

115

**115 KATHLEEN FRANCES DALY PEPPER**

CGP OSA RCA 1898 ~ 1994

***Fishing Village, Peggy's Cove***

oil on board, signed and on verso signed, titled, dated 1931  
and inscribed *16 Torrington Place, Ottawa*  
12 1/2 x 14 1/2 in, 31.7 x 36.8 cm

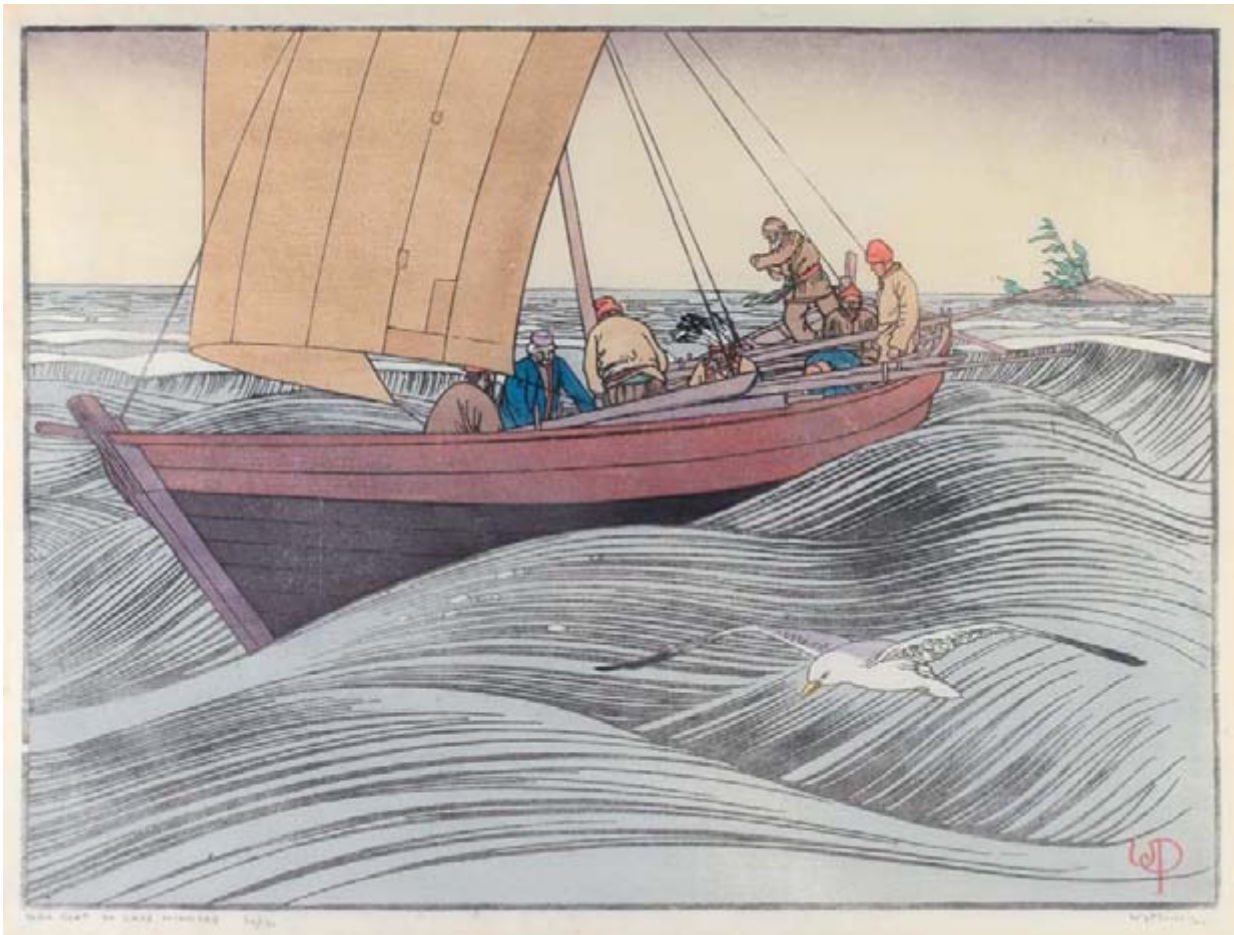
**PROVENANCE:**

Private Collection, Montreal

The innovative influence of the Group of Seven disseminated into the work of many Canadian landscape painters of the mid-~1920s to mid-~1930s, one of the most outstanding being Kathleen Pepper. A Toronto-based artist who studied at the Ontario College of Art, she

Painted landscapes of the north shore of Lake Superior and Charlevoix County in Quebec, and made several trips to Labrador and the Maritimes, the source of this vigorous painting of Nova Scotia. As well as landscape, she was known for her subjects of Inuit, Montagnais and Stony Indian peoples. In 1934, Pepper, along with her husband, artist George Pepper, made her headquarters in the Studio Building in Toronto made famous by the Group of Seven, and remained there for 17 years. As well as exhibiting extensively in Canada, Pepper exhibited internationally, notably in the *British Empire Exhibition* in 1936 and the 1938 exhibition *A Century of Canadian Art* at the Tate Gallery in London. *Fishing Village, Peggy's Cove* is a fresh, bold work with strongly defined forms, full of the colourful details of this fine harbour scene.

ESTIMATE: \$12,000 ~ 16,000



116

**116 WALTER JOSEPH (W.J.) PHILLIPS**

ASA CPE CSPWC RCA 1884 ~ 1963

***York Boat on Lake Winnipeg***

colour woodcut, signed, titled, editioned 30/150  
and monogrammed in the block, 1930  
10 1/8 x 13 1/2 in, 25.7 x 34.3 cm

**PROVENANCE:**

Private Collection, Victoria

**LITERATURE:**

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

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

For over a century, the York boat was an important way of transporting  
goods between inland trading posts and York Factory, at the mouth of the

Hayes River on Hudson Bay. The construction of these sturdy boats was  
based on an old Orkney design derived from the Viking longship. With  
the advent of the railroad their use died out, but they are still celebrated in  
a summer festival called York Boat Days at Norway House at the northern  
end of Lake Winnipeg. In 1928, Phillips spent a week on the Lake  
Winnipeg steamboat *Wolverine* and reached Norway House, sketching  
buildings, figures and boats along the way. He wrote, "This northern route  
was taken by picturesque brigades of York boats ~ big open boats  
propelled by sweeps when the wind was insufficient to fill the square  
blanket sail. There are none left now. The last lay rotting on the banks of  
the Nelson; the sturdy frame that withstood the shocks of a passage of the  
rapids a thousand times, now yielding to the action of the weather." This  
dynamic and historic image is considered to be one of Phillips's finest  
woodcuts.

**ESTIMATE: \$12,000 ~ 16,000**



117

**117 WALTER JOSEPH (W.J.) PHILLIPS**

ASA CPE CSPWC RCA 1884 ~ 1963

***Mamalilicoola, BC***

colour woodcut, signed in graphite in the margin  
and in the plate, titled and editioned 89/100, 1928  
12 x 14 in, 30.5 x 35.6 cm

**PROVENANCE:**

Humphrey Toms, Victoria

By descent to the present Private Collection, Calgary

**LITERATURE:**

Walter Phillips, *Wet Paint*, undated, unpublished manuscript,  
Glenbow Museum archives, M~969~4, described page 104

Michael J. Gribbon, *Walter J. Phillips, A Selection of his Works and Thoughts*,  
National Gallery of Canada, 1978, reproduced page 67

Roger Boulet, *The Tranquility and the Turbulence*, 1981, reproduced  
page 100

Between 1926 and 1960, Phillips visited a number of Siwash and Kwakiutl First Nations villages in British Columbia. In his unpublished manuscript *Wet Paint*, Phillips describes this print in detail, his words telling us much about his compositional considerations: "This is exactly as I saw the scene, except that the canoe on the beach replaces a log. The latter was lacking sufficient intrinsic interest to create a proper balance where it lay, or to provide a lineal check to the upward thrust of the various parts of the whole composition. The movement has its climax in the totem~pole, which dominates the scene... It is a magnificent pole and should be preserved... The two figures, and the direction of their movement, are a great aid to the composition, leading the eye inevitably to the totem~pole, and correlating that with the whole foreground. They are placed at the foot of the pole within an angle, and serve also to relieve the mass of green that covers the bank, by virtue of their shapes and colour." Phillips's attention to these details of colour and movement is a consistent thread in his graphic work. *Mamalilicoola* is a prime example of his seemingly effortless abilities to compose, colour and design a scene.

**ESTIMATE: \$12,000 ~ 16,000**



**118 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

***Winter, Matawa***

watercolour and graphite on paper, signed and dated 1935 and on verso signed, titled and inscribed *21 Cameron Ave., Lansing, Ont. / \$175.00*

20 1/4 x 27 1/8 in, 51.4 x 68.9 cm

**PROVENANCE:**

Miss Marian Wood, Toronto, formerly principal of Havergal College in Toronto (there is a portrait of Miss Wood by Charles MacGregor at Havergal College ~ MacGregor served on the Committee of the Ontario Society of Artists in the 1930s when Carmichael was president)

Harry Hughes, Montreal

By descent to the present Private Collection, England

**LITERATURE:**

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 67

**EXHIBITED:**

*Canadian National Exhibition*, Toronto, 1935

Carmichael's work in watercolour was as important as his work in oil. His experiments in this medium began as early as 1905, and he refined his techniques during his studies in 1913 at the Académie royale des beaux-arts in Antwerp, Belgium. Carmichael was aware of the accomplishments of eighteenth and nineteenth century English artists working in watercolour, and particularly admired the work of J.M.W. Turner. Later, while experimenting with techniques, he was especially interested in the work of American-born and French-trained Jules Guérin with his rich, luminous colour tints.

From 1914 to 1924 Carmichael worked primarily in oil, and his return to watercolour in 1924 was in a mature style showing a mastery of composition and fluidity of treatment. During an autumn sketching trip in this year to the Ottawa River Valley near Mattawa, Carmichael employed watercolour exclusively as his sketching medium. Through his work as a commercial artist with Rous & Mann Ltd. and his involvement in the Arts and Letters Club, Carmichael came into contact with the future members of the Group of Seven. During a 1925 trip to the north shore of Lake Superior with Lawren Harris, A.Y. Jackson and A.J. Casson,

Carmichael began a remarkable series of watercolours which expressed the grandeur and space of this vast country. He had a fine eye for elegant compositions, and removed unnecessary details to emphasize that which was truly important. Through this medium, Carmichael found he could be sharp or delicate, forceful or subtle, responsive to the mood of the landscape. He began the practice of painting small watercolour sketches *en plein air*, and then working these up into larger watercolours in the studio, such as this fine work. The larger studio watercolours are fewer in number and tend to be more highly finished. It is interesting to note that Carmichael would often use a preliminary drawing for watercolours as well as for oils.

Not content with just developing his own work, Carmichael was concerned that the use of watercolour was waning in Canada by the 1920s, and together with fellow Group of Seven member A.J. Casson set out to revive its importance. He founded the Canadian Society of Painters in Water Colour in 1925 with Casson and F.H. Brigden to encourage the use of watercolour and to hold exhibitions. After a 1928 trip to Lake Superior with Casson, both artists lobbied to have a special room devoted to their watercolours in the Group of Seven show of 1930. Although the idea was at first coolly received, they were later supported by the positive reaction to the show, and, as Duval writes, it "proved a resounding vindication of the power and eloquence of watercolour and its capacity to interpret the Canadian landscape in a monumental vein."

Characteristic of Carmichael's 1930s watercolours are the use of a panoramic view and a translucence of paint, both seen in this fine, large watercolour. A consummate designer and craftsman, Carmichael had a refined sense of the patterns in the land ~ in this case, both cultivated and wild. Carmichael pulls the viewer's eye from the rural dwellings settled into the rolling fields up into the drama of the peaks of the hills beyond, unifying the scene with a dusting of winter snow. Light and space were of prime interest to him, and here he depicts the subtlety of a clear, even winter light. Carmichael sought not just to record the landscape literally, but to filter it through his thoughts, emotions and techniques, to carefully consider all the parts of the whole. His work in watercolour was superb, and he definitively proved the ability of this beautiful medium to capture the power of the Canadian landscape in all its moods.

**ESTIMATE: \$70,000 ~ 90,000**



119

119 ALEXANDER YOUNG (A.Y.) JACKSON  
ALC CGP G7 OSA RCA RSA 1882 ~ 1974

*Winter Afternoon*

oil on canvas, signed and on verso titled *Birch Trees in Winter* on a Vancouver Art Gallery label and stamped with the National Gallery of Canada's accession stamp over-stamped with the black circle and cross bar to remove the words National Gallery of Canada (around the edges) and accession number (on cross bar), 1914  
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

Collection of the Artist  
Acquired by the National Gallery of Canada from the 1915 Ontario Society of Artists exhibition

Traded with A.Y. Jackson for *Terre Sauvage* in 1936, and thus de-accessioned from the National Gallery of Canada collection  
Acquired by Colonel H. Willis-O'Connor (1886 ~ 1957) then ADC to the Governor General at Government House, Ottawa, from A.Y. Jackson in 1938  
The Art Emporium, Vancouver, 1974  
Mr. & Mrs. Gordon T. Southam, Vancouver

LITERATURE:

Arthur Lismer, *A.Y. Jackson: Paintings 1902 ~ 1953*, The Art Gallery of Toronto, 1953, listed page 25  
A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1958, pages 35 and 44  
David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, reproduced page 236

**EXHIBITED:**

Art Museum of Toronto, Public Reference Library, Ontario Society of Artists, March 13 ~ April 10, 1915, catalogue #62

Government House, Ottawa, on loan, 1936

The Art Gallery of Toronto, *A.Y. Jackson: Paintings 1902 ~ 1953*, 1953, titled as *Birches in Winter* and dated circa 1915, catalogue #16

Vancouver Art Gallery, *Impressionism in Canada*, titled as *Birch Trees in Winter*, January 16 ~ February 24, 1974

*Winter Afternoon* is an early A.Y. Jackson Impressionist masterpiece with a fascinating provenance. Its title has changed over the course of its history, which has included both prominent collectors and collections. Originally titled *Winter Afternoon*, it was shown shortly after it was painted in the Ontario Society of Artists' spring exhibition of 1915. The National Gallery of Canada acquired it for its permanent collection from this exhibition. It was subsequently included in a number of exhibitions and loaned to Government House where it was displayed. In 1936, the National Gallery contacted Jackson, wanting a fuller representation of his work. Jackson assessed their holdings himself, and suggested exchanging this painting for an equally important and now famous painting, *Terre Sauvage*. *Winter Afternoon* was removed from the National Gallery's collection, hence the stamped-over crown stamp, which obliterated the Gallery's accession numbers and transferred ownership out of their collection and back to Jackson.

In 1938, Jackson sold the work to Colonel Henry Willis-O'Connor. How well Jackson and Willis-O'Connor knew each other prior to 1938 is uncertain. Willis-O'Connor served in the 2nd Battalion of the Canadian Expeditionary Forces in 1914 and had traveled to the Western Front ~ France ~ in February of 1915, the same time that Jackson was there. Both were wounded, Willis-O'Connor twice in the spring of 1915 and Jackson the following year. Willis-O'Connor's portrait was painted in 1917 by Sir William Orpen, who was painting official portraits under the direction of Lord Beaverbrook in London. At the same time, Beaverbrook interviewed Jackson regarding his work and also directed him to paint portraits of officers in a London studio. Most interestingly, Willis-O'Connor had served as ADC (aide-de-camp) to Governor General Sir Julian Byng at Government House beginning in 1919, working in the same offices in Ottawa where the painting he would later own had previously hung. After purchasing the work, Willis-O'Connor loaned it to the Art Gallery of Ontario Retrospective Exhibition noted above, where it was listed as *Birches in Winter*, with an incorrect date of 1915. It was later acquired by Mr. & Mrs. Gordon T. Southam, Vancouver; Mrs. Jean Southam was the daughter of H.R. MacMillan, founder of MacMillan Bloedel Limited, and Gordon T. Southam was the grandson of William Southam, the founder of Southam Inc.

In addition to its interesting provenance, the work itself comes from an important time when Jackson had begun to sketch out-of-doors in Algonquin Park with Tom Thomson. While quite different in experience, Jackson and Thomson were easy in each other's company. Jackson talked of Europe and the art schools there, and famous paintings that he had seen, while Thomson talked of his wilderness experiences fishing, canoeing and being a woodsman. Thomson, ever the man of the bush, sang the praises of Algonquin Park repeatedly to Jackson and in the spring

of 1914, Jackson "decided to see it for myself. I arrived there late one night in February...It was forty~five degrees below. Next morning it was milder, only twenty below, so I put on my snowshoes and went off exploring."

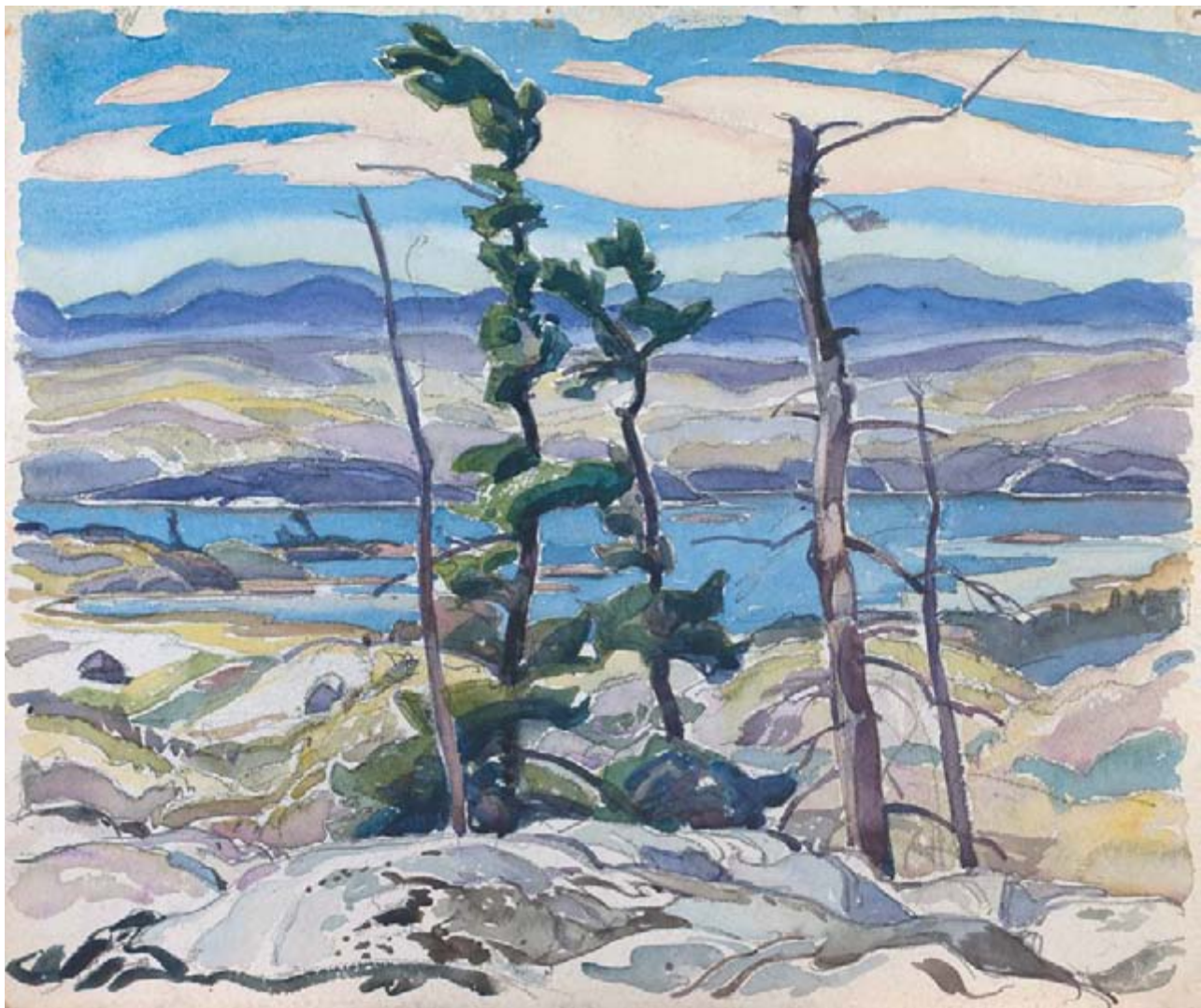
*Winter Afternoon*, having been painted in "zero weather", is likely from the spring trip. The birches have lost their leaves, snow covers the forest floor, and raking light stripes the snow with mauve and blue shadows. The painting marks a notable moment in Canadian art~historical time, being one of the few canvases worked up from the material Jackson gathered with Thomson that year, a fruitful partnership that was to abruptly end ~ Thomson would drown at Canoe Lake while Jackson was overseas. Jackson wrote, "The thought of going farther afield with him on painting trips after the war was over, had always buoyed me when the going was rough. Now, I would never go sketching with Tom Thomson again."

*Winter Afternoon* is a lovely example of Canadian Impressionism, a study of light, shadow and pattern, with shimmering birches in the distance and sun-warmed snow in the near ground. Canvases like this are few, and *Winter Afternoon*, when considered alongside Thomson's *In Algonquin Park*, 1914, in the McMichael Canadian Art Collection, and Lismer's *The Guide's Home, Algonquin*, in the collection of the National Gallery of Canada, gives us a window back into 1914, an idyllic time before war would change all of Canada, and Thomson's death would cut too short a great creative life. Most importantly, the collector now has an opportunity to acquire a museum-quality masterwork that was once in the collection of the National Gallery of Canada.

ESTIMATE: \$600,000 ~ 800,000



National Gallery of Canada's accession stamp over-stamped with the black circle and cross bar to remove the words National Gallery of Canada (around the edges) and accession number (on cross bar)



**120 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

***McGregor Bay, La Cloche Hills***

watercolour and graphite on paper, on verso titled  
and inscribed *This is an authentic work of art by my father,*  
*Franklin Carmichael ~ Mary Mastin, circa 1930*

11 x 13 1/4 in, 27.9 x 33.7 cm

**PROVENANCE:**

A gift from Franklin Carmichael to Frederick S. Haines

By descent to his daughter, Dorothy Haines Hoover

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Montreal

**LITERATURE:**Megan Bice, *Light & Shadow, The Work of Franklin Carmichael*,

McMichael Canadian Art Collection, 1990, pages 43 and 111

The year 1924 was a significant one for Carmichael; it marked his return to the use of the medium of watercolour and was the first year that he visited the La Cloche region. Of all the Group of Seven members, it was Carmichael and A.J. Casson who had the greatest interest in watercolour, and in 1926 they helped found the Canadian Society of Painters in Water Colour. Carmichael was immediately enamored with the La Cloche region and, following his first trip in 1924, returned almost every year for the rest of his life. Located in the Canadian Shield, the La Cloche hills are ancient mountains that have eroded to soft rolling mounds gently protruding through the forests and lakes, and Carmichael captured them perfectly in *McGregor Bay, La Cloche Hills*. The light in the region particularly captivated Carmichael, and he said of La Cloche, "The laws of light didn't always apply," and that "the light bounced around so very dramatically." Of Carmichael's La Cloche works, Mary Carmichael Mastin stated, "The strength and the drama of these paintings are a testimony to his love for a landscape which he explored with physical, spiritual and artistic fervour."

**ESTIMATE: \$75,000 ~ 95,000**





**121 JAMES WILLIAMSON GALLOWAY (JOCK)  
MACDONALD**

ARCA BCSFA CGP OSA P11 1897 ~ 1960

***Garibaldi Park, BC***

oil on canvas, signed and dated 1942

26 x 30 in, 66 x 76.2 cm

**PROVENANCE:**

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

**LITERATURE:**

Joyce Zemans, *Jock Macdonald, The Inner Landscape: A Retrospective Exhibition*, The Art Gallery of Ontario, 1981, page 101, a similar 1943 oil on canvas entitled *Castle Towers, Garibaldi Park* reproduced page 103

Jock Macdonald arrived in Canada from England in 1926 to take a position at the Vancouver School of Art as Head of Design. While there, he met Group of Seven artist Fred Varley, and in 1933 they formed their own art school, the British Columbia College of Arts. Macdonald accompanied Varley on numerous sketching trips, visiting Garibaldi in 1929 and 1934. Macdonald also became friends with Lawren Harris in the early 1940s, accompanying him on sketching expeditions that included the Rockies. He shared Harris's profound interest in the spiritual properties of this majestic landscape. The summers of 1942 and 1943 found Macdonald in Garibaldi Park once again, and in its silence and grandeur, as Zemans writes, he "sought once again to integrate the spiritual and formal concerns of his art." While there, Macdonald was inspired by the Sphinx Glacier, calling it "the most powerful force I have ever seen outside the mountainous waters of the open Pacific." This stunning painting of Garibaldi Park possesses clarity and precision, and a keen awareness of light and atmosphere that transmits a transcendent grandeur.

**ESTIMATE: \$30,000 ~ 40,000**



**122 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

***Autumn Tapestry***

oil on panel, on verso titled on the Laing Galleries label and inscribed in graphite #381 / 3 [circled]

Gordon Harkness, fall 1915

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

**PROVENANCE:**

Estate of the Artist

Elizabeth Thomson Harkness, Annan and Owen Sound

Laing Galleries, Toronto

Private Collection, Toronto

**LITERATURE:**

Joan Murray, *The Best of the Group of Seven*, Robert McLaughlin Gallery, Oshawa, 1984, page 41

In the short span of Tom Thomson's painting career ~ just five years ~ his development as a painter was profound, his output significant, and his influence vast. Regionally, he explored only a small portion of the Canadian wilderness, if compared to the far-ranging journeys of A.Y. Jackson or Lawren Harris. Yet the trips to his beloved Ontario lakes were of such length and frequency, and the wilderness there put under such intense scrutiny, that his work equals in scope that of painters who traveled further afield.

*Autumn Tapestry* is a work painted in the fall of 1915 when the Varleys, the Lismers, and A.Y. Jackson joined Thomson in Algonquin Park. During this time they would have witnessed the riotous display of colour put on by the leaves as temperatures dropped and the days shortened. In the resulting works, there was a heightening of colour; as Joan Murray observes, "All of them found their colours as well as their relationships intensifying." Numerous small sketches by Thomson are known from this fall, and *Autumn Tapestry* can be compared to *Spruce and Maple* and *Red Leaves*, both in the collection of the National Gallery of Canada.

Thomson's way of looking at nature, the way he participated in nature, was perhaps his greatest influence on the painters who would later form the Group of Seven. He stayed so long in the bush that his experience of it

took on new meaning. He noticed minute changes in light and weather, and responded to them instantly. He would paint in the middle of the night, during storms, from his canoe, regardless of the personal discomfort or inconvenience that these situations presented. Thomson was truly a man of the woods. It seems, in looking at many of his sketches, that he was without concern for the practicalities of plein-air painting: a comfortable place to sit, good views all round, amenable weather. Rather, he seems to have been visually arrested by certain scenes and literally compelled to paint them. His startlingly immediate depth of field in *Autumn Tapestry* forces us to stand in the bracken with him, bringing nature closer to us than it had been before. His swatting of paint and frenzied response to light and colour were 'blink of an eye' reactions, where he was visually obliged to set down what he saw as quickly as possible. The joyous abandon of works such as *Autumn Tapestry* speaks to this compulsion. Thomson played with various techniques of applying paint to his panels, flicking paint onto the wood, using cubist blocks of colour, abstracting his trees and, as in *Autumn Tapestry*, painting the bright red, yellow and green leaves in an almost Pointillist style. By their repetition, relative uniformity of size and verticality of stroke, they dance as if stirred by a cool autumn breeze. The dense background of lake, shore and distant forest is a perfect foil for their light airiness.

*Autumn Tapestry* is a precursor to the masterwork *The Pool*, circa 1915, in the collection of the National Gallery of Canada, where we see the same immediate forest of riotous colour set against a dense background. The slight suggestion of a distant skyline appears in both works, cloudy in *Autumn Tapestry* and bright blue in *The Pool*. *Autumn, Algonquin Park*, in the McMichael Canadian Collection, is another masterwork which likely followed. In these canvases, we can see the pattern of leaf and colour evolving as Thomson considered the design and composition of the work in the studio (or shack, in his case), the scene taking more time to design and compose. The magnificent *Autumn Garland*, in the collection of the National Gallery of Canada, completes this journey.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$600,000 ~ 800,000



123

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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Magnetawan Village***

oil on board, signed and on verso

signed, titled and dated 1930

9 1/2 x 11 1/4 in, 24.1 x 28.6 cm

**PROVENANCE:**

Acquired directly from the Artist in the 1930s

By descent to the present Private Collection, Ontario

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

Casson is the bard of the Ontario village and, as Duval writes, "Casson found in the small town theme much that was sympathetic to his own character. The order, simplicity and craftsmanship found in the details of

early Ontario domestic architecture are paralleled in his own personality."

The Ontario village works contributed to Casson's special and enduring place in the Group of Seven and Canadian art history. In 1926, Casson acquired a turquoise Willys Overland Whippet car, and it gave him the freedom to wander all through central Ontario. This strong composition is of Magnetawan, the oldest settlement in the Parry Sound District, cottage country north of Toronto. In this classic painting, dramatic clouds pile up layer on layer over the gentle rounded shoulders of the lush green land. As often seen in his rural works, although no figures are in view, one senses their presence. This imbuing of structures with human overtones has its parallel in the work of the American artist Edward Hopper. This fine painting, acquired directly from the artist in the 1930s, has never before been offered for sale.

**ESTIMATE: \$40,000 ~ 60,000**



124

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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***A Street in Parry Sound***

oil on board, signed and on verso

signed and titled on a label, 1930

9 3/4 x 11 1/4 in, 24.8 x 28.6 cm

**PROVENANCE:**

Acquired directly from the Artist in the 1930s

By descent to the present Private Collection, Ontario

**EXHIBITED:***The Canadian National Exhibition, Toronto, 1932*

The McMichael Canadian Art Collection, Kleinburg, A.J. Casson:

*An Artist's Life*, 1998, catalogue #29

By the early 1930s, Casson's main theme was the peaceful villages of

central southern Ontario and their rural surrounds. While working as a designer at Sampson Matthews Limited, Casson went out sketching every weekend and, due to the Depression, he had more time than usual to devote to his painting. Parry Sound is a freshwater port town in central Ontario on the eastern shore of Georgian Bay, and Casson was known to have spent a two-week period there. Casson did a number of oil paintings *en plein air*, and the National Gallery of Canada acquired one entitled *Parry Sound* for its permanent collection. Of all the Group of Seven members, Casson best expressed the unique nature of these villages, where time seems suspended in an idyllic reverie ~ as in this gem of a painting. With an absence of figures, Casson puts all the emphasis on the town itself, and the inviting road and the sunlit façades under a blue sky with drifting clouds create an ambiance of serenity. Acquired directly from the artist in the 1930s, this work has never before been offered for sale.

**ESTIMATE: \$40,000 ~ 60,000**



**125 ALEXANDER YOUNG (A.Y.) JACKSON**

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Alberta Foothills***

oil on canvas, signed, circa 1937

25 x 32 in, 63.5 x 81.3 cm

**PROVENANCE:**

Mr. &amp; Mrs. Gordon T. Southam, Vancouver

**LITERATURE:**

John Bentley Mays, "Disputing claims that Jackson's later work was 'dull'", *The Globe and Mail*, May 29, 1982

In 1937, A.Y. Jackson's brother Ernest invited the artist to come for a visit to his home in Lethbridge, southern Alberta. The Group of Seven had dissolved, and its members had gone their separate ways. Lawren Harris had moved into abstraction; J.E.H. MacDonald had died in 1932; an era seemed to have ended. But Jackson's commitment to landscape was as devout as it had been in the heyday of the Group's Canadian wanderings, and he alone remained firmly committed to painting it. Bentley Mays writes, "Jackson, in the second and less notorious half of his career, continued to paint with energy, with a single-minded, secular devotion to the earth of the sort that Lawren Harris, his more vexed and mystical colleague, was to reject ~ and with the same determined vision that had turned him into the most controversial nationalist in the Group of Seven."

In southern Alberta, another part of the Canadian landscape presented itself to him with all its rolling vistas: brown hills with their subtle colouring, distant mountains as a curtain backdrop, smooth low foothills and small villages here and there. He tramped around the region, hiking into the winding river valleys with their cut banks and up and down the coulees. He painted the scrubby bush and vast, ever-changing skies, the winding hills and patterned prairies that ran out from them, the farm houses and the grain elevators. Jackson came to love this rolling sparse land as much as Algoma and Quebec, finding similarities between them in their tapestries of pattern and expansive distances. He would visit his brother repeatedly throughout the rest of his life, exploring new places, taking day trips west into Waterton Park and north to Lundbreck Falls,

sketching the snow-covered mountains from Pincher Creek, working on the Blood Indian lands, at Hutterite Colonies and in farmer's fields. Often, he would give a sketch to the landowner in thanks for hospitality extended, and was a welcome sight to many should he return.

This rolling Alberta landscape is characteristic of his southern Alberta works in both composition and content. Loosely worked, *Alberta Foothills* is about distance, and the endless sea of pattern in between Jackson and the almost hidden mountains, which allowed him to set his rolling brushwork free. The blues of the mountains, running off behind the foothills as the brown prairie eclipses them, are repeated in the blue where the river has almost dried out in the gravel channels. The reds edging the distant foothills appear again in the foreground foliage and riverbank, taking our eye back and forth through the work. Pattern is predominant in this work, swirling through the foothills, river, yellow poplars and back again, its wild abandon contained by the waving branches of the willow tree that we overlook while gazing out onto the scene. Jackson is quite high up above the river in his vantage point in painting this scene ~ poplars are large trees and these are far below us ~ telling us that it is likely one of the larger rivers in the region. While we know that he painted along the banks of the Belly, Waterton and Oldman Rivers, as well as many minor tributaries and smaller streams in the area, determining the exact location of the scene is difficult.

Locally, these spots are known as river bottoms. Cooler than the windswept prairie above them, they are green and lush in the spring, golden and dryer in the fall. Prone to catastrophic flooding, they are used to graze cattle and as picnic sites, occasionally settled, but usually left to the whims of the meandering river.

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



**126 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

***Sunset, Canoe Lake***

oil on panel, on verso titled *Canoe Lake* on the Laing Galleries label, inscribed on the Laing Galleries label *from the Estate of J.E.H. MacDonald* and stamped E.E. Pool Collection #249 on the panel and on the Laing Galleries label, fall 1915  
5 x 7 in, 12.7 x 17.8 cm

**PROVENANCE:**

J.E.H. MacDonald, Toronto, by 1917  
Estate of J.E.H. MacDonald  
Laing Galleries, Toronto  
Ernest E. Poole, Edmonton  
The Art Emporium, Vancouver  
Mr. & Mrs. Gordon T. Southam, Vancouver

**LITERATURE:**

Harold Town and David P. Silcox, *Tom Thomson: The Silence and the Storm*, 1977, reproduced page 65

As a colourist, Thomson was always capable, often remarkable and sometimes quite stunning. Here, in this charming sunset panel, we have an example of stunning. A vividly painted sunset of blue and grey, mauve and pink, yellow and orange fades over a small spit of land and is reflected in the unsettled waters of the lake below. The scrubby trees are just as unsettled as the lake and sky, three shades of blue and two shades of green, almost indistinguishable from the rocky spit itself. All is in wild abandon. The brushwork in the sky suggests wind; the rough water confirms this suggestion. It was in capturing scenes such as this, in this manner, that Thomson excelled. *Sunset, Canoe Lake* is such an of-the-moment, right-there-in-the-weather kind of painting. Nothing daunted Thomson weather-wise, and when he saw something that caught his eye, he would drop everything and rush to capture it regardless of personal discomfort. Thomson is known to have slept in his canoe, wanting to be at the ready for nature's unexpected displays of northern lights, stars or moonlight on water. In *Sunset, Canoe Lake*, the combination of the utter frenzy of his brushwork, the wild juxtaposition of colours, the intensity of these colours, and the wildness of the water in the scene make this an extremely exciting sketch. Thomson has balanced the bold colours

masterfully ~ not easily done with colours as strong as these, but made possible by their complimentary hues. Grey balances the pink, blue balances the orange. The resulting effect is of a storm, choppy and wild, cold and beautiful all at the same time.

Thomson was not consistent in his style. He tried new things readily and, surveying his work, we can see a great variety of brushwork, methods of paint application, approaches to composition, use of distance, placement of horizon and so on. There are smooth works, with fluid brush-strokes and large bands of colour; there are choppy works, rough and uneven and delightfully energetic; there are precise works, almost pointillist in the way the paint has been applied and there are blocky, almost cubist works. It strikes us, in looking at these works, that Thomson experimented on instinct, driven by what he saw rather than any formal convention in depicting it.

There are several works comparable to *Sunset, Canoe Lake*, such as *Swift Water*, 1916, in the collection of the National Gallery of Canada, which demonstrates a similar handling of the water. Both employ the same treatment of foreground water, which in *Sunset, Canoe Lake* is of particular interest. The slightest hints of reflected pink and orange light in the choppy surface of the lake really make this area of the work sing, reminding us, while it is not the case here, that water can indeed be calm. In *Spring Flood*, 1915, in the McMichael Canadian Art Collection, most of our attention is focused on the sky, which, while much calmer than in *Sunset, Canoe Lake*, forms a very strong part of the work. In *Tea Lake Dam*, 1917, from the McMichael Canadian Art Collection, we see a similar balance of sky and water, one being a condensed and reflected form of the other.

While Thomson certainly painted scenes of dams and cabins and other manmade structures, it is his works depicting the natural landscape that are so universally appealing. Without figures or reference to the trappings of the civilized world, we are allowed to be a part of Thomson's world ~ alone in the wilderness. This work, so very wild and so much about the view not easily attained, typifies the life and character of the man who painted it. It is a bold homage to a remarkable wilderness painter.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$600,000 ~ 800,000



127

**127 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***At Batchewana, Algoma II,  
Algoma Sketch XXIII***

oil on panel, on verso signed twice, titled  
and inscribed *Studio Bldg. 25 Severn St., Toronto,*  
circa 1919

10 1/2 x 13 3/4 in, 26.7 x 34.9 cm

**PROVENANCE:**

Acquired directly from the Artist; By descent to a Private Collection,  
Vancouver; Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
May 9, 2001, lot 226; Private Collection, Toronto

Harris traveled to Algoma a total of eight times, the first being in the  
spring of 1918, on one of the famous boxcar trips which he organized,

accompanied by various fellow members of the Group of Seven. A vivid,  
tightly composed sketch, *At Batchewana, Algoma II, Algoma Sketch XXIII*  
is a fine example of Harris's work in Algoma. Likely done on the second of  
the boxcar trips in September ~ October of 1919, the sketch shows the  
familiar device of a screen of trees in the foreground and a patterned  
hillside that is a relatively flat backdrop to the trees that are the focus of the  
composition. The 1919 trip followed a route along the Algoma Central  
Railway to the vicinity of the Agawa River, then south to Canyon, Hubert  
and finally Batchewana. Harris has used the colour of the panel itself to  
advantage; the warm brown colour, which appears at the interstices of  
paint areas, gives the whole composition a warmth and unity. Both the  
close foreground framing of the trees and the pervading sense of brilliant  
light engage the viewer. One can sense the excitement that Harris and his  
colleagues felt for this northern Ontario landscape.

ESTIMATE: \$150,000 ~ 200,000