist's Life and Times* (Toronto: Merritt Publishing Company, 1980).

36 Dennis Reid, *Edwin H. Holgate* (Ottawa: The National Gallery of Canada, Canadian Artist Series, 1976).

37 Michael J. Gribbon, *Walter J. Phillips: A Selection of His Works and Thoughts* (National Gallery of Canada, 1978). See also Roger H. Boulet, *The Tranquility and the Turbulence* (Markham, Ont.: M.B. Loates Publishing, 1981).

38 All oil on canvas and in artist's collection; 32¹/₈ × 40¹/₄ in., 32 × 37¹/₄ in., 24¹/₄ × 20¹/₈ in., respectively.

39 Although references give either 1932 or 1933, Schaefer affirms that he began to paint with watercolour on an outing to Streetsville with Frank Carmichael in 1933 (artist's communication).

The drawing was also reproduced in *The Canadian Forum* in March of 1933.³² A comparison of the wood engraving *Headlands* to this drawing immediately reveals their stylistic affinity.

Headlands and two other prints of a similar size, *Rubber Plant*, also of 1931 (cat. 21), and *The Fence* of 1932 (cat. 32) were shown at the 'Première Exposition internationale de gravures originales sur bois' held at Warsaw, Poland, in November 1933.³³ Along with Schaefer, artists representing Canada in the show were Eric Bergman,³⁴ André Biéler,³⁵ Edwin Holgate³⁶ and Walter Phillips.³⁷ *Rubber Plant*, arguably one of Schaefer's finest prints, has a strong sense of presence belying its small size. The three-dimensional solidity of the still-life elements – the potted plant, fruit on plate, and backrest for the chair – is effectively placed against a simple and direct compositional device in which the plane of the light toned table top is set at an oblique angle to the dark background. Also especially striking are the contrast of the plant to its dark background and the vigorous crosshatching of the table top. In *The Fence*, the straight diagonal thrusts of the dark fence are held in check by the curvilinear pattern of the weighty clouds above and the rhythmical motion of grasses against the fence below. It is interesting to compare the contrast of linear and curvilinear elements in this work to one of the most successful linocuts, *House and Barn, Hanover* of 1928 (cat. 11), seen earlier, in which this contrast was also a dominant compositional device. In the latter work, line is principally used as an element to define contour which results in flat pattern. Although contour and pattern are important in *The Fence* as well, they act as a structural base for the articulation of shapes which provides the feeling of more energy and strength in the work.

Schaefer's oil paintings of the early thirties had not yet attained the expressiveness demonstrated by his graphics. Although paintings such as *House in a Wood, Hanover* of 1931, *Dark Cedars* of 1932, and *White Pines* of 1933, display a three-dimensional modelling of clearly delineated shapes and an emphasis on interlocking pattern, they lack the animation brought about in his graphics by the use of a gestural line to activate the areas within the main contours.³⁸ A more spontaneous approach to his painting was to occur as a result of beginning to paint with watercolour in 1933.³⁹ By the mid-thirties, watercolour, which he now used to paint with out on location, became his principle medium. Schaefer continued to work up oil paintings from his watercolours and drawings in the winter months throughout the thirties, eventually abandoning painting in oils altogether:

I gave up painting in oils because I felt that my painting in oil was restricting and not sufficiently personal. I became more and more interested in drawing and the calligraphic approach. I have a great admiration for the early German painters, Durer, Hirschvogel, and Altdorfer. I found out through experience that watercolour is related to drawing and that it was my medium. It is immediate, spontaneous, and I feel that

a full bodied painting can be arrived at in a short time when I had very little time. It is quick as against oil which is a slow process of building up the painting. It is a matter of direct approach. That is why increasingly now I become more and more interested in the works of the early Canadian painter, Daniel Fowler.⁴⁰

Excepting the sole colophon of 1936 (cat. 34), Schaefer made only four more wood engravings after *The Fence*. Of these, *Corn Stooks* dating from 1933 (cat. 24) and *Apples* of 1935 (cat. 26), both the largest of his wood engravings, are the most masterly. The subject of *Corn Stooks* was derived from the Haliburton area of Ontario which the artist visited on a painting trip with Charles Comfort and Robert Ayre during the Thanksgiving weekend of October, 1932.⁴¹ (Farmhouses, fields, fences and stooks – especially around the Hanover area – became favoured subjects for the artist during the thirties.⁴²) Here the dramatic contrasts of light and dark and energetic movement of both line and mass are held in check by the sense of a tight pictorial scheme in which underlying structure has been carefully considered. This tension between formal and expressive tendencies appears to be a salient characteristic of much of Schaefer's work in all media throughout the thirties. The forcefulness of *Apples* is the result of a wonderfully rendered branch floating comfortably in an abstract background space of hatches and white voids. The realism of the dark apples and leaves is conveyed through their solid volumetric modelling, accomplished with a delicate economy of means.

After the prints of 1935, Schaefer concentrated on his painting and there was a five year hiatus in his printmaking activities. As the first Canadian to be awarded a Guggenheim Fellowship for painting, Schaefer and his family lived in Norwich, Vermont, for a year in 1940-41. During the winter of that year, Schaefer was permitted to avail himself of the printmaking facilities of Dartmouth College in nearby Hanover, New Hampshire, thanks to the master printmaker and typographer, Ray Nash, who taught at the college.⁴³ In all, three drypoints (cat. 36-38) and four lithographs (cat. 39-42) date back to the early months of 1941.

Schaefer had made one drypoint, *Begonia Rex* of 1935 (cat. 35) prior to his year in Vermont. He used the press at Central Technical School, where he was teaching part time, to print the four existing impressions.⁴⁴ Although the potted plant is placed in the middle of a competent compositional scheme, it lacks the forcefulness one might expect of Schaefer's work at this date. Perhaps the composition is too sparse to accommodate the delicate linear quality and soft tonalities associated with the drypoint medium and is more suitable for the definite boldness found in the juxtaposition of masses and sharp contrasts of light and dark of the relief printing process.

Barn with Corn Stooks, Vermont, dating from 1941 (cat. 36), is arguably the most successful of the drypoints. Less attempt is made for a broad composi-

tional scheme and the lines busily dictate the dense patterns of black across the entire picture. The grey background resulting from a partially wiped plate increases the moodiness of the work while the drawing is sure and spontaneous, enhancing the velvety texture of the scratched line and resultant burr characteristic of the drypoint medium.

As we have seen in works such as *Rubber Plant* of 1931 and *Apples* of 1935, both wood engravings, and *Begonia*, the drypoint dating from 1935, Schaefer considered still-life as an appropriate subject for his work. Others in his circle to do so at the time were Paraskeva Clark⁴⁵ and David Milne.⁴⁶ Schaefer also used a still-life subject for a stencil printed in colours as his Christmas card from Vermont in 1940 (cat. 45), and it occurs yet again in his last drypoint, *Cap and Leather Mitts* (cat. 38), printed in Toronto in 1942 although the plate and proofs were made in 1941. In the print the rendering of his own ski cap and mitts is sure and solid, but the background, although expressive and effective in tone, appears heavily worked. Indeed, it was mostly the background which was progressively darkened throughout five printing states (cf. cat. 38), begging the question of whether drypoint was an appropriate medium. As we will see, lithography was at the time a more compatible medium for the expression of the artist's sensibilities.

Under the guidance of Ray Nash, Schaefer produced four lithographs at Dartmouth College early in 1941. Before providing Schaefer with a stone, Nash instructed the artist to study Alois Senefelder's treatise on lithography, a copy of which was in the Baker Library at Dartmouth College. Nash cautioned Schaefer to 'keep the stone warm at all times as temperature is most important for a good unity for the litho crayon and the

40 'Reminiscences,' 7-8, and requoted in Davis, 148-149. For information on Daniel Fowler, see Frances K. Smith, *Daniel Fowler of Amherst Island 1810-1894* (Agnes Etherington Art Centre, Kingston, 14 Jan - 25 Feb 1979).

41 Although references give conflicting dates and companions, Schaefer affirms these are correct. Schaefer visited Haliburton again in 1934 with Charles Comfort and Harold Ayres, and made the trip alone in 1937 (artist's communication).

42 For a well-illustrated study, see Varley.

43 Schaefer to Clyde Dankert, Hanover, N.H., 24 Mar 1981, copies Art Gallery of Hamilton, artist's file and National Gallery of Canada curatorial files, Department of Prints and Drawings.

44 Artist's communication.

45 Mary E. MacLachlan, *Paraskeva Clark: Paintings and Drawings* (Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, 9 Sept - 17 Oct 1982).

46 Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne* (National Gallery of Canada, Ottawa, 1980). Tovell includes a complete letter of Milne to Schaefer dated 13 Jan 1941 (Carl Schaefer Papers, Public Archives of Canada), Appendix B, 236, in which Milne gives a description of making colour drypoints. Although Schaefer was aware of Milne's work at an earlier date, he did not meet him until 1937 at the Picture Loan Society, after which they corresponded periodically (artist's communication).

stone.⁴⁷ Schaefer took every precaution in doing so since it was January and the winter was severe. In his home at Norwich, Schaefer 'put two pieces of firewood on the back of the stove in the kitchen, with stone on top and worked away ...'⁴⁸ After preparing the stone he wrapped it in heavy blankets for immediate transport to the College. The artist first printed *Railroad Bridge at White River Junction, Vermont* (cat. 39). When *Firewood* (cat. 41) was printed, Schaefer managed one trial proof and three impressions before the stone 'banged up, all black, got too cold Ray said, a hazard, but with the effort I can buy one proof ...'⁴⁹ The print *My Cap and Coat on the Press, Vermont* (cat. 42) was completely unsuccessful, probably also due to the cold temperatures affecting the stone.

Schaefer provides an interesting personal anecdote in regards to *Railroad Bridge at White River Junction, Vermont*:

I was arrested as a spy by the police in the fall of 1940 for making a painting of this railroad bridge on the Rhode Island, Connecticut and Maine Railway line at White River Junction. I was given permission to make a telephone call to my friend Paul Sample, artist in Residence at Dartmouth College, Hanover, N.H. who immediately called his uncle who was a Director of the Railway. I was cleared of all charges after being held for some time. In addition Sample's uncle gave me a letter of identification and recommendation to make drawings and paintings any time I chose during my Guggenheim Fellowship year in Vermont, 1940-41.⁵⁰

The length of the depression and the onset of war had generally made Schaefer's painting increasingly dark and gloomy towards the end of the thirties.⁵¹ A feeling of brooding melancholy pervades this work (beyond a doubt one of the artist's finest) as well. Sharp contrasts of light and dark accentuate the menacing drama of the angular forms and reflections. Even the greasy texture of lithography lends an appropriate deathly quality.

In addition to the growing sense of melancholy in Schaefer's painting, a significant stylistic change also occurred in the late thirties. Christopher Varley has

written that his 'brush work and handling of light and shade grew noticeably broader, and whereas his earlier watercolours had generally been brittle and linear, the paintings of the period look more "fleshed out" and painterly.'⁵² Moreover, Ann Davis has pointed out that the 'deep open spaces and clean outlines evident in many Hanover watercolours have now been replaced by shallow recession and broadly delineated forms, a much more painterly technique. Movement predominates.'⁵³ This stylistic shift is definitely evident in the lithographs from the period, and the broader handling of the watercolours was easily translated into lithography. In *Veteran's Grave, Old Norwich Graveyard, Vermont* of 1941 (cat. 40), one is immediately aware of the sweeping motion and broad contrasts of light and dark brought about by the spontaneous and gestural freedom in the use of the litho crayon. Yet, despite the vigorous energy and lack of clearly delineated contours, the underlying structural sense of composition still remains as a forceful presence. Having just arrived from Canada, Schaefer recalls that the graveyard, which was situated just outside of Norwich, was a refuge for him, 'a stranger and a secluded place where I painted looking out over to the Green Mountains.'⁵⁴ He was also 'fascinated by the site and the old historic grave stones dating back to the revolutionary war.'⁵⁵

Schaefer's last two prints were both connected with the war effort. Early in 1942, with the assistance of Martin Baldwin, Director of the Art Gallery of Toronto, Schaefer obtained a government pass which enabled him to do a series of drawings and watercolours on war production at the John Inglis Plant in Toronto. The company gave Schaefer access to all its activities but expressed no interest in acquiring his work (the project had been entirely of Schaefer's own initiative). The lithograph, *Crankshaft for Corvette, Marine Engine* (cat. 43), was based on the ink and wash drawing made at the plant.⁵⁶ Schaefer recalls that of the twenty-three drawings and watercolours made at the plant, all except one were made at night when the effects of light and dark were strong and dramatic.⁵⁷ In February of the following year, Schaefer joined the Royal Canadian Air Force as an Official War Artist and served until June of 1946, holding the rank of flight lieutenant.⁵⁸ He was overseas from March 1943 to November 1944 and returned to Canada for a brief period before being posted to Reykjavik, Iceland, until June 1945.⁵⁹ The lithograph, *Bomb Aimer, C. Charlie, Halifax Mk III, Aircraft, 428 Squadron, A. Flight, 6 Bomber Group, Royal Canadian Air Force, Battle of the Ruhr, 1943* made in 1945 (cat. 44), was based on studies made over the target area and a watercolour dating from May, 1944. Writhing forms, gestural drawing and sharp contrasts of light and dark dominate the work. The feeling of seething motion is immediate and appropriate for conveying the frenetic energy of a battle.

47 Schaefer to Dankert.

48 Ibid.

49 Ibid.

50 Artist's information, artist's file, Art Gallery of Hamilton.

51 See Hill, 91, and Davis, 149-152.

52 Varley, n.p.

53 Davis, 151-152.

54 Artist's information, artist's file, Art Gallery of Hamilton.

55 Ibid.

56 Schaefer to Rosemarie Tovell, 20 Apr 1975, curatorial files, Department of Prints and Drawings, National Gallery of Canada, Ottawa.

57 Artist's information, artist's file, Art Gallery of Hamilton.

58 R.F. Wodehouse, *Check List of The War Collections* (The National Gallery of Canada, Ottawa, 1968), 155.

59 Ibid., 155. See also Schaefer to author, 24 Oct 1983, artist's file, Art Gallery of Hamilton. Schaefer produced a total of 147 paintings and drawings as a war artist (Wodehouse, 155-158).

If not shedding a new light on his development as an artist, Carl Schaefer's prints do offer a fresh perspective. The linocuts dating from 1923 to 1930 emphasize the fact that design, characterized by contour and flat two-dimensional pattern abstracted from nature, played a vital role in the early years of his career. The wood engravings of 1930 to 1935 show a major development in his maturation as an artist. Here energetic line was employed for the activation of areas

within the chief contours or for tonal gradation, lending form a greater solidity and design a potent animation. In this regard the wood engravings anticipate the expressive linear style of his paintings of the mid to late thirties. Finally, the drypoints and especially the lithographs of the early forties manifest the change to a broader expressiveness of a now mature painter who returned once again, although briefly, to the medium of printmaking.

Catalogue

The prints of Carl Schaefer may for the most part be found in the combined collections of the Art Gallery of Hamilton and the National Gallery of Canada. Illustrations derive from impressions in the former collection and, where necessary, from those of the latter collection. When neither public collection contains a print reperteried here, the impression illustrated is from the artist.

The prints are classified into five groups respectively: linocuts, wood engravings, marks and colophons, drypoints, and lithographs. Numbered sequentially, they are presented chronologically. Schaefer also made one print using the stencil process which is the last item described in this catalogue.

A description of the impression reproduced for each catalogue entry is followed by information and historical context for the print *qua* print. Schaefer's own titles have been used. There may be minor variations in the inscriptions or in printed references, but these have been noted insofar as possible.

The artist's cooperation in providing both oral and written information from his own records has been invaluable in compiling this catalogue. Written information has been noted throughout as 'artist's information,' and oral information as 'artist's communication.'

Measurements (height preceding width) are provided for the image or block size for the linocuts and wood engravings, for the image or plate size with drypoints, and for the image and the stone or plate size in the case of lithographs.

The artist's signature appeared mostly in one of two forms prior to 1928: 'Carl F. Schaefer' or 'C. F. Schaefer.' The most common form afterwards was 'Carl Schaefer,' gradually superseded in the late 1930s by 'C. Schaefer.'

Before 1930, the artist used a variety of different wove papers for his linocuts. Only one instance is known prior to 1930 in which a 'japan' paper was used (cat. 9). In 1930, some of the linocuts were printed on japan papers while the wood engravings (1930-35) were all printed on various papers of japan type. Schaefer favoured a heavier, fibrous japan paper – sometimes commonly referred to by the misnomer 'rice' paper – although he often used the fine, translucent 'japan' papers as well. The terms 'rice' and 'japan' are here used only to describe a relative difference in weight and thickness of an oriental-type paper. (The ink employed is an oil-based black unless otherwise noted.) Schaefer used wove papers for his drypoints and lithographs, and in one instance (cat. 35), he used 'japon impériale' for a drypoint.

Abbreviations:

AGH Art Gallery of Hamilton
AGO Art Gallery of Ontario (since 1966), see also AGT
AGT Art Gallery of Toronto (1919-1966), see also AGO
CNE Canadian National Exhibition
CPE Society of Canadian Painter-Etchers and Engravers
CSGA Canadian Society of Graphic Art
NGC National Gallery of Canada
OSA Ontario Society of Artists

The Linocuts: 1923-1930

Schaefer made his first linocut in 1923 while a student at the Ontario College of Art. It was J.E.H. MacDonald who introduced Schaefer's class at the College to printing with the linoleum they obtained as scraps from a local firm. The linoleum Schaefer used was of the thicker industrial variety often referred to as 'battleship' linoleum. Unless otherwise mentioned, the artist's linocuts were produced in Hanover during summer or Christmas breaks away from Toronto. In Hanover, Schaefer mostly stayed with his grandparents, Samuel and Maggie Fellman, and used his grandmother's hand-operated wash wringer as a press. The few linocuts on paper of japan type, however, were printed by hand-rubbing.



1

1

Head Study, 1923

Linocut on wove paper, 153 × 127 mm (6 × 5 in.)

The National Gallery of Canada, Acc. n^o 18602, purchased from the artist, 1975

Edition: three, also one hand-coloured (artist's information, curatorial files, Department of Prints and Drawings, NGC, in which Schaefer erroneously dates this print, 1930)

Collection: NGC (impression dated 1923)

Block: destroyed

Inscription verso of NGC impressions states, 'At Ontario College of Art, Toronto 1923.' Schaefer's first print from drawings of the model, while a student at the College (artist's communication).



2

2

Trees, Hanover, 1923

Linocut on wove paper, 54 × 77 mm (2¹/₈ × 3¹/₈ in.)

The National Gallery of Canada, Acc. n^o 18600, purchased from the artist, 1975

Edition: two (artist's information, curatorial files, Department of Prints and Drawings, NGC)

Collection: NGC

Block: Carl Schaefer

Made in the summer of 1923 at Hanover (artist's communication).



3

3

Near Campbell's Corners, Hanover, 1923

Linocut on buff wove paper, 99 × 165 mm (3⁷/₈ × 6¹/₂ in.)

The National Gallery of Canada, Acc. n^o 18604, purchased from the artist, 1975

Edition: two (artist's information, curatorial files, Department of Prints and Drawings, NGC)

Collection: NGC

Block: lost

Made in the summer of 1923 at Hanover and depicting Milton Mackey farm (artist's communication).

4

Beech Tree, Hanover, 1923

Linocut on wove paper, 78 × 54 mm (3¹/₁₆ × 2¹/₈ in.)
The National Gallery of Canada, Acc. n^o 18601, purchased from the artist, 1975

Edition: one, also one hand-coloured (artist's information, curatorial files, Department of Prints and Drawings, NGC)

Collection: NGC

Block: lost

Related work: *York Mills, Woods, Nov. 1923*, oil on beaver board, 248 × 225 mm, painted in 'Hog's Hollow' while a student at the Ontario College of Art (artist's communication).

Made at Hanover during Christmas holidays, 1923. One impression in private collection, dated 1924 (Schaefer to author, 25 Nov 1983; artist's file, AGH).



4

5

Houses in Winter, Hanover, 1923

Linocut on buff wove paper, 126 × 153 mm (5 × 6 in.)
Art Gallery of Hamilton, Cat. 73.866, purchased from the artist with funds gifted by Mr. and Mrs. J.R. Baillie, 1973

Edition: no edition (artist's communication), AGH and NGC impressions may be the only ones extant

Collections: AGH, NGC

Block: lost

Exhibitions: AGT, OSA, *Fifty Third Annual Exhibition*, 7-29 Mar 1925, n^o 278 as 'Houses in Winter'

Related works: Schaefer subsequently made one drawing and four paintings inspired by the same view from his grandfather's house looking west: version one, an ink and watercolour drawing in a sketchbook, *Winter Hanover*, 1925; version two, an oil on panel, *Houses, Winter, Hanover*, 1925; version three, watercolour, *The Johnson House, Hanover, Christmas*, 1934-35; version four, watercolour on grey paper, *Houses at Hanover, Winter*, 25 Dec 1937; version five, watercolour, *Summer Evening in Town, Version V*, 20 July 1942, collection of Edmonton Art Gallery – see *Carl Schaefer in Hanover* (Edmonton Art Gallery, 21 Mar – 20 Apr 1980), illus. frontispiece (artist's information, artist's file, AGH).

First work Schaefer exhibited at a public art gallery (inscription verso of both Hamilton and Ottawa impressions).

Inscription verso of AGH impression states the view is from the house of the artist's grandfather in Hanover. Schaefer has referred to related works as 'The Johnson House Series.' One impression on brown paper towel (artist's information, curatorial files, Department of Prints and Drawings, NGC).

A letter of 19 Jan 1925 from Thoreau MacDonald to Carl Schaefer offers constructive criticism about a woodcut (*sic*). MacDonald felt the sky against the roof of the house should have been left darker to provide more contrast. See Thoreau MacDonald, *Notebooks* (Moonbeam, Ont.: Penumbra Press, 1980). Schaefer has confirmed that the reference is to this print (artist's communication).

The title should not be confused with the linocut of 1930, *Houses in Winter* (cat. 12), even though exhibited in 1925 as 'Houses in Winter.' NGC impression is also on a wove paper but not of a buff colour. Sky of Hamilton impression hand corrected with black ink. The print was made at Hanover during the Christmas holidays of 1923 (artist's communication).



5



6

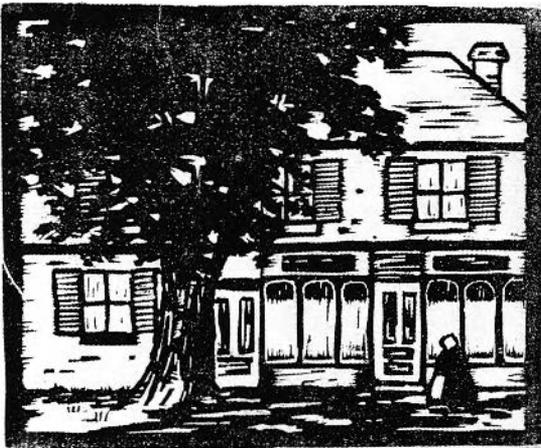
6

Fursman's House near Campbell's Corners, Hanover, 1924
 Linocut on wove paper, 153.5 × 128.5 mm (6 × 5 in.)
 The National Gallery of Canada, Acc. n° 18605, purchased from the artist, 1975

Edition: four, also two hand-coloured (artist's information, curatorial files, Department of Prints and Drawings, NCC)

Collection: NCC

Block: lost



7

7

In the Ward, Toronto, 1924
 Linocut on buff wove (paper towel), 127 × 153 mm (5 × 6 in.)

The National Gallery of Canada, Acc. n° 18603, purchased from the artist, 1975

Edition: two, also one hand-coloured (artist's information, curatorial file, Department of Prints and Drawings, NCC)

Collection: NCC

Block: destroyed

Based on drawings made in 1923 while a student at the Ontario College of Art. One impression (NCC) printed on paper towel because Schaefer had run out of paper when printing at Hanover in 1924 (artist's communication).



8

8

Bereaved, 1926
 Linocut on buff wove paper, 153 × 124 mm (6 × 4⁷/₈ in.)
 Art Gallery of Hamilton, cat. 73.854, gift of the artist, 1973

Edition: unknown

Collections: AGH, NCC

Block: lost

Although both the AGH and NCC impressions dated 1926, Schaefer cut the block and first printed it in 1923. Schaefer has two earlier impressions, both unsatisfactory due to difficulties in using his grandmother's wash wringer as a press (Schaefer to author, 16 Feb 1983, artist's file, AGH). The NCC impression is on white rather than buff paper.

g a, b

Sunflowers, 1926

Linocut for repeating interlocking design. Repeated thirty times, printed in black and hand-coloured in yellow, orange and green, on japan paper laid down at edges to cardboard: 102 × 100 mm irregular ($4 \times 3^{15/16}$ in.) each impression; 530 × 460 mm ($20^{7/8} \times 18^{1/8}$ in.), size of total sheet with impression repeated thirty times.

Carl Schaefer, Toronto

Edition: quantity of single impressions unknown; one work, described above, where impression is repeated thirty times on a single sheet and hand-coloured (repeated six times for height and five times for width)

Block: Carl Schaefer

Made in the artist's studio, 836 Yonge Street, Toronto (first floor window facing Yonge Street looking east). Intended as a design for either printed fabric or wall paper (cf. cat. 17-18), but no manufacturer was interested (artist's inscription, verso of mount for impression described above). A single impression on japan paper in the artist's collection, printed in 1983 since there were no other single impressions extant.



ga

gb





10

10

Early Morning Solitude, 1928

Linocut on wove paper, 127 × 153 mm (5 × 6 in.)

Art Gallery of Hamilton, cat. 73.868, gift of the artist, 1973

Edition: four

Collections: AGH 4/4; NGC 1/4

Block: Carl Schaefer

Exhibitions: AGT, *CSGA, The Fifth Annual Exhibition of Canadian Graphic Art*, 13 Apr – 6 May 1928, n° 437 as *Early Morning Solitude*, Wood Cut (*sic*). AGT, *Annual Exhibition of CPE*, 4 May – 2 June 1929, n° 307a as *Early Morning Solitude*.

Hamilton impression inscribed 'Pickereel River, Early Morning Solitude.' In a letter of 4 May 1973 to F.R. MacDonald, Schaefer states *Early Morning Solitude* is correct but in a letter to Donald DeGrow of 24 Aug 1973 the correct title given as 'Early Morning Solitude, Pickereel River' (artist's file, AGH). *Early Morning Solitude* being maintained because listed as such in the above exhibitions.

In 1926, Schaefer and Lowrie Warrener visited the Pickereel and French River region of Ontario from 19 July – 28 Sept. The following year, Schaefer and Warrener, accompanied by their mutual friend George Pepper, stayed in the area, visiting Tyson Lake as well, from 1 June until 27 Oct, leaving in the snow. Schaefer and Warrener visited the area together for a third time in July and Aug of 1932. The base camp for all these trips was the cabin of the sculptor Emanuel Hahn, on the Pickereel River (artist's communication). For further works inspired by the region see cat. 20 and 22.



11

11

House and Barn, Hanover, 1928

Linocut on wove paper, 103 × 102 mm (4^{1/16} × 4 in.)

Art Gallery of Hamilton, cat. 73.867, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Edition: unknown

Collections: AGH; Glenbow Museum; NGC

Block: Carl Schaefer

Exhibition: AGT, *Annual Exhibition of CSGA*, 4 May – 2 June 1929, n° 308 as 'House and Barn.'

Hamilton impression is inscribed 'Winter Hanover, House and Barn' but proper title is as given (artist's file, AGH; letters to F.R. MacDonald, 4 May 1973, and to Donald DeGrow, 24 Aug 1973). Ottawa impression titled correctly, although 'House and Barn' appears lower left below image and 'Hanover' appears lower left but at bottom of sheet.



12

12

Houses in Winter, 1930

Linocut on wove paper, 95 × 89 mm (3^{3/4} × 3^{1/2} in.)

The National Gallery of Canada, Acc. n° 18594, purchased from the artist, 1975

Edition: six, also one on brown paper (artist's information, curatorial files, Department of Prints and Drawings, NGC); at least one hand-coloured (collection of the artist's son, Paul), and Schaefer has one hand-coloured with hand lettering 'Christmas Greetings' below the impression

Collection: NGC

Block: Carl Schaefer

Since 1979 Schaefer has used an alternate title, 'Houses and Hill Country, Winter, Hanover'; some impressions may be so inscribed (artist's communication). Impression in the artist's collection (hand-coloured with hand lettering 'Christmas Greetings' below the impression), done as a proposal for commercial Christmas cards which did not materialize (artist's communication).



13

13

Winter, Hanover, 1930

Linocut on wove paper, 95 × 89 mm (3³/₄ × 3¹/₂ in.)
The National Gallery of Canada, Acc. n^o 18599, purchased from the artist, 1975

Edition: three, including two on brown paper (artist's information, curatorial files, Department of Prints and Drawings, NGC); at least two hand-coloured (collections of the artist's sons, Mark and Paul)

Collection: NGC

Block: Carl Schaefer



14

14

Winter, 1930

Linocut on japan paper, 88 × 83 mm (3¹/₂ × 3¹/₁₆ in.)
The National Gallery of Canada, Acc. n^o 18598, purchased from the artist, 1975

Edition: two, also one hand-coloured (artist's information, curatorial files, Department of Prints and Drawings, NGC), but actually two hand-coloured

Collection: NGC

Block: Carl Schaefer

Since 1979 Schaefer has used an alternate title, 'Winter, House and Hill Country, Hanover' for this print (artist's communication). Two hand-coloured, one in the artist's collection and one in the collection of his son Mark (Schaefer to author, 9 May 1983, artist's file. AGH).



15

15

Houses and Apple Tree, Winter, Hanover, 1930

Linocut on rice paper, 92 × 84 mm (3⁵/₈ × 3³/₁₆ in.)
Art Gallery of Hamilton, cat. 83.2704, purchased from the artist with funds from the Volunteer Committee, 1983

Edition: unknown; a few hand-coloured (artist's communication)

Collection: AGH

Block: Carl Schaefer

The Hamilton impression and three in artist's collection printed on 'Nishimouchi 45' paper probably at a later date although the block was cut in 1930. Originally called 'Winter, Hanover,' the print retitled by the artist in 1979 to avoid confusion with others of similar title (artist's communication).



16

16

Cabin, Winter, Hanover, 1930

Linocut on rice paper, 91 × 87 mm (3⁵/₈ × 3⁷/₁₆ in.)
Art Gallery of Hamilton, cat. 83.2703, purchased from the artist with funds from the Volunteer Committee, 1983

Edition: unknown; a few hand-coloured (artist's communication)

Block: Carl Schaefer

The Hamilton impression and five in artist's collection, all on the same rice paper, possibly printed at a later date although the block was cut in 1930.

17 a, b

Motif for Repeating Design, 1930

Linocut on wove paper, 92 × 87 mm (3⁵/₈ × 3⁷/₁₆ in.)
Art Gallery of Hamilton, cat. 83.2705, purchased with funds from the Volunteer Committee, 1983

Edition: four (artist's information, curatorial files, Department of Prints and Drawings, NGC), two on buff wove paper and two on white wove paper; one work with impression repeated twelve times on a single sheet of buff wove paper.

Block: Carl Schaefer

As with two other linocuts (cat. 9 and 18) this print was intended as a design for commercial purposes, but no manufacturer was interested. The one work in which the impression is repeated twelve times is in the artist's collection and measures 552 × 172 mm (21³/₄ × 6³/₄ in.).



17a



17b

18

Motif for Repeating Design, Another Version, 1930

Linocut on buff japan paper, 92 × 87 mm (3⁵/₈ × 3⁷/₁₆ in.)
Carl Schaefer, Toronto

Edition: one, described above (artist's information, curatorial files, Department of Prints and Drawings, NGC); unknown quantity printed, as a Christmas card, on paper with commercially prepared silver ground

Collection: AGH (on paper with commercially prepared silver ground, cat. 83.2701)

Block: Carl Schaefer

As with two other linocuts (cat. 9 and 17) this print was intended as a design for commercial purposes but unlike the others Schaefer never repeated impressions on a single sheet. Used by the firm of Rous and Mann in 1930 as a Christmas card (Stock n^o 1243) in which the image was elongated producing more of a vertical rectangle and for which Schaefer did the lettering.



18

In reviewing catalogues for Schaefer's exhibition history, I noticed that two entries for the CNE catalogue of 1932 may be construed as being linocuts. Although the media for n^{os} 790, *Edge of the Wood*, and 791, *Dead Cedar*, are both listed as L.C., the initials stand for litho crayon and not linocut. Schaefer often used litho crayon for drawing at this time.

The Wood Engravings: 1930-1935

Schaefer was aware that the principle limitation of linoleum is its inability to print fine lines, thus reducing its potential to render detail. With linoleum Schaefer had been limited to the broad two-dimensional pattern of which the medium is fully capable. Wood engraving allowed him the use of fine line for either tonal gradation or the activation of areas within the main contours. The wood engravings, all on various papers of japan type, were printed by hand-rubbing.

19

Stump, 1930

Wood engraving on japan paper, 53 × 91 mm (2¹/₈ × 3⁵/₈ in.)
Art Gallery of Hamilton, cat. 73.864, gift of the artist, 1973

Edition: six

Collections: AGH 1/6; NGC 5/6; AGO

Block (box wood): Carl Schaefer

Related works: The transfer drawing, collection of NGC, in graphite on the lower half of a sheet of tracing paper; a similar drawing (showing the stump towards the top of the hill rather than at the bottom), for which a print was never made, is on the upper half of the sheet. The verso side of the tracing paper which was covered with a yellow chalk, was placed on the block and the contours of the recto side were redrawn transferring the image. Therefore, the print is reversed from the drawing.

The impression in the AGO collection, a Christmas card to Mrs. Doris Huestis Mills Speirs who donated it to the AGO in 1971, is not numbered and bears the inscription 'Greetings from Lillian and Carl Schaefer, Christmas, 1935.' This impression printed in addition to the edition of six (artist's communication). Two impressions on wove card are in the artist's collection.



19



20

20

Early Morning, 1930

Wood engraving on rice paper, 83 × 70 mm (3¹/₄ × 2³/₄ in.)
Art Gallery of Hamilton, cat. 73.856, gift of the artist, 1973

Edition: fifteen

Collections: AGH 11/15; NGC 12/15

Block (box wood): Carl Schaefer

Exhibitions: AGT, *Eighth Annual Exhibition of CSGA*, 3-26 Apr 1931, n° 276. CNE, *Catalogue of the Arts, Canadian Graphic Art Section*, 28 Aug - 12 Sept 1931, n° 1146 as *Early Morning* (w) [erroneously designating woodcut]. AGT, *Exhibitions of Young Canadians*, 4-30 Nov 1932, n° 408.

Related work: *Early Morning*, oil exhibited at AGT, *Fifty-ninth Annual Exhibition of OSA*, Mar 1931, n° 137

Inscription on old mount of Hamilton impression: 'Pickereel River.' Schaefer visited the Pickereel and French River region of Ontario in 1926, 1927 and 1932. For further works inspired by the region, see cat. 10 and 22.



21

21

Rubber Plant, 1931

Wood engraving on rice paper, 105 × 100 mm (4¹/₈ × 3¹⁵/₁₆ in.)
Art Gallery of Hamilton, cat. 73.859, gift of the artist, 1973

Edition: fifteen

Collections: AGH 1/15; NGC (not numbered)

Block (pear wood): Carl Schaefer

Exhibitions: AGT, *Eighth Annual Exhibition of CSGA*, 3-26 Apr 1931, n° 275. CNE, *Catalogue of the Arts, Canadian Graphic Art Section*, 28 Aug - 12 Sept 1931, n° 1145 as *Rubber Plant* (w) [erroneously designating woodcut]. AGT, *Exhibitions of Young Canadians*, 4-30 Nov 1932, n° 405. Institut de propagande de l'art (Instytut Propagandy Sztuki), *I-E (sic) Exposition internationale de gravures originales sur bois à Varsovie (Pierwsza Międzynarodowa Wystawa Drzeworytów w Warszawie)*, Nov 1933, Warsaw, Poland, n° 307 as *Martwa natura; Nature morte*. NGC,

Exhibition of Canadian Art, New York World's Fair, CSGA, 16 Sept - 31 Oct 1939, n° 120.

Literature: *Maritime Art*, II (Apr-May 1942), illus. p. 110

The NGC impression, bearing no edition number and dated 1934, was purchased from Charles Goldhamer; a dedication to him has been erased. Schaefer states he must have given this impression to Goldhamer when they were teaching together at the Central Technical School, Toronto. Although engraved and produced in 1931, it bears the date 1934, when it was given to Goldhamer (artist's information, curatorial files, Department of Prints and Drawings, NGC). Schaefer had two other works in the first international exhibition of wood engraving at Warsaw (cat. 22, 23). Other Canadian artists in the show were Eric Bergman, André Biéler, Edwin Holgate and Walter Phillips.



22

22

Headlands, 1931

Wood engraving on rice paper, 107 × 102 mm (4¹/₄ × 4 in.)
Art Gallery of Hamilton, cat. 73.862, gift of the artist, 1973

Edition: thirty

Collections: AGH 12/30; NGC 1/30 (on japan paper)

Block (pear wood): Carl Schaefer

Exhibitions: AGT, *Exhibition of Young Canadians*, 4-30 Nov 1932, n° 406; Institut de propagande de l'art (Instytut Propagandy Sztuki), *I-E (sic) Exposition internationale de gravures originales sur bois à Varsovie (Pierwsza Międzynarodowa Wystawa Drzeworytów w Warszawie)*, Nov 1933, Warsaw, Poland, n° 306 as *Pejzaz/Paysage (Headlands)*

Literature: *The Canadian Forum*, XII (Dec 1931), illus. p. 99

All impressions have a diagonal cut at lower right corner since block not square. Inscription on old mount of Hamilton impression: 'Pickerel River.' Schaefer visited the Pickerel and French River region of Ontario in 1926, 1927 and 1932. For further works inspired by the region, see cat. 10 and 20. For further works exhibited in Poland, see cat. 21, 23, 24, 26 and 27.



23

23

The Fence, 1932

Wood engraving on rice paper, 105 × 98 mm (4¹/₈ × 3⁷/₈ in.)
Art Gallery of Hamilton, cat. 73.857, gift of the artist, 1973

Edition: fifty

Collections: AGH 8/50; Glenbow Museum 11/50; NGC (not numbered)

Block (pear wood): Carl Schaefer

Exhibitions: AGT, *Exhibitions of Young Canadians*, 4-30 Nov 1932, n° 407. AGT, *Annual (tenth) Exhibition of the CSGA*, May 1933, n° 467. Institut de propagande de l'art (Instytut Propagandy Sztuki), *I-E (sic) Exposition internationale de gravures originales sur bois à Varsovie (Pierwsza Międzynarodowa Wystawa Drzeworytów w Warszawie)*, Nov 1933, Warsaw, Poland, n° 308 as *Fantazia/Phantaisie*. CNE, *Catalogue of the Arts. Canadian Graphic and Applied Art Section*, 23 Aug - 7 Sept 1935, n° 1001.

Related works: Two related drawings (graphite on linen paper), collection of NGC, appear on the upper half of the recto and verso sides of one sheet; sketches of other subjects occupy the lower half of the sheet on both sides. Print is most similar to sketch on recto side, underneath which is the inscription: 'The Fence Made Wood Engraving 4 1/8 × 3 7/8 1932 Edition?'

The NGC impression, bearing no edition number and dated 1934, was purchased from Charles Goldhamer; a dedication to him has been erased. Schaefer states he must have given the impression to Goldhamer when they were teaching together at Central Technical School, Toronto. Although engraved and produced in 1932, it bears the date 1934, when it was given to Goldhamer (artist's information, curatorial files, Department of Prints and Drawings, NGC).

Corn Stooks, 1933

Wood engraving on rice paper, 151 × 150 mm (5¹³/₁₆ × 5⁷/₈ in.)
Art Gallery of Hamilton, cat. 73-855, gift of the artist, 1973

Edition: one hundred intended (not completed)

Collection: AGH 23/100; AGO 2/100; Glenbow
Museum 11/100; NGC 10/100 (on japan paper)

Block (box wood): Carl Schaefer

Exhibitions: AGT, *Annual (Eleventh) Exhibition of CSGA*, 4 May – 2 June 1934, n° 148. CNE, *Catalogue of the Arts. Canadian Graphic and Applied Art Section*, 23 Aug – 7 Sept 1935, n° 1002. Institut de propagande de l'art, *II-ME (sic) Exposition internationale de gravures originales sur bois à Varsovie*, Dec 1936, Warsaw, Poland (catalogue unavailable, only a competition announcement in French).

Related work: A related drawing (graphite on wove paper) in the collection of NGC, substantially smaller than the print. The difference between the drawing and the print exists primarily in the detailing of the sky and hill in the background and in the windows of the house. The print is reversed to the drawing.

Made in December 1933. The edition was to be 100, but only about thirty were printed (copy of information from Schaefer to Gwen Hampton says 35; curatorial files, Department of Prints and Drawings, NGC). Schaefer had two other works in the second international exhibition of wood engraving at Warsaw (cat. 26-27). This work was inspired by the Haliburton area of Ontario which the artist visited on a painting trip with Charles Comfort and Robert Ayre during the Thanksgiving weekend of October 1932 (artist's communication).



24

The Plough, 1934

Wood engraving on japan paper, trial proof 3, 106 × 98 mm
(4³/₁₆ × 3⁷/₈ in.)

The National Gallery of Canada, Acc. n° 18614, purchased
from the artist, 1975

Edition: three trial proofs, and only a 'few' printed from an
edition intended to be fifty (artist's communication)

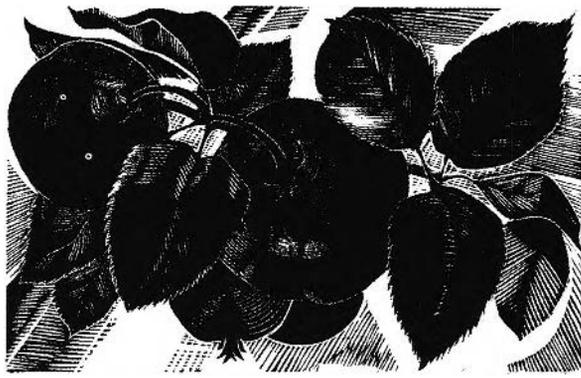
Collection: NGC (trial proofs 1 and 3)

Block (pear wood): Carl Schaefer

The difference between trial proofs 1 and 3 is more hatching
in the sky area of the latter proof. A series of vertical beams,
made by small horizontal hatches, are introduced in the sky
over the plow. In the earlier proof, only one diagonal of
small horizontal hatches extends across the upper right
corner: three additional diagonals are present in the corner
of the latter proof. Trial proof 2 (artist's collection) is similar
to trial proof 3 but the latter is a better impression.
In the few prints made for the edition the vertical beams in
the sky over the plow are accentuated by extending the
horizontal hatches. Some of these printed through on a fine
japan paper and signed verso intentionally reversing image to
trial proofs.



25



26

26

Apples, 1935

Wood engraving on rice paper, 101 × 162 mm (4 × 6³/₈ in.)
Art Gallery of Hamilton, cat. 73.858, gift of the artist, 1973

Edition: thirty-five

Collections: AGH 19/35; A60 1/35; NGC 3/35

Block (cherry wood): Carl Schaefer

Exhibitions: AGT, *Annual (twelfth) Exhibition of CSGA*, May 1935, n° 145, illus. p. 6. CNE, *Catalogue of the Arts. Canadian Graphic and Applied Art Section*, 23 Aug – 7 Sept 1935, n° 1000. Institut de propagande de l'art, *II-ME (sic) Exposition internationale de gravures originales sur bois à Varsovie*, Dec 1936, Warsaw, Poland (catalogue unavailable, only a competition announcement in French. The NGC records a label from the exhibition for its impression, purchased from the Picture Loan Society, Toronto, 1945.) Exhibition and sale organized by the Committee to Aid Spanish Democracy and Spanish loyalist refugees, Feb 1939, Ottawa (three others as well, Schaefer does not remember which ones, artist's communication). NGC, *Exhibition of Canadian Art, New York World's Fair, CSGA*, 16 Sept – 31 Oct 1939, n° 119. Philadelphia Art Alliance, *Exhibition of Prints by the Artists of the United Nations*, 2-28 Feb 1943, n° 70. NGC, Special Travelling Exhibition of Graphics (CSGA?), circa 1935-38 (although Schaefer has noted this show in his records, the NGC has no record of it).

Literature: Graham McInnes, 'Carl Schaefer, Painter of the Earth,' *New World Illustrated*, 1 (Aug 1940), illus. p. 27

Related work: Original drawing (graphite on wove paper), in collection of NGC, acted as a transfer drawing as well. Traces of graphite and brown chalk on verso, indicating that the verso side placed on the block and the contours of recto side redrawn transferring the image. Therefore, the print is reversed to the original drawing.

Print completed 6 Apr 1935 (Schaefer to Gwen Hampton, 1972-74?, copy of print descriptions in curatorial files, Department of Prints and Drawings, NGC).



27

27

Eagle Defiant, 1935

Wood engraving on rice paper, 103 × 105 mm (4¹/₁₆ × 4¹/₈ in.)
Art Gallery of Hamilton, cat. 73.863, gift of the artist, 1973

Edition: thirty-five

Collection: AGH 7/35

Block (maple wood): Carl Schaefer

Exhibitions: AGT, *Annual (thirteenth) Exhibition of CSGA*, Apr 1936, n° 253 as 'Eagle.' CNE, *Catalogue of the Arts. Canadian Graphic and Applied Art Section*, 28 Aug – 12 Sept 1936, n° 1002 as 'Eagle.' Institut de propagande de l'art, *II-ME (sic) Exposition internationale de gravures originales sur bois à Varsovie*, Dec 1936, Warsaw, Poland (catalogue unavailable, only a competition announcement in French).

Related work: Transfer drawing, artist's collection, in graphite on tracing paper; verso in red chalk, placed on block and the contours of recto redrawn. Therefore, the print is reversed to the drawing (slides of transfer drawing in Department of Prints and Drawings, NGC)

Schaefer prefers title, *Eagle Defiant*, although some impressions, such as the one in AGH collection, inscribed 'Eagle' (artist's communication). Title in above exhibitions also given as 'Eagle.' Schaefer has commented: 'I made this print as a heraldic device in the depths of the depression, feeling very low, discouraged, angry. I felt even the great eagle was defying the artist to survive and made him as wicked as I could.' (Schaefer to author, 24 Oct 1983, artist's file, AGH).

Marks and Colophons: 1928, 1931 and 1936

The one linocut and six wood engravings, which Schaefer has himself termed 'Marks and Colophons,' were made in anticipation of commercial usage. Since their primary purpose was commercial, a limited edition was not intended; therefore, the quantity of each is unknown. Schaefer would often initial impressions 'C.S.' rather than signing with his full name.



28



29



30



31



32

28

Rock, Cloud and Water, 1928

Linocut on wove paper, 43 × 42 mm (1¹¹/₁₆ × 1¹¹/₁₆ in.)
Carl Schaefer, Toronto

Block: Carl Schaefer

Impression described above printed in 1983, since no other impressions extant.

29

Figure and Forest, 1931

Wood engraving on rice paper, 50 × 50 mm (2 × 2 in.)
Art Gallery of Hamilton, cat. 73.846, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH; AGO

Block (box wood): Carl Schaefer

Exhibition: AGT, *Annual (tenth) Exhibition of CSGA*, May 1933, n° 468 (together with cat. 30-33 as 'Marks')

Hamilton impression dated 20 Dec 1931. AGO impression donated 1971 by Mrs. Doris Huestis Mills Speirs. Schaefer gave a lecture and demonstration on wood engraving at AGT in conjunction with above show (artist's communication).

30

Spruce Tree and Aurora, 1931

Wood engraving on rice paper, 52 × 49 mm (2¹/₁₆ × 1¹⁵/₁₆ in.)
Art Gallery of Hamilton, cat. 73.848, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH

Block (box wood): Carl Schaefer

Exhibition: AGT, *Annual (tenth) Exhibition of CSGA*, May 1933, n° 468

Old mount for Hamilton impression dated Dec 1931. The print has been used since 1979 as a colophon for Penumbra Press, Moonbeam, Ontario.

31

Spruce Tree with Snow, 1931

Wood engraving on rice paper, 50 × 49 mm (2 × 1¹⁵/₁₆ in.)
Art Gallery of Hamilton, cat. 73.847, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH

Block (box wood): Carl Schaefer

Exhibition: AGT, *Annual (tenth) Exhibition of CSGA*, May 1933, n° 468

Hamilton impression dated Dec 1931



33



34

32

Starry Night, 1931

Wood engraving on japan paper, 51 × 50 mm (2 × 2 in.)
Art Gallery of Hamilton, cat. 73.850, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH

Block (box wood): Carl Schaefer

Exhibition: AGT, *Annual (tenth) Exhibition of CSGA*, May 1933, n° 468

Hamilton impression dated Dec 1931. One impression (private collection) printed through on japan paper and signed verso, intentionally not reversing image.

33

Spruce Tree, Rock, Water with Two Stars, 1931

Wood engraving on rice paper, 43 × 25 mm (1¹¹/₁₆ × 1 in.)
Art Gallery of Hamilton, cat. 73.849, purchased with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH

Block (box wood): Carl Schaefer

Exhibition: AGT, *Annual (tenth) Exhibition of CSGA*, May 1933, n° 468

Instead of customary signature 'Carl Schaefer,' Hamilton impression initialed 'C.S.'

34

Grain Heads, 1936

Wood engraving on japan paper, 67 × 38 mm (2⁵/₈ × 1¹/₂ in.)
Art Gallery of Hamilton, cat. 73.844, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillie, 1973

Collection: AGH; The Public Archives of Canada, Picture Division

Block (box wood): Carl Schaefer

Two impressions in collection of The Public Archives of Canada, Picture Division; one printed in brown ink on card bearing Christmas greetings for 1936 from Schaefer and his wife to H.O. McCurry (Director of NCC); the other printed in yellowish orange on card, also a greeting card from Schaefer to H.O. McCurry. Instead of customary signature 'Carl Schaefer,' Hamilton impression initialed 'C.S.'

The Drypoints: 1935, 1941 and 1942

Schaefer made his first drypoint in 1935, using the press at Central Technical School, where he was teaching at the time, to print the edition. He did not make others until he was in Norwich, Vermont, on a Guggenheim Fellowship in 1940-41 and had access to the printmaking facilities of Dartmouth College in nearby Hanover, New Hampshire.



35

35

Begonia Rex, 1935

Drypoint on wove paper, 177 × 135 mm (7 × 5⁵/₁₆ in.)
Art Gallery of Hamilton, cat. 73.860, gift of the artist, 1973

Edition: four

Collections: AGH 2/10; NGC 3/30

Plate (copper): Carl Schaefer

Exhibitions: AGT, *Annual (twelfth) Exhibition of CSGA*, May 1935, n° 146 as 'Begonia Rex.' CNE, *Catalogue of the Arts. Canadian Graphic and Applied Art Section*, 23 Aug - 7 Sept 1935, n° 1003 as 'Begonia Rex.' NGC, Travelling exhibition of CSGA, circa 1935-38 (although Schaefer has noted this show in his files, the NGC has no record of it; however, the existence of the show supported by CSGA label giving date 1938, verso of old mount for Ottawa impression).

Related work: Although considerably different in design, *Begonia and Pears* of May 1935, oil on canvas, 508 × 616 mm (20 × 24¹/₁₆ in.), artist's collection, manifests a similar spiky treatment of the Begonia's leaves.

Although both the Hamilton and Ottawa impressions inscribed 'Begonia', Schaefer prefers *Begonia Rex* and it was so recorded in the above exhibitions. An inscription on the Hamilton impression and artist's information (artist's file, AGH) state that although ten prints were intended, only four were printed. A note by Schaefer (curatorial files, Department of Prints and Drawings, NGC) also states four impressions printed but that edition first intended to be thirty; the projected edition then reduced to ten but not printed as of 22 Aug 1975. The NGC impression was a gift from the Douglas M. Duncan Collection in 1970 and is on 'japon imperiale' paper (NGC, Acc. n° 16172).



36

36

Barn with Corn Stooks, Vermont, 1941

Drypoint on wove paper, 137 × 176 mm (5³/₈ × 6¹³/₁₆ in.)
Art Gallery of Hamilton, cat. 73.845, purchased from the artist with funds donated by Mr. and Mrs. J.R. Baillic, 1973

Edition: four trial proofs and an edition of five

Collections: AGH 1/5; NGC 4/5

Plate (zinc): NGC

Exhibitions: Carpenter Gallery, Dartmouth College, 'Exhibition of Prints and Processes,' 18 Feb - 4 Mar 1941, Hanover (N.H.) (artist's information, AGH, artist's file, and inscription on AGH impression since no catalogue published); for other works exhibited in this show see cat. 39 and 40. Picture Loan Society, Toronto, 'Exhibition of Lithographs, Engravings, Colour Dry Points and Monotypes by Atkins, Day, Humphrey, Milne, Schaefer,' 30 Jan - 5 Feb continuing to 7-28 Feb 1942 (no catalogue published, artist's information, artist's file, AGH; specific dates of show, artist's communication); for other works exhibited, see cat. 38, 39, 40 and 41.

Related works: Original drawing, graphite on wove paper, and a transfer drawing on tracing paper are both in the collection of NGC. The transfer drawing made in red crayon by tracing the contours and some of the detail of the original drawing. The red crayon tracing then placed on the plate and the image redrawn on the reverse with pencil. Therefore, the print is not reversed to the original drawing.

Printed at Dartmouth College, Hanover (N.H.), Jan-Feb 1941 (see copy of letter from Schaefer to Clyde Dankert, Hanover, 24 Mar 1981, copies AGH, artist's file, and NGC, curatorial files, Department of Prints and Drawings). The artist specifies that the works printed at Dartmouth College are on BFK RIVES FRANCE wove paper (artist's communication). Grey background, resulting from partially wiped plate, present in all impressions of edition (artist's communication).

37

Log, 1941

Drypoint on wove paper, 68 × 59 mm (2¹¹/₁₆ × 2⁵/₁₆ in.)

Carl Schaefer, Toronto

Edition: one trial proof only, described above

Plate (zinc): Carl Schaefer

Printed at Dartmouth College, Hanover (N.H.). The artist specifies that the works printed at Dartmouth College are on BFK RIVES FRANCE wove paper. Schaefer felt that this print was not significant enough to print an edition (artist's communication).



37

38

Cap and Leather Mitts, 1942

Drypoint on wove paper, 138 × 172 mm (5⁷/₁₆ × 6³/₄ in.)

Art Gallery of Hamilton, cat. 73.853, gift of the artist, 1973

States: five

Edition: fifteen of state v

Collections: AGH v 10/15; NGC v 11/15 and a trial proof of each of the first four states

Plate (copper): NGC

State descriptions: State I, trial proof 2: Diagonal hatching in the background, forming a shaded semicircular area extending from the upper mitt on left to the right of the cap. The hatching and crosshatching of the cap and mitts is mostly complete.

State II, trial proof 1: Crosshatching now employed within the semicircular area of background to darken area. More crosshatching used in the strap of the cap, the visible ear flap, and on top of the cap just above the knot tying the flaps, completing the details of the cap and mitts.

State III, trial proof 1: More crosshatching and heavier lines added within the semicircular area of background. Shadow underneath mitt in foreground darkened with crosshatching at left near opening of mitt.

State IV, trial proof 1: Crosshatching used to extend the semicircular area of the background into upper left corner and upper centre. A small amount of crosshatching added in the background to the right of the cap.

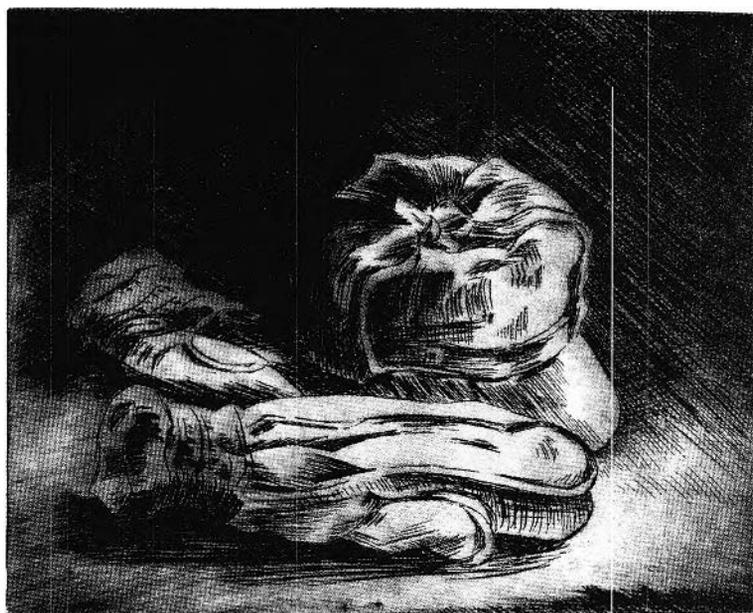
State V, edition of fifteen: The major progression of darkening the background now completed: Crosshatching introduced into the upper right area of background and

more added to the left of the upper mitt; the area in the upper left (where crosshatching introduced in State IV) darkened substantially with heavy hatches.

Exhibitions: Picture Loan Society, Toronto, 'Exhibition of Lithographs, Engravings, Colour Dry Points and Monotypes by Atkins, Day, Humphrey, Milne, Schaefer,' 30 Jan - 5 Feb continuing to 7-28 Feb 1942 (no catalogue published, artist's information, artist's file, AGH; specific dates of show, artist's communication). Seattle Art Museum, Seattle (Wash.), *Northwest Printmakers, 14th Annual International Exhibition* 4 Mar - 5 Apr 1942 (accepted for exhibition but not listed in catalogue, artist's communication).

Related works: Watercolour (396 × 546 mm), 1941, estate of Paul Sample, Norwich (VT); oil tempera (406 × 584 mm), 1942, collection of the artist; black and white wash drawing (381 × 559 mm), March 1942, collection of the artist (artist's information, artist's file, AGH). Original drawing (graphite on wove paper) also used as the transfer drawing, collection of NGC. The contours redrawn in orange crayon on verso of the original drawing; verso side then placed on the plate and the recto side redrawn to transfer the image. Therefore, print is reversed to the original drawing.

The plate and proofs were made at Dartmouth College, Hanover (N.H.) in Jan 1941; the edition, however, was printed in Toronto, Jan 1942 (inscription by artist on envelope for plate in collection of NGC, artist's information, curatorial files, Department of Prints and Drawings, NGC). Although the AGH impression dated 1942, there is a conflicting inscription along bottom edge which states it was printed at Dartmouth College in Jan 1941.



38

The Lithographs: 1941, 1942, and 1945

While at Norwich, Vermont, on a Guggenheim Fellowship, in 1940-41, Schaefer was permitted to avail himself of the printmaking facilities of Dartmouth College in nearby Hanover, New Hampshire, thanks to the master printmaker and typographer, Ray Nash, who taught at the College. Schaefer made his first lithographs (cat. 39-42) under Nash's guidance.

39

Railroad bridge at White River Junction, Vermont, 1941
Lithograph on wove paper, 200 × 275 mm (7⁷/₈ × 10¹³/₁₆ in.)
image; 250 × 348 mm (9⁷/₈ × 13¹¹/₁₆ in.) stone
Art Gallery of Hamilton, cat. 73.865, purchased from the artist with funds donated by Mrs. Dale Dalley, 1973

States: two

Edition: seven trial proofs and an edition of ten for state I; five impressions for state II, all in artist's collection

Collections: AGH 19/10; AGO 14/10; NCG 13/10; The Tom Thomson Memorial Art Gallery, Owen Sound 12/10

Stone: destroyed

State descriptions: Five impressions for state II pulled after reworking the stone and Schaefer feels they are unsatisfactory (artist's communication). Since the impressions of state I were printing darker with each successive print pulled, Schaefer decided to rework the stone by scratching out some dark areas 'all over' in an effort to retain the detail of the original drawing.

Exhibitions: Carpenter Gallery, Dartmouth College, 'Exhibition of Prints and Processes,' 18 Feb - 4 Mar 1941, Hanover (N.H.) (artist's information since there was no catalogue, artist's file, AGH). Picture Loan Society, Toronto, 'Exhibition of Lithographs, Engravings, Colour Dry Points and Monotypes by Atkins, Day, Humphrey, Milne, Schaefer,' 30 Jan - 5 Feb continuing to 7-28 Feb 1942 (no catalogue

published, artist's information, artist's file, AGH; specific dates of show, artist's communication); this exhibition was held simultaneously with a one man show of Schaefer's work at the Picture Loan Society, 'A year at Vermont,' 7-28 Feb 1942, both reviewed in *The Evening Telegram*, 14 Feb 1942, with a reference to this print; 'A Year at Vermont' was also reviewed by Pearl McCarthy in the *Globe and Mail*, of the same date, in which there was also an advertisement for both exhibitions. Seattle Art Museum, Seattle (Wash.), *Northwest Printmakers, 14th Annual International Exhibition*, 4 Mar - 4 Apr 1942, n^o 90.

Philip Ragan Associates Inc., Philadelphia (Pa), 'Exhibition of Canadian Prints,' Nov 1943 (no catalogue published, artist's information, artist's file, AGH).

Literature: Paul Duval, *Canadian Drawing and Prints* (Toronto: Burns and MacEachern, 1952), illus. p. 55

Related work: watercolour, 1940 (286 × 394 mm), private collection, Toronto

All impressions (both states) printed at Dartmouth College, Hanover, (N.H.), Jan-Feb 1941 (artist's communication; see also copy of letter from Schaefer to Clyde Dankert, Hanover, 24 Mar 1981, copies AGH, artist's file, and NCG, curatorial files, Department of Prints and Drawings). The artist specifies that the works printed at Dartmouth College are on BFK RIVES FRANCE wove paper (artist's communication). The AGH impression bears the watermark 'FRANCE.'



39

Veteran's Grave, Old Norwich Graveyard, Vermont, 1941

Lithograph on wove paper, 225 × 325 mm (8⁷/₈ × 12¹³/₁₆ in.)
 image; 250 × 347 mm (9¹³/₁₆ × 13⁵/₈ in.) stone
 Art Gallery of Hamilton, cat. 73.861, gift of the artist, 1973

Edition: three trial proofs and an edition of six

Collections: AGH 1/6; NCG 2/6

Stone: destroyed

Exhibitions: Carpenter Gallery, Dartmouth College.
 'Exhibition of Prints and Processes,' 18 Feb – 4 Mar 1941.
 Hanover (artist's information, AGH, artist's file, and
 inscription on AGH impression since no catalogue published)
 AGT, *Annual (eighteenth) Exhibition of CSGA*, Apr 1941, n^o 124
 as 'Vermont Graveyard,' Picture Loan Society, Toronto.
 'Exhibition of Lithographs, Engravings, Colour Dry Points
 and Monotypes by Atkins, Day, Humphrey, Milne, Schaefer,'
 30 Jan – 5 Feb continuing to 7–28 Feb 1942 (no catalogue
 published, artist's information, artist's file, AGH; specific dates
 for show, artist's communication).

Related works: *Veteran's Grave, Vermont*, 7 Aug 1940,
 watercolour over graphite, 286 × 396 mm, collection of NCG;
Old Norwich Graveyard, Vermont, 9 Aug 1940, watercolour,
 401 × 573 mm, collection of The Winnipeg Art Gallery; see
 Ann Davis, *A Distant Harmony: Comparisons in the Painting of
 Canada and the United States* (The Winnipeg Art Gallery, 8 Oct
 – 28 Nov 1982), 151, fig. 102.

The original drawing *Veteran's Grave, Vermont*, Jan 1941,
 graphite on wove paper, 279 × 380 mm, and the transfer
 drawing, graphite and red pencil on japan paper, both in the
 collection of NCG. The recto side of the transfer drawing in
 graphite traces the contours of the original drawing. The

verso side of the transfer drawing in red pencil, pressed
 against the stone to transfer the image. Therefore, the print
 is reversed to both the original drawing and related
 watercolour. The print and original drawing differ only
 slightly from the related watercolour in the NCG collection.
 There is both more diagonal recession and pickets in the
 fence of the print and drawing; also the trees in the middle
 distance of the print and drawing are set further back in
 space and are smaller in relation to the total image.

A pen and ink drawing, *Old Norwich Graveyard, Vermont*,
 19 Sept 1940 (279 × 378 mm), artist's collection, similar to
 watercolour in the collection of The Winnipeg Art Gallery
 and illustrated in *The Canadian Forum*, XXI (Jan 1942), 305.

All impressions printed at Dartmouth College, Hanover
 (N.H.), Jan–Feb 1941 (artist's communication; see also copy
 of letter from Schaefer to Clyde Dankert, Hanover, 24 Mar
 1981, copies at AGH, artist's file, and NCG, curatorial files,
 Department of Prints and Drawings). The artist specifies the
 works printed at Dartmouth College are on BEK RIVES
 FRANCE wove paper (artist's communication). The Hamilton
 impression watermarked 'BEK' and the Ottawa impression,
 'France.'

An inscription of the AGH impression states that it was
 purposely printed light; NCG impression is darker. Schaefer
 states the other impressions all vary in value (artist's
 communication). The Ottawa impression inscribed
 'Veteran's Grave Norwich, Vermont'. The title on the
 Hamilton impression, as given above, more fully
 explanatory; since the grave of the veteran is indicated with
 a flag, customary on Remembrance Day in the USA, to
 distinguish it from other graves in the graveyard (artist's
 communication).





41

41

Firewood, 1941

Lithograph on wove paper, 149 × 230 mm (5⁷/₈ × 9¹/₁₆ in.)
 image; 236 × 298 mm (9³/₄ × 11³/₁₆ in.) stone
 The National Gallery of Canada, Acc. n° 26514, purchased
 from the artist, 1981

Edition: two, one trial proof

Collection: NGC 2/2 (an impression in artist's collection also
 numbered 2/2, 1/2 in the collection of Ray Nash)

Stone: destroyed

Exhibition: Picture Loan Society, Toronto, 'Exhibition of
 Lithographs, Engravings, Colour Dry Points and Monotypes
 by Atkins, Day, Humphrey, Milne, Schaefer,' 30 Jan – 5 Feb
 continuing to 7-28 Feb 1942 (no catalogue produced, artist's
 information, curatorial files, Department of Prints and
 Drawings, NGC; specific dates of show, artist's
 communication).

Related works: oil on panel (533 × 737 mm), 1941, artist's
 collection; charcoal on brown paper (533 × 737 mm),

Feb 1941, artist's collection (artist's communication, also
 artist's information, curatorial files, Department of Prints
 and Drawings, NGC).

Both original drawing (graphite on wove paper) and transfer
 drawing (graphite on tracing paper) in the collection of NGC.
 The verso side of the transfer drawing covered in red chalk,
 placed on the stone and the recto side redrawn to transfer
 the contours of the original drawing. Therefore, print is
 reversed to the original drawing.

Inscription on Ottawa impression: 'Norwich Vt. March 21,
 1941. Printed at Dartmouth College, Hanover N.H.' The
 artist specifies the works printed at Dartmouth College are
 on BFK RIVES FRANCE wove paper (artist's communication).
 Schaefer managed one trial proof and three impressions
 before the stone, having been exposed to cold temperatures,
 'bunged up' (copy of letter from Schaefer to Clyde Dankert,
 Hanover (N.H.), copies AGH, artist's file, and NGC, curatorial
 files, Department of Prints and Drawings).



42

42

My Cap and Coat on the Press, Vermont, 1941

Lithograph on wove paper, trial proof 4, state IV:
 140 × 172 mm (5¹/₂ × 6³/₁₆ in.) image; 175 × 236 mm
 (6³/₈ × 9¹/₁₆ in.) stone
 Carl Schaefer, Toronto

States: four

Edition: none

Stone: destroyed

State descriptions: Only one trial proof for each of the four
 states extant, all in artist's collection. Difference between each
 of the four impressions is in lower left quadrant; the stone
 kept 'bunged up' in this area due to improper adhesion
 between the litho crayon and the stone, probably because the
 stone had been exposed to cold temperatures (artist's
 communication; see also copy of letter from Schaefer to
 Clyde Dankert, Hanover (N.H.), 24 Mar 1981, copies AGH,
 artist's file, and NGC, curatorial files, Department of Prints
 and Drawings). Therefore, the trial proofs show the resultant
 blotchiness and their differences are due to the artist's efforts
 of reworking the stone in an attempt to save the print.

Schaefer specifies the works printed at Dartmouth College,
 Hanover (N.H.) are on BFK RIVES FRANCE paper (artist's
 communication). The impression described above bears the
 watermark 'rives.'

43

Crankshaft for Corvette, Marine Engine, 1942

Lithograph on wove paper: 317 × 472 mm (12½ × 18⁹/₁₆ in.) image; 459 × 578 mm (18¹/₁₆ × 22³/₄ in.) plate
Art Gallery of Hamilton, cat. 73.852, gift of the artist, 1973

Edition: four

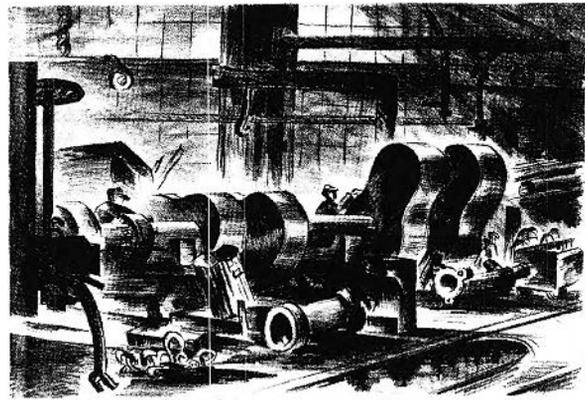
Collections: AGH 2/4; NGC 3/4

Plate (zinc): AGH

Exhibitions: AGT, *Annual (nineteenth) Exhibition of the CSGA*, 10 April – 4 May 1942 as 'Crank Shaft for Freighter Marine Engine' (catalogue not numbered). NGC, *CSGA, Travelling Exhibition, 1942*, n° 46.

Related work: Ink and wash drawing (302 × 454 mm), 12 Feb 1942, collection of the artist

Based on the related drawing made at the John Inglis Plant, Toronto, 1942 (Schaefer to Rosemarie Tovell, Assistant Curator of Canadian Prints and Drawings, 20 Apr 1975, curatorial files, Department of Prints and Drawings, NGC).



43

44

Bomb Aimer, C. Charlie, Halifax MkIII, Aircraft, 428 Squadron, A. Flight, 6 Bomber Group, Royal Canadian Air Force, Battle of the Ruhr, 1943, 1945

Lithograph on buff wove paper: 453 × 285 mm (17⁷/₈ × 11¹/₄ in.) image; 510 × 310 mm (20¹/₁₆ × 12³/₁₆ in.) stone
Art Gallery of Hamilton, cat. 73.851, purchased from the artist with funds donated by Mrs. Dale Dalley, 1973

Edition: seven trial proofs and an edition of ten

Collections: AGH, trial proof 4; The Canadian War Museum, The National Museum of Man, The National Museums of Canada, Ottawa, 2/10 – 10/10

Stone: destroyed

Literature: R.F. Wodehouse, *Check List of The War Collections* (Ottawa: The National Gallery of Canada, 1968), p. 155 as 'Bomb Aimer "C" Charlie', lithograph, 17³/₄ × 11¹/₂ in., Acc. n° 11788.

Related works: *Bomb Aimer 'C' Charlie*, watercolour on tracing paper, 15½ × 10 in., May 1944, collection of The Canadian War Museum (Wodehouse, 155; specific date of work, artist's communication). *Bomb Aimer, Battle of the Ruhr*, watercolour, 42½ × 27³/₈ in., painted 1944-45 from studies made over the target area 1943, collection of The Canadian War Museum (Wodehouse, 155; specific date of work, artist's communication). Exhibitions for the watercolour: (Carl Schaefer Retrospective Exhibition: Paintings from 1926 to 1969' (Sir George Williams University, Montreal, 1969), n° 43 as 'Bomb Aimer, "C" Charlie, Battle of Ruhr'; 'Aviation Paintings' (The Canadian War Museum, Ottawa, June-Sept 1972), n° 60, illus. p. 68. Literature for the watercolour: Paul Duval, *Four Decades* (Toronto: Clarke, Irwin & Company Limited, 1972), illus. p. 79 as 'C for Charlie', 1945, 16 × 10 in.; Jerrold Morris, *Canadian Artists and Airmen 1940-45* (Toronto: The Morris Gallery, 1974?), n° 80, illus. p. 168; Margaret Gray et al., *Carl Schaefer* (Agincourt, Ont: Gage, 1977), illus. p. 34 as 'Bomb Aimer, C. Charlie, Battle of the Ruhr, 1943', 1939-45.

The lithograph based on the smaller watercolour on tracing paper, rather than the larger watercolour completed after the print (artist's communication). Original black and white, ink and chalk drawing (394 × 254 mm), and transfer drawing, red conte crayon on tracing paper (453 × 285 mm), both in artist's collection. The print is not reversed to the original drawing (artist's communication).

Hamilton impression inscribed: 'Bomb Aimer, C. Charlie, Battle of the Ruhr, 1943, Halifax MK III, 428 Squadron, 6 Bomber Group, R.C.A.F.' Schaefer, however, prefers the fuller title given above (artist's communication).



44

In reviewing catalogues for Schaefer's exhibition history, I noticed that an entry for the csga exhibition of 1932 may be construed as being a lithograph. The medium for n^o 319, *Edge of the Wood*, is given as lithograph, although it is a drawing in litho crayon, a medium the artist often used for drawing at this time.

The artist made one more lithograph in 1950, preparing a zinc plate and a trial proof, neither of which exist anymore, for a work entitled *Chestnuts*. The trial proof was photographed and issued on light grey Harvard Smith paper (153 × 210 mm) for the *Folio of Original Reproductions* by the Canadian Federation of Artists, Ontario Region, Issue 1, October 1950 (artist's communication).

In 1979, a folio of twelve reproductions, *Carl Schaefer, 12 Northern Drawings, 1926-1933*, was published in a limited edition of 300, signed and numbered by the artist, by Penumbra Press, Moonbeam, Ontario.

The Stencil: 1940

Schaefer made this print as a Christmas card in 1940 while at Norwich, Vermont on a Guggenheim Fellowship.



45

Stencil for a Christmas Card, 1940

Gouache on wove paper, 153 × 102 mm (6 × 4 in.) image
Art Gallery of Hamilton, cat. 83.2702, purchased from the
artist with funds from the Volunteer Committee, 1983

Edition: unknown

Collections: AGH; The Public Archives of Canada, Picture
Division

Stencils (four negatives and six positives): Carl Schaefer
Related work: Schaefer painted a series of still-lives at the
end of the thirties; one of these in artist's collection, *Still Life
with Landscape*, 14 Oct 1939, watercolour, 457 × 635 mm,
although considerably different in design, a significant
precursor to stencil (Schaefer to author, 11 July 1983, artist's
file, AGH). For literature about watercolour, see Ann Davis, *A
Distant Harmony: Comparisons in the Painting of Canada and the
United States of America* (The Winnipeg Art Gallery, 8 Oct –
28 Nov 1982), 150, fig. 101.

The impression in collection of The Public Archives of
Canada, a Christmas card to H.O. McCurry (Director of
AGC). Four colours (red, yellow, blue, and brown) used for all
impressions but the colour scheme of each impression
varied; the gouache applied by dabbing with a stencil brush
(artist's communication). The sole impression in artist's
collection on buff wove paper.