

Alfred Bader

Alfred Bader Fine Arts

[Retrospective Exhibition of Painting by the  
Group of Seven - the National Gallery of  
Canada] 1936

OSBERT S. UNIVERSITY ARCHIVES

LOCATION

2291.16

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PILE

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GE Group Of Seven.

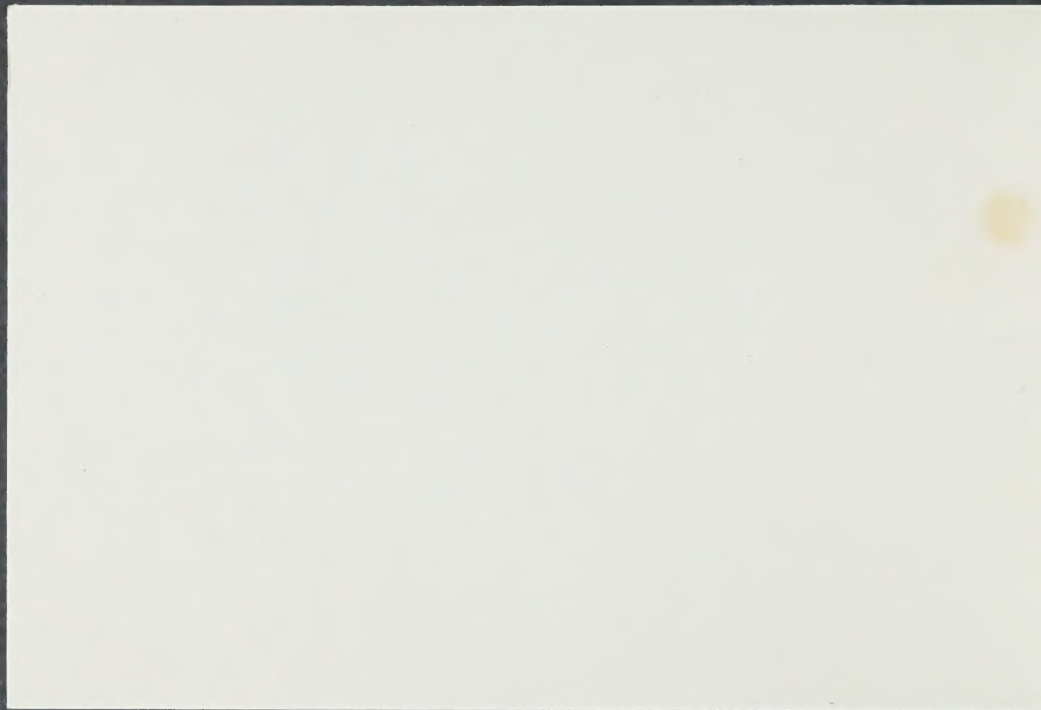
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Ottawa, Ont.

The National Gallery Of Canada,

Retrospective Exhibition Of Painting By The Group Of Seven 1919-33.

1936.



(+)

GE OTTAWA, Ontario

C The National Gallery

Retrospective Exhibition of Painting by the Group of Seven 1919 - 1933  
1936



1.<sup>o</sup> Group Of Seven.

11. Summary of the work

Ottawa, National Gallery of Canada

1936

# RETROSPECTIVE EXHIBITION OF PAINTING BY THE

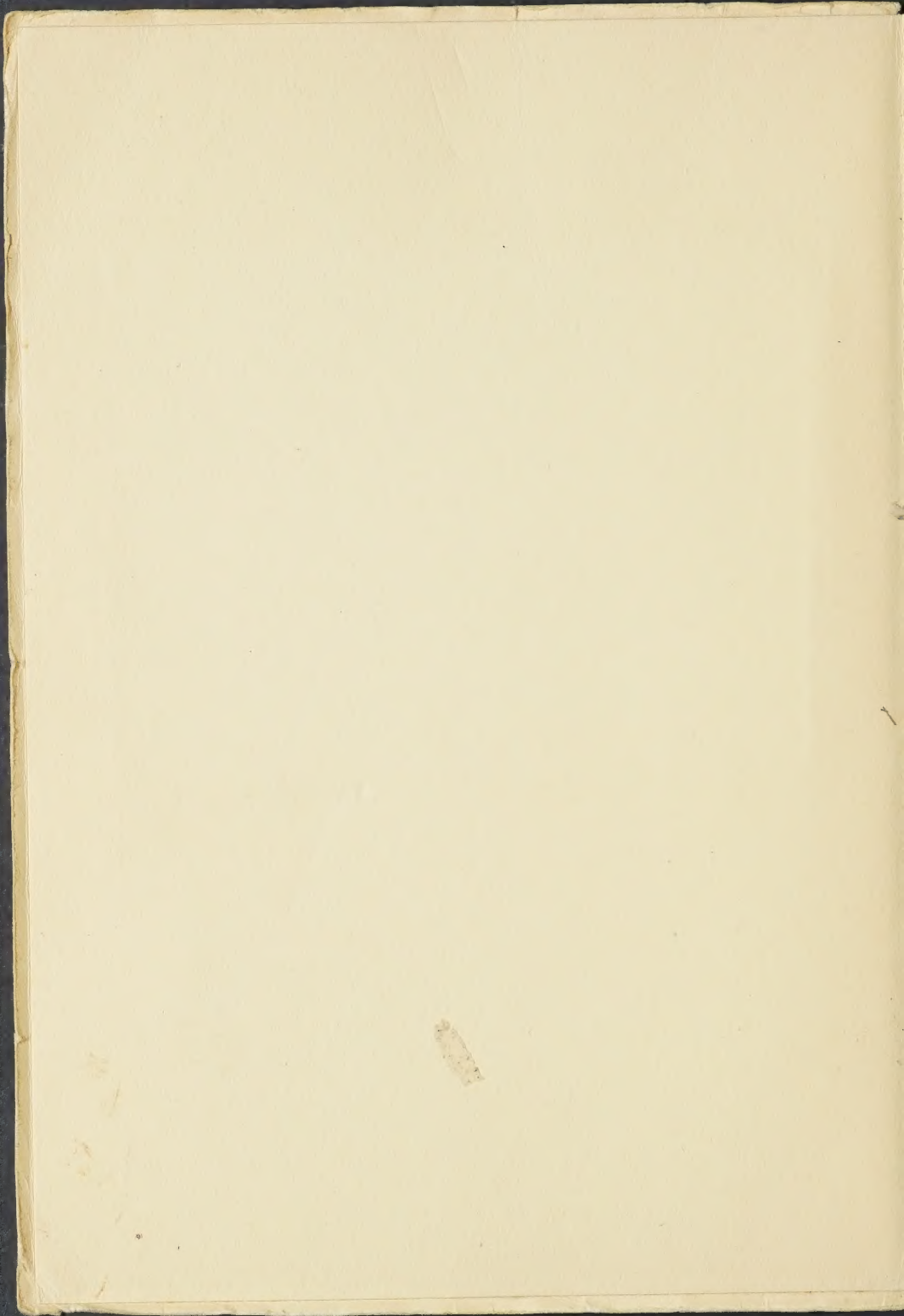


# GROUP OF SEVEN

1919 - 1933

THE NATIONAL GALLERY OF CANADA  
OTTAWA 1936

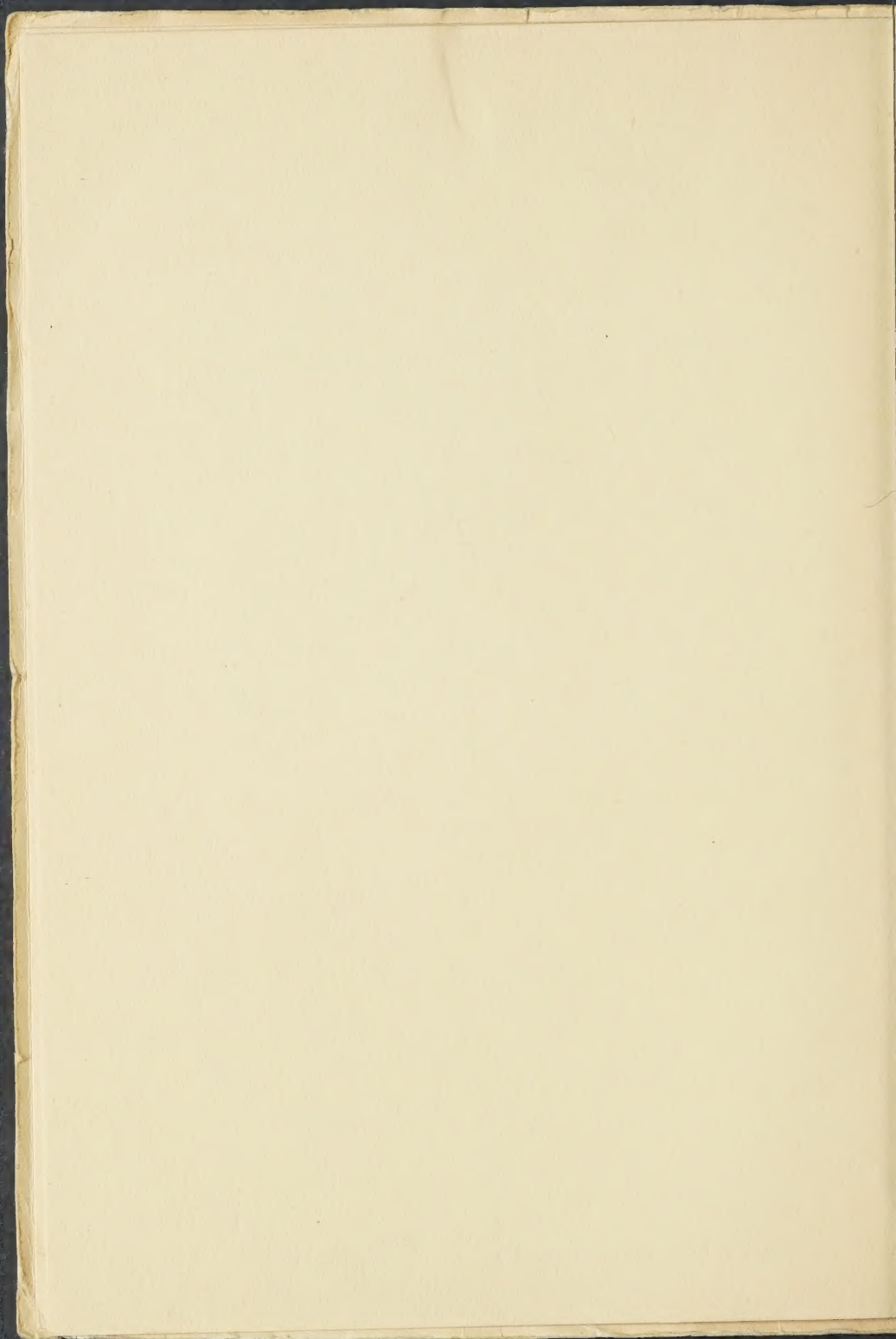






THE AGNES FLEMINGSTON ART CENTRE  
QUEEN'S UNIVERSITY AT KINGSTON

Gift of  
Mr. and Mrs. André Biéler



THE  
NATIONAL GALLERY  
OF CANADA

RETROSPECTIVE  
EXHIBITION OF  
PAINTING

*by*

MEMBERS OF THE  
GROUP OF SEVEN  
1919 • 1933

OTTAWA  
1936

*Cover Illustration*

"THE SOLEMN LAND"

James E. H. MacDonald, R.C.A.

1873 - 1932

THE FOLLOWING ARTISTS

*are represented in the  
Exhibition:*

FRANKLIN CARMICHAEL, A.R.C.A.

ALFRED JOSEPH CASSON, A.R.C.A.

LIONEL LEMOINE FITZGERALD

LAWREN S. HARRIS

EDWIN HEADLEY HOLGATE, R.C.A.

ALEXANDER YOUNG JACKSON

ARTHUR LISMER, A.R.C.A.

JAMES E. H. MACDONALD, R.C.A. (1873-1932)

FREDERICK HORSMAN VARLEY, A.R.C.A.



## FOREWORD

THIS exhibition of Canadian painting by the Group of Seven follows those of the work of James W. Morrice, R.C.A., and Tom Thomson, 1932, Cornelius Krieghoff, 1934, and of a group of Canadian Artists, 1935. These exhibitions carry forward the National Gallery's programme of building up the story of Canadian art as completely as possible and at the same time bring into greater prominence the work of those who have made valuable contributions to it. Other outstanding artists and movements will be dealt with in similar exhibitions as opportunity offers.

The exhibition has been made possible by the co-operation and kindness not only of the artists, but also of public institutions and private collectors, and the National Gallery is glad to take this opportunity of expressing its gratitude to the following, —

J. G. Althouse, Esq., Toronto	A. D. A. Mason, Esq., D.D.S., Toronto
The Art Gallery of Toronto, Toronto	Thoreau MacDonald, Esq., Toronto
Baron Byng High School, Montreal	Mrs. H. O. McCurry, Ottawa
Arnold O. Brigden, Esq., Winnipeg	Miss Isobel McLaughlin, Toronto
Bertram R. Brooker, Esq., Toronto	J. S. McLean, Esq., Toronto
M. Jean Chauvin, Montreal	W. G. Mills, Esq., Toronto
R. A. Daly, Esq., Toronto	C. Wilfred Palmer, Esq., Montreal
Mrs. H. P. DePencier, Porcupine, Ontario	George L. Robinson, Esq., Toronto
East York Collegiate, Toronto	Miss Anne Savage, Montreal
Ernest Ely, Esq., Toronto	Russel S. Smart, Esq., K.C., Ottawa
Huntly K. Gordon, Esq., Toronto	I. W. C. Solloway, Esq., Montreal
Hart House, University of Toronto, Toronto	H. S. Southam, Esq., Ottawa
Miss Prudence Heward, Montreal	Harold M. Tovell, Esq., M.D., Toronto
R. S. Hewton, Esq., R.C.A., Glen Miller, Ontario	University of Alberta, Edmonton
F. B. Housser, Esq., Toronto	University of Toronto, Toronto
F. T. Jenkins, Esq., Montreal	Mrs. T. R. Wilson, Montreal
H. Mortimer Lamb, Esq., Vancouver	Women's Canadian Club, Orillia, Ontario
	Women's Conservation Art Association, Sarnia, Ontario.

ERIC BROWN

*Director*





## THE GROUP OF SEVEN

THE origin of the Group of Seven is to be found in friendships formed and ideals shared by a small group of Canadian artists in pre-war days. Arthur Lismer, F. H. Varley, Frank Carmichael and J. E. H. MacDonald were working together as designers for the firm of Grip, Limited, Toronto. Their only opportunity to paint in the country was on Sundays and holidays. Through Lawren Harris, just returned from the European art schools, they met A. Y. Jackson, who had been living in Montreal. Tom Thomson was also employed by the Grip company. They were all strongly attracted to the brilliance and splendour of Canadian landscape and the desire of the whole group was to paint it in a freer and more spontaneous way than the European tradition had so far permitted Canadian artists to do. Not all of them were Canadian born. Lismer and Varley were of English birth and parentage, but each of them felt that Canada was his homeland. Their development coincided with the growth of nationalist aspirations among Canadians, and their art reflects the spirit of the period. "Our atmosphere was clear and sharp, our colours were bright—crude, if you will—and on top of this were four changes of scenery such as they never knew in Europe", declared A. Y. Jackson. "In summer it was green, raw greens all in a tangle; in autumn it flamed with red and gold; in winter it was wrapped in a blanket of dazzling snow, and in the springtime, it roared with running water and surged with life."

At first, most of these men painted more or less according to the accepted traditions of impressionism. The French impressionists had during the nineteenth century introduced primary colours into modern art. They depicted with scientific precision the sunlit atmosphere enveloping trees and grass and flowers; they painted vivid reds and greens and blues, and shadows that were not black but combinations of correlative colours. J. W. Morrice and, more particularly, Maurice Cullen had first applied this technique to Canadian landscape and it had gained ground among the younger painters.

Yet the fleeting effects of atmosphere, which the impressionists recorded, while charming in colour, lacked definite design and solid construction. It might be necessary to break away from the naturalistic recording of atmospheric light and colour in order to achieve strong forms in composition. The men who, after the war, joined themselves together informally as the Group of Seven realized this. "We felt,"

wrote A. Y. Jackson, "there was a rich field for landscape motifs in the north country and we frankly abandoned our attempts at literal painting and treated our subjects with the freedom of the decorative designer. We tried to emphasize colour, line and pattern, even, if need be, at the sacrifice of atmospheric qualities." That is to say, they were saying farewell to traditional impressionism. Retaining from it only a sense of rich colour, they went forward to paint Canadian landscape in broad, simple designs. In this they were following the reaction from European impressionism. But their movement was personal and sincerely Canadian. They set about with romantic thoroughness to describe the rough elements of Canadian geography, from the fishing villages of Nova Scotia and the hamlets of the lower St. Lawrence, through the lake and forest country of northern Ontario to the Rocky Mountains and the Arctic Ocean.

The original members, when the group was formed in 1919, were Lawren Harris, A. Y. Jackson, J. E. H. MacDonald, Arthur Lismer, Frank Johnston, Frank Carmichael and F. H. Varley. Frank Johnston shortly afterwards resigned. In 1926 the addition of A. J. Casson brought the number to seven again. J. E. H. MacDonald died in 1932. Edwin Holgate joined in 1931 and L. L. FitzGerald in 1932.

The effect of the Group of Seven on painting in Canada has been marked and far reaching. Like all pioneers in art, they encountered opposition from the defenders of the more traditional painting. That battle is largely over now and the work of the Group has taken an important place in the history of Canadian art. If it is true that its emphasis has been more on the sterner aspects of the Canadian scene than upon humanity, it leaves later movements further ground to break in making equally important contributions along more humanistic lines.

The Group of Seven was disbanded in 1933 after fourteen years of activity during which seven exhibitions were held in Toronto, Montreal and the United States.

GROUP OF SEVEN EXHIBITION

FRANKLIN CARMICHAEL, A.R.C.A.

Born at Orillia, Ontario. Studied at l'Académie Royale des Beaux-Arts, Antwerp, and the Ontario College of Art, Toronto. Elected a member of the O.S.A., 1917, and A.R.C.A., 1935. A member of the Staff of the Ontario College of Art since 1933.

1. THE HILLTOP
2. THE WHITEFISH HILLS (Water-colour)  
*Property of the National Gallery of Canada.*
3. SNOW CLOUDS  
*Lent by Hart House, Toronto.*
4. A NORTHERN VILLAGE  
*Lent by the Women's Canadian Club, Orillia.*
5. SPRING
6. AUTUMN
7. HILLTOPS
8. RED PINES
9. REFLECTIONS
10. LEAF PATTERN
11. CRANBERRY LAKE
12. MINES, COBALT
13. STILL EVENING
14. SILVERY TANGLE
15. LAKE WAHAGISHIK
16. AUTUMN HILLSIDE
17. BAY OF ISLANDS
18. IN THE NICKEL BELT
19. THE WHITEFISH HILLS
20. UPPER OTTAWA, NEAR MATTAWA
21. NORTH SHORE, LAKE SUPERIOR
22. EVENING, NORTH SHORE LAKE SUPERIOR
23. A NORTHERN VILLAGE  
*Lent by the Artist*

GROUP OF SEVEN EXHIBITION

ALFRED JOSEPH CASSON, A.R.C.A.

Born at Toronto, Ontario. Studied under Harry Britton, A.R.C.A. Elected a member of the O.S.A., 1923, and of the Society of Canadian Painter-Etchers. Elected A.R.C.A., 1926.

24. CLEARING
25. APPROACHING STORM, LAKE SUPERIOR (Water-colour)  
*Property of the National Gallery of Canada.*
26. ICE HUMMOCKS
27. PARRY SOUND
28. THUNDERSTORM
29. MILL HOUSES
30. ONTARIO VILLAGE
31. BLACKSMITH SHOP
32. OLD HOUSE ON PARRY SOUND
33. LAKE KUSHOG, EARLY MORNING
34. CHURCH AT MAGNETAWAN
35. MILL IN WINTER (Water-colour)
36. WINTER AFTERNOON (Water-colour)
37. IN ERIM, ONTARIO (Water-colour)
38. SAPLINGS, AUTUMN (Water-colour)
39. ROAD NEAR LLOYDTOWN (Water-colour)
40. EARLY SUMMER, NORVAL (Water-colour)
41. NORTHERN ONTARIO FARM (Water-colour)
42. RAPIDS ON THE MAGNETAWAN (Water-colour)
43. ON THE MAGNETAWAN (Water-colour)  
*Lent by the Artist.*

GROUP OF SEVEN EXHIBITION

LIONEL LeMOINE FITZGERALD

Born at Winnipeg, Manitoba. Studied at the Keszthelyi School of Art, Winnipeg, and at the Art Students' League, New York. Principal of The Winnipeg School of Art.

44. DOC SNIDER'S HOUSE (*Presented by P. D. Ross, Esq., Ottawa*)  
*Property of the National Gallery of Canada.*
45. ASSINIBOINE RIVER, SILVER HEIGHTS  
*Lent by Arnold O. Brigden, Esq., Winnipeg.*
46. STILL LIFE  
*Lent by Bertram Brooker, Esq., Toronto.*
47. SUMMER  
*Lent by Hart House, Toronto.*
48. STILL LIFE

DRAWINGS

49. NUDE STUDY
50. NUDE STUDY
51. PRAIRIE
52. PRAIRIE
53. PRAIRIE
54. WHEATFIELD
55. MAPLE TREE
56. GARDEN POOL
57. DAIRY FARM
58. ST. NINETTE
59. PEPPERS FARM
60. RUTLAND STREET
61. CORNER OF BARN
62. ASSINIBOINE PARK
63. CHICKEN HOUSE AND BARN  
*Lent by the Artist.*

GROUP OF SEVEN EXHIBITION

LAWREN S. HARRIS

Born at Brantford, Ontario. Studied in Germany and in other European countries. Member of the O.S.A. Awarded Gold Medal at the Sesquicentennial Exposition, Philadelphia, 1926, and a prize of five hundred dollars at the Baltimore Pan-American Exhibition, 1931.

64. SHACKS
65. NORTH SHORE, LAKE SUPERIOR
66. AFTERNOON SUN, LAKE SUPERIOR  
*Property of the National Gallery of Canada.*
67. ABOVE LAKE SUPERIOR
68. DR. SALEM BLAND  
*Lent by The Art Gallery of Toronto.*
69. ALGOMA SWAMP  
*Lent by Harold M. Tovell, Esq., M.D., Toronto.*
70. BYLOT ISLAND
71. NORTHERN LAKE
72. MORNING, LAKE SUPERIOR
73. GREY DAY IN TOWN
74. LAKE SUPERIOR
75. ONTARIO HILL TOWN
76. LAKE AND MOUNTAINS
77. LAKE, NORTH LABRADOR
78. SPRING, GRIMSBY PARK
79. HILLS ON LAKE SUPERIOR
80. TONQUIN VALLEY IN SNOW
81. ICEBERGS, DISCO ISLAND
82. BLACK COURT, HALIFAX
83. BEAVER DROWNED LAKE, ALGOMA
84. MINERS' HOUSES, GLACE BAY
85. ICEBERGS AND MOUNTAINS, GREENLAND
86. JANUARY THAW, EDGE OF TOWN
87. WINTER MORNING ON A BACK STREET
88. ICE HOUSE, COLDWELL, LAKE SUPERIOR  
*Lent by the Artist.*

GROUP OF SEVEN EXHIBITION

EDWIN HEADLEY HOLGATE, R.C.A.

Born at Allandale, Ontario. Studied at the Montreal Art Association under William Brymner, R.C.A., and in Paris under Lucien Simon, René Ménéard and Adolph Milman. Elected A.R.C.A., 1934, and R.C.A., 1935.

89. SUZY
90. NUDE IN LANDSCAPE  
*Property of the National Gallery of Canada.*
91. INTERIOR
92. NUDE IN LANDSCAPE  
*Lent by The Art Gallery of Toronto.*
93. M. JEAN CHAUVIN  
*Lent by M. Jean Chauvin, Montreal.*
94. GARDE FORESTIER  
*Lent by Hart House, Toronto.*
95. LAURENTIAN LANDSCAPE  
*Lent by C. Wilfred Palmer, Esq., Montreal.*
96. THE LUMBERJACK  
*Lent by The Women's Conservation Art Association, Sarnia.*
97. TOTEM POLES OF GITSEGUIKLAS
98. WOMAN KNITTING, LABRADOR INTERIOR  
*Lent by the Artist.*

GROUP OF SEVEN EXHIBITION

ALEXANDER YOUNG JACKSON

Born at Montreal, P.Q. Studied first at the evening classes of the Council of Arts and Manufactures, Montreal, under Edmund Dyonnet, R.C.A.; later at the Art Institute, Chicago, under Clute and Richardson; and at the Académie Julian in Paris, under Jean-Paul Laurens. Elected a member of the O.S.A., 1914; A.R.C.A., 1914; and R.C.A., 1919. Resigned R.C.A., 1932. Served as an official artist for the Canadian War Memorials. Represented in the National Gallery of British Art, London.

99. EARLY SPRING, QUEBEC
100. THE BEOTHIC AT THE BACHE POST, ELLESMERE ISLAND  
*Property of the National Gallery of Canada.*
101. LAURENTIAN HILLS  
*Lent by J. G. Althouse, Esq., Toronto.*
102. BARNs
103. WINTER, CHARLEVOIX COUNTY  
*Lent by The Art Gallery of Toronto.*
104. ST. FIDÈLE  
*Lent by the Baron Byng High School, Montreal.*
105. CASNASHENE LAKE  
*Lent by R. A. Daly, Esq., Toronto.*
106. NORTH SHORE, BAFFIN ISLAND  
*Lent by the East York Collegiate, Toronto.*
107. OCTOBER MORNING, ALGOMA  
*Lent by Hart House, Toronto.*
108. FRENCH RIVER  
*Lent by Miss Prudence Heward, Montreal.*
109. A LAKE IN THE HILLS  
*Lent by R. S. Hewton, Esq., R.C.A., Glen Miller, Ontario.*
110. WINTER ROAD  
*Lent by F. B. Housser, Esq., Toronto.*
111. THE ST. LAWRENCE IN WINTER  
*Lent by F. T. Jenkins, Esq., Montreal.*
112. NIGHT, PINE ISLAND  
*Lent by Mrs. H. O. McCurry, Ottawa.*
113. RED CEDAR  
*Lent by J. S. McLean, Esq., Toronto.*
114. WINTER, GEORGIAN BAY  
*Lent by George L. Robinson, Esq., Toronto.*
115. ROAD TO BAIE ST. PAUL  
*Lent by Miss Anne Savage, Montreal.*
116. ST. TITE DES CATS  
*Lent by Russel S. Smart, Esq., K.C., Ottawa.*
117. LE CALVAIRE
118. RED BARN, PETITE RIVIERE  
*Lent by I. W. C. Solloway, Esq., Montreal.*
119. ALGOMA, NOVEMBER
120. SUMMER DAY, LAURENTIANS  
*Lent by H. S. Southam, Esq., Ottawa.*
121. MAPLES AND BIRCH  
*Lent by Mrs. T. R. Wilson, Montreal.*
122. LABRADOR COAST
123. TERRE SAUVAGE
124. PANGNIRTUNG, BAFFIN ISLAND
125. INDIAN HOME  
*Lent by the Artist.*



GROUP OF SEVEN EXHIBITION

ARTHUR LISMER, A.R.C.A.

Born at Sheffield, England. Studied first at the Sheffield School of Art, where he was awarded a scholarship; later at l'Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1911. A member of the O.S.A., and the Society of Graphic Art, Toronto. Elected A.R.C.A., 1919. Vice-Principal of the Ontario College of Art, Toronto, 1920-1926. Represented in the collection of the Ontario Provincial Government. Worked for the Canadian War Memorials at Halifax, 1917-18.

126. SEPTEMBER GALE  
*Property of the National Gallery of Canada.*
127. ROCK, PINE AND SUNLIGHT  
*Lent by The Art Gallery of Toronto.*
128. ISLES OF SPRUCE  
*Lent by Hart House, Toronto.*
129. OLD PINE  
*Lent by F. B. Housser, Esq., Toronto.*
130. LITTLE MOUNTAIN LAKE, ONTARIO  
*Lent by H. S. Southam, Esq., Ottawa.*
131. QUEBEC VILLAGE
132. QUEBEC UPLANDS
133. SUNLIGHT IN A WOOD
134. McGREGOR BAY ISLANDS
135. NORTHERN TOWN, MATTAWA
136. A NOVA SCOTIA HARBOUR
137. OLD MILL, FRENCH CANADA
138. LITTLE HAVEN, NOVA SCOTIA
139. PIC ISLAND, LAKE SUPERIOR
140. RAIN IN THE NORTH COUNTRY
141. A GEORGIAN BAY BACKWATER
142. HAPPY ISLES, GEORGIAN BAY
143. OLD PINES, McGREGOR BAY
144. SOUTH WIND, McGREGOR BAY
145. QUEBEC FARM, ILE D'ORLEANS
146. NOVA SCOTIA FISHING VILLAGE
147. MORNING SUNLIGHT, GEORGIAN BAY
148. EVENING SILHOUETTE, GEORGIAN BAY
149. CATHEDRAL MOUNTAIN, CANADIAN ROCKIES
150. OCTOBER ON THE NORTH SHORE, LAKE SUPERIOR  
*Lent by the Artist.*

GROUP OF SEVEN EXHIBITION

JAMES E. H. MacDONALD, R.C.A. 1873-1932

Born at Durham, England, of Canadian parents. Came to Canada in 1887. Studied at the Hamilton Art School and the Ontario School of Art, Toronto. Elected a member of the O.S.A., 1909; A.R.C.A., 1912, and R.C.A., 1931. Principal of the Ontario College of Art, 1928-1932.

151. THE SOLEMN LAND
152. AUTUMN IN ALGOMA (*Presented by P. D. Ross, Esq., Ottawa*)  
*Property of the National Gallery of Canada.*
153. BEAVER DAM
154. MIST PHANTASY
155. FALLS ON THE MONTREAL RIVER, ALGOMA  
*Lent by The Art Gallery of Toronto.*
156. GLEAMS ON THE HILLS  
*Lent by Bertram R. Brooker, Esq., Toronto.*
157. GOAT RANGE  
*Lent by Mrs. H. P. DePencier, Porcupine, Ontario.*
158. OCTOBER SHOWER GLEAM  
*Lent by Hart House, Toronto.*
159. THE LITTLE FALL  
*Lent by F. B. Housser, Esq., Toronto.*
160. LEAVES IN THE BROOK  
*Lent by A. D. A. Mason, Esq., D.D.S., Toronto.*
161. YOUNG CANADA  
*Lent by Miss Isobel McLaughlin, Toronto.*
162. MOUNTAIN SNOWFALL  
*Lent by W. G. Mills, Esq., Toronto.*
163. ALGOMA HILLTOP  
*Lent by H. S. Southam, Esq., Ottawa.*
164. RAPIDS
165. THE ELEMENTS
166. THE WILD DUCKS
167. MOUNTAIN CHAOS
168. AUTUMN COLOUR
169. ALGOMA WATERFALL
170. ATLANTIC SHORE
171. FOREST WILDERNESS
172. THE TANGLED GARDEN
173. CATHEDRAL MOUNTAIN
174. THE FRONT OF WINTER
175. RAIN IN THE MOUNTAINS  
*Lent by Thoreau MacDonald, Esq., Toronto.*

GROUP OF SEVEN EXHIBITION

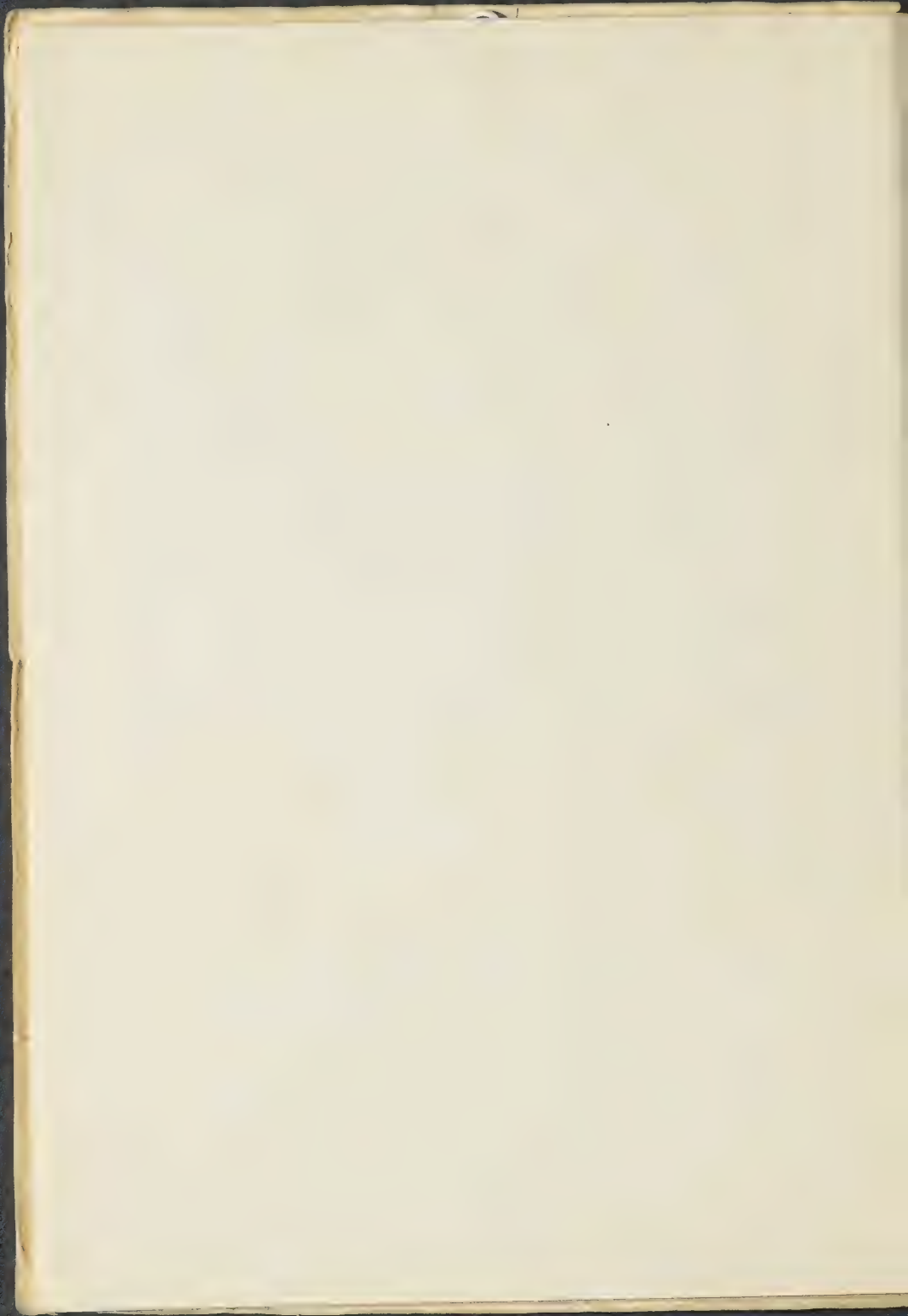
FREDERICK HORSMAN VARLEY, A.R.C.A.

Born at Sheffield, England. Studied at the School of Art, Sheffield, and l'Académie Royale des Beaux-Arts, Antwerp. Came to Canada in 1912. Elected a member of the O.S.A., 1916 and A.R.C.A., 1922. Served as an official artist for the Canadian War Memorials. Formerly head of Department of Drawing and Painting, School of Decorative and Applied Arts, Vancouver.

176. JOHN  
177. GEORGIAN BAY  
*Property of the National Gallery of Canada.*
178. MRS. DALY AND CHILDREN  
*Lent by R. A. Daly, Esq., Toronto.*
179. GYPSY BLOOD  
180. MRS. ELY  
*Lent by Ernest Ely, Esq., Toronto.*
181. MRS. GORDON  
*Lent by Huntly K. Gordon, Esq., Toronto.*
182. HON. VINCENT MASSEY  
*Lent by Hart House, Toronto.*
183. GYPSY HEAD  
*Lent by H. Mortimer Lamb, Esq., Vancouver.*
184. SUNFLOWER GIRL  
185. WOMAN AND BABE  
*Lent by A. D. A. Mason, Esq., D.D.S., Toronto.*
186. IRVING H. CAMERON, M.B., F.R.C.S., LL.D.  
*Lent by the University of Toronto.*
187. CHANCELLOR STUART  
*Lent by the University of Alberta, Edmonton.*
188. WOMAN  
189. NORMA  
190. DHÂRÂNA  
191. THE CLOUD  
192. KATHERINE  
193. OPEN WINDOW  
194. WINTER TIME  
195. SELF PORTRAIT  
196. COMPLIMENTARIES  
197. PORTRAIT, GREEN AND GOLD  
198. DECORATIVE PANEL—IMMIGRANTS  
199. SUMMER NIGHT IN CAMP  
*Lent by the Artist*



REPRODUCTIONS





F. H. VARLEY, A.R.C.A.  
Gypsy Head



ARTHUR LISMER, A.R.C.A.  
Isle of Spruce, Algoma





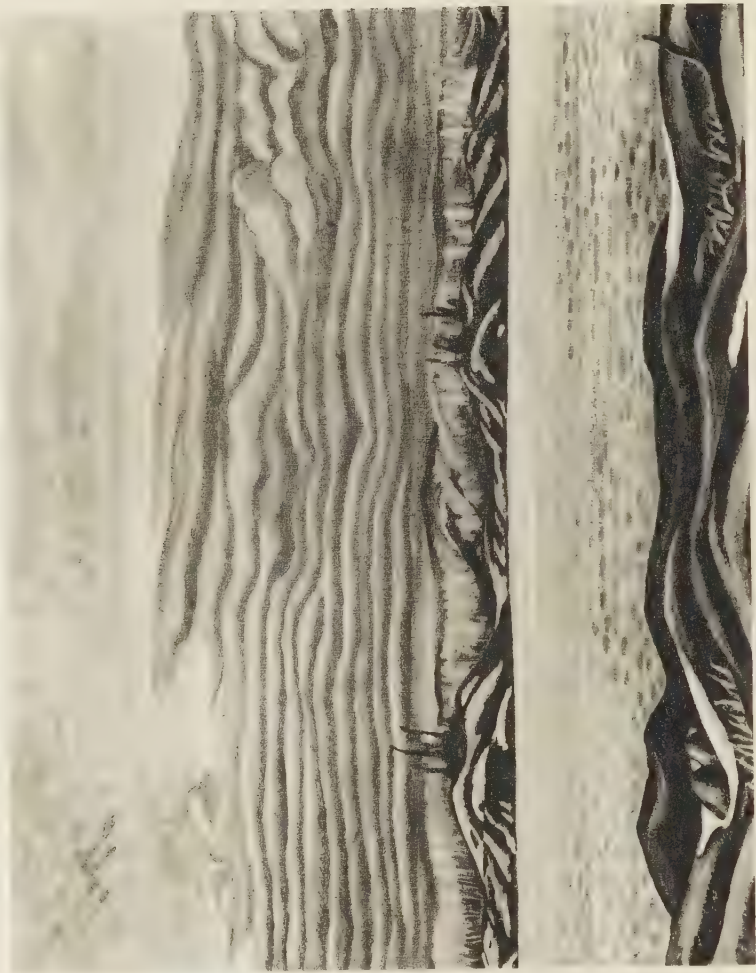
FRANKLIN CARMICHAEL, A.R.C.A.  
An Autumn Hillside



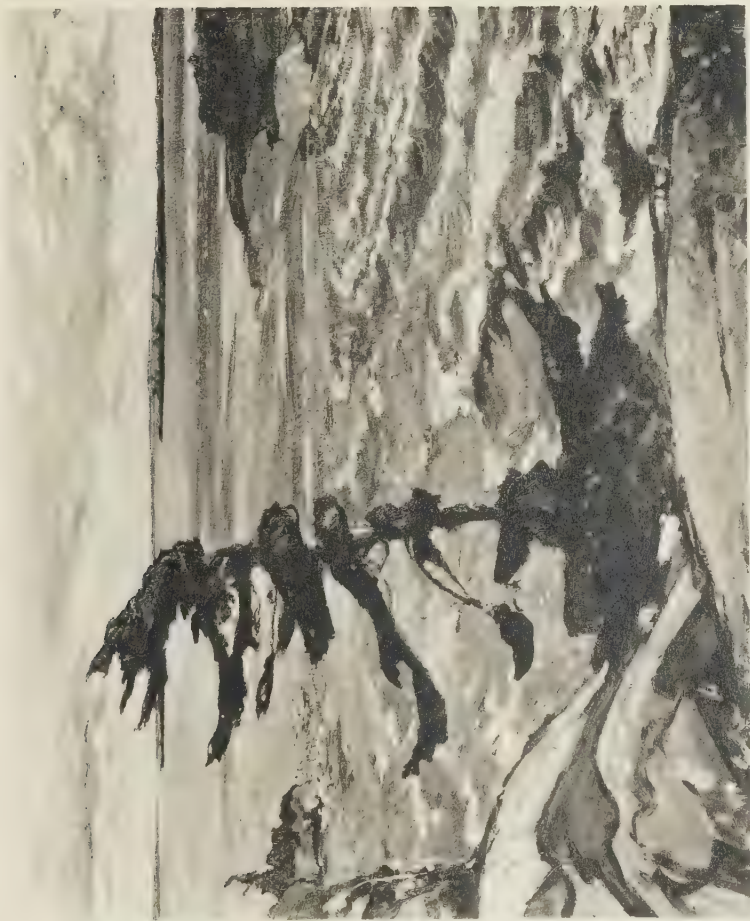
ARTHUR LISMER, A.R.C.A.  
Quebec Village



A. Y. JACKSON  
Winter, Charlevoix County



A. Y. JACKSON  
Algoma, November



F. H. VARLEY, A.R.C.A.  
Georgian Bay



EDWIN H. HOLGATE, R.C.A.  
The Lumberjack



F. H. VARLEY, A.R.C.A.  
Irving H. Cameron, M.B., F.R.C.S., LL.D



LAWREN S. HARRIS  
Above Lake Superior





J. E. H. MACDONALD, R.C.A.  
Falls on the Montreal River. Algoma

LAWREN S. HARRIS  
A Grey Day in Town



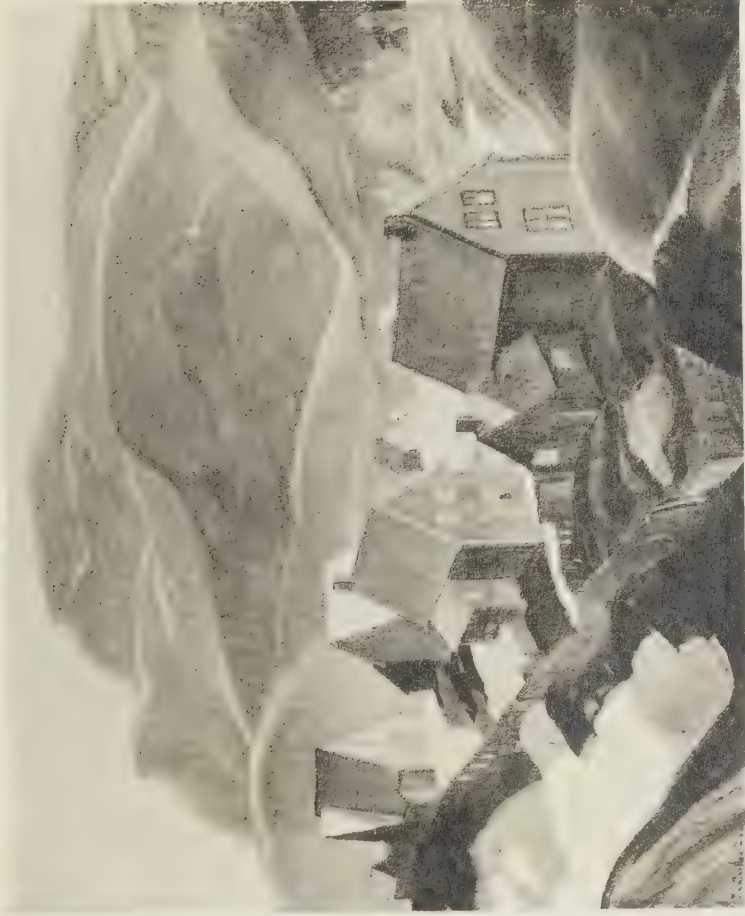
L.S.H.

ALFRED JOSEPH CASSON, A.R.C.A.  
The Mill in Winter





LIONEL LEMOINE FITZGERALD  
Doc Snider's House



FRANKLIN CARMICHAEL, A.R.C.A.  
A Northern Village



ARTHUR LISMER, A.R.C.A.  
September Gale

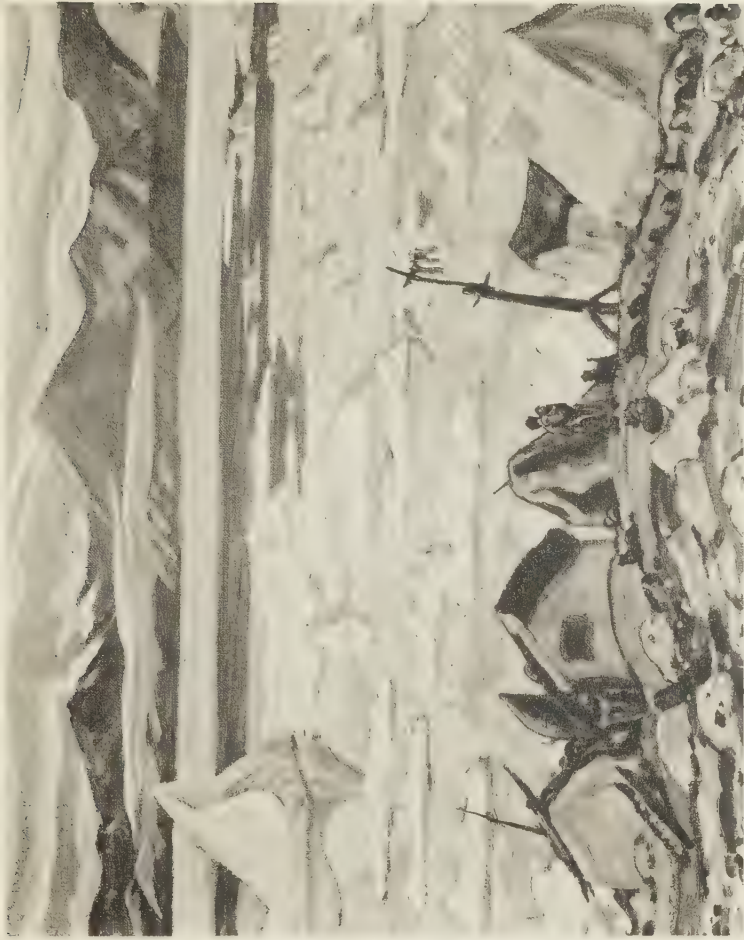


J. E. H. MACDONALD, R.C.A.  
"Cleams on the Hills"



FRANKLIN CARMICHAEL, A.R.C.A.  
The White Fish Hills





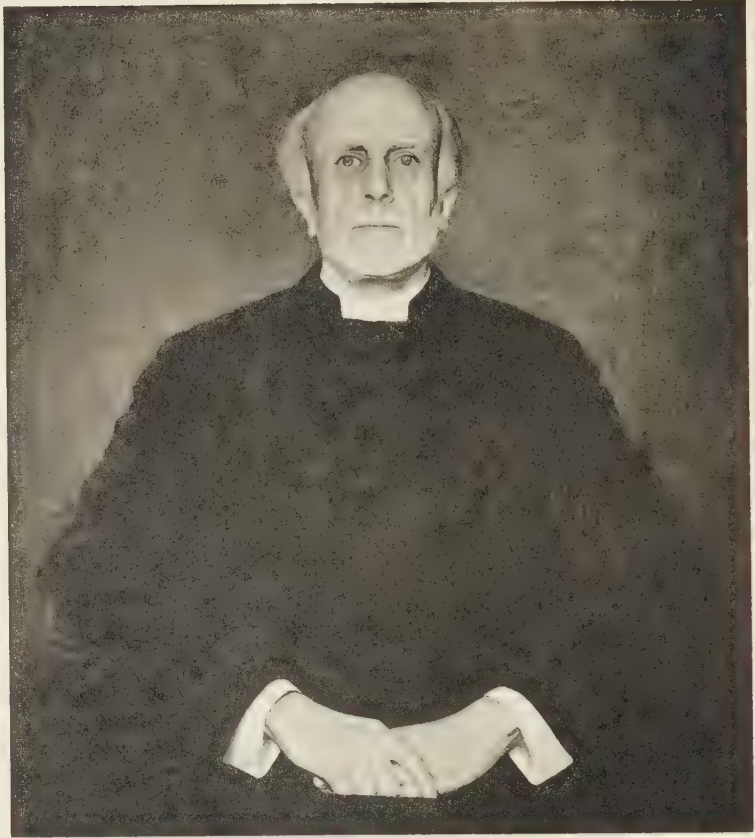
A. Y. JACKSON  
The North Shore, Baffin Island



ALFRED JOSEPH CASSON, A.R.C.A.  
Thunderstorm



J. E. H. MACDONALD, R.C.A  
Autumn in Algoma



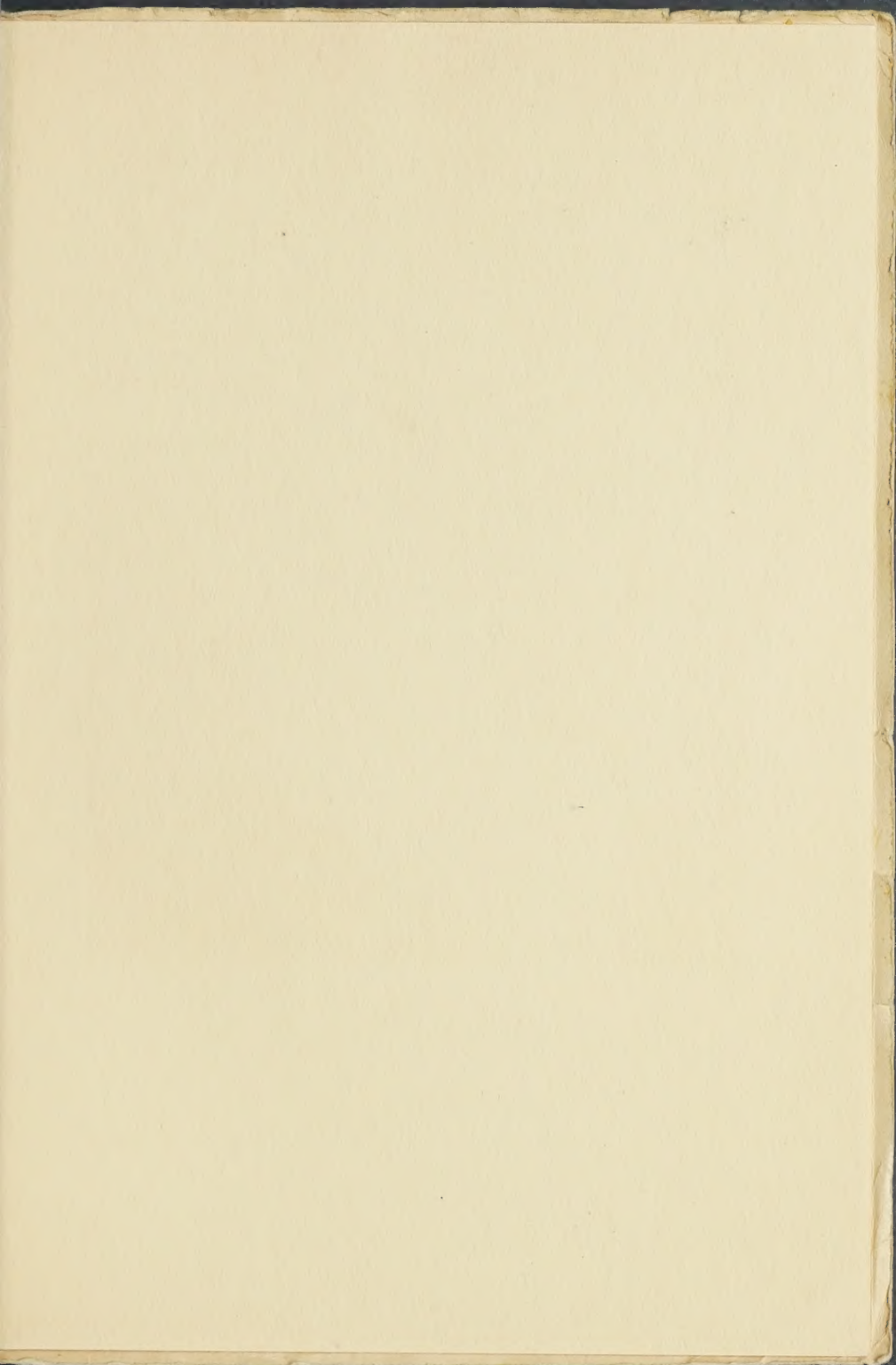
LAWREN S. HARRIS,  
Rev. Salem Bland

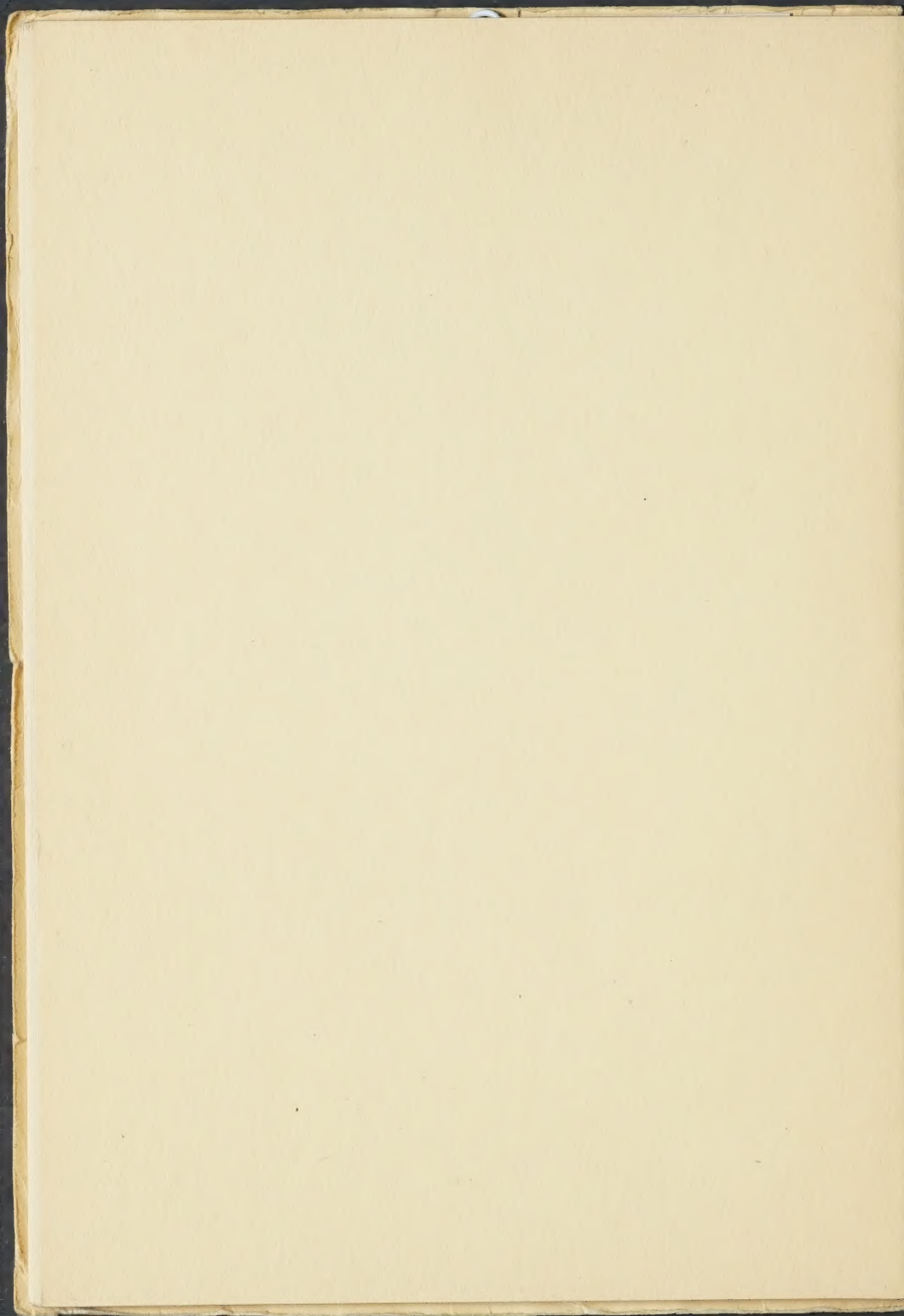
ALFRED JOSEPH CASSON, A.R.C.A.  
Old House, Parry Sound.



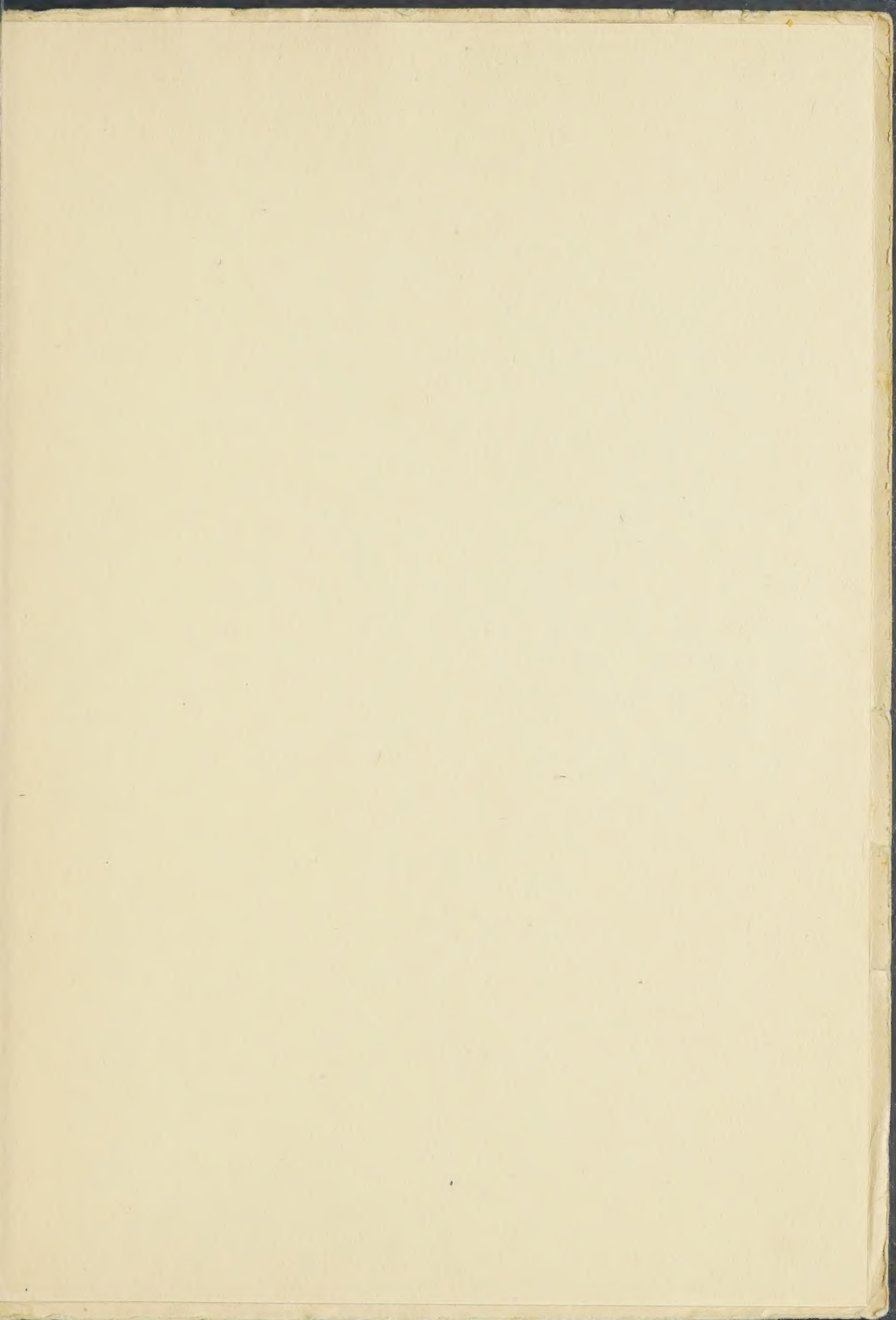


EDWIN H. HOLGATE, R.C.A.  
Interior









3738 Stu