

# FINE CANADIAN ART



**HEFFEL FINE ART AUCTION HOUSE**  
SALE WEDNESDAY, NOVEMBER 19, 2008, 7PM, TORONTO

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# AUCTION

WEDNESDAY, NOVEMBER 19, 2008

4:00 PM, CANADIAN POST-WAR  
& CONTEMPORARY ART

7:00 PM, FINE CANADIAN ART

PARK HYATT HOTEL

QUEEN'S PARK BALLROOM

4 AVENUE ROAD, TORONTO

PREVIEW AT HEFFEL GALLERY, VANCOUVER

2247 GRANVILLE STREET

SATURDAY, OCTOBER 25 THROUGH

TUESDAY, OCTOBER 28, 11:00 AM TO 6:00 PM

PREVIEW AT GALERIE HEFFEL, MONTREAL

1840 RUE SHERBROOKE OUEST

THURSDAY, NOVEMBER 6 THROUGH

SATURDAY, NOVEMBER 8, 11:00 AM TO 6:00 PM

PREVIEW AT HEFFEL GALLERY, TORONTO

SATURDAY, NOVEMBER 15 THROUGH

TUESDAY, NOVEMBER 18, 11:00 AM TO 6:00 PM

WEDNESDAY, NOVEMBER 19, 10:00 AM TO 12:00 PM

HEFFEL GALLERY, TORONTO

13 HAZELTON AVENUE

ONTARIO, CANADA M5R 2E1

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**HEFFEL FINE ART AUCTION HOUSE**

VANCOUVER • TORONTO • OTTAWA • MONTREAL



## HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Inc.

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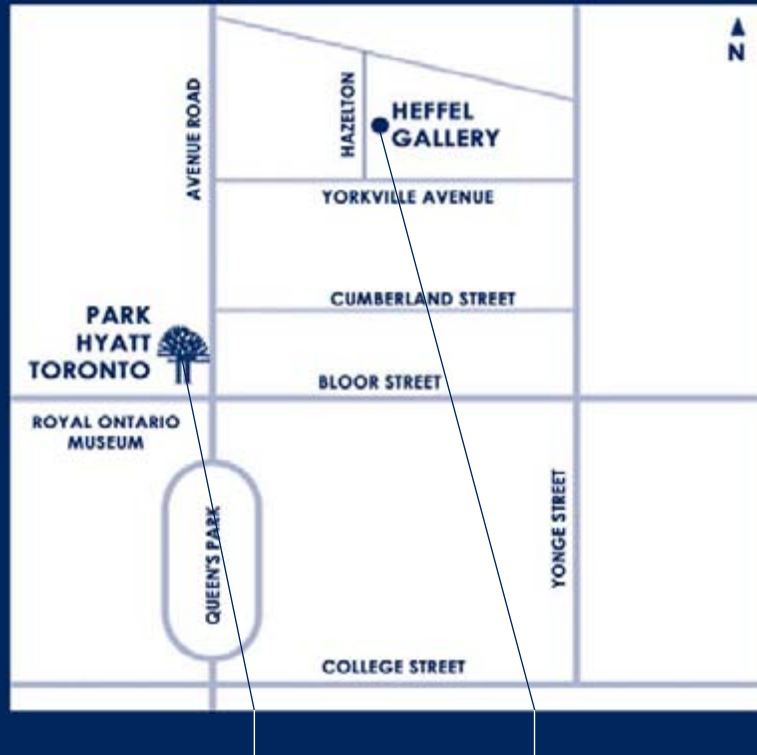
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## MAP OF PREVIEW AND AUCTION LOCATIONS



### AUCTION

Park Hyatt Hotel  
 Queen's Park Ballroom  
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 Hotel Telephone 416 925~1234  
 Saleroom Cell 1 888 418~6505



### PREVIEW

Heffel Fine Art Auction House  
 13 Hazelton Avenue, Toronto  
 Telephone 416 961~6505  
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 Vancouver Office 1 800 528~9608





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### SELLING AT AUCTION

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,500 and over; 15% for Lots sold for \$2,500 to \$7,499; and 25% for Lots sold for less than \$2,500.

Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges **no** *Seller's penalties* for artworks that do not achieve their *Reserve* price.

### BUYING AT AUCTION

All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated at seventeen percent (17%) of the *Hammer Price* of each Lot, plus applicable federal and provincial taxes.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 141 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

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

Payment must be made by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque. A cheque not guaranteed by a Letter of Credit must be cleared by the bank prior to purchases being released. We honour payment by VISA or Mastercard for purchases. Credit card payments are subject to a maximum of \$5,000, if you are providing your credit card details by fax (for purchases in North America only) or to a maximum of \$25,000 if the card is presented in person with valid identification. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2.

### GENERAL BIDDING INCREMENTS

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

\$100 ~ 2,000 .....	\$100 INCREMENTS
\$2,000 ~ 5,000 .....	\$250
\$5,000 ~ 10,000 .....	\$500
\$10,000 ~ 20,000 .....	\$1,000
\$20,000 ~ 50,000 .....	\$2,500
\$50,000~ 100,000 .....	\$5,000
\$100,000 ~ 300,000 .....	\$10,000
\$300,000 ~ 1,000,000 .....	\$25,000
\$1,000,000 ~ 2,000,000 .....	\$50,000
\$2,000,000 ~ 5,000,000 .....	\$100,000

### FRAMING, RESTORATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Purchaser, 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. Purchasers who acquire items that require local delivery or out of town shipping should refer to our *Shipping Form for Purchases* on page 140 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.

### WRITTEN VALUATIONS AND APPRAISALS

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



## HEFFEL FINE ART AUCTION HOUSE

VANCOUVER • TORONTO • OTTAWA • MONTREAL

The Purchaser and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Purchaser and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 133 through 141 of this publication.

All Lots can be viewed on our Internet site at:

<http://www.heffel.com>

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

<http://www.heffel.com/auction>

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept Absentee and prearranged Telephone Bids. Information on Absentee and Telephone bidding appears on pages 5 and 141 of this publication.

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

<http://www.heffel.tv>

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.93 US dollar, 0.67 Euro, 0.53 British pound or 7.20 Hong Kong dollar as of our printing date.

FINE CANADIAN ART

CATALOGUE



SALE WEDNESDAY, NOVEMBER 19, 2008, 7:00 PM, TORONTO

**101 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Water Jump***

linocut in 3 colours, signed, titled,  
editioned No. 6 and inscribed  
in graphite in the margin, *Col Sino,*  
*The Water Jump, E2/2/, 1931*  
12 1/4 x 8 3/8 in, 31.1 x 21.3 cm

**PROVENANCE:**

Michael Parkin Gallery, London, England,  
1975

Acquired from the above by the present Private  
Collector, Reading, England

**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

**EXHIBITED:**

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

Sport was a subject that fascinated Sybil  
Andrews and the Grosvenor School, as it  
provided them with the opportunity to convey  
speed, fluidity and the expression of physical  
exertion. The movement and sheer  
exhilaration of sport was an ideal subject for  
Andrews to convey her modernist aesthetic.  
Sport is the subject of a number of Andrews's  
most famous linocuts, including:  
*Steeplechasing*, 1930 (lot 108 in this sale),  
*In Full Cry*, 1931, *Racing*, 1934, *Speedway*,  
1934, *Football*, 1937, *Skaters*, 1953 and this  
superb work.

This print is a very fine impression on oriental  
laid tissue with strong colours. This work is  
number 6 from an edition of 60.

ESTIMATE: \$25,000 ~ 35,000



102

**102 SYBIL ANDREWS**

CPE 1898 ~ 1992

***The Gale***

linocut in 3 colours, signed, titled and editioned 42/50, 1930  
8 1/4 x 9 11/16 in, 21 x 24.6 cm

**PROVENANCE:**

Private Collection, Australia

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 52

Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*, Rhode Island School of Design Museum of Art, 1988, reproduced page 42

Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 108, reproduced pages 35 and 109, catalogue #SA 11

Clifford S. Ackley, *Rhythms of Modern Life, British Prints 1914~1939*, The Museum of Fine Arts, Boston, 2008, reproduced page 170, catalogue #98

**EXHIBITED:**

Los Angeles Museum, *The Twelfth International Print Makers Exhibition under the Auspices of the Print Makers Society of California*, March 1931, same image, catalogue #9

Glenbow Museum, *Sybil Andrews*, 1982, same image, catalogue #11

Urban life and urban dynamism are common themes of the Grosvenor School. This idea of urban dynamism can be seen in Andrews's *Concert Hall*, 1929, *Theatre*, 1929 (lot 107 in this sale), and in this fine linocut showing two anonymous figures sheltering themselves against the wind and rain. Andrews has cleverly created a circular weather pattern that draws our eye into the center of the image. *The Gale* is a highly abstracted image, yet all elements are completely believable to the viewer, which speaks to the simplicity of the linocut medium as well as to Andrews's unique artistic genius.

This work is on buff oriental laid tissue, professionally backed with Japanese tissue, with strong bold colours.

ESTIMATE: \$10,000 ~ 15,000



103

**103 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Coffee Bar***

linocut in 4 colours, signed, titled  
and editioned 4/60 in the image  
also signed, titled and editioned  
in the margin, 1952  
8 x 9 in, 20.3 x 22.9 cm

**PROVENANCE:**

Loch & Mayberry Fine Art Inc., Winnipeg  
Private Collection, Winnipeg

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced  
pages 47 and 61  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 120,  
catalogue #SA 51

**EXHIBITED:**

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,  
catalogue #48

The logging community at Campbell River, Vancouver Island, which  
became the artist's home in 1947, inspired this superb linocut.

This work is a fine impression on thin oriental tissue.

ESTIMATE: \$10,000 ~ 15,000



104

**104 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Grader***

linocut in 3 colours, signed, titled  
and editioned 10/60, 1959  
11 7/8 x 11 3/4 in, 30.2 x 29.8 cm

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced  
page 62  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 121,  
catalogue #SA 58

**EXHIBITED:**

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,  
catalogue #53

Throughout Andrews's career, many of her works were inspired by her  
local surroundings. As with *Coffee Bar*, this image was derived from the  
logging community at Campbell River.

This work is a fine impression on buff oriental laid tissue.

ESTIMATE: \$6,000 ~ 8,000



105

**105 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Tillers of the Soil***

linocut in 4 colours, signed, titled  
and editioned 18/60, 1934  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

Private Collection, Calgary

**LITERATURE:**

"*Tillers of the Soil: A Lino-Cut by Sybil Andrews*", *Christian Science Monitor*, September 8, 1934, page 7

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 57

Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*, Rhode Island School of Design Museum of Art, 1988, reproduced page 46, catalogue #10

Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 115, catalogue #SA 31

As a 1934 *Christian Science Monitor* article noted, "Miss Sybil Andrews approaches her subject as a colour print designer; the team of horses looms largely against the sky and fills the picture. The artist makes use of a violent perspective and the close-up viewpoint, to enhance the scale of strength and power of the animals in relation to the puny capacity of the human. In colour, she represents the golden hue when the sunshine and chestnut mingle against the blue and white sky."

Early impressions are on buff oriental laid tissue; later printings are on thicker paper. This work is on oriental laid tissue.

ESTIMATE: \$15,000 ~ 20,000



106

**106 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Ploughing Pasture***

linocut in 4 colours, signed, titled  
and editioned 20/60, 1954  
11 1/2 x 14 1/4 in, 29.2 x 36.2 cm

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, page 26, reproduced pages 44 and 62

Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 121, catalogue #SA 54

**EXHIBITED:**

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #50

Peter White writes, "In *Ploughing Pasture* (plate 12), Andrews uses another favourite technique. Here the scene is presented from a sharply lowered angle of vision so that the viewer is looking up and beyond. The feeling imparted is one of impressive scale and magnitude ~ of the land, the sky, and the task of the solitary plougher as he works his way up and over the crest of the hill." Images of manual labour expressed in rhythmic movement are a major theme in Andrews's works, as in this superb linocut.

This work is a fine impression on buff oriental laid tissue with strong colours.

ESTIMATE: \$10,000 ~ 15,000



107

**107 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Theatre***

linocut in 3 colours, signed, editioned 12/50 and inscribed on the very edge of the margin in graphite *m.4351 £280*, 1929  
10 7/8 x 8 1/4 in, 27.6 x 21 cm

**PROVENANCE:**

Private Collection, Vancouver

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 50  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 106, reproduced page 106, catalogue #SA 2  
Clifford S. Ackley, *Rhythms of Modern Life, British Prints 1914~1939*, The Museum of Fine Arts, Boston, 2008, reproduced page 151

**EXHIBITED:**

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #2  
The Museum of Fine Arts, Boston, *Rhythms of Modern Life, British Prints 1914~1939*, January 3~June 1, 2008, traveling to The Metropolitan Museum of Art, New York, September 23~December 7, 2008, same image, catalogue #84

In 1947 Andrews and her husband Walter Morgan, seeking a new start, immigrated to Canada, settling permanently in Campbell River, which at that time was a remote logging and fishing community on Vancouver Island. En route, blocks for several prints were destroyed when they partially melted in the hold of the *Royal Mail*, the ship in which they traveled. Unfortunately the blocks for *Theatre* were among those destroyed, and, as such, this is quite a rare linocut (the last time this work was offered at auction was 1988). Although the edition was planned for 50, only editions numbered 1/50 to 24/50 were completed. The subject of this linocut is the Old Vic Theatre in London and some works of the edition are titled *Au Théâtre*.

This is a superb impression on buff oriental laid tissue with strong bold colours.

**ESTIMATE: \$25,000 ~ 35,000**



108

**108 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Steeplechasing***

linocut in 3 colours, signed, titled  
and editioned EP, 1930  
6 15/16 x 10 3/4 in, 17.6 x 27.3 cm

**PROVENANCE:**

Private Collection, Australia

**LITERATURE:**

Michael Park and Denise Hooker, *Sybil Andrews: Paintings and Graphic Work*, Michael Parkin Fine Art Ltd., 1980, reproduced unpaginated  
Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 52  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 108, reproduced page 109, catalogue #SA 10

**EXHIBITED:**

Michael Parkin Fine Art Ltd., London, England, *Sybil Andrews: Paintings and Graphic Work*, October 22 ~ November 15, 1980, same image, catalogue #25  
Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #10

Coppel writes that this print is in an "edition of (i) 50 plus 6 EPS. (ii) (USA) 60. A second edition for the USA was begun in August 1932. (iii) (Australian) planned 60. A third edition for Australia was begun in July 1936, although the edition was cancelled when the blocks gave out after impression 20/60... Impressions from the USA and Australian editions annotated 'USA' and 'Aust' respectively beside the edition number."

This EP (Épreuve d'Artiste or Artist's Proof) is a very fine impression on buff oriental laid tissue with strong colours from the first edition of 50.

**ESTIMATE: \$10,000 ~ 15,000**

**109 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Storm***

linocut in 4 colours, signed, titled  
and editioned 24/60, 1935  
13 x 9 1/8 in, 33 x 23.2 cm

PROVENANCE:  
Private Collection, Winnipeg

LITERATURE:  
Peter White, *Sybil Andrews*, Glenbow Museum,  
1982, page 24, reproduced pages 43 and 58  
Stephen Coppel, *Linocuts of the Machine Age*, 1995,  
reproduced page 115, catalogue #SA 34

EXHIBITED:  
Glenbow Museum, Calgary, *Sybil Andrews*, 1982,  
same image, catalogue #34

Peter White writes, "In *Storm* (plate 11), the impression of sweeping, elemental force comes vividly to life through the exaggerated distortions of the trees and road, the rhythmic stabbing accents, and an overall darkened tone. In these, as in all of Andrews's linocuts, their arresting impact results from the unusual contrast that exists between her familiar and otherwise mundane subjects and the highly decorative and animated style that is used to interpret them."

This is a fine early impression with strong colours on buff oriental laid tissue.

ESTIMATE: \$15,000 ~ 20,000

**110 SYBIL ANDREWS**

CPE 1898 ~ 1992

***Tumulus***

linocut in 4 colours, signed, titled  
and editioned 25/60, 1936

11 3/4 x 8 5/8 in, 29.8 x 21.9 cm

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum,  
1982, reproduced page 58

Christopher Reeve, *Something to Splash About:  
Sybil Andrews in Suffolk*, St. Edmundsbury  
Museums, 1991, page 13, reproduced page 13

Stephen Coppel, *Linocuts of the Machine Age*, 1995,  
page 116, reproduced page 116, catalogue #SA 36

**EXHIBITED:**

Glenbow Museum, Calgary, *Sybil Andrews*, 1982,  
same image, catalogue #36

Coppel writes, "This was inspired by the  
prehistoric barrow mounds commonly found in  
parts of East Anglia." Reeve further  
comments, "Although London urban life is  
reflected in her work at this time, she never forgot  
her links with Suffolk. *Tumulus*, 1936, for  
example, is a simplified slice of Suffolk Breckland  
scenery featuring the type of prehistoric barrow  
which she had encountered on walks in the area  
and which had been the subject of excavations by  
her grandfather Henry Trigg."

This is a superb impression on thickish oriental  
laid paper.

ESTIMATE: \$10,000 ~ 15,000



**111 ARTHUR LISMER**

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

***Winter Landscape***

oil on canvas, signed and dated 1917

18 x 20 in, 45.7 x 50.8 cm

**PROVENANCE:**

Private Collection, Quebec

In the early work of the artists who would become the Group of Seven, paintings that demonstrate an Impressionist influence are readily found. For Arthur Lismer, the important *Halifax Harbour, Time of War* (in the Dalhousie Art Gallery Permanent Collection) shows the influence of this style. While we prefer to consider the style of the Group of Seven as completely unique, forgetting the link to the Impressionists in our patriotic dialogue surrounding the Group and their allegiance to the Canadian wilderness, their work is a logical evolution out of Impressionism as it was filtered through the realities of life in a young colonial nation and shaped by its people and places. *Winter Landscape* sits easily alongside works by noted Canadian Impressionists such as William Clapp, Helen McNicoll, James Wilson Morrice and Mabel May.

Impressionism's concerns are with light and its effect on what it touches. *Winter Landscape* is infused with a vivid brightness that brings the colour of the scene to its highest intensity. The snow in the foreground, swept with tracks and rutted as it follows the line of the rock, is a delicate combination of pink, blue and white. The vertical cliff contrasts with the snow nicely in both colour and in the direction of the brushwork used to depict it. Impressionism pioneered the technique of short brush-strokes running in opposite directions and abrupt shifts of colour, a dramatic change from previous styles wherein colours were built up in smooth layers. The colour of Lismer's cliffs deepens the blues, greens and pinks of

the snow and sky, and links the two areas of the foreground together. The shadow below the cliffs is rich and appealing~light making colour known to us through shade. The trees with their stark white trunks echo the colour of the snow further and force the light to dance around in the middle ground. The scene is very much an of~the~moment work, again characteristic of the Impressionist method in its dappled effect and overall consistency of treatment.

Lismer visited Algonquin Park as early as the spring of 1914, becoming immediately enamoured with the scenery there. That fall he would return to visit the region dressed in autumn colour, and thus begin his odyssey throughout the Canadian land, painting works such as *Winter Landscape*. Soon after, he would visit Georgian Bay where his works would change somewhat, becoming more concerned with the features of the natural world~the rocks, the trees, the water~than with the light which illuminated them. His impressionist works such as this are prized for their delicate beauty. The colour of the sky, with its many shades of blue and repeated pinks of the forest, would dominate the scene if not balanced by the intensity of the snow below.

In looking at this fine, carefree work, it is interesting to reflect on its date. In 1917, Canada was fully involved in World War I; Harris and Jackson had enlisted, Harris was in training and Jackson had been wounded and discharged, soon to be involved in the War Memorials project in France. Varley was overseas, and Tom Thomson would drown that summer on Canoe Lake. Lismer was in Halifax heading the Victoria School of Art and Design and working with the Nova Scotia Museum of Arts. After the explosion of 1917, the school would be used to accommodate the coffins of those killed in the resulting fire. It was a time of tremendous upheaval, yet in this work, *Winter Landscape*, Lismer finds a respite in the delightful sunlit wilderness.

**ESTIMATE: \$125,000 ~ 175,000**



112

**112 ARTHUR LISMER**

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

***Autumn River***

oil on panel, initialed and on verso signed, circa fall 1914  
9 1/4 x 12 1/4 in, 23.5 x 31.1 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981, page 23  
Dennis Reid, editor, *Tom Thomson*, essay by Charles C. Hill, Art Gallery of Ontario/National Gallery of Canada, 2002, page 124

It was well known that the Group of Seven liked to paint together, often commuting long distances to seek the vast space of Canada's northern wilderness. Of these northern locations, Georgian Bay and Algonquin Park were two of their most beloved areas. In 1914, Tom Thomson introduced A.Y. Jackson, Arthur Lismer and Lawren Harris to his

favourite lakes of the Algonquin region, and Canoe, Smoke and Ragged Lakes were certainly visited. We know that Lismer accompanied Thomson twice to the Algonquin region, in the spring of 1914 and again in the fall. Though this painting is not dated, certainly it was painted after Lismer's first trip to Algonquin when he changed his format to a 9 x 12 inch panel to accommodate the sketch boxes they used on their treks. Lismer recalls of this formidable trip with Thomson that "we made camp on a little island on Smoke Lake... [and] made excursions in all directions into corners and little lakes." This beautiful fall sketch bears a strong resemblance in compositional layout to Thomson's *Smoke Lake*, sold at Heffel's in November 2007. This panel is from a very seminal and formative time when these four artists "each could work separately, but proximity reinforced their efforts and sparked their creative urges. More importantly, they were letting the country speak to them instead of imposing an academic painting method on the landscape."

ESTIMATE: \$40,000 ~ 50,000



113

**113 ALFRED JOSEPH (A.J.) CASSON**

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Rolling Hills by the Lake***

watercolour on paper, signed, circa 1945

10 3/4 x 13 1/4 in, 27.3 x 33.7 cm

**PROVENANCE:**

Acquired directly from the Artist by Francis Bruce Brown, Toronto  
Acquired from Francis Bruce Brown by the present Private Collection,  
Ontario, as a wedding present in 1949

**LITERATURE:**

Paul Duval, *A.J. Casson, My Favourite Watercolours, 1919 to 1957*,  
1982, page 7

In the 1920s, Casson and fellow Group of Seven artist Franklin Carmichael worked to revive watercolour as a medium, and in 1926 founded the Canadian Society of Painters in Water Colour. A pivotal Lake Superior sketching trip with Carmichael in 1928 brought Casson's

technique to a peak, and on their return, the two artists lobbied to devote a special room to their watercolours in the 1930 Group of Seven exhibition. The eloquence of these works proved to be a resounding success. As Duval writes, "His compositions had acquired a sure formalization, his washes were laid with a consummate assurance and the boldness of his colour revealed a brilliance and depth then rarely seen in the medium." Casson had a great interest in the drama of rock formations, such as in his paintings of the La Cloche Hills and the falls below York River, and here uses the geometry of the jutting rock formations in the foreground to great effect against the tranquility of the lake. He then echoes their structure in the sculpted forms of the illuminated clouds, making this striking composition a meditation on symmetry and grandeur in nature.

**ESTIMATE: \$18,000 ~ 22,000**



114

**114 EDWIN HEADLEY HOLGATE**

AAM CGP CSGA G7 RCA 1892 ~ 1977

***Labrador ~ Landing Stage***

oil on panel, initialed and on verso  
signed and titled, circa 1932

8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Private Collection, Montreal

Before the Group of Seven disbanded in 1932, Edwin Holgate was regularly painting and exhibiting with the Group as an official member. His association with the Toronto-based artists (he frequently traveled and painted with A.Y. Jackson) had a profound influence on his paintings

~ in particular his landscapes ~ which are at their most impressive during the early 1930s. His compositions gained a new control and dignity, while maintaining the confident personal style that marked him as an individual within the Group. At the peak of his success, Holgate also traveled on painting excursions to Labrador in 1930 and 1932. The works that he created on these trips are characterised by simple lines and warm colours reflecting a sincere and meticulous contemplation of his surroundings. In *Labrador ~ Landing Stage*, Holgate firmly grasps the magnitude of the Canadian landscape. With a turquoise sky and rolling, transient clouds, he creates a harmonious image that captures the tranquil beauty of this coastal Labrador scene.

ESTIMATE: \$25,000 ~ 35,000