

The background of the entire page is an impressionistic painting of a prairie landscape. It features a vast, open field with a mix of yellow, green, and blue brushstrokes, suggesting wildflowers and grass. In the distance, there are dark, silhouetted trees and a small, simple building. The sky is a pale, hazy blue with soft, white clouds. A large, white rectangular text box is centered on the page, containing the title and publisher information. At the top of this box is a smaller blue rectangle with white text.

TEACHER RESOURCE GUIDE
FOR GRADES 5–8

LEARN ABOUT

PRAIRIE LANDSCAPES
through the art of
**LIONEL LEMOINE
FITZGERALD**

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**

TABLE OF CONTENTS

PAGE 1



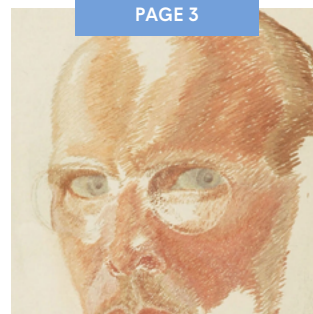
RESOURCE OVERVIEW

PAGE 2



WHO WAS LIONEL LEMOINE FITZGERALD?

PAGE 3



TIMELINE OF HISTORICAL EVENTS AND ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 10



CULMINATING TASK

PAGE 13



HOW LIONEL LEMOINE FITZGERALD MADE ART: STYLE & TECHNIQUE

PAGE 14



ADDITIONAL RESOURCES

READ ONLINE



LIONEL LEMOINE FITZGERALD : LIFE & WORK BY MICHAEL PARKE-TAYLOR

DOWNLOAD



LIONEL LEMOINE FITZGERALD IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Lionel LeMoine FitzGerald: Life & Work](#) by Michael Parke-Taylor. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Lionel LeMoine FitzGerald Image File](#) provided.

Western Canadian painter Lionel LeMoine FitzGerald (1890–1956) grew up on the Canadian prairie in relative isolation from the artistic hub of central Canada, which was dominated by the Group of Seven in the 1920s and 1930s. Drawing inspiration from his surroundings, he sought to capture the quintessential look of the prairies and their extraordinary quality of light. The only official Western Canadian member of the Group of Seven, FitzGerald fostered the notion that the prairies were lands with unique beauties. In this guide FitzGerald's artworks are the starting point for investigations into Western Canadian landscapes as they relate to science, art, and history.

Curriculum Connections

- Grades 5–8 Science
- Grades 5–8 Social Studies
- Grades 5–8 Visual Arts

Themes

- Clouds and weather
- Light
- Prairies
- Western Canada

Teaching Exercises

The teaching exercises in this guide investigate prairie landscapes and communities in visual terms and as the site of human social and economic activities.

- Learning Activity #1: Comparing snow shadows: the effect of natural light on snow ([page 4](#))
- Learning Activity #2: Animating clouds ([page 7](#))
- Culminating Task: Drawing prairie towns using one-point perspective ([page 10](#))

A Note on Using This Guide

When teaching about land and history in Canada, it is important to honour Indigenous peoples and Indigenous world views. The prairies are home to many First Nations and Métis people, and these lands were the subject of the numbered treaties, agreements between Indigenous peoples and the Canadian government. The Canadian government has broken many treaty promises, and teachers are encouraged to explore this topic with their students. However, FitzGerald did not address these issues in his work, and they are not the focus of this guide.



Fig 1. Lionel LeMoine FitzGerald, *Woman with Camera Outdoors*, c.1917. FitzGerald's plan for this painting was partly inspired by a camera advertisement.

WHO WAS LIONEL LEMOINE FITZGERALD?



Fig 2. Lionel LeMoine FitzGerald working from a portable sketching box at Silver Heights, August 23, 1934.

Lionel LeMoine FitzGerald was born in Winnipeg, Manitoba, in 1890. He began teaching himself to draw from books and instruction manuals when he was in elementary school—at the time, Winnipeg was isolated from the art world and had neither a public gallery nor an art school. He often visited his grandparents' farm outside the city, an experience that shaped his life-long connection to nature and the prairie landscape.

After FitzGerald graduated from grade eight in 1904, he went to work, taking a series of office jobs, but he also spent much of his time drawing. When the Winnipeg Public Library opened in 1905, he would go there to read books and magazines about art and copy images of famous paintings. He started taking formal art classes in 1909, acquiring skills in life drawing that would become the foundation of his later work.

In 1912 FitzGerald eloped with Felicia (Vally) Wright, a classically trained singer and voice teacher. He took a job in advertising, honing his skills on a wide variety of projects, among them print ads, posters, window backgrounds, and stage scenery. When he was not working, FitzGerald began painting in an [Impressionist](#) style, often outdoors. His first solo exhibition at the Winnipeg Art Gallery was in 1921, the same year he moved to New York City to continue his art education.

FitzGerald returned to Winnipeg in 1924 and began teaching at the Winnipeg School of Art, but he was still developing his own style. He understood modern painting, and he tried to make sense of what he had learned.

Throughout the 1930s FitzGerald built relationships with artists in other parts of Canada. Toronto painter Bertram Brooker (1888–1955) became a close friend, and in 1932 FitzGerald became the only artist from Western Canada invited to be a member of the [Group of Seven](#). He travelled to British Columbia in the 1940s, where he found new inspiration in the rocks and waves of the Pacific coast.

By 1949 FitzGerald had left his job at the Winnipeg School of Art, where he had been the principal since 1929. He drew and painted full time, and in the early 1950s he began to experiment with abstraction. These paintings translated the harmony of his earlier work into a new style. FitzGerald died in 1956. According to his wishes, his ashes were scattered near his grandparents' farm in Snowflake, Manitoba.



Fig 3. Lionel LeMoine FitzGerald, *The Pool*, 1934. For this work FitzGerald used the water and reeds to create a composition that was radically different from his other prairie landscapes.



Fig 4. Lionel LeMoine FitzGerald, *Pritchard's Fence*, c.1928. *Pritchard's Fence*, one of FitzGerald's most beloved paintings, depicts a typical Winnipeg backyard.



Fig 5. Lionel LeMoine FitzGerald, *Four Apples on Tablecloth*, December 17, 1947. When FitzGerald created this work, he was exploring new directions in still-life drawing.

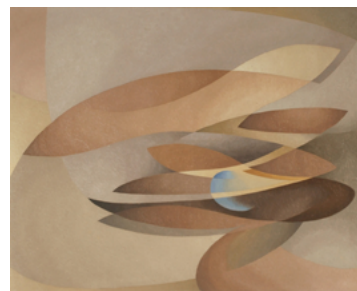


Fig 6. Lionel LeMoine FitzGerald, *Autumn Sonata*, 1953–54. *Autumn Sonata* represents a form of abstraction that interested FitzGerald late in his career.

NATIONAL & WORLD EVENTS



Fig 7. Carnegie Public Library, Winnipeg, 1905–08, postcard published by W.G. MacFarlane.



Fig 8. Crowd gathered outside old City Hall during the Winnipeg General Strike, 1919.



Fig 9. Dust storm, Pearce Airport, Alberta, April 1942.

The principles of Europe's Arts and Crafts and Art Nouveau movements influence styles around the world.

Founding of the Manitoba Society of Artists, a reflection of the growth of arts communities outside of central Canada.

Opening of the Carnegie Public Library (later the Winnipeg Public Library).

The First World War begins, and Canada enters the war as part of the British Empire.

The year after the end of the war, the Winnipeg General Strike is held to protest the increasing cost of living and low wages.

Stock markets crash, and the Great Depression begins.

During a severe drought, the topsoil on the prairies turns to dust, and the region becomes known as the Dust Bowl.

The Canadian Group of Painters is founded in response to the disbanding of the Group of Seven.

The Great Depression ends with the coming of the Second World War.

In much of Canada, including Winnipeg, a period of prosperity follows the war.

Late 1800s

1890

1902

1904

1905

1909

1912

1914

1919

1920

1921

1924

1929

1930s

1932

1933

1939

c.1946

1949

1956

LIONEL LEMOINE FITZGERALD'S LIFE

Lionel LeMoine FitzGerald is born in Winnipeg, Manitoba.

After graduating from grade eight, FitzGerald goes to work, starting off as an office boy at a pharmaceutical company.

FitzGerald begins taking art classes at A.S. Keszthelyi's School of Fine Arts with the Hungarian painter Alexander Samuel Keszthelyi (1874–1953).

Newly married to Felicia (Vally) Wright, FitzGerald takes a job in advertising.

A collaboration with the American artist Augustus Vincent Tack (1870–1949) on a mural for the Manitoba Legislative Building in Winnipeg brings attention to FitzGerald's art.

FitzGerald has his first solo exhibition at the Winnipeg Art Gallery and moves to New York City, where he takes art classes.

Upon his return to Winnipeg, FitzGerald begins teaching at the Winnipeg School of Art.

Toronto artist Bertram Brooker and FitzGerald meet in Winnipeg—the beginning of a long friendship. That same year FitzGerald becomes principal of the Winnipeg School of Art.

FitzGerald is invited to join the Group of Seven, becoming the only member from Western Canada.

FitzGerald resigns from the Winnipeg School of Art and devotes his time to painting and drawing.

FitzGerald dies in Winnipeg.



Fig 10. Lionel LeMoine FitzGerald at the front gate of his home, Winnipeg, c.1905.



Fig 11. Augustus Vincent Tack's mural *Allegory of Law* was unveiled on July 15, 1920, at the Manitoba Legislative Building, Winnipeg.



Fig 12. Lionel LeMoine FitzGerald, *Self-Portrait*, c.1945. Around 1945 FitzGerald created a dozen self-portraits.

LEARNING ACTIVITY #1

COMPARING SNOW SHADOWS:
THE EFFECT OF NATURAL LIGHT ON SNOW

The prairies are enormous grasslands in central North America, and these open, expansive lands have inspired and challenged many artists. Canada's prairie landscapes differ greatly from the landscapes of Central Canada. In an interview on CBC, Lionel LeMoine FitzGerald observed: "The prairie has many aspects; intense light and the feeling of great space are dominating characteristics and are the major problems of the prairie artist." He was fascinated by the mood and the quality of his much-beloved prairie light and tried to render the subtleties of colour in his paintings. In this activity, students will consider how FitzGerald captured the quality of light in his paintings of winter scenes depicting prairie communities blanketed with reflective snow.

Big Idea

Prairie winter landscapes

Learning Goals

1. I can recognize the subtleties of the play of light on snow.
2. I understand how artists render the quality of light on snow.
3. I can use artistic and sketching skills to represent the natural world.
4. I can recognize the differences between Eastern and Western Canadian topography.

Materials

- [Lionel LeMoine FitzGerald Image File](#)
- Paper
- Pencils, pencil crayons, erasers
- "Who Was Lionel LeMoine FitzGerald?" biographic information sheet ([page 2](#))



Fig 13. Lionel LeMoine FitzGerald, *Garage and House*, 1928. FitzGerald was attentive to every detail in a neighbourhood, from buildings and trees to fences and shadows.

Learning Activity #1 Continued

Process

1. Introduce students to Lionel LeMoine FitzGerald using the biographic information sheet and share the quotation in the introduction to this activity. Project the following pairs of images or provide them to students as handouts (see [Lionel LeMoine FitzGerald Image File](#)).

- *Williamson's Garage*, 1927, by Lionel LeMoine FitzGerald, and *Red Barn, Petite Rivière*, c.1930, by A.Y. Jackson



Fig 14. Lionel LeMoine FitzGerald, *Williamson's Garage*, 1927. This work was one of FitzGerald's early efforts to paint a Winnipeg backyard.



Fig 15. A.Y. Jackson, *Red Barn, Petite Rivière*, c.1930. Jackson painted many winter landscapes in Quebec.

- *Doc Snyder's House*, 1931, by Lionel LeMoine FitzGerald, and *The St. Lawrence in Winter*, c.1931, by A.Y. Jackson



Fig 16. Lionel LeMoine FitzGerald, *Doc Snyder's House*, 1931. Dr. Snyder was a Winnipeg dentist and one of FitzGerald's neighbours.



Fig 17. A.Y. Jackson, *The St. Lawrence in Winter*, c.1931. In this scene the trees and buildings contrast sharply with the thick snow.

- *From an Upstairs Window, Winter*, c.1950–51, by Lionel LeMoine FitzGerald, and *Snow, Algonquin Park*, 1915, by Lawren S. Harris



Fig 18. Lionel LeMoine FitzGerald, *From an Upstairs Window, Winter*, c.1950–51. FitzGerald was particularly interested in this unusual view of a tree that he saw from an attic window.



Fig 19. Lawren S. Harris, *Snow, Algonquin Park*, 1915. Early in his career Harris painted in Algonquin Park.

Learning Activity #1 Continued

2. Ask students to look closely at snow in natural light and the shadows cast on snowy surfaces and lead a discussion of students' observations. Possible guiding questions include the following:

- What colours do the artists use to represent the snow?
- What colours do the artists use to represent the shadows?
- Is it possible to guess the time of day by the length of the shadows on the snow?
- Does the topography of the landscape appear to make a difference in the colour or quality of light of the shadows?

Discuss how snow shadows tend to reflect the colour of the sky, and are usually cool colours—for example, blue-green, blue-violet, other blues. Point out that snow is not white and shadows are not black. In fact, snow is the colour of the light, and shadows are the colour of the sky.

3. Distribute paper, pencils, and pencil crayons. Ask students to decide on a time of day (or specific weather conditions) and think about what the light would be like then: would the sky be bright blue, pale grey, pinkish-orange? If time permits, students can look up winter weather data for a given place to inform their work.

4. Give students time to draw and colour a snowy landscape at a specific time of day, being sure to include objects that cast shadows, such as snowdrifts, trees, and other features. They may wish to use one of the images shown for inspiration.

5. When drawings are complete, ask students to write a reflection describing their work and the quality of light at the time of day they have drawn, and how FitzGerald solved the challenge of the quality of light in his paintings.



Fig 20. Lionel LeMoine FitzGerald, *Oakdale Place*, c.1950, oil on Masonite, 59.7 x 42.4 cm, private collection. This painting shows the view directly across to FitzGerald's neighbour's house.

LEARNING ACTIVITY #2

ANIMATING CLOUDS

On the prairies, the enormous open spaces allow you to see the wide skies stretching overhead. Capturing these views was very important to Lionel LeMoine FitzGerald. His observations of the skies were critical to his efforts to capture the essence of the prairie landscape and the quality of prairie light. There were important precedents for his work: artists throughout the ages have been fascinated by clouds, and cloud study is one of the oldest branches of scientific inquiry. In this activity, students will create their own studies of clouds and create flipbooks to animate clouds moving across the prairies (flipbooks can be created within a single lesson as long as the cloud animation is kept simple).

Big Idea

Clouds, their shapes, and their movements

Learning Goals

1. I can describe the different varieties of clouds.
2. I can use the correct scientific nomenclature for clouds.
3. I can use my artistic skills to represent the natural world.
4. I can find patterns and make connections in observed cloud types.

Materials

- Bulldog clips (or binder clips)
- Index cards, 3 × 5 inches (approximately thirty cards per student)
- [Lionel LeMoine FitzGerald Image File](#)
- Online and print resources for research
- Paper
- Pencils, erasers
- Thin-tipped Sharpie pens
- “Who Was Lionel LeMoine FitzGerald?” biographic information sheet ([page 2](#))



Fig 21. Lionel LeMoine FitzGerald, *Manitoba Landscape*, 1941. The turbulent clouds in this landscape suggest prairie weather is powerful and ever-changing.

Learning Activity #2 Continued

Process

1. Introduce students to Lionel LeMoine FitzGerald using the biographic information sheet and show the class the following works by this artist.

- *At Silver Heights*, 1931
- *The Prairie*, 1929
- *Prairie Fantasy*, c.1934
- *Prairie Sky*, c.1929
- *Summer Afternoon, The Prairie*, 1921



Fig 22. Lionel LeMoine FitzGerald, *At Silver Heights*, 1931. *At Silver Heights* represents FitzGerald's talents at capturing the prairie light in paint.



Fig 23. Lionel LeMoine FitzGerald, *The Prairie*, 1929. In this painting the clouds are delicate but massive.



Fig 24. Lionel LeMoine FitzGerald, *Prairie Fantasy*, c.1934. This work shows small prairie plants set against the horizon and the sky.



Fig 25. Lionel LeMoine FitzGerald, *Prairie Sky*, c.1929. The clouds in *Prairie Sky* have distinct, rounded edges that draw attention to their shapes.

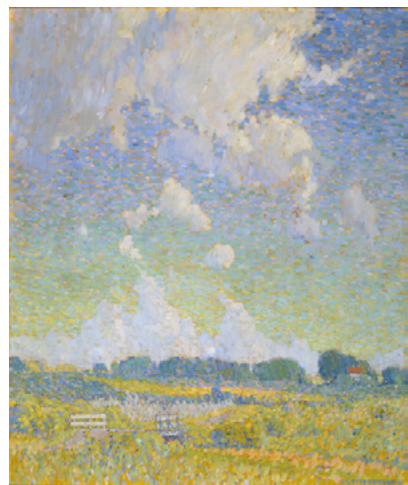


Fig 26. Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921. This painting was included in major international exhibitions of Canadian art in the 1920s.

2. In small discussion groups, have students study and consider the three main types of clouds (cirrus, cumulus, and stratus), as established by the classification system developed by British chemist Luke Howard in 1802 (see Additional Resources [page 14]). Ask student groups to identify the cloud structures in the above-mentioned works of art, and have them classify the clouds according to Howard's classification system.

Learning Activity #2 Continued

3. Take students outside to examine clouds and identify different types. If time permits, give the students time to sketch clouds outdoors. On returning to the classroom, have students choose a type of cloud that appeals to them (cirrus, cumulus, or stratus), either from the above-mentioned artworks or from their own observations.
4. Show students a variety of flipbook animations. (See Additional Resources [\[page 14\]](#) for suggested flipbook animations.) Together, identify the specific features of a flipbook and discuss the creative process involved in creating a flipbook on a specific subject.
5. Provide each student with a stack of approximately thirty index cards, a pencil, and an eraser. Have students draw their first cloud image near the right edge of the bottom card. Then have students move to the next card (the second-to-last in the stack) and draw the same cloud, varying it slightly from the first card and moving it slightly to the left. This will be the second sequence in the animation. Have them continue drawing slightly varied images on each subsequent card, moving each cloud slightly to the left, until all the cards are illustrated. Encourage students to experiment frequently with their cards, flipping the stack from back to front. Once all cards have been completed, and students are happy with their animations, ask them to outline the clouds using a thin black Sharpie. Time permitting, students may add colour to the sky and clouds.
6. Secure the stack of cards on the left-hand side with a bulldog clip (or binder clip), which acts like the binding of a book.
7. Ask students to write a description of their work or a reflection on their creative process, using the correct nomenclature for their cloud studies. Ask them to consider why they think people have such a fascination with clouds.
8. Have students do an in-class demonstration of their work.

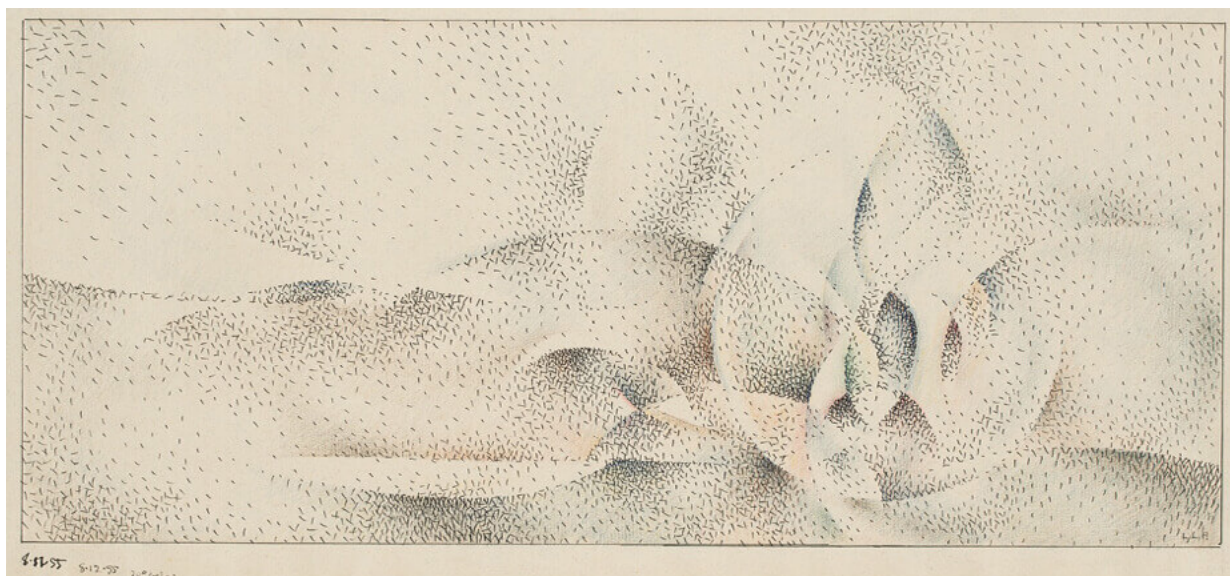


Fig 27. Lionel LeMoine Fitzgerald, *Abstract*, 1955. This drawing is an abstract evocation of landscape and it may have been partly created outdoors—in winter!

CULMINATING TASK

DRAWING PRAIRIE TOWNS USING ONE-POINT PERSPECTIVE

Many towns have been built on the broad, open prairie grasslands. Through his art, Lionel LeMoine FitzGerald showed Canada's prairies to be beautiful and inviting, both physically and as a site of varied economic activities. In this task students will create their own perspective drawings of prairie landscapes informed by research into prairie environments and human settlements. They will learn how the early prairie towns, dominated by open skies and vast expanses, were settled for their economic potential, and how the railway was central to the development of the Canadian West.

Big Idea

Western Canadian communities and the natural environment

Learning Goals

1. I can explain and define one-point perspective.
2. I can use artistic and sketching skills to represent the natural world.
3. I can research Western Canadian history and prairie ecosystems.
4. I can use critical thinking skills to make connections between the development of Western Canadian communities in their natural settings and Western Canadian art as a way of representing them.
5. I understand how the landscape dictates the shape of a community.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Drawing demonstrates understanding of one-point perspective.
2. Drawing demonstrates knowledge of both prairie buildings and the prairie as a natural environment.
3. Written work demonstrates research on historic building types in prairie towns.
4. Written work demonstrates research on the prairie's natural environment.
5. Written work is clearly written and edited.

Material

- [Lionel LeMoine FitzGerald Image File](#)
- Online and print resources for research
- Paper (18 × 24 inches)
- Pencils, erasers
- Rulers

Process

1. Introduce students to one-point perspective while showing them sample drawings (see [Additional Resources](#)). Identify and explain some of the elements needed (e.g., a vanishing point, a horizon line, and orthogonal lines) and list these on the board. Give students time to experiment with drawing these types of lines. Tell students that one-point perspective is often used as a structural foundation for a drawing. Explain that, as a technique in which lines converge to draw the viewer's eye into the distance, it often creates the illusion of vast space, as one might experience in looking across the prairie, especially from inside a train. Tell students that they will be using this technique to create a representation of a prairie community in the early twentieth century (students can either focus on typical, non-specific prairie towns or on a specific location).



Fig 28. Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927. In this print a blanket of snow lends quiet and harmony to a debris-filled backyard.

Culminating Task Continued

2. Project examples of Western Canadian art that emphasize the horizon and/or human-made structures in a prairie environment. Lead a discussion about the use of perspective in these images. Possible examples include the following:

- *Railway Station*, c.1931–32, by Lionel LeMoine FitzGerald
- *The Barn*, c.1930, by Lionel LeMoine FitzGerald
- *Prairie Road*, 1925, by Charles Comfort
- *The Prairie*, 1929, by Lionel LeMoine FitzGerald
- *Country Elevator with Horses and Field of Hay*, c.1920–29, by Alexander J. Musgrove

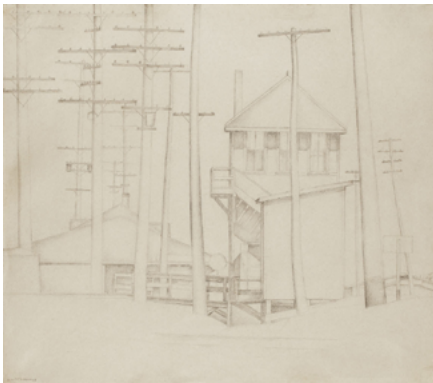


Fig 29. Lionel LeMoine FitzGerald, *Railway Station*, c.1931–32. *Railway Station* shows several different structures, drawn with crisp edges that suggest the strength of the walls and poles.



Fig 30. Lionel LeMoine FitzGerald, *The Barn*, c.1930. When this painting was exhibited, one critic praised it for “austere beauty.”



Fig 31. Charles Comfort, *Prairie Road*, 1925. Charles Comfort (1900–1994) was a friend of Lionel LeMoine FitzGerald, and he was also interested in the prairie landscape.



Fig 32. Lionel LeMoine FitzGerald, *The Prairie*, 1929. In this painting buildings are visible near the horizon.



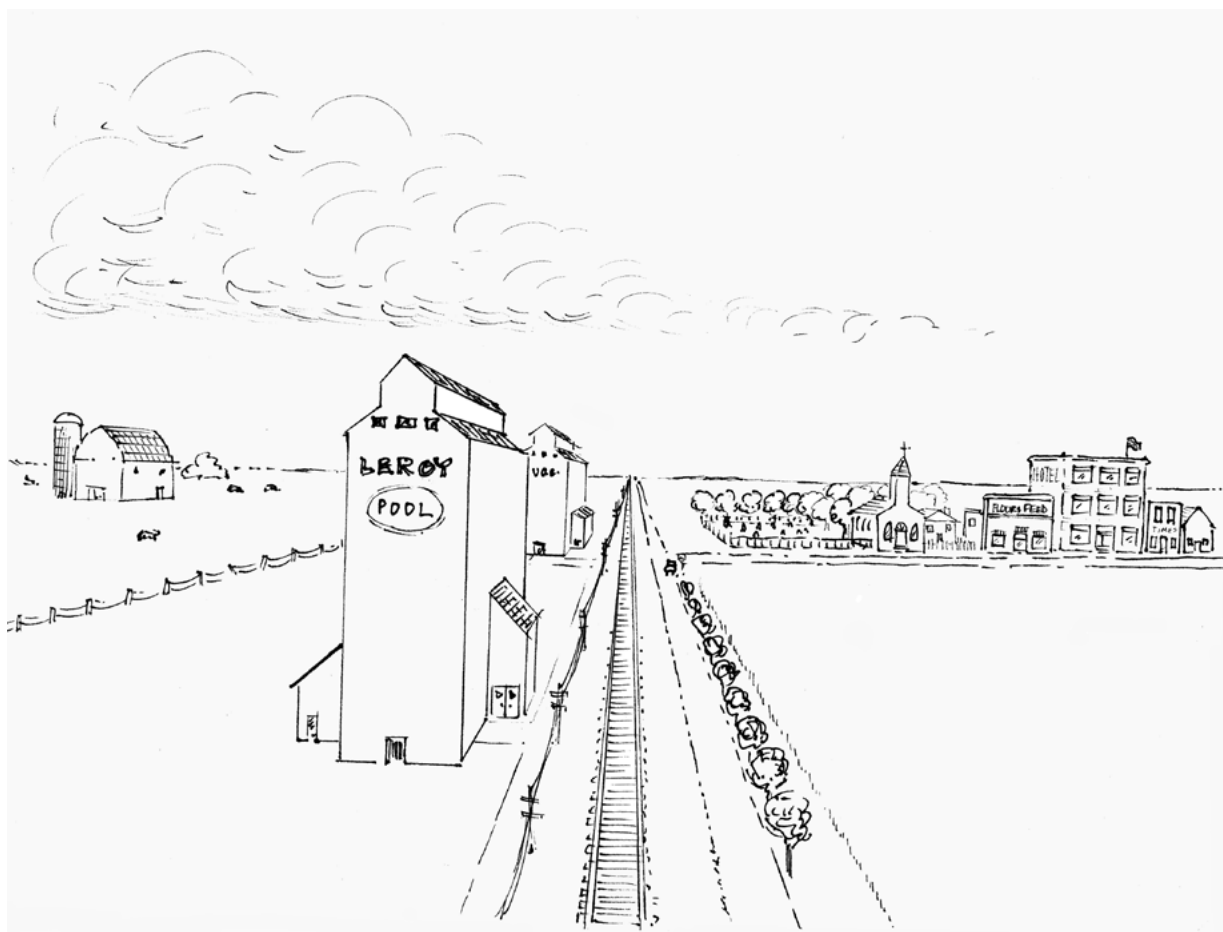
Fig 33. Alexander J. Musgrove, *Country Elevator with Horses and Field of Hay*, c.1920–29. Musgrove’s watercolour centres on a grain elevator.

3. Ask students to consider prairie communities of the 1920s and 1930s that grew up around the railway that connected them to larger urban centres. What sorts of buildings could you expect to see? Grain elevators? Churches? Homes? Shops? Barns? What did these communities need to support their inhabitants?

Culminating Task Continued

4. Using reference materials and online resources, have students work individually to research the structures that would have been built early on to service life in a small prairie community, including explanations as to why these structures were important and how they were connected to the railway. If time permits, ask students to draw rough schematic plans that locate the structures in relation to railway tracks (planning the layout of a small town connected to the railway, one which includes a selection of the buildings identified in step 3, can be a helpful preparation exercise before students begin their main drawings). Have students submit their research for feedback.
5. Give students time to create pencil drawings that use one-point perspective to depict one or more prairie buildings or a community from the point of view of a train as it speeds through a small prairie community toward the horizon (vanishing point).
6. Once students have drawn their buildings, give them time to research weather patterns, plants, and/or animals that are common on the prairies, and add these elements to their drawings. Students can also embellish their drawings with colours.
7. Ask students to write artist statements explaining their artistic decisions and rationale. The written statements should also include information on the importance of the buildings and the services they provide to prairie life.

Example



HOW LIONEL LEMOINE FITZGERALD MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Lionel LeMoine FitzGerald. For more information see the [Style & Technique](#) chapter of *Lionel LeMoine FitzGerald: Life & Work*.

COMMERCIAL ART

FitzGerald spent nine years working in advertising before he became a professional artist. In the early twentieth century, most print ads and magazine images were hand-drawn by professionals known as commercial artists. In his advertising work FitzGerald used oil paint, watercolour, pencil, pen, pastel, engraving, and carving in wood and stone to make prints. He created posters for the Canadian Pacific Railway and window displays for the department store T. Eaton Company Limited, even helping design the company's annual Christmas parade. These jobs gave FitzGerald experience in a wide range of materials and styles.

DRAWING IN GRAPHITE

From his earliest days as an artist, drawing was fundamental to FitzGerald. He continued to make drawings throughout his career, even when he was primarily focused on painting, using pen and ink, coloured chalk, charcoal, and graphite. His graphite drawings show his attention to light—they are softly shaded, and he lets the light colour of the paper come through. In drawings like *Prairie Landscape*, 1935, he uses small marks, and so the images look almost smooth. He did not need heavy shadows to make clouds, houses, or features of the landscape look three-dimensional.

WORKING OUTDOORS

When drawing and painting, FitzGerald often worked outdoors—he would take his materials out on the prairie where he made art in all kinds of weather. This technique is known as working *en plein air*. He borrowed it from the Impressionist painters, and it allowed him to study the effect of light on the landscape. When FitzGerald was working on the painting *Doc Snyder's House*, 1931, a winter scene, he built himself a small shelter on runners with a stove to keep him warm as he worked outside for weeks in a Winnipeg winter.

FROM REPRESENTATION TO ABSTRACTION

For most of his career, FitzGerald made art that looked like things we see in real life: portraits, landscapes, and still lifes. In the 1950s he began to experiment with abstraction, making works that focused more on shapes, forms, colours, and textures than on representing reality. FitzGerald painted using small, overlapping strokes to layer colours, allowing him to create gentle colour transitions in shadows and highlights. In paintings like *Abstract in Blue and Gold*, 1954, the subtle evolutions between colour zones add to the harmony of the composition.



Fig 34. Lionel LeMoine FitzGerald, *Sir George Simpson, Governor of Rupert's Land on a Tour of Inspection Calendar*, 1926.



Fig 35. Lionel LeMoine FitzGerald, *Driftwood*, 1944. This drawing was inspired by a trip to Bowen Island, British Columbia.



Fig 36. Lionel LeMoine FitzGerald, *Prairie Landscape*, June 27, 1935. The even pencil work of *Prairie Landscape* helps convey the uniform light of a sundrenched prairie day.



Fig 37. Lionel LeMoine FitzGerald, *Doc Snyder's House*, 1931. This painting took FitzGerald two winters to complete.

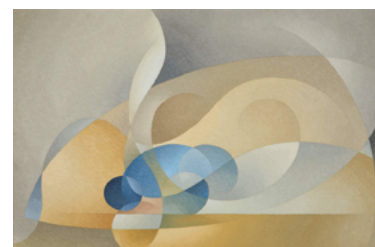


Fig 38. Lionel LeMoine FitzGerald, *Abstract in Blue and Gold*, 1954. For this painting FitzGerald employed miniscule brush strokes.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Lionel LeMoine FitzGerald: Life & Work* by Michael Parke-Taylor: <https://aci-iac.ca/art-books/lionel-lemoine-fitzgerald/>
- [Lionel LeMoine FitzGerald Image File](#) with artworks and images related to this lesson
- “Who Was Lionel LeMoine FitzGerald?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Lionel LeMoine FitzGerald’s life ([page 3](#))
- “How Lionel LeMoine FitzGerald Made Art: Style & Technique” information sheet ([page 13](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

en plein air

French for “in the open air,” used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.

World Meteorological Organization Cloud Identification Guide

<https://public.wmo.int/en/WorldMetDay2017/classifying-clouds>

How to Make a Flipbook

<https://www.wikihow.com/Make-a-Flipbook>

Student Art Guide to One-Point Perspective

- <https://www.studentartguide.com/articles/one-point-perspective-drawing>
- <https://www.studentartguide.com/wp-content/uploads/2015/02/perspective-drawing.pdf>

History of Settlement in the Canadian Prairies

<https://thecanadianencyclopedia.ca/en/article/prairie-west>



Fig 39. Lionel LeMoine FitzGerald, *The Little Plant*, 1947. In this painting the exuberant growth of the flowering plant indoors is a counterpoint to the energy of the trees outside.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Cover: Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921 (see figure 26 for details).

Fig 1. Lionel LeMoine FitzGerald, *Woman with Camera Outdoors*, c.1917, oil on canvas, 107 x 73.5 cm. Collection of the Winnipeg Art Gallery, gift from the Douglas M. Duncan Collection, 1970 (G-70-569). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Ernest Mayer.

Fig 2. Lionel LeMoine FitzGerald working from a portable sketching box at Silver Heights, August 23, 1934. Collection of the Winnipeg Art Gallery Library, L.L. FitzGerald Holdings #1 (700-05).

Fig 3. Lionel LeMoine FitzGerald, *The Pool*, 1934, oil on canvas, mounted on Masonite, 36.2 x 43.7 cm. Collection of the National Gallery of Canada, Ottawa, purchased, 1973 (17612). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 4. Lionel LeMoine FitzGerald, *Pritchard's Fence*, c.1928, oil on canvas, 71.6 x 76.5 cm. Collection of the Art Gallery of Ontario, Toronto, bequest of Isabel E.G. Lyle, 1951 (51/19). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. © Art Gallery of Ontario.

Fig 5. Lionel LeMoine FitzGerald, *Four Apples on Tablecloth*, December 17, 1947, pen and ink on paper, 46 x 60.9 cm. Collection of the Winnipeg Art Gallery, on permanent loan from the Winnipeg School of Art, 1954 (L-47). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Leif Norman.

Fig 6. Lionel LeMoine FitzGerald, *Autumn Sonata*, 1953–54, oil on Masonite, 59.5 x 75 cm. Collection of the School of Art Gallery, University of Manitoba, Winnipeg, gift of the Estate of Patricia Morrison and Victor Brooker, 1976 (76.158). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 7. Carnegie Public Library, Winnipeg, 1905–8, postcard published by W.G. MacFarlane. Winnipeg Public Library.

Fig 8. Crowd gathered outside old City Hall, at Main Street and William Avenue, during the Winnipeg General Strike, 1919. Photograph by L.B. Foote. Library and Archives Canada.

Fig 9. Dust storm, Pearce Airport, Alberta, April 1942. Glenbow Archives (NA-2496-1).

Fig 10. Lionel LeMoine FitzGerald at the front gate of his home, 672 Sherbrook St., Winnipeg, c.1905. Photographer unknown. Collection of the Winnipeg Art Gallery Library (PH 9.2.6).

Fig 11. *Allegory of Law*, 1920, by Augustus Vincent Tack. Legislative Building, Winnipeg. Courtesy of Radharc Images / Alamy Stock Photo.

Fig 12. Lionel LeMoine FitzGerald, *Self-Portrait*, c.1945, oil on canvas, 54.5 x 44.5 cm. Collection of the School of Art Gallery, University of Manitoba, Winnipeg, gift of the Alumni Association of the University of Manitoba (77.433). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 13. Lionel LeMoine FitzGerald, *Garage and House*, 1928, oil on canvas, 46.1 x 56.7 cm. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16367). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 14. Lionel LeMoine FitzGerald, *Williamson's Garage*, 1927, oil on canvas, 55.9 x 45.7 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1929 (3682). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 15. A.Y. Jackson, *Red Barn, Petite Rivière*, c.1930, oil on canvas, 64 x 81.9 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (69147). © Estate of A.Y. Jackson.

Fig 16. Lionel LeMoine FitzGerald, *Doc Snyder's House*, 1931, oil on canvas, 74.9 x 85.1 cm. Collection of the National Gallery of Canada, Ottawa, gift of P.D. Ross, Ottawa, 1932 (3993). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 17. A.Y. Jackson, *The St. Lawrence in Winter*, c.1931, oil on canvas, 63.6 x 81.5 cm. The Thomson Collection, Art Gallery of Ontario, Toronto, 2017 (2017/201).

Fig 18. Lionel LeMoine FitzGerald, *From an Upstairs Window, Winter*, c.1950–51, oil on canvas, 61 x 45.7 cm. Collection of the National Gallery of Canada, Ottawa, purchased, 1951 (5800). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 19. Lawren S. Harris, *Snow, Algonquin Park*, 1915, oil on canvas, 46 x 51.6 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (10673). © Family of Lawren S. Harris. Photo credit: Michael Cullen.

Fig 20. Lionel LeMoine FitzGerald, *Oakdale Place*, c.1950, oil on Masonite, 59.7 x 42.4 cm. Private collection. © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Toni Hafkenscheid.

Fig 21. Lionel LeMoine FitzGerald, *Manitoba Landscape*, 1941, watercolour on paper, 60.9 x 45.7 cm. Collection of the Winnipeg Art Gallery, gift of the Women's Committee (G-57-144). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 22. Lionel LeMoine FitzGerald, *At Silver Heights*, 1931, oil on canvas on board, 35.8 x 40.2 cm. Collection of the Art Gallery of Ontario, Toronto, purchased 1981 (81/7). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 23. Lionel LeMoine FitzGerald, *The Prairie*, 1929, oil on canvas, 28.7 x 33.6 cm. Collection of the Winnipeg Art Gallery, gift from the Estate of Arnold O. Brigden (G-73-332). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Leif Norman.

Fig 24. Lionel LeMoine FitzGerald, *Prairie Fantasy*, c.1934, oil on canvas, 34.8 x 42.6 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1977 (18821). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 25. Lionel LeMoine FitzGerald, *Prairie Sky*, c.1929, oil on canvas, 20.5 x 30 cm. Collection of the National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16369). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 26. Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921, oil on canvas, 107.2 x 89.5 cm. Collection of the Winnipeg Art Gallery (L-90). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Ernest Mayer.

Fig 27. Lionel LeMoine FitzGerald, *Abstract*, 1955, ink and coloured graphite on paper, 20 x 46.3 cm. Collection of the Art Gallery of Ontario, Toronto, gift from the Douglas M. Duncan Collection, 1970 (70/46). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 28. Lionel LeMoine FitzGerald, *Backyards, Water Street*, 1927, State III/VI, drypoint on wove paper, 34.1 x 27.8 cm; plate: 24.2 x 22.9 cm. National Gallery of Canada, Ottawa, gift from the Douglas M. Duncan Collection, 1970 (16284). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.

Fig 29. Lionel LeMoine FitzGerald, *Railway Station*, c.1931–32, graphite on laid paper, 30.5 x 34.9 cm. Collection of the Art Gallery of Ontario, Toronto, Canada Council Joint Drawings Purchase Fund, 1961 (61/13). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 30. Lionel LeMoine FitzGerald, *The Barn*, c.1930, oil on board, 29.7 x 36.4 cm. Collection of the Winnipeg Art Gallery, gift from the Estate of Arnold O. Brigden (G-73-327). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 31. Charles Comfort, *Prairie Road*, 1925, oil on canvas, 116.9 x 86.4 cm. Hart House Permanent Collection, University of Toronto, donated by the Graduating Year of 1931 (1931.001).

Fig 32. Lionel LeMoine FitzGerald, *The Prairie*, 1929. (See fig 23.).

Fig 33. Alexander J. Musgrove, *Country Elevator with Horses and Field of Hay*, c.1920–29, watercolour on paper, 31.7 x 40 cm. Collection of the Winnipeg Art Gallery, gift of Robert and Margaret Hucal (2011-4). Photo credit: Ernest Mayer.

Fig 34. Lionel LeMoine FitzGerald, *Sir George Simpson, Governor of Rupert's Land on a Tour of Inspection Calendar*, 1926. Collection of the Hudson's Bay Company Archives, Archives of Manitoba, Winnipeg (HBCA P-390). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 35. Lionel LeMoine FitzGerald, *Driftwood*, 1944, coloured graphite on paper, 60.9 x 45.7 cm. Collection of the Art Gallery of Ontario, Toronto, gift from the Douglas M. Duncan Collection, 1970 (70/57). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 36. Lionel LeMoine FitzGerald, *Prairie Landscape*, June 27, 1935, graphite on paper, 30.5 x 22.9 cm. Collection of the Art Gallery of Ontario, Toronto, gift of the Kudelka Family, 1990 (90/94). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 37. Lionel LeMoine FitzGerald, *Doc Snyder's House*, 1931. (See fig 16.)

Fig 38. Lionel LeMoine FitzGerald, *Abstract in Blue and Gold*, 1954, oil on hardboard, 44.5 x 69.5 cm. Collection of the Art Gallery of Hamilton, gift of the Volunteer Committee and the Muriel Baker Fund, 1990 (1990.2). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.

Fig 39. Lionel LeMoine FitzGerald, *The Little Plant*, 1947, oil on canvas, 60.5 x 45.7 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, Ontario, gift of Mr. R.A. Laidlaw, 1969 (1969.2.4). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright.