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CANADIAN, IMPRESSIONIST & MODERN ART

SALE WEDNESDAY, MAY 30, 2018 · 7 PM · TORONTO









CANADIAN, IMPRESSIONIST & MODERN ART

AUCTION

Wednesday, May 30, 2018

4 PM Post-War & Contemporary Art

7 PM Canadian, Impressionist & Modern Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

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Tuesday, May 8, 11 am to 6 pm

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

Located within TD Centre

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Wednesday, May 30, 10 am to noon

Heffel Gallery Limited

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Our Annual Subscription Form can be found on page 101 of this
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PREVIEW AND AUCTION LOCATION



Preview and Auction Location

DESIGN EXCHANGE 

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

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Located within TD Centre

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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 102 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel 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.

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\$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
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\$10,000,000+	\$1,000,000


Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 103 and our *Terms and Conditions for Shipping* on page 104 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

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SALE WEDNESDAY, MAY 30, 2018 · 7 PM · TORONTO

**CANADIAN,
IMPRESSIONIST
& MODERN ART
CATALOGUE**

FEATURING WORKS FROM

The Family of Chris Haney

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101 Emily Carr

BCSFA CGP 1871 – 1945

Sophie Frank

watercolour on paper, signed M. Emily Carr and dated 1914 and on verso inscribed *Sophie Frank (Emily's Indian Friend)* and with a dedication from Carr on the original backing
9 ½ x 7 ½ in, 24.1 x 19.1 cm

PROVENANCE

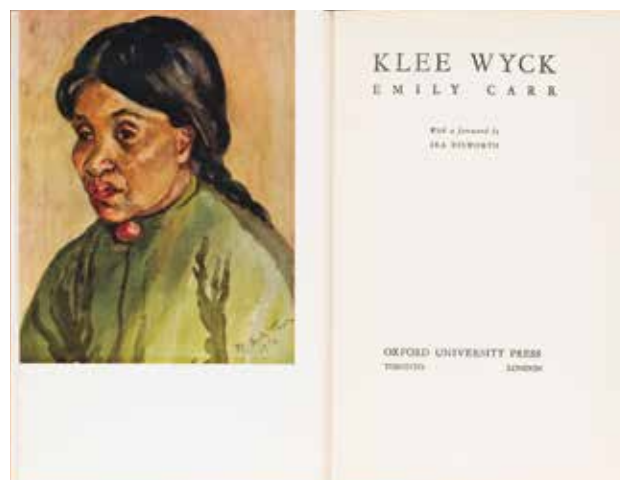
Collection of the Artist
Estate of the Artist
By descent to Ira Dilworth
By descent to Jack and Edna Parnall
(née Dilworth, niece of Ira Dilworth)
By descent from the above to their goddaughter,
Vancouver Island

LITERATURE

Emily Carr, *Klee Wyck*, 1941, pages 33 – 46, reproduced frontispiece, book is dedicated “To Sophie”
Maria Tippett, *Emily Carr: A Biography*, 1979, pages 80 – 81 and 204, a photograph of Sophie Frank reproduced page 80
Emily Carr, *The Complete Writings of Emily Carr, Klee Wyck*, 1993, page 35
Susan Crean, *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings*, 2003, an earlier version of Carr’s story “Emily,” pages 162 – 166
Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, pages 82 – 83 and 331, reproduced page 83
Linda Morra, editor, *Corresponding Influence: Selected Letters of Emily Carr and Ira Dilworth*, 2006, page 40
Charles C. Hill et al., *Emily Carr: New Perspectives on a Canadian Icon*, National Gallery of Canada, 2006, reproduced pages 62 and 65

EXHIBITED

Royal British Columbia Museum, Victoria, *Emily Carr: Eccentric, Artist, Author, Genius*, 2001 – 2002
Art Gallery of Greater Victoria, extended loan
National Gallery of Canada, Ottawa, *Emily Carr: New Perspectives on a Canadian Icon*, June 2 – September 4, 2006, traveling in 2006 – 2008 to the Vancouver Art Gallery, the Art Gallery of Ontario, Toronto, the Montreal Museum of Fine Arts and the Glenbow Museum, Calgary, catalogue #199
Vancouver Art Gallery, extended loan, 2008 – 2018



Emily Carr, *Klee Wyck* (with *Sophie Frank* reproduced as the frontispiece)

In May, when the village was white with cherry blossom and the blue water of Burrard Inlet crept almost to Sophie’s door—just a streak of grey sand and a plank walk between—and when Vancouver city was more beautiful to look at across the water than to be in,—it was then I loved to take the ferry to the North Shore and go to Sophie’s.

Behind the village stood mountains topped by the grand old “Lions,” twin peaks, very white and blue. The nearer mountains were every shade of young foliage, tender grey-green, getting greener and greener till, when they were close, you saw that the village grass outgreened them all. Hens strutted their broods, papooses and pups and kittens rolled everywhere—it was good indeed to spend a day on the Reserve in spring.

Sophie, seated on the floor of her house, saw me coming through the open door and waved the papoose cradle. Two little girls rolled round on the floor; the new baby was near her in a basket-cradle... Sophie herself was small and square. Her black hair sprang thick and strong on each side of the clean, straight parting and hung in twin braids across her shoulders. Her eyes were sad and heavy-lidded. Between prominent, rounded cheekbones her nose lay rather flat, broadening and snubby at the tip... She had a soft little body, a back straight as honesty itself...

—EMILY CARR



Emily Carr in her studio at 646 Simcoe Street (detail), January 1934
Photo: H.U. Knight, City of Victoria Archives, mo0669

THIS WATERCOLOUR HOLDS a pivotal place in Emily Carr’s life and work. It represents her Squamish First Nations friend Sophie Frank, who features in *Klee Wyck*, Carr’s book that she dedicated “To Sophie” with this very portrait as its frontispiece. At her death, Carr bequeathed the painting to her friend and literary executor, Ira Dilworth. In a 1944 letter she had written to him of her deep and transcendent friendships with a few individuals—notably himself, Lawren Harris and Sophie. On the back of the picture Carr attached a note: “The original Portrait of Sophie... at my death the property of Ira Dilworth, because the life of Sophie meant so much to him. He understood her womanliness and my love for her. To him she was more than just an Indian, she was a symbol.”

But to Carr, Sophie was much more than just a symbol. The two women had met soon after Carr moved to Vancouver in 1906 to work as an art teacher. Sophie, who was a basket weaver, called at Carr’s studio at 570 Granville Street, sold her a basket, and their friendship began. Carr made frequent visits to Sophie at her home in Eslha7an, Mission Reserve No. 1, in what is now North Vancouver. She got to know Sophie’s aunt Sara and her other women friends, and noted their resilience and resourcefulness in the face of heart-wrenching poverty—a resourcefulness that Carr, the cash-strapped artist, would likewise come to adopt.

In 1906 Carr would have been 35 years old, and though we do not know exactly how old Sophie was, this was a friendship between two young women with widely different life stories, but with some deep affinities. By Carr’s account, Sophie had 21 children, most of whom died in infancy due to tuberculosis. Carr knew that her own mother had buried two infant boys, and she had watched both her mother and her remaining brother die of the disease. Due to her artistic vocation she herself could not marry, so she valued her access to Sophie’s family and felt her losses keenly. Throughout her writing Carr praised the wisdom of Indigenous parenting, and to Dilworth she described Sophie as “maternal from the soles of her feet to her black Indian hair.” She acknowledged that Sophie was her teacher on Indigenous ways of thought, telling Dilworth in 1944, “I feel that knowing George Clutesi will make you and Lawren [Harris] understand entirely the feelings I had for Sophie the Indian. Sophie was not English taught & had no education or fine expression like George, but she had the Indian mind like George.”

This painting of a pensive and slightly melancholy Sophie is one of a group of stylistically similar watercolours that Carr made of Sophie’s circle in Eslha7an, such as her aunt Sara and her friend Susan, who also appear in Carr’s writings. They stand out for their psychological engagement and fluid handling, with bold touches for highlights and abbreviated outlines. In a journal entry made in 1927, when Carr visited Sophie on her way back from Ottawa, where she had participated in the *Exhibition of Canadian West Coast Art, Canadian and Modern*, she declared her feelings



EMILY CARR
Sara [Sophie Frank’s aunt]
 watercolour on paper, circa 1908
 12 x 10 in, 30.5 x 25.4 cm
 Sold sale of *Fine Canadian Art*, Heffel Fine Art
 Auction House, November 24, 2005, lot 192

Not for sale with this lot

for Sophie: “Sophie was terribly glad to see me... Her love for me is real and mine for her... Out in the spaces there is a bond between us where color, creed, environment don’t count. The woman in us meets on common ground and we love each other.” Yet the sense of introspection and longing that the portrait conveys signals the dark realities of colonial relations—irredeemable rupture and loss.

We thank Dr. Gerta Moray, Professor Emerita, University of Guelph, and author of *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, for contributing the above essay.

ESTIMATE: \$50,000 – 70,000



102 Clarence Alphonse Gagnon

CAC RCA 1881–1942

Late Afternoon, Venice

oil on panel, signed and dated 1908 and on verso titled, dated 1907, inscribed *No. 12* and stamped indistinctly
6 x 9 ¼ in, 15.2 x 23.5 cm

PROVENANCE

Private Collection, Montreal, circa 1910–1915
By descent to the present Private Collection, USA

LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881–1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 78

DURING CLARENCE GAGNON'S first sojourn in France, from 1904 to 1908, he initially went to Venice in spring 1905 and was captivated by it. Venice, renowned for its stunning buildings, palazzos and canals, had also been visited by his fellow Canadian

Impressionists Maurice Cullen and mentor James Wilson Morrice. This exquisite *pochade* (painted on a compact wood panel) depicts the Venetian island of San Giorgio Maggiore and its sixteenth-century Benedictine church of the same name, with a foreground of people promenading on the near shore. In praise of Gagnon's *pochades*, Hélène Sicotte wrote, "These small works are meticulously crafted, highly finished and exquisitely executed ... In many cases Gagnon's *pochades* seem to be the result of lengthy observation and painstaking execution, rather than a quick, intuitive handling of the brush." Around this time, Gagnon was implementing a brighter palette, seen here in the glowing pastels of the luminous sky, the women's clothing and the turquoise water. Gagnon's sense of scale is masterful here—the work is replete with detail, yet also has a sense of spaciousness, allowing the viewer to enjoy each element in this leisurely and peaceful scene.

ESTIMATE: \$40,000 – 60,000

103 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Street Scene

oil on panel, signed and dated 1908 and on verso inscribed *Series 10 No. 1 / Stock No. 494 / 21* and stamped *Couleurs fine et d'études, panneaux, toiles, chevalets*
9 ¼ x 6 in, 23.2 x 15.2 cm

PROVENANCE

Private Collection, Montreal,
circa 1910 – 1915
By descent to the present Private
Collection, USA

CLARENCE GAGNON WAS living in France in 1908 until July, when he returned to Quebec. In France, Gagnon experienced the impact of Impressionism, absorbing its light-filled approach to atmosphere and colour. This charming scene shows people going about their activities in what is likely a French medieval town. Around 1908 Gagnon sketched in the towns of Dinard, La Hisse, Saint-Malo and Dinan, with the latter being a particular focus. *Street Scene* is a striking work, showcasing Gagnon's fine sensitivity to light; sunlight washes across the walls of the buildings and the lines of laundry, and gleams through the arch at the bottom of the street. The viewer's eye is funneled down the narrow street by the squares of light at the base of the buildings, towards the intriguing vista glimpsed through the arch. Gagnon's palette is fresh, light and colourful, from the blue-tinged shadows to bright details such as the emerald shutters and the blue, peach, pink and orange of the women's clothing. Especially perceptive is Gagnon's capturing of the rhythm of everyday life in the town, as events unfold at an unrushed, tranquil pace.

ESTIMATE: \$20,000 – 30,000





104 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Citadel from Quebec

oil on canvas, signed
21 x 28 in, 53.3 x 71.1 cm

PROVENANCE

G. Blair Laing Limited, Toronto
Private Collection, Toronto

LITERATURE

T.R. MacDonald and Harold Beament, *Robert W. Pilot Retrospective*, Montreal Museum of Fine Arts, 1968, a similar work entitled *The Ferry Landing* reproduced page 12

IT SEEMS HARD to believe today that the arrival of Impressionism in Canada in the early 1890s was initially met with resistance by collectors and critics. However, by the time Robert Pilot began to paint in this style, this new concept of art and beauty had been

embraced. His subjects were not the standard ones of the French, such as sun-drenched haystacks and dappled outdoor cafés—his scenes often depicted Quebec’s cities and countryside cloaked in frost and snow. His atmospheres were composed of cool winter light, ice mists and drifting snowflakes. Here we see an exquisite, delicate palette of pastel tones in the snow and sky, with tints of mauve, pink, grey and blue. Green streaks suggest the tracks of the horse-drawn carts and give definition to the snowy ground. This is a classic scene for Pilot—a view of Quebec City’s citadel from the far shore, with a ferry at dock in the foreground. The painting is a superb example of this subject, with billowing clouds, softly piled snow and the undulating trail of smoke rising from the boat adding to the marvellous sense of atmosphere.

ESTIMATE: \$70,000 – 90,000



105 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Quebec from Lévis

oil on board, signed and on verso signed,
titled, dated 1923 and inscribed \$40.00
9 ¾ x 13 ¾ in, 24.8 x 34.6 cm

PROVENANCE

Loch Mayberry Fine Art Inc., Winnipeg
Douglas Udell Gallery, Edmonton
Private Collection, Edmonton

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, a similar 1925 work entitled *La Traverse, Québec* reproduced page 632, the 1924 canvas entitled *Quebec from Lévis* reproduced page 634, and the 1933 canvas entitled *Twilight, Lévis*, in the collection of the National Gallery of Canada, reproduced page 637

A PROMINENT FIGURE in Canadian Impressionism, Robert Pilot was initially shaped by influences from his stepfather, artist Maurice Cullen, and internationally renowned artist James Wilson Morrice, as well as his travels in France, where he spent two years. This extraordinary oil sketch depicts an iconic locale—the ferry dock at Lévis across from Quebec City—in the 1920s, showing horse-drawn cabs waiting for passengers to disembark. This was a scene Pilot was compelled to paint in a number of fine oil sketches and canvases, such as the exceptional canvas entitled *Twilight, Lévis*, with its panoramic view from the ferry dock to Quebec City across the St. Lawrence River, in the collection of the National Gallery of Canada. Pilot was well known for his sensitive handling of atmospheric effects in winter, from darkening twilight to the sunlit day we see here, with bright snow contrasted with blue shadows cast by the horses and sleighs. Pilot defines his scene with broad, loaded brush-strokes, building a rich, textural surface. In *Quebec from Lévis*, Pilot conveyed, with great warmth and sensitivity, a way of life that has now disappeared.

ESTIMATE: \$25,000 – 35,000

106 David Brown Milne

CGP CSA CSPWC 1882 – 1953

Striped Dress

watercolour on paper, on verso titled as inscribed by Patsy Milne and titled on the gallery labels, dated 1913 on the gallery labels, inscribed 277 by the Duncan Estate, c by Kathleen Milne and certified by David Milne Jr. on a label 18 ¾ x 14 ½ in, 47.6 x 36.8 cm

PROVENANCE

Mira Godard Gallery, Toronto, 1996
Private Collection, Toronto

LITERATURE

Painting the Figure: David Milne, Sixteen Paintings

from 1911 – 1914, Mira Godard Gallery, 1996,
reproduced page 25

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

David B. Milne, 1996, reproduced page 44

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

Catalogue Raisonné of the Paintings, Volume 1: 1882 – 1928,
1998, reproduced page 110, catalogue #105.50

Jean O'Grady and David Staines, editors, *Northrop Frye*

on Canada, 2003, "David Milne: An Appreciation,"

May 1948, page 74

EXHIBITED

Mira Godard Gallery, Toronto, *Painting the Figure:*

David Milne, Sixteen Paintings from 1911 – 1914,

November 9 – 23, 1996

DAVID MILNE'S LARGE, bold watercolour of his wife Patsy in a rocking chair is so vibrant as to fly off the paper, yet in holding this moment for our view, Milne also underlines the reflective nature of the sitter's pose. The liquid flow of line and form is literally what the watercolour painter must control; combining absorption and dynamism in this medium is a *tour de force*. The sheer visual pleasure of this work suggests comparisons with those artists of the early-twentieth-century School of Paris whose style Milne admired and assimilated, especially Henri Matisse in his many interior portraits of Madame Matisse. For example, the echoing play of visual forms across the surface is endlessly fascinating: the fingers of Patsy's left hand are repeated in the dashes of yellow paint just below. The stripes of her dress are matched by the long blue shadow on the inside of the chair's right rocker. The open areas left on her face reverberate with those on the otherwise largely uninflected red-brown wall against which she sits and is contrasted.

Milne is the exception to the rule that early-twentieth-century art in English-speaking Canada was about the supposedly essential and nation-defining characteristics of northern landscapes. Milne's gaze was always more intimate than that of Emily Carr or the Group of Seven. Born in Bruce County, Ontario, he was ambitious enough to enrol at the Art Students League in New York City at age 21. Milne lived in New York City until 1916. There he came to know both American and European Impressionism, Post-Impressionism and Fauvism, movements that would inflect his own unique painting style. By about 1910, Milne's work was being exhibited and noticed regularly in the New York press. In 1913, around the same time as this portrait, he exhibited in North America's most important and controversial early exhibition of the avant-garde, the *Armory Show*. Seen in New York, Boston and Chicago, it was in this show that Milne came into direct contact with paintings by the international avant-garde of the day, especially Paul Cézanne, Matisse and Édouard Vuillard.

Long appreciated in Canada, Milne has an increasingly international reputation. The major exhibition *David Milne: Modern Painting* is at the famed Dulwich Picture Gallery in London, England, from February to May 2018. Milne's high standing in the art world is built on the details of intimate observation, seen on full display in *Striped Dress*. How can such a vibrant image also seem meditative? One answer is found in Milne's masterly handling of Patsy's head. She looks down rather than towards the viewer and painter. She seems to smile subtly, but not in a way that suggests an awareness of the visual pyrotechnics that her form occasions. The deep-blue line that outlines her head both separates this form from the wall behind and marries it to the stripes of the title. The Canadian literary theorist Northrop Frye wrote the following about Milne's work in 1948, when the artist was still active and lived near Toronto: "Few if any contemporary painters, inside or outside Canada, convey better than he does the sense of painting as an emancipation of visual experience, as a training of the intelligence to see the world in a spirit of leisure and urbanity." The visual intelligence of this portrait is palpable and memorable.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Landscape into Eco Art: Articulations of Nature Since the '60s*, for contributing the above essay.

ESTIMATE: \$70,000 – 90,000



107 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Abstract Sketch in Oil #41

oil on board, signed and on verso titled on various labels, dated 1934 – 1938 on the Bess Harris label, inscribed 69-27 and 7 and stamped Lawren Harris LSH Holdings Ltd. 41 (partially obscured)
22 x 18 in, 55.9 x 45.7 cm

PROVENANCE

Estate of the Artist
By descent to the present Private Collection

LITERATURE

Lawren S. Harris, “Modern Art and Aesthetic Reactions: An Appreciation,” *Canadian Forum*, vol. 7, no. 80, May 1927, pages 239 – 241
Roald Nasgaard and Gwendolyn Owens, *Higher States: Lawren Harris and His American Contemporaries*, McMichael Canadian Art Collection, 2017, reproduced pages 111 and 178

EXHIBITED

McMichael Canadian Art Collection, Kleinburg, *Higher States: Lawren Harris and His American Contemporaries*, February 4 – September 4, 2017, traveling in 2017 – 2018 to the Glenbow Museum, Calgary

IT IS A jaunty painting, self-confident and bold, and conceived in high spirits. At the same time, when Lawren Harris chose to pivot the image on a centrally dominant, upward-thrusting wedge of ethereal blue sky reaching towards a lustrous sun, he betokened aspirations lofty and transcendent.

I first learned of this painting from a photograph that arrived by e-mail during the final stages of organizing *Higher States: Lawren Harris and His American Contemporaries*, an exhibition that ran at the McMichael Canadian Art Collection in Kleinburg and the Glenbow Museum in Calgary during 2017 to 2018. I am usually reluctant to accept anything for an exhibition that I have not seen for myself, but this work not only came with a trustworthy recommendation but it also rang all the right bells. When it then arrived at the McMichael, what an essential addition to the exhibition it turned out to be, in the ways in which its weird geometries, its erratic spaces and its soaring mood all resonated with the other pictures it would hang alongside, and in how it enriched altogether our perception of Harris’s abstraction.

We know that in his own studio practice, Harris did not turn his back on landscape painting until after he had decamped from Toronto in 1934 for Dartmouth College in Hanover, New Hampshire. Here he served as artist-in-residence until 1938, when he resettled in Santa Fe, New Mexico. Leaving Canada served to release him from his Group of Seven-based obligations to the

northern wilderness. The library and art collections of Dartmouth College, along with regular trips to New York City, also immersed him in the most up-to-date international abstract art, Art Deco architecture, industrial design and photography—visual stimuli that he avidly absorbed and incorporated into his own work.

But we also know that intellectually Harris had already become engaged with abstraction in 1926, when the formidable Katherine Dreier invited him to participate in her upcoming blockbuster Société Anonyme exhibition at the Brooklyn Museum. In this show, which was primarily dedicated to the promotion of abstract art, Harris (with a landscape painting) found himself sharing gallery walls with the likes of Pablo Picasso, Joan Miró, Wassily Kandinsky, Paul Klee and Piet Mondrian.

The next year, Harris was instrumental in bringing the Société Anonyme exhibition to Toronto, a city then mostly hostile to anything abstract. On this occasion he also published a remarkable review of the show, “Modern Art and Aesthetic Reactions: An Appreciation,” in which he defended abstraction and described the abstract paintings in the show—those that he thought the best—in words that foretell the look of *Abstract Sketch in Oil #41*, executed some ten years later. (The title is generic: Harris rarely named his paintings or dated them.)

In the 1927 article, Harris marvels at how abstract paintings that at first glance appeared flat, when you looked at them again, could “unfold the experience of infinite space.” If some of the works looked mathematical, or as if they were drawn using “the engineering draughtsman’s instruments,” there was nothing cold about this. On the contrary, their “precision and concentration of feeling” made them emotional, living works “capable of inspiring lofty experiences” and “spiritual ideas.”

Can we imagine that, having such thoughts in mind when he conceived *Abstract Sketch in Oil #41*, Harris set out to stage just these kinds of enticing visual ambivalences that abstraction made possible, and that would have been unthinkable in landscape painting? Flat planes slide into infinite depth; shapes that are opaque at one moment, in the next open into transparency; circles that here define coloured discs, over there are modeled into three-dimensional orbs palpable enough that we may imagine seeing behind them. Altogether, things dance buoyantly. Harris’s theosophical beliefs should have led him to depict states of universal unity and spiritual harmony, yet there is little here that is still or solemn. Harris’s spiritual imagination was evidently a vivid and lively place.

We thank Roald Nasgaard, co-author of *Higher States: Lawren Harris and His American Contemporaries*, for contributing the above essay.

ESTIMATE: \$70,000 – 90,000



LAWREN
HARRIS



108 Sybil Andrews φ

CPE 1898 – 1992

Water Jump

linocut in 3 colours, signed, titled
and editioned 39/60, 1931
12 ¼ x 8 ¾ in, 31.1 x 21.3 cm

PROVENANCE

DeVooght Gallery, Vancouver, 1979
Masters Gallery, Calgary
Winchester Galleries, Victoria
Heffel Gallery Limited

LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum,
1982, reproduced page 53
Stephen Coppel, *Linocuts of the Machine Age*, 1995,
page 110, reproduced page 110, catalogue #SA 14
Gordon Samuel and Nicola Penny, *The Cutting Edge
of Modernity: Linocuts of the Grosvenor School*, 2002,
reproduced page 43
Hana Leaper, *Sybil Andrews Linocuts: A Complete
Catalogue*, 2015, page 26, reproduced page 61

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982,
same image, catalogue #14

SYBIL ANDREWS WAS part of the Grosvenor School in England, a group of artists working in linocut who were influenced by the cutting-edge modernist movements of Futurism, Vorticism and Cubism. The Grosvenor School artists considered linocut to be the perfect medium for their work. As Hana Leaper wrote, “Linocutting...demanded directness and dynamism. It limited the number of colours that could be used and the amount of detail that could be included, forcing the artists to translate the world around them into abstracted shapes and to use colour cleverly to express rather than depict detail.”

Sport fascinated Andrews and the other Grosvenor School artists, for it provided them with the opportunity to convey speed, fluidity and the expression of physical exertion. The movement and sheer exhilaration of sport made it an ideal subject for Andrews to convey her modernist aesthetic. During the 1920s, the public appeal of sports, both participatory and spectator, rose. Physical culture and fitness became an ideal in society, even to the point of considering the human body to be an organic machine that could be perfected. A number of Andrews's most famous linocuts concern sport, including *Steeplechasing* (1930), *In Full Cry* (1931), *Racing* (1934), *Speedway* (1934), *Football* (1937), *Skaters* (1953) and this superb early work.

Water Jump makes a strong impression with its emphatic contrasts between bold, simple planes of black, grey and white, which are enlivened by orange-red highlights. The legs of the white horse are elongated, heightening the impression of motion, and the black horse clearing the barrier directly behind pushes the sense of competitive action further. Typical of Andrews's work, the faces of both riders and horses are undefined and their bodies are abstracted into simplified forms, which emphasizes her bold, muscular use of line and form. In this powerful linocut, Andrews adeptly captured both pairs of competitors moving in tandem, each poised to perfectly execute their jump.

This print is a fine impression on thin cream oriental laid paper. This work is recorded in the Sybil Andrews print notebook, in the collection of the Glenbow Museum.

ESTIMATE: \$30,000 – 40,000



109 Sybil Andrews

CPE 1898 – 1992

Concert Hall

linocut in 4 colours, signed and editioned 7/50, 1929
9 ¼ x 11 in, 23.5 x 27.9 cm

PROVENANCE

Allen Rubiner Gallery, Michigan
Private Collection, California

LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum, 1982,
reproduced pages 33 and 50
Stephen Coppel, *Linocuts of the Machine Age*, 1995,
reproduced pages 35 and 106
Clifford S. Ackley, editor, *Rhythms of Modern Life: British
Prints, 1914 - 1939*, Museum of Fine Arts, Boston, 2008,
reproduced page 152
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue*,
2015, page 48, reproduced page 48

SYBIL ANDREWS BASED this superb, rare linocut on Queen's Hall in London. Completed in 1893, Queen's Hall was known

for its exceptional acoustics, but during World War II, it was badly damaged in the Blitz of 1941. *Concert Hall* is Andrews's first documented linocut, and it is a striking image. Hana Leaper wrote that "Andrews' depiction transmits a sense of its [the hall's] near perfect acoustics through the soaring central curve and the harmoniously abstracted heads of the audience, which appear like musical notes." Andrews was part of the Grosvenor School of printmaking, whose work was influenced by modernist movements such as Futurism, Art Deco and Cubism. In reality, Queen's Hall was heavily encrusted with Neo-Renaissance decoration, but Andrews stripped this away to create sleek Art Deco lines that were more in tune with the Grosvenor School approach. The subject also reflects the rise in the pursuit of leisure in post-war Britain in a broader stratum of society, and this social awareness adds to the dynamism of Andrews's vision.

This print is a fine impression on buff oriental laid tissue, but please note the condition report for this work, as the top left corner of the paper has been repaired. This work is recorded in the Sybil Andrews print notebook, in the collection of the Glenbow Museum.

ESTIMATE: \$15,000 – 25,000



110 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Elm Logs

watercolour on paper, signed and dated August 1947
and on verso titled, dated and inscribed *W. 567* and
514 (crossed out)
13 ½ x 21 in, 34.3 x 53.3 cm

PROVENANCE

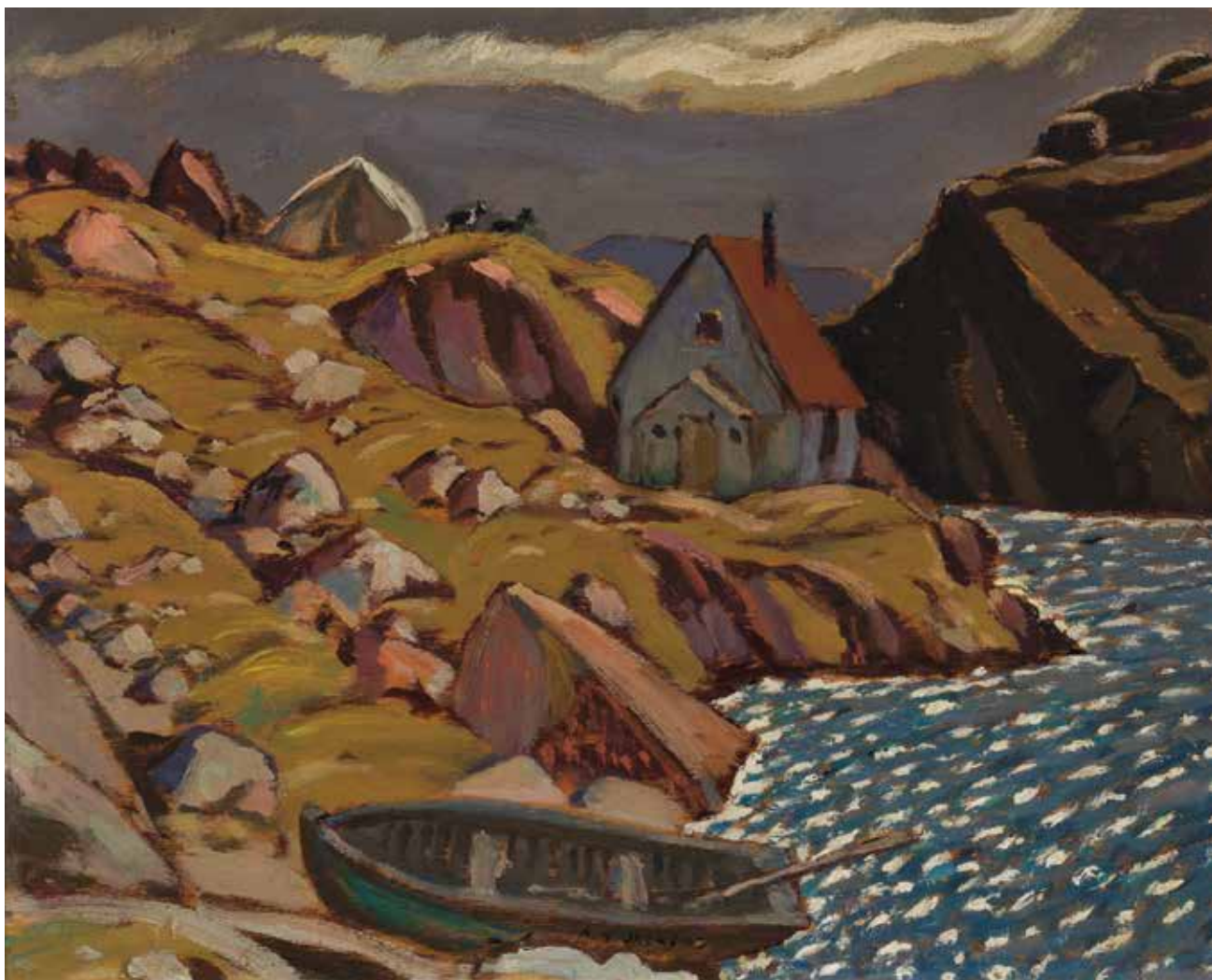
Douglas Duncan Picture Loan Society, Toronto
Acquired by Sheila Keiran from Art Rental Service,
Art Gallery of Toronto, 1965
Private Collection, Toronto, circa 1978
By descent to a Private Collection, Toronto
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 23, 2007, lot 48
Private Collection, Vancouver

LITERATURE

Ian M. Thom, editor, *David Milne*, Vancouver Art Gallery
and McMichael Canadian Art Collection, 1991, essay by
François-Marc Gagnon, page 132
David Milne Jr. and David P. Silcox, *David B. Milne:
Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*,
1998, reproduced page 918, catalogue #406.120

IN UXBRIDGE, NORTH of Toronto, David Milne did a number of works in 1947 on the subject of the lumbering activities of a sawmill, showing a foreground of logs and sawdust piles with a bank of dark trees in the background. Milne's depiction of these trees is very simple and gestural—they resemble huge leaves, which, when examined individually with their colourful trunks, are animated and whimsical. Yet looked at together, they form a dark wall of pattern, emphasizing the open and light foreground. Milne is a master of depicting his landscapes with such spare lines and brush-strokes, yet suggesting so much. As Milne wrote, "[The painter] doesn't try to reproduce the thing before him: he simplifies and eliminates until he knows exactly what stirred him, sets this down in colour and line as simply, and so as powerfully, as possible and so translates his impression into an aesthetic emotion." *Elm Logs*, with its velvety blacks and light-filled washes, is a graceful and fluid work that shows Milne's self-assured mastery of his medium.

ESTIMATE: \$25,000 – 35,000



111 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Labrador

oil on board, signed and on verso titled and dated 1927 on the gallery label
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Warwick Gallery Ltd., Vancouver
Private Collection, Ontario

LITERATURE

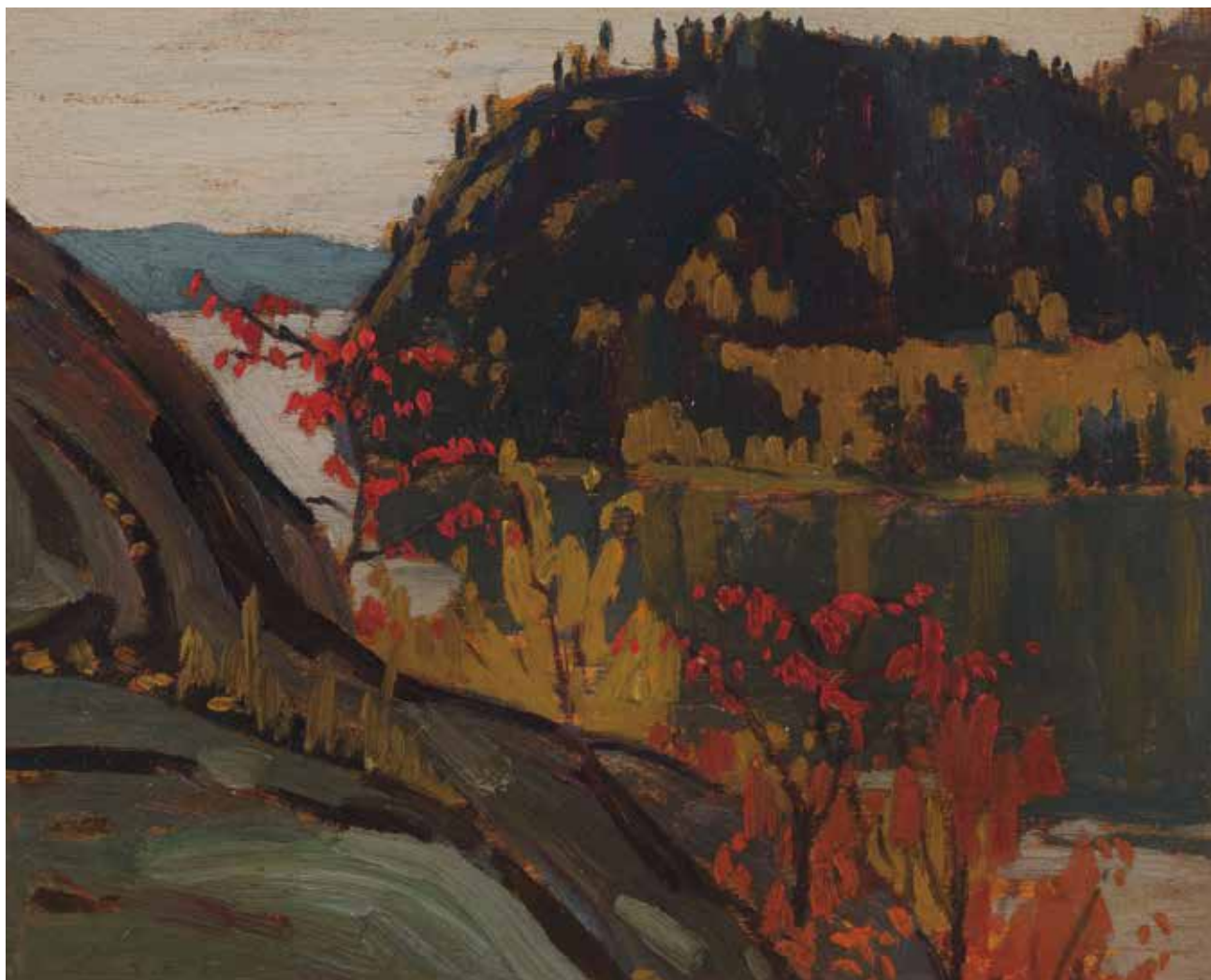
A.Y. Jackson: *The Arctic 1927*, Arctic Experience Gallery, 1982, the graphite drawing entitled *Port Burwell* reproduced plate 76, unpaginated

EXHIBITED

Glenbow Museum, Calgary, *Trailblazer Donor Event*, May 12, 1999

IN JULY OF 1927, A.Y. Jackson embarked on a voyage to the Arctic aboard the *SS Beothic*, accompanied by scientist and artist Dr. Frederick Banting. The location of this fine painting was identified by Jackson's 1927 drawing of this scene entitled *Port Burwell*. Located on western Killiniq Island, Port Burwell, an RCMP station, Inuit settlement and Hudson's Bay Company post, was then within the boundaries of Labrador, but is now designated as part of Nunavut. Jackson wrote in his journal on August 30 and 31: "Got into Burwell about 3 pm, interesting rock... Country very broken up, full of lakes, big granite boulders lying everywhere ... Went ashore with Banting, made sketch. Color very interesting—ice on pools on rocks. Big sea pounding on the coast. Had to return to steamer at eleven..." Jackson made the most of the wild, striking setting of this outpost, but also included the warmth of human presence in the rowboat, the house tucked into the side of the hill and the animals on the ridge above. Jackson makes us feel the vitality of air and sea in this stunning Group of Seven period painting.

ESTIMATE: \$40,000 – 60,000



112 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Wild Cherry

oil on board, signed faintly and on verso titled on the gallery labels, inscribed with the Dominion Gallery Inventory #4958 and stamped with the Dominion Gallery stamp, circa 1925
8 ¼ x 10 ½ in, 21 x 26.7 cm

PROVENANCE

Dominion Gallery, Montreal
Continental Galleries of Fine Art, Montreal
By descent to the present Private Collection, Toronto

LITERATURE

John A.B. McLeish, *September Gale: A Study of Arthur Lismer of the Group of Seven*, 1955, page 92

Our atmosphere was clear and sharp, our colours were bright (crude if you will). The villages were scattered and the landscape untidy, ragged as you went north, swamp,

rock, wolf-ridden... In summer it was green, raw greens all in a tangle; in autumn it flamed with red and gold; in winter it was wrapped in a blanket of dazzling snow, and in the springtime it roared with new life and yet our artists were advised to go to Europe and paint smelly canals! If a cow could stay in the drawing-room, then why couldn't a bull moose?

—A.Y. JACKSON, from a debate between traditionalist E. Wylie Grier and Jackson, Empire Club, February 26, 1925

THIS FINE GROUP OF SEVEN period oil sketch embodies A.Y. Jackson's passionately expressed principles. Gold and the flaming red of wild cherry trees light up his autumn landscape, which radiates a solemn stillness. Bold rock formations, mysterious dark hills, and water reflecting sky and trees are handled in a fine balance in this wild and impressive scene, in exactly the fresh and innovative portrayal of the Canadian landscape that Jackson advocated.

ESTIMATE: \$25,000 – 35,000



113 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Crown Pass

oil on board, signed and on verso signed, titled, dated 1928, inscribed *Thorley Park, 3857 Point Grey Road, Vancouver, BC / 15 / doubtless painted 1930 – 32, Douglas Duncan* and stamped with the Varley Inventory #384
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

G. Blair Laing Limited, Toronto
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada,
June 16, 1998, lot 214
Private Collection

LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,
Edmonton Art Gallery, 1981, page 82
Maria Tippett, *Stormy Weather: F.H. Varley, A Biography*,
1998, pages 149, 166 and 167

IN 1924, ON a trip from Toronto to Alberta to complete portrait commissions, Frederick Varley had a glimpse of the Rocky Mountains from the outskirts of Calgary, then viewed them close up on a short visit to Banff. Varley sensed “a mystery about the west,” and declared that he wanted to travel farther west and paint mountains. In 1926, he left Toronto, arriving in Vancouver to take a teaching position at the Vancouver School of Decorative and Applied Arts. The city was a momentous change from his former environment and his Group of Seven milieu, but he was excited by it. He was immediately impressed by the North Shore mountains, and within a few days of arriving, he and his son John took the chairlift to the top of Grouse Mountain. From here he would have seen the subject of this painting, Crown Mountain, with its distinctive jagged peak, behind Grouse Mountain in the back country of Lynn Headwaters Regional Park.

Varley's early sketches of the mountains were done from the balcony of his Jericho Beach bungalow, captured with a palette of emerald and blues that ranged from turquoise to cobalt. His feelings for nature were awakened, and soon he was taking day-long excursions to the North Shore to paint the mountains at close range. Varley did not shirk from tough climbs—he was described as having “steel springs” in his legs and as being able to “shoot

up a craggy mountain just like an arrow.” He would have needed this strength to take the steep Crown Pass trail to reach Crown Mountain, a trail which now carries a warning on websites for its difficulty. Varley was galvanized by the mountains—which, as he told his friend A.D.A. Mason, were “always inviting you to climb the next peak, enticing you away, farther & farther away from the problems that were born in the valley ... One returns with clearer vision & many of the fool worries have been sweated out of you.”

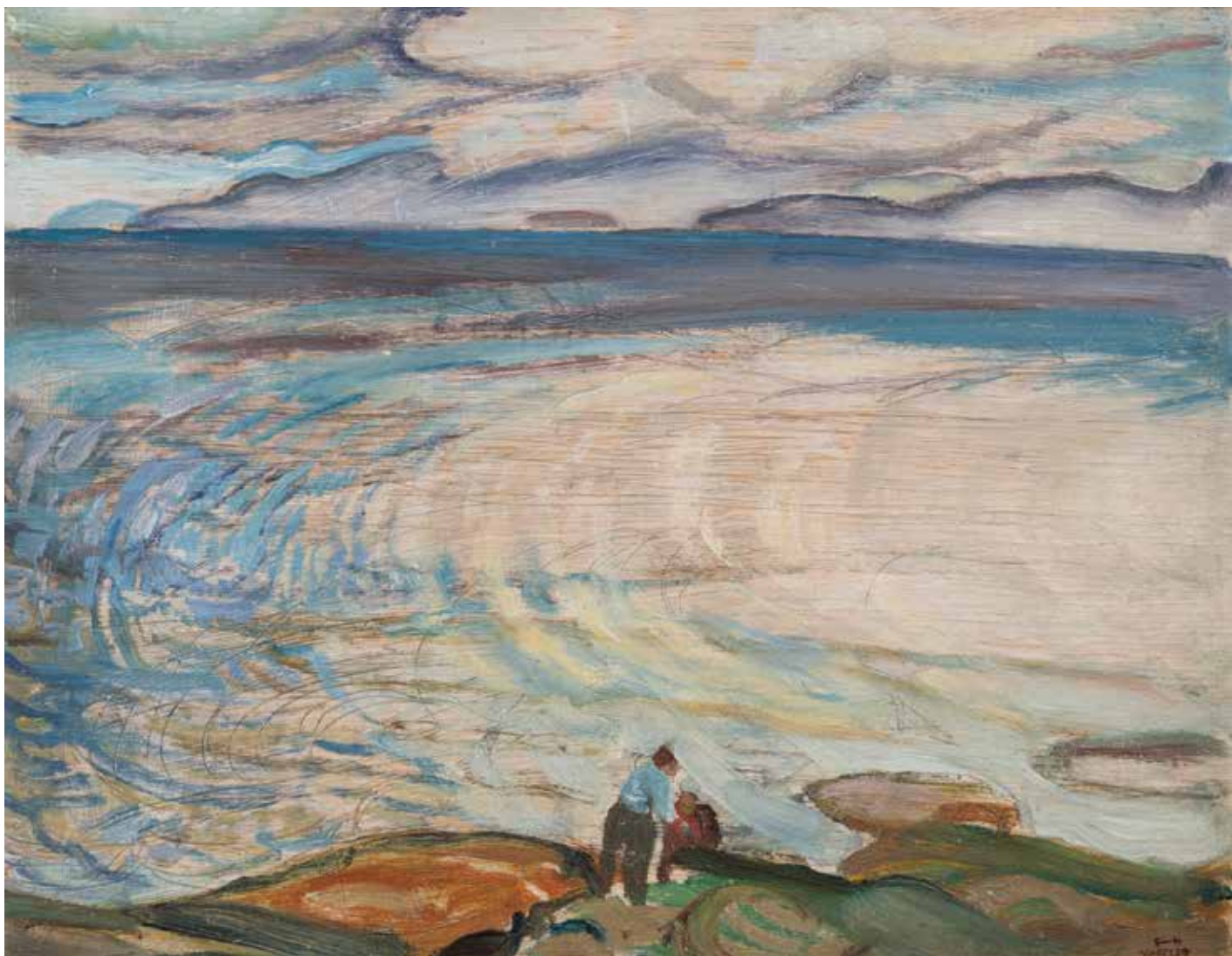
In discussing Varley's handling of his mountain subjects in Vancouver, Christopher Varley wrote that “what distinguishes and unites all of these works is Varley's new hedonism with paint, colour, and form. He seemingly feasted on his pigment.” *Crown Pass*, with its extraordinary dark, rich palette, proves this statement. The sky is the deepest blue, an almost supernatural tone seen over the mountains when the air is exceptionally clear. For the mountains and foreground Varley used a deep palette of closely related shades of brown, maroon and blue, which differentiate more when viewed closely. From this darkness flash strokes of red like tongues of fire, and on the peaks, streaks of brilliant white glacial fields glow brightly.

This striking composition has a classic Group of Seven feel. In 1928, Varley was still in contact with his Group colleagues, and that year he sent four new British Columbia paintings to their February exhibition in Toronto. The screen of bare trees was often a Group compositional element—it establishes the foreground and makes the eye move through spatial steps up to the peaks. Varley gave these trees an animated feel by brushing on streaks of white, red, orange and blue along their trunks. And in the context of their West Coast locale, these bare, colourful trunks take on a totemic presence against the lofty mountain backdrop.

Varley's life in Vancouver was something he would look back on with nostalgia. His life there, though not without its difficulties, was fresh and exciting—he was a bohemian star to his students and within the local art scene, and the work he produced there was magnificent. He expressed his passion for the BC landscape eloquently: “British Columbia is heaven, it trembles within me and pains me with its wonder as when a child I first awakened to the song of the earth at home ... Only the hills are bigger, the torrents are bigger, the sea is here and the sky is vast.”

This work is #384 in the Varley Inventory listing, titled as *Crown Pass, BC*.

ESTIMATE: \$60,000 – 80,000



114 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Sketch of British Columbia Coast

oil on board, signed and on verso signed, titled and titled *Coast of British Columbia* on the gallery label and inscribed *3857 Point Grey Road, Thorley Park, Vancouver, BC / Varley Inventory #172 / GASS* and with the Dominion Gallery Inventory #H4914, 1927
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Montreal

LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,
Edmonton Art Gallery, 1981, page 80

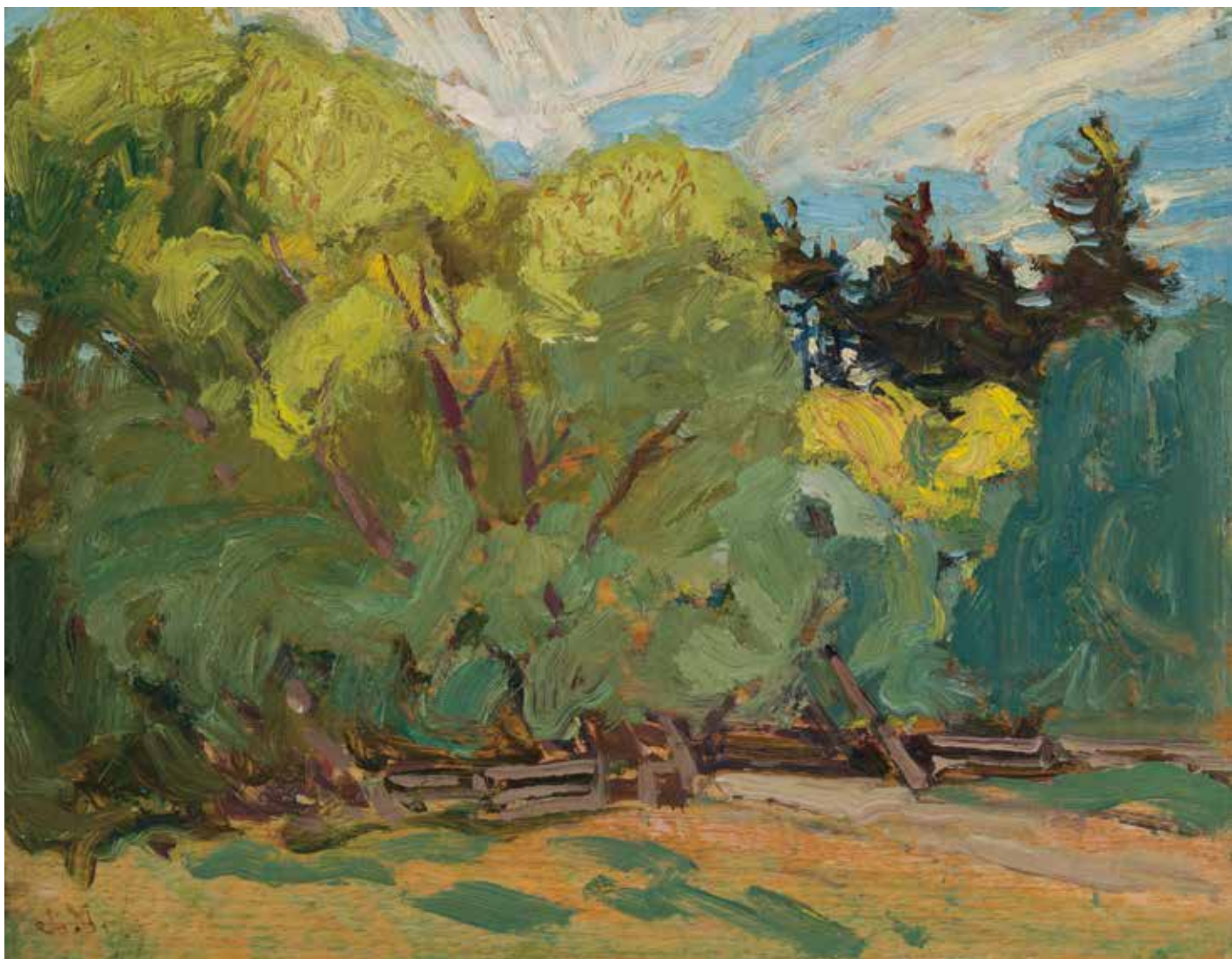
WHEN FREDERICK VARLEY arrived in Vancouver in 1926 to take a teaching position at the Vancouver School of Decorative

and Applied Arts, he rented a house at 3857 Point Grey Road at Jericho Beach. From the waterfront balcony, he often painted the spectacular view to the North Shore mountains across Burrard Inlet. Awestruck by his surroundings, in 1927 Varley wrote to Eric Brown, director of the National Gallery of Canada, “I have a large verandah off the main large room, built over the water ... The view is magnificent across the Straits to the mountains running North ... The water now is warmer than Georgian Bay in the summer & at 7:30 this morning I ran out for a morning splash.” This dreamy oil sketch is most likely painted from that same deck, as we see transparent sea water rippling across the sandbars so characteristic of Jericho Beach. With its sweeping, energized brush-strokes, this work resembles Emily Carr’s beachscapes of the 1930s. There is a translucent and light-filled quality to this work that enchants the eye.

On verso is a graphite sketch of a landscape.

This work is #172 in the Varley Inventory listing titled as *Sketch—BC Coast* (1927).

ESTIMATE: \$40,000 – 60,000



115 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

York Mills

oil on panel, initialed and dated 1919 faintly and on verso

titled, dated and inscribed *J.E.H. MacDonald*

8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Montreal

IN 1917 J.E.H. MACDONALD had to rent out his house at Thornhill. He moved to the house of Mrs. Lucille Taylor at Usher Farm in York Mills, then a rural area close to Toronto, and stayed there for about 18 months. The neighbouring farm, also owned by Mrs. Taylor, was rented out to the Arts and Letters Club, whose members cultivated it as part of the war effort. During this time, MacDonald suffered a crisis, and ill health forced him to curtail his activities, so he wrote poetry and painted the countryside around York Mills. The gentle landscape there had a healing

effect, and he focused on pastoral subjects such as in this green and glowing oil sketch. It is a refined and tranquil composition, in which a wall of trees is contained by a rustic split-rail fence, and active clouds stream across a turquoise sky. The National Gallery of Canada has MacDonald's sketch *Orchard at York Mills* (1919) in its collection, and the Art Gallery of Ontario possesses his two oil sketches *Flower Border, Usher Farm, York Mills* (1915 – 1916) and *Arts and Letters Club Farm, York Mills* (1917).

ESTIMATE: \$20,000 – 30,000

116 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Farmhouse Near Wingle

oil on board, signed and on verso titled
on the gallery label, 1960
24 x 40 in, 61 x 101.6 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto

LITERATURE

88th Annual Exhibition: The Ontario Society of Artists,
1960, Art Gallery of Toronto, listed page 5 and
reproduced page 15

Margaret Gray, Margaret Rand and Lois Steen,
A.J. Casson, Canadian Artists 1, 1976,
reproduced page 45

Paul Duval, *A.J. Casson, His Life & Works: A Tribute*,
1980, reproduced, unpaginated

Ted Herriott, *Sunday Morning with Cass: Conversations
with A.J. Casson*, 1993, page 16

EXHIBITED

Art Gallery of Toronto, *88th Annual Exhibition:
The Ontario Society of Artists*, March 26 – April 24,
1960, catalogue #9

FARMHOUSE NEAR WINGLE not only represents an outstanding example of the mature artist at his best, but also embodies every element of the life experience, skilled workmanship and devotion to his subject for which A.J. Casson has been long celebrated.

In reviewing the history of Casson's early years and his goal to make a career in visual art, it was startling to realize he was only a teenager when he set out to be a freelance graphic designer, and he was not quite 20 years old when he began his seven-year apprenticeship assisting Franklin Carmichael in the design department of Rous & Mann Ltd. in Toronto. This young man was very talented and also anxious to improve his craft. To that end, he had the good fortune to avail himself of evening classes taught by accomplished artists such as J.W. Beatty and Harry Britton, who introduced him to the medium of watercolour. Carmichael was also a formative influence, and his exacting standards for his younger assistant did not inhibit their growing friendship outside of working hours. Carmichael encouraged Casson to join him on

his weekend sketching trips north of the city, launching Casson's practice of weekend explorations of southern Ontario and beyond. Their mutual admiration was further confirmed when, following the departure of Frank Johnston, Carmichael invited Casson to become a member of the Group of Seven in 1926.

When asked about the sales of his paintings in the early years, Casson replied: "Well—we hardly sold anything... The O.S.A. had a little picture show every year... you'd perhaps sell one or two out of that." He went on to say that he did not need the money, since he had a job and it was "just pure luck" if he sold anything. Some of that OSA luck included, among other works, the purchase by the National Gallery of Canada of his beautiful, large 1933 painting *Anglican Church at Magnetawan*. It was not until 1959 that Casson had his first solo exhibition, at Roberts Gallery in Toronto, which was the beginning of a long and very successful relationship between artist and dealer. The following year, Casson retired from his work as a graphic designer and was able to devote himself to painting full time. *Farmhouse Near Wingle*, from 1960, was from the period when his paintings were shown at the OSA annual show and then exhibited at his gallery in the same year.

Casson's output of landscape images was prolific, and these works are among the best known of his generation. His studied attention to detail, his colour sense—particularly in his masterful handling of greens and teals—his fascination with rapidly changing weather phenomena, and his awareness of design elements set his images apart and make his distinctive style instantly recognizable. In *Farmhouse Near Wingle*, Casson's use of spatial planes is an example of a modified Cubist style sometimes seen in his work. Another equally significant factor that sets his work apart from that of his peers in the Group—inspired by his early years growing up in Guelph, Ontario—was his desire to record the farms and villages of rural Ontario, places that he sensed might not be there in the future. For example, Wingle barely registers on the map about 35 kilometres from Barry's Bay, south of Algonquin Park. Many of these paintings simply feature the shops and dwellings of these locales, but sometimes Casson sparks our imagination with the introduction of the human figure, as in this charming image of the lady of the house, who may possibly be returning from the farmyard with a basket of fresh eggs on her arm, hurrying to escape the thunderstorm threatening above. Casson was attracted to dramatic weather, and he was expert in capturing such exciting atmospheric effects.

ESTIMATE: \$150,000 – 250,000





117 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Rising Mist

oil on canvas, signed and on verso signed on the artist's label,
titled and dated 1965 on the artist's and gallery labels
40 x 48 in, 101.6 x 121.9 cm

PROVENANCE

Roberts Gallery, Toronto
By descent to the present Private Collection, California

LITERATURE

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, the 1929
watercolour for this work, entitled *Fog Clearing*, in the
McMichael Canadian Art Collection, reproduced page 61
Alfred Joseph Casson, *A.J. Casson: My Favourite Watercolours*,
1919 to 1957, 1982, page 62, the watercolour *Fog Clearing*
reproduced page 63

THE WATERCOLOUR FOR *Rising Mist*, entitled *Fog Clearing*, is in the McMichael Canadian Art Collection. Dated 1929, the watercolour is a prime Group of Seven period composition and is an outstanding example of A.J. Casson's body of work in that medium. Both *Fog Clearing* and this large and impressive canvas, *Rising Mist*, were based on Casson's original on-the-spot oil sketch of this stunning scene in the wild landscape around Lake Superior, painted during a 1928 sketching trip with Franklin Carmichael, Lawren Harris and A.Y. Jackson. Casson wrote, "This scene of dense fog beginning to lift was sketched looking inland from the exact spot on which our camp was located." This exceptional painting demonstrates Casson's keen appreciation for the vaporous effects of mist, low clouds and changeable weather. Fall has brought gold to the hills and bright oranges to the carpet of moss and lichen in the foreground rock formations, a superb contrast to the floating white strips of clouds and the transparent bank of mist in the background. Casson included the watercolour in his book *My Favourite Watercolours*, and he must have found the image compelling to later produce this stunning canvas of the scene.

ESTIMATE: \$100,000 – 150,000



118 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Ontario Mining Town, Cobalt

oil on canvas, signed and on verso signed, titled and titled
Ontario Mining Town, dated incorrectly 1935 and on the
exhibition label 1933, inscribed O.S.A. 1933 and with various
numbers and stamped twice with the Dominion Gallery stamp
21 x 28 ¼ in, 53.3 x 71.8 cm

PROVENANCE

Dominion Gallery, Montreal, 1946
Ingersoll-Rand Co. Ltd., Corporate Collection,
Montreal, 1947
Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchie's, November 19, 2007, lot 250
Private Collection, Toronto

LITERATURE

Canadian Group of Painters, Heinz Art Salon,
1933, reproduced
A.Y. Jackson, *A Painter's Country: The Autobiography
of A.Y. Jackson*, 1976, pages 141 and 156
Charlie Angus and Brit Griffin, *We Lived a Life and
Then Some: The Life, Death, and Life of a Mining Town*,
1996, pages 17, 19 and 20
Paul O'Keefe, *Some Sort of Genius: A Life of Wyndham
Lewis*, 2001, page 430
Michael Gordon, *Rockhound: An Experience of the North*,
2015, page 128

EXHIBITED

Heinz Art Salon, Atlantic City, *Canadian Group of Painters*,
June – October 1933, titled as *Ontario Mining Town*,
catalogue #25
Art Gallery of Toronto, *Canadian Group of Painters*,
November 1933, titled as *Ontario Mining Town*,
catalogue #40
Art Association of Montreal, *Canadian Group of Painters*,
January 1 – 21, 1934, titled as *Ontario Mining Town*,
catalogue #33
McMaster University, Hamilton, *Canadian Group of
Painters*, February 7 – 27, 1934, catalogue #15
Dominion Gallery, Montreal, *A.Y. Jackson: Thirty Years
of Painting*, May 4 – 18, 1946, dated as 1935, catalogue #12

IN THE FIRST decade of the twentieth century, Cobalt, Ontario,
was to silver what the Klondike had been to gold a few years
earlier. In 1903 two rail workers scouting the route of the
Temiskaming and Northern Ontario Railway discovered a vein
of greyish-white rock in the hardscrabble terrain. So began what
the *Canadian Magazine* five years later called “Cobalt fever.”
By 1906 more than 20 silver mines were in operation, and the
demand for stock in Cobalt's many start-ups was so strong that on



TOP: Cobalt, Ontario

BOTTOM: Temiskaming Mines, Cobalt, Ontario, circa 1905



detail



A street in the shadow of the Coniagas Mine, Cobalt, Ontario

one occasion the New York police were called to break up rioting crowds on Wall Street.

Ultimately 100 mines would open around Cobalt, and by the outbreak of the First World War, its population had grown to 10,000. The foundations were dug for an opera hall and a stock exchange, the T&NO Railway laid on a “Millionaires Express,” and the *New York Times* claimed that Cobalt had “all the sensations of the most modern city on the continent.” But the prosperity vanished by the 1920s as the silver reserves were depleted and a new gold boom drew investors to Porcupine Lake, Ontario.

By the time A.Y. Jackson first arrived in Cobalt with his friend Dr. Frederick Banting, around the time of his fiftieth birthday in October 1932, the town’s population had shrunk drastically and only a few small mines were left to prospect the exhausted terrain amid fires and cave-ins. “The palmy days were over,” as Jackson observed. However, this picturesquely ramshackle town with its rearing headframes and glacier-like tailings had already attracted and inspired his friends Franklin Carmichael, Yvonne McKague Housser and Isabel McLaughlin. Jackson would return to paint and sketch a second time in 1935, and works from these expeditions are in both the National Gallery of Canada (*Cobalt, Ontario*, 1932) and the Thomson Collection at the Art Gallery of Ontario (*Autumn, Cobalt, Ontario*, 1935).

Jackson found in Cobalt the same workaday charm that delighted him in Quebec villages such as La Malbaie and Saint-Hilarion, whose wintry portraits, complete with rustic homes, parish churches, and horse-drawn sleighs traversing

undulating roads, he was painting during these same years. *Ontario Mining Town, Cobalt* features the headframes and trestles of the disused mines, as well as small, brightly painted shanties and shopfronts. Any impressions of poverty or desolation are offset by the alluring colours—in particular by (appropriately enough) cobalt-based pigments. McLaughlin once told Jackson that he used cobalt violet in all his paintings, and liberal touches are found here, including gentle swipes in the snow along one of the sagging rooftops. Even more profuse are his mixtures of cobalt blue in the folds of the tailings and on the central headframe, which rises above the town like one of the steeples in his Quebec canvases. A corner of one of Jackson’s other views of Cobalt including his blues and violets (in the collection of the Art Gallery of Ontario) appears in the upper right in his friend Wyndham Lewis’s 1941 portrait of J. Stanley McLean of Canada Packers (in a private collection)—intended, as Jackson observed, to bring “a note of colour” into the portrait.

There are many beautiful notes of colour here, as Jackson fondly depicts the defiance of the small population of survivors who, as he wrote, “stayed on, subsisting somehow,” long after prosperity left this “Dawson City of the east.”

We thank Ross King, author of *The Judgement of Paris* and *Defiant Spirits: The Modernist Revolution of the Group of Seven*, for contributing the above essay.

We thank Charles C. Hill for his assistance in cataloguing this lot.

ESTIMATE: \$550,000 – 650,000



119 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

Port Coldwell, Lake Superior

oil on board, on verso titled *Port Coldwell*,
dated 1928, inscribed OS-3-5 and stamped
Estate of Franklin Carmichael
10 x 12 in, 25.4 x 30.5 cm

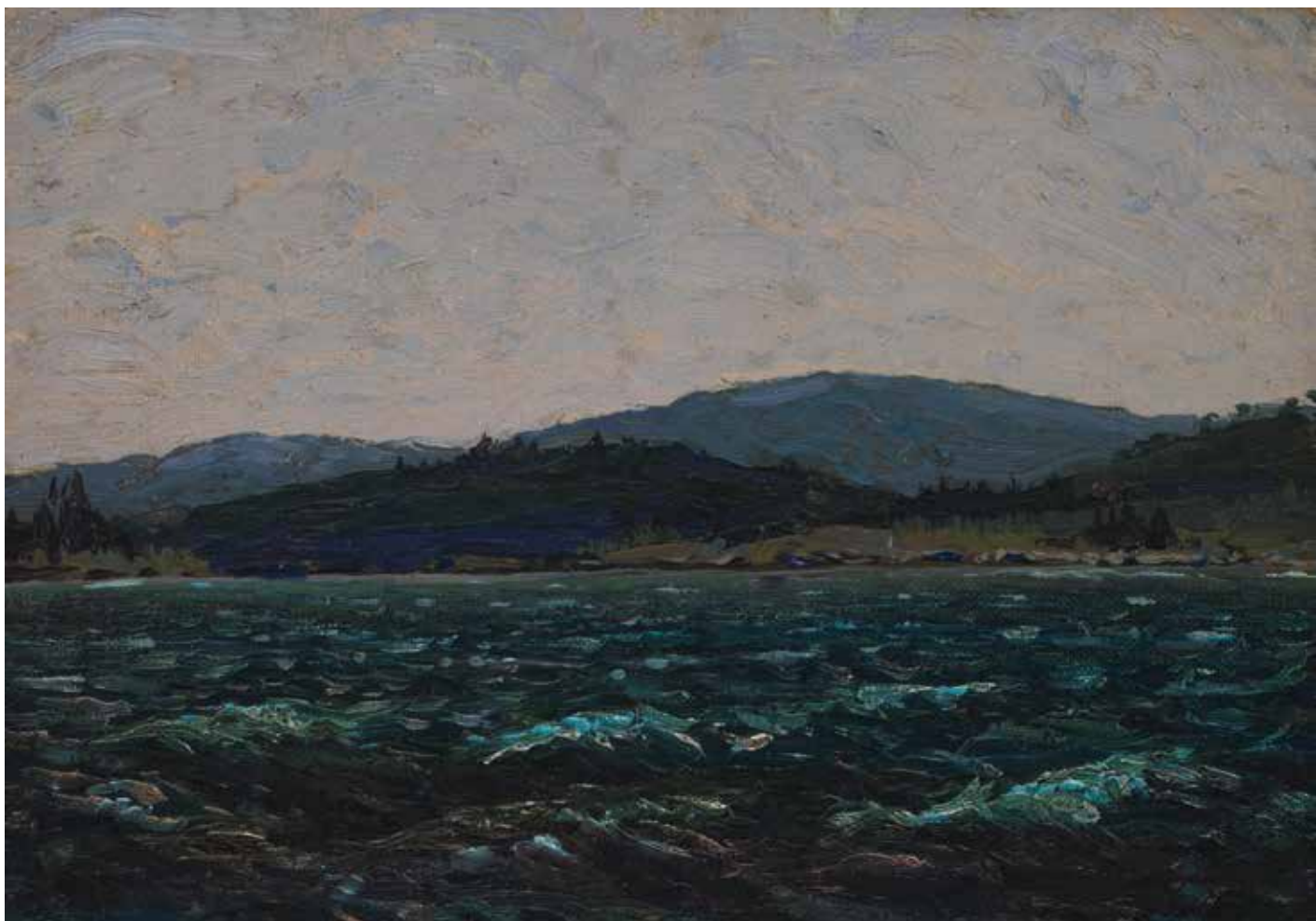
PROVENANCE

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

FRANKLIN CARMICHAEL MADE his first sketching trip to the north shore of Lake Superior in 1925, in the company of his Group of Seven colleagues Lawren Harris and A.Y. Jackson. During a subsequent trip in 1928, A.J. Casson also joined them. At the time,

Harris was deeply into his spiritual quest through his involvement in theosophy, and his paintings of Lake Superior were filled with an almost supernatural light. Doubtless Harris's philosophy was part of the campfire discussions that were an integral part of these trips. Harris's influence entered into Carmichael's work, and this sketch shows intimations of Harris's simplification of form in the far landforms and the arching shapes in the sky. However, Carmichael was his own man, and here he used earthier hues and more natural details in the foreground hills. He was drawn more to the sensory physicality of this landscape; he depicted the moodiness of the dark receding hills and the allure of the distant body of water, its deep blue glowing with reflected light. In *Port Coldwell, Lake Superior*, Carmichael makes us feel the grandeur of this vast lake in a still and transfixing vista.

ESTIMATE: \$70,000 – 90,000



120 Thomas John (Tom) Thomson

OSA 1877 – 1917

Sketch for Lake in Algonquin Park

oil on canvas on board, Inscribed on verso *To Jack Gardiner as a meagre token of a great esteem, Emmanuel College, Toronto, March 1937, Jim Lawson* and in Thoreau MacDonald's hand *Painted by Tom Thomson, 1912 or 13, Given to T.M. 1915, Thoreau MacDonald / T. MacDonald, 1913*

7 x 9 7/8 in, 17.8 x 25.1 cm

PROVENANCE

A gift from the Artist to Thoreau MacDonald,
son of J.E.H. MacDonald, 1915

Reverend James S. Lawson, Toronto

Given as a gift from the above to Jack Gardiner,
while he was attending Emmanuel College,
Toronto, 1937

By descent through the family of Jack Gardiner,
Edmonton

LITERATURE

Dennis Reid, "Photographs by Tom Thomson," *The National Gallery of Canada Bulletin*, no. 16, 1970, pages 2–5

Christopher Varley, *Lake in Algonquin Park: An Examination of an Early Painting by Tom Thomson*, Gallery Stratford, 1978, unpaginated

Joan Murray, *Tom Thomson Catalogue Raisonné*, the related canvas reproduced, <http://tomthomsoncatalogue.org/catalogue/entry.php?id=270>, accessed January 11, 2018

TOM THOMSON'S SHORT career as a painter is intimately linked to Algonquin Park. He first visited the park in 1912 and died there tragically in 1917, just short of his fortieth birthday. His most famous canvases and oil sketches interpret the park's varying landscapes from the late winter through the spring, summer, autumn and early winter.

In the spring of 1912, Thomson fished at Canoe Lake in Algonquin Park with Ben Jackson, a fellow employee of Grip Ltd. The following spring he exhibited his first painting, *Northern Lake*. It was described by his patron, Dr. James MacCallum, as a "picture [of] one of the small northern lakes swept by a north west wind; a squall just passing from the far shore, the water crisp, sparkingly blue & broken into short white-caps—a picture full of light, life and vigour." Its purchase by the Government of Ontario (the painting is now at the Art Gallery of Ontario) was a remarkable achievement for a largely unknown, novice artist.

Thomson traveled and painted in Algonquin Park from May to November 1913. On his return to Toronto he met the Montreal artist A.Y. Jackson, who later described the season's sketches: "The country in them seemed always to be viewed extensively. There were no gay little rapids or wood interiors or patterned rocks, but only the opposite shores of lakes, far hills or wide stretches of country." Thomson had abandoned the foreground framing devices of 1912, to focus on the water and distant shores in a number of related sketches that bear evidence of his increasing sensitivity to the varying lights and moods of Algonquin Park.

In *Sketch for Lake in Algonquin Park*, the choppy waters and rolling waves are vividly painted, setting off the rich blue highlight at the base of the central hill. The light brown and green foliage on the near shoreline contrasts with the black and light blue hills, crowned by the swirling blue, cream and off-white sky. In the more sombre painting *A Northern Lake* (McMichael Canadian Art Collection, catalogue #1972.5.7), the dark foreground water is crested with slow-moving whitecaps, the islands silhouetted against the blue hills and the more evenly brushed sky. *Lake, Shore and Sky* (National Gallery of Canada, catalogue #4565), given by Thomson to Jackson, and *Sketch for Morning Cloud* (Art Gallery of Ontario, catalogue #70/368) are both dominated by the angular clouds that cross the upper part of the composition, one grey and sombre, the other illuminated by the cool morning light.

With a new confidence, Thomson painted several canvases from the season's sketches during the winter of 1913 to 1914. *Moonlight* (National Gallery of Canada, catalogue #943) and *Morning Cloud* (Thomson Collection, Art Gallery of Ontario, catalogue #PC-1051), both painted in broken impressionist strokes, were accepted by the Ontario Society of Artists that spring. Though publicly exhibited, neither canvas was signed by the artist, while a third signed canvas, *Lake in Algonquin Park*



TOM THOMSON

Lake in Algonquin Park

oil on canvas, 1913

28 ¼ x 40 ¼ in, 71.8 x 102.2 cm

National Gallery of Canada, Ottawa, 4727

Bequest of Dr. J.M. MacCallum, Toronto, 1944

Not for sale with this lot

(National Gallery of Canada, catalogue #4727), was worked up from the sketch offered here. Although it is faithful to the original composition, the canvas lacks the vivacity of the sketch, its muted, overall green palette possibly due to early damage and its restoration in 1937. Blended rather than broken strokes depict the sky.

Study for Lake in Algonquin Park was acquired by the Reverend James S. Lawson, librarian at Emmanuel College at Victoria University in Toronto, from Thoreau MacDonald, who had received it as a gift from Thomson in 1915. In the 1930s Lawson acquired at least three Thomson canvases as well as oil sketches by Thomson, J.E.H. MacDonald and Lawren Harris with the intent of forming an art collection for the college, but his collection was dispersed in the 1940s. In 1942 he married the artist Edith Grace Coombs. This sketch was given by Lawson to Jack Gardiner, a fellow minister who later worked in Vancouver and Edmonton.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada, author of *The Group of Seven: Art for a Nation* and co-coordinator of *Tom Thomson*, the 2002–2003 retrospective of the artist's work, which originated at the National Gallery of Canada and traveled across Canada, for contributing the above essay.

On verso is a remnant of a label from the New York State Agricultural Experiment Station, Geneva, NY. Lawson used similar letterhead when writing to Fred Haines, curator of the Art Gallery of Toronto, on May 12, 1931.

Please note: this recently rediscovered work is presently not listed in Joan Murray's catalogue raisonné of the artist's work as published online in 2009.

A letter of authenticity from Joan Murray accompanies this work, dated April 2018.

This work has been analyzed by the Canadian Conservation Institute, and their results support the attribution to Thomson.

ESTIMATE: \$125,000 – 175,000



121 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Rock, Spruce and Hill—Lake Superior Sketch

oil on board, signed and on verso signed, titled on labels, dated circa 1922 on the gallery label and inscribed with the Doris Mills Inventory #4/100 and *Bess Harris Collection / 73* and with the artist's symbol
10 ¾ x 14 in, 27.3 x 35.6 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Lake Superior Sketches, Group 4, catalogue #100, location noted as the Studio Building
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, page 164

AFTER THE NOW famous Group of Seven trips to Algoma, Lawren Harris began to explore and paint around Lake Superior. For Harris, each new painting place was a step in his artistic evolution. Harris commented, “I felt most at home sketching in Superior. It seemed like an empty canvas in front of me waiting to be filled. It was a strong visual break from the busier landscape in Algoma. Superior offered a challenge by its very simplicity and an opportunity to abstract landscape. The motifs there were uncomplicated and the spaces so wide.” This fine painting carries forward Harris’s Algoma palette, but reflects the beginning of change in his depiction of more open space. The rock formations in the foreground are bold and fluidly molded, and behind them, stylized trees stand like a line of sentinels against dusky pink and mauve mountains and a pale, radiant sky. Harris’s inclusion of one blazing golden tree amongst the screen of evergreens is a fine touch and shows his keen awareness of composition—it is a brilliant foil to the darker hues of the evergreens and the sculpted rocks.

ESTIMATE: \$200,000 – 250,000



122 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Lake Superior Sketch LXXXII

oil on board, signed and on verso signed, titled and inscribed
Mrs. Harcourt and with the Doris Mills Inventory #4/77 and
the artist's symbol, circa 1923
10 x 13 ½ in, 25.4 x 34.3 cm

PROVENANCE

Acquired directly from the Artist by a Private Collector
Sold sale of *Canadian Fine Art*, Joyner/Waddington's,
November 28, 2006, lot 66
Private Collection, Ontario

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Lake Superior Sketches,
Group 4, catalogue #77, location noted as the Studio Building
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011,
reproduced page 214

LAWREN HARRIS'S FIRST sight of Lake Superior was in 1921 after a Group of Seven trip to Algoma, and it became one of his best-known painting places. He returned there often in the 1920s. Harris produced expansive, light-filled lake vistas and more closely contained views of the country around the lake such as this. *Lake Superior Sketch LXXXII* is a finely tuned composition, with Harris striking two opposing diagonals across the painting in the foreground rock ledges falling downwards off to the left and the cloud formations moving upwards to the left, creating a sensation of motion across the still landscape. Harris also balances the vertical movement of the bare tree trunks that pierce through to the top of the painting with the horizontal lines in the hills. The bright fall colours in the rich gold trees shooting upwards like flames contrast with the dark tones of the hills. Created on the spot, this painting carries the freshness of the scene Harris observed, painted with an assured command of every compositional element in point and counterpoint.

ESTIMATE: \$125,000 – 175,000



123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Lake Superior #2

graphite on paper, on verso titled on the Roberts
Gallery label and inscribed 684, circa 1921 – 1928
7 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in, 19.4 x 25.1 cm

PROVENANCE

Roberts Gallery, Toronto
Sold sale of *Canadian Art*, Waddington's,
May 7, 1981, lot 865
Private Collection, Ontario

LITERATURE

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and
Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario,
1978, page 158, the painting *Lake Superior Sketch xxxix*,
collection of the Art Gallery of Ontario, reproduced page 161
Ian A.C. Dejardin, *Painting Canada: Tom Thomson and
the Group of Seven*, 2011, the painting *Lake Superior Sketch
xxxix*, collection of the Art Gallery of Ontario,
reproduced page 186, catalogue #109

THIS DRAWING IS the preliminary sketch for Lawren Harris's painting *Lake Superior Sketch xxxix*, in the collection of the Art Gallery of Ontario (catalogue #10.17.2011). In his book on Harris, Jeremy Adamson notes that the oil sketch was, in turn, the basis for a larger composition. This drawing is a fascinating record of Harris's study of the primary elements of this view of Lake Superior, one of his most important painting places. The north shore of the lake had a primal, brooding intensity that appealed to Harris's soul, and he traveled there often between 1921 and 1928. In his Lake Superior works, he pared the landscape down to its most essential elements, and he was drawn to the contrast between the bare trees in the foreground and the inspiring vistas down the lake, seen from the rock ledges above the shore. In the oil sketch derived from this drawing, Harris made some alterations—he stripped some smaller branches shown in the drawing to streamline his image, and he added one snake-like trunk for balance. This fine drawing, executed on the spot, was Harris's primary document for the powerful paintings that followed.

ESTIMATE: \$20,000 – 30,000

124 Emily Carr

BCSFA CGP 1871 – 1945

House on the Hill

oil on board, signed and on verso titled on the Dominion Gallery label with the original 1448 Ste. Catherine St. W. address, inscribed with the Dominion Gallery Inventory #A184 and stamped Dominion Gallery, 1448 Ste. Catherine St. W., Telephone Harbour 7471, circa 1911
10 ½ x 13 ¾ in, 26.7 x 34.9 cm

PROVENANCE

Acquired by Senator Norman Lambert in Ottawa
from the Dominion Gallery in March 1947 in trade for two paintings, by J.E.H. MacDonald and André Biéler
By descent to a Private Collection, Ontario
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 23, 2007, lot 147
Private Collection, Calgary
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE

Emily Carr, “Fresh Seeing,” address, 1930, page 13
Emily Carr, *Growing Pains: The Autobiography of Emily Carr*, 1946, pages 289 and 293
Doris Shadbolt, *The Art of Emily Carr*, 1979, page 36

EMILY CARR TRAVELED to France in 1910 to learn about the new modernist methods in painting, which she thought would help her better express the power and spiritual energy of the First Nations totems that had become her artistic focus. What she experienced in France caused a profound transformation in her art. After arriving there she met, through a letter of introduction, the well-connected English artist Henry Phelan Gibb, who was living and working in Paris. On their first meeting she was struck by his modern painting style. She later stated: “I stood by the side of Harry Gibb, staring in amazement up at his walls. Some of his pictures rejoiced, some shocked me. There was rich, delicious juiciness in his colour, interplay between warm and cool tones. He intensified vividness by the use of complementary colour.”

Quickly tiring of the urban congestion she found in Paris, Carr followed Gibb into the French countryside to study with him and to paint *en plein air*. Gibb taught her to use the Fauvist palette of brilliant primary and complementary colours to translate her direct impressions of what she experienced. This was the beginning of her “fresh seeing” through the new modern art that emphasized, in her words, “its feelings, its colour, its depth, its smell, its sounds and silences bound together into one great thing...” Doris Shadbolt wrote: “For the first time she understood

the distinction between what the eye sees out there ‘in nature’ and the different kind of meaning shapes take on when translated to a flat picture plane. She began to use a palette of light and broken colour, employing contrasts in hue rather than tone; she also began a direct and often vigorous use of the brush, displaying a feeling for the substance of pigment.”

When Carr left France in the fall of 1911, Gibb encouraged her to continue her art and told her she would be one of the great woman painters of her day. With his assistance, two of her works were accepted to the prestigious 1911 Paris *Salon d'Automne* exhibition, where they were hung among works by French masters such as Henri Matisse, Pierre Bonnard, Francis Picabia, Marcel Duchamp, Kees van Dongen and Édouard Vuillard.

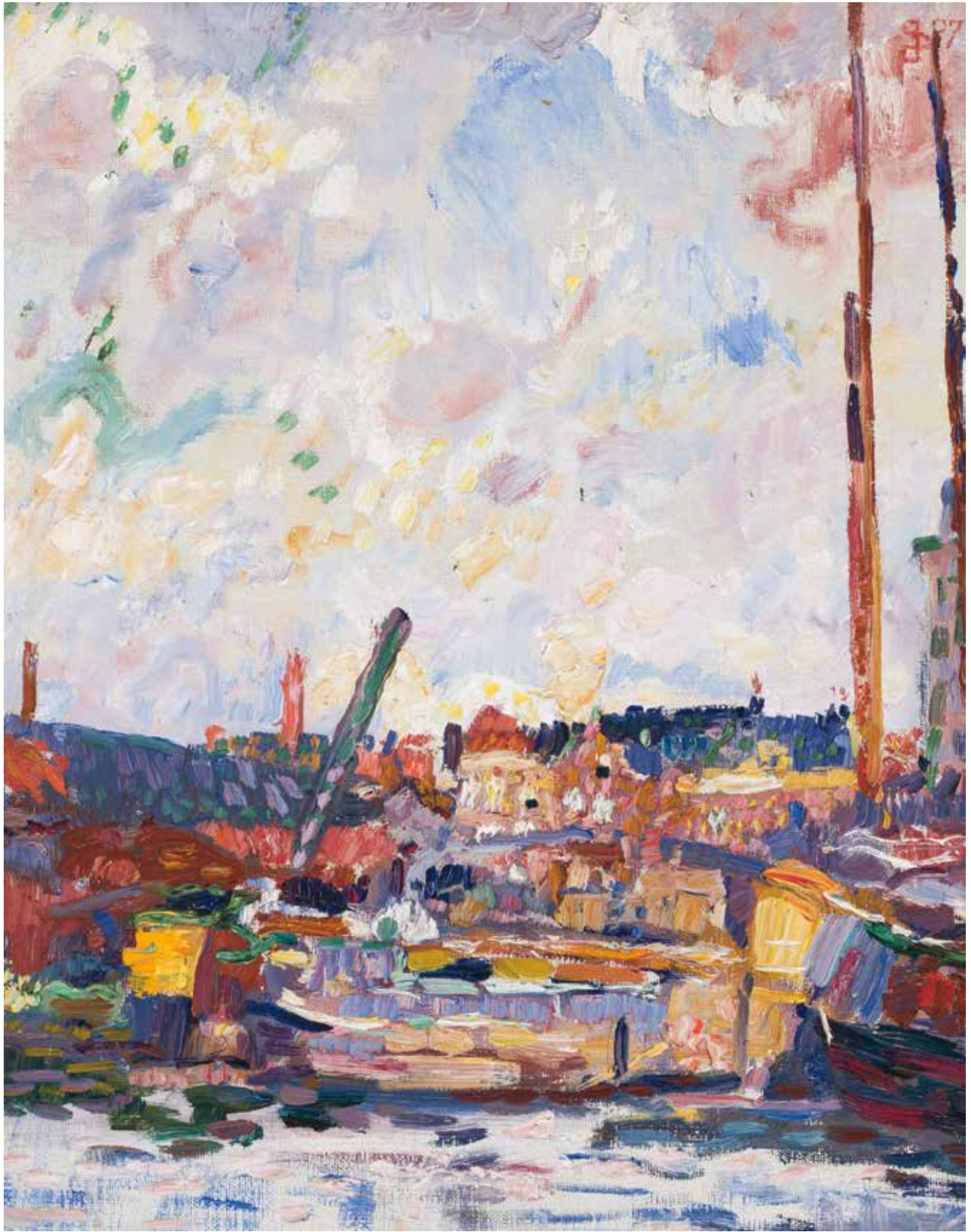
House on the Hill is a fine example of Carr’s time sketching under the direction of Gibb in the countryside of Brittany. From her autobiography we know that Carr felt a special love for the beauty of the French landscape and for the people who worked the land. She wrote: “Each village consisted of one street of stone cottages, whitewashed. A delicate trail of grape-vine was trained above every cottage door, its main stem twisted, brown and thick as a man’s arm, its greenery well tended and delicately lovely.” This work is also a fine example of the Fauvist approach of applying strong primary colours with prominent and deliberately bold brush-strokes.

The scene is a riot of colour, from the canopy of trees painted in vigorous reds, blues and greens to the traditional Brittany stone cottage walls that dazzle with bright yellow and are warmed by touches of well-placed pink. The foliage in the scene is alive with movement as it rises up and engulfs the cottages. The viewer is led up to the crest of the hill and into a lively sky filled with multi-coloured clouds. This composition is unlike anything Carr had done prior to her trip to France. Her new skills would allow her to return with a renewed vigour to Canada, where she would apply her Fauvist training to her Canadian subjects.

There are striking similarities between this composition and Carr’s iconic *Le paysage*, which was shown at the Paris *Salon d'Automne* of 1911 and recently acquired by the Audain Art Museum. It is very possible the two compositions were done from different perspectives while Carr was sketching at the same location. *House on the Hill* has been selected for inclusion in the Audain Art Museum’s upcoming exhibition *Emily Carr in France*, scheduled for May 11 to September 2, 2019, and curated by Darrin Martens, the Gail and Stephen A. Jarislowsky Chief Curator there. This masterful work is a prime example of Carr’s important sojourn in France, which dramatically altered the course of her work.

ESTIMATE: \$125,000 – 175,000





125 Jan Sluijters Sr.

1881 – 1957 Dutch

Cityscape on the Edge of Amsterdam

oil on canvas, initialed and dated 1907

and on verso inscribed indistinctly

16 x 13 in, 40.6 x 33 cm

PROVENANCE

Dr. Johannes Fredericus Samuel Esser, Amsterdam
Collection of W.B.K Verster, brother-in-law of Dr. Esser
By descent through the Verster family to the present
Private Collection, British Columbia

THE DUTCH PAINTER Jan Sluijters had been trained in the academic tradition during his sojourn at the Rijksakademie in Amsterdam between 1901 and 1902. In 1904, he won the so-called Prix de Rome, enabling him to travel to Rome and other Italian cities, as well as Madrid and Paris to study the work of the old masters. Sluijters, however, was much more fascinated by contemporary painters, especially Fauvists such as Henri Matisse, André Derain and Kees van Dongen. Sluijters returned to Holland to show his progress to the jury of the Prix de Rome, but they were so shocked by his colourful and boldly painted works of Paris nightlife that Sluijters lost the prize. Many Dutch critics were of the same mind; some, however, saw a new manner of painting in Sluijters's work. Together with Piet Mondrian and Leo Gestel, he became one of the artists of the school called Amsterdam Luminism. These artists aimed to capture their personal perception of light, whether it be the glow of a lamp in a room or the rays of sunlight in a landscape. Colour and form became an independent aspect of the artwork.

Works by Amsterdam Luminists were often refused for exhibitions, but these artists nevertheless made quite a name for themselves as the new Dutch avant-garde, and several collectors were avid fans of their work. One of these collectors was the general practitioner Johannes Fredericus Samuel Esser. In 1905, Esser moved to Amsterdam, where he settled in the new quarter behind the Rijksmuseum. He met several artists through his practice, and it is possible that Sluijters and Esser became acquainted

in the same manner. Sluijters introduced the doctor to artists of his generation, and Esser soon became a passionate collector of their work, mostly acquiring paintings and drawings directly from artists while visiting their studios in his free time. By doing so, he often acquired works just after they came into existence. He had a penchant for sketches and unfinished works, with the consequence that drawings, watercolours and oil sketches make up an important part of his collection.

Sluijters and Esser met each other often in the studio on the Tweede Jan Steenstraat that the artist shared with fellow Luminist Gestel. Esser was fascinated by Sluijters's paintings and added many to his collection. These paintings included several depictions of areas on the outskirts of Amsterdam, such as De Baarsjes, and this painting is probably one of them. Sluijters started painting these relatively small landscapes after his return to the Netherlands, maybe due to the negative reactions to his exuberant depictions of Parisian nightlife. These landscapes and cityscapes are built up in a combination of direct Pointillist and Impressionist brush-strokes, with Sluijters often laying on the paint thickly to accentuate the touch of the sun on a cloud or the waves in the water. This particular painting is a very good example of Sluijters's work around 1907.

The painting was possibly acquired from the Esser Estate Auction at Mak van Waay, Amsterdam on June 14, 1949. W.B.K. Verster was married to Nora Hazelhoff Roelfzema, sister of Dr. Esser's first wife Olga Hazelhoff Roelfzema, and he acquired a number of paintings from the Esser Estate Auction.

We thank Mayken Jonkman for contributing the above essay. Jonkman is a curator of nineteenth-century art at the RKD—Netherlands Institute for Art History in The Hague. She is co-author (together with the late Sluijters specialist Jacqueline de Raad) of the publication *Mondriaan Breitner Sluijters e.a. De onstuitbare verzamelaar J.F.S. Esser* (Zwolle / The Hague, 2005). This work is included in the *Catalogue Raisonné of Paintings by Jan Sluijters* compiled by Jacqueline de Raad (<http://sluijters.rkdmonographs.nl>), registration: <https://rkd.nl/explore/images/102000>.

ESTIMATE: \$60,000 – 80,000

PROPERTY OF THE ESTATE OF LILIANE M. STEWART



PHILANTHROPISTS AND PATRONS such as Liliane M. Stewart (1928 – 2014) and David M. Stewart (1920 – 1984) are few and far between. Their generosity was exceptional, and they supported many institutions, such as the Université de Montréal, the Hôtel-Dieu de Montréal hospital, Macdonald College and the Canadian Museum of Civilization, to name only a few. Transcending cultural, medical and educational causes, their civic patronage was a truly collaborative endeavour. Together, they created the Macdonald Stewart Foundation in 1973, after selling the Macdonald tobacco business, of which David M. Stewart was the heir. David was also the founder and main benefactor of the Stewart Museum, a private museum of Canadian history, for which he and Liliane had amassed a collection of historical objects and documents that chronicled the arrival of Europeans in the New World.

In addition to the couple's philanthropic work, Liliane Stewart's magnum opus was her comprehensive collection of decorative art that she built over many decades. Through

her project, she worked with the Montreal Museum of Decorative Arts (MMDA) and eventually with the Montreal Museum of Fine Arts (MMFA), which earned her the apt nickname "best friend of Montreal museums." Her great taste and discernment informed her acquisition process. She would select objects that were not only significant to her, but to others as well. Although seemingly obvious, this is no easy feat—it requires an understanding of the history of decorative arts and a vision. In the process of acquiring her collection, she saved national treasures. By safeguarding the preservation of artifacts of Canadian history, she assured the transmission of important historical knowledge. Starting with jewellery, then household objects, and finally furniture, Stewart assembled a collection of some 6,000 objects.

When Stewart considered the acquisition of an object, either by herself or through the MMDA acquisition board, she would seek both excellence and accessibility, and often attempted to connect the local to the global. The goal was to select objects of good design that would later become great heritage. Founded in 1979 and housed in the historic Château Dufresne, Stewart's

collection was first part of the MMDA's collection. Due to the museum's lack of space, Stewart chose to donate her collection, one of the most important collections of decorative arts in North America, to the MMFA. The MMDA then moved in 1997 to a section of the Jean-Noël Desmarais Pavilion of the MMFA, and the collection space was designed by Frank O. Gehry. Today, one can admire her extensive collection in the 1976 pavilion created by Canadian architect Fred Lebensold, located on Du Musée Avenue behind the original 1912 building. This pavilion now bears the name of Liliane and David M. Stewart. The MMFA's Acquisition Committee for Decorative Arts, which was founded in 2001 and chaired by Liliane, continues the MMDA's original mission. Through her collection, exhibitions and museum wing, Stewart has given Montreal a lively institution. It should be noted that Montreal was officially appointed a UNESCO City of Design in June 2006.

Stewart, who was born in Cairo of Czech parentage, was very well traveled and also had a keen interest in the Canadian military. She was an honorary colonel of the Queen's York Rangers, the Compagnies Franches de la Marine and the Old 78th Fraser Highlanders. She was made an officer of the Ordre des Arts et des Lettres by the French government in 1988, an officer of l'Ordre national du Québec in 1989, and in 2007, she was made an officer of the Order of Canada.

Animated by a genuine desire to give back, Stewart spent years shaping the cultural life in her city. She invested countless hours and considerable funds to create a coherent ensemble of significant objects. She salvaged national treasures, helped advance Canadian museology and transmitted precious historical knowledge.

Charrette embourbée by Henri de Toulouse-Lautrec and *La pluie sur la tonelle* by Raoul Dufy, lots 126 and 127 respectively in this sale, were part of Stewart's personal collection of fine art, along with pieces to be offered in Heffel's May Online Auction by Eugène Boudin, Alfred Pellan, Léonard Tsuguharu Foujita, Achille-Émile Othon Friesz, Jean-Jacques Henner and two works by Maurice Utrillo. Stewart was extremely fond of these nine works and held onto them until she passed away in 2014.



OPPOSITE: Liliane M. Stewart and David Stewart at Château Dufresne, Montreal

ABOVE: Liliane M. Stewart
Photo courtesy of the Macdonald Stewart Foundation, Montreal



126 Henri de Toulouse-Lautrec

1864 – 1901 French

Charrette embourbée

oil, ink and graphite on panel, monogrammed and on verso
inscribed *Toulouse-Lautre* [sic], circa 1883 – 1884
6 ½ x 9 ½ in, 16.5 x 24.1 cm

PROVENANCE

François Gauzi, Paris
Galerie de la Présidence, Paris
Acquired from the above by Liliane M. Stewart, 1972
Estate of Liliane M. Stewart, Montreal

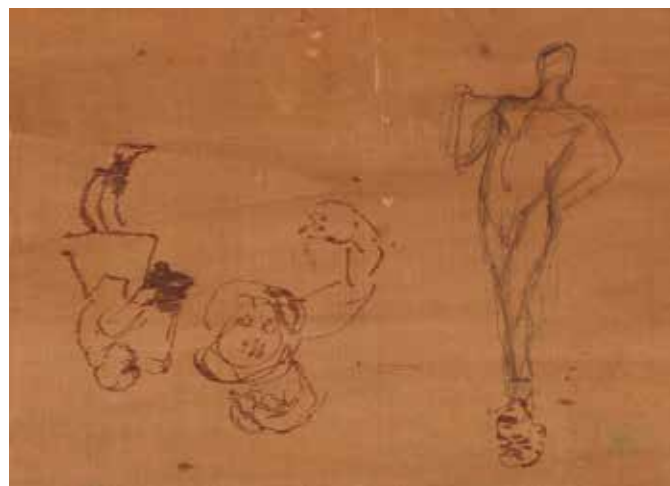
LITERATURE

Maurice Joyant, *Henri de Toulouse-Lautrec 1864 – 1901*,
1926, listed page 259
Paul de Lapparent, *Toulouse-Lautrec*, 1927, page 15
François Gauzi, *Lautrec et son temps*, 1954, page 13
Maurice Joyant, *Henri de Toulouse-Lautrec, Volume 1*, 1968,
page 259
M.G. Dortu, *Toulouse-Lautrec et son oeuvre*,
1864 – 1901, Volume 2, 1971, listed page 100,
reproduced page 101, catalogue #P.230
Gale B. Murray, *Toulouse-Lautrec: The Formative Years*,
1878 – 1891, 1991, reproduced as figure 43, page 55

IN THE DOZEN years before his death at age 36, the work of Henri de Toulouse-Lautrec—paintings, drawings and graphics—embodied the alluring nightlife of Montmartre, and in turn a popularized image-mythology for Paris in the 1890s as the European centre for modern art. Montmartre, as many have written, was a hybrid of the leisure and entertainment industries, and was superficially decadent and hardly anti-bourgeois. In this staged micro-culture, Lautrec was cast as a character—an artist from an aristocratic family, corrupted and in turn, a corrupting influence. His physical deformities and the lurid aspects of his personal life fed a romanticized and scandalous view of Lautrec's work. But his legacy and his contribution to the language of modern art are better seen in the context of artist *intimistes* of the period, who included Pierre Bonnard, Mary Cassatt, Edgar Degas, Théophile Steinlen, Félix Vallotton and Édouard Vuillard.

Lautrec's academic training had been dismissed for decades, but has now been given scholarly attention as a critical period in the development of his technical and perceptual skills. Lautrec studied briefly in the atelier of Léon Bonnat before entering the atelier of Fernand Corman, where he studied from April 1882 through early 1887. Corman, as did Bonnat, emphasized drawing, primarily from life models. He tolerated innovation from his students but did not advocate it. Other notable students during Lautrec's time were Émile Bernard in 1884 and Vincent van Gogh in 1886.

Charrette embourbée (Mired Cart) is an *esquisse peinte*, a painted sketch that was part of atelier instruction and an important stage in the development of skills in composition, colour and effect. The *esquisse peinte* has a long history in painting and represents a completed work more so than an *ébauche*, which denotes a preliminary or quick sketch in oil. *Charrette embourbée*, however, was likely done outside of the Corman atelier instruction, and possibly while Lautrec was working through other artists' work, a common self-directed practice. Lautrec visited the *Salon*



verso

exhibitions of the 1880s, when rural subjects and themes were popular. In one documented example, Lautrec painted a variation on Évariste Luminais's myth-history painting *La Fuite du roi Gradlon*, 1884. Closely related to the composition of *Charrette embourbée* is Lautrec's drawing of peasant figures and horses pulling a cart (M.G. Dortu, catalogue #D.2.925), titled *Les vendanges* (Harvest), although it was dated 1885 – 1886 by Dortu (her dating was transcribed from the first cataloguing of Lautrec's work by Maurice Joyant in 1927—the dating of Lautrec's work has since been revised). Another connected composition is Lautrec's 1884 drawing of a ploughman and two oxen done as an illustration for a deluxe edition of Victor Hugo's writings. Corman invited Lautrec to contribute, although Lautrec's drawings were not used.

Charrette embourbée has the confident hallmarks and spirit of Lautrec's later independent work, including dynamic abbreviated figures that appear in the Montmartre dance hall and circus works. Horses were also a favourite early subject for Lautrec and reappear in his Paris street and circus works. A prime example appeared in the widely reproduced *Au cirque Fernando, l'écuycère*, 1887 – 1888 (in the collection of the Art Institute of Chicago). While confined to a nursing home in 1899, Lautrec returned to circus horses with acrobatic performers as subject matter, done from memory.

Not to be dismissed are the verso sketches. The style of the standing figure thumbnail sketch can be seen in the side drawing of a Corman-period atelier life drawing (Dortu, catalogue #D.2.551). Also worthy of note are the three other ink sketches, characteristic of Lautrec's quickly observed and decisive caricatures, which were probably done at a later date. The upside-down head, connected to the feet of the full figure, is Lautrec's playfulness at work.

We thank Ihor Holubizky for contributing the above essay. Holubizky is a senior curator at the McMaster Museum of Art and an adjunct assistant professor at McMaster University.

This Lot is accompanied by a photo-certificate of authenticity from Galerie de la Présidence, Paris, signed by M. Combe, October 24, 1972.

ESTIMATE: \$30,000 – 50,000



127 Raoul Dufy

1877 – 1953 French

La pluie sur la tonelle

oil on panel, signed and on verso inscribed 9,

circa 1939 – 1940

9 ¼ x 15 in, 23.5 x 38.1 cm

PROVENANCE

Galerie de la Présidence, Paris

Acquired from the above by Liliane M. Stewart, 1982

Estate of Liliane M. Stewart, Montreal

LITERATURE

Maurice Lafaille and Fanny Guillon-Laffaille, *Raoul Dufy:*

Catalogue raisonné de l'oeuvre peint: supplément, 1985,

reproduced page 168, listed page 197, catalogue #2044

Chris Cran, *It's My Vault*, McMaster Museum of Art exhibition and publication, 2015; amended in conversation with Chris Cran, March 14, 2018

RAOUL DUFY OCCUPIES a critical place in the formative period of European twentieth-century modern art, but he is not easily or readily categorized, as by the 1920s, he had chosen an independent route. Dufy's earliest association was with the short-lived Fauves (wild beasts), who showed at the *Salon d'Automne* from 1905 to 1908. The key Fauve artists are a who's who of early twentieth-century modern, including Henri Matisse, Georges Braque, André Derain, Albert Marquet, Kees van Dongen, Maurice de Vlaminck and Othon Friesz, who was a lifetime friend. Their work was characterized by flat planes and bold, saturated colour that did not adhere to "naturalism," yet the preferred subject matter was the landscape and the urban environment. Matisse's now-celebrated painting *Luxe, calme, et volupté* was shown in the 1905 *Salon*. It had a profound effect on Dufy, who stated, "I instantly understood the new pictorial mechanics."

By 1908, the Fauvists drifted apart to pursue different and individual interests, and in general terms, a more muted palette: Derain to "neo-classicism"; Vlaminck and Braque to explore the "geometric essentials" of Paul Cézanne (who had died in 1906). Dufy spent the summer of 1908 with Braque, as both worked "through Cézanne." A prime example of Dufy's work from that year is *Les arbres verts à l'Estaque* (in the collection of the McMaster Museum of Art). Braque, in turn, took on the "Cubist project" with Pablo Picasso. Dufy and Matisse were the only two who continued the Fauvist ethos of bold colour but introduced a graphic simplicity. Ironically, Matisse was not in favour of including Dufy in the 1905 *Salon* with the main Fauve works.

Dufy embraced diverse opportunities for visual expression. He produced woodcut illustrations for Guillaume Apollinaire's 1911

collection of poems *Le Bestiaire ou Cortège d'Orphée*; set designs for Jean Cocteau; and collaborative ceramic works in the 1920s with Catalan artist José (Josep) Llorens Artigas (more than two decades before Picasso began his ceramic works). Dufy's longest continuing decorative artwork was in designs for textiles, first for the fashion designer and couturier Paul Poiret (who has been termed a "prophet of modernism" for design), and then on an "industrial" scale for the silk manufacturers Bianchini-Férier. In the 1950s, Dufy designs were produced by the American company Fuller Fabrics for their Modern Masters series; participating artists included Picasso, Joan Miró, Fernand Leger and Marc Chagall. Dufy's most ambitious single work was a mural of near-immersive proportions (approximately 6,500 square feet in area), for the Pavilion of Light and Electricity at the 1937 International Exposition in Paris, and now permanently installed at the Musée d'Art Moderne de la Ville de Paris.

La pluie sur la tonelle (Rain on the Arbour) is a fanciful composition characteristic of Dufy's post-1930 works, although always based on observation. Initially he painted the coastal region of Normandy and Le Havre, where he was born, and later, Dufy was drawn to coastal locations along the French Riviera, where he lived after the 1930s. While the scale of the painting is modest—typical of his later studio work—there is an expansive and fanciful playfulness; a graphic shorthand to register an arbour, houses and figures; and a simple, decisive gesture to convey rain clouds. The latter includes Dufy's audacity in representing falling rain, which is rare enough in painting. What sets Dufy apart from other colourists is his unique approach to colour-ground and image-figure. Canadian artist Chris Cran summarized this as a "purposeful misregistration of colour and line and doing this powerfully forty years before Warhol."

Five variations of the *La pluie* composition, produced between 1939 and 1946, have been identified. They are in varying sizes and colour-ground treatments, but each features the arbour positioned centrally in the foreground and two flanking buildings in the background. As with *La pluie sur la tonelle*, there is a suggestion of a landscape horizon, clouds on the left side, and rain. Figures based on classical motifs, in the everyday, appear in two of the paintings; and the arbour image appears in two other works from the early 1940s.

We thank Ihor Holubizky for contributing the above essay. Holubizky is a senior curator at the McMaster Museum of Art and an adjunct assistant professor at McMaster University.

This work is accompanied by a photo-certificate of authenticity signed by Maurice Lafaille, December 14, 1982.

ESTIMATE: \$30,000 – 40,000

PROPERTY OF VARIOUS COLLECTORS



128 Sir Jacob Epstein

1880 – 1959 British

Nan Seated

bronze sculpture, 1911

19 ½ x 6 x 13 in, 49.5 x 15.2 x 33 cm

PROVENANCE

Madam Kathleen Epstein (wife of the Artist),
London, England

Acquired from the above by Mrs. B. Raitblat,
New York, 1960

Galerie Dresdnere, Toronto

Wallack Galleries, Ottawa

Acquired from the above as a gift for Germaine
and Henri Masson, RCA, on the occasion of
their 50th wedding anniversary, 1979

Private Collection

LITERATURE

Edward P. Schinman and Babara Ann Schinman,
editors, *Jacob Epstein: A Catalogue of the Collection
of Edward P. Schinman*, 1970, a similar bronze
reproduced page 39

Evelyn Silber, *The Sculpture of Epstein: With a Complete
Catalogue*, 1986, pages 16, 19 and 57, reproduced
page 130, catalogue #38

SIR JACOB EPSTEIN is best known as one of the leading figurative sculptors of the twentieth century, whose pioneer work cleared the way for artists such as Henry Moore. Epstein was born in New York and moved to Europe in 1902. After studying at the École des beaux-arts and the Académie Julian in Paris, he moved to London in 1905. He became a British citizen in 1907, and he lived and worked in London for the remainder of his life.

After meeting Pablo Picasso, Constantin Brâncuși and Amedeo Modigliani on a trip to Paris during 1912 and 1913, when Epstein returned to London, he immediately became a founding member of the London Group, whose goal was to promote modern art in England. Epstein used various materials, including bronze and stone, to create realistic busts of well-known individuals and abstracted portrait carvings that were clearly inspired by more progressive and provocative non-Western influences. He often looked to the cultures of Egypt, Ancient Greece, China, Africa and Oceania for inspiration. Epstein produced public sculptures in London and the United States, and he was given a retrospective at the Tate museum in London in 1953.

Nan Seated was modeled after Nan Condron, a professional artist's model whom Epstein was drawn to not only for her alluring appearance, but also for her lively presence and character. Condron was often called "the Gypsy model" by artists. *Nan Seated* is a very impressive sculpture that shows the model in a natural pose with her arms positioned above her head, adjusting her hair. This was a stance beloved by artists such as Edgar



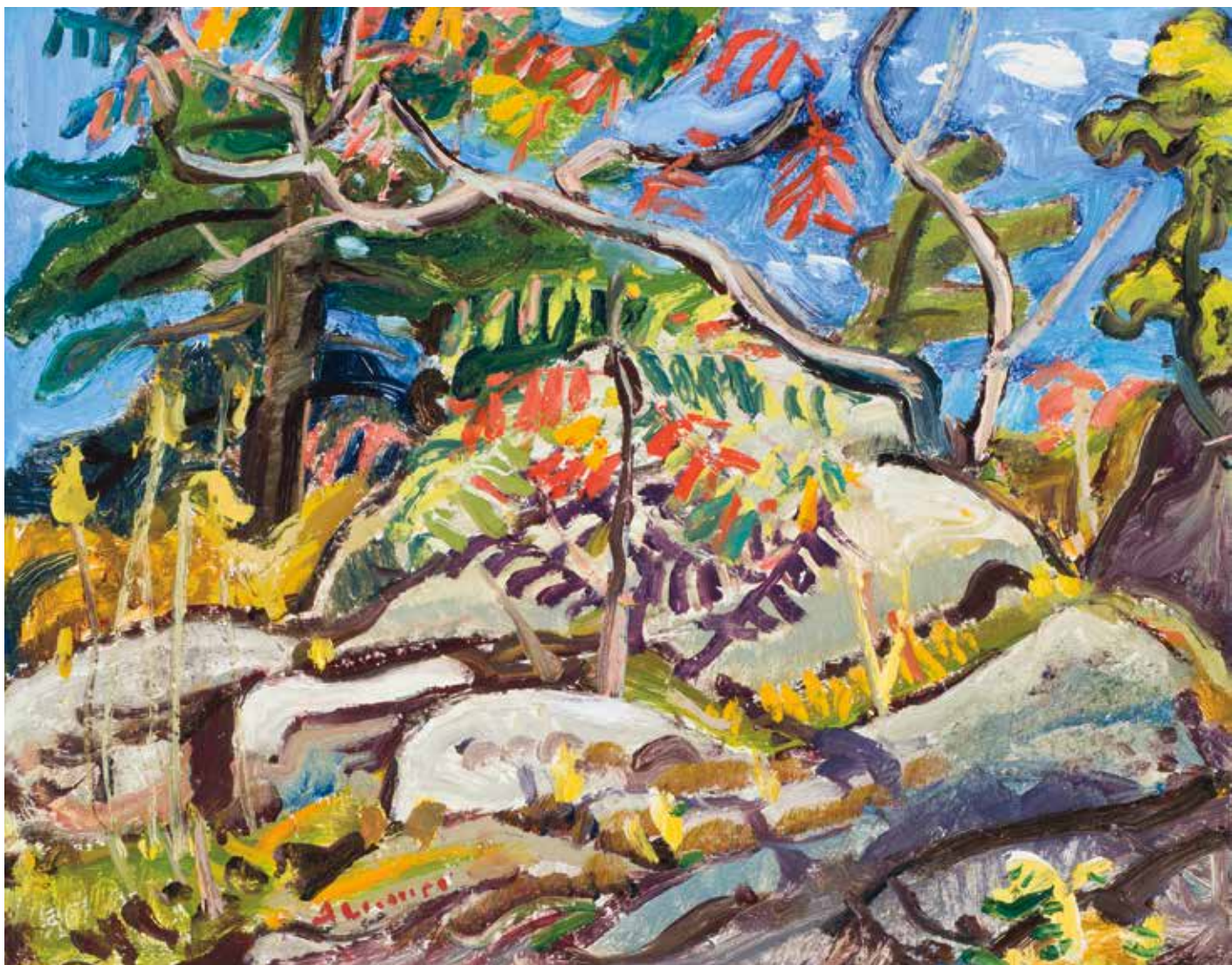
Degas, when painting female subjects. *Nan Seated* and *Nan (The Dreamer)* are the only two Epstein works based on Condron that have survived.

French artist Henri Gaudier-Brzeska described this sculpture in a letter to novelist Sophie Brzeska as "a little bronze, very beautiful, quite the nicest work of his I have seen—alive and sincere." Gaudier-Brzeska admired *Nan Seated* so much that his later works, which show an elongation of limbs and a grace of movement, reflect the influence of this sculpture.

This work made its way across two continents—originally it was in the possession of Epstein's wife, and it eventually was given as a gift for a 50th wedding anniversary to Canadian artist Henri Masson and his wife Germaine.

Included with this lot is a copy of a letter from Mrs. Kathleen Epstein, London, July 26, 1960, and a copy of a letter from John Wallack, Ottawa, to Henri Masson, RCA, August 16, 1979.

ESTIMATE: \$15,000 – 20,000



129 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885–1969

Sumac and Sunshine, Georgian Bay

oil on board, signed and on verso signed, titled, dated
Aug. 1944 and inscribed 8 (circled) / #358 / #6123
11 ¾ x 15 ⅝ in, 29.8 x 39.7 cm

PROVENANCE

Sold sale of *Canadian Art*, Joyner Fine Art,
May 17, 1988, lot 205
Kaspar Gallery, Toronto
Walter Tilden, Toronto
By descent to Robert Tilden, Calgary
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

EACH MEMBER OF the Group of Seven had painting places that held special meaning, and for Arthur Lismer, that place was Georgian Bay. It had a rhythm and light particular to itself, and Lismer perceived and loved the life force that permeated its earth, sky and water. Lismer’s paintings were not only about the vistas—which were beautiful. He was also fascinated with life at the surface of the land—the vigour of the primeval Canadian Shield boulders, the plucky low growth springing from the crevices around them, and the hardy pines, tested by storms and tenaciously rooted into the earth. Lismer stated that his Group colleagues “stepped right over the foreground of their paintings as if it did not exist,” but for him, the twisting roots and chaotic undergrowth were fascinating and expressive of the vitality he felt in Georgian Bay. This bright and cheerful painting captures this dynamism—branches twist, golden vegetation rises in spikes, and the distinctive leaves of the sumac in bold fall colours flutter over the rocks in animated streaks.

ESTIMATE: \$35,000 – 45,000



130 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

Barbados, B.W.I.

oil on board, initialed and dated 1932 and on verso signed, titled, dated, inscribed *Bathsheba Coast* by Mrs. J.E.H. MacDonald and stamped with the artist's monogram
8 ½ x 10 ¼ in, 21.6 x 26 cm

PROVENANCE

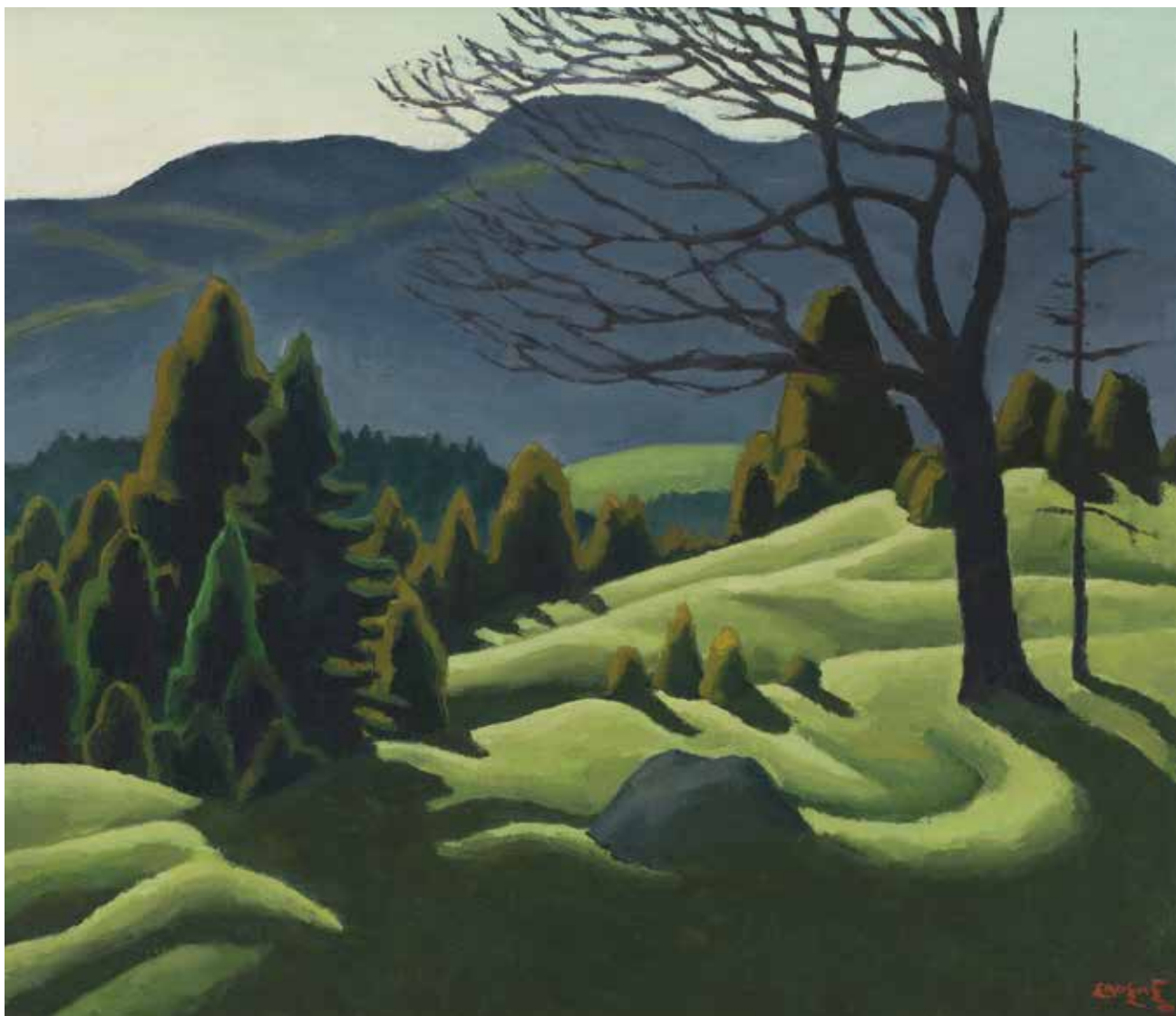
Laing Galleries, Toronto
By descent to the present Private Collection, Ontario

LITERATURE

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*, 1978, page 151

IN 1931, J.E.H. MACDONALD'S health began to suffer from the demands of his role as principal of the Ontario College of Art. Thus in January of 1932, he took a leave of absence from his job and traveled to Barbados, in the British West Indies, for three months. He luxuriated in his freedom there and the healing powers of the sea. As he set to painting, he quickly absorbed the essence of this new environment. MacDonald was delighted by the rich profusion of flowers and vegetation and by the radiant white light. This expansive and light-filled view of the Bathsheba coast with its surging surf carries the essence of the dreamy tropics. On the hilltop, a century plant overlooks the beach, taking the symbolic position of an observer. MacDonald's brushstrokes are relaxed and fluid, and his palette is dominated by cool and refreshing greens and blues. This landscape stayed in MacDonald's imagination, and on his return to Canada he wrote, "Our little Barbadian souls have drawn within themselves to think about the far away brightness of the blessed island."

ESTIMATE: \$15,000 – 20,000



131 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Twilight in June

oil on canvas, signed and dated 1950 and on verso signed, titled on the artist's label, inscribed #2673 and with the Dominion Gallery Inventory #A2306 and stamped with the Dominion Gallery stamp
15 x 17 in, 38.1 x 43.2 cm

PROVENANCE

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

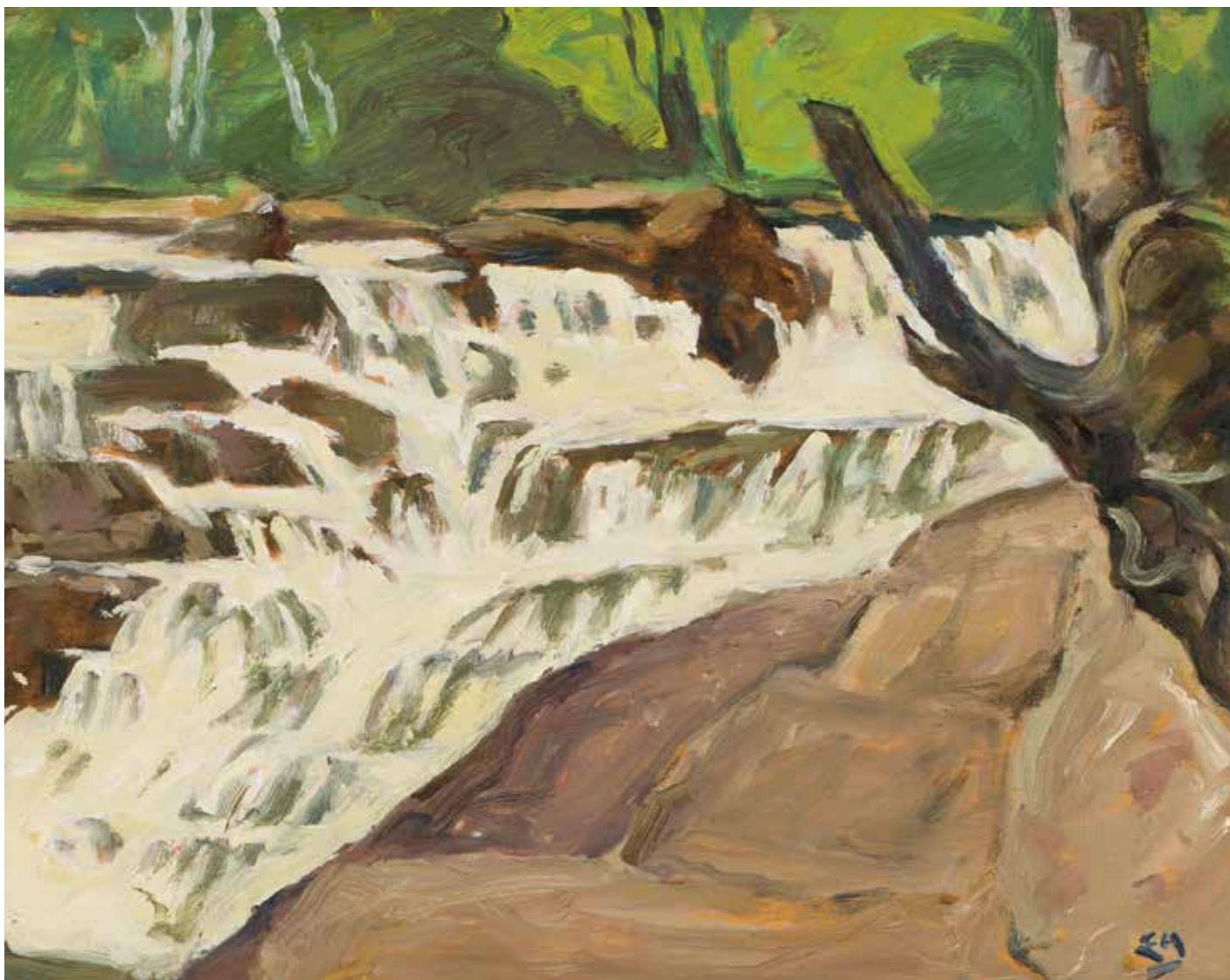
LITERATURE

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, 1976, page 22

EDWIN HOLGATE WAS an integral part of the Montreal art scene—he helped to form the Beaver Hall Group, was a founder of the

Canadian Society of Graphic Art and taught at the École des beaux-arts, among other involvements. However, upon returning to Quebec in 1944 after serving as an official war artist with the Royal Canadian Air Force, Holgate found that he did not identify with the Montreal art world's new passion for abstraction—his allegiance was to landscape. In 1946, to escape the tensions of urban life, he moved to Morin Heights in the Laurentians, an area that had long been a favourite painting place. There he produced oil sketches that Dennis Reid described as “sure and deft, spontaneous in response, yet resolved, tight works of art,” and *Twilight in June* is one such painting. Characteristic of Holgate's work, *Twilight in June* has a strong sense of volume in the rounded contours of the grassy fields, the conical evergreens and the dusky flanks of the looming mountains. Holgate sensitively captures the onset of twilight, showing the last rays of warm late-afternoon sunlight and a pale atmospheric haze visible against the darkening mountains.

ESTIMATE: \$25,000 – 35,000



132 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892–1977

High Water, Laurentians

oil on board, initialed and on verso signed,
titled, dated circa 1932 and inscribed G325A
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Warwick Gallery Ltd., Vancouver, 1974
Private Estate, British Columbia

EDWIN HOLGATE WAS a founding member of Montreal's Beaver Hall Group, and he became the eighth member of the Group of Seven in 1929. The rural and wilderness landscapes of Quebec formed the core of his oeuvre. He was drawn to the stunning

scenery of the Laurentian Mountains early in his career, and although he kept his Montreal studio, in 1925 he built a log cabin at Lake Tremblant, and subsequently painted many works in this vicinity. Holgate's affinity with the Group's approach to landscape can be clearly seen in *High Water, Laurentians*, which focuses on the drama of a frothing waterfall cascading over descending rock formations. It is a fresh and vigorous oil sketch, executed on the spot, with strong brushwork that emphasizes the movement of the water, the solidity of the rock formations and the strength of the gnarled tree trunk in the foreground. Holgate generates light through his use of colour—the forest background glows with a verdant green, and the creamy white of the foaming waterfall creates a torrent of radiance.

ESTIMATE: \$20,000 – 30,000



133 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

The Creek, St. Tite des Caps

oil on board, signed and on verso titled and inscribed variously, circa 1930 – 1932
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto
By descent to the present Private Collection, Calgary

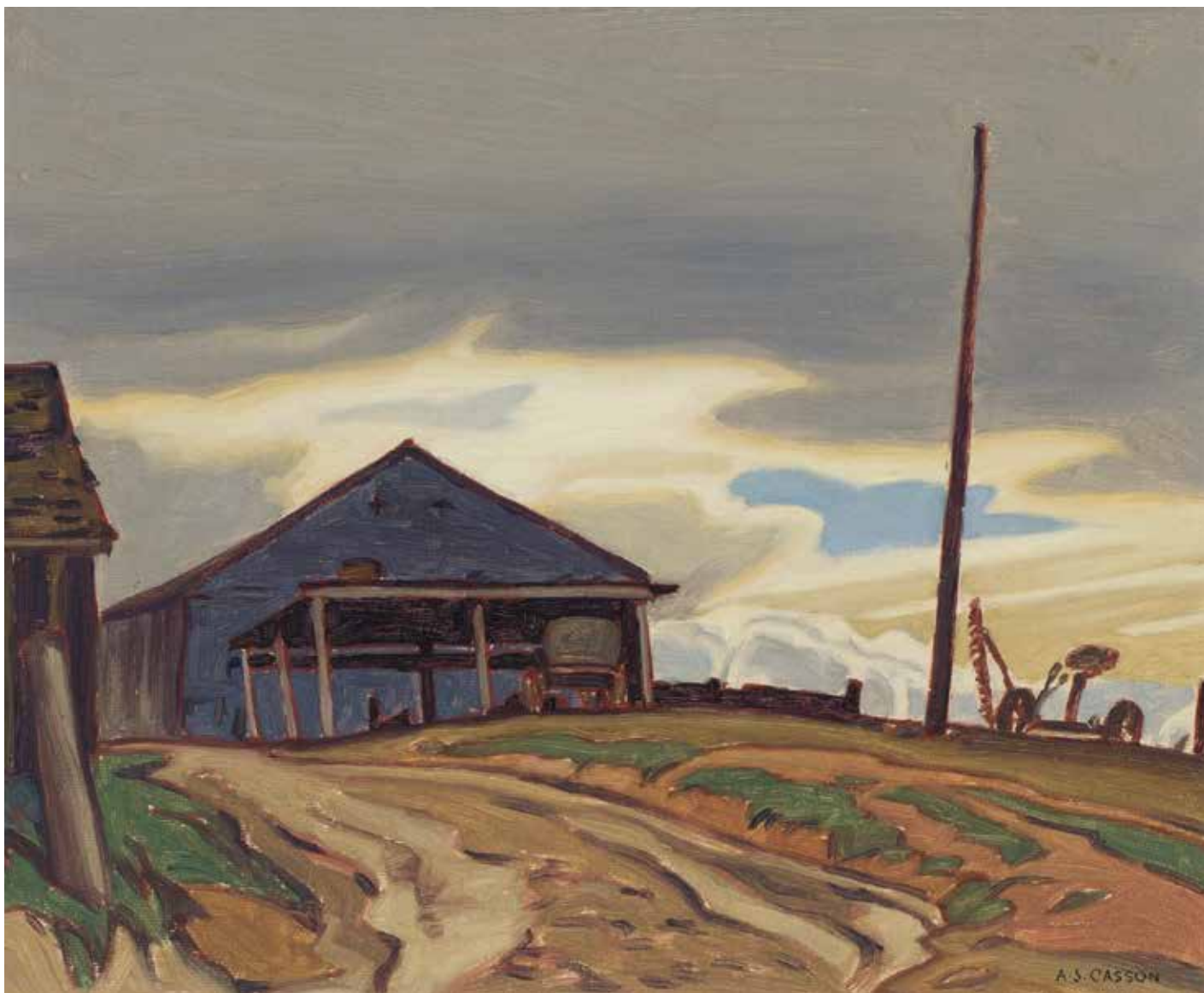
LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, pages 63 – 64

IN HIS AUTOBIOGRAPHY A.Y. Jackson wrote: “One of the places we loved to paint was St. Tite des Caps on Cap Tourmente, a high plateau, forty miles below Quebec. It was not one of the

old villages, but it lay in a hollow encircled by hills, and we could look down on it from several directions.” Jackson visited Saint-Tite-des-Caps on numerous trips during the 1930s and 1940s, often with other artists. His last trip took place in 1946—by then, he had begun to disapprove of the modernization he saw taking place. But for many years the area’s vintage charm for Jackson lay in the rustic nature of the village and its rural surrounds, with old barns settled into the rhythm of the land and quiet roads traveled by horse and sleigh. *The Creek, St. Tite des Caps* is a particularly exquisite oil sketch. Jackson’s loaded brush-strokes create strong texture in the work, which features a palette rich with pigment ranging from pink and mauve to pale green and deep blue. With its brilliant sunlit atmosphere and shadows raking across snow tinted with many colours, *The Creek* is a classic winter Quebec scene by Jackson.

ESTIMATE: \$25,000 – 35,000



134 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

The Old Barn

oil on canvas on board, signed and on verso signed,
titled and dated 1933 on the artist's label
9 ½ x 11 ¼ in, 24.1 x 28.6 cm

PROVENANCE

By descent to the present Private Collection, California

LITERATURE

Ted Herriott, *Sunday Morning with Cass: Conversations
with A.J. Casson*, 1993, page 130

A.J. CASSON'S IDENTITY in the Group of Seven was formed by his depiction of the countryside and villages of Ontario. He was drawn to the structures of rural Ontario—ice houses, mills,

general stores and farm buildings. Like his fellow Group painter A.Y. Jackson, Casson preferred old, rustic barns—he sought them out, and as he related to Ted Herriott, south of Kincardine on the shores of Lake Huron, he had found some old barns on top of an escarpment and “couldn’t resist painting them.” His subject in this choice Group period work is just the kind of barn he responded to—weathered by time and the elements, with farm implements casually scattered across the top of the hillside. Our eye is pulled along the curve of the rising road and then to the clouds rolling up behind the hill. Casson is masterful in his handling of different cloud formations. With the rounded cumulus towers on the horizon to diagonal streaks and thick overcast at the top, it is a sky full of interesting possibilities, from stormy to the promise of brighter weather in the patches of blue sky.

ESTIMATE: \$20,000 – 30,000

135 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Mount Edith Cavell

oil on board, on verso signed, titled and inscribed *I was with Lawren when he painted this sketch of Mount Edith Cavell in 1926*—A.Y. Jackson and with stock #959A on the Roberts Gallery label, 1924

10 ½ x 13 ¾ in, 26.7 x 34.9 cm

PROVENANCE

C.A.G. Matthews, Toronto
McMichael Conservation Collection of Art, Kleinburg
Roberts Gallery, Toronto
Private Collection, Ontario

LITERATURE

Augustus Bridle, “‘School of Seven’ Exhibition Is Riot of Impressions,” *The Star Weekly*, January 10, 1925
Salem Bland, *The Toronto Star*, January 13, 1925
Christopher Jackson, *North by West: The Arctic and Rocky Mountain Paintings of Lawren Harris, 1924 – 1931*, Glenbow Museum, 1991, page 31

EXHIBITED

McMichael Canadian Art Collection, Kleinburg, *50th Anniversary Group of Seven, 1920 – 1970*

ON HIS FIRST trip to the Rocky Mountains, in late summer and early fall of 1924, Lawren Harris was accompanied by his family and by fellow Group of Seven artist A.Y. Jackson, and they used the lodge in Jasper National Park as their base. Leaving Harris’s family at the lodge, Jackson and Harris went out to sketch for 10 days. On their return, a trip to Vancouver and Prince Rupert intervened, but they then returned to Jasper Park for further sketching. The two artists journeyed out into the mountains on foot and horseback, sometimes with a guide, and either camped or stayed in cabins. Intrepid and resourceful, they were well prepared with tents, bedrolls, art supplies and food. In their various journeys, they went southeast from Jasper to Maligne Lake, east to the Collins Range and north about 20 miles to the west of the Athabasca River in the Tonquin Valley. Here they would have seen Mount Edith Cavell, located in the Athabasca River and Astoria River valleys of Jasper Park.

Although the verso of this work has an inscription by Jackson that indicates he was with Harris when he painted this oil sketch in 1926, the only recorded trip that Jackson took with Harris to

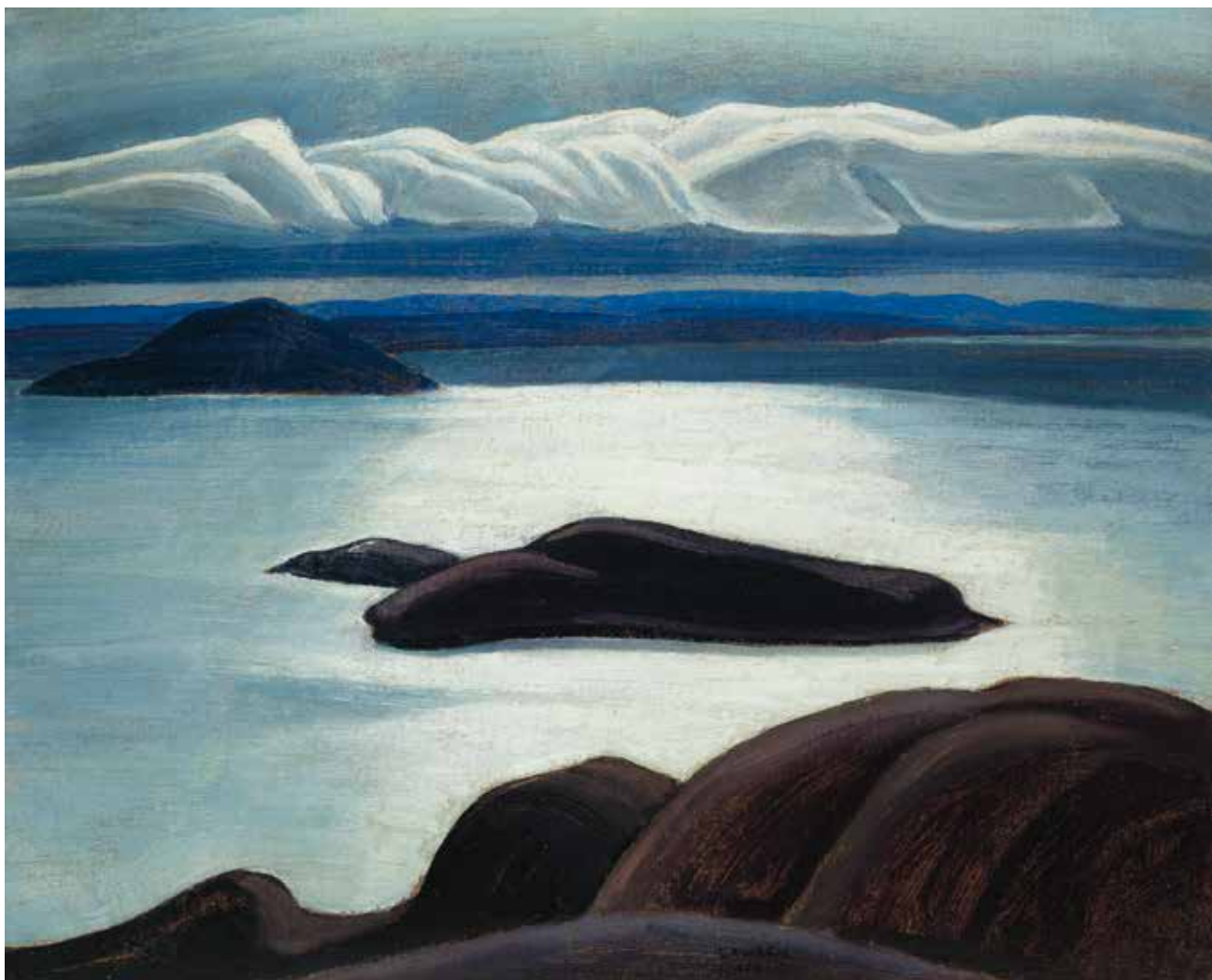
the Rockies was in 1924, thus the date 1926 in the inscription must be mistaken. Jackson produced a gouache on paper of this exact scene at a later time entitled *Mount Edith Cavell* (in the collection of the Glenbow Museum), possibly based on this oil sketch or on another work executed during this 1924 trip. Jackson’s gouache has an assigned circa date of 1927, the year this gouache was included in a Canadian National Railway tourist brochure.

In his Rockies paintings, Harris continued with the creative process of transformation that had begun in his Lake Superior-based works. He simplified the elements of the landscape to increase their power, and he explained that he was “moved by the ... shapes and forms themselves to eliminate all irrelevant details in an endeavour to make essential forms.” He infused his mountain paintings with a mystical atmosphere through his extraordinary use of light. Harris’s theosophical beliefs informed his outlook on nature—for him, the mountains embodied the spiritual: they were an intersection between the earthly plane and the cosmic. In *Mount Edith Cavell*, the point of view is from the middle of the lake, in whose still reflection we see the peak. The mountain rises above a richly glowing grassy plain and lower slope, and the atmospheric haze that envelops it makes it appear slightly remote and otherworldly. Three clouds hover at the top left, and Harris brings our eye right to them through the upward diagonal lines of the rock formations. These sculpted clouds, moving up and out of the picture plane, seem as if they are gentle, drifting thought forms exuded by the mountain.

In the 1925 Group of Seven exhibition in Toronto, Harris included a number of paintings from this Jasper Park trip. Critics at the time took note of the impact of Harris’s Jasper works. Augustus Bridle wrote in *The Star Weekly*, “He does not give you a mountain, but the platonic idea of a mountain, a mathematical infinite series of mountain impressions, something geometric, and impressively pyramidal, if not veridical, a real brainstorm among mountains.” Salem Bland wrote in the *Toronto Star*, “I felt as if the Canadian soul were unveiling to me something secret and high and beautiful which I had never guessed—a strength and self-reliance and a mysticism I had not suspected. I saw as I had never seen before the part the wilderness was to play in the moulding of the Canadian spirit.” Harris’s mountain paintings continue to have an impact today, as viewers perceive and appreciate their universal message of the power and spiritual renewal present in the Canadian Rockies.

ESTIMATE: \$350,000 – 550,000





136 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Morning, Lake Superior

oil on board, signed and on verso inscribed *Elise Kingman, c/o Mrs. Newton / Miss Elise Kingman, c/o Mrs Newton, 20 de Casson Rd. Westmount, circa 1926 – 1927*
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Elise Kingman, Montreal and United Kingdom
By descent to Abner Kingman, Montreal
By descent to the present Private Collection,
United States

LITERATURE

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

LAWREN HARRIS FIRST painted on the north shore of Lake Superior with A.Y. Jackson in September 1921. As Jackson later

wrote in his autobiography, *A Painter's Country*, “The Algoma country was too opulent for Harris; he wanted something bare and stark, so at the conclusion of one of our sketching trips he and I went to the north shore of Lake Superior, a country much of which had been burnt over years before ... I know of no more impressive scenery in Canada for the landscape painter. There is a sublime order to it, the long curves of the beaches, the sweeping ranges of hills, and headlands that push out into the lake.” Harris would return there to paint almost every year until 1928. Harris's first Superior canvases depicted the glaciated, rocky hills and dead stumps overlooking the lake around Port Coldwell. As the decade progressed he increasingly focused on the vast expanse of water and dramatic effects of light and cloud. Until 1924 he sketched on Beaverboard panels about 10 ½ by 14 inches, but in 1925 adopted a larger format of about 12 by 15 inches, which was better suited to the wide vistas that were his new subjects.

In this oil sketch Harris anchors the viewer on the rocks lower right and directs the eye diagonally to the middle ground and to the conical island in the upper left. A low rise, light blue hills and

scalloped clouds cut across the upper part of the composition. He is not looking across Lake Superior but over the many small islands and rocks off the Coldwell Peninsula. The restrained palette is limited to mauve-browns, blues and whites. The clouds hover over the waters and a clear white light, the principal subject of the painting, illuminates the centre of the composition.

Harris selected this sketch to be worked up into a canvas titled *Morning, Lake Superior*, now in the collection of the Montreal Museum of Fine Arts. The title comes from Doris Mills's 1936 inventory of the paintings Harris left in Toronto following his departure for New Hampshire in 1934, though there is no record of Harris having exhibited a painting by this title prior to 1934. A related canvas titled *Morning Light, Lake Superior*, now in the Art Gallery of Guelph, was acquired by Dr. Freda Fraser in 1927 and included in the 1930 Group of Seven exhibition. In the Montreal canvas the forms are smoother and more geometric than in this sketch, and the slightly warmer glowing light highlights the upper surface of the central and foreground rocks. The braided clouds are more sculptural, foreshadowing Harris's abstracts of the 1930s.

The oil sketch most probably dates from the fall of 1926 or 1927 and is painted from the same point of view as *Lake Superior Sketch LI* in the Art Gallery of Windsor. The dramatic shafts of light in the latter and the conical island in this sketch also relate to the painting that Emily Carr saw Harris working on in Toronto in December 1927, which was exhibited as *Fantasy* in the February 1928 Group of Seven exhibition (now titled *Lake Superior* and in the Thomson Collection at the Art Gallery of Ontario). Stimulated by the vast international collection of abstract paintings included in the Société Anonyme exhibition that he brought to Toronto in April 1927, Harris experimented boldly in *Fantasy* and in *Morning, Lake Superior*, increasingly stylizing the natural forms for dramatic effect.

This sketch for the canvas *Morning, Lake Superior* was acquired by Elise Kingman, a friend of the Canadian painter Lilius Torrance Newton. Kingman also wanted to acquire Jackson's canvas *Winter, Quebec* for her brother Abner Kingman in January 1928. Although Jackson had promised the painting to the Kingmans, they allowed Alice and Vincent Massey to acquire it when they learned the painting would hang in the Canadian legation in Washington (it is now in the collection of the National Gallery of Canada). In 1930, Newton painted the beautiful, elegant portrait of Elise Kingman that is now in the Montreal Museum of Fine Arts. The discovery of this oil sketch for MMFA's Lake Superior canvas provides a glimpse into the small community of collectors of contemporary Canadian art in the late 1920s, and also provides insight into Harris's creative process at this key moment in his career.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada, author of *The Group of Seven: Art for a Nation* and coordinator of *Tom Thomson*, the 2002 - 2003 retrospective of the artist's work, which originated at the National Gallery of Canada and traveled across Canada, for contributing the above essay.

Please note the condition report for this lot.

ESTIMATE: \$100,000 – 150,000



TOP: LAWREN S. HARRIS

Morning, Lake Superior

oil on canvas, circa 1921 – 1928

34 x 40 in, 86.3 x 101.6 cm

Collection of the Montreal Museum of Fine Arts, 1939.686

William Gilman Cheney Bequest

Not for sale with this lot

BOTTOM: LILIUS TORRANCE NEWTON

Elise Kingman

oil on canvas, 1930

30 ¼ x 24 ¾ in, 76.7 x 61.8 cm

Collection of the Montreal Museum of Fine Arts, 2008.180

Gift of Margaret K. Carsley, niece of Elise Kingman

Not for sale with this lot



137 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Country North of Lake Superior / Lake Superior Sketch cv

oil on board, signed and on verso signed, titled and titled on a label and inscribed with the Doris Mills Inventory #4/105, *Bess Harris Collection* and with the artist's symbol, circa 1921
10 ½ x 13 ¾ in, 26.7 x 34.9 cm

PROVENANCE

Laing Galleries, Toronto
Collection of Chris Haney, Toronto
By descent to the present Private Collection, Florida

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Lake Superior Sketches, Group 4, catalogue #105, location noted as the Studio Building
James King, *Inward Journey: The Life of Lawren Harris*, 2012, page 147

IN AUTUMN OF 1921, Lawren Harris, A.Y. Jackson and Arthur Lismer were at Sand Lake in Algoma—but Harris became dissatisfied with this landscape. In search of something new, Harris and Jackson moved on to the north shore of Lake Superior. Much of the country there had been ravaged by a forest fire years before, although new growth was slowly appearing. The fire had stripped the land to its bare essentials of rock, hills and bare tree trunks. Going back much further in time, this country had been shaped

by successive ice ages, making its topography quite different from Algoma. All of this turned out to be perfect for Harris, for as Jackson related, “The Algoma country was too opulent for Harris; he wanted something bare and stark.”

Atmosphere is a strong feature of this radiant oil sketch; Harris captures a luminous rosy/gold sky, and a light haze hangs over the hills, making them glow a dusky bluish-purple. The openness of the successive layers of rock ridges and low hills gives a sense of space and freedom to this splendid oil sketch.

Chris Haney (1950 – 2010) was a dynamic Canadian who was a journalist and one of the creators of Trivial Pursuit. Haney was working as a journalist in Montreal when he and his co-founders developed the idea for the trivia game in 1979, initially hoping to make enough money to travel. The game would become a worldwide pop culture success, with total sales of over 100 million copies in 26 countries, and it was produced in 17 languages. In the 1980s, Trivial Pursuit outsold Monopoly.

Haney was a passionate Canadian, and the artworks from his collection, such as this and lots 138 and 139 in this sale, represent his admiration for his country. These works were all likely acquired in the 1980s and remained in his family after his passing in 2010. Haney was a man of many interests who had a great passion for life—he built two successful golf courses in Ontario and enjoyed sailing, travel to Spain, wineries, photography, cooking, rounds of karaoke, reading the paper every morning, and above all, spending time with his family and friends.

ESTIMATE: \$250,000 – 350,000



138 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Palmer Rapids

oil on board, signed and on verso signed twice, titled, dated 1958 and inscribed by the artist: *This sketch was made on the Madawaska River in the summer of (1958?). It is located near the village of Palmer Rapids. April 22, 1979*
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Roberts Gallery, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 10, 1987, lot 78
Collection of Chris Haney, Toronto
By descent to the present Private Collection, Florida

THE YEAR 1958 was a significant one for A.J. Casson—he retired from the commercial art firm of Sampson Matthews Limited, where he had risen to the position of vice-president. This freed

his time to concentrate on his painting, and his sketching trips, previously confined to weekends and holidays, occurred with greater frequency. He also secured a dealer to represent his work—Roberts Gallery—and would have his first solo exhibition in March of 1959, followed by many others. These shows would raise Casson's profile among collectors, and soon there was intense competition to acquire his paintings.

This oil sketch of rapids on the Madawaska River is a classic Casson. It exudes the exhilarating atmosphere of this natural environment in southeastern Ontario, and perhaps the excitement generated by the freedom the artist was now enjoying. The churning rapids of the Madawaska River crash against the rocks, and a fresh wind bends the branches of the trees. The green wall of trees brings all the focus to the river and its pell-mell journey downstream, viewed from Casson's vantage point on the foreground rocks as he captured this striking scene *en plein air*.

ESTIMATE: \$25,000 – 35,000



139 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay at Manitou Dock

oil on canvas, on verso signed, titled and dated 1946
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE

Collection of Chris Haney, Toronto
By descent to the present Private Collection, Florida

LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,
1981, pages 15 and 102

ARTHUR LISMER'S FIRST sight of Georgian Bay was in 1913, and after that, he often returned to this painting place that had such resonance for him. He found its unique landscape of rocky islands, big and little, mesmerizing; he called it a "paradise for painters" and stated that it was there he "found himself as a

painter." At Georgian Bay, Lismer developed a distinctive gestural, textured brush-stroke and a more sculptural approach to form. On these trips, he was based at locations such as McGregor Bay and Manitou Dock, exploring his surrounds by boat. In this powerful and invigorating canvas, Lismer captures the tumult of the elements at Georgian Bay, particularly the wind that shaped the pines and scoured the Canadian Shield rock formations. Lismer communicated the muscularity of the tree trunks and limbs bending in the gusting wind, their roots tenaciously clinging to soil and rock in a Promethean struggle to survive. These pines are also vividly depicted in Lismer's Georgian Bay paintings in museum collections, such as *Pine Wrack*, in the collection of the National Gallery of Canada, and *Old Pine, McGregor Bay*, in the collection of the Art Gallery of Ontario.

ESTIMATE: \$70,000 – 90,000

PROPERTY OF VARIOUS COLLECTORS

140 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Algoma

oil on board, signed and on verso titled
on the Laing Galleries label, circa 1918
12 3/8 x 10 1/2 in, 31.4 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto

Acquired from the above by a Private Collector, Toronto,
September 29, 1967 for \$1,500

By descent to the present Private Collection, Toronto

LITERATURE

James King, *Inward Journey: The Life of Lawren Harris*,
2012, page 105

LAWREN HARRIS WAS discharged from the Canadian Army on May 1, 1918, and later that same month, he was taken to Georgian Bay, Manitoulin Island and the east end of Lake Superior by his friend Dr. James MacCallum. MacCallum thought that the wilderness would be a restorative experience for Harris, and this proved to be true. During this trip they traveled on the Algoma Central Railway, and Harris became excited by the large scale of the Algoma wilderness. He enthusiastically planned a trip for the Algoma area in the fall of that same year, which included MacCallum and fellow Group of Seven members J.E.H. MacDonald and Frank H. Johnston. This was the first of the famous boxcar trips, in which a boxcar was outfitted to be their traveling campsite and studio. It was hauled up the Algoma Central Railway and first dropped off on a railway siding at Canyon, in the vicinity of the Agawa River. After a few days there, the artists were transported south and left at the Hubert siding, which was near the Montreal River. Their last stop was Batchewana, and after dropping off the boxcar, they were back in Toronto by October.

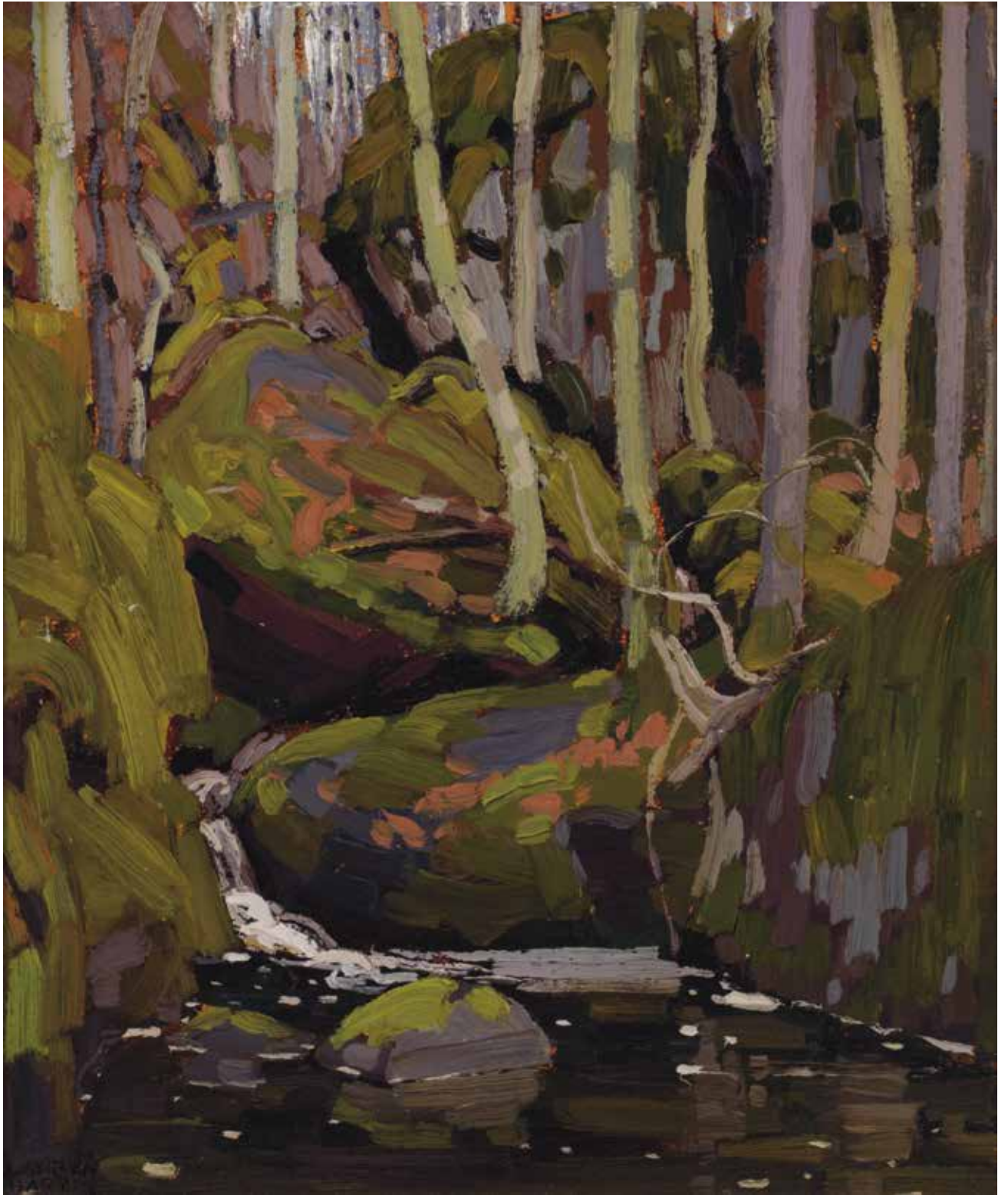
In a letter, MacDonald eloquently described the Algoma country:

I will not attempt to describe this country for you as I haven't a great flow of language at present. Perhaps that will come as usual when I get back and talk as usual after a trip. But the country is certainly all that Lawren and the Dr. said about it. It is a land after Dante's heart. The canyon is like a winding way to the lower regions and last night, when the train went through just after dark, with the fireman stoking up, the light of the fire shining on the smoke clouds, it was easy to imagine his Satanic majesty taking a drive through his domain. I had walked a little distance up the canyon and the effect was eerie enough to make me speed up for home. The great perpendicular rocks seem to overhang as though they might fall any minute, and the dark Agawa moving through it all had an uncanny snakiness. On a fine day, such as this, the canyon seems to lead upwards, and has all the attributes of an imagined Paradise.

This wooded country abounded with scenic canyons, ravines, rivers and streams. Harris's paintings there, such as this fine sketch done on the spot, are expressive, richly hued and imbued with the freshness of nature. *Algoma* has an intimate feeling—in this view, surrounded by woods, canyon walls and huge chunks of granite, we feel enclosed in a protected glade. Harris captures the subtle effects of shimmering light on the water, which bubbles and dances down the rocks, then merges into the still pool. It is a quiet and contemplative scene, in which we can imagine the music of the stream as it tumbles over the rocks.

Harris executed many sketches in Algoma and showed 45 of them in the spring of 1919 at the Art Gallery of Toronto (now the Art Gallery of Ontario). In the Algoma countryside, Harris's work had changed—he applied his paint more thickly and with greater vigour. He turned away from the more decorative aspects of his previous work and became more interested in structure in his paintings, as in this superb sketch, in which he molds rock, stream and woods into a unified and vital whole.

ESTIMATE: \$200,000 – 300,000



141 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Twilight on the Terrace, Quebec

oil on canvas, signed and on verso
signed, titled, dated 1965 and inscribed
XX-Dec-6-66 and 5927
28 x 22 in, 71.1 x 55.9 cm

PROVENANCE

Continental Galleries, Montreal
Private Collection, Winnipeg,
January 20, 1967
By descent to the present Private
Collection, Ontario

LITERATURE

Paul Duval, *Canadian Impressionism*,
1990, page 138

IN ITS DEPICTION of the view across the St. Lawrence River from Quebec City at the delicate and evocative hour of twilight, *Twilight on the Terrace, Quebec* is a classic subject for Canadian Impressionist Robert Pilot. Paul Duval noted that "Pilot was a master of twilight, that transient time of day when artificial lamps and natural light are joined in the same vibration. That insubstantial effect is at its most magical in winter, when the dominant fields of white reflect both light sources, placing every form within an identical tonal fabric." Pilot's muted winter palette of blue, mauve and grey expertly expresses the subtle atmosphere of dusk. This fine work is replete with interesting details on the terrace that express the active life of the city, such as the procession of people trudging along one snowy path and the horse-drawn sleighs moving along another. The painting also includes another classic visual element for Pilot—the ferry steaming across from Lévis. Although the date is the 1960s, Pilot appears to be nostalgically looking back to a time in Quebec City that he clearly revered.

ESTIMATE: \$40,000 – 60,000





142 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Kent House, Quebec

oil on canvas, signed

36 x 22 in, 91.4 x 55.9 cm

PROVENANCE

Corporate Collection, Toronto

ROBERT PILOT OFTEN depicted the view of Quebec City from Lévis, but here he places his vantage point in the city, looking towards the St. Lawrence River. This fine painting depicts Kent House, at the corner of Rues Saint-Louis and Haldimand—one of the oldest houses in Quebec City and one with a layered narrative. Kent House, named after Prince Edward, Duke of Kent and Strathearn, dates back to 1650, and it has passed through many owners and changes in Canadian history. Pilot often depicted the historic buildings of Quebec City in his paintings and etchings, and in his illustrations for *The Storied Streets of Quebec* (1929), by Blodwen Davies. An Impressionist, Pilot loved the soft light he found in Quebec City. He suffused this evocative work with a delicate atmospheric haze varying from grey to golden and used sensitive, transparent brushwork throughout—particularly in the side of the house and in the street. Pilot exhibits many architectural features of the area, such as the distinctive street lamps and gazebo at the bottom of the hill, and his inclusion of pedestrians and horse-drawn cabs captures the animated urban street life.

ESTIMATE: \$30,000 – 50,000



143 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

Pink Cloud

oil on canvas, signed and on verso titled *March Sunset, Cache River, Quebec* on the gallery labels and certified by Cullen Inventory #1349, circa 1903
23 ¼ x 28 ¾ in, 59.1 x 73 cm

PROVENANCE

Watson Art Galleries, Montreal
Laing Galleries, Toronto
Waddington Galleries, Toronto / Montreal
Kenneth G. Heffel Fine Art Inc., Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 8, 2001, lot 16
Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 24, 2005, lot 153
Private Collection, Quebec City

LITERATURE

Rosalyn Porter, *The Group of Seven and Their Contemporaries*, Kenneth G. Heffel Fine Art Inc., 1980, listed, titled as *March Sunset, Cache River, Quebec*

EXHIBITED

Kenneth G. Heffel Fine Art Inc., Vancouver, *The Group of Seven and Their Contemporaries*, 1980, catalogue #37

MAURICE CULLEN, WHO trained in France at the École nationale de la société des beaux-arts, was one of the earliest artists to bring an Impressionist palette and technique to the Canadian landscape. The forms in many of his early landscapes are bathed in light, and this work is no exception. Indeed, the subject of the work is reflected light—the sunset illuminating the cloud and it, in turn, being reflected in the water of the river. This work is one of many such subjects that Cullen observed on the Cache River in Quebec. As with all of his winter scenes, we can feel the intense chill in the air, and in this case the fact that most of the scene is in shadow intensifies this cold. Cullen is able through the use of atmospheric perspective to give us a clear sense of the depth of the landscape. The use of colour is carefully considered and his tones are deliberately greyed throughout the image, except for the brilliant pink cloud itself and the equally striking reflection in the water. The work is carefully constructed, with the ice breaking up in the foreground to establish our relationship to the scene, the reflection of the trees in the water to join the near and distant shores, a darker right half balancing the lighter left, and the equal areas of bright colour in sky and water balancing each other. The sense of an evanescent moment in nature quickly captured on the canvas is a tribute to Cullen's skills as a landscape painter.

On verso the work is titled *March Sunset, Cache River, Quebec* on the gallery labels, but the original title is *Pink Cloud*.

ESTIMATE: \$80,000 – 100,000



144 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Quebec City from Lévis

oil on canvas, signed and dated 1920

and on verso signed

28 ¼ x 36 ½ in, 71.8 x 92.7 cm

PROVENANCE

Acquired directly from the Artist by Robert

Lindsay (1855 – 1931), a Montreal stockbroker

By descent to the present Private Collection,
Ontario

ROBERT PILOT WAS painting a generation later than early Canadian Impressionists such as James Wilson Morrice (whose work influenced him), and he was considered the last significant artist working in this style in Canada. Pilot was invited to

show in the first Group of Seven exhibition in 1920, but differed philosophically from the Group's nationalist approach. He had a poetic nature, and his work was lyrical and romantic, particularly in exquisite scenes such as this. This superb large canvas is an exceptional example of one of Pilot's most renowned themes—the historic buildings and fortified walls of Quebec City seen from Lévis, on the south shore of the St. Lawrence River. With its delicate light and rich and subtle palette, *Quebec City from Lévis* fully embodies Pilot's impressionist approach. On the far shore, structures are seen through a gossamer haze, while on the near shore, the characteristic traditional Quebec houses with their dormer windows and mansard roofs emerge in clearer focus. Pilot was a superb colourist, and in this work he used both cool and warm pastel tones throughout, suffusing the scene with a golden glow that adds to the richly atmospheric effect.

ESTIMATE: \$50,000 – 80,000



145 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

St-Jovite, Quebec

oil on canvas, signed and on verso

titled on the gallery label

21 x 28 in, 53.3 x 71.1 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal

Collection of François Dupré, Montreal

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

Auction House, November 24, 2011, lot 128

Private Collection, Vancouver

ROBERT PILOT IS lauded for his atmospheric views of Quebec. Pilot solidified his affinity with Impressionism while studying in Paris in 1920, a trip funded by a philanthropic Montreal

businessman. A protégé of his stepfather Maurice Cullen, Pilot painted with him, and on his return to Canada settled into Cullen's old studio on rue Sainte-Famille in Montreal. From this base, Pilot made sketching trips to the Laurentians, the country around Baie-Saint-Paul and Quebec City.

In *St-Jovite, Quebec*, his normally muted palette of mauve, grey and soft blue is warmed by orange and ochre with notes of red. His use of delicate, misty effects in the background in the church steeple and a distant hill exhibits his expertise with insubstantial light effects, in particular the unique and subtle illumination of a Canadian winter. With its glowing sky, reflections in the water and mood of quietude, *St-Jovite, Quebec* memorably embodies Pilot's sensitive and romantic lyricism.

ESTIMATE: \$25,000 – 35,000



146 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

Winter View of Sillery, P.Q., from the Plains of Abraham

oil on canvas, signed and on verso signed, titled, inscribed
Certified genuine by Robert Pilot, Montreal, P.Q., 1966
 and certified by Cullen Inventory #1001, circa 1905
 18 x 24 in, 45.7 x 61 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
 By descent to a Private Collection, Montreal
 Sold sale of *Fine Canadian Art*, Heffel Fine Art
 Auction House, May 23, 2007, lot 46
 Private Collection, Quebec City

LITERATURE

Hughes de Jouvancourt, *Maurice Cullen*, 1978, entitled *Winter
 View of Sillery from the Plaines d'Abraham*, reproduced page 12

EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *Maurice Cullen,
 1866 – 1934: Retrospective Exhibition*, September 17 – 30,
 1974, catalogue #37

THIS ATMOSPHERIC PAINTING is a view of Sillery, a borough of Quebec City, from the historic Plains of Abraham where, in a decisive battle in 1759, the English under General James Wolfe defeated the French under General Louis Montcalm. However, this painting is a purely aesthetic view of this historic area, and a fine example of Maurice Cullen's consummate abilities with an Impressionist style. As well as being exposed to French Impressionism during his studies in France, Cullen went on sketching trips with Canadian Impressionist James Wilson Morrice—they were known to have worked together at Beaupré, Quebec, in the winter of 1897. In this view of Sillery, Cullen's use of Impressionist colour and light is exquisite. While mixing colour tones on his palette, Cullen was known to have kept his colours as separate as possible to retain the vibrancy of the pigments, and he built up his surfaces with the technique of impasto, mixing paint directly on the surface of the canvas.

ESTIMATE: \$40,000 – 60,000



147 James Wilson Morrice

CAC RCA 1865 – 1924

Dieppe Harbour, Low Tide

oil on panel, on verso stamped with
the J.W. Morrice Studio stamp
5 x 6 in, 12.7 x 15.2 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto
Sold sale of *Canadian Art*, Joyner / Waddington's,
November 22, 2010, lot 90
Private Collection, Toronto

LITERATURE

G. Blair Laing, *Morrice: A Great Canadian Artist Rediscovered*,
1984, page 74

JAMES WILSON MORRICE arrived in Paris in 1890, living at
various times in the Montparnasse, Luxembourg Garden and

Montmartre neighbourhoods. Then, Paris was the art centre of
the western world, and Morrice, who was busy absorbing the
tenets of Impressionism, quickly established a prominent inter-
national reputation for his work. In 1905 Maurice Hamel wrote in
Les Arts, "The Canadian, Morrice, seems to me so 'French' that I
place him among ours," praising his "firmness of tone" and "rich-
ness of harmony." From his Paris base, Morrice began to make
sketching trips to the seacoast, and between 1892 and 1896, he
often visited Dieppe, on the Normandy coast. He also traveled
to Dieppe in 1898, 1906 and 1909. Morrice worked *en plein air*,
using small wood panels called *pochades*, and this harbour scene
is an exquisite example of his work in this format. Morrice used
sure, fluid brush-strokes and transparent oil washes to capture
a striking impression of this scene, possibly at the Quai Henri IV,
conveying the freshness of the sea air and the unique atmosphere
of this charming small town and its promenade on the harbour.

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

ESTIMATE: \$30,000 – 40,000



148 Jack Butler Yeats

RHA 1871 – 1957 Irish

The Friendly Well

oil on board, signed and on verso
titled and inscribed 1183, 1952
14 1/8 x 18 in, 35.9 x 45.7 cm

PROVENANCE

Waddington Galleries, Montreal
Acquired from the above by the present Private
Collection, Montreal, 1963

LITERATURE

Hilary Pyle, *Jack B. Yeats: A Catalogue Raisonné of the Oil
Paintings, Volume 2*, 1992, reproduced page 1023,
catalogue #1121

EXHIBITED

London, 1953
New York, 1962

IN HIS LATER years, Jack Butler Yeats moved from highly accomplished illustrative works towards an expressionist style that was to define his career and make him, today, one of Ireland's most celebrated artists. As he built on the energy of his earlier works, his paintings from his last decade became increasingly loose and expressionistic. In this fascinating work from 1952, the paint is applied so thickly with the brush and palette knife (perhaps even directly from the tube) that it takes concentrated observation to distinguish the main subject, the woman in the centre and the well nearby. The title, *The Friendly Well*, may be a reference to one of his brother's plays, *At the Hawk's Well*, which is set on a desolate mountainside by a dried-up well that is guarded by a hawk-like woman. The well could also be seen as a metaphor for the font of all Irish mythology. Yeats had become increasingly interested in the mythology of his Irish roots, and he drew inspiration from deeply ingrained memories of his land and people when creating these dream-like compositions.

This work is accompanied by a photo-certificate of authenticity signed by Victor Waddington in London, November 9, 1978.

ESTIMATE: \$100,000 – 150,000



149 Jack Butler Yeats

RHA 1871 – 1957 Irish

A Long Way to Go, Races at Devonshire

watercolour, gouache and pencil on card, signed and on verso titled and inscribed 46, circa 1905
7 x 10 ¼ in, 17.8 x 26 cm

PROVENANCE

Waddington Galleries, Montreal
Private Collection, Montreal

THIS DRAMATIC WATERCOLOUR, painted during the artist's time in Devon, in South West England, captures the excitement of the local horse races. This was one sport amongst many which Jack Butler Yeats documented so successfully in his years as an illustrator for magazines such as *Paddock Life*. Yeats, the son of a famous portrait painter and brother of the poet W.B. Yeats, is regarded as one of Ireland's greatest artists. His early work, such as this piece, is illustrative in style yet brimming with artistic flair. Here, the viewer is brought into the excitement of the race with a perspective from behind the horse, feeling as though they are urging the rider on. Yeats, the enthusiastic spectator, would have

been quite at home amid the crowd, with just a small sketchbook in hand to capture this moment. The energy of the painting hints at what was to come in later works, when Yeats chose an Abstract Expressionist approach and developed an altogether different style, characterized by a thick application of oil paint and a mystical appreciation of his Irish heritage.

ESTIMATE: \$30,000 – 50,000



150 Cornelius David Krieghoff

1815 – 1872

Three Habitants Sledding on the St. Lawrence at Quebec

oil on canvas, signed, circa 1855

12 x 18 in, 30.5 x 45.7 cm

PROVENANCE

Sold sale of *Canadian Art*, Joyner / Waddington's,

November 23, 2004, lot 75

Private Collection, Quebec

THIS IS A CLASSIC Cornelius Krieghoff subject of *habitants* traversing a winter path on the St. Lawrence River in an open wood-sleigh. As opposed to the carioles, with their closed sides and seating, this type of sleigh was simpler, with poles as braces for the travelers, who stood upright. Krieghoff portrayed the everyday life of Quebec's *habitants* with vivacity, and here he

captures the concentration of the driver and the conversation between the two passengers as they glide along the path. His fine sense of detailing is evident throughout, such as in the men's clothing—the blue and red toques, the Hudson's Bay blanket coat and the bright sashes. Krieghoff's knowledge of winter effects shows in the delicate hues in the snow and ice, and in the pale turquoise winter sky, contrasted with soft clouds infused with peach. His depiction of the horse is full of life—the high-spirited animal is moving at a quick pace, with its mane streaming back and its head held high. Krieghoff includes another horse and sleigh passing the other way off in the distance, adding another interesting element to this fascinating scene of *habitant* life.

ESTIMATE: \$50,000 – 70,000



151 Cornelius David Krieghoff

1815 – 1872

Indian Family Camping in Winter

oil on canvas, signed and on verso titled on the Roberts Gallery label, circa 1855
12 x 18 in, 30.5 x 45.7 cm

PROVENANCE

Dr. Charles Sheard, Toronto

Dr. Duncan Boucher, Kingston

By descent to W.J.D. Boucher, Toronto

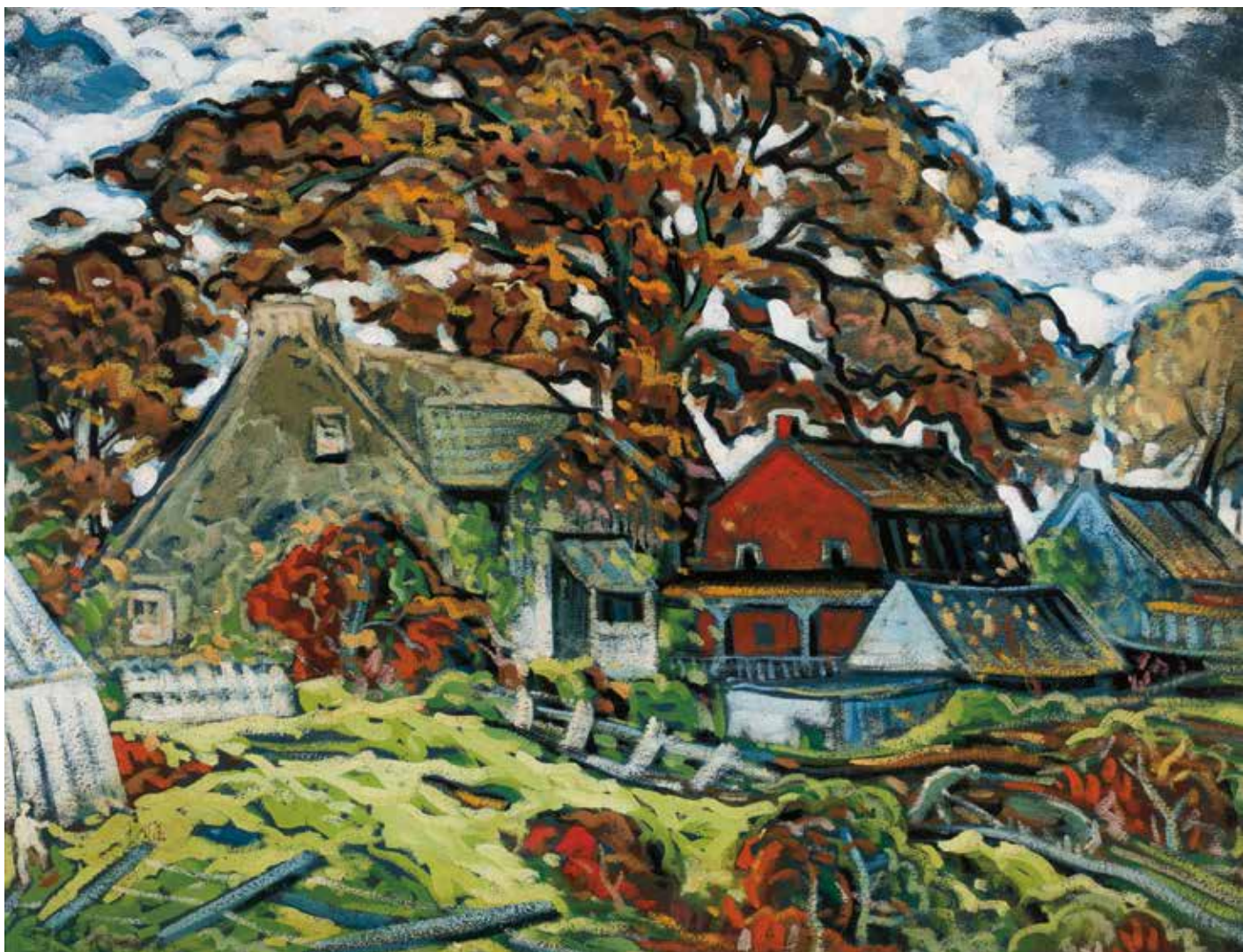
Roberts Gallery, Toronto

Private Collection, Ontario

CORNELIUS KRIEGHOFF'S PAINTINGS with First Nations subject matter started to appear around 1846, and a few years later, this imagery had become an important part of his work. Ultimately, about one-third of his oeuvre consisted of native subjects. While living in Montreal and Longueuil from 1846 to 1853,

Kriehoff often depicted Mohawk and Iroquois peoples from the Kahnawake (Caughnawaga) reserve. When he moved to Quebec City in 1853, he saw Mi'kmaq and Montagnais (Innu) peoples camped at Indian Cove on the Levis River and Huron First Peoples at the village of Lorette. In Montreal, Kriehoff often depicted single figures such as hunters and moccasin sellers, but upon moving to Quebec City, his scenes became more complex, and he idealized First Nations people as living freely and nobly in harmony with nature. Kriehoff composed tableau-like family groups of First Nations peoples in landscape settings, such as this fascinating painting. Kriehoff's keen attention to detail shows in his accurate depiction of the group's clothing, snowshoes, sled and hide tent, with a child peeking out. The landscape setting is sublime, with the distant lake and glowing sunset imbuing the rustic encampment with an air of romanticism.

ESTIMATE: \$40,000 – 60,000



152 Marc-Aurèle Fortin

ARCA 1888 – 1970

Landscape, Upper Sainte-Rose

oil on board, signed and on verso signed, titled and dated circa 1937 on the gallery labels
23 ¾ x 29 ¾ in, 60.3 x 75.9 cm

PROVENANCE

Galerie L'Art Français Ltée, Montreal
Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts,
Quebec
Private Collection, Montreal

LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, essay by Richard Foisy, page 57

THE QUEBEC VILLAGE of Sainte-Rose was the birthplace of Marc-Aurèle Fortin, and it was an enduring and beloved theme

in his paintings all his life. His childhood instilled in him a sense of wonder for the area's bewitching huge elms and dreamy skies with floating clouds. Richard Foisy wrote that "Fortin was forever bringing the green paradise of his childhood back into the present in his painting; he constantly revived it in his never-ending search for new techniques, which turned this nomad's work into a continual experiment." His experimentation with grey and black backgrounds was one of his new techniques—he worked upwards to the surface from dark to light on his canvases. This is a rich and complex work with luxuriant and expressive paint work. Autumn leaves flutter down from one of Sainte-Rose's giant elms onto the houses, and Fortin's complementary colour contrast between greens and reds is particularly vibrant. Fortin's heightened vision of rustic Sainte-Rose captivates us with its magical atmosphere.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0859.

ESTIMATE: \$50,000 – 70,000



153 Marc-Aurèle Fortin

ARCA 1888 – 1970

Paysage à Venise, Canal

oil on board, signed and on verso
signed, titled and inscribed 18 Musée
and -550 90-, circa 1936
31 3/8 x 23 3/8 in, 79.7 x 59.4 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

Jacques de Roussan, *M.A. Fortin*, 1982,
reproduced page 31

René Buisson, *Marc-Aurèle Fortin: un maître
inconnu*, Musée Marc-Aurèle Fortin, 1995,
reproduced page 220

EXHIBITED

Musée Marc-Aurèle Fortin, Montreal,
January 23 – May 19, 1985, catalogue #P.186

IN 1933, AN inheritance from his father enabled Marc-Aurèle Fortin to fulfill his dream of a voyage to Europe. He departed in December of that year, and for five months he traveled throughout France and into northern Italy. He returned to Montreal full of enthusiasm from this experience, but firmly resolved to follow his own path rather than European modernist movements. This striking scene of a canal winding through Venice's distinctive buildings showcases Fortin's characteristic dazzling colour and vigorous brushwork, and it is an outstanding example of his adept techniques in constructing his paintings. After applying a background of black paint, Fortin sketched in the elements of his image with fluid strokes of bright pigment. Light is created by white tones in the canal and on the houses, contrasted with a dark sky of cobalt lightening to turquoise. The illusion of the boats floating on the water and the sensation of the canal's gentle eddies are both expertly handled. *Paysage à Venise, Canal* is a work of vibrant sensuality, resonant with the atmosphere of this historic city.

We thank Sarah Mainguy for her assistance in researching this work.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0622.

ESTIMATE: \$30,000 – 50,000



154 William Henry Clapp

RCA 1879 – 1954

Berthier, PQ

oil on board, signed and dated 1913
and on verso titled and dated
10 ¼ x 13 ½ in, 26 x 34.3 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
By descent to a Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 23, 2007, lot 90
Private Collection, Toronto

LITERATURE

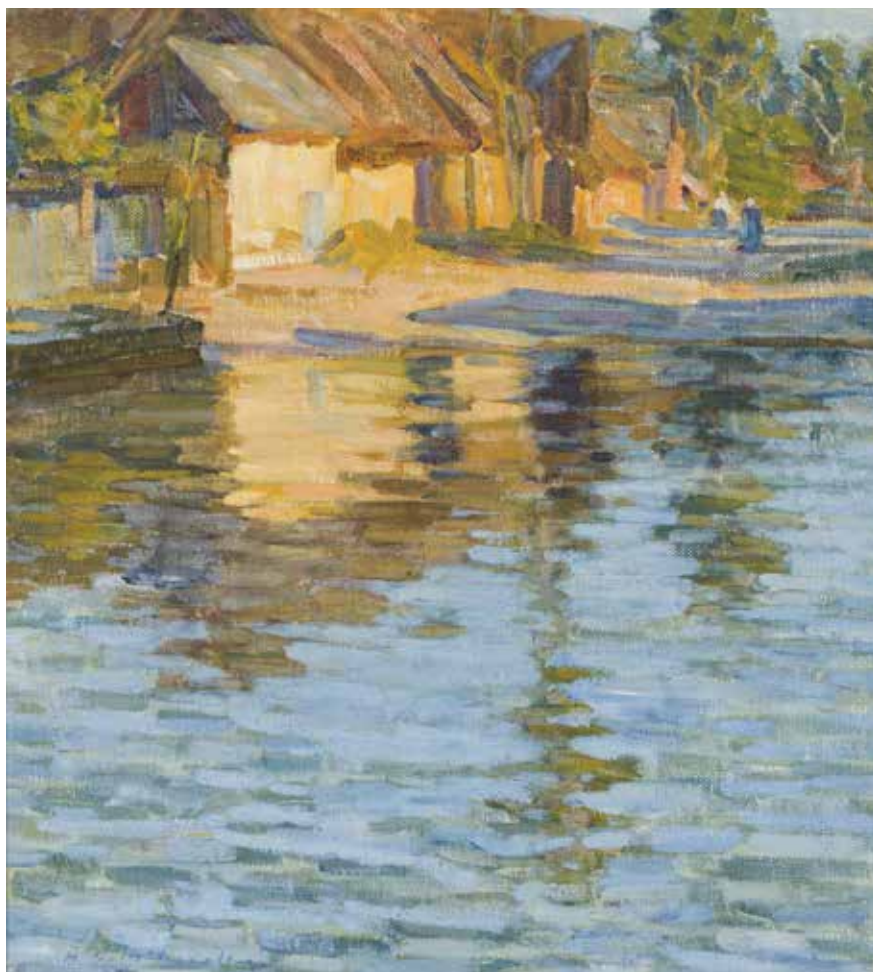
Joan Murray, *Impressionism in Canada, 1895 – 1935*, Art
Gallery of Ontario, 1973, page 64, reproduced page 71

EXHIBITED

Art Gallery of Ontario, Toronto, *Impressionism in Canada,
1895 – 1935*, November 17, 1974 to January 5, 1975, traveling
in 1974 – 1975 to the Vancouver Art Gallery, Edmonton Art
Gallery, Saskatoon Gallery and Conservatory, Confederation
Art Gallery and Museum, Charlottetown, and the Robert
McLaughlin Gallery, Oshawa, catalogue #56

DURING HIS TRIPS to France and studies in Paris, William Henry Clapp was exposed to Impressionism and Neo-Impressionism—and he would remain devoted to these styles throughout his life. He absorbed the light palette and broken brush-strokes of Claude Monet and the Pointillist techniques used by Neo-Impressionists Georges Seurat and Paul Signac. After returning to Montreal from Europe in 1907, Clapp gained admiration amongst his colleagues and was invited to show his works in key national exhibitions. Between 1907 and 1918, Clapp regularly exhibited his work at the Royal Canadian Academy. He had works included in the Art Association of Montreal’s annual spring shows from 1908 to 1914 and the Canadian Art Club exhibitions from 1912 to 1915. *Berthier, PQ* deftly captures Clapp’s impression of this peaceful, rural scene with a glowing light-filled palette and softly brushed strokes and dabs of paint. This fine painting was included in Joan Murray’s groundbreaking 1974 exhibition *Impressionism in Canada* at the Art Gallery of Ontario, and was mentioned as an example of Clapp’s “virtuoso handling” of Impressionist technique.

ESTIMATE: \$20,000 – 30,000



155 Helen Galloway McNicoll

ARCA, RBA 1879 – 1915

Reflections

oil on canvas, signed and on verso stamped with the Studio Helen McNicoll estate stamp, circa 1908
18 x 16 in, 45.7 x 40.6 cm

PROVENANCE

Estate of the Artist
The Morris Gallery, Toronto
Private Collection, Vancouver

LITERATURE

Memorial Exhibition of Paintings by the Late Helen G. McNicoll, RBA, ARCA, Art Association of Montreal, 1925, listed page 7
Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, 1999, reproduced page 34, listed page 78

EXHIBITED

Art Association of Montreal, *Memorial Exhibition of Paintings by the Late Helen G. McNicoll*, RBA, ARCA, November 7 – December 6, 1925, titled as *Reflection*, catalogue #88
Art Gallery of Ontario, Toronto, *Helen McNicoll: A Canadian Impressionist*, September 10, 1999 – January 2, 2000, traveling in 2000 – 2001 to the Appleton Museum of Art, Ocala, Florida;

Leonard & Bina Ellen Art Gallery, Montreal; Carleton University Art Gallery, Ottawa; Art Gallery of Nova Scotia, Halifax; and the Agnes Etherington Art Centre, Kingston, catalogue #17

ONE OF CANADA'S finest Impressionist artists, Helen McNicoll brought a transcendent sense of light, mood and atmosphere into her work. During her studies in England, McNicoll went to St. Ives in 1905 to study with Algernon Talmage, who stressed the importance of painting *en plein air*, a core tenet of Impressionism. While abroad, she made a three-month trip to Paris, during which she opened a studio and toured and painted in the countryside, visiting artist colonies in Brittany and Grez-sur-Loing.

Paintings such as *Reflections* are evidence of her firm commitment to an Impressionist style. Her French town scenes often included women going about the business of their day in harmony with their world, as does *Reflections*. Through sunshine, warmly lighting the houses on the riverbanks and reflected on the shimmering water, McNicoll created a keen impression of the sensory physical world of the village and its tranquil mood.

McNicoll died at the young age of 35, leaving a rare and extraordinary body of work, of which this serene atmospheric painting is an outstanding example.

ESTIMATE: \$30,000 – 40,000



156 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

Craig Street, Montreal

oil on board, signed and on verso titled on various labels, circa 1929
12 x 14 in, 30.5 x 35.6 cm

PROVENANCE

Gerard Gorce Fine Arts Inc., Montreal
Kastel Gallery, Montreal
Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 25, 2010, lot 110
Private Collection, Toronto

EXHIBITED

Women's Committee, *Picture Fund Exhibition*, catalogue #99
Sir George Williams Art Galleries, Concordia University,
Montreal, *Women Painters of the Beaver Hall Group*,
October 6 – 30, 1982
Galerie Walter Klinkhoff Inc., Montreal, *Kathleen Morris*,
1893 – 1986, Retrospective Exhibition, September 13 – 27,
2003, catalogue #50

IN 1920, KATHLEEN MORRIS was part of Montreal's Beaver Hall Group, and she remained associated with the resulting network of women artists long after they left the studio. At a time when women were struggling to assert their professional status, this group of women, with their impressive lists of exhibitions and acquisitions by museums, was groundbreaking. From 1922 to 1929 Morris lived in Ottawa; she then returned to Montreal, living near St. Joseph's Oratory in a neighbourhood she often painted. Well known for her fine urban scenes of Montreal, Quebec City and Ottawa, Morris painted subjects such as marketplaces, downtown streets and cabstands that exude *joie de vivre*. *Craig Street, Montreal* (the street was later renamed rue Sainte-Antoine) has tremendous vitality; the scene is compressed, dense with buildings around which stream the streets, which act as arteries of movement for cars, people and a streetcar. Morris emphasizes repeated patterns of squares—first in the windows, then in the rooftops covered in snow—which bring space into the density. *Craig Street, Montreal*, with its lush brush-strokes, strong colouration and lofty bird's-eye view, is compelling in its visual richness.

ESTIMATE: \$30,000 – 40,000



157 John Geoffrey Caruthers Little

ARCA 1928 -

Patinoire à Québec d'autrefois

oil on canvas, signed and on verso signed,
titled, dated 1981 and inscribed variously
24 x 30 in, 61 x 76.2 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal
Private Collection, Calgary

AFTER STUDYING AT the Montreal Museum of Fine Arts' school under Arthur Lismer and Goodridge Roberts, John Little began working as a draughtsman at his father's architectural firm in 1951. By 1953, he had turned to painting full time, and he focused his work on Montreal's historic neighbourhoods, sensitively capturing their unique architecture and their essential atmosphere. Little's affection for the precincts of Quebec City and Montreal was so great that he keenly felt the loss of buildings and architectural detail due to the process of modernization. This is one of the artist's quintessential scenes, which celebrates a typical

urban working-class area, depicting its side-by-side houses with their dormer windows, steep wooden staircases and small sheds. In the centre of the work is a homemade ice rink with local children playing hockey, that most Canadian of games. Adding to the animation of the scene are the lines of washing that flutter above, hung out even in winter. Little shows his keen perception of atmosphere in the bluish glow of the snow and the steely light that illuminates the scene, communicating a palpable sense of winter's chill.

ESTIMATE: \$15,000 – 25,000

Thank you for attending our sale of *Canadian, Impressionist & Modern Art*. Please view additional lots in our May Online Auction at www.heffel.com, which closes Saturday, June 2, 2018. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are designated with each item in our online catalogue.

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Consignment Specialist

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 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, which 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 and Expenses;
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, which 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, excise and other taxes applicable in the jurisdiction, applicable to the 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, Expenses, Sales Tax 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 Buyer is 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 their sole discretion, to reopen a Lot if they have inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of their intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals they consider 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 their Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in their sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on their bid, they are 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) and applicable Sales Tax 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 outside of 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 with shipping contracted by 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. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

5. Payment of the Purchase Price

- a) The Buyer shall:
 - (i) unless they have already done so, provide the Auction House with their name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) make payment 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 their Credit Card details by fax, or to a maximum of \$25,000 per Lot purchased if paying Online or if the Credit Card is presented in person with valid identification. 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 and receipt of cleared funds by 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 themselves 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. The Buyer acknowledges that the Buyer has not relied on the Auction House, its statements or descriptions in regard to determining whether or not to purchase a Lot. The Buyer understands it is incumbent upon the Buyer to inspect the Lot and hire any necessary experts to make the determination as to the nature, authenticity, quality and condition of any 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 Authorization Form for Property 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. Proceeds received from the insurance shall be the extent of the Auction House's liability for any loss, damage or diminution in value.

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 that the Auction House or the Consignor 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 or consigned by 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 that 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 their agent, whether express or implied;
- 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; and
- j) All the above rights and remedies granted to the Auction House may be assigned to the Consignor at the Auction House's discretion. Further, the Auction House may disclose to the Consignor the Buyer's identity, contact information and other such information as the Consignor may need in order to maintain a claim against the Buyer for non-payment.

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 or 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. Failure by the Buyer to obtain any necessary export license shall not affect the finality of the sale of the Lot or the obligations 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 (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. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
 - (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
 - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;
 - (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
 - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
 - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all

applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;

- (vi) You will make such documentation and records (including originals, if available) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. The Auction House will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; and
- (vii) You and your principal (if any) are not aware of, nor are you knowingly engaged in any activity designed to facilitate tax evasion or tax fraud.
- b) At the time of handing over the Property to us, you have met all import and export requirements of all applicable law. You are not aware that anyone else has failed to meet these requirements;
- c) The Property and any proceeds of sale paid to you pursuant to this Agreement will not be used for any unlawful purpose and are not connected with any unlawful activity;
- d) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer for breach of its representations, warranties and obligations set forth herein and against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- e) 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
- f) The Consignor shall reimburse the Auction House in full and on demand for all costs, Expenses, judgment, award, settlement, or any other loss or damage whatsoever made, including reasonable legal fees incurred or suffered as a result of any breach or alleged breach by the Consignor of Conditions or its obligations as set forth in this Agreement.

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 including but not limited to:
 - (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;

- (ii) if the Lot is unsold, the costs of packing it and returning it to the Consigner, including any customs, export or import duties and charges;
 - (iii) the costs of any restoration to the Lot that has been agreed by the Consigner in advance;
 - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
 - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
 - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
 - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- 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, THE AUCTION HOUSE SHALL HAVE NO LIABILITY OF ANY KIND FOR ANY LOSS, THEFT, DAMAGE, DIMINISHED VALUE TO THE LOT WHILE IN ITS CARE, CUSTODY OR CONTROL, and the Lot 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 Insurance 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. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special,

consequential, incidental or indirect damages of any kind or lost profits or potential lost profits.

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 (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 third-party 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 incurred Expenses by the Auction House exceed the sums received from the sale of the Lot, the Buyer shall be liable for the difference between the sums received and the Expenses. 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 at the Consignor's expense; 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 their 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 the Consignor has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a non-exclusive, perpetual, fully paid up, 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 act, omission or 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 their 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 delivered by a recognized overnight delivery service with a signature required.
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 failure or errors that may occur in the operation of any online, telephonic, 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. Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“Dispute”), shall be submitted to for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
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 GALLERY LIMITED 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 Limited owns an equity interest in the Lot
LP	Les Plasticiens		Denotes that additional information on this lot can be found on our website at www.heffel.com
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): *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.

HEFFEL GALLERY LIMITED

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:
Heffel Gallery Limited, 2247 Granville Street
Vancouver, BC, Canada V6H 3G1
Tel: 604-732-6505 · Fax: 604-732-4245 · Toll free: 1-800-528-9608
mail@heffel.com · www.heffel.com

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Canadian Art at Auction Index Online—tax included

Please contact Heffel Gallery Limited (“Heffel”) to set up

- One-Block of 25 Search Results \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

- I agree to receive e-mails from Heffel. You can withdraw consent at any time. Your consent is sought by Heffel, 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

3

4

5

6

7

8

9

Artists of Particular Interest in Selling

1

2

3

4

5

6

7

8

9

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 Gallery Limited (“Heffel”) 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 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 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 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 catalogue.

I agree to receive e-mails from Heffel. You can withdraw consent at any time. Your consent is sought by Heffel, 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

To be sure that bids will be accepted and delivery of Lots not delayed, bidders not yet known to Heffel should supply a bank reference letter at least 48 hours before the time of the auction. 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

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE

DATE

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel 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 GALLERY LIMITED

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1

Tel: 416-961-6505 · Fax: 416-961-4245

mail@heffel.com · www.heffel.com

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Please contact the Shipping Department at 1-800-528-9608 for questions regarding shipping.

Please return this signed form via e-mail to shipping@heffel.com or via fax to 416-961-4245.

Property Information

SALE DATE, IF APPLICABLE

Lot Number and/or Property Description	Insured Value
--	---------------

in numerical order	artist / title	(mandatory)
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1		
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2		
---	--	--

3		
---	--	--

4		
---	--	--

Shipment Destination

PROPERTY OWNER'S NAME

SHIPPING ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

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

Loss and Damage Liability Coverage

Please review Heffel's *Terms and Conditions for Shipping* for further information regarding insurance coverage

- Please insure my Property for the Insured Value listed above while in transit
- Please do NOT insure my Property while in transit
- Please remove and discard glass (Heffel's insurance does not cover glass)

Packing and Carrier Options

PLEASE SELECT A PACKING METHOD

- Soft packed
Works will be glass taped, plastic wrapped, cardboard wrapped and labeled.
- Hard packed (custom crate)
Custom crates are available when required or upon request. Works will be glass taped, plastic wrapped, cardboard wrapped, or divided foam packed in a custom wooden crate and labeled.

PLEASE SELECT A CARRIER

Consolidated ground shipment (when available) to:

- Heffel Vancouver Heffel Montreal
- Heffel Toronto Heffel Calgary

OR

Direct to shipment destination via Heffel approved third-party carrier:

- FedEx Other _____

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.

Payment Information

CREDIT CARD NUMBER

EXPIRY DATE

Authorization for Collection

- I do not require shipping or packing services from Heffel. I authorize for my Property to be retrieved on my behalf by:

AUTHORIZED THIRD PARTY'S FULL NAME

Please note: the Property Owner's signature is required below

SIGNED WITH AGREEMENT TO THE ABOVE,
HEFFEL'S TERMS AND CONDITIONS OF BUSINESS AND
HEFFEL'S TERMS AND CONDITIONS FOR SHIPPING

DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

Heffel Gallery Limited (“Heffel” or “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to Heffel’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 Heffel does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner.

Heffel agrees to ship your Property (the “Property”), as described by sale and Lot number or such other designation on the front side of this *Shipping Authorization Form for Property*, subject to the following terms and conditions:

1. If the Property has been purchased at an auction or private sale conducted by Heffel, Heffel will not pack and ship, release, or accept liability for physical loss of or damage to the Property, until payment in full of the purchase price for the Property, including the Buyer’s Premium and any applicable sales tax has been received and accepted in good, cleared funds by Heffel.
2. All packing and shipping services offered by Heffel must be preceded by a completed and signed Shipping Authorization Form for Property which releases Heffel from any liability that may result from damage sustained by the Property during packing and shipping.
3. The Property Owner agrees that Heffel’s liability for any loss or damage to the Property shall be limited according to the following terms:
 - a) Lots are only covered by insurance under the Fine Arts Insurance Policy of Heffel if the Property Owner so authorizes;
 - b) Such liability as Heffel accepts in respect of the Property shall commence from the time of the collection from any Heffel site and shall cease on delivery to the address specified on the *Shipping Authorization Form for Property*;
 - c) The rate of the insurance premium payable by the Property Owner is \$15 per \$1,000 (1.5% of the value). The value of insurance is determined by the High Estimate value, or Purchase Price, or Appraised Value or for the alternative amount as listed and defined under Insured Value while in transit as specified in the *Shipping Authorization Form for Property*. Heffel will charge a flat rate fee of \$40 should the value be less than \$2,500;
 - d) The value for which a Lot is insured under the Fine Arts Insurance Policy of Heffel in accordance with Condition 3.c above shall be the total amount due to the Property Owner in the event of a successful claim being made against the Auction House;
 - e) With regard to loss or damage, however caused, not covered by Heffel’s Insurance Underwriters, the Property Owner hereby releases Heffel, its employees, agents and contractors with respect to such damage;
 - f) Heffel does not accept responsibility for Lots damaged by changes in atmospheric conditions and Heffel shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames;
 - g) In no event will Heffel be liable for damage to glass, frames or ceramics;
 - h) If your Property is damaged in transit, please contact the Shipping Department promptly and provide photographs of the damage, retain the shipping box and materials and gather all relevant information;
 - i) If the Property Owner instructs Heffel not to insure a Lot, it shall at all times remain at the risk of the Property Owner, who hereby undertakes to:
 - (i) Indemnify Heffel against all claims made or proceedings brought against Heffel 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 Heffel for all Expenses incurred by Heffel. Any payment which Heffel shall make in respect of such loss or damage or Expenses shall be binding upon the Property Owner and shall be accepted by the Property Owner as

conclusive evidence that Heffel was liable to make such payment; and
(iii) Notify any insurer of the existence of the indemnity contained in these *Terms and Conditions for Shipping*.

4. All such works are packed at the Property Owner’s risk and then must be transported by a Heffel 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.
5. Heffel shall have the right to subcontract other parties in order to fulfill its obligation under these *Terms and Conditions for Shipping*
6. As per section B.4 of Heffel’s *Terms and Conditions of Business*, all or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. 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 with shipping contracted by 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. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, attorney fees, interest and penalties.

PACKING OPTIONS

Soft packed

Works will be glass taped, plastic wrapped, cardboard wrapped and labeled. All fees are exclusive of applicable taxes.

- Works up to 75 united inches (height + width + depth = united inches) — \$50 per work
- Works 75 to 150 united inches — \$100 per work
- Works over 150 united inches — minimum \$150 per work

Hard packed (Custom Crate)

Custom crates are available when required or upon request. Works will be glass taped, plastic wrapped, cardboard wrapped, or divided foam packed in a custom wooden crate and labeled. All fees are exclusive of applicable taxes.

- Works up to 75 united inches (height + width + depth = united inches) — \$300 - \$500 per crate
- Works 75 to 150 united inches — \$500 - \$750 per crate
- Works over 150 united inches — minimum \$750 per crate

International shipments as per international wooden packing restrictions may require ISPM 15 rules certified crating material to be used. Additional minimum \$200 per crate.

SHIPPING TRANSPORTATION CARRIER OPTIONS

Heffel may periodically offer consolidated ground shipments between Heffel’s offices in Vancouver, Calgary, Toronto and Montreal.

Consolidated rates, in addition to the Packing Options outlined above, between our offices are as follows. All fees are exclusive of applicable taxes.

Regional (maximum range of two provinces)

- Works up to 75 united inches (height + width + depth = united inches) — \$50 per work
- Works 75 to 150 united inches — \$100 per work
- Works over 150 united inches — minimum \$150 per work

National

- Works up to 75 united inches (height + width + depth = united inches) — \$75 per work
- Works 75 to 150 united inches — \$150 per work
- Works over 150 united inches — minimum \$250 per work



Alfred Joseph (A.J.) Casson

Country Crisis

oil on canvas, 1940
37 x 45 in, 94 x 114.3 cm

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