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MARGARET LOCK

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*Editor:* Diane Allwood Egerton. *Co-editor:* Don McLeod.

*Contributing Editors:* Monica Biagioli, Rebecca Cowan, Judy Donnelly, Alan Horne, Margaret Lock, Peter O'Brien, Randall Speller and Robert Stacey.

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Claire Pratt in 1950.

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## ∞ Claire Pratt: Art and Adversity

ROBERT C. BRANDEIS

Claire Pratt's approach to life and art was eloquently expressed at her funeral service, a service that she herself wrote and organized. Considering life a 'journey upon the earth' and 'a drama', she brought her poetic and artistic sensibility to a recognition that 'mystery' was 'the most beautiful aspect of the entire drama.' She treasured and commemorated the shared experience of her wayfaring companions, moments when 'they enjoyed music, read poetry, gazed long at the sea and sky, watching day clouds and night stars, drank in the fragrance of summer-scented trees, and the clean cold smell of winter.'

For Claire, the overwhelming question of her existence was the sheer wonder of life itself, 'of consciousness which is ever present, stronger than pain' and here she expressed the two polarities of her life and work: all the satisfying experiences of friends, common interests, work, study, music, books and art, set against an almost lifelong battle with pain and illness – suffering and agony that refined her perceptions and appreciation of life and above all, human contact.

It is within the context of what Claire called 'the great blight that dominated all our lives right to the end', the series of physical disasters that occurred with relentless regularity in her life, that we must see the development of her art and appreciate her achievement.

In the autumn of 1925, Claire contracted polio, which affected her right leg; for the next 11 years numerous operations followed in the attempt to straighten it. In 1929, at the age of eight, following one of the surgeries, a staphylococcus infection and osteomyelitis (an inflammation of the bone caused by infection and very dangerous at a time before the advent of antibiotic drugs) resulted: she was near death all during



*Night, 1953.*

the winter of 1929–30. Throughout the slow recovery that followed, her mother Viola coached her in the school curriculum and she finally entered school in the autumn of 1930. A leg brace, which she had worn from the beginning, was removed the next year, but by that time osteomyelitis had travelled to her left arm and then to her left hip. Various operations and much infection followed, leaving her with a truncated pelvis. The years 1937 to 1943 were comparatively free of trouble. During her final year at Victoria College in the University of Toronto the osteomyelitis returned and she spent much time in hospital. Claire's mother attended her lectures, took notes, and Claire graduated with a gold medal in philosophy.

By 1944 Claire had endured over 40 operations (she had lost count ...). By 1954 she was told that she had 'reached the edge of the precipice' and that the process could be delayed only by spinal fusion. Claire later told her artist friend Berta Golahny, whom she had met when they were both taking courses at the print department of the Boston Museum of Fine Art School, that that summer had been the hardest in her life. Claire felt she had to make a life-and-death decision, that if she did not undergo what was then considered experimental surgery, she would surely die.

This began what she considered to be one of the strangest adventures of her life. The operations were to be performed at the Hospital for Special Surgery in New York where the neighbour in the next room was Senator (later President) Kennedy, where movie stars and an Indian princess arrived for cosmetic surgery, where Jackie Kennedy shared corridor space with a 'dog hobbling around in splints', and where Claire's surgeon had a stroke in the middle of one of her operations.

Claire Pratt spent about two years in a body cast, but this confined existence did not limit the range of her activities or imagination. Though often racked by excruciating pain she fought off depression and despair by drawing upon the strength of her creativity and the solace of her intellectual life.

Claire Pratt was born to creativity and culture. She was the daughter of E.J. Pratt, often referred to as Canada's 'national poet' and the winner of three Governor General's Awards as well as medals for distinguished services to Canadian literature, and Viola Whitney, biographer, writer and long-time editor and contributor to *World Friends*, a magazine for girls and boys published under the auspices of the Women's Missionary



*Geese in the Moonlight, 1961.*



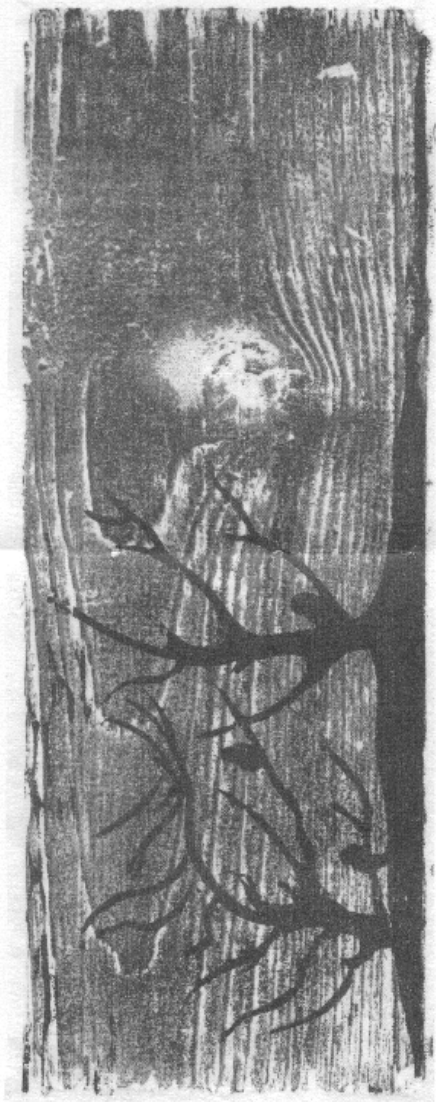
*Jewels of the Night, 1962.*

Society of the United Church of Canada. Claire was raised in a household where books, art, intellectual ideas and concern for others were constant companions. Her father's association with his University of Toronto colleagues and the literary figures of the day, and her mother's many friends and literary enthusiasms, filled Claire's life with a constant stream of interesting and stimulating people.

It is tempting to see the genesis of her creative spirit in a visit by the painter Frederick Varley when Claire was two years old. Varley, a founding member of the Group of Seven, was (in spite of a growing reputation) in need of commissions, and it was arranged for him to do the endpapers and other illustrations for E. J. Pratt's *Newfoundland Verse* (1923). He had been evicted from his Toronto house and Pratt let him, his wife, Maud, and their four children camp out in a tent on a lot next to the Pratts' summer cottage. Varley had earlier done a portrait of Viola (now in the Art Gallery of Greater Victoria, British Columbia) and was still in Claire's life the next year, as her mother was taking an art course with him and Arthur Lismer at the Art Gallery in Toronto. The Pratts owned at least three Varley watercolours, an oil, and a pencil sketch (all now in the McMichael Canadian Collection, Kleinburg, Ontario). Years later, in the late 1940s, upon his return from British Columbia, Varley entered Claire's purview again when he taught at the Doon School of Fine Art near Kitchener, Ontario.

It is tempting to find other early influences on the development of Claire's art and imagination, for she was a precocious child and adolescent. In 1936 she began a literacy club that had 14- and 15-year-olds reading and performing Shakespeare: she had already travelled to Nova Scotia, Newfoundland and the Canadian West with her parents, met and socialized with Macmillan editors and authors such as Frederick Philip Grove, and travelled to Bermuda, Jamaica and Nassau.

After graduation from university, Claire began post-graduate work in international law and administration at Columbia University in New York. It was during this period that she decided to make books her vocation and art her avocation. The New York experience was a mixture of pleasure and pain and the next few years combined medical lows with cultural highs. A visit to a Gauguin exhibition elicited from her the comment that his 'mood shows depth and beauty' and this was set against the offhand diary entry that she had earlier seen a



*Inteclude, 1967.*



Monet exhibition, which was quite impressive.

It was around this time that Claire began to take her talent seriously and actively pursue and practice her avocation. She spent the summer of 1946 in Kingston, Ontario, where her father was teaching at Queen's University Summer School. It was here that she bought 'a beautiful big wooden box equipped with palette and easel'. During the month of August she often accompanied her father to the golf course, where her father played and she painted: 'Father and I went to the golf course and I tried a water-colour. It was cold and I decided for the sixteenth time to give up watercolours!'

Claire tried various media before settling on the woodcut as her predominant means of expression. She struggled with oils and watercolours and did more than one hundred paintings before substantially abandoning painting in favour of ink on wood. She could still, however, maintain a sense of humour and an ironic detachment about her work: '... took my oils to Ethel's and messed around trying to do their scenery. Spilled turpentine, a neighbouring dog kept us company, dropping stones on the palette and licking the paint!'

While wrestling with oil, water and ink, and trying to find her preferred form of expression, Claire read Emily Carr's *Growing Pains*, and we can easily imagine her identification with the artist's struggle, which she expresses in this note: 'spent the day painting - a placemat, the picture begun at Ethel's, the living room doors which were filthy, the black metal parts in the kitchen, some illustrations for *World Friends* and a watercolour of some snapdragons.'

The mixture of the domestic mundane and the purely artistic is deceptive, for Claire was as comfortable making dandelion wine and growing herbs in windowboxes as she was creating intricate and complicated woodcuts. However, she had not as yet settled on that medium, and in early September of 1946 she records meeting 'Mr Casson'.

A.J. Casson, born in Toronto in 1898, was apprenticed to Frank Carmichael and championed watercolour as a preferred method of artistic expression. Casson joined the Group of Seven in 1926, replacing Franz Johnston, and in his work insisted upon simplification and the elimination of non-essential complications from the painting. When Claire first met Casson at Sampson & Matthews he gave her some boards and told her 'how to apply foundation paint'. He looked at some of

her paintings and advised her 'not to use so much purple, that it was a mistake made by many beginners.' Claire records that she returned home and 'tried to put the paint on as he had it but with poor results, so gave up for the time being'.

In addition to A.J. Casson, Claire's diary records that in 1946 she met more than 225 people! People and art were the overwhelming concerns of her life and her diaries contain long lists of names of people whom she had met in any given year. For our purposes here it is significant to note that Carl Schaefer is another painter whose name figures among those listed.

Schaefer, who studied with Arthur Lismer and J.E.H. Macdonald at the Ontario College of Art in the early 1920s and taught there from 1948 to 1970, took up watercolour painting in the 1930s. Claire met him when he had returned from a three-year posting as an official war artist, and her struggle with watercolour attracted her to his work. Schaefer's approach to landscape often finds an echo later in Claire's work, where a shared allegorical element can be discerned in her landscapes and backgrounds and where his realistic treatment of still life is softened and diffused.

Another important contact in 1946 was Mrs F.N.G. Starr, whose husband was chairman of the board at Victoria College where Claire's father taught. Anne Starr was a philanthropist and a collector and with her husband gathered a near comprehensive collection of George Baxter prints.

In the early 1830s Baxter invented a method of pictorial printing in oil colour, using a combination of wood blocks and metal plates, which resulted in elaborate prints with accurate detail and brilliant colour and depth. Mrs Starr shared her enthusiasm for Baxter and her knowledge of his prints and techniques with Claire, and it is not fanciful to suppose that Baxter's artistic success and the brilliance of his work much impressed Claire and influenced her later choice to work almost entirely with the woodblock or linocut.

In the various news releases and biographical fact sheets that Claire prepared for distribution at art shows and galleries, she describes her 'profession' as 'book editor and artist' and indicates that she 'studied art spasmodically at Toronto and Boston Museum of Fine Art.' Spasmodic her art training may have been, but from an early age her mother's love of art was transmitted to her.

Claire remembered that Viola had 'started [me] early on

pictures and took me to galleries and museums where I would charge through and see as much as possible in as short a span as I could.' She was fortunate to have teachers and exemplars such as Fred Varley, A.J. Casson and Carl Schaefer, but she also had other formal instruction – art classes from Mrs de Bruno Austin, and Gordon Payne, who took his class on sketching trips in rural Toronto. She also studied portrait painting at Northern Vocational School, where she acquired the assurance to proclaim: '[B] showed us her self portrait, beautiful colours, good design, shows her fine delicate features, but is awful!' Claire later attended the Doon Summer School of Fine Art, where she worked with Clare Bice, Varley and later with Libby Altwerger, and 'painted to [her] heart's content.'

In the late 1940s and early 1950s Claire was working mostly in oil and watercolour, though graphite sketching was part of her routine. A trip to Quebec City, the Gaspé and the Ile d'Orléans resulted in a series of landscape and architectural paintings that reveal a comfortable technique and a maturity of composition and colour control.

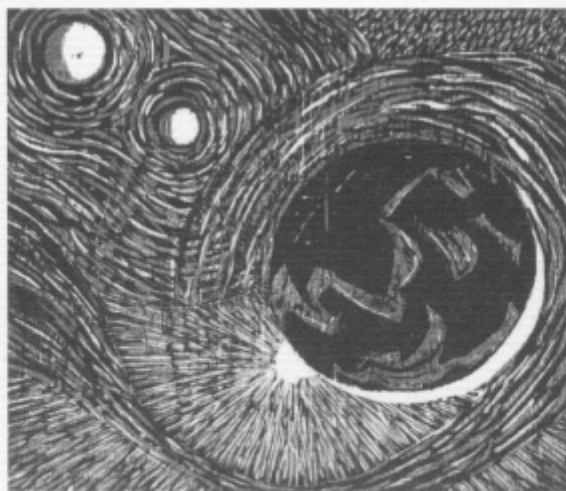
The trip also provided opportunities to meet people and for Claire to show her ironic humour and sense of self-awareness. One foggy day Claire's travelling companion, Dorothy Sharp, had gone off down the beach to search for stones, and Claire set herself to paint. 'The tide was coming in,' she wrote:

It was foggy. It was damp. It was utterly lovely. I tried to get the fog and the white breakers on the head, but the only thing I succeeded in capturing was the fog. The beach was the dickens. Dorothy returned in an hour and a half and a man came along to see what I was doing... He said his son had bought a painting kit with numbers. It was a picture of a windmill and when he had it done, he said it looked just like my painting. Dorothy turned livid. Then he said, 'Have you ever heard of Grandma Moses? Well, she started to paint when she was 73 and she's exhibited in the Metropolitan Museum. If you keep on you'll paint just like her.' Dorothy turned purple, and the man walked away accompanied by a clergyman who was presumably his numeral-painting son.

Though oil and watercolour were the medium of choice at this time, Claire began to experiment with woodcuts. Along with her mother, she took an astronomy course and in May 1951 witnessed an occultation of Venus, which resulted in a

woodcut containing themes and images that she would later elaborate.

Claire's art had to co-exist with the other aspect of her 'profession', that of the world of the book. In 1945, after her return from studies at Columbia, she became partners with Olive Smith in a book truck service, which a few years later was divided between them, with part of the business registered as the Claire Pratt Book Service – a specialized book shipping and addressing service, which often involved E.J. Pratt as book packer during the Christmas rush. By 1949 Claire had given up her business and begun working for the University of Toronto Press, Macmillan, and Lorne Pierce of the Ryerson Press. Her career in publishing included work for Harvard University Press. One memorable book that she edited, a 'tome on snow crystals', involved sorting and checking 1,700 images of snowflakes. From 1956 to 1965 she was a senior editor at McClelland & Stewart, working with such authors as Earle Birney, Irving Layton, A.J.M. Smith, Miriam Waddington, Margaret Laurence, Leonard Cohen and a host of others. Poor health forced Claire's retirement in 1965, but she continued her



*Occultation of Venus 1951, 1961.*



*Arethusa, 1954.*

editorial involvement on a free-lance basis, with McClelland & Stewart, Oxford University Press and others.

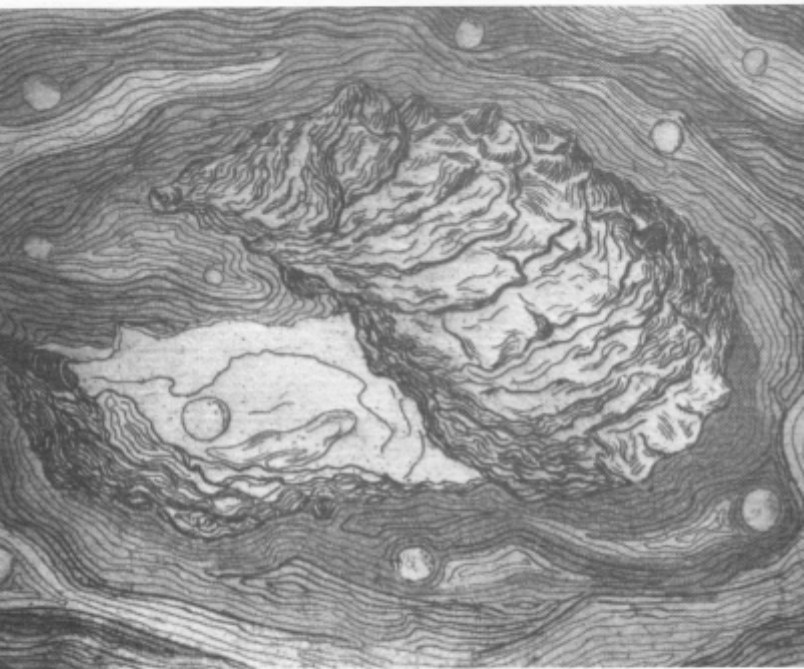
Claire moved to Boston in 1952 to work at Harvard University Press. She began taking courses at the Boston Museum of Fine Art, where she found her chosen medium and rapidly developed her technique. She took courses in graphic art, anatomy, etching and lithography, but from approximately 1954 on the woodcut was her primary form.

Illness was a constant companion that Claire suffered in silence, and when she could not go to work she had manuscripts brought to her. Publishing responsibilities occupied much of her time – press conferences, editorial discussions, meetings with authors, indexing, and facing the ever increasing piles of manuscripts to be read. Throughout it all, however, Claire worked equally hard at her art. She made a resolution 'to paint one hour every night during the week and four on weekends' and her efforts had begun to show results.

*Arethusa*, a lithograph done in Boston in 1954, on the eve of the horrific surgical procedures that she was about to experience, reveals an apprehension of the unknowable future. The dark, hooded and shrouded female figure gazing at a turbulent sea-like landscape contained by a circular image of chaos is both romantic and sinister. Several years later, when Claire had partially recovered from her ordeal, she decided to give *Arethusa* a different name: her choice was *Founded upon the Flood*, no doubt reflecting the hope and potential of life now that she had survived. Her father's choice of name was *Purgatoria*, reflecting the stress and anxiety that Claire's condition had imposed upon their lives.

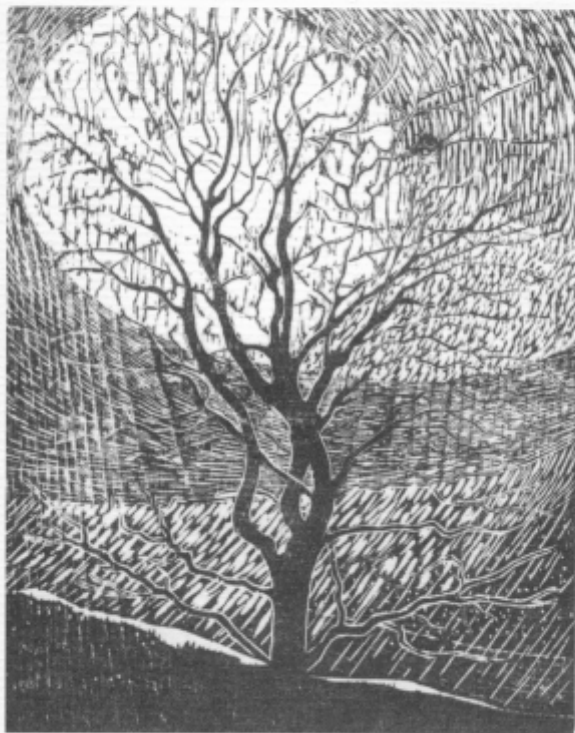
*Arethusa* is also an important print because it contains the elements that Claire would later elaborate, which give visual expression to her view of life and of her interaction with existence. In both her art and her writing she sought to expand her awareness of the world and of our environment. For Claire, the environment was both visible and invisible and her work, she stated, 'tends to show a circular or spiral motion, which gathers and completes and at the same time suggests growth and expansion.'

Claire believed in an all-encompassing and containing universe, a 'unity of all living things in which each of us is touched by all'. She felt that her beliefs grew and expanded as she expressed them, 'so that I am being taught by my own work.'



*Pearl, 1953.*

Images such as the woodcut *Occultation of Venus* (1951), and the more successful aquatint *Pearl* (1954), express and reinforce these ideas, as does the later *Winter Moon* (1967). The large *Cat and Pearl* (1969) woodcut combines several of her aesthetic and philosophical concerns, finely balancing the black mass of the cat with the lighter-coloured swirls it sits upon. The cat is shown gazing at a pearl/moon, which echoes the circular and spiral motion, all surrounded by a cave-like landscape, its stalactites suggestive of cosmic space and interstellar dust.



*Winter Moon*, 1961.





*Cat and Pearl, 1963.*

Another 'cat' graphic, *The Encounter* (1965), was directly inspired by E.J. Pratt's 1934 poem 'A Feline Silhouette'. Taking her theme from the poem's first lines – 'They faced each other, taut and still; / Arched hickory, neck and spine;' – Claire juxtaposes a black and a white cat, the ink mass of the black cat's muscular back to the viewer, while its hidden face encounters a diaphanous white cat. The white cat's eyes are focused on its opponent:

The slits within their eyes describe  
The nature of their feud;  
Each came to represent a tribe  
Which never was subdued.

The two cats merge, joined by the broad black band which flows from the tail of the black cat into the feather-like extension of the white. The stars and crescent moon arched over the contenders help to create the ethereal setting for the encounter that concludes the poem:

They hit each other in mid-air  
In one terrific bound,  
And even yet, as I'm aware,  
They have not struck the ground.



*The Encounter*,  
1965.



*Tom the Cat from Zanzibar, 1960.*



*Sea Cat, 1963.*

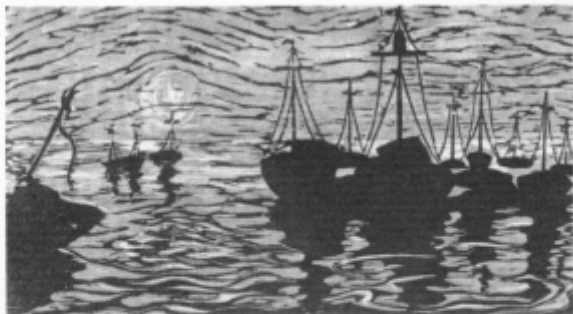
Two other prints complete the cat series: *Tom the Cat from Zanzibar*, a lithograph done in 1960, and *Sea Cat*, a woodcut produced in 1963. *Tom* is a lightly sketched sinuous figure characterized by its dominant feature, a large whiskered head with an impish human smile. A friend of Claire's has unequivocally stated that 'the smile was Claire's, I can see her in that cat' and, indeed, there is an element of ironic and perhaps sardonic humour in the image.

Unity and inclusiveness are suggested by the tail curved over the cat's back and echoed by a tail-like swirl arched over the scene. An anthropomorphic fish to the right of the cat is almost superfluous, ignored as it is by the slightly self-satisfied look on Tom's face. The fish shapes partially submerged beneath the cat seem likely prey, and the scene is replete with humorous yet sinister meaning.

*Sea Cat* shares the drooping sea lion whiskers with *Tom* yet is more stylized, the yellow-gold colour offsetting the bold black curves. The sea cat's eyes stare at and repeat the shape of the white, spherical pearl/moon in the lower right corner of the image, which is itself balanced by the other shapes at the top. The multi-faceted *Sea Cat* swims in a swirl of containing, yet flowing, motion, all suggested and emphasized by the curvilinear outlines.

The skill and intensity revealed in her work quickly led to its acceptance for public exhibition. Beginning with an early exhibition at the Boston Print Makers in the Boston Museum of Fine Art, her juried shows included the Art Gallery of Hamilton, the Montreal Museum of Fine Art, the London Art Gallery and various travelling shows throughout the Maritimes and Ontario. A successful solo show, which toured at least fifteen states, was organized by the Old Bergen Art Guild in New Jersey and featured 31 colour and black-and-white prints. The prints which were selected showed Claire's personal form of poetic realism to advantage and focused on her interpretation of natural landscapes.

Between 1954 and 1975 Claire exhibited work throughout Canada, the United States and Europe. Several of the European exhibitions were by invitation, and she was the only Canadian represented in a show in Florence as well as in Paris and Luxembourg. Her work also gained much exposure at group and one- or two-person shows and she was often invited to speak about her graphic art technique.



*Fishing Boats at Evening, 1961.*

Claire's many exhibitions were often very successful, with substantial numbers of prints sold. In fact, some prints were so successful that their limited number, often no more than an edition of 18 or 20, were sold out. *Wings of the Fog*, a coloured woodcut done in July of 1962, along with *Fishing Boats at Evening* and *Fishing Boats at Morning* (1961), also coloured woodcuts, were extremely popular, with most of the edition selling within a few years.

Two other successful and significant prints were architectural ones: *William Lyon Mackenzie House* (1963) and *Houses on Dundas Street* (1964). The Mackenzie house dominates the image, occupying almost all of the surface but framed by trees reminiscent of Group of Seven design. The trees are the only suggestion of a natural landscape, for this is an urban setting where nature serves only to suggest the tension between the two. Flowing shapes, suggestive of flames, are superimposed onto the front of the house, occupying it and alluding to historical conflict and rebellion. Allegorical elements are emphasized by the vague and indistinct outline of the front of the house, the shifting and changing pattern perhaps referring to the shifting political fortunes of Mackenzie's own career. The sides of the house and the roof are solid and conventional, yet the front, the 'face', is a turmoil of chaotic movement.

*Houses on Dundas Street*, a representation of a more recent urban landscape, is framed by a solid black mass, relieved only by thin vertical and horizontal lines indicating the outline of other structures. Rectangular windows barely pierce the



*William Lyon Mackenzie's House, 1963.*



*Houses on Dundas Street, 1964.*

solid frame, while the central position is occupied by more conventional and recognizable row housing. There is allegorical, or at least symbolic, content here as well, since the white, outward-facing surface of the buildings is defined by the heavy, almost oppressive mass of the solid black roofs.

It is tempting to contrast Claire's vision of the urban landscape with that of, for example, Antonia Eastman who, in a particular woodcut (Saskatoon, 1948) shows a grouping of a church in the background and houses in the foreground with elements that are the reverse of Claire's. Eastman's roofs are white, while other dominant features of her landscape are black. Two human figures are present, and though they are massively overshadowed by the architectural elements, they do add a human presence, which is almost always absent from Claire's images.

Nevertheless, Claire's architectural prints, with their historical, allegorical and symbolic content, make significant statements that have often found favour with her viewing public.

Print sales were often an important part of Claire's income and she kept detailed records of them. One small glimpse of this very practical and necessary side of her art is revealed by a list of prints (most produced in the early 1960s), each of which was sold for more than \$100, with most earning between \$200 and \$500.

Until 1965, Claire's natural outlet for her philosophical, creative and imaginative ideas had been her art, chiefly woodcuts.

A debilitating illness limited her ability to work with the wood block but the 'strange psychological and out-of-body events' that she experienced at that time demanded expression. She intended to deal with those 'events', and the emotions they elicited, in woodcuts, but during the long convalescence that followed she found that she did not have the strength to do more than think about them.

The fortuitous gift of a book on haiku, a form of poetry popular in Japan in the 14th century consisting of a 17-syllable, three-line poem, allowed Claire the opportunity of jotting down captions that might be used imaginatively later on in graphic form. These 'captions' developed into verses in their own right, and appeared in her illustrated *Haiku* (1965), the first book of haiku to be published in Canada.

Claire went on to publish widely in specialist journals such as *American Haiku* and *Haiku Highlights* and her work was extremely well received. Her illustrations and poetry in *The Muse of Oberon* (1975), *Black Heather* (1980) and her last publication, *The Undertow* (1993), confirm her reputation as a leading and original practitioner of the haiku form.

Concurrent with her art and haiku experimentation, and in the context of her humanistic beliefs, Claire developed an interest in genealogy. It was this interest that had been responsible for many of her travels, taking her as far as Fiji and New Zealand. The result of her genealogical researches was *The Silent Ancestors* (1971) in which she 'sought to "enter the pit from which we are digged"'. Her feeling about genealogy was not to know 'who' our ancestors were in terms of names and status, but rather 'to reach back and join hands with the people of the earth, separated from us by the illusion of time'. Echoing her graphic imagery, Claire saw the process of genealogy as a 'reaching back and taking hold of the ages as they, in their endless variety keep faith with the circling seasons, ringing the changes from birth to death, from death to birth again.'

A recurrent image in much of her later work is that of the sea shell, an interest that intensified in Fiji as she picked up fantastic shells, which had washed ashore in a recent storm. She drew and redrew these and other shells (included as illustrations in *The Music of Oberon*) and used them as a recurring theme in woodcuts and greeting cards. While visiting Berta ('Birdie') Golahny in Boston, she took advantage of 'her wisdom and her press' to do woodcuts of shells and coral shapes.



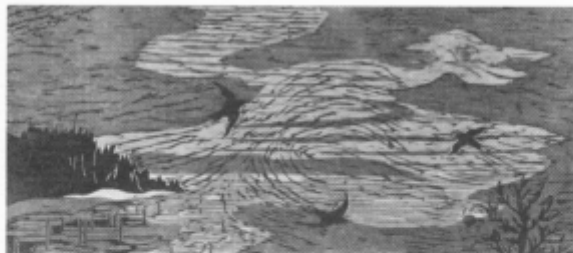
Birdie remembered that time, their artistic collaboration and Claire's friendship shortly after being informed of Claire's death: 'She was so creative ... her art very original, and always a comprehensive statement or expression - this is evident to me every time I look up from my desk to her 'Tiger Cowry' [1973] - it is a seashell and also the Universe.'

dawn  
out of an ancient saga  
out of the mist

- from *The Undertow*, 1993



*Calm Waters*, 1959.



*Swifts over Lake*, 1963.

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Crocuses, 1964.

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## ☞ The Graphic Work of Claire Pratt

ROBERT C. BRANDEIS

The following alphabetical listing of Claire Pratt's graphic work is a first attempt at identifying her woodcuts, wood engravings and lithographs. Oil paintings and watercolours are not part of this listing, nor are various prints that were reused for occasional greeting cards. The author is indebted to Arn Bailey, retired librarian and invaluable library volunteer, who assisted with the organization of the Claire Pratt Papers and the permanent collection of prints at Victoria University Library.

TITLE	DATE	NO.	IMAGE SIZE	DESCRIPTION
Aftermath	1969	18	54 x 23.5	col.
Arethusa	1954	15	28.5 x 21.5	litho
Autumn Harvest	1969	20	5 x 6.3	b&w/col.
Autumn Harvest	1970	12	5 x 6.3	col.
Baroque	1967	18	29.2 x 20.3	col.
Calm Waters	1959	2	7.9 x 8.2	b&w
Cat and Pearl	1963	8	40.6 x 60.9	col.
The Clearing	1963	10	29.2 x 20.3	b&w
Columella	1969	18	33 x 28.1	col.
Conch Frieze	1969	50	13.3 x 3.4	col.
Conch Frieze II	1969	6	13.3 x 3.4	col.
Cone and Topshells / Topshells and Cone	1974	24	27.9 x 24.5	col.
Crocuses	1964	53	12.7 x 5	b&w/col.

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Woodcut unless otherwise indicated.

'NO.' indicates the number printed in each edition.

Image sizes are given in centimetres.



*Night Flight, 1967 (detail).*

TITLE	DATE	NO.	IMAGE SIZE	DESCRIPTION
Dandelions	1959	12	24.1 x 18.4	b&w
Dante and Beatrice	1967	20	45.7 x 29.2	col.
Deep Calleth unto Deep	1962	21	29.2 x 40.6	b&w
Drift	1966	75	5 x 5	col.
Ebb Tide, Stonehurst, N.S.	1963	20	40.6 x 29.2	col.
Eldillin	1969	39	15.2 x 25.4	col. engraving
Eleven Shells	1969	25	40.6 x 30.4	b&w
The Encounter	1965	20	23.5 x 30.4	b&w
Expulsion from Eden	1968	19	25.4 x 29.2	col.
Face of Glory	1963	20	29.2 x 40.6	b&w
Fishing Boats at Evening	1961	18	34.9 x 19.6	col.
Fishing Boats at Morning	1961	18	34.9 x 19.6	col.
Flowers in a Summer Wind	1961	30	29.8 x 20.3	col.
From Sea to Sea	1962	1	[not seen]	
Garden of Night	1966	6	60.9 x 40.6	col.
Geese in the Moonlight	1961	14	30.4 x 23.5	b&w
A Great Innocence	1964	12	60.9 x 40.6	col.
Gulls and the Sea	1954	20	30.5 x 24	col.
Houses on Dundas Street	1964	12	29.2 x 19.6	b&w
Interlude	1967	20	24.1 x 8.8	col.
Island in the Sun	1966	15	29.8 x 25.4	col.
Island in the Sun (3rd version)	1966	4	29.8 x 25.4	col.
Jade Tree	1975	15	29.5 x 31	b&w
Jewels of the Night	1962	20	29.2 x 15.2	b&w
Jewels of the Night (2)	1962	20	29.2 x 15.2	col.
Juniper	1964	56	10.8 x 6.3	b&w engraving
Landscape with Sheep	1962	24	29.2 x 20.3	col.
Leshanah Tovah	1961	11	13.9 x 10.1	col.
Lilies Emerging	1967	18	19 x 19	col.
Lilies Receding	1967	20	19 x 19	col.
Little Creatures in Winter	1954	8	[not seen]	litho.
The Lyre	1974	20	46.3 x 27.9	col.
Moonsprite (#1,2,3,4)	1963	48	12.7 x 34.9	b&w/col.
Moon, Star and Forsythia	1969	20	40.6 x 60.9	b&w
Mysterious Night	1962	17	[not seen]	col.
Night	1953	20	13.3 x 9.5	b&w
Night Flight	1967	12	19 x 15.2	b&w

TITLE	DATE	NO.	IMAGE SIZE	DESCRIPTION
Occultation of Venus, 1951	1961	30	29.2 x 25.4	col.
Osprey	1967	10	27.9 x 36.8	col.
Osprey	1967	13	27.9 x 36.8	b&w
Peace	1953	10	8.8 x 17.1	b&w
Pearl	1953	15	15.2 x 10.1	b&w
Peony Shoots	1964	12	19.6 x 29.2	col.
Pine Tree	1964	10	40.6 x 60.9	b&w
Portrait of My Father	1962	20	25.4 x 29.8	col.
Queen Anne's Lace	1960	12	29.2 x 41.9	litho.
Red Garden	1966	8	60.9 x 40.6	col.
The Ring	1975	20	29.2 x 36.2	col.
Sea Cat	1963	12	58.4 x 34.2	col.
Seashells	1969	30	33 x 38.1	col.
The Sere and Yellow Leaf	1961	8	20.3 x 12.7	linocut
Snow	1968	14	60.9 x 40.6	b&w
Snow Crystals	1962	16	29 x 20	b&w
Some Fly	1969	20	28.5 x 6.3	col.
Still Waters	1960	1	[not seen]	b&w engraving
Summer Stars	1963	20	5 x 6.3	b&w engraving
Summer Stars	1969	12	5 x 6.3	col.
Sun on Waterlilies	1963	25	24.1 x 14.6	col.
Swaledale	1970	8	46.9 x 29.2	b&w
Swan River	1961	10	[not seen]	b&w engraving
Swifts over Lake	1963	24	53.9 x 24.1	col.
Thin Clear Bubble	1962	20	25.4 x 29.2	col.
Tiger Cowry	1973	20	31.1 x 29	col.
Tom the Cat from Zanzibar	1960	12	49.5 x 34.2	litho.
Treasurers of the Whirlwind	1962	20	27.9 x 20.3	col.
Tree of Life	1963	20	43.1 x 29.2	col.
Was It Spring?	1963	32	5 x 6.3	col. engraving
Water Witches	1963	10	35.4 x 57.7	col.
The Way to Maracas	1975	20	15.2 x 27.9	col.
William Lyon Mackenzie's House	1963	12	36.2 x 55.8	b&w/col.
Willow in a Spring Rain	1964	20	40.6 x 28.5	col.
Window	1960	12	[not seen]	linocut
Wings of the Fog	1962	20	41 x 29	b&w

TITLE	DATE	NO.	IMAGE SIZE	DESCRIPTION
Winter Fantasy	1962	18	29.2 X 20.3	col.
Winter Glory	1969	20	5 X 6.3	b&w/col.
Winter Moon	1961	16	23.5 X 30.4	b&w



*Was It Spring?, 1963.*