



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

## **FINE CANADIAN ART**

**SALE** WEDNESDAY, MAY 24, 2017 · 7 PM · TORONTO









## FINE CANADIAN ART

### AUCTION

Wednesday, May 24, 2017

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

### PREVIEWS

**Heffel Gallery, Vancouver**

2247 Granville Street

Saturday, April 29 through

Tuesday, May 2, 11 am to 6 pm

**Galerie Heffel, Montreal**

1840 rue Sherbrooke Ouest

Thursday, May 11 through

Saturday, May 13, 11 am to 6 pm

**Design Exchange, Toronto**

The Exhibition Hall (3rd floor), 234 Bay Street

Located within TD Centre

Saturday, May 20 through

Tuesday, May 23, 10 am to 6 pm

Wednesday, May 24, 10 am to noon

### HEFFEL GALLERY, TORONTO

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## Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

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Printed in Canada by Friesens

ISBN: 978-1-927031-27-8

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# PREVIEW AND AUCTION LOCATION



## Auction and Preview Location

**DESIGN EXCHANGE**

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

Saleroom Cell 1-888-418-6505 or 604-418-6505

## Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 90 through 97 of this publication.

Please consult our online catalogue for information specifying which works will be present in each of our preview locations at:

[www.heffel.com/auction/lotsbypreview\\_E.aspx](http://www.heffel.com/auction/lotsbypreview_E.aspx)

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:30 PM ET. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 10 of this publication.

We recommend that you test your streaming video setup 30 minutes prior to our sale at:

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All lots and additional images depicting the frame and verso are available at:

[www.heffel.com](http://www.heffel.com)

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.77 US dollar, 0.73 euro, 0.63 British pound, 0.78 Swiss franc, 89 Japanese yen or 6.2 Hong Kong dollars as of our publication date.



# AUCTION DETAILS

## Selling at Auction

Heffel Fine Art Auction House is a division of Heffel Gallery Limited. Together, our offices offer individuals, collectors, corporations and public entities a full-service firm for the successful de-acquisition of their artworks. Interested parties should contact us to arrange for a private and confidential appointment to discuss their preferred method of disposition and to analyse preliminary auction estimates, pre-sale reserves and consignment procedures. This service is offered free of charge.

If you are from out of town or are unable to visit us at our premises, we would be pleased to assess the saleability of your artworks by mail, courier or e-mail. Please provide us with photographic or digital reproductions of the artworks front and verso and information pertaining to title, artist, medium, size, date, provenance, etc. Representatives of our firm travel regularly to major Canadian cities to meet with Prospective Sellers.

It is recommended that property for inclusion in our sale arrive at Heffel Fine Art Auction House at least 90 days prior to our auction. This allows time to photograph, research, catalogue and promote works and complete any required work such as re-framing, cleaning or conservation. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 100 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or

c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your Credit Card details by fax or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

## General Bidding Increments

Bidding typically begins below the low estimate and generally advances in the following bid increments:

\$500-2,000	\$100 increments
\$2,000-5,000	\$250
\$5,000-10,000	\$500
\$10,000-20,000	\$1,000
\$20,000-50,000	\$2,500
\$50,000-100,000	\$5,000
\$100,000-300,000	\$10,000
\$300,000-1,000,000	\$25,000
\$1,000,000-2,000,000	\$50,000
\$2,000,000-3,000,000	\$100,000
\$3,000,000-5,000,000	\$250,000
\$5,000,000-10,000,000	\$500,000
\$10,000,000+	\$1,000,000

## Framing, Conservation and Shipping

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## Written Valuations and Appraisals

Written valuations and appraisals for probate, insurance, family division and other purposes can be carried out in our offices or at your premises. Appraisal fees vary according to circumstances. If, within five years of the appraisal, valued or appraised artwork is consigned and sold through either Heffel Fine Art Auction House or Heffel Gallery, the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.



**SALE** WEDNESDAY, MAY 24, 2017 · 7 PM · TORONTO

**FINE**

**CANADIAN**

**ART**

CATALOGUE

**FEATURING WORKS FROM**

The Family of Charles S. Band

The Collection of Frances Gage

The Family of Gilbert A. LaBine

The Family of Paul Peel

The Family of Percival Price

The Family of Ronald and Margaret Wilson

& other Important Private and Corporate Collections



## 101 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Eskimos on Board the Nascopie #2

watercolour, pastel and graphite on paper, signed  
and inscribed in the margin with various numbers, circa 1938  
18 x 24 in, 45.7 x 61 cm

#### PROVENANCE

Acquired from the Artist by Percival Price  
By descent to the present Private Collection, Ontario

FROM 1931, WHEN he saw the arctic paintings of A.Y. Jackson and Lawren Harris in a Group of Seven exhibition at the Vancouver Art Gallery, Frederick Varley desired to travel to the North. In July 1938 he realized that dream, after he received a letter from Charles Camsell, deputy minister of Mines and Resources, authorizing him to board the RMS *Nascopie* for a 12,000-mile journey to the eastern Arctic. Varley worked aboard the ship for two months, producing images of the raw landscape and the Inuit people. Since the cold affected the plasticity of his oils, his primary medium was watercolour. *Eskimos on Board the Nascopie #2* is an exceptional watercolour from this time, with its intriguing interactions of the group of Inuit people on the ship and for its extraordinary light and colour. Varley has captured to exquisite effect, in the sky and in reflections in the water, the glowing hues produced by long arctic days, with their prolonged sunsets and sunrises.

This exceptional watercolour was acquired from the artist by Percival Price, the legendary Canadian-born campanologist, carillonneur, composer, author and teacher. Price was born in Toronto in 1901. He came from a musical family but it was a trip to Europe that introduced him to the art and science of bells, and in 1921 he was appointed the first carillonneur in North America at the Metropolitan Church in Toronto. Subsequently he helped with the design of the new carillon in the Peace Tower in Ottawa and held the position of Dominion Carillonneur from 1927 until 1939, when he left Canada to teach composition and campanology at Ann Arbor, University of Michigan.

During and just after World War II he served as consultant to the Inter-Allied Commission on the Wartime Preservation of Artistic and Historic Monuments in War Areas, and he helped many European countries to locate bells which had been looted for war purposes.

A collection of artifacts from his estate was donated to the National Library of Canada and forms one of the largest collections



#### FREDERICK HORSMAN VARLEY

##### Portrait of Percival Price

charcoal on paper on card

8 x 6 ¼ in, 20.3 x 15.9 cm

To be offered in Heffel's May online auction

Not for sale with this lot

on campanology in the world. The library files also include correspondence between Price and Varley from 1941 to 1955.

A group of other Varley works, including the portrait of Percival Price (shown above) and a commemorative bell, are being offered in Heffel's May online auction.

This work is #1023 in the Varley Inventory listing.

**ESTIMATE: \$60,000 – 80,000**



## 102 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

### Karlukwees, BC

colour woodcut on paper, signed and signed in the block,  
titled and editioned 12/100, 1929

10 ½ x 12 ¾ in, 26.7 x 31.4 cm

#### PROVENANCE

A gift from the sculptor Florence Wyle to Frances Gage, Ontario

#### LITERATURE

Duncan Campbell Scott, *Walter J. Phillips*, 1947, reproduced page 27  
Carlyle Allison, *The Art of W.J. Phillips*, 1970, the 1927 watercolour  
and graphite sketch entitled *Karlukwees, Village Island* and the  
woodcut reproduced, unpaginated

Michael J. Gibbon, *Walter J. Phillips: A Selection of His Works and  
Thoughts*, National Gallery of Canada, 1978, reproduced front  
cover, the 1927 watercolour and graphite sketch entitled  
*Karlukwees, BC* reproduced page 64, the larger finished  
watercolour reproduced page 65 and a photograph of Walter J.  
Phillips holding an impression of the woodcut page 62  
Roger Boulet, *The Tranquility and the Turbulence*, 1981, page 101,

the related 1926 watercolour *Myth of the Thunderbird  
(Karlukwees)* reproduced page 101, the 1927 watercolour and  
graphite sketch entitled *Karlukwees, Village Island* and the wood-  
cut reproduced pages 125 and 126

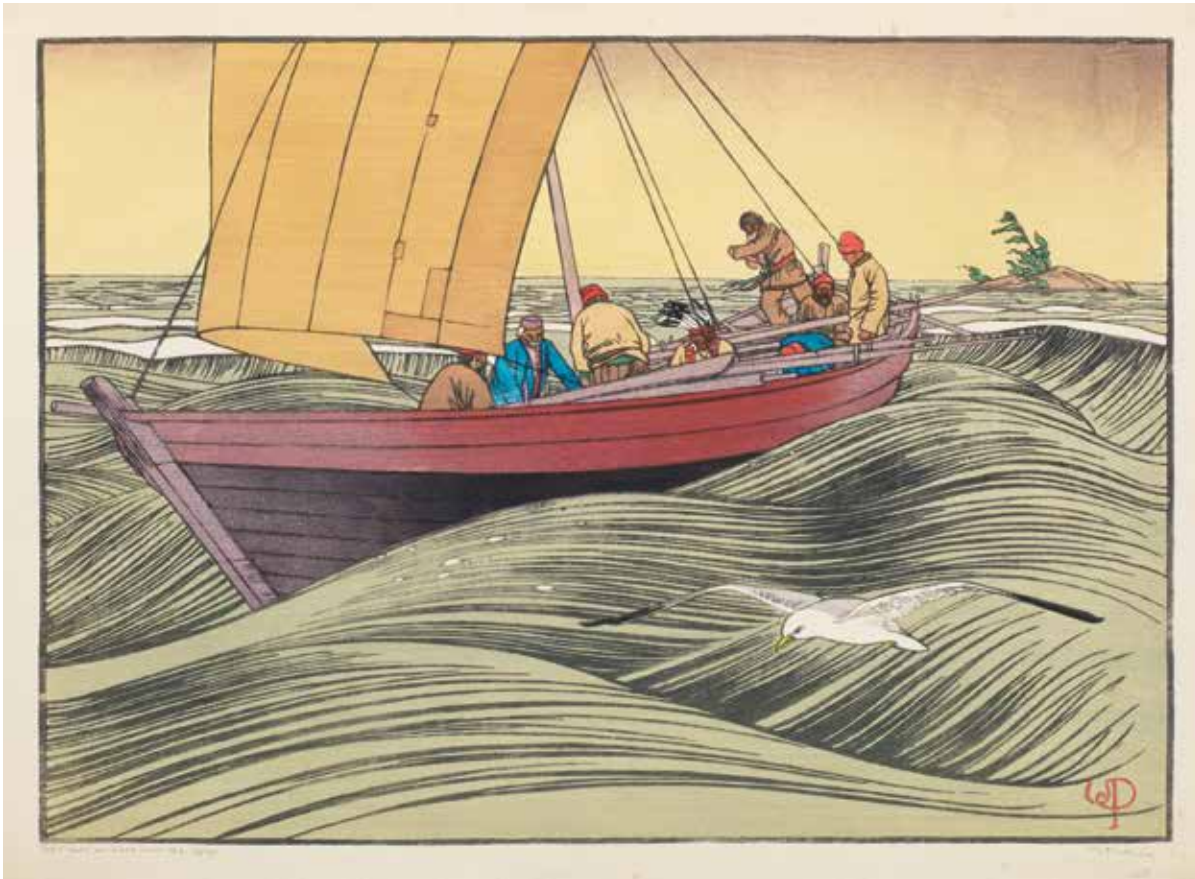
Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981,  
reproduced page 319

#### EXHIBITED

National Gallery of Canada, Ottawa, *Walter J. Phillips*, 1978,  
same image

Art Gallery of Greater Victoria, *To the Totem Forests: Emily Carr  
and Contemporaries Interpret Coastal Villages*, August 5 –  
October 31, 1999, same image, catalogue #55.26.59

IN 1927 WALTER J. PHILLIPS took a sketching trip to the West  
Coast, visiting his sister at Alert Bay and then traveling by boat to  
the villages of Tsatsisnukomi, Mamalilicoola and Karlukwees, a  
small settlement on Village Island at the entrance to Knight Inlet.  
He wrote, “We found another village—Karlukwees—more inter-  
esting than the others. The clean white beach had borrowed its  
shape from the new moon... Karlukwees provided many subjects  
for painting. In fact, never have I seen a more delectable sketching



ground. I regretted leaving the coast, and I long to return.” This exquisite woodcut is considered to be the finest in Phillips’s woodcut oeuvre. Technically superb, with a composition perfectly in balance, the delicate impression of falling snow cloaking the village in stillness creates an unforgettable atmosphere of peace. The woodcut is also a poignant record of the village, as little remains of it today. In 1929 *Karlukwees, BC* was awarded a gold medal for best colour woodcut by the Society of Arts and Crafts, Boston. The National Gallery of Canada has two impressions of this woodcut in its collection.

**ESTIMATE: \$30,000 – 50,000**

### 103 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

#### York Boat on Lake Winnipeg

colour woodcut on paper, signed, monogrammed, titled and editioned 113/150, 1930

10 ¼ x 13 ¾ in, 26 x 34.9 cm

#### PROVENANCE

A gift from the sculptor Florence Wyle to Frances Gage, Ontario

#### LITERATURE

Malvina Bolus, editor, *The Beaver: Magazine of the North*, Winter 1969, reproduced page 4

Roger Boulet, *The Tranquility and the Turbulence*, 1981, reproduced page 133

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, reproduced pages 10 and 335

Maria Tippett and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, 1982, page 49, reproduced unpaginated plate

FOR OVER A CENTURY, the York boat was an important way of transporting goods between inland trading posts and York Factory, at the mouth of the Hayes River on Hudson Bay. The construction of these sturdy boats was based on an old Orkney design derived from the Viking longship. With the advent of the railroad their use died out, but they are still celebrated in a summer festival. In 1928 Walter J. Phillips spent a week on the Lake Winnipeg steamboat *Wolverine* and reached Norway House, sketching buildings, figures and boats along the way. He wrote, “This northern route was taken by picturesque brigades of York boats—big open boats propelled by sweeps when the wind was insufficient to fill the square blanket sail. There are none left now. The last lay rotting on the banks of the Nelson; the sturdy frame that withstood the shocks of a passage of the rapids a thousand times, now yielding to the action of the weather.” This dynamic and historic image is considered to be one of Phillips’s finest woodcuts. The National Gallery of Canada has two impressions of this woodcut in its collection.

**ESTIMATE: \$15,000 – 20,000**



## 104 James Wilson Morrice

CAC RCA 1865 – 1924

### A Café Scene

oil on panel, on verso inscribed illegibly and 24294 and stamped with the J.W. Morrice Studio stamp, circa 1898 – 1900  
5 7/8 x 4 1/2 in, 15 x 11.5 cm

#### PROVENANCE

Private Collection, Toronto  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
May 11, 1994, lot 37  
Private Collection, Ontario

JAMES WILSON MORRICE had been in France since 1891 or 1892, having left Canada in 1889. He had begun to exhibit with the Salon de la Société nationale des beaux-arts and was establishing himself quickly as an artist of note, meeting other

prominent painters and making short trips to nearby countries—including Italy, where the light and colour and atmosphere dazzled him. He was drawn to intimate café scenes such as this, often painting groups of women seated at tables, strolling along promenades, or at rest in the shade of leafy trees. He was fully in tune with the colour and light of France. Here, the shade of the near ground creates an atmospheric contrast with the light blue and yellow of the sky, which Morrice has depicted with a simple palette of yellow, blue and white. The women are dressed in the attire of the time—we can make out hats and perhaps even gloves. No doubt they found the shade of the leafy trees enticing.

This painting is included in the catalogue raisonné on the artist's work that is being compiled by Lucie Dorais.

**ESTIMATE: \$30,000 – 50,000**





## 105 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

### Sunday Morning, Old Montreal

oil on board, signed and on verso titled  
12 x 14 in, 30.5 x 35.6 cm

#### PROVENANCE

Sold sale of *Important Canadian Art*, Sotheby's Canada,  
May 11, 1994, lot 163  
Private Collection, Ontario

KATHLEEN MORRIS was an important early Quebec modernist, known for her dynamic depictions of the streets and market-places of Montreal, Ottawa and Quebec City. Born into a family that was part of Montreal's Protestant elite, Morris studied with William Brymner and Maurice Cullen at the Art Association of Montreal, where she absorbed contemporary artistic trends. She

joined the Beaver Hall Group in 1920, a pivotal Montreal association that included many women members. In this classic work by Morris, people wend their way on snowy sidewalks to one of Montreal's many churches, here an integral part of an urban neighbourhood. The modernity of Morris's work is evident in the broad, fluid brush-strokes and the bold, reductive depiction of form. She sketched in her figures with enough detail to be individuals, but with a similarity that emphasizes their shared community of worship. Morris's sensitive perception of winter light and atmosphere in *Sunday Morning, Old Montreal* makes this an outstanding painting from her oeuvre.

Morris's Montreal subjects are in the collections of the McMichael Canadian Art Collection, the National Gallery of Canada and the Montreal Museum of Fine Arts.

**ESTIMATE: \$30,000 – 50,000**



## 106 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Looking South from Go Home

oil on board, signed and on verso initialed, titled,  
dated 1935 and inscribed 1004-183 / G384  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Kenneth G. Heffel Fine Art Inc., Vancouver  
Sold sale of *Canadian Art*, Joyner Fine Art,  
November 25, 1994, lot 79  
Private Collection, Ontario

#### LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape  
Painter*, 2009, page 38

THE TITLE OF this colourful oil sketch refers to Go Home Bay on  
Georgian Bay. A.Y. Jackson's long and affectionate relationship

with this location began in 1910, when he visited his cousins,  
the Clement family, on their island at Portage Point. While there  
he also met Group of Seven patron Dr. James MacCallum, who  
invited him to stay at his Go Home Bay cottage. At first, Jackson  
doubted the landscape was paintable, but during subsequent trips,  
the unique topography of rocky channels, small islands covered by  
wind-blown pines, and big skies full of moody weather cast such a  
spell on him that he declared, "This land, Le Bon Dieu made on a  
holiday, out of sheer joy." He would return frequently until 1967.  
In this vibrant sketch, Jackson captured the scene with strong  
brushwork and a bright palette, balancing cool blues and greens  
with luscious tones of mauve and pink. His rocky shore vantage  
point, with its view to distant hills across islets topped with  
weathered pines, gives the eye freedom to roam and makes  
*Looking South from Go Home* a classic work from this iconic  
painting place.

ESTIMATE: \$25,000 – 35,000



## 107 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Swamp, Sawyer Lake

oil on board, signed and on verso signed and titled and dated 1927 on the gallery labels, and inscribed #4643 and 12211  
9 ½ x 11 ¼ in, 24.1 x 28.6 cm

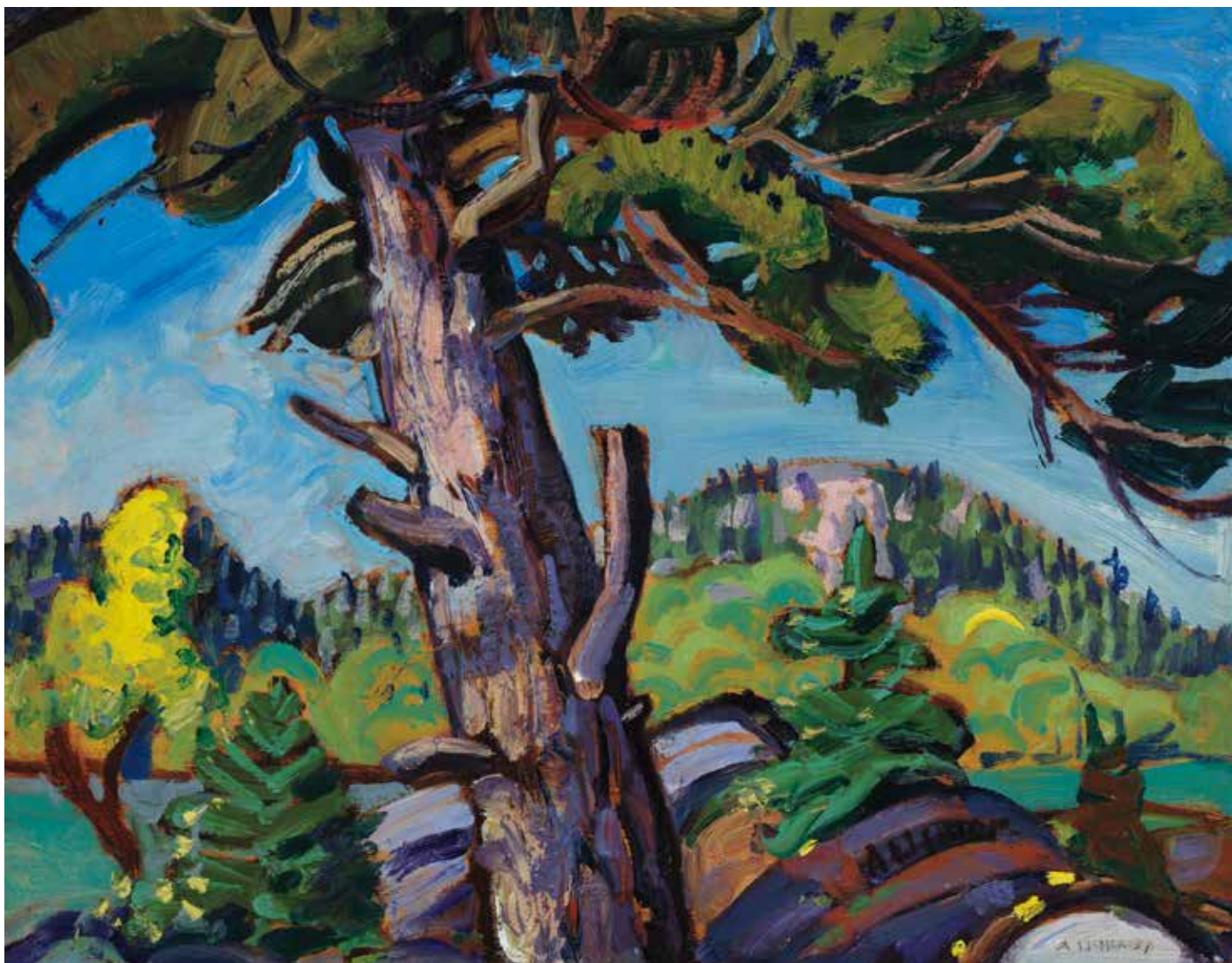
#### PROVENANCE

Roberts Gallery, Toronto  
Warwick Gallery Ltd., Vancouver  
Kaspar Gallery, Toronto  
Private Collection, Ontario

A.J. CASSON'S INTRODUCTION to the Group of Seven came through Franklin Carmichael, whom he worked with at the commercial art firm Rous & Mann Ltd. from 1919, and who was his mentor in these early days. Carmichael brought him to Toronto's

Arts and Letters Club, and Casson soon became a regular at the Group's "Artists' Table," an association considered radical by more conservative painters. By the mid-1920s Casson was often included on sketching trips with Group painters, and in 1926 they made him a member. It was an exciting decade for Casson, one in which he rose to prominence, and *Swamp, Sawyer Lake* exhibits the strength of his work at this time. Sawyer Lake is in Muskoka, an area of wilderness in northern Ontario well known to the Group. The painting's colouration is strong, with the contrast between the glowing reds, oranges and golds and the deep blue water being particularly vivid. Contrasting with the rich autumn carpet are the strong vertical lines of bare trees that extend off the picture plane. *Swamp, Sawyer Lake* is a bold statement and a fine example of Casson's Group period work.

**ESTIMATE: \$40,000 – 60,000**



## 108 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Georgian Bay

oil on board, signed and on verso titled and dated 1937  
on the Klinkhoff gallery label  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
The Art Emporium, Vancouver, 1970  
Sold sale of *Canadian Art*, Joyner Fine Art,  
November 25, 1994, lot 81  
Private Collection, Ontario

#### LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur  
Lismer*, 1981, page 15

ARTHUR LISMER FIRST saw Georgian Bay in 1913, when he was offered the use of Group of Seven patron Dr. James MacCallum's

cottage there. Just as Algoma became J.E.H. MacDonald's iconic painting place, Georgian Bay became Lismer's, and he returned many times, entranced by the life force he felt there. Known for its clarity of atmosphere and tempestuous weather, the area features distinctive rocky islets and small islands. Georgian Bay's vitality is passionately expressed in every aspect of this painting—from the electric blue sky to the iconic, sturdy pine and the rough Canadian Shield rock formations in which it is rooted. The work encompasses a fine view across the water to hills beyond, and the composition resembles a portion of the vista in Lismer's stunning 1938 canvas *Bright Land*, in the McMichael Canadian Art Collection. In *Georgian Bay*, Lismer's use of colour is modern and bold—red, orange and blue highlights vibrate in the tree trunk and branches, and his textured brush-strokes express vigour. The painting is an outstanding example of Lismer's work from the unique landscape that he fondly called “the happy isles” and “a paradise for painters.”

**ESTIMATE: \$25,000 – 35,000**



**109 Edwin Headley Holgate**

AAM BHG CGP CSGA G7 RCA 1892 – 1977

**Pic de l'Ours**

oil on canvas, initialed and on verso titled *Pic à l'Ours* [sic] and inscribed *Exhb No. 17 and Nov 1937*  
15 x 18 in, 38.1 x 45.7 cm

**PROVENANCE**

Private Collection, Ontario

EDWIN HOLGATE was an important part of the early art scene in Montreal: he was a founding member of the Beaver Hall Group and was involved with the Canadian Society of Graphic Art, the Montreal Arts Club, and the Pen and Pencil Club. In 1929, he became the eighth member of the Group of Seven. Holgate's passion for nature led to much exploration of the Quebec countryside, and in the 1920s he built a studio cabin in the Laurentians at Lake Tremblant. The subject of this superlative

painting is Pic de l'Ours (Bear Peak), near the village of Magog in Mont-Orford National Park, southeast of Montreal. The motif of the screen of trees through which we view this glowing landscape is a classic Group approach. The milky greens of the lake and sky together with the cool and misty blues of the mountain create a transcendent atmosphere that invites tranquil contemplation.

The inscription on verso suggests that this painting may have been in the November 3 – 10, 1937 exhibition at W. Scott & Sons gallery in Montreal entitled *Exhibition of Paintings, Drawings and Wood Engravings by Edwin H. Holgate*.

**ESTIMATE: \$40,000 – 60,000**

## 110 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

### City Rain

oil on canvas, on verso titled on the gallery labels, 1911 – 1912

18 ¼ x 15 ¼ in, 46.4 x 38.7 cm

#### PROVENANCE

Estate of the Artist

Mira Godard Gallery, Toronto

Nicholas Metivier Gallery, Toronto

Private Collection, Ontario

#### LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David B.*

*Milne*, 1996, page 34

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue*

*Raisonné of the Paintings, Volume 1: 1882 – 1928*, 1998, reproduced page 67, catalogue #104.3

#### EXHIBITED

Marlborough-Godard, Toronto, 1972, titled as *City Rain*,

*New York* and dated circa 1911, catalogue #3

Mira Godard Gallery, Toronto, 1994, catalogue #2

THAT DAVID MILNE was one of the most accomplished artists of his generation is recognized internationally today. This acclaim is especially interesting to many Canadian art lovers, not least because Milne offers different paradigms of art making from those of his contemporaries and peers in Canada, such as Tom Thomson, the Group of Seven and Emily Carr. He was a Canadian who spent his formative years in the USA and who abjured nationalist definitions of landscape painting.

Born in Bruce County, in rural southwestern Ontario, when he was 21, Milne was ambitious enough to enroll at the Art Students League in New York City (1903 – 1905). There he came to know both American and European Impressionism, Post-Impressionism and Fauvism, movements that would inflect his own unique painting style. By circa 1910, Milne's work was exhibited regularly and noticed approvingly in the New York press. With early paintings such as *City Rain*, he made a reputation as one of the bright lights who brought a keenly modern sensibility to North America. Another measure of this early success was his participation in two of North America's most important exhibitions of avant-garde art in the early twentieth century: the *Armory Show* in 1913 (seen in New York, Boston and Chicago) and the *Panama-Pacific International Exposition*, held in San Francisco in 1915.

*City Rain* is a painting about cities, specifically the dense vibrancy of Lower Manhattan. It was a focus that Milne came to

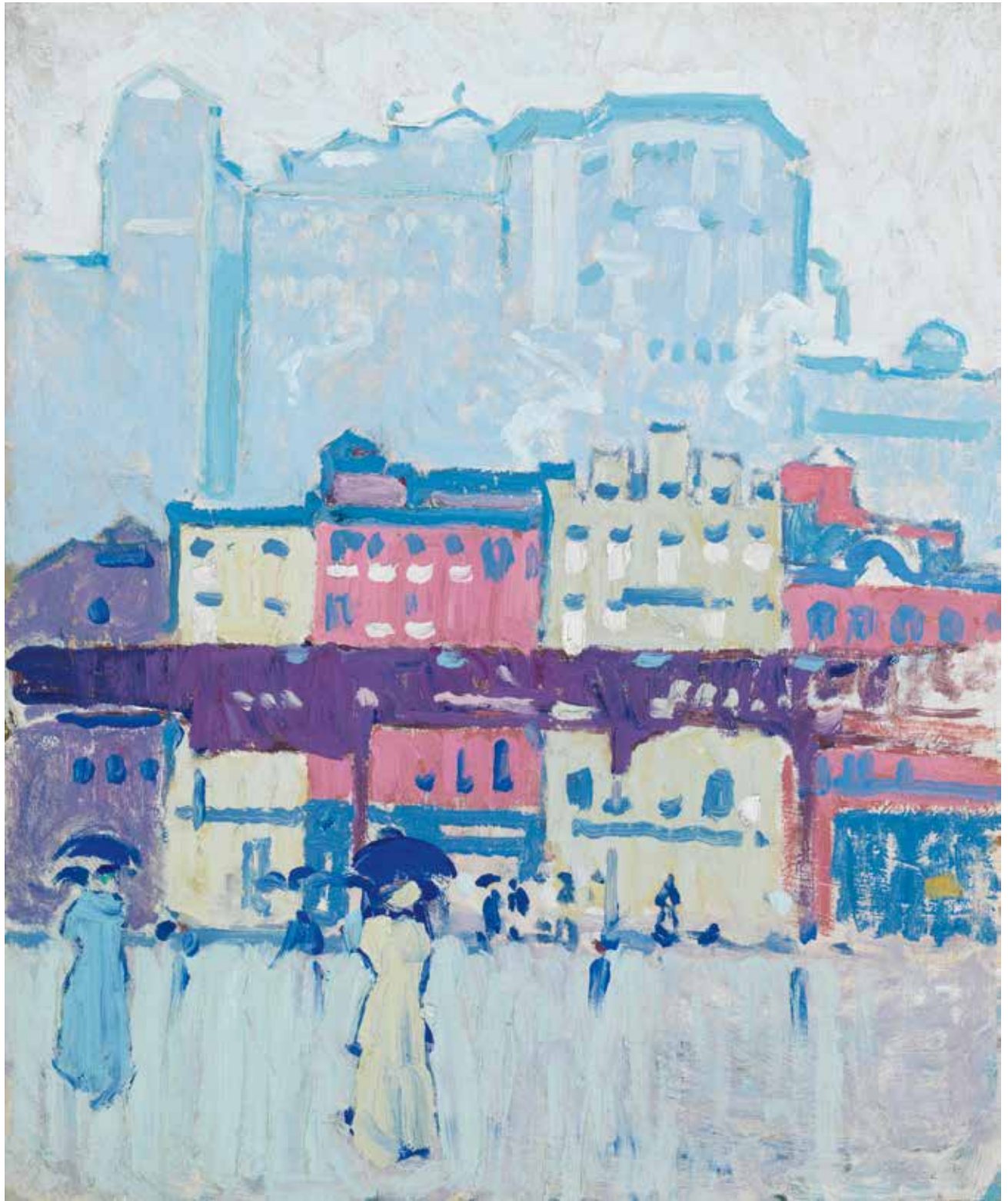
appreciate in part through the work of the American group The Eight, which included Robert Henri, Maurice Prendergast and William J. Glackens, and with whom he exhibited at the Montross Gallery. Milne was in New York until he joined the Canadian Army in 1917, and he came to know the metropolis through his career as a sign painter. David Silcox tells us in the Milne catalogue raisonné that *City Rain* has us looking north from Coenties Slip, the same viewpoint the artist took for the works *Waterfront* (in the collection of the National Gallery of Canada), *Battery Park* and *9th Avenue E1*.

The site allows Milne to contrast the dynamic comings-and-goings of people in the relatively open foreground with vibrantly coloured mauve, pea green, pink and blue low-rise buildings in the middle ground and with the newer skyscrapers that dominate the upper part of the image. These buildings relegate the sky to a band at the top but are not oppressive because everything in this picture moves. People scurry across the slick and reflective street in the rain; smoke rising from nearby buildings snakes across and links us to the taller building's massive facades. Milne paints his forms so freely that we feel as if we, too, are moving along in this scene, perhaps slightly off balance, as we experience while watching films or news footage shot with a hand-held camera.

*City Rain* quintessentially displays two often-remarked qualities of Milne's work. The sophistication of this painting shows that he was a cosmopolitan artist who saw, absorbed and made his own a range of European avant-garde painting, from that of Paul Cézanne and Henri Matisse to that of The Eight. Secondly, as David Silcox argues and other Milne scholars claim, "Painting, for Milne, was a purely aesthetic activity, not concerned with social problems... It was not even a process of recording or describing an object or a scene with fidelity or truth. Rather, a painting was a charged world of its own." While undeniably accurate as a tendency, this "formal" reading of Milne's work can also be limiting, especially with regard to *City Rain*. Primarily a landscape painter before and after this important period in New York in the 1910s, Milne looked outwards to celebrate the urban in ways that continue to convey the city's experiential truth to us today.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

**ESTIMATE: \$275,000 – 325,000**





## 111 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Near Lake Superior

oil on panel, signed and on verso signed, titled,  
dated Oct. 1919 and inscribed S.T. #854  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

The Art Emporium, Vancouver, 1973  
Private Collection, Vancouver

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography  
of A.Y. Jackson*, 1958, page 46

IN MID-SEPTEMBER OF 1919, A.Y. Jackson joined fellow Group of Seven members Lawren Harris, J.E.H. MacDonald and Frank Johnston on their second boxcar trip to Algoma. Jackson would

have passed through the country near to Lake Superior on his way back, as at the end of September the artists' railcar was shunted south to Huber and finally down to Batchewana on October 7. Jackson's first trip to the shores of that Great Lake would be later, in 1921 with Harris. This is a fine Group period oil sketch with a particularly vibrant palette, reflecting the spectacular display of fall colour in October. Jackson wrote of the area around Lake Superior, "In the autumn the whole country glows with colour; the huckleberry and the pincherry turn crimson, the mountain ash is loaded with red berries, the poplar and the birch turn yellow and the tamarac greenish gold." In contrast to this brightness, Jackson depicts the land and rocks with gorgeous dark, cool shades of purple, mauve, blue and dark green, using lush paint strokes that follow the rhythm of the undulating hills.

**ESTIMATE: \$25,000 – 35,000**





## 112 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### A Beaver Lake, Algoma

oil on board, signed and on verso signed, titled and inscribed with the artist's address, *Studio Bldg., Severn St., Toronto*, circa 1919

8 ⅜ x 10 ½ in, 21.3 x 26.7 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 94

GROUP OF SEVEN members in various combinations made trips to Algoma in 1918, 1919, 1920 and 1921—the first two by box-car up the Algoma Central Railway. A.Y. Jackson was included in

all the trips except for 1918, when he was serving in the army in England and France during World War I. When he returned to Canada in 1919, the proposed trip to Algoma that fall would have been a well-needed artistic rejuvenation for Jackson after the war. Once there, he immersed himself in the stunning scenery, writing eloquently, “From sunlight in the hardwoods with bleached violet-white tree trunks against a blaze of red and orange, we wander into the denser spruce and pine woods, where the sunlight filters through...playing with startling vividness on a birch trunk or patch of green moss. Such a subject would change entirely every ten minutes...” Jackson uses a riot of rich colour to depict this lush and vivid landscape, ranging from mauve and purple to gold and coral. *A Beaver Lake, Algoma* is a fine, classic Group period sketch; painted on the spot with fluid brushwork, it is fresh and bold.

ESTIMATE: \$25,000 – 35,000



### 113 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

#### Farmer's Fields

oil on panel, signed and on verso stamped  
with the Lismer estate stamp, circa 1917  
9 x 12 in, 22.9 x 30.5 cm

#### PROVENANCE

By descent to the present Private Collection, Toronto

#### LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,  
1981, page 24

AFTER A VISIT to Algonquin Park in 1914 with Tom Thomson, Arthur Lismer obtained a 9 x 12 inch sketch box for painting out of doors. Lois Darroch might have been describing this jewel of

a sketch when she wrote, “With the smaller size he could paint astonishingly fine miniatures... every detail of distance clear and technically magnificent.” The crystalline clarity of the light, the deep blue of the sky traversed by an army of bright white cumulus clouds, and the view off into the far distance where the clouds seem to originate are all extraordinary. Lismer compressed so much into this image, and with such rich colour and clarity of atmosphere, that one could speculate on the influence of Thomson in this painting. Another outstanding aspect of *Farmer's Fields* is the strong sense of motion created through the emphatic lines of the ploughed fields, raked across by shadows, contrasted by the upward direction of the floating clouds. This is the kind of painting that the Group of Seven became known for—boldly painted on the spot and full of the brightness of Canadian atmosphere.

**ESTIMATE: \$25,000 – 35,000**



## 114 John William (J.W.) Beatty

OSA RCA 1869 – 1941

### The Squall, Toronto Island

oil on board, signed and on verso titled  
on the artist's studio label  
6 x 9 in, 15.2 x 22.9 cm

#### PROVENANCE

Estate of Jim Hennok, Toronto  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 24, 2005, lot 119  
Private Collection, Vancouver

#### LITERATURE

Dorothy Hoover, *J.W. Beatty*, 1948, page 15

J.W. BEATTY was among the Canadian artists who traveled to Paris to study, later exploring Europe. When Beatty returned

to Toronto in 1909, a pivotal trip to northern Ontario that year changed the direction of his art. He left his previous affinity to European painting behind, declaring that the landscape he saw there inspired him “to...forget the Old World for the rest of my days.” He became a champion of the Canadian landscape, and was an early influence on Tom Thomson and the Group of Seven. He accompanied Thomson on sketching trips, lived in the famous Studio Building on Severn Street in Toronto, and went with A.Y. Jackson and J.E.H. MacDonald on a sketching trip to Algonquin Park. In this fresh and exhilarating *pochade*, executed on the spot on Toronto Island, Beatty contrasts the dramatic effects of the storm over the lake with the bright beach, peridot highlights in the waves, and vivid touches of colour in the trees and people on shore.

**ESTIMATE: \$15,000 – 25,000**



## 115 Cornelius David Krieghoff

1815 – 1872

### Indian Hunters Crossing a Winter Clearing at Sunset

oil on canvas, signed and inscribed *Quebec* and on verso inscribed 1164-46 / Y221 and CROO169-#1 on the gallery label, circa 1860  
13 ¼ x 18 in, 33.7 x 45.7 cm

#### PROVENANCE

Kenneth G. Heffel Fine Art Inc., Vancouver  
Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
November 7, 1996, lot 80  
Private Collection, Vancouver

#### LITERATURE

J. Russell Harper, *Krieghoff*, 1979, same view with two of the same figures in the painting reproduced, page 102, plate 94, and reproduced front cover

CORNELIUS KRIEGHOFF CAPTURED iconic images of early Quebec, depicting the lives of the *habitants*, British visitors and

First Nations people. Significantly, the first book on Krieghoff was produced in 1948 by ethnologist and folklorist Marius Barbeau, an important early documenter of native stories, songs and social organization. The subject of native peoples was so important to Krieghoff that it composed one-third of his oeuvre.

In this stunning winter scene we see Krieghoff's fine European techniques in his depiction of the sky, infused with exquisite pastel tones in the layers of clouds, which culminate in a golden glow. The painting is finely detailed, from the softly brushed pastel-tinted snow to the authentic details of the hunters' clothing and the sled they pull for the transport of game. Krieghoff was well acquainted with activities such as this, as First Nations men often acted as guides on hunting expeditions he was a part of, and he admired the way they lived in harmony with their environment. Notably, J. Russell Harper included a very similar scene on the front cover of his 1979 book *Krieghoff*.

**ESTIMATE: \$70,000 – 90,000**



## 116 Cornelius David Krieghoff

1815 – 1872

### Hauling the Royal Mail Across the Ice on the St. Lawrence, Quebec

oil on canvas, signed and dated 1865

13 x 18 in, 33 x 45.7 cm

#### PROVENANCE

A gift from the Artist to the great-grandfather of the owner  
By descent through the family to the present Private Collection,  
England

#### LITERATURE

Ian M. Thom et al., *Embracing Canada: Landscapes from Krieghoff  
to the Group of Seven*, Vancouver Art Gallery, 2015, page 11,  
a similar 1860 oil entitled *The Royal Mail Crossing the  
St. Lawrence* reproduced page 31

AS IAN THOM wrote, “The history of Canadian painting is  
closely allied to the history of European settlement in Canada.”

Cornelius Krieghoff, who spent his early life in Europe and arrived in Canada about 1840, assimilated into communities in Montreal and Quebec City, where he became an important chronicler of life in Lower Canada. He acquired a steady clientele of British army officers and merchants, and many Krieghoff's left the country with them—as did this fine work, which was acquired directly from the artist and then taken to England, where it remained for generations, now offered for sale for the first time. Scenes such as this showed the challenges of life in early Canada, where people dealt with the rigours of nature to carry out their everyday activities. In this fine painting, the delivery of mail involved grappling with chunks of winter ice to find open channels on the St. Lawrence River. Not only is this canvas a fascinating document of such activities, it also showcases Krieghoff's fine European painting techniques, particularly in the exquisite handling of the ice.

**ESTIMATE: \$60,000 – 80,000**



## 117 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Lynx Mountain, Mt. Robson District, BC / Mountain Sketch XLI

oil on board, on verso signed, titled, inscribed 10 (circled) / 7/47  
(crossed out) / 6 in red / P / 4760 Belmont Ave., Vancouver, BC /  
BHC 80 and stamped Dominion Gallery, 1448 St. Catherine West,  
Montreal, circa 1929  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Estate of the Artist

By descent to the present Private Collection, Vancouver

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain  
Sketches, Group 7, titled as *Mountain Sketch*, catalogue #41,  
location noted as the Studio Building, and a drawing of this  
work illustrated by Hans Jensen

Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art  
of Lawren Harris*, 2000, reproduced page 23

Andrew Hunter, *Lawren Stewart Harris: A Painter's Progress*,  
The Americas Society, 2000, titled as *Lynx Mountain*,  
reproduced page 35

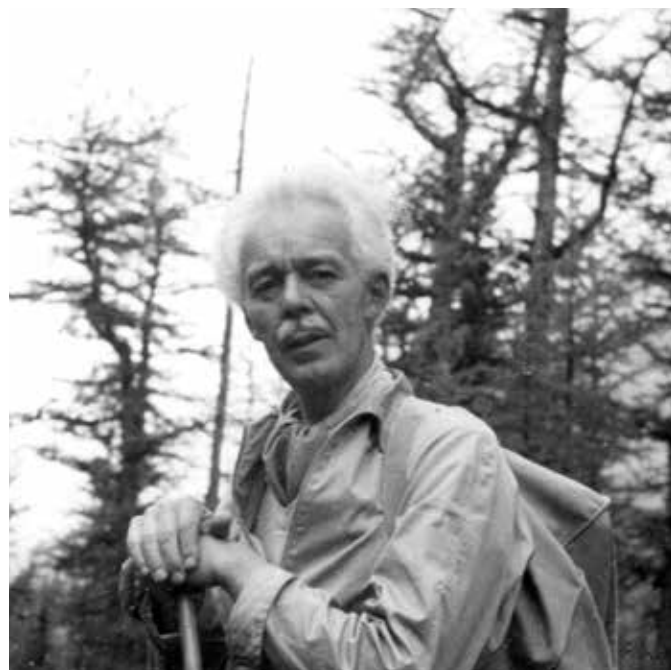
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2010, titled  
as *Lynx Mountain, Sketch XLI*, reproduced page 285

#### EXHIBITED

The Americas Society, New York, *Lawren Stewart Harris:  
A Painter's Progress*, September 5 – November 5, 2000,  
catalogue #24

LAWREN HARRIS was introduced to the magnificent peaks of Mount Robson Provincial Park through the sketches of A.Y. Jackson, who had been to this rugged and then largely inaccessible region of the Canadian Rockies in 1914 with fellow painter John William Beatty. Jackson and Beatty were working for the Canadian Northern Railway, which was laying track through the valley of the Fraser River. It was the beginning of the golden age of alpine tourism, and the industry, in order to create advertising material, needed visuals. This quest took Jackson and Beatty deep into Robson's back country. The CNOR went bankrupt during World War I, and the oil sketches and pencil studies created by Jackson and Beatty are not known to have been used by the company, but Jackson is likely to have shown them to his fellow Group of Seven members a decade later.

The Group's spirit of artistic nationalism was at its peak in the 1920s and its members were branching out in many new directions, both artistically and geographically. On a second railway-related junket in 1924, Jackson, this time with Harris, visited Jasper National Park in Alberta, planning to do some work



Lawren Harris, circa 1940 – 1941  
Courtesy of the family of Lawren S. Harris



Lawren Harris above Lake Louise, 1946  
Courtesy of the family of Lawren S. Harris

for the Canadian National Railway. The artists spent a good deal of time in Jasper and are known to have passed through the Yellowhead Valley by train on their way to Vancouver. The view from the tracks in this region is stunning, with Mount Robson dominating. The peaks of the Robson region became a mainstay in Harris's mountain oeuvre, and he produced major canvases of Robson subjects, such as the circa 1929 masterpiece canvas *Mount Robson*, in the McMichael Canadian Art Collection. Evidence suggests he returned to the region in 1927, and we know he returned in 1929, venturing deep into the heart of Mount Robson Provincial Park and climbing well above the treeline into the alpine zone to paint.

In this work, which depicts Lynx Mountain from Snowbird Pass, we can see his interest in the geometry of the mountain taking centre stage. He smoothes ridge lines, sharpens fault lines and defines the facets of the glacier more clearly. As was becoming his practice, he has given us a foothold, a place to be in the work, in the form of the smoothed grey rock slab in the foreground. These footholds not only anchor his works, but importantly, bring us as viewers into the scene, inviting us to contemplate his portrait of the peak.

Harris's palette had for some time now been reduced to a few spare colours, with white, blue and purple-browns dominating

here. Lynx Mountain, with its languid glacier, reclines like a sphinx, and it seems remote and dignified. At this time in his life, Harris's art had undergone dramatic change. He was heading steadily towards abstraction, leaving the specifics of place further and further behind. Just as he journeyed deeper into Canada's mountain passes, he sought greater heights of refinement in his art.

To reach the viewpoint from which Harris composed this scene, one must hike more than 20 kilometres from the rail line in the valley to the shores of Berg Lake, then a further 22 kilometres to Snowbird Pass, then some distance up the slopes of Titkana Peak on the north side of the pass—a combined distance of some 45 kilometres from the trailhead. Harris's commitment to his subject was such that these lengthy distances were necessary in order to escape the distractions of cities and towns, with their noises, industry and people. Here in the alpine air, he could strip away the unnecessary, capturing only the most essential of the mountain's form.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, for contributing the above essay.

**ESTIMATE: \$600,000 – 800,000**





## 118 Emily Carr

BCSFA CGP 1871 – 1945

### Dancing Trees

charcoal on paper, signed with the estate stamp and on verso titled on the Dominion Gallery label and inscribed with the Dominion Gallery inventory #D6726, circa 1931  
12 ¼ x 17 in, 31.1 x 43.2 cm

#### PROVENANCE

Dominion Gallery, Montreal  
By descent to the present Private Collection, USA

#### LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 185

FROM HER EARLY days as an artist, Emily Carr used the medium of drawing for light-hearted pictorial comments on

her travels and observations for her painting subjects. When Carr was moving away from her First Nations themes in the late 1920s and early 1930s, she did a group of large charcoal drawings of forest subjects, which were complete, independent works in themselves. Carr's fondness for young pines such as we see in this fine drawing was expressed in a journal entry in June of 1934. While sketching in the woods, she noted, "There are lots of little frivolous pines, very bright and green as to tips. The wind passes over them gaily, ruffling their merry, fluffy tops and stick-out petticoats. The little pines are very feminine and they are always on the swirl and dance in May and June." This description entirely fits this joyous charcoal drawing, in which the motion of the up-tilted branches with their overlay of slashing pale lines, together with the whirling effect of the charcoal lines in the forest floor, creates a dynamic and playful image.

**ESTIMATE: \$25,000 – 35,000**



## 119 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Algoma Sketch cXLVI

oil on board, on verso signed, titled on the artist's label and inscribed in graphite *Hubert Lawren Harris* and variously and with the Doris Mills Inventory #2/146, circa 1920  
10 ¾ x 13 ⅞ in, 27.3 x 35.2 cm

#### PROVENANCE

A wedding gift to the current owner's parents from their aunt and uncle, who were close friends of the Artist, in 1942

By descent through the family to the present Private Collection, Toronto

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, listed, catalogue #146, location noted as the Studio Building

LAWREN HARRIS'S WORK in Algoma consists of vigorous, colourful images that are often, as in the case of this work, expressions of pure joy. The riotous colour, the crisp, clean light, the feeling of lightness and the natural beauty that permeate this region were nature's gifts to an artist in need. Algoma was instrumental in Harris's recovery from his experiences in the First World War, which included the loss of his only brother and coincided with the death of Tom Thomson. Algoma's panoramic views overwhelmed Harris's grief and drew his emotional attention to the beauty he saw and felt compelled to express. He also invited other painters that he knew to join him, and repeated expeditions to Algoma, including those taken in the famous box-car on the Algoma Central Railway, would occur from 1918 until 1921. On these trips, his *plein air* work was at its very best, and this brilliant sketch is among the finest. Harris's ability to select a defined scene from a vast panorama was innate. Here, a grey hillside or cliff marks the distance—perhaps the walls of a canyon—and large jutting rocks mark the near ground. A few trees, differing in type, stretch out above the undergrowth, each dressed in a different autumn colour. One conifer grows on the hillside sloping off to the right, its horizontal branches an artful contrast to the mostly vertical brushwork in the scene, while in the distance, cloud and a slice of sky expand the view.

**ESTIMATE: \$150,000 – 250,000**



## 120 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Algoma Sketch cviii

oil on board, on verso titled on a label and inscribed with the Doris Mills Inventory #2/108 and *R.E. Scott*, circa 1920  
10 ½ x 13 ¾ in, 26.7 x 35.2 cm

#### PROVENANCE

Kaspar Gallery, Toronto  
Sold sale of *Canadian Art*, Joyner Fine Art,  
November 17, 1995, lot 5  
Private Collection, Ontario

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, listed, catalogue #108, location noted as Studio Building  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, the 1924 canvas *Northern Island II* reproduced page 233

LAWREN HARRIS'S ALGOMA sketches depict a wide variety of subjects. He selected deep canyons, abrupt cliffsides, tangled underbrush and beaver ponds. Sketches that interested him upon later reflection often led him to explore the subject again, and if interest was sustained, these second, third and sometimes fourth sketches might lead to major works. In this painting, we see an island of trees—or perhaps it is merely the jutting edge of a river-bank—centred in the work and given a good deal of attention. It is reminiscent of several of his major canvases, those depicting beaver ponds in particular. This cluster of trees is a steady theme in his Algoma and Algonquin work and carries through to Lake Superior. The ultimate culmination of compositions like this would come in canvases such as *Northern Island II*, from 1924 (in a private collection). Harris's depictions of such subjects give them the dignity of a portrait, and if we give the sitter—here, the stand of trees—due contemplation, we can see the seed of important later works in this charming early sketch.

**ESTIMATE: \$80,000 – 120,000**



121 **James Edward Hervey (J.E.H.)  
MacDonald**

ALC CGP G7 OSA RCA 1873 – 1932

**Distant Mountain from Divide Near Hector, BC**

oil on board, on verso signed, titled, dated 1928 and  
inscribed in graphite *NFS property of TM*  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

Roberts Gallery, Toronto  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Calgary

**LITERATURE**

Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald*, 2003,  
reproduced page 119

MOUNT RICHARDSON, DEPICTED from a distance in this stunning work by J.E.H. MacDonald, is the highest peak in the Skoki area near Lake Louise, Alberta, and is visible from a number of vantage points in valleys and high alpine meadows nearby. Almost all of MacDonald's mountain works depict the region of Lake O'Hara specifically, so this work, depicting a view outside of that region, is a rare one. MacDonald would have been on the British Columbia side of the provincial border as the title notes, near the Continental Divide and the location of the old train station at Hector, BC. He has climbed some distance up the mountainside and chosen a broad vista, with the valley dropping off steeply below him. Low-growing plants in the foreground mark the change of seasons as they transition from green to yellow, captured in MacDonald's characteristically quick and assured brushwork. Early snow defines the steep slopes of Mount Richardson, suggesting that MacDonald was on his way back to Toronto after a stay at his beloved Lake O'Hara.

**ESTIMATE: \$90,000 – 120,000**



## 122 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Farmhouses, Newton Robinson, Ontario

oil on canvas, on verso inscribed *Farmhouses 250.00* and in graphite *Saplings \$250 Franklin Carmichael / 4262A* and stamped Estate of Franklin Carmichael three times, circa 1930  
25 ¼ x 30 ¼ in, 64.1 x 76.8 cm

#### PROVENANCE

Estate of the Artist  
By descent to the present Private Collection, Ontario

#### LITERATURE

C.W. Jefferys, "The Ontario Village," Ontario Society of Artists exhibition catalogue, 1946  
Thoreau MacDonald, *A Boy All Spirit: Thoreau MacDonald in the 1920s*, 2003, journal entry from September 22, 1929

THE YOUNGEST OF all the original members of the Group of Seven, Franklin Carmichael brought a personal visual language and imagery to the body of work produced by this important movement in Canadian art.

Born in 1890 in Orillia, Ontario, at the north end of Lake Simcoe, Carmichael moved to Toronto in 1911 to work as an office boy at the graphic design firm Grip Ltd. There he met Tom Thomson and future Group members Frank Johnston, Arthur Lismer, Fred Varley and J.E.H. MacDonald, the latter leaving to work freelance that December. Undoubtedly at the instigation of Lismer and Varley, who had studied in Belgium, Carmichael and his cousin Fred Haines studied in Antwerp for about a year, returning to Toronto at the outbreak of war in September 1914. Carmichael would continue to work as a graphic designer in Toronto until 1932, first at Rous & Mann Ltd. and from 1922 with Sampson Matthews Limited.

Carmichael's first body of work consisted of decorative paintings of foliage in late autumn and early winter, their foregrounds defined by a linear tracery of branches revealing a panorama of hills or a view down to the landscape below. Painted in a palette of yellows, greens and gold, they bear such marvellous titles as *Silvery Tangle* and *Coruscation*.

In 1924 Carmichael traveled to Mattawa on the upper Ottawa River and first visited Wabagishik Lake, near Sudbury. The following October he made his first painting trip with fellow artists Lawren Harris and A.Y. Jackson, painting at Port Coldwell on the north shore of Lake Superior. He returned there in 1926 and 1928, on the latter occasion accompanied by A.J. Casson. The north shore of Lake Superior and the La Cloche hills south of Sudbury would transform Carmichael's painting. Inspired by Lawren



FIG 1. **FRANKLIN CARMICHAEL**  
**North Town**

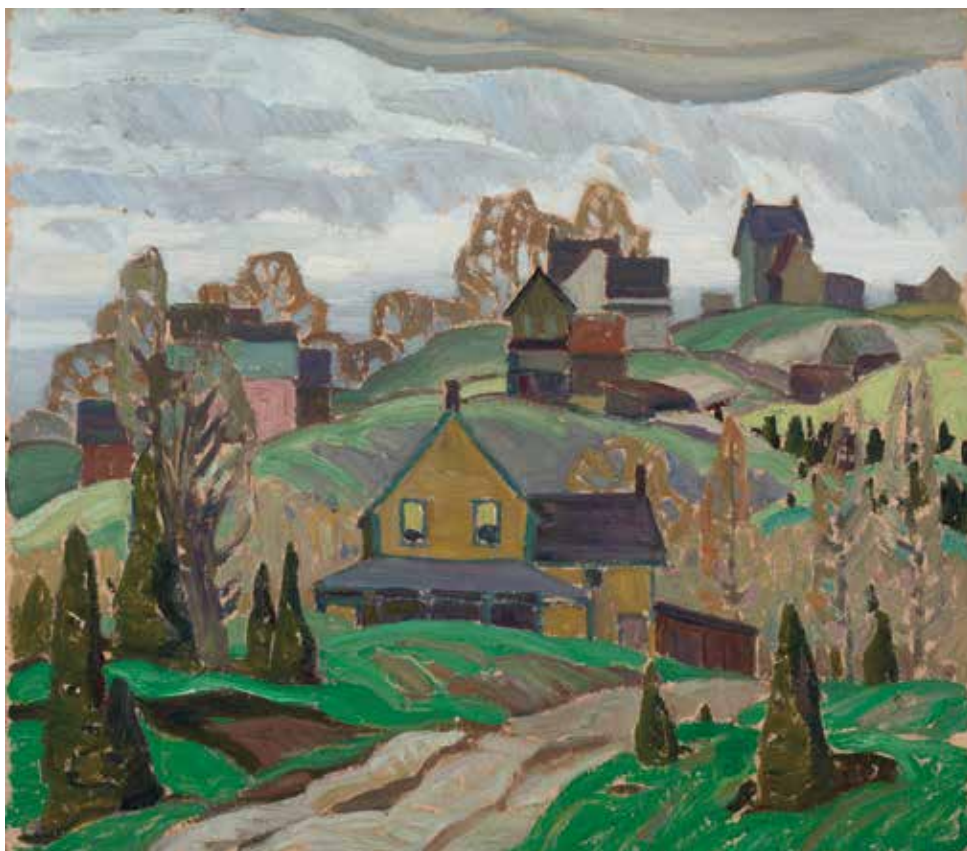
graphite and watercolour on paper, 1927  
22 x 28 in, 55.9 x 71.1 cm

F.B. Housser Memorial Collection, Museum London, 45.A.43

Not for sale with this lot

Harris's Lake Superior paintings, he now painted broad vistas of the lake and rocky terrain in simplified forms but in a subdued and rich palette of blue-greys, browns and greens. His approach was more sensual and less intellectual than Harris's, and there is a repeated interest in the human presence in these austere landscapes.

In *A Northern Village* of 1926 (collection of Orillia Public Library), worked up from a watercolour of Whitefish village that he had painted two years previous, the wooden houses crown the crest of the hill and are perfectly at one within the frame of the rolling landscape. A church is the central motif in the 1927 watercolour *North Town* or *A Church at Biscotasing* (collection of Museum London, figure 1), surrounded by myriad houses that appear to be randomly sited in the rocky, undulating terrain. And houses line the meandering road climbing the far hill behind the mine shaft in *A Northern Silver Mine* of 1930 (in the McMichael Canadian Art Collection). It is this unity of the built environment



LEFT: FIG 2. **FRANKLIN CARMICHAEL**  
**Houses, Bradford**  
 oil on board, circa 1930s  
 10 x 12 in, 25.6 x 30.5cm  
 Collection of the Robert McLaughlin  
 Gallery, Oshawa, 1998CF59  
 Not for sale with this lot

and the topography that characterizes Carmichael's strongest paintings and sets him apart from his fellow Group members.

Carmichael never adopted the pan-national ambitions of his colleagues but remained a painter of Ontario. While he continued to sketch and paint in the La Cloche region near Sudbury, he also explored the small villages near his native Orillia. Drawings in the collection of the National Gallery of Canada document his travels to Erin, Bradford and Barrie, Ontario, in 1928, to Bracebridge in 1932, and to Newton Robinson, Bancroft, Washago and Huntsville in 1933. The drawings include portraits of individual houses but more typically study the relationship between the houses and the land.

An oil sketch in the Robert McLaughlin Gallery in Oshawa (figure 2) is inscribed on the back in Carmichael's hand, "Bradford," but most likely depicts the adjacent village of Newton Roberson, both situated south of Barrie. (Originally named Latimer's Corners, then Springville, the village was renamed for an Irish family named Newton and William Benjamin Robinson, political representative for Simcoe from 1828 to 1857.) Two drawings in the National Gallery of Canada, one inscribed "Newton Roberson" and dated June 17, 1933 (figure 3), depict another section of the village and surrounding gardens and farms. Carmichael's sketchbook drawing of Bradford (figure 4), dated November 1928,

shows a more compact village surrounding the central church with hills devoid of buildings behind.

Carmichael painted the canvas *Farmhouses, Newton Robinson, Ontario* from the McLaughlin Gallery sketch. From the inscription on the stretcher we can assume he recycled a stretcher that had originally supported a canvas titled *Saplings*, and which was exhibited in the 1922 Group of Seven exhibition. *Farmhouses, Newton Robinson, Ontario* retains most of the elements seen in the oil sketch, though Carmichael moved the right cedars behind the yellow frame house and shed in the centre, eliminated a few buildings centre right and lowered the houses upper left to enhance the panoramic view of the hills beyond. The resultant effect is more open and vast, a happier marriage of the built environment and nature. The lovely blue rain clouds in the distance complement the delicate and subtle palette of the buildings and surrounding landscape and give evidence of Carmichael's superb talents as a colourist.

Carmichael did not articulate his goals in print, but other artists expressed their concerns about the threats to the built and natural environment due to increased urbanization and the invasion of the automobile. In his essay "The Ontario Village," published in the catalogue of the 1946 Ontario Society of Artists exhibition, C.W. Jefferys remarked on the diverse character of



RIGHT ABOVE: FIG 3. **FRANKLIN CARMICHAEL**

**Newton Robinson, Ontario**

graphite on wove paper, 1933

8 ½ x 11 in, 21.6 x 27.8 cm

Gift of Mary and Richard Mastin, Toronto, 1997

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot



RIGHT BELOW: FIG 4. **FRANKLIN CARMICHAEL**

**Thumbnail View of Village / Thumbnail Study of a House /**

**Thumbnail of Nine Squares, November**

graphite on cream wove paper, 1928

9 ½ x 7 ½ in, 24.1 x 19.1 cm

Gift of Mary and Richard Mastin, Toronto, 1997

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot

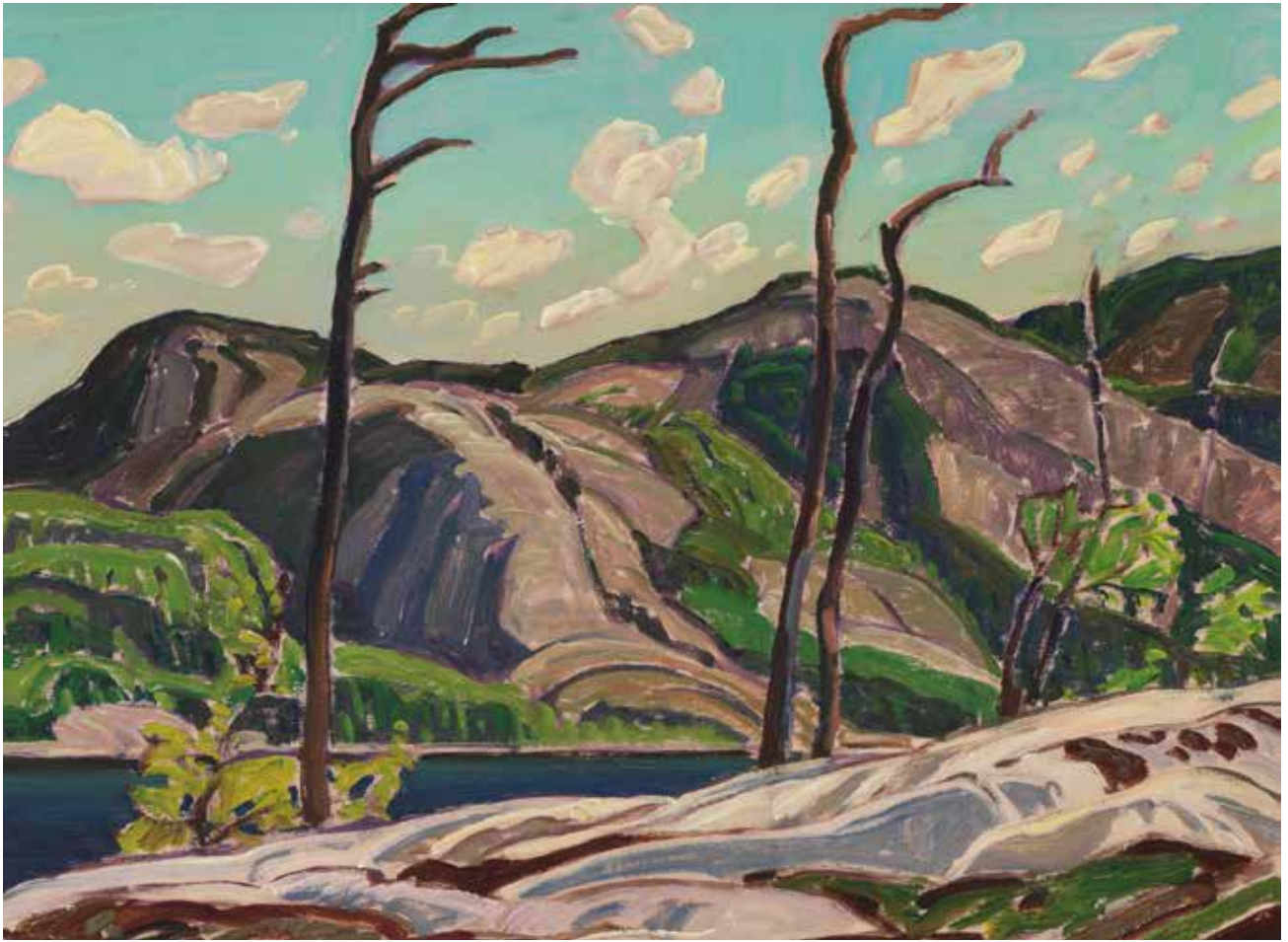


Ontario villages due to varying topography and accessibility of building materials. “These villages tell us of the hopes and aspirations of their founders. They remain oases of contentment, of leisure, simplicity and quiet enjoyment of life. They provide an ‘escape’ more wholesome and normal than those we seek in the distractions of city life.” Thoreau MacDonal, son of J.E.H. MacDonal, also bemoaned the demolition of old buildings in both the city and the country and the destruction brought by modern life. In his book *A Boy All Spirit: Thoreau MacDonal in the 1920s*, John Sabean published Thoreau’s journal entry from September 22, 1929: “How can we be in harmony with these times? I hate radios & ambition & civic expansion & modern business & airplanes & noise & outdoor advertising. I love houses with big lots & lilacs & picket fences & iron fences & places for rabbits. Toronto’s [Royal Ontario] Museum is crammed with Chinese & European junk while they hand over some of the best things in our country to the wreckers.” Both Jefferys and MacDonal set out to preserve the memory of the past and disappearing present in drawings of houses, fences, agricultural and household implements, and the daily routines of life on the farm.

It is not clear whether Carmichael’s depictions of rural villages arose from a similar nostalgia for a passing way of life, but, unlike Jefferys and MacDonal, the documentary intent was secondary. Carmichael’s most original contribution is his sensitivity to landscape and the built environment in canvases of subtle colouring and fluid draughtsmanship. *Farmhouses, Newton Robinson, Ontario* speaks of a unique bond between man and nature in the rural Ontario landscape.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *The Group of Seven: Art for a Nation*, for contributing the above essay.

**ESTIMATE: \$300,000 – 500,000**



## 123 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### La Cloche, Cranberry Lake

oil on board, on verso titled, inscribed OS and 12  
and stamped Estate of Franklin Carmichael  
12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Estate of the Artist

By descent to the present Private Collection, Ontario

LA CLOCHE, and specifically the region of Killarney Provincial Park near Cranberry Lake, is synonymous with the name of Franklin Carmichael. He was so drawn to the area that he built a summer cottage at the lake and painted the vistas there repeatedly. He found endless beauty in the ever-changing palette of colour created by the weather, the nuances of sunlight and shadow as they played across the scoured land, and the accents added by the seasons, such as snow or autumn colour. The bare tree trunks in this scene have been completely pared of their small branches, showing us the strength of prevailing winds in the area. The clouds that march in step in the sky behind these lean trees underscore the force of the wind, giving the scene a feeling of vital urgency. Even the white rocks in the near ground, unique to La Cloche, seem to have been shaped by the dominant winds.

**ESTIMATE: \$80,000 – 120,000**



124 **Alexander Young (A.Y.) Jackson**

ALC CGP G7 OSA RCA RSA 1882 - 1974

**The Winter Road**

oil on canvas, signed and on verso inscribed  
*Winter Road, Quebec / cs Band*, circa 1921  
21 x 25 in, 53.3 x 63.5 cm

**PROVENANCE**

Fred Houser, Toronto, circa 1925  
Yvonne McKague Houser, Toronto, 1936  
Charles S. Band, Toronto, 1943  
By descent to John T. Band, Toronto  
By descent to the present Private Collection, Toronto

**LITERATURE**

- Fred Jacob, "Canadian Academy Full of Interest," *The Mail & Empire*, November 21, 1921  
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S. Morgan Powell, "Royal Canadian Academy Show Is Not Sensational," *Montreal Daily Star*, November 22, 1922  
M.O. Hammond, "Art and Artists," *The Globe*, January 12, 1925  
Hector Charlesworth, "The Group System in Art," *Saturday Night*, vol. 40, no. 10, January 24, 1925, page 3  
Barker Fairley, "The Group of Seven," *The Canadian Forum*, vol. 53, February 1925, page 146  
"Empire Club Hears Views of Two Artists on Art," *Toronto Daily Star*, February 26, 1925, reproduced

Bess Housser, "In the Realm of Art," *The Canadian Bookman*, vol. 7, no. 2, February 1925, titled as *The Winter Road*, page 33  
 "Canadian Pictures at Wembley Show," *The Winnipeg Free Press*, May 23, 1925  
 Fred Housser, *The Group of Seven*, 1926, page 170, reproduced opposite page 176  
 Paul Duval, "Collectors; Exhibit Reflects Present Art Ideals," *Saturday Night*, September 29, 1945, reproduced page 5  
 Arthur Lismer, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, National Gallery of Canada, 1953, dated 1920 - 1921, listed, reproduced, unpaginated  
 Jean Burness, Alan Suddon and Grace Pincoe, "Who's Who in Ontario Art: Part 19, Section 2, A.Y. Jackson," *Ontario Library Review*, May 1954, unpaginated  
 Jean Burness, Alan Suddon and Grace Pincoe, "Who's Who in Ontario Art: Part 21, Section 3, A.Y. Jackson," *Ontario Library Review*, August 1954, unpaginated  
 "From Rebel Dauber to Renowned Painter: A Self-Portrait of A.Y. Jackson with Leslie F. Hannon," *Mayfair*, vol. 28, no. 9, September 1954, dated 1920, reproduced page 29  
 Charles S. Band, "I Collect What I Like," *Mayfair*, vol. 29, no. 4, April 1955, reproduced page 27  
*The Collection of Mr. and Mrs. Charles S. Band*, Albright Art Gallery, 1958, reproduced on the cover and listed page 7  
 Charles S. Band, "The Private Collector," *Canadian Art*, vol. 18, no. 3, May - June 1961, reproduced page 159  
*The Collection of Mr. and Mrs. Charles S. Band*, Art Gallery of Toronto, 1963, dated as 1920 - 1921, reproduced page 14  
 Naomi Jackson Groves, *A.Y.'s Canada*, 1968, dated as 1921, page 40  
 Dennis Reid, *The Group of Seven*, National Gallery of Canada, 1970, pages 174 - 176, reproduced page 175, first version reproduced page 176  
 Peter Mellen, *The Group of Seven*, 1970, dated spring 1921, page 116, reproduced page 117  
 David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, page 51, reproduced page 56

#### EXHIBITED

Art Gallery of Toronto, *43rd Royal Canadian Academy of Arts*, November 17, 1921 - January 2, 1922, catalogue #75 (first version)  
 Art Association of Montreal, *44th Royal Canadian Academy of Arts*, November 6 - December 16, 1922, catalogue #109 (first version)  
 Art Gallery of Hamilton, *Royal Canadian Academy of Arts*, January 1923, catalogue #43 (first version)  
 Minneapolis Institute of Arts, *An Exhibition of Modern Canadian Paintings*, November 1 - 30, 1923 (*Winter Road* not shown in this stage), traveling to the Kansas City Art Institute, *Works by Canadian Artists*, December 1923, catalogue #11, listed at \$400; Omaha Public Library, Omaha Society of Fine Arts, January 9 - 31, 1924; Milwaukee Art Institute, February 1924; Rhode Island School of Design, Providence, March 8 - 25, 1924;

Massachusetts Art Institute, Worcester, *Exhibition of Paintings by Canadian Artists*, April 6 - 27, 1924, catalogue #12; and the Brooklyn Museum, New York, May - August 15, 1924  
 Art Gallery of Toronto, *Group of Seven*, January 9 - February 2, 1925, incorrectly titled as *The Winter Pond*, catalogue #33  
 Wembley, *British Empire Exhibition*, 1925 (second version)  
 Whitechapel Art Gallery, London, *Exhibition of Canadian Art*, November 26 - December 23, 1925, catalogue #68, traveling to City Art Gallery, York, January 16 - February 13, 1926; Corporation Art Gallery, Bury, February 20 - March 20, 1926, catalogue #45; Blackpool, March 27 - April 24, 1926; Corporation Art Gallery, Oldham, June 12 - July 10, 1926, catalogue #45; Cartwright Memorial Hall, Bradford, July 17 - August 14, 1926; Queen's Park Branch Art Gallery, Manchester, August 26 - October 9, 1926, catalogue #150; Sheffield, October 15 - December 11, 1926; and Municipal Museum and Art Gallery, Plymouth, January 12 - February 12, 1927  
 Jeu de Paume, Paris, *Exposition d'art canadien*, 1927, titled as *Le chemin d'hiver*, catalogue #86  
 Art Gallery of Toronto, *Group of Seven*, 1928, catalogue #32  
 Roerich Museum, New York, *Paintings by Contemporary Canadian Artists*, March 5 - April 5, 1932, catalogue #28  
 National Gallery of Canada, Ottawa, *Retrospective Exhibition of the Group of Seven*, 1936, catalogue #110  
 Art Gallery of Toronto, *The Members' Loan Exhibition*, September 22 - October 14, 1945, lent by C.S. Band  
 Art Gallery of Toronto, *Selected Canadian Paintings from the Private Collections of Mr. & Mrs. Charles S. Band, R.S. McLaughlin and J.S. McLean*, October 1947, dated 1920 / 1921  
 National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. Charles S. Band*, 1953, catalogue #24  
 Art Gallery of Toronto, *A.Y. Jackson Retrospective Exhibition*, 1953, dated circa 1920, catalogue #32  
 Art Gallery of Hamilton, *C.S. Band Collection*, November 5 - 30, 1954, catalogue #21  
 Stratford Shakespearean Festival, *Mr. and Mrs. C.S. Band Collection*, summer 1955  
 Albright Art Gallery, Buffalo, *The Collection of Mr. and Mrs. Charles S. Band*, October 1 - November 2, 1958, catalogue #18  
 Canadian National Exhibition, Toronto, *A Private Collectors' Choice in Canadian Art*, August - September 1959  
 Vancouver Art Gallery, *Paintings and Drawings from the Collection of Mr. & Mrs. Charles S. Band*, March 1 - 21, 1960, dated 1920, catalogue #20  
 Willistead Art Gallery, Windsor, *Canadian Paintings and Drawings from the C.S. Band Collection*, April 28 - May 29, 1961, dated 1921, catalogue #14  
 Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*, February 15 - March 24, 1963, catalogue #24  
 National Gallery of Canada, Ottawa, *The Group of Seven*, 1970, catalogue #133



FIG. 1. A.Y. JACKSON  
**The Winter Road (destroyed)**  
 oil on canvas, 1921  
 Courtesy of Naomi Jackson Groves  
 Photo: NGC

THE GROUP OF SEVEN was composed of artists of diverse talents and interests. While they worked together on joint sketching trips and there were periods of mutual influence, each member eventually defined one area of Canada that became his own. For A.Y. Jackson, it was the Lower St. Lawrence in Quebec that became his favoured subject for decades.

Though he was a native Montrealer, it was only in February and March of 1921 that Jackson first painted on the Lower St. Lawrence. That year he painted at Cacouna, on the south shore, opposite the mouth of the Saguenay River. As Jackson recounted in his autobiography *A Painter's Country*, he first stayed with the Plourde family two miles east of Cacouna. Traveling around on snowshoes, he sketched the farmhouses and barns and then the changing colours and textures of snow. After some weeks he moved into the village of Cacouna, where he was joined by Albert Robinson.

Six canvases resulted from this trip, five of which were included in the May 1921 Group of Seven exhibition. *Winter Moonlight* (collection of the National Gallery of Canada) is a characteristic study of birch trunks in a snowbound wood under a starry sky. *A Quebec Village*, acquired by the National Gallery from the 1921 Group exhibition, depicts children sleighing in the foreground, with the village houses surrounding the central church below a dappled blue sky. The third canvas, *Cacouna*, was purchased that autumn by the Canadian National Exhibition for the Art Gallery of Toronto. Jackson considered *Cacouna* to be a “dud,” and after exchanging it in 1929 for his 1927 canvas, *Early Spring in Quebec* (collection of the Art Gallery of Ontario), destroyed it. Two other canvases, *Lower St. Lawrence—February* and *Lower St. Lawrence—March*, depicted houses grouped along the shore with the open water and snow-capped hills of the north shore beyond. One of these canvases was also destroyed by Jackson, repainted

about 1928 and retitled *St. Lawrence in Winter*. A sixth canvas, *The Winter Road* (figure 1), was shown in the Royal Canadian Academy of Arts exhibition in Toronto in November 1921.

From what we know of the surviving canvases, they were remarkably different one from another. The first version of *The Winter Road* is astounding in its simplicity and boldness and was described by one Toronto reviewer as “a problem in Euclid gone wrong.” Yet this painting did not please the artist either. In June 1933 Jackson sent a list of his sketching expeditions and major canvases to the ethnologist Marius Barbeau, listing: “1921 Cacouna: ‘The Winter Road’ 1st canvas exhibited 1922 [sic], destroyed, 2nd canvas owned by F.B. Housser.” But we do not know when Jackson repainted the subject. The painting *The Winter Road*, exhibited with the Royal Canadian Academy of Arts in Montreal in November 1922 and in Hamilton in January of 1923, may have been the first version, as artists were allowed to show the same paintings in Academy exhibitions if the exhibitions were held in different cities. Samuel Morgan-Powell, writing in the *Montreal Star*, merely found it “interesting.”

This second version of *The Winter Road*, the work being offered here, may have been painted for the American tour of the Group of Seven that circulated from November 1923 to August 1924. It was then shown in Toronto for the first time when it was included in the January 1925 Group exhibition, incorrectly catalogued as *The Winter Pond*. Ponds are not characteristically Jacksonian subjects, his preference being for swamps, lakes or rivers, but the correct title, *The Winter Road*, was identified by Hector Charlesworth and Bess Housser in their reviews of the exhibition. In *The Canadian Bookman*, Housser, wife of the current or future owner of the canvas, wrote, “In the finest of A.Y. Jackson’s work the approach to nature is deep, intimate and full of affection, until the subject is fairly encompassed in paint. ‘The Winter Road,’ with its unaggressive charm epitomizes the life of the settlement in pictures.” When the current version of the painting was reproduced in the *Toronto Daily Star* in February 1925 it was captioned “‘A Winter Road,’ held by many to be the most representative work of Mr. Jackson.”

The painting was acquired by Fred Housser, friend of Lawren Harris and author of *A Canadian Art Movement: The Story of the Group of Seven*, published in 1926. Housser reproduced the canvas in this ground-breaking book and wrote:

This feeling of habitant Quebec which Adjudor Rivard has given us in ‘Chez Nous’ [illustrated by Jackson in 1924], Jackson gives us in paint. He has hundreds of sketches gathered between Levis and Baie St. Paul. He loves to find a winter road where the snow tracks play hide-and-seek around the drifts or where the tops of old snake fences (no telling how old) are just on a level with the snow so that one, if he could balance, might walk along the top-most rail.

One of his best is ‘Winter Road.’ It is a piece of pure design, yet so much more. You see a collection of tiny gable-roofed houses through a gap in Uncle Jean’s snake fence most of which is buried in deep snow. The winter road is two cutter tracks newly broken. The imprint of the feet of Uncle Jean’s horse show like buttons down the centre. It does not run straight this road but dips and rises over knolls and winds off to the right by an old windmill and

a barn. The picture suggests a lyric poem of exquisite beauty set to appropriate music.

Always he strikes a modest gay note with perhaps a red cutter as a distinctive patch of colour in the foreground from which the eye may travel on through narrow hidden streets and up a big hill at the back of the village where one might easily imagine there lived 'un petit bon Dieu.'

It is not clear when Housser acquired the painting but he may have loaned it to the second exhibition of Canadian art at Wembley in 1925 (figure 2), following Bess Housser's laudatory article in *The Canadian Bookman*. That exhibition toured England and the painting was then included in the *Exposition d'art canadien* shown at the Jeu de Paume in Paris in April – May 1927 (figure 3) As noted above, Housser definitely owned it by 1933, and he loaned it to the important 1936 Group of Seven retrospective exhibition at the National Gallery (figure 4). His second wife, Yvonne McKague Housser, inherited it on his death and, from a letter in the Band fonds at Library and Archives Canada, we know that she sold it to the noted Toronto collector Charles S. Band in 1943.

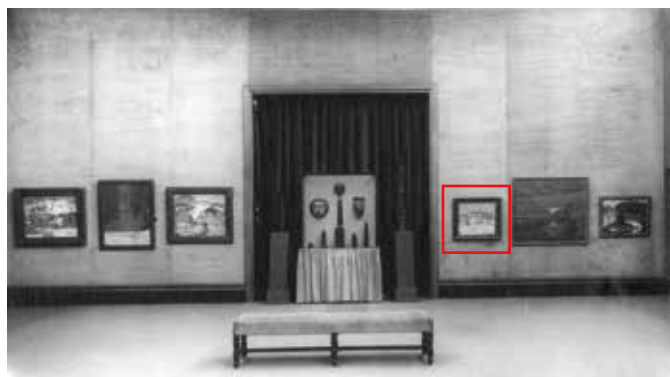
*The Winter Road* is a remarkable painting and differs considerably from anything Jackson had painted before. The recession in space is first defined by the foreground road, a motif borrowed from James Wilson Morrice's canvases of Sainte-Anne-de-Beaupré of the late 1890s, is accentuated by the framing fence posts, and then progresses vertically in the receding curves of the hills to the pile of houses on the central hill, crowned by a floating cloud. He has eliminated the flock of birds seen in the first version, reinforced the lines of the hills, diminished the sleigh at the right, created a backdrop of houses upper centre and moved the wayside cross (not a windmill as identified by Housser) further right, so its aureole echoes the curves of the landscape. While we do not know the colouring of the first canvas, in this version Jackson has accentuated the reds, greens and yellows by using them as highlights in an overall more restrained brown palette.

In the draft manuscript for her biography of Jackson, Naomi Jackson Groves noted the unprecedented decorative character of this painting and suggested Jackson might have been influenced by the simplified forms and grouping of houses in Robinson's Cacouna paintings, such as *Lower Saint Lawrence, March* (collection of the National Gallery of Canada) of 1921, painted from a sketch now in the collection of the Art Gallery of Windsor.

*The Winter Road* is a radically important canvas in the understanding of Jackson's stylistic development. At the same time it is the precedent for a number of notable canvases of Quebec villages, including *Early Spring, Quebec* from circa 1923 and *Road to Saint Hilarion* from 1930 (both in the collection of the National Gallery of Canada) and *Early Spring, Quebec* from 1927, in the collection of the Art Gallery of Ontario.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *The Group of Seven: Art for a Nation*, for contributing the above essay.

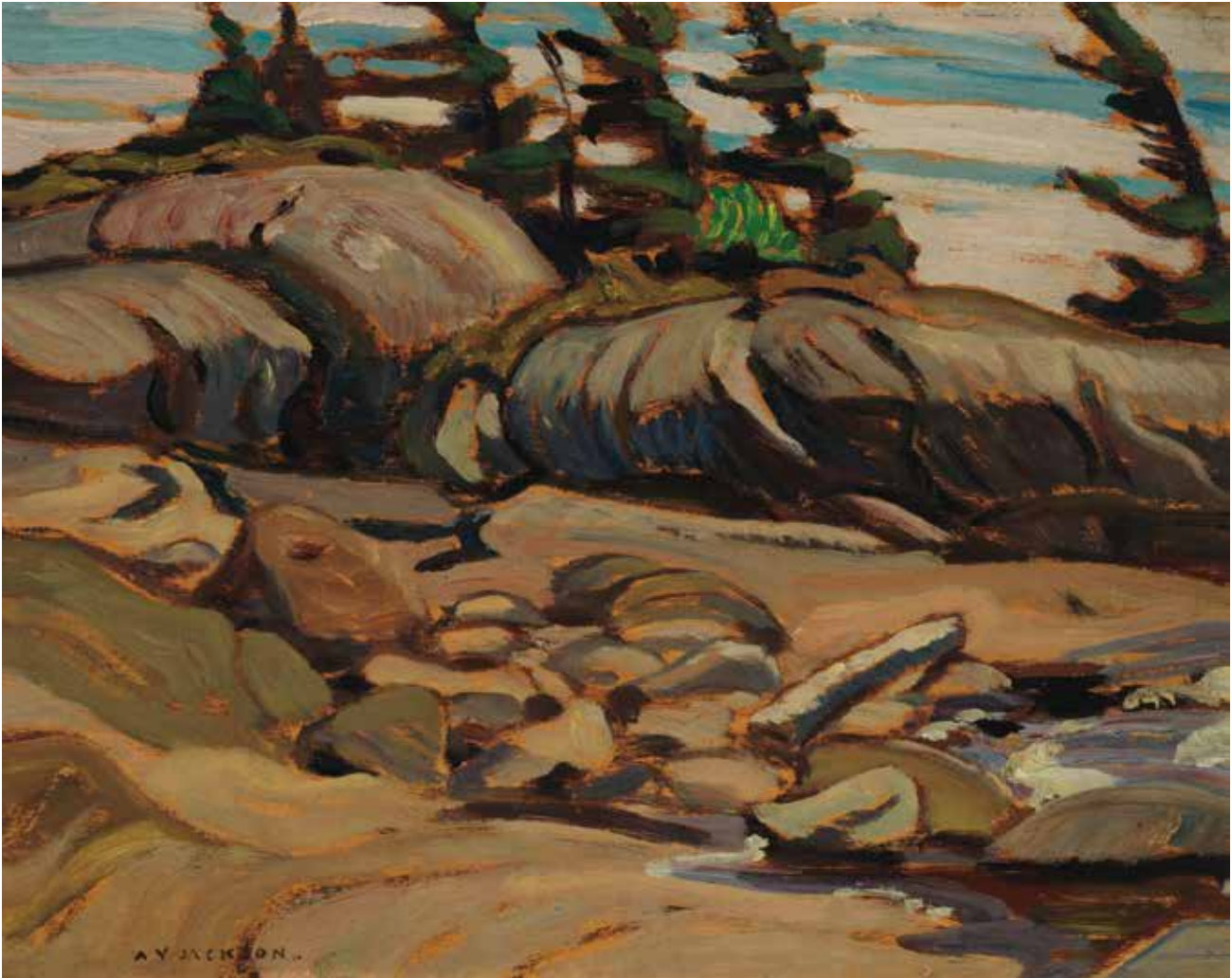
**ESTIMATE: \$300,000 – 500,000**



TOP: FIG. 2. Canadian Art Section, *British Empire Exhibition*, Wembley, 1925  
Photo: NGC

CENTRE: FIG. 3. *Exposition d'art canadien*, Jeu de Paume, Paris, 1927  
Photo: NGC

BOTTOM: FIG. 4. *Retrospective Exhibition of Painting by the Group of Seven*, 1919 – 1933, National Gallery of Canada, 1936  
Photo: NGC



125 **Alexander Young (A.Y.) Jackson**

ALC CGP G7 OSA RCA RSA 1882 – 1974

**Go Home Bay**

oil on panel, signed and on verso signed, titled and inscribed  
O.S.A. *Little Picture Show* and price \$40.00, circa 1920  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

By descent to the present Private Collection, Toronto

**LITERATURE**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 108

**EXHIBITED**

Ontario Society of Artists, Toronto, *Little Picture Show*

A.Y. JACKSON'S ENGAGING personality shines through in his letters, and in one he wrote, "Georgian Bay has been one of my

happy hunting grounds for camping and fishing at all seasons, and in all kinds of weathers." Jackson had friends and relatives in the area, and anticipating one of his trips, he wrote that "the first of August I will be going to my cousins the Erichsen Browns at Go Home Bay... and will probably get out my little paints and make 'a pine tree on a rock.' Just now I am reading Powys' *In Defence of Sensuality*—it would probably be duck soup to you. I'm better at portaging canoes." Jackson was indeed a skilled camper, and his canoe trips around Georgian Bay's rocky islets resulted in fine sketches such as this. Here Jackson has painted a row of pines—an iconic Group of Seven motif—bending in the gusting wind and clinging to the rounded boulders of the Canadian Shield. Jackson treasured this area for its uniqueness and vitality, and *Go Home Bay* is an outstanding example of his painting there.

**ESTIMATE: \$25,000 – 35,000**





## 126 Alexander Young (A.Y.) Jackson

ALC. CGP G7 OSA RCA RSA 1882 – 1974

### Farm in Winter

oil on panel, signed

8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

By descent to the present Private Collection, Toronto

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 76

A.Y. JACKSON HAD a great affection for the architecture of rural Quebec, and in particular, its barns. His depictions of this subject are viewed with affection by collectors equally for their unique history and their painterly qualities. Family farms, with their

organic, rambling buildings, were the essence of rural Quebec, and L'Islet County and Charlevoix County, on the north shore of the St. Lawrence, were two of Jackson's favourite areas to find traditional structures. The earliest roofing material for barns was bark strips, then thatch, which was used until the 1930s, after which materials evolved to planking, shingles and sheet metal. Jackson began to lament the decline of the old barns, writing from Saint-Tite in 1937, "Barns are getting scarce. I'm going to make some models and get a few pounds of salt for snow, and do them in the studio." *Farm in Winter* exhibits Jackson's fine sense of rhythm in the landscape, expressed through his fluid brushstrokes in the hills and snow and his highlighting of the landscape with warm and cool pastel hues.

**ESTIMATE: \$20,000 – 30,000**

## 127 James Wilson Morrice

CAC RCA 1865 – 1924

### Landscape, Sainte-Anne-de-Beaupré

oil on canvas, signed, circa 1897

18 ¾ x 25 ¾ in, 46.7 x 65.4 cm

#### PROVENANCE

Napoléon Filteau, Montreal

E. Languedoc, Montreal

G. Blair Laing Limited, Toronto

Acquired from the above by the present Private Collector,  
Toronto, March 18, 1966

#### LITERATURE

James Wilson Morrice letter to Edmund Morris, Yale University  
Library fonds

Donald W. Buchanan, *James Wilson Morrice: A Biography*, 1936,  
listed catalogue raisonnée section, page 154

Lucie Dorais, *James Wilson Morrice, peintre canadien (1865 – 1924):  
les années de formations*, MA thesis, Université de Montréal,  
1980, pages 133 – 142, 209 – 215 and 235 – 254

UNDOUBTEDLY AT THE insistence of his parents, who would have preferred that their son join the family firm, James Wilson Morrice first studied law at the University of Toronto, an apparently more respectable profession than that of an artist. Yet immediately after passing his bar exams, in 1890 Morrice left for England and subsequently Paris, where he would remain for the rest of his life. Art was his passion, but only in 1897 did his real talent begin to emerge.

From January to April 1897, while back in Canada, Morrice painted at Quebec City and on the coast of Beaupré, on the north shore of the St. Lawrence opposite Île d'Orléans. Here he painted with Maurice Cullen, recently returned from Paris and already an associate member of the new Salon or the Société nationale des beaux-arts. Morrice complained of the bitter cold: "30 below zero. Difficult to work out of doors—paint gets stiff." So he took down visual notes in a sketch pad, now in the collection of the National Gallery of Canada. Views of Quebec and Sainte-Anne-de-Beaupré are intermingled with drawings of the ice bridge on the St. Lawrence, ferries, snowbound farms, horses and a variety of sleighs. "I find Lower Canada much like France. The atmosphere is not so clear as it is around Toronto," he wrote to fellow artist Edmund Morris. And to Robert Henri he wrote, "The landscape is very quaint. They are very fond of painting their wooden houses in delicate colours & in fact use colour everywhere."

In her 1980 thesis, Lucie Dorais, compiler of the catalogue raisonné of Morrice's oeuvre, remarked upon the importance of nocturnes in Morrice's work in the mid-1890s. His exhibited subjects are variously identified as "early morning," "evening," and "nocturne," the times of day when the waxing and waning light

is diffused, evoking a tranquil, poetic mood. Nocturnes, a term derived from music, were subjects most effectively treated by the Anglo-American artist James McNeill Whistler in the 1860s and 1870s. In his nocturnal views of ports and rivers, Whistler brushed diluted paint across the support, creating transparent veils that subordinated subject matter to the effects of modulated colour.

In the sketchbook Morrice used at Quebec City and Beaupré, the nocturnal effects are interpreted through rubbed graphite or in blue ink washes (*Entrance to a Quebec Village in Winter*). In his early nocturnes and in the 1897 canvas *Quebec Citadel at Night* (Musée national des beaux-arts du Québec), Morrice applied diluted paint thinly in a manner derived from Whistler. But in two canvases depicting sleighs on the outskirts of the village, *Sainte-Anne-de-Beaupré* and our painting, *Landscape, Sainte-Anne-de-Beaupré*, the paint covers the surface, allowing no visible trace of the support or ground. The two canvases are variants of the same theme, the former a broader view with the sleigh further in the distance and houses visible on the top of the hill under a grey-lavender sky. In the more intimate and synthesized *Landscape, Sainte-Anne-de-Beaupré*, a solitary foreground sleigh, somewhat out of proportion to the adjacent houses and slowly receding into the distance, is the only sign of life, save for the accents of light in the windows at the left. The clarity of the moonlight, cast from the left foreground, is superbly interpreted, emerging between the houses and illuminating the walls and snow-covered roofs and hill beyond. Olive green shadows break up the sleigh's meandering path, but it is above all the rich, dark blue sky that determines the nocturnal mood. An accomplished flautist as well as an artist, here Morrice plays with harmonies of tone, bathing his canvas in a tender glow, creating a floating rhythm evocative of the transience of life, nostalgia, and of a distant dream world of colour and light.

This superb jewel of a painting once belonged to Napoléon Filteau, to whom, as Donald Buchanan notes, Morrice gave another small canvas entitled *Tilling the Fields*. Filteau is listed in *Lovell's Montreal Directories* as a gilder in 1898 – 1899, a decorator in 1899 – 1900 and subsequently as foreman for W. Scott (later William Scott & Sons), Morrice's lifelong Canadian dealer. Undoubtedly the artist came to know Filteau on his regular visits from Paris to spend the Christmas holidays with his parents.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *Morrice: A Gift to the Nation, The G. Blair Laing Collection*, for contributing the above essay.

We thank Lucie Dorais for her assistance in cataloguing this lot. Dorais is currently compiling a catalogue raisonné on the artist's works, in which this painting is included.

**ESTIMATE: \$400,000 – 600,000**





## 128 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Great Slave

oil on canvas, signed and on verso signed and inscribed  
639-81 and indistinctly, circa 1949  
20 x 25 in, 50.8 x 63.5 cm

#### PROVENANCE

Gilbert A. LaBine, Ontario  
By descent to the present Private Collection, Toronto

#### LITERATURE

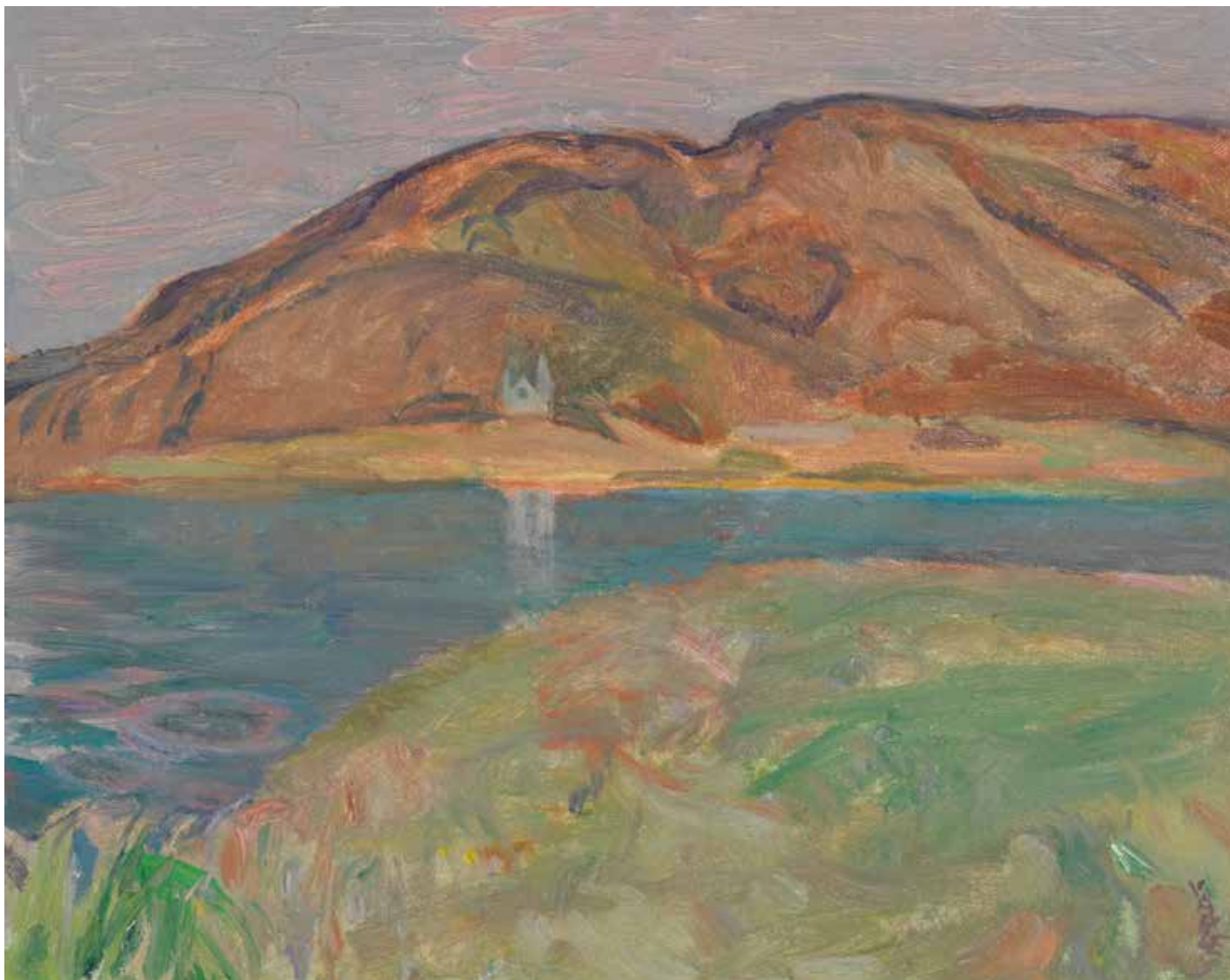
Naomi Jackson Groves, *A.Y.'s Canada*, 1968, pages 201 and 204

A.Y. JACKSON'S FIRST trip to the Great Slave area of the North-west Territories was with fellow artist Dr. Frederick Banting and geologist Dr. James MacIntosh Bell in July of 1928. Bell had

traveled there extensively and guided them through this vast landscape, where Great Slave Lake is as big as an inland sea. The North held a great attraction for Jackson, and he returned to this area in 1949, 1957 and 1959.

In this stunning canvas Jackson depicts the electrifying phenomenon of the northern lights. Their greenish glow shoots upward into a sky studded with stars and reflects in the water below. Purple and pink hues in the clouds and sky, deepening at the horizon, suggest one of the North's long sunrises or sunsets. Describing the 1928 trip, Jackson later noted in his autobiography that while "crossing Great Slave Lake, we travelled all night, though night is not the proper word, as it just got dark enough to see a pale aurora play across the northern sky." Bell also recorded this crossing in his memoirs, recalling that as they sailed into the dawn, "the smoothly billowing water scintillated like a vast opal."

**ESTIMATE: \$30,000 – 50,000**



## 129 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Indian Reserve, Whycocomagh

oil on board, signed and with the artist's thumbprint and on verso titled, dated 1955 and inscribed with the Varley Inventory #1109  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Laing Galleries, Toronto

By descent to the present Private Collection, Toronto

FREDERICK VARLEY TRAVELED to Cape Breton, Nova Scotia, in May of 1955. Cooper Campbell, a manufacturer and art collector whom Varley had met through his Toronto dealer the Roberts Gallery, drove him to the home of Dr. John Goldie, a doctor in Whycocomagh, who had invited him to stay there and paint. Varley remained there for the summer and then moved to a local

inn, where he continued to work into the fall. The community is bisected by the Skye River, with the reserve of the Mi'kmaq First Nations people on the west side of the river and the community of Whycocomagh on the east. The church in this atmospheric work, with its two distinctive spires, is likely St. Andrew's Presbyterian Church, and its reflection in the water below adds emphasis to its presence. Varley utilizes his characteristic cool and warm palette, contrasting greens and blues with pink whorls in the water and sky as well as rusty oranges in the far hills. The result is the beatific, transcendent glow of summer light and colour we experience in *Indian Reserve, Whycocomagh*.

This work is #1109 in the Varley Inventory listing.

**ESTIMATE: \$20,000 – 30,000**



### 130 Paul Peel

OSA RCA 1860 – 1892

#### Awaiting the Bath

oil on canvas, signed, dated 1890 and inscribed *Paris* and on verso titled on the London Regional Art Gallery label  
27 ¾ x 21 in, 70.5 x 53.3 cm

#### PROVENANCE

Sold sale of Oliver, Coate & Co., October 13 – 15, 1890,  
lot 42 to F.M. Gray  
By descent to Mrs. Ritch  
By descent to the present Private Collection, British Columbia

#### LITERATURE

*Paintings by Paul Peel*, Oliver, Coate & Co., 1890, listed,  
unpaginated  
“Ontario Art Shown in the Making,” *The Mail and Empire*  
(Toronto), February 11, 1922, page 5

“Retrospective Exhibition of Ontario Artists,” *The Globe* (Toronto), February 12, 1922, page 13

“Canada’s Foremost Artist Got \$2,000 for Pictures Now Worth \$750,000,” *Toronto Evening Telegram*, March 7, 1923, page 12

Victoria Baker, *Paul Peel: A Retrospective, 1860 – 1892*, London Regional Art Gallery, 1986, page 50, reproduced page 146, and an 1892 oil with a similar subject reproduced page 89

#### EXHIBITED

DCIE, 1903, titled as *After the Bath*, catalogue #108

Art Museum of Toronto, *Fourth Loan Exhibition*, 1911, catalogue #196

Art Gallery of Toronto, *Retrospective Loan Exhibition of the Work of Members of the Ontario Society of Artists*, 1922, catalogue #144

Art Gallery of Toronto, *Members Loan Exhibition*, 1945

London Regional Art Gallery, *Paul Peel: A Retrospective, 1860 – 1892*, September 6 – October 26, 1986, traveling to other Canadian museums and art galleries, catalogue #54

BY 1890 PAUL PEEL was achieving national and international recognition—he exhibited two works at the *Paris Salon* that year, and his painting *After the Bath*, depicting two nude young girls warming themselves in front of a hearth, received acclaim from French critics. Victoria Baker commented that with this work, Peel “returns to his favoured themes, children and nude figures, and rich contrasts of light and dark.” *Awaiting the Bath* is an extraordinary work from this important part of Peel’s oeuvre. The spotlight is on the young girl, sitting on a soft white sheepskin and innocently playing with a lifelike doll. The red of her hair, the cushion, the doll’s dress and the copper vessel are sumptuous, and their rich tones and the pool of light illuminating the girl are dramatically contrasted by the dark background. Peel had a masterful ability to depict flesh tones, fully realized here in the girl’s smooth and glowing skin. This important painting was extensively exhibited, from as early as 1890 to Peel’s 1986 retrospective at the London Regional Art Gallery.

**ESTIMATE: \$60,000 – 80,000**

## 131 Paul Peel

OSA RCA 1860 – 1892

### Self-Portrait

oil on canvas, signed, dated February 1882 and inscribed *Paris* and on verso titled and dated on the London Regional Art Gallery label

18 ¼ x 14 7⁄8 in, 46.3 x 37.8 cm

### PROVENANCE

Gift of the Artist to his brother, Frederick Augustus Peel

By descent to Paul Peel II

By descent to Paul Peel III, British Columbia

### LITERATURE

Victoria Baker, *Paul Peel: A Retrospective, 1860 – 1892*, London Regional Art Gallery, 1986, reproduced page 104

### EXHIBITED

Toronto Industrial Exhibition, 1882, titled as *Portrait of the Artist*, catalogue #164

Provincial Exhibition, Kingston, 1882, titled as *Portrait of a Young Man*

Western Fair, 1882

London Regional Art Gallery, *Paul Peel: A Retrospective, 1860 – 1892*, September 6 – October 26, 1986, traveling to other Canadian museums and art galleries, catalogue #13

PAUL PEEL TRAVELED to Paris in 1881 and took a studio on rue d'Assas along the northern fringe of Montparnasse, a district popular with artists. At this centre of bohemian Parisian life he was close to museums such as the Louvre, and in 1882 he was admitted to the atelier of Jean-Léon Gérôme at the École des beaux-arts to study. This fine, rare portrait is a classic pose, dignified and aristocratic, showing the artist in the bloom of youth. Peel paints with a carefully selected palette—the velvety green of the background, soft black in his clothing and the lustrous brown of his hair contrast with the delicate, glowing tones of flesh and rose in his face. *Self-Portrait* exhibits superb brushwork techniques, a fine sense of volume and a classical harmony of elements. This work, in the possession of the Peel family for generations, is offered for sale for the first time. Extensively exhibited from the year it was produced up until its showing in the Peel retrospective at the London Regional Art Gallery in 1986, it was also featured in Victoria Baker's book for this retrospective.

**ESTIMATE: \$40,000 – 60,000**





## 132 Marc-Aurèle Fortin

ARCA 1888 – 1970

### Maison Camille Leclerc, Ste. Rose

oil on board, signed and on verso titled and inscribed

186 – 17RO and variously, circa 1940

22 x 28 in, 55.9 x 71.1 cm

#### PROVENANCE

Continental Galleries Inc., Montreal, 1978

By descent to the present Private Collection, Vancouver

#### LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, page 132

MARC-AURÈLE FORTIN was born in Sainte-Rose, and although he lived and worked in Montreal for many years, he returned to the family home in Sainte-Rose in 1933. Scenes of the town, such as this striking oil, were a strong part of his oeuvre. It is a fine

example of a style Fortin developed that he called his “black manner,” in which he first laid down a background layer of black paint, then defined his image with overlayers of paintstrokes in bright colours that vibrated in contrast. Michèle Grandbois wrote, “He held that this style came to him while in Europe, where he saw an Oriental carpet with a black ground, on which colourful traditional motifs hummed.” In *Maison Camille Leclerc, Ste. Rose*, the turquoise roofs and reddish-orange walls of the houses seem accentuated—even the ochre tones pop forward. Fortin also included a horse and sleigh—a classic icon of the Quebec countryside—and a towering tree. He had a great attraction to the huge elms of this area, which were part of the magical feeling of his home district.

This work will be included in the forthcoming catalogue raisonné on the artist’s work, #H-1064.

**ESTIMATE: \$50,000 – 70,000**





**133 Marc-Aurèle Fortin**

ARCA 1888 – 1970

**The Harbour**

oil on board, signed and on verso  
inscribed 42065 on a label, circa 1940  
18 3/8 x 12 1/2 in, 46.7 x 31.8 cm

**PROVENANCE**

By descent to the present Private  
Collection, Vancouver

This work will be included in the forth-  
coming catalogue raisonné on the artist's  
work, #H-1065.

**ESTIMATE: \$20,000 – 30,000**

## 134 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882–1974

### Mining City, Cobalt, Ontario

oil on canvas, signed and on verso titled  
on the Dominion Gallery label, circa 1932  
20 x 25 in, 50.8 x 63.5 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Manuge Galleries Ltd., Halifax  
Private Collection, Toronto

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 120

#### EXHIBITED

Ontario Society of Artists, Toronto, *80th Annual Exhibition*, 1952

IN A.Y. JACKSON'S travels throughout Canada, he engaged with all kinds of people, including engineers, prospectors and miners. He painted at Eldorado Mine in the Northwest Territories; the Jack Wade mining camp in Alaska; at Coleman, a mining town in Alberta; at the Smallwood Mine at Schefferville in Quebec; and at Cobalt, 90 miles north of North Bay in Ontario. The town of Cobalt, incorporated in 1906, developed due to its proximity to scores of mines opened to extract the silver and cobalt ore discovered in 1903. The element cobalt is used in steel alloys called high-speed steel, and it is also of interest to artists, as it is used in the formation of blue pigments.

Jackson made several sketching trips in the 1930s to Cobalt—he was there in September and October of 1932, in the company of his friend, the scientist and artist Dr. Frederick Banting, and traveled there again in October of 1935. Jackson's niece Naomi Jackson Groves relates that Jackson “enjoyed the subjects offered by its steep slopes, the jutting mineshafts and higgledy-piggledy houses built before the streets, which wended their way around them with such picturesque irregularity.” After the initial

discovery and silver rush, mining continued up to the 1930s, but was in decline. Jackson commented, “The palmy days were over by the time I got there, but the people had stayed on, subsisting somehow. It was a wonderful place to paint, especially under some snow. I can't find a thing to work on in towns laid out on a grid.”

There is in this work an echo of the social realism seen in fellow Group of Seven painter Lawren Harris's paintings of working-class Toronto that he produced in the 1920s. But there is a different point of view here—Jackson was a man of the people, and not drawn to esoteric philosophy. He clearly has an affection for the weathered, time-worn structures he depicts in this mining town that grew up haphazardly, without planning. Houses crowd together in the centre and along the road, seeming to huddle closely for the warmth of human contact. Bright colours pop from below the snow-capped roofs—in the foreground is a blue door, and house walls are painted red, ochre, blue and turquoise.

Although the pattern of the town's structures dominates this superb canvas, the snowy ground surrounding the houses and the backdrop of hills and sky give us a sense of the landscape enveloping the town. Jackson ties the whole scene together with the curving lines of the street, which snakes through the town. At the top of the road, Jackson includes people out walking and one of his iconic motifs—a horse and sleigh. Jackson's expressive brushstrokes fluidly define the snow piled on roofs, the rolling lines of the land and the ruts in the softened slush on the road. In *Mining City, Cobalt, Ontario*, Jackson has captured the pulse of life of this historic town in a rich and satisfying image.

The National Gallery of Canada has in its collection three of Jackson's graphite sketches of Cobalt from 1932, plus a 1932 oil sketch entitled *Cobalt, Ontario* and a 1932 oil sketch entitled *Mine, Cobalt, Ontario*.

**ESTIMATE: \$125,000 – 175,000**





## 135 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### November (La Cloche)

oil on board, signed and dated 1932 and on verso  
signed, titled as *November* and inscribed *21 Cameron Ave.,  
Lansing / ST #458*  
10 x 12 in, 25.4 x 30.5 cm

#### PROVENANCE

The Art Emporium, Vancouver, 1974  
Masters Gallery Ltd., Calgary, 1978  
By descent to the present Private Collection, Vancouver

#### LITERATURE

Megan Bice and Mary Carmichael Mastin, *Light and Shadow:  
The Work of Franklin Carmichael*, McMichael Canadian  
Art Collection, 1990, page 43

FRANKLIN CARMICHAEL was introduced to the La Cloche region in 1924, and he became so captivated by this unique area that he returned almost every year for the rest of his life. Carmichael said that in La Cloche, “the laws of light didn’t always apply,” and that “the light bounced around so very dramatically.” This was likely due to the area’s geology, which included quartzite, a unique rock with white and pink hues. When Carmichael first saw the area in the 1920s, forest fires had cleared large tracts, exposing these rock formations. Here we see the La Cloche Mountains, an ancient range that has eroded into rounded shapes. Carmichael often chose a perspective high on a hillside, to paint stunning vistas such as this. Although he painted this panel in November, snow has not yet covered the hills, which glow with warm autumn golds and oranges. Above them float islands of clouds, their great height above the land adding to the freeing sensation of space in *November (La Cloche)*.

**ESTIMATE: \$70,000 – 90,000**



## 136 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

### Wheat Stooks

oil on canvas, on verso stamped with the Studio

Helen McNicoll estate stamp, #26

20 x 24 in, 50.8 x 61 cm

#### PROVENANCE

By descent to the present Private Collection, Toronto

#### LITERATURE

Joan Murray, *Helen McNicoll: Oil Paintings from the Estate, Part Two*, Morris Gallery, 1976, reproduced plate 6, unpaginated

#### EXHIBITED

Morris Gallery, Toronto, *Helen McNicoll: Oil Paintings from the Estate, Part Two*, February 7 – 21, 1976, catalogue #6

HELEN GALLOWAY MCNICOLL was one of Canada's few early female Impressionists. Her exuberant style, vivid palette, and clearly discernible and consistently made brush-strokes are the hallmarks of her works, influenced by the light-loving movement of Impressionism. Her observations of domestic and rural life—delicate and serene—have a sense of quiet to them, perhaps a result of McNicoll having become deaf after contracting scarlet fever as a child. McNicoll's scenes are harmonious and tranquil, directly observed and sincerely felt. In her figurative scenes, the landscape in which the figures are placed is always given equal treatment, and here, a simple field of stooked wheat received her full attention. The light is brilliant, the wheat golden, the sky a silvery blue and the distant fields touched with pink, which is echoed in both the stubble and the stooks. As is often the case with Impressionist works, the simplicity of the method of painting belies the complexity of the scene, speaking to McNicoll's ability to fully observe and then to paint the effect of natural, stunning and yet simple beauty.

**ESTIMATE: \$90,000 – 120,000**

PROPERTY OF THE FAMILY OF RONALD AND MARGARET WILSON





## 137 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Yoho Valley and Isolation Peak / Mountain Sketch xLV

oil on board, signed and on verso signed, titled and inscribed with the Doris Mills Inventory #7/45, circa 1928  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Collection of Ronald and Margaret Wilson, Vancouver  
By descent through the family to the present Private Collection, Vancouver

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain Sketches, Group 7, titled as *Mountain Sketch*, catalogue #45, location noted as the Studio Building, and a drawing of this work illustrated by Hans Jensen

Ian McNairn, editor, *Lawren Harris: Retrospective Exhibition*, National Gallery of Canada, 1963, the canvas *Isolation Peak*, Hart House Permanent Collection, listed page 84

Bess Harris and R.G.P. Colgrove, *Lawren Harris*, 1969, the canvas *Isolation Peak* reproduced page 73 and related works reproduced pages 70 and 71

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario, 1978, the canvas *Isolation Peak* reproduced page 182 and related works reproduced pages 181 and 183

Christopher Jackson, *North by West: The Arctic and Rocky Mountain Paintings of Lawren Harris, 1924 – 1931*, Glenbow Museum, 1991, related sketches and drawings reproduced pages 16, 20 and 51

Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life—An Interpretation*, 1993, the canvas *Isolation Peak* reproduced, unpaginated

Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, the canvas *Isolation Peak* reproduced page 282

Ian M. Thom and Andrew Hunter, *Lawren Stewart Harris: A Painter's Progress*, The Americas Society, 2000, the canvas *Isolation Peak, Rocky Mountains* reproduced front cover and page 37

Catharine M. Mastin, editor, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, the canvas *Isolation Peak* reproduced page 39

Joan Murray, *Lawren Harris: An Introduction to His Life and Art*, 2003, the canvas *Isolation Peak* reproduced page 48

David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, the canvas *Isolation Peak* reproduced page 55

Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, the canvas *Isolation Peak* reproduced page 319 and related works reproduced page 260 and 318

James King, *Inward Journey: The Life of Lawren Harris*, 2012, the canvas *Isolation Peak* reproduced page 206

Steve Martin et al., *The Idea of North: The Paintings of Lawren Harris*, Art Gallery of Ontario, 2015, the canvas, titled as



Wilson Dry Goods, Gastown, Vancouver  
Courtesy of the Wilson family

*Isolation Peak, Rocky Mountains*, reproduced pages 19, 93 and 121 and related works reproduced pages 93 – 95, 99 and 119

#### EXHIBITED

American Federation of Arts, New York, *Paintings by Contemporary Canadian Artists*, Corcoran Gallery of Art, Washington, DC, March 9 – 30, 1930, traveling to the Rhode Island School of Design, Providence; Baltimore Museum of Art; Grand Central Galleries, New York; Minneapolis Institute of Arts; and City Art Museum, St. Louis, 1930, the canvas *Isolation Peak*, catalogue #18  
Art Gallery of Toronto, December 4 – 24, 1931, *Exhibition of Seascapes and Water-Fronts by Contemporary Artists and an Exhibition of the Group of Seven*, the canvas *Isolation Peak*, catalogue #63

National Gallery of Canada, Ottawa, January 22 – February 23, 1932, *Seventh Annual Exhibition of Canadian Art*, the canvas *Isolation Peak*, catalogue #98

Vancouver Art Gallery, *All-Canadian Exhibition*, May – July 1932, the canvas *Isolation Peak*, catalogue #43

National Gallery of Canada, Ottawa, *Lawren Harris: Retrospective Exhibition*, June 7 – September 8, 1963, traveling to the Vancouver Art Gallery, 1963, the canvas *Isolation Peak*, catalogue #37

Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, January 14 – February 26, 1978, the canvas *Isolation Peak*, catalogue #156 and a related sketch, catalogue #155

Glenbow Museum, Calgary, *North by West: The Arctic and Rocky Mountain Paintings of Lawren Harris, 1924 – 1931*, April – June 1991, related sketches and drawings, catalogue #20 and #31

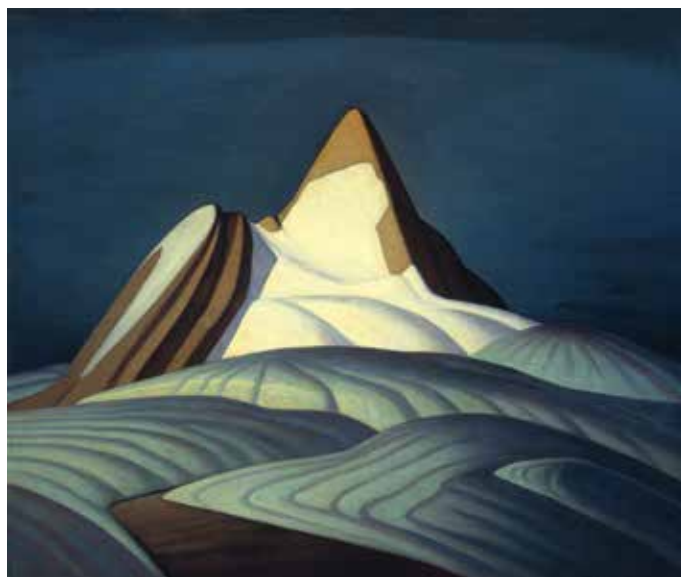
National Gallery of Canada, Ottawa, *The Group of Seven: Art for a Nation*, October 13 – December 21, 1995, traveling to the Art Gallery of Ontario, Toronto, in 1996, the canvas *Isolation Peak*, catalogue #166

The Americas Society, New York, *Lawren Stewart Harris: A Painter's Progress, 2000*, the canvas *Isolation Peak*, catalogue #25

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, July 13 – October 14, 2002, traveling to the Art Gallery of Nova Scotia, Halifax; the Winnipeg Art Gallery; the Art Gallery of Greater Victoria; and the National Gallery of Canada, Ottawa, 2002 – 2004, the canvas *Isolation Peak*, catalogue #28 and a related sketch, catalogue #40

Art Gallery of Ontario, Toronto, *The Idea of North: The Paintings of Lawren Harris*, Hammer Museum, Los Angeles, October 11, 2015 – January 24, 2016, traveling to the Museum of Fine Arts, Boston, and the Art Gallery of Ontario, 2016, the canvas, titled as *Isolation Peak, Rocky Mountains*

THIS FINE LAWREN HARRIS oil, along with lot 138 in this sale, comes to Heffel from the collection of the Wilson family of Vancouver. The Wilsons have a long and notable history of business in Vancouver, beginning with George I. Wilson, who immigrated to Canada from Scotland in the late 1800s and established the first exclusive dry goods store in Vancouver in 1886, on the corner of Cordova and Cambie Streets in what is now historic Gastown. Wilson Dry Goods was very successful, and the family branched out into canning and packing, including the organization and ownership of numerous plants that ultimately formed the vast BC Packing Association, the largest canning company in Canada. Through these ventures, as well as community and church service, the Wilsons were steady contributors to the commercial prosperity of Vancouver in the early 1900s. Wilson's descendants continued his successes—one of his sons, Ronald, was a silent partner in Thomson & Page Ltd., selling home appliances on Granville Street, notably a couple of blocks south from Heffel's Vancouver gallery. Ronald and his wife Margaret had a great love and appreciation for the arts. It is likely that these two exceptional works were acquired through the Vancouver Art Gallery's picture loan department, a program they enjoyed supporting, or possibly



**LAWREN S. HARRIS**  
**Isolation Peak**

oil on canvas, 1929  
42 ¼ x 50 ¾ in, 107.3 x 128.0 cm  
Hart House Permanent Collection, University of Toronto, HH1946.001,  
Purchased by the Art Committee with the Harold and Murray  
Wrong Memorial Fund, 1946

Not for sale with this lot

directly from Harris, as they shared similar social circles. This is the first time the works have been offered for sale since acquired by the Wilson family many decades ago.

Harris's explorations of the Canadian Rockies took him into the vast area of Yoho National Park, British Columbia, where he found the regions of Lake O'Hara, Emerald Lake and the Yoho Valley rich with his particular brand of mountain scenery. He sketched on the spot in all of these places and worked up a number of significant canvases from these field studies. One particular series of works culminates in the magnificent canvas titled *Isolation Peak*, illustrated here, and in the Hart House Permanent Collection at the University of Toronto. To create this work Harris explored in detail and from a variety of vantage points one of the Yoho Valley's most distinctive peaks. Misnamed—intentionally or not—by Harris as *Isolation Peak*, the distinctive, triangular form that we see in the series depicts Mont des Poilus, a mountain named for the thousands of French infantry men who lost their lives in World War I.

Here, we see des Poilus glowing white in the distance, a standout peak in a sea of mountains, viewed far off from a high ridge and between the green, sloping bookends of two nearby



Thomson & Page Ltd. store on Granville Street, 1948  
 Photo: Art Jones, Vancouver Public Library 80697A

mountains. Harris's attention was clearly captured by the shape and presence of Mont des Poilus. Even from far away, as we see in this fine work, the mountain commands our attention.

The matter of the mountain's name is interesting, and considering Harris's own World War I experiences, we expect that he would have used the name des Poilus if he were aware of it. Having experienced the horrors of the war and lost his brother to it, surely he would have respected the name. Perhaps a decade later when Harris was exploring the Rockies, regional maps had not yet been updated to reflect the 1916 name change. But Harris did not use the mountain's prior name (Mount Habel) either, which is also interesting, and further begs the question of naming. We can wonder if he had a map at all. Perhaps, as was often his practice, Harris titled the work later and simply recalled or looked up the names in the area, noting the compelling name of a nearby—yet less interesting—mountain called Isolated Peak and decided to borrow and then further to slightly adjust it to suit the theme he was seeking in the work. In all his depictions of it, the peak is distinctly isolated, and it is easy to see why this name would have resonated with Harris. It is a stunning peak and an evocative and descriptive place name.

The recent traveling exhibition *The Idea of North*, focused on the mountain, Lake Superior and arctic work of Harris, closed in Toronto in September of 2016 after an international tour. The hosting Art Gallery of Ontario gathered an interesting statistic. The average length of a visitor stay in comparable exhibitions held in prior years was approximately 30 minutes. The average length of time spent viewing *The Idea of North* was 51 minutes. As the exhibition showed only 31 works, this statistic speaks to the capacity of Harris's northern landscapes to mesmerize. Stark, spare and luminous, they have a vibrant quality that captured and held the attention of actor and comedian Steve Martin, whose interest in Harris led to the aforementioned show. The qualities of the landscape that mesmerized Harris have come through his hand and continue to transfix us today.

On a clear day, Harris would have been able to see Mont des Poilus from the railway line, near the site of the famous Spiral Tunnels viewpoint and not far from the Big Hill and Wapta Station, where he could have disembarked from the train on his journey to the Rockies from Toronto. From there Harris would have had to hike down into the valley and then 12 or more rolling green kilometres past both Takakkaw and Twin Falls, through the aptly named Waterfall Valley and up into a region known as The Whaleback, named for Whaleback Mountain, which is the lower, unglaciated rolling peak in the centre of the work. The vista from the rail line can also be viewed from the present-day Trans-Canada Highway, despite a dense forest screen that has grown since Harris's time. It is still the same enticing view—a large, triangular distant peak that seems to call out to you to come closer, to enter the valley and approach the mountain.

When Harris reached the foot of the mountain, he would have found himself at the toe of a vast glacier, rolling and serrated, a sea of dense, ancient ice whose colour varied according to the weather and light. We can see this in the sketches and sense it in the drawings, as Harris was uniquely attuned to subtleties of weather, atmosphere and light effects. Here, des Poilus's flank shines bright white, the sky is filled with moving cloud, and the valley is draped in green. These things, when measured against the chalky, silt-filled river that winds through the valley floor, speak of rainy weather, spring runoff, a summer storm or early snowfall. The Yoho Valley lies just west of the Continental Divide and as a result, sees much more rain than the region just a few kilometres to the east. It also marks the eastern edge of the cedar woods and thus has a forest palette with a wider variety of greens and blues than one sees on the Alberta side of the Divide. It is an enticing work, filled with the qualities that arrested Harris's attention. Cool, luminous and ethereal, Harris has painted a moment when one sees something that evokes an experience that they once had, and thought they had forgotten. It stirs a primal and instinctive reaction to beauty.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, for contributing the above essay.

**ESTIMATE: \$600,000 – 800,000**

## 138 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Mount Owen Near Lake O'Hara / Mountain Sketch XII

oil on board, signed and on verso signed, titled and inscribed with the Doris Mills Inventory #7/12 and 4760 Belmont Ave., Vancouver in Harris's handwriting on the frame, circa 1926  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Collection of Ronald and Margaret Wilson, Vancouver  
By descent through the family to the present Private  
Collection, Vancouver

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain Sketches, Group 7, titled as *Mountain Sketch*, catalogue #12, location noted as the Studio Building, and a drawing of this work illustrated by Hans Jensen

THE DISTINCTIVE TRIANGULAR peak of Lake O'Hara's Mount Owen—clad in semi-permanent snow—has the clean lines and refined profile that would have instantly appealed to Lawren Harris. Framed over an inviting meadow and stretched out beneath a vivid blue sky, Mount Owen and its surrounding peaks caught the eye of more than one painter. The vista also appealed to Harris's fellow Group of Seven painter J.E.H. MacDonald, who sketched it from roughly the same location as did Harris and used it as the source material for his important and rare mountain canvas *The Front of Winter*, now in the collection of the Montreal Museum of Fine Arts. In all of these works, the distant peak of Owen reclines languidly, a white-capped backdrop for the rest of the peaks in the area. Harris (as did MacDonald) painted it from the crest of McArthur Pass, near the edge of McArthur Meadows, an open area on the lip of the McArthur Lake basin at a junction on the present-day hiking trail. A large cairn now marks this spot, and one wonders if Harris or MacDonald might have added a rock to it some 90 years ago, when the cairn was in its infancy.

From historical documents, we know that Harris visited the region first in 1926, registering into the newly opened Lake O'Hara Lodge on July 17. He returned two years later, one day

earlier, on July 16. His visits did not overlap with those of MacDonald, who preferred Lake O'Hara in her fall clothing. So while they painted many of the same locations—and as with Mount Owen, from almost the exact same spot—their sketching trips did not overlap. Harris painted the view towards Mount Owen at least twice. Another work, in a private collection, shows the peak on a glowing, sunlit day, and from a spot further out on the edge of the basin, closer to the peak.

Here, we see the view in classic Harris colours: blues, greys and whites, with cool deep greens and only a touch of yellow on the edge of the clouds. Harris has devoted roughly one-third each to foreground, middle ground and distance, following the steadfast artist's compositional rule of thirds. All three sections are unified, resulting in a sense of cohesion, and are treated evenly in terms of brushwork. We might be unaware, looking at this work, of the broad valley that drops off from the edge of the meadow in a series of steep cliffs and separates the inviting near ground from the distant mountains. Harris has staged the scene so that we might dwell on the meadow while contemplating the view in the distance, a painterly device that he perfected while working in the Canadian Rockies.

The foreground of this work has been painted in a greyed brown hue that reflects not only the actual tones of the rocks there, but also works beautifully in the context of Harris's chosen palette. In this regard, that of colour and more importantly, colour harmonies, Harris was a subtle master. The bands of pale whitish grey between the rocks are tinged with blue and echo the colour in the sky and clouds, as well as that of the mountains. These bands might be summer snow or the remains of winter's snowpack, which holds its ground in this high alpine region well into the summer months. Mount Owen was named for Frank Owen, a member of Colonel J.J. McArthur's surveying party, who mapped and named most of this region of Yoho National Park in British Columbia.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, for contributing the above essay.

**ESTIMATE: \$400,000 – 600,000**



PROPERTY OF VARIOUS COLLECTORS



## 139 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

### Twilight, Place d'Armes, Quebec

oil on canvas, signed and on verso signed,  
titled and dated 1967  
19 x 24 in, 48.3 x 61 cm

#### PROVENANCE

Sold sale of *Canadian Art*, Joyner Fine Art,  
May 13, 1994, lot 35  
Private Collection, Ontario

#### LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey  
of Rediscovery*, 2015, page 632

THIS IS A CLASSIC, sought-after subject by Canadian Impressionist Robert Pilot—an urban winter scene at the twilight hour, with traditional Quebec architecture and a historic horse-drawn cabstand. Along with his fellow Canadian Impressionist artists, such as his stepfather Maurice Cullen and his teacher William Brymner, Pilot brought into Canadian painting the French art movement, with its practice of painting *en plein air* and its emphasis on atmosphere, colour and light. In later life, as he may have here, Pilot reworked some of the sketches from his early years—as he explained, “Letting myself go in an effort to capture the essential poetry of the scene I had worked on in my youth.” In *Twilight, Place d'Armes, Quebec*, Pilot's palette of soft blues and greys recreates the ambient light at the end of day, accentuated by the glowing street lights. The cabstand with its accents of orange and brown draws the eye to the background, as does the path running alongside with its mottled impressions of sled runners and footprints. Pilot's sensitive rendering of form with dappled brush-strokes and the icy luminescence of his blues are particularly exquisite.

**ESTIMATE: \$60,000 – 80,000**



## 140 Cornelius David Krieghoff

1815 – 1872

### Caribou Hunters in a Winter Snow Storm

oil on canvas, signed, circa 1860

12 x 20 in, 30.5 x 50.8 cm

#### PROVENANCE

Mrs. David Ross, whose first husband was James Gibb,  
friend and patron of the Artist

By descent to John Theodore Ross, Quebec City

By descent to a Private Collection, Vancouver Island

Private Collection, Montreal

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction

House, November 8, 2001, lot 18, back cover lot

Private Collection, Montreal

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction

House, November 24, 2005, lot 146

Private Collection, Quebec

IT IS PROBABLY fair to say that for Cornelius Krieghoff, the most important season was winter. His images of the *habitants* of Quebec playing, working and living their lives in a world of white are among his most popular. The effects of snow and snowfall, so clearly seen in this canvas, suggest Krieghoff's deep

understanding of his adopted home and a keen eye to what might prove to be popular subjects for his patrons, the merchants and military men of Montreal and Quebec City. Krieghoff paid attention to all the aspects of the landscape—the varieties of trees, the grey expanse of the sky and the open path. Similarly, he was careful to depict the costumes of the hunters and details of their guns and to suggest their hardship in the snowstorm. In common with his best work, the element of narrative—here, a caribou hunt—is an important aspect of the painting. Krieghoff was aware that many of his paintings would not remain in Canada, and such a scene would have an element of exoticism for a viewer in England. As it happened, a friend of the artist, Mr. James Gibb, originally purchased the work. For Gibb it probably had a more personal sense—perhaps an experience shared with the artist or a fellow hunter. Over 100 years later the painting is, for us, a valuable record of our history and a glimpse of a lost way of life. Former owner John Theodore Ross owned several important Krieghoff paintings. Ross owned the masterpieces *Merrymaking*, 1860, now in the Beaverbrook Art Gallery, Fredericton, NB, and *Crack in the Ice*, which was part of the Kenneth Thomson Collection.

**ESTIMATE: \$70,000 – 90,000**





## 141 Frederick Arthur Verner

ARCA OSA 1836 – 1928

### Ojibway Encampment on the Severn

watercolour on paper on paper board, signed and dated 1876  
and on verso titled, dated and inscribed *birch bark wigwams*  
15 ½ x 28 ¾ in, 39.4 x 73 cm

#### PROVENANCE

Laing Galleries, Toronto  
Sold sale of *Canadian Art*, Joyner Fine Art,  
November 15, 1996, lot 6  
Private Collection, Ontario

#### LITERATURE

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, 1984, page 56, a similar 1873 watercolour entitled *Ojibway Camp, Northern Shore of Lake Huron*, in the collection of the National Gallery of Canada, reproduced page 62

FREDERICK VERNER'S PAINTINGS form an important record of early Canada, and as for Paul Kane, whose work he found

inspiring, the portrayal of First Nations people formed a prominent part of his oeuvre. Verner explored the Ontario wilderness, making small graphite and watercolour sketches on the spot that he later developed into carefully composed and finely finished watercolours, such as this large and exceptional work. The Ojibway people, whom he first saw on a trip west in 1862, were of particular interest to Verner, and he studied them in depth. His paintings tell us much about the way they lived—how they dressed, their encampments with teepee dwellings, their family groups, their hunting and other pastimes, such as the gambling games they played. The birchbark canoes featured here were an essential mode of transport that the Ojibway used intensively. More than just a historical record, watercolours such as *Ojibway Encampment on the Severn* reveal Verner's empathy for these people, whom he portrayed here as in harmony with nature. As Joan Murray wrote, "He regarded them with awe and sympathy."

**ESTIMATE: \$15,000 – 25,000**



## 142 Cornelius David Krieghoff

1815 – 1872

### Skating on the Pond

oil on canvas, signed, titled on a plaque and inscribed

Quebec indistinctly

25 x 30 in, 63.5 x 76.2 cm

#### PROVENANCE

Gilbert A. LaBine, Ontario

By descent to the present Private Collection, Toronto

THE ICONIC PAINTINGS of Cornelius Krieghoff form an early chapter in Canada's visual history and celebrate our identity as a northern nation. His work defines the ideal of hardy settlers not only managing to survive the harsh Canadian winters, but thriving in them and embracing them. This charming and carefully detailed painting is filled with vignettes depicting that ideal, including two jauntily dressed figures on snowshoes, a man loading firewood onto a skid, a family—complete with a happy dog—on the ice, and skaters in the distance. Krieghoff's

characteristic accents of bright colour enliven the scene, but the real *tour de force* in this work is the ice itself. It is clear that the artist had made many observations of the nature of ice. Here, it is cracked in places and dotted with frozen reeds, while protruding sticks mark the shoreline. In the distance we see the scoring of skate blades. Even the bottom of the pond can be clearly seen through the glassy ice in certain areas, attesting to Krieghoff's experience painting this transitory effect of winter.

**ESTIMATE: \$70,000 – 90,000**



### 143 Cornelius David Krieghoff

1815 – 1872

#### After the Hunt

oil on canvas on board, signed and dated 1864

17 x 25 ½ in, 43.2 x 64.8 cm

#### PROVENANCE

Gilbert A. LaBine, Ontario

By descent to the present Private Collection, Toronto

#### LITERATURE

Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, a similar 1862 oil entitled *Canadian Autumn, View on the Road to Lake St. John* reproduced page 200 and a similar 1864 oil entitled *Chippewa Indians at Lake Huron*, the Collection of Power Corporation of Canada, reproduced page 256

ONE OF CORNELIUS KRIEGHOFF'S greatest series of large-scale tableau paintings centred around a huge boulder from the ancient

Laurentian Shield known as the “Big Rock” and included groups of First Nations people. *After the Hunt* is a classic tableau-style work, a very finely detailed painting of First Nations hunters pulled up onshore. Krieghoff shows his knowledge of the fine points of native dress in his depiction of their hide clothes, moccasins and colourful sashes. His view of First Nations people was empathetic, and he saw them as noble, living in harmony with nature. This self-sufficient hunting group is well outfitted, as they carry rifles, an axe, knives and a horn to hold gunpowder. Their hunt was successful, and they have unloaded a deer from their birchbark canoe. The scene surrounding them is stunning—Kriehoff often chose the fall season to showcase the brilliant gold, orange and red hues we see flickering through the trees. Completing the scene is the view beyond to mountains and a bright blue sky, an exhilarating backdrop to the idyllic encampment in the foreground.

**ESTIMATE: \$30,000 – 50,000**



## 144 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Summer Landscape, Labrador

oil on canvas, signed, circa 1962

32 x 40 in, 81.3 x 101.6 cm

#### PROVENANCE

Prominent Corporate Collection, Montreal

#### LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 223

IN 1955 A.Y. JACKSON moved from the legendary Studio Building in Toronto to a studio / home in Manotick, Ontario. The peripatetic Jackson continued to travel regularly, and in 1961 and 1962, he made trips to Labrador. He painted the countryside

around mines in the Schefferville area and pure wilderness landscapes such as this superb canvas. It would have been based on an oil sketch executed on the spot, as Jackson was always well outfitted for his excursions, with his compact sketch box filled with panels, palette and easel. Jackson stated, “I like to think of a sketch not as a little picture but rather as an idea for a big one... What you always strive for is an intensification of nature.” In this larger-scale work, Jackson has chosen to emphasize the brightness of the lake, the glowing carpet of green moss and grass, and the snow still unmelted in the hollows. He distills the euphoric feeling of the open vista, taking us from the wind-sculpted tree in the foreground out to the far horizon, where the tip of a snow-covered peak rises.

**ESTIMATE: \$40,000 – 60,000**



## 145 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Smallwood Mine, Winter

oil on canvas, signed and on verso signed, titled,  
dated June 1962 and inscribed *As seen from  
Carol Hill and Ottawa*

25 ¼ x 32 in, 64.1 x 81.3 cm

#### PROVENANCE

Prominent Corporate Collection, Montreal

SMALLWOOD MINE, on the Quebec-Labrador border, was built to extract iron ore. It was formally opened in 1962, during which legendary Newfoundland premier Joey Smallwood set off the first blast. A.Y. Jackson visited this area on two sketching trips around this time—the first in May to June of 1961, in the company of

his friend, geologist and artist Maurice Haycock. They painted around Carol Lake and Schefferville, and returned again in June of 1962. The wilderness dominates in this striking canvas, with Jackson taking full advantage of the dramatic vista from his vantage point on Carol Hill. The road snaking up the hill to the mine in the distance adds an interesting visual note, reinforcing Jackson's fine sense of rhythm, seen in the undulating layers of land and the writhing branches emerging from the snow in the foreground. Jackson exhibits his expertise with winter effects in the snow settled into hollows, which glows with pale pastel highlights and blue shadows.

**ESTIMATE: \$30,000 – 50,000**



## 146 Peter Clapham Sheppard

ARCA OSA 1882 – 1965

### Side Show, Canadian National Exhibition

oil on canvas, signed and on verso titled and inscribed

*Canadian National Exhibition*, circa 1939

30 x 36 in, 76.2 x 91.4 cm

#### PROVENANCE

Private Collection, Toronto

PETER CLAPHAM SHEPPARD represented Canada at the World's Fair in New York in 1939, and it was likely the same year that he painted this exciting scene of a sideshow at the Canadian National Exhibition. In an image bustling with action, Sheppard gives us flags, families, balloons and banners all mixed together in a riot of colour. A girl in blue turns towards us, open-mouthed and animated, perhaps in reaction to the turbaned musicians

playing instruments on the stage—or to what appears to be a snake charmer on the banner behind them or an elephant and its handler nearby. Her parents each react differently to her excitement, and the trio form a humorous, charming vignette. Everywhere we see wonderful details: ladies in patterned dresses, couples and children in hats, a band in the back right with the trombonist hoisting his instrument above the crush—even a dog enjoys the event. Sheppard paints the fair from a vantage point behind an ornate structure, perhaps the edge of a stage or circus wagon, placing himself directly into the scene and thus drawing us along with him into this wonderful moment of Canadian history.

**ESTIMATE: \$25,000 – 35,000**



## 147 Albert Henry Robinson

CGP RCA 1881 – 1956

### Sketch No. 6, Farm at Knowlton

oil on board, signed and on verso signed, titled and inscribed  
*Property of my wife, A.H. Robinson* on the artist's labels, circa 1920  
 11 ¼ x 13 in, 28.6 x 33 cm

#### PROVENANCE

Mrs. A.H. Robinson, wife of the Artist  
 Muriel Bostwick; Mrs. G.W. Hendershot, Hamilton, Ontario  
 Mr. and Mrs. Tom MacDonald, Hamilton  
 Private Collection, Hamilton; Private Collection, Toronto  
 Private Collection, Ontario; Sold sale of *Fine Canadian Art*,  
 Heffel Fine Art Auction House, June 17, 2009, lot 131  
 Private Collection, Ontario

#### LITERATURE

Jennifer Watson, *Albert H. Robinson: The Mature Years*, 1982,  
 titled as *Laurentian Spring*, reproduced page 44

#### EXHIBITED

Kitchener-Waterloo Art Gallery, *Albert H. Robinson: The Mature Years*, 1982, traveling to the Art Gallery of Windsor; the Edmonton Art Gallery; the Glenbow Museum, Calgary; the Agnes Etherington Art Centre, Kingston; the London Regional

Art Gallery; the Art Gallery of Hamilton; and the Beaverbrook Art Gallery, Fredericton, 1982 – 1983, catalogue #29

AROUND 1920, ALBERT ROBINSON was an associate of the Group of Seven, and he began taking yearly painting trips with A.Y. Jackson along the St. Lawrence River. Like Jackson he had a great affection for the traditional villages and farms of Quebec, and this oil sketch is a prime example of such subjects, in which he portrayed gaily painted farm buildings and houses in the Eastern Townships. Robinson painted his panels *en plein air*, resulting in a feeling of freshness and authenticity. Today these scenes carry an element of romantic nostalgia for this simpler rural past. The influence of Impressionism is strong in Robinson's work; he trained in Paris at the Académie Julian, as had other important Canadian Impressionists such as Clarence Gagnon and Maurice Cullen, and these studies were pivotal to the development of his light-filled pastel palette. Robinson was a master colourist—he used white as a base, which produced a pervasive luminosity, and he struck a fine balance between warm and cool hues. Robinson's career essentially ended in 1933 due to ill health, making works from his mature period such as this exceptional oil sketch rare.

**ESTIMATE: \$30,000 – 40,000**



## 148 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Yellowknife

tempera on board, signed and on verso titled partially *knife*, circa 1949  
30 x 40 in, 76.2 x 101.6 cm

#### PROVENANCE

C.A.G. Matthews, Toronto  
Donated to McMichael Conservation Collection of Art,  
Toronto, November 8, 1968  
The Framing Gallery, Toronto, November 15, 1968  
Estate of Douglas McMichael (brother of Robert  
McMichael), Ontario

#### LITERATURE

Ian Sigvaldason and Scott Steedman, *Art for War and Peace:  
How a Great Art Project Helped Canada Discover Itself*, 2015,  
the silkscreen *West Bay Fault*, *Yellowknife* reproduced front  
matter, and on pages 139 and 214

THIS STUNNING TEMPERA painting was an original working  
image for a print entitled *West Bay Fault*, *Yellowknife*, produced by

the prominent commercial art firm Sampson Matthews Limited during its print program, which reproduced works by well-known Canadian artists in silkscreen over a 22-year period. A.Y. Jackson was a driving force behind the program for its first decade, contributing 12 designs.

Jackson made many visits to the Northwest Territories and was in Yellowknife in 1949, 1950, 1951 and 1957. He enjoyed the pioneer town with its diverse population of colourful and eccentric characters, and it was a jumping-off point for trips into the surrounding vast and open landscape. This outstanding tempera is richly coloured and full of the rolling rhythm in the land that so attracted Jackson's eye. The contrast between the brilliant white snow and glowing gold outlines of bare branches in the foreground and the deep green, wine, blue and purple hues of the hills is especially striking. This fine painting was originally in the collection of C.A.G. Matthews, one of the founders of Sampson Matthews, and was later acquired by the brother of Robert McMichael, co-founder of the McMichael Canadian Art Collection.

**ESTIMATE: \$30,000 – 40,000**





## 149 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Still Morning—Bedard Pond

oil on board, signed and on verso signed  
and titled on the artist's label

12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Roberts Gallery, Toronto

John Goldie Breckenridge, Toronto

Estate of Mary Breckenridge

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,

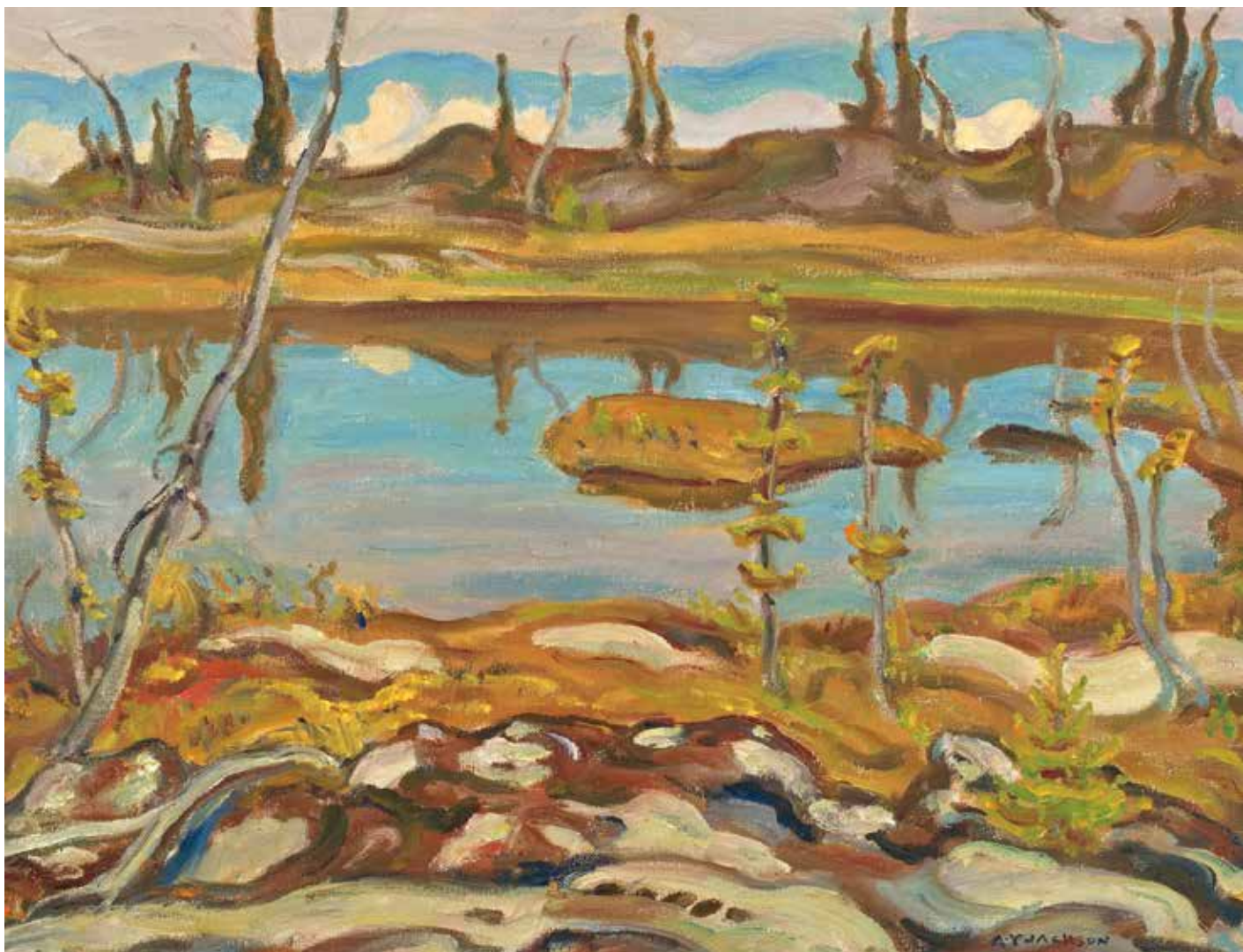
November 25, 2010, lot 124

Private Collection, Vancouver

IN 1926, A.J. CASSON was invited to join the Group of Seven after the earlier departure of Frank Johnston. At Toronto's Arts and Letters Club, he had listened to their rousing tales of painting

trips to Algoma, Georgian Bay and Algonquin Park and their inspiration in the Ontario north, and now he was one of them. Consciously or unconsciously, a spiritual quality often entered the landscape paintings of the Group—such as the bleak and powerful images of Lake Superior by Lawren Harris. In Casson's work, it was a more subtle emanation. *Still Morning—Bedard Pond* is a meditation on the tranquil water and its mirror-like reflections of the sky and a hillside flushed with the yellow and orange glow of autumn. The curved points of the land below Casson's painting place on the hillside echo the rounded hills beyond, and with this repetition of shape comes a sense of symmetry. Casson worked in a number of styles over the years, sometimes painting elements of the scene in a Cubist manner, but in this work he took an entirely natural approach, reinforcing the soft tranquility of this beautiful vista.

**ESTIMATE: \$20,000 – 30,000**



## 150 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Muskeg Lake, Port Radium

oil on canvas, signed and on verso titled and inscribed

56469 – N-V – Raynard

16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Acquired directly from the Artist

By descent to the present Private Collection, Montreal

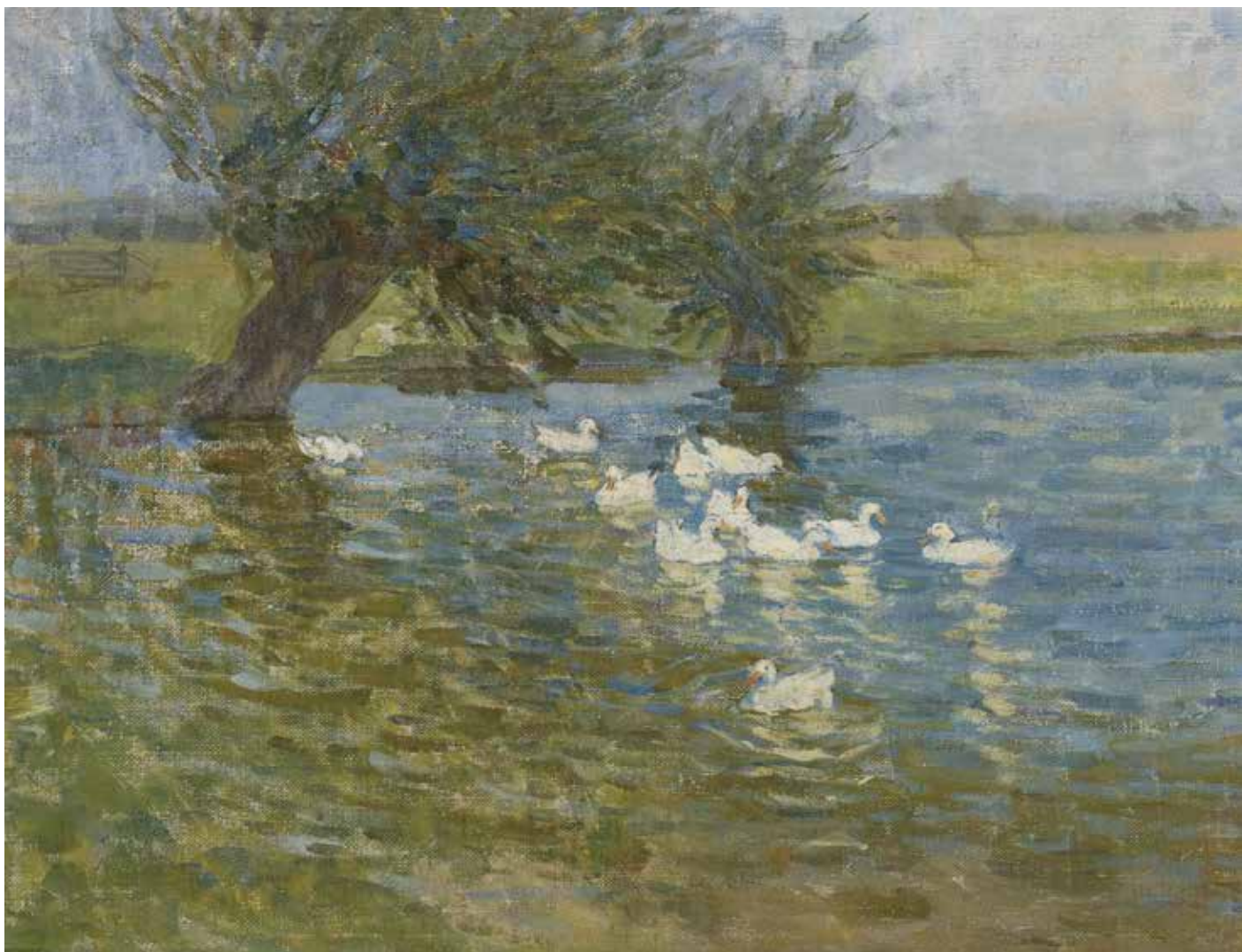
#### LITERATURE

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, Art Gallery of Ontario, 1982, a similar circa 1949 canvas entitled *Muskeg, Port Radium, Northwest Territories* reproduced page 67

GROUP OF SEVEN painter A.Y. Jackson was an avid traveler and explorer, and his sketching trips ranged across Canada and north

to the Yukon and the Northwest Territories. His first trip to Port Radium on Great Bear Lake was in 1938, when Eldorado Mine owner Gilbert LaBine arranged for him to fly there on the company plane. During the flight Jackson was struck by the profusion of small lakes around Great Bear Lake, formed by the retreat of the polar ice cap 10,000 years before. This vast and distinctive landscape of rock, stunted spruce and birch dotted by muskeg lakes enthralled Jackson, and he returned in 1949 and 1950. This canvas would have been produced from a sketch done on the spot, and in it Jackson has retained the clear northern light that he originally experienced. The surface of the lake mirrors a bright blue sky and the tip of a white cloud, surrounded by a rich tapestry of rocks, small trees and low vegetation, glowing with rich earthy tones—striking elements that make this one of Jackson's classic northern paintings.

**ESTIMATE: \$30,000 – 40,000**



## 151 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

### Ducks on a Pond

oil on canvas, on verso stamped with the Studio

Helen McNicoll estate stamp

14 x 18 in, 35.6 x 45.7 cm

#### PROVENANCE

Collection of the Artist's sisters, Montreal

Morris Gallery, Toronto

Private Collection, Montreal

THIS BEAUTIFUL SUN-DRENCHED view of ducks bathing in a pond is a fine work by Helen Galloway McNicoll, one of Canada's foremost Impressionist painters. The birds are painted in fluffy white touches, scattered across the cool blue and green waters of the basin. In the background, a tree arches over to the right, and

further back, a small section of wooden fence opens up on a clearing. McNicoll uses the same palette of soft blues and moss greens across the surface of the canvas, dappled in short, deft touches. Demonstrating her great sensitivity, the artist captured in this work a moment of gentle calm. McNicoll studied with William Brymner at the Art Association of Montreal and later at the Slade School of Art in London and at St. Ives in Cornwall. She became a member of the Royal Society of British Artists in 1913 and a member of the Royal Canadian Academy of Arts a year later.

The husband of the consignor of this lovely work is the nephew of Helen McNicoll's sister-in-law.

**ESTIMATE: \$30,000 – 40,000**



## 152 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Autumn Tapestry

oil on canvas, signed and on verso signed, titled, dated 1979

on the artist's label and inscribed 9249H

24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Peter Ohler Fine Arts Ltd., Vancouver

Private Collection, Vancouver

#### LITERATURE

Ted Herriott, *Sunday Morning with Cass: Conversations with*

*A.J. Casson*, 1993, page 137

BY 1974, A.J. CASSON was the last surviving member of the Group of Seven. He was the recipient of many honours, and his works were avidly pursued by collectors. Casson's prime focus was Ontario, from its rural villages to its wilderness, and he

explored the province extensively. This formed his identity within the Group and was his lifelong commitment. Autumn was Casson's favourite season, as he stated, "not for the colour alone, but for the weather, the skies..." In this vibrant, impressive canvas, Casson's keen eye for composition is evident throughout this close-up forest view. He has contrasted the warm fall colours transforming the woods with dark evergreens and a grey misty background inhabited by shadowy tree forms. Autumn trees are depicted as flame-like shapes, emphasized by upturned branch tips, a stylization that gives the scene the impression of movement and warmth. In the foreground, rock ledges create an open space, from which the viewer can contemplate the dense woods. In *Autumn Tapestry*, Casson has captured the primordial beauty of this scene, making us feel the cool, fresh air and the deep stillness.

**ESTIMATE: \$40,000 – 60,000**



### 153 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

#### Farmhouse in the Albion Hills

oil on board, signed and on verso signed, titled on the artist's label and dated 1963

12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

By descent to the present Private Collection, Toronto

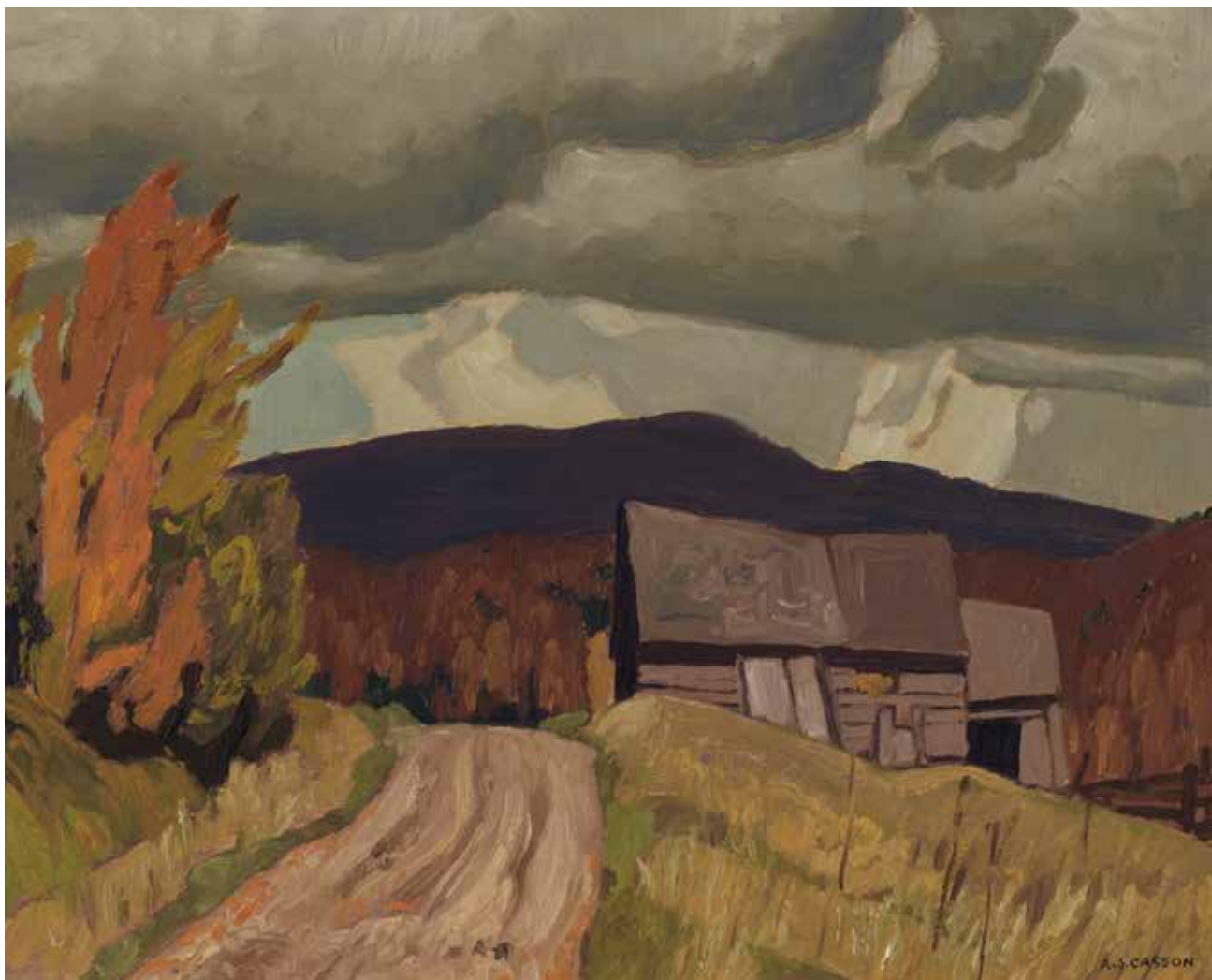
#### LITERATURE

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 89

IN 1958, A.J. CASSON retired from his position as vice-president at the prominent commercial art firm Sampson Matthews Limited, liberating him to paint full time. Although previously he had to paint during any free time available outside of his work commitments, now he could wander at ease throughout his favourite territory of Ontario, and by the 1960s he was enjoying

a renaissance in his work. Here his subject is the Albion Hills near Caledon, north of Toronto. Casson shows his refined ability to handle the subtle atmosphere and light of winter—the painting is a predominantly tonal study of grey and ochre, but enlivened by plum and blue tones in the farmhouse structures. Casson had a fine eye for the compositional elements of his painting—here we see his characteristic fan-like bare trees, used to punctuate the landscape, and the earth showing through the snow makes interesting patterns. The farmhouse has an atmosphere of suspension and anticipation, as though waiting for its occupants. As Paul Duval wrote, “Like the American painter Edward Hopper, Casson manages to imbue his rural structures with deeply human overtones.”

**ESTIMATE: \$20,000 – 30,000**



## 154 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Farmhouse in Autumn

oil on canvas board, signed and on verso signed  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

McDowell Gallery, Toronto

By descent to the present Private Collection, Toronto

A.J. CASSON'S FAVOURITE time for sketching trips into the countryside was fall, when he was drawn to the drama of the turning colours that we see portrayed so richly in *Farmhouse in Autumn*. Greens and oranges are contrasted against the natural tones of the weather-beaten wood of the farmhouse, with the stand of flame-like trees nearby being particularly vibrant. The farmhouse seems deserted, and there is a stillness over the land and in the air. Casson's penchant for skies full of weather effects is well demonstrated here, as dark clouds imply an impending

rainstorm and cast shadows over the far hills, which darken into burnt orange and purple-blue. Casson's great affection for rural Ontario is palpable in the warm ambience of this sketch—like his fellow Group of Seven painter A.Y. Jackson, Casson was attracted to old structures like this farmhouse. We can imagine him driving up the rutted road searching for subjects, being struck by the light, the weather and the eroded house, and pulling off to the side to sketch this fine, atmospheric oil.

**ESTIMATE: \$15,000 – 25,000**



**155 James Edward Hervey (J.E.H.)  
MacDonald**

ALC CGP G7 OSA RCA 1873 – 1932

**Mountain Lake**

oil on panel, on verso titled, dated 1929, inscribed with the artist's name and 270 and certified by Thoreau MacDonald  
4 ¼ x 7 in, 10.8 x 17.8 cm

**PROVENANCE**

Masters Gallery Ltd., Calgary, 1977

By descent to the present Private Collection, Vancouver

THE MOUNTAIN LAKE referred to by the title of this work is Lake McArthur, one of Yoho National Park's gems, nestled high in a hanging valley above Lake O'Hara. J.E.H. MacDonald was taken with O'Hara as a sketching ground. He discovered it in 1924 and visited repeatedly until his death in 1932. He became familiar with the goat paths and stream beds that provided access to views of each lake and small lakelet at O'Hara. He ventured into the hidden corners of meadows and scrambled up windswept

scree slopes. We see McArthur from the latter vantage point here, in an unusual composition that captures the lake in an equally unusual colour. MacDonald never made the beginner's mistake in painting the Rockies—that is, the mistake of trying to get the whole mountain panorama in—but instead chose unique and compelling views like this. He was also astute enough to know that blue-skied, perfect-weather scenes were not sufficient to express his Lake O'Hara. His O'Hara was found in quickly captured moments such as this, wherein the viewer can almost feel the wind as it passes.

**ESTIMATE: \$20,000 – 30,000**



## 156 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

### The Air Hole

oil on canvas, signed and on verso titled on the Watson Art Galleries label and certified by Cullen Inventory #1293, 1922  
22 x 28 in, 55.9 x 71.1 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
Dr. Leo Pariseau, Montreal  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Toronto

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,  
1958, pages 15 – 16

#### EXHIBITED

Arts Club, *Paintings by Maurice Cullen*, RCA, Montreal,  
May 8 – 26, 1922

MAURICE CULLEN was a Canadian Impressionist who evinced the admiration of fellow Impressionist James Wilson Morrice and influenced many younger artists through his teaching. A.Y. Jackson, who was a bridge between Impressionism and the Group of Seven, wrote, “It was through Cullen and Morrice that we in Montreal first became aware of the fresh and invigorating movements going on in the art circles of France... To us he was a hero.” The Laurentians were an important painting place for Cullen, and in 1922 he built a cabin there on Lac Tremblant. His depictions of wilderness scenes in winter along the Cache, the Diable and the Rivière du Nord are legendary. He understood northern light and colour intimately from his treks through the countryside, and his use of icy blues in shadowed snow and ice banks and green and amber tones in thawing ice was exquisite. *The Air Hole* is an outstanding example of his Laurentians paintings, with its contrast of glowing snow against the darkness of the river water and the woods, through which rises the deep cobalt of mountains.

ESTIMATE: \$20,000 – 30,000





## 157 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

### A Bend in the River

oil on board, signed and on verso titled on a partial Watson Art Galleries label and certified by Cullen Inventory #1125, circa 1925  
12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
By descent to a Private Collection, Montreal  
Sold sale of *Fine Canadian Art*, Heffel Fine  
Art Auction House, November 24, 2006, lot 25  
Private Collection, Vancouver

#### EXHIBITED

Watson Art Galleries, Montreal, January 1925, catalogue #51

MAURICE CULLEN was part of an early group of Canadian artists who congregated in Paris in the 1800s. Cullen arrived in

1888, and during his time there he associated with James Wilson Morrice, Edmund Morris and William Brymner. This loose association of artists traveled and painted together at times, attended informal gatherings of expatriate Quebec artists in Paris that they called La Boucane, and maintained lifelong contacts. Back in Montreal in 1896, Cullen began to paint his own province, exploring the Lower St. Lawrence, and the awareness of light and atmospheric effects that he had absorbed in France was now transformed by the clear light of the Quebec landscape. By the 1920s, he had devoted himself to depicting the Laurentians, the location of this classic winter work. Undaunted by painting in the cold, dealing with stiffening paint and freezing fingers, he continued to paint the beauty of stunning scenes such as this, with its ice-edged winter stream and snowy forest, backed by the smoky blue Laurentian Mountains.

**ESTIMATE: \$20,000 – 30,000**



## 158 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

### Gold Country

oil on board, signed and on verso signed, titled  
and inscribed #193

16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Laing Galleries, Toronto

By descent to the present Private Collection, Toronto

#### LITERATURE

Roger Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, 1998, page 71

AFTER FRANK JOHNSTON left the Group of Seven in 1924, he changed his name from Frank to Franz. Johnston wanted to paint the landscape on his own terms, and his style evolved towards a more traditional realism. He became intrigued with the work

of Russian realist landscape painter Ivan Fedorovich Choultsé, who lived and worked in Paris. Choultsé was known for his winter scenes, and Johnston studied his techniques closely, rushing to scrutinize his work when it came in to Blair Laing's gallery in Toronto. Johnston was greatly drawn to northern Ontario, particularly in winter, and he made regular trips there starting in the 1930s, often to the fishing camp of his friend Jack McCurdy, on Onaman Lake in the country around Lake Nipigon. Johnston's snow scenes expertly captured this "land of crackling sub-zero [and] shivering spruces," as described by one critic. He became known for his ability to render elusive lighting effects, and *Gold Country*, capturing a bright winter day, suffused with glowing mauve, gold and pale blue, is an exquisite example of this mastery.

**ESTIMATE: \$15,000 – 25,000**



## 159 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

### Summer Landscape

oil on board, signed Frank Johnston and on verso signed, dated 1915 and inscribed *An early oil sketch by Frank H. Johnston verified by himself thus and by myself, his son, Paul Rodrik*  
6 ½ x 9 ¾ in, 16.5 x 24.8 cm

#### PROVENANCE

Private Collection, Toronto

**ESTIMATE: \$20,000 – 30,000**

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Thank you for attending our sale of *Fine Canadian Art*. Please view additional lots in our May Online Auction of *Fine Canadian Art* at [www.heffel.com](http://www.heffel.com), which closes Saturday, May 27, 2017. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are noted with each item in our online catalogue.

# FINE ART SPECIALISTS

*With the largest and most experienced team of fine art specialists in Canada, it is our mission to provide transparent and superior client service to sellers and buyers of fine art globally.*



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Calgary Representative

## TERMS AND CONDITIONS OF BUSINESS

THESE TERMS AND Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.

### A. DEFINED TERMS

#### 1. Auction House

The Auction House is Heffel Fine Art Auction House, a division of Heffel Gallery Limited, or an affiliated entity;

#### 2. Consignor

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;

#### 3. Seller's Commission

The Seller's Commission is the amount paid by the Consignor to the Auction House on the sale of a Lot, that is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the Consignment Agreement Form, plus applicable Sales Tax;

#### 4. Property

The Property is any Property delivered by the Consignor to the Auction House to be placed in the auction sale held by the Auction House on its premises, online or elsewhere and, specifically, that Property described by Lot number in the Auction House catalogue for the auction sale. The Auction House will have the authority to partition the Property into Lots (the "Lots" or "Lot");

#### 5. Reserve

The Reserve is a confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House. The Reserve will not exceed the low estimate;

#### 6. Knocked Down

Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;

#### 7. Expenses

Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;

#### 8. Hammer Price

The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;

#### 9. Buyer

The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;

#### 10. Purchase Price

The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;

#### 11. Buyer's Premium

The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax;

#### 12. Sales Tax

Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;

#### 13. Registered Bidder

A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;

#### 14. Proceeds of Sale

The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

#### 15. Live and Online Auctions

These Terms and Conditions of Business apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.

### B. THE BUYER

#### 1. The Auction House

The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.

#### 2. The Buyer

- a) The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

- b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of his intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;
- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least twenty-four (24) hours prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with his Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in his sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on his bid, he is bound to purchase the Lot for the Purchase Price.

### 3. Buyer's Price

The Buyer shall pay the Purchase Price (inclusive of the Buyer's Premium) to the Auction House. The Buyer acknowledges and agrees that the Auction House may also receive a Seller's Commission.

### 4. Sales Tax Exemption

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House and appropriate delivery documentation is provided, in advance, to the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot.

### 5. Payment of the Purchase Price

- a) The Buyer shall:
  - (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and
  - (ii) Payment must be made by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card or by Credit Card limited to VISA or MasterCard. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank Wire transfer.
- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer to the Auction House.

### 6. Descriptions of Lot

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy himself as to all matters referred to in a), b) and c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. If the prospective Buyer is unable to personally view any Lot, the Auction House may, upon request, e-mail or fax a condition report describing the Lot to the prospective Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions contained within. The

Buyer shall be responsible for ascertaining the condition of the Lot; and

- e) The Auction House makes no representations or warranties to the Buyer that the Buyer of a Lot will acquire any copyright or other reproduction right in any purchased Lot.

#### **7. Purchased Lot**

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; and
- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

#### **8. Risk**

- a) The purchased Lot shall be at the Consignor's risk in all respects for seven (7) days after the auction sale, after which the Lot will be at the Buyer's risk. The Buyer may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy; and
- b) Neither the Auction House nor its employees nor its agents shall be liable for any loss or damage of any kind to the Lot, whether caused by negligence or otherwise, while any Lot is in or under the custody or control of the Auction House.

#### **9. Non-payment and Failure to Collect Lot(s)**

If the Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Buyer and without prejudice to any other rights or remedies the Auction House may have:

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;
- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;

- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer which is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or his agent, whether express or implied; and
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House.

#### **10. Guarantee**

The Auction House, its employees and agents shall not be responsible for the correctness of any statement as to the authorship, origin, date, age, size, medium, attribution, genuineness or provenance of any Lot or for any other errors of description or for any faults or defects in any Lot, and no warranty whatsoever is given by the Auction House, its employees or agents in respect of any Lot, and any express or implied conditions or warranties are hereby excluded.

#### **11. Attendance by Buyer**

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible nor liable in the making of any such bid by its employees or agents;
- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids, if appropriately instructed by telephone, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.



## 12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the Cultural Property Export and Import Act (Canada), and that compliance with the provisions of the said act is the sole responsibility of the Buyer.

## C. THE CONSIGNOR

### 1. The Auction House

- a) The Auction House shall have absolute discretion as to whether the Lot is suitable for sale, the particular auction sale for the Lot, the date of the auction sale, the manner in which the auction sale is conducted, the catalogue descriptions of the Lot, and any other matters related to the sale of the Lot at the auction sale;
- b) The Auction House reserves the right to withdraw any Lot at any time prior to the auction sale if, in the sole discretion of the Auction House:
  - (i) there is doubt as to its authenticity;
  - (ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;
  - (iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
  - (iv) any other just cause exists.
- c) In the event of a withdrawal pursuant to Conditions C.1.b (ii) or C.1.b (iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

### 2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and
- d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of Conditions C.2.a and/or C.2.c above.

### 3. Reserves

The Auction House is authorized by the Consignor to Knock Down a Lot at less than the Reserve, provided that, for the purposes of calculating the Proceeds of Sale due to the Consignor, the Hammer Price shall be deemed to be the full amount of the agreed Reserve established by the Auction House and the Consignor.

### 4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price

and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;

- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

## 5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor, who hereby undertakes to:
  - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
  - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
  - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

## 6. Payment of Proceeds of Sale

- a) The Auction House shall pay the Proceeds of Sale to the Consignor thirty-five (35) days after the date of sale, if the Auction House has been paid the Purchase Price in full by the Buyer;
- b) If the Auction House has not received the Purchase Price from the Buyer within the time period specified, then the Auction House will pay the Proceeds of Sale within seven (7) working days following receipt of the Purchase Price from the Buyer; and
- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

## 7. Collection of the Purchase Price

If the Buyer fails to pay to the Auction House the Purchase Price within thirty (30) days after the date of sale, the Auction House will endeavour to take the Consignor's instructions as to the appropriate course of action to be taken and, so far as in the Auction House's opinion such instructions are practicable, will assist the Consignor in recovering the Purchase Price from the Buyer, save that the Auction House shall not be obligated to issue judicial proceedings against the Buyer in its own name. Notwithstanding the foregoing, the Auction House reserves the right and is hereby authorized at the Consignor's expense, and in each case at the absolute discretion of the Auction House, to agree to special terms for payment of the Purchase Price, to remove, store and insure the Lot sold, to settle claims made by or against the Buyer on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Buyer to the Consignor and, if appropriate, to set aside the sale and refund money to the Buyer.

## 8. Charges for Withdrawn Lots

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b (ii) or C.1.b (iii), a charge of twenty-five percent (25%) of the high presale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the Property.

## 9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or thirdparty storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;
- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by

private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

## 10. Consignor's Sales Tax Status

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which the Consignor warrants is and will be correct and upon which the Auction House shall be entitled to rely.

## 11. Photographs and Illustrations

In consideration of the Auction House's services to the Consignor, the Consignor hereby warrants and represents to the Auction House that it has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a nonexclusive, perpetual, fully paidup, royalty free and non-revocable right and permission to:

- a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and
- b) use and publish such illustration, photograph or other reproduction in connection with the public exhibition, promotion and sale of the Lot in question and otherwise in connection with the operation of the Auction House's business, including without limitation by including the illustration, photograph or other reproduction in promotional catalogues, compilations, the Auction House's Art Index, and other publications and materials distributed to the public, and by communicating the illustration, photograph or other reproduction to the public by telecommunication via an Internet website operated by or affiliated with the Auction House ("Permission"). Moreover, the Consignor makes the same warranty and representation and grants the same Permission to the Auction House in respect of any illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

## D. GENERAL CONDITIONS

1. The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw his bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
6. Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given, and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
7. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days.
8. The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.
9. The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
10. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word "person" shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

The Buyer and the Consignor are hereby advised to read fully the Agreement which sets out and establishes the rights and obligations of the Auction House, the Buyer and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.

## PROPERTY COLLECTION NOTICE

HEFFEL FINE ART Auction House maintains a strict Property Collection Notice policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House's published Terms and Conditions of Business with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.9.

### A. PROPERTY COLLECTION REQUIREMENT

1. Buyer
  - a) Sold Property must be collected or have a completed and signed *Shipping Authorization Form for Property* submitted to the Auction House within seven (7) days post auction sale date and a shipping dispatch date not greater than thirty (30) days post auction sale date;
2. Consignor
  - a) Unsold Property must be collected by the Consignor within ninety (90) days post auction sale date;
3. Client being provided additional professional services
  - a) Property delivered and deposited with the Auction House by the Client for the purpose of appraisal, assessment, research, consultancy, photography, framing, conservation or for other purpose must be collected within thirty (30) days after delivery receipt of the Property to the Auction House.

### B. TREATMENT OF PROPERTY COLLECTION NOTICE DEFAULT AND OF UNCLAIMED PROPERTY

1. All Property in default to the Property Collection Notice, as defined in Condition A, will be resolved as follows:
  - a) Property in default of the Property Collection Notice will require a completed and signed Auction House or third party Storage Agreement for Property submitted to the Auction House within seven (7) days of default.
  - b) Property listed in the signed and completed Storage Agreement for Property may be moved off-site from the Auction House offices or preview galleries to warehouse storage at the Property Owner's expense.
  - c) Remaining unclaimed Property will be subject to the Unclaimed Property Act (British Columbia) [SBC 1999] 1999-48-19 to 32 and consequential amendments and repeal.

These Property Collection Notice terms shall supersede and take precedence over any previously agreed terms.

## CATALOGUE ABBREVIATIONS AND SYMBOLS

AAM	Art Association of Montreal <i>founded in 1860</i>	PSA	Pastel Society of America
AANFM	Association des artistes non-figuratifs de Montréal	PSC	Pastel Society of Canada
AAP	Association des arts plastiques	PY	Prisme d'yeux
ACM	Arts Club of Montreal	QMG	Quebec Modern Group
AGA	Art Guild America	R5	Regina Five 1961 - 1964
AGQ	Association des graveurs du Québec	RA	Royal Academy
AHSA	Art, Historical and Scientific Association of Vancouver	RAAV	Regroupement des artistes en arts visuels du Québec
ALC	Arts and Letters Club	RAIC	Royal Architects Institute of Canada
AOCA	Associate Ontario College of Art	RBA	Royal Society of British Artists
ARCA	Associate Member Royal Canadian Academy of Arts	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
ASA	Alberta Society of Artists	RI	Royal Institute of Painters in Watercolour
ASPWC	American Society of Painters in Water Colors	RMS	Royal Miniature Society
ASQ	Association des sculpteurs du Québec	ROI	Royal Institute of Oil Painters
AUTO	Les Automatistes	RPS	Royal Photographic Society
AWCS	American Watercolor Society	RSA	Royal Scottish Academy
BCSA	British Columbia Society of Artists	RSC	Royal Society of Canada
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RSMA	Royal Society of Marine Artists
BHG	Beaver Hall Group, Montreal 1920 - 1922	RSPP	Royal Society of Portrait Painters
CAC	Canadian Art Club	RWS	Royal Watercolour Society
CAS	Contemporary Arts Society	SA	Society of American Artists
CC	Companion of the Order of Canada	SAAVQ	Société des artistes en arts visuels du Québec
CGP	Canadian Group of Painters 1933 - 1969	SAP	Société des arts plastiques
CH	Companion of Honour Commonwealth	SAPQ	Société des artistes professionnels du Québec
CPE	Canadian Painters-Etchers' Society	SC	The Studio Club
CSAA	Canadian Society of Applied Art	SCA	Society of Canadian Artists 1867 - 1872
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SCPEE	Society of Canadian Painters, Etchers and Engravers
CSMA	Canadian Society of Marine Artists	SSC	Sculptors' Society of Canada
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SWAA	Saskatchewan Women Artists' Association
EGP	Eastern Group of Painters	TCC	Toronto Camera Club
FBA	Federation of British Artists	TPG	Transcendental Painting Group 1938 - 1942
FCA	Federation of Canadian Artists	WAAC	Women's Art Association of Canada
FRSA	Fellow of the Royal Society of Arts	WIAC	Women's International Art Club
G7	Group of Seven 1920 - 1933	WS	Woodlands School
IAF	Institut des arts figuratifs	YR	Young Romantics
IWCA	Institute of Western Canadian Artists	φ	Indicates that Heffel Gallery owns an equity interest in the Lot
LP	Les Plasticiens	📄	Denotes that additional information on this lot can be found on our website at <a href="http://www.heffel.com">www.heffel.com</a>
MSA	Montreal Society of Arts		
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Order of Canada		
OIP	Ontario Institute of Painters		
OM	Order of Merit British		
OSA	Ontario Society of Artists <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		

## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

### **ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work possibly executed in whole or in part by the named artist.

### **STUDIO OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by an unknown hand in the studio of the artist, possibly executed under the supervision of the named artist.

### **CIRCLE OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work of the period of the artist, closely related to the style of the named artist.

### **MANNER OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work in the style of the named artist and of a later date.

### **AFTER CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a copy of a known work of the named artist.

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

### **SIGNED / TITLED / DATED**

In our best judgment, the work has been signed/titled/dated by the artist. If we state “dated 1856” then the artist has inscribed the date when the work was produced. If the artist has not inscribed the date and we state “1856”, then it is known the work was produced in 1856, based on independent research. If the artist has not inscribed the date and there is no independent date reference, then the use of “circa” approximates the date based on style and period.

### **BEARS SIGNATURE / BEARS DATE**

In our best judgment, the signature/date is by a hand other than that of the artist.

### **DIMENSIONS**

Measurements are given height before width in both inches and centimetres.

### **PROVENANCE**

Is intended to indicate previous collections or owners.

### **CERTIFICATES / LITERATURE / EXHIBITED**

Any reference to certificates, literature or exhibition history represents the best judgment of the authority or authors named. Literature citations may be to references cited in our Lot essay. These references may also pertain to generic statements and may not be direct literary references to the Lot being sold.

### **ESTIMATE**

Our Estimates are intended as a statement of our best judgment only, and represent a conservative appraisal of the expected Hammer Price.

## HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

HEFFEL TAKES GREAT pride in being the leader in the Canadian fine art auction industry and has an unparalleled track record. We are proud to have been the dominant auction house in the Canadian art market from 2004 to the present. Our firm's growth and success has been built on hard work and innovation, our commitment to our Clients and our deep respect for the fine art we offer. At Heffel we treat our consignments with great care and respect, and consider it an honour to have them pass through our hands. We are fully cognizant of the historical value of the works we handle and their place in art history.

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://www.heffel.com)): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

Heffel's Employees and Shareholders are committed to *Heffel's Code of Business Conduct, Ethics and Practices*, together with *Heffel's Corporate Constitutional Values*, our *Terms and Conditions of Business* and related corporate policies, all as amended from time to time, with respect to our Clients, and look forward to continued shared success in this auction season and ongoing.

### **David K.J. Heffel**

President, Director  
and Shareholder (through Heffel Investments Ltd.)

### **Robert C.S. Heffel**

Vice-President, Director  
and Shareholder (through R.C.S.H. Investments Ltd.)

## ANNUAL SUBSCRIPTION FORM

Please complete this Annual Subscription Form to receive our twice-yearly *Auction Catalogues* and *Auction Result Sheet*.

To order, return a copy of this form with a cheque payable to:  
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- Two-Year Subscription (35 searches per month) \$350

### Billing Information

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POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

- I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Limited, on its own behalf and on behalf of Galerie Heffel Québec Ltée.

## COLLECTOR PROFILE FORM

Please complete our Collector Profile Form to assist us in our ability to offer you our finest service.

### Artists of Particular Interest in Purchasing

1 \_\_\_\_\_

2 \_\_\_\_\_

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### Artists of Particular Interest in Selling

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9 \_\_\_\_\_

# SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel (the “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to the Auction House’s *Terms and Conditions of Business* and *Property Collection Notice*, as published in the auction sale catalogue and online. The Property Owner is aware and accepts that the Auction House does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner. All packing and shipping services offered by the Auction House must be preceded by a completed and signed *Shipping Authorization Form for Property* which releases the Auction House from any liability that may result from damage sustained by the Property during packing and shipping. All such works are packed at the Property Owner’s risk and then must be transported by an Auction House approved third-party carrier. Prior to export, works may be subject to the Cultural Property Export and Import Act (Canada), and compliance with the provisions of the said act is the sole responsibility of the Property Owner.

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SALE DATE IF APPLICABLE

Please indicate your preferred method of shipping as per the available Auction House *Property Shipping Policies* as published online and available upon request.  
All charges are collect for settlement by the Property Owner.

## Optional Insurance

Your Property will be insured at either the sale value, high estimated value or appraised value as listed and defined under Insured Value while in transit. Heffel does not insure ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)

- No, I do not require insurance for the Property listed on this form. (I accept full responsibility for any loss or damage to the Property while in transit.)

## Packing Options

- Soft Packed                       Hard Packed

## Shipping Carrier Options

Consolidated Ground Shipment (when available) to:

- Heffel Vancouver               Heffel Montreal  
 Heffel Toronto               Heffel Calgary

Or

By Auction House Approved Third-Party Carrier:

- FedEx                               Other \_\_\_\_\_

---

CARRIER ACCOUNT NUMBER

## Shipping Quotation

- Yes, please send me a quotation for the shipping options selected above.  
 No shipping quotation necessary, please forward the Property as indicated above. (Please note: packing charges will apply in addition to shipping charges.)

---

PROPERTY OWNER’S NAME

---

SHIPPING ADDRESS

---

CITY    PROVINCE, COUNTRY

---

POSTAL CODE    E-MAIL ADDRESS

---

RESIDENCE TELEPHONE                          BUSINESS TELEPHONE

---

FAX    CELLULAR

---

CREDIT CARD NUMBER                          EXPIRY DATE

---

SOCIAL SECURITY NUMBER FOR U.S. CUSTOMS (U.S. RESIDENTS ONLY)

Lot Number and/or Property Description in numerical order	artist / title	Insured value
--	----------------	------------------

1		
2		
3		
4		

## Authorization for Collection

- The Property will be collected on my behalf

---

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

---

DATE OF COLLECTION/PICKUP

---

SIGNED WITH AGREEMENT TO THE ABOVE    DATE

## HEFFEL FINE ART AUCTION HOUSE

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
 Tel: 416-961-6505 · Fax: 416-961-4245  
 mail@heffel.com · www.heffel.com

# ABSENTEE BID FORM

SALE DATE \_\_\_\_\_

BILLING NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROVINCE/STATE, COUNTRY \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ E-MAIL ADDRESS \_\_\_\_\_

DAYTIME TELEPHONE \_\_\_\_\_ EVENING TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_ CELLULAR \_\_\_\_\_

I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel Fine Art Auction House executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel Fine Art Auction House will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel Fine Art Auction House will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel Fine Art Auction House catalogue.

I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Limited, on its own behalf and on behalf of Galerie Heffel Québec Ltée.

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

DATE RECEIVED (FOR OFFICE USE ONLY) \_\_\_\_\_

CONFIRMED (FOR OFFICE USE ONLY) \_\_\_\_\_

Please view our *General Bidding Increments* as published by Heffel.

Lot Number	Lot Description	Maximum Bid
numerical order	artist	Hammer Price \$ CAD (excluding Buyer's Premium)

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

To be sure that bids will be accepted and delivery of lots not delayed, bidders not yet known to Heffel Fine Art Auction House should supply a bank reference. All Absentee Bidders must supply a valid MasterCard or VISA # and expiry date.

MASTERCARD OR VISA # \_\_\_\_\_ EXPIRY DATE \_\_\_\_\_

NAME OF BANK \_\_\_\_\_ BRANCH \_\_\_\_\_

ADDRESS OF BANK \_\_\_\_\_

NAME OF ACCOUNT OFFICER \_\_\_\_\_ TELEPHONE \_\_\_\_\_

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel Fine Art Auction House will confirm by telephone or e-mail all bids received. If you have not received our confirmation within one business day, please re-submit your bids or contact us at:

**HEFFEL FINE ART AUCTION HOUSE**  
 13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
 Tel: 416-961-6505 · Fax: 416-961-4245  
 mail@heffel.com · www.heffel.com



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