

184 EMILY CARR

BCSFA RCA 1871 ~ 1945

Alert Bay Burial Ground

oil on canvas, signed and on verso inscribed
with the Emily Carr Trust inventory identification

I ~ forty~three IRA, B 10, \$200.00

32 3/4 x 23 3/4 in, 83.2 x 60.3 cm

PROVENANCE:

Emily Carr Trust, Ira Dilworth and Lawren Harris, Executors
Laing Galleries, Toronto

Collection of Edgar Gordon Burton (President of Simpsons) and Clayton
Callaway Burton (charter member of the Women's Committee of the Art
Gallery of Toronto), Toronto

By descent to the present Private Collection, Toronto

LITERATURE:

Emily Carr Memorial Exhibition File, Emily Carr Trust Permanent
Collection List, Edward P. Taylor Research Library and Archives,
undated, page 2, inventory #I, forty~three

Emily Carr Memorial Exhibition File, Emily Carr Exhibition Insurance
Values List, Curator's working notes, Edward P. Taylor Research Library
and Archives, 1945, crossed off listing, value \$200

Emily Carr Memorial Exhibition File, Emily Carr Exhibition Cataloguing
and Description Schedule, Curator's working notes, Edward P. Taylor
Research Library and Archives, 1945, page 8

Emily Carr Memorial Exhibition File, Emily Carr Trust ~ Art Gallery of
Toronto Registry, Curator's working notes, Edward P. Taylor Research
Library and Archives, 1945

Emily Carr Memorial Exhibition File, Lawren Harris, Letter of
Correspondence to Martin Baldwin, Curator at the Art Gallery of Toronto,
September 12, 1945, received September 14, 1945, Edward P. Taylor
Research Library and Archives

Ira Dilworth and Lawren Harris, *Emily Carr ~ Her Paintings and Sketches*,
The National Gallery of Canada / The Art Gallery of Toronto, 1945,
page 28

100 Years of BC Art, "Introduction: Paintings by Emily Carr" by Lawren
Harris, Vancouver Art Gallery, 1958, unpaginated

G. Blair Laing, *Memoirs of an Art Dealer: G. Blair Laing*, 1979,
pages 142 ~ 152

Emily Carr Trust ~ Correspondence, Vancouver Art Gallery Archives
Doris Shadbolt, *Emily Carr*, 1990, page 139

Emily Carr, "The Emily Carr Trust 1991" by Ian Thom, Vancouver Art
Gallery, 1991

Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings
of Emily Carr, 1899 ~ 1913*, a thesis, 1993, listed volume 2, page 18,
catalogued as whereabouts unknown; photograph AGO Archives
Exhibition File, Carr Exhibition 1945, catalogue #E.1/60

Emily Carr once commented to Lawren Harris, when asked for her
thoughts about the distribution of her paintings after her death: "Give
them to the old folks' home. I suppose they would put them in the
basement, and there they would rot." Harris's concern for the fate of Carr's
art was so strong that in 1942, when Carr was exceedingly ill, he advised



*Lawren Harris and Ira Dilworth at the Vancouver Art
Gallery around the time of the opening of the new Emily
Carr Memorial Galleries, 1951, Vancouver Art Gallery
Archives, courtesy of the Vancouver Art Gallery*

her to create a trust to see to their future care. She agreed, and Harris
enlisted the aid of Ira Dilworth to look after Carr's writings and act as her
literary executor, and anthropologist William Newcombe, whose
knowledge of Carr's West Coast subject matter was invaluable. Thus the
Emily Carr Trust was created with Harris, Dilworth and Newcombe as the
trustees. Their first task was to assist Carr in selecting a group of paintings
to be held in the trust and later bequeathed to the citizens of British
Columbia. *Alert Bay Burial Ground* was chosen to become a part of this
collection. It was agreed that the pictures selected should be kept as a
permanent "not for sale" collection, although it was noted that "the list
may be revised by agreement between the trustees." The works were then
marked on the back with "Emily Carr Trust" or "Ira." Additionally, each
work was marked on the canvas or frame with the Roman numeral "I" and
its own serial number written out in letters. *Alert Bay Burial Ground* thus
became I ~ forty~three IRA.

The Trust represented Carr's finest work, and Harris fully understood the
future significance of this collection to the people of Canada. Fearing for
the safety of the collection as Canada was at war and the West Coast under
threat of invasion, Harris shipped the newly formed Emily Carr Trust
Collection to the Art Gallery of Toronto (now the Art Gallery of Ontario)
for safekeeping. In early 1943 Martin Baldwin, then curator at the Gallery,
was impressed by the works and suggested to Toronto art dealer G. Blair
Laing that he should try to get a collection of Emily Carr's pictures to sell,
and that "Lawren Harris is the person to contact." Laing agreed, and wrote
the first of a two~year series of letters to Harris requesting to purchase
paintings. Laing Galleries represented Harris's own work, and Laing was
aware that Harris was a key member of the Emily Carr Trust. He also
knew, perhaps more importantly, how much Carr respected Harris's
advice.

At about this same time, Max Stern, a "suave, highly skilled,
experienced," art dealer from Düsseldorf came into the story. Stern, being
Jewish, had fled Europe because of the war, only to be shipped to Canada
as a civilian prisoner and held for almost two years. Upon his release, he
went to work at the Dominion Gallery, which had been founded in



Montreal by Rose Millman the year before; he became her business partner in 1944. Stern's first exposure to Emily Carr's work was during her January 1943 exhibition and sale at the Art Association of Montreal. The show was a commercial failure, with all works remaining unsold. Stern, however, immediately perceived the expressive power and vitality of Carr's work and determined to seek her out. In the early autumn of 1943, Stern embarked on a trip west to Victoria to meet Emily Carr, and later met Lawren Harris, who was by then residing in Vancouver. Stern's conviction that Emily Carr was an artist of great stature fueled his desire to meet her, secure works for the Dominion Gallery, and establish himself as her exclusive dealer. His foresight proved to be a stroke of genius, as Carr's works have risen to a level of unparalleled regard in the Canadian art world. Stern stressed to Carr and Harris the importance of having only one agent for an artist's work and obtained exclusive control over the sale of Carr's works.

Meanwhile, G. Blair Laing was having no success in his attempts to acquire Carr's work, despite persistent letters. He and Harris wrote back and forth, Laing receiving encouragement to keep trying, but no paintings were secured for sale. Then Harris wrote to Laing on December 21, 1943 giving him "the worst possible news." Harris wrote, "We had chosen six Emily Carr sketches to send you but Miss Carr objected. She is seriously ill at present and I fear we can do nothing about sending any of her work to you." Of course, by this time, Laing's nemesis Stern had already met Carr and won her allegiance.

Laing had "sensed from the beginning there was a clever and tenacious opponent involved" in his lack of success in acquiring works by her. In 1945 Laing wrote to Harris declaring discrimination and offering to purchase works outright for cash. Then on March 2, 1945, Emily Carr died. Harris, Dilworth and Newcombe needed funds to manage the fledgling Trust, and to establish a scholarship in Carr's name as directed by her will. After some negotiation, a decision was made to remove seven major canvases from the Emily Carr Trust Collection that were stored in the vault at the Art Gallery of Toronto and allow Laing to purchase them. Stern and Laing's battle to represent Carr was a competition between the two art dealers who were to become the founding pillars of the Canadian art market, over the work of an artist who would prove to be one of Canada's finest.

In *Memoirs of an Art Dealer*, Laing recounts: "The seven were magnificent canvases of the 1932 ~ 37 period; we bought them all, at prices ranging from \$150 to \$400. These paintings were so fine in quality that if they had been in Vancouver rather than stored in the basement of the Art Gallery of Toronto I expect that today they would all be in the permanent Emily Carr collection in Vancouver." *Alert Bay Burial Ground* was one of the seven Carr masterpieces acquired by Laing and one of very few museum quality Carr canvases to remain in private hands.

The funds from this sale would finance the Emily Carr Trust and the Trust's scholarship provision. In her will, Carr gave discretionary power to her trustees to select the recipients of the award and to determine its value. This was of great importance in the development of the careers of early recipients including E.J. Hughes, Joe Plaskett and Takao Tanabe.

The Trust was terminated in 1966 when all rights were transferred to the Vancouver Art Gallery, but not before fulfilling the legacy of helping other aspiring artists, a task of great importance to Carr and an acknowledgement of the help she received, particularly from Lawren Harris, during her own lifetime.

The Wakas Memorial Pole in Alert Bay, BC, lies cradled in the arms of Cormorant Island off the north-east coast of Vancouver Island. It is inhabited by the Kwakwaka'wakw (Kwakiutl), an indigenous nation of made up of 17 tribes who all speak the common language of kwak'wala. Carr's first encounter with indigenous carvings on such a grand scale was at Alert Bay. She would visit the region several times in her career, including 1907, 1908-09, 1912, 1919, 1928 and 1930. Carr painted the Alert Bay Burial Ground at least twice: first in watercolour, circa 1930, now in a private collection, and later with oil on canvas. Photographers of the time also documented the subject, producing one of the few instances when we can compare Carr's creative genius to the eye of the camera.

Doris Shadbolt places *Alert Bay Burial Ground* into Carr's period of Mature Indian Work. By this stage in Carr's development she had responded to the West Coast in her palette, and embraced the depths of the British Columbian forest as her favoured subject. She had also developed a thorough understanding of indigenous iconography, and by 1932 mastered the balance between a wildness of cedar and hemlock and the complex demands of First Nations content in her work. Here, the pole, the coppers behind it, and the forest are one, as if the carved images had sprung up there naturally. Carr's similar treatment of the poles and the trees accomplishes this effortlessly; it is as if the pole has just stepped forward for us from among the other carvings.

Shadbolt comments that Carr "speaks of a symbolic rather than literal relation between" the forest and totems, "... for the forest ~ with its weaving undersea of forms that mouth and peer ~ seems but a poetic transposition of the mysterious life of the pole to that of the forest. In such an interchange of imaging between pole and forest, the act of transformation, which in the realm of native mythology permits creatures to don another identity by slipping from one skin into another, finds an equivalence." We can see how Carr's transformation in *Alert Bay Burial Ground* can be noted at multiple levels. Carr brings animation and life into the wooden totem figures. The forest is charged with spirits, and dances with movement around the uppermost reincarnated Thunderbird totem. This wind seems almost able to make the Thunderbird lift and soar.

In his essay written for the *Carr Memorial Exhibition* in 1945, Harris declared Carr "imprimatur" and honoured her "expressive power of vital art." Harris, too, is deserving of our official imprimatur as a defining contributor to the establishment of the Emily Carr Trust and the distribution of Carr's works into the art market. For his role in keeping Carr's pictures from "the basement of the old folks' home to rot", Harris's legacy extends well beyond the frame of his own paintings, and into those of one of the most powerful painters of the West Coast of Canada.

ESTIMATE: \$900,000 ~ 1,200,000



Kwakwaka'wakw 'Yalis, a number of grave markers in the graveyard at Alert Bay. Inscribed "so many coppers infer 'very proud people'." "Indian grave totem, Alert Bay, 1912 ~ 1915. With unusual numbers of coppers from album of A.M. Wastell and Fred Wastell, pioneers, Alert Bay, j.s.m." UPN-00589 Image PN1894A, courtesy of the Royal BC Museum



The Wakas memorial pole, immortalized by Carr, was commissioned by Dan Cranmer, Chief Wakas's nephew, and was carved by Arthur Shaughnessy. The figures are Thunderbird, Dzunuk'wa, Grizzly Bear biting copper, Raven and a Sisiyutl on the bottom. The Dawson memorial pole is visible in the background, to the left of the Wakas memorial pole. Photograph taken in June of 1936.

UPN-00599 Image PN1858, courtesy of the Royal BC Museum

In the winter of 2007~2008 during a fierce wind storm, the Wakas memorial pole toppled. As it lays on the ground exposed to the elements, it is slowly decomposing, uniting once more with the earth



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185 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Forest Ranger's Cabin, Lynn Valley

oil on panel, signed and on verso titled
on a gallery label and inscribed on a label
with the Varley Inventory #877, circa 1932
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

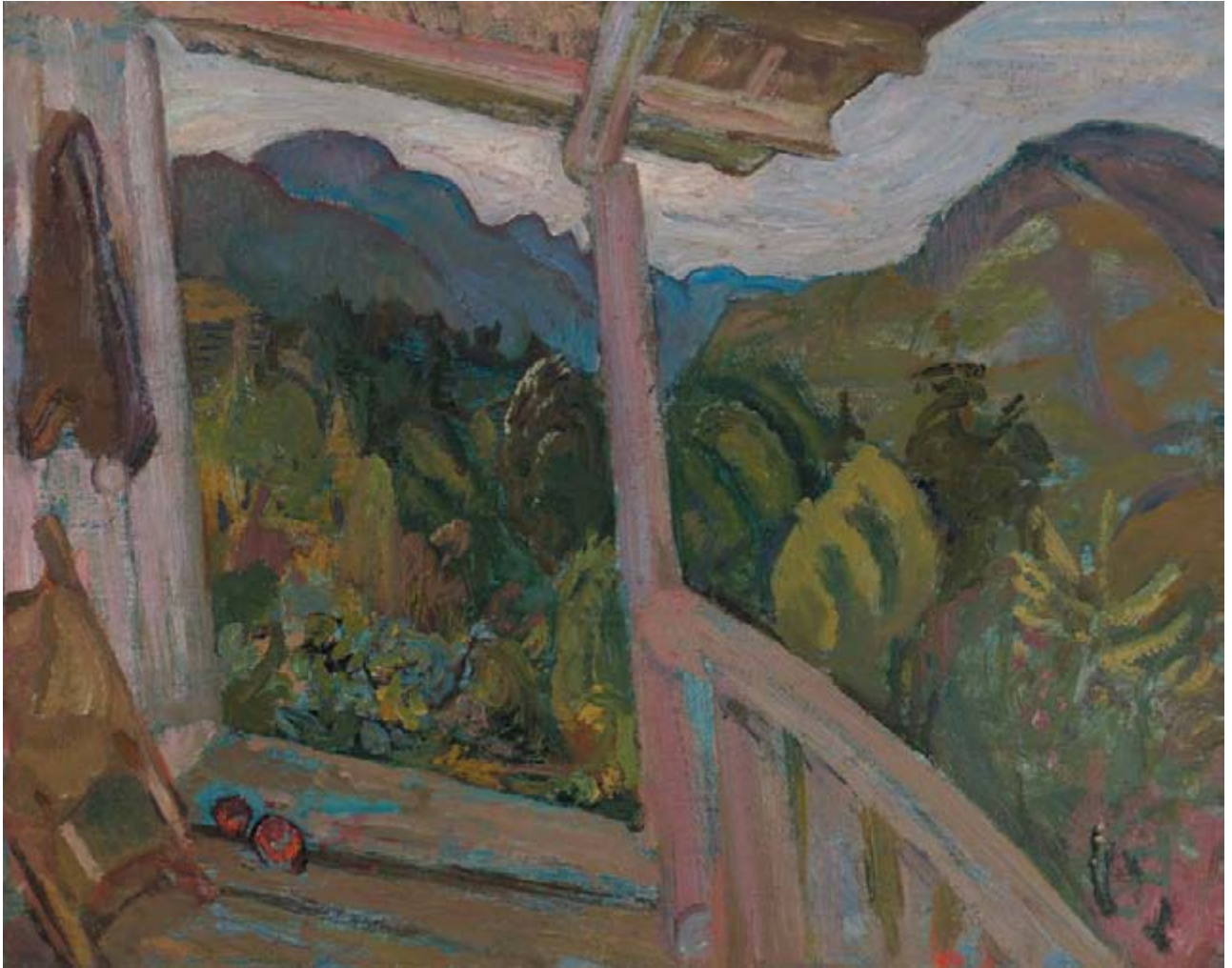
Acquired directly from the Artist by H.E. Torrey, Vancouver
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LITERATURE:

Peter Varley, *Frederick H. Varley*, 1983, pages 23 and 24

Varley considered his best work to have been done after he left Toronto; on the West Coast, particularly in Lynn Valley, he found new inspiration and a more relaxed style. Peter Varley asserts that Varley “found simple techniques that allowed him to build up coded detail into rich overall tapestries, yet never lost the wholeness of form. His palette became less rigid, more fluid and delicate with what he termed rare colour.” During the 1930s, Lynn Valley was a quaint community that appealed “to the romantics, the loners and the independents.” It was surrounded on three sides by mountains; however, the open southern view prevented the area from feeling entirely contained. In Lynn Valley, Varley felt a release from the pressures of city life. His tranquil mood can be sensed in the soft organic forms of nature, which creep up to the doorstep of the cabin in this stunning sketch, in which Varley has captured both the power and subtlety of the forest.

ESTIMATE: \$150,000 ~ 200,000



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186 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Porch of Ranger's Cabin

oil on panel, on verso titled on a gallery label
and inscribed on a label with the Varley Inventory #878,
circa 1932

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Acquired directly from the Artist by H.E. Torrey, Vancouver
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LITERATURE:

Peter Varley, *Frederick H. Varley*, 1983, pages 23 and 24

Despite having recently left his wife and family, Varley's Lynn Valley period, 1932 to 1936, was one of the happiest and most productive in his life. Varley split his time during this era between teaching at the British Columbia College of Arts and painting. In 1932 Varley and Vera Weatherbee, his lover, student and muse, became enamored with the area. Peter Varley writes, "They found an abandoned fire ranger's hut with a roofed porch high on the bank along the pipeline road that ran from the trolley terminus up the valley to the watershed intake. The little cabin overlooked the whole of the valley, affording both shelter and marvelous romantic views to paint." It was the porch of the fire ranger's hut that became the setting of Varley's canonical painting, *Dhârâna*, in which Vera was the model. In *Dhârâna*, Vera sits on the porch of the fire ranger's cabin, the subject of this magnificent sketch, enveloped by the mystic BC landscape.

ESTIMATE: \$150,000 ~ 200,000



**187 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Breton Woman Washing

oil on board, signed, circa 1911
12 3/4 x 15 3/4 in, 32.4 x 40 cm

PROVENANCE:

Alice Carr, sister of the Artist, Victoria
Acquired from the above by Jan and Judith Zach,
who rented a home from Alice Carr in the 1950s
Estate of Jan Zach, Oregon

LITERATURE:

Maria Tippett, *Emily Carr, A Biography*, 1979, page 92
Ian M. Thom, *Emily Carr in France*, Vancouver Art Gallery, 1991, page 25
Carr's trip to France brought about a pivotal change in her work. After studying in Paris, she was delighted to leave the city and get out into the French countryside in the spring and summer of 1911. She joined Henry Phelan Gibb's class in Outdoor Landscape in Crécy-en-Brie and also traveled to St. Eflam and Concarneau, as well as exploring surrounding villages. The fresh air, beautiful countryside and its people were a great inspiration for Carr, and she stated, "I loved that country, and those people." Carr admired the Breton people with their dignity and hard-working simplicity, and often depicted Breton women in their distinctive local dress at work, making lace, knitting and washing clothes. She saw scenes such as this at Crécy-en-Brie, and recounts, "Cressy [sic] was quaint... Many fine houses backed on the canal; they had great gardens going to the edge of the water and had little wash-booths on the canal ~ some were private, some public. The women did their laundry here and were very merry about it... Lovely trees drooped over the walls to dabble their branches. Women knelt in wooden trays, spreading washing on flat stones before the washing-booths, soaped, folded, beat with paddles, rinsed. Slap, slap, went the paddles smacking in the soap, and out the dirt, while the women laughed and chatted, and the water gave back soapy reflections of their rosy faces and white coifs."

Carr absorbed a new approach to colour and light which transformed her work from then on. While studying with Gibb, she was struck by the immediacy of his landscapes ~ impressionist techniques were new to Carr, where colour seemed to be mixed with the very air, and the painting captured more than just the literal subject. She made such progress that Gibb told her that if she continued her development there, she would become one of the great women painters of her time ~ prophetic indeed! *Breton Woman Washing* is a rich and robust work from this time, with its vivid blues and greens and sun-washed trees ~ everything exudes vitality from the earth to the sky, and Carr has captured the very essence of rural life in France with her fresh vocabulary of colour and form.

Emily returned to Canada armed with her new knowledge of modernism, ready to capture the all-engulfing green tide of the BC forests and the powerful native images she would see in the villages on the coast in a new and more powerful way. She was transformed, and poised to fulfill Gibb's prophecy of a bright future.

This fine painting, from the collection of Jan and Judith Zach, has a complete and interesting provenance. Jan Zach (Czech-American, 1914 ~ 1986) was a highly regarded Oregon sculptor and teacher who trained as a painter in Prague in the 1930s. Judith's hometown was Victoria and the Zachs lived there from 1951 to 1958, renting a home from Carr's sister Alice. The Zachs moved to Eugene, Oregon in 1958, when Jan took a position at the University of Oregon as a professor in the faculty of art.

Included in this lot are six first edition books by Emily Carr: *The Heart of a Peacock*; *The House of All Sorts*, signed in 1944 by Carr and inscribed "To Alice M. Carr, my favourite sister from Millie"; *Pause, An Emily Carr Sketch Book*; *Klee Wyck*, inscribed by Carr "Alice Mary Carr from her affectionate sister, Emily"; *The Book of Small*, inscribed by Carr "Alice M. Carr, with love from her sister, Emily Carr"; *Growing Pains, The Autobiography of Emily Carr*; as well as *Emily Carr as I Knew Her* by Carol Pearson and *Intersection: The Life and Art of Jan Zach*.

ESTIMATE: \$60,000 ~ 80,000



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188 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Fire Ranger's Look-out

oil on board, signed and on verso titled,
inscribed in graphite *Varley / Studio / Richmond Art /
Hornby St* and in ink *VI. 155* [Varley Inventory #155]
and stamped James Wood & Co, Plywoods, Vancouver,
circa 1929

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Acquired directly from the Artist, 1938

By descent to the present Private Collection, Montreal

In 1926, Frederick Varley arrived in Vancouver to take a teaching position
at the Vancouver School of Decorative and Applied Arts. By 1927 he was

settled in a house at Jericho Beach with a fine view of the North Shore
mountains and soon was making day and weekend trips to them to
sketch. Known for his vigour in climbing, Varley was described as
springing up the slopes like a mountain goat, transmitting his enthusiasm
for this country to his artist companions and students. He made
excursions further north to rugged Garibaldi Park in 1927, 1929, 1932
and 1934, moved by the mystery and power of this wilderness. In 1934,
he moved to Lynn Valley below Seymour Mountain on the North Shore,
remaining there until 1937. The mountains were a sanctuary for Varley ~
their tranquility and vast scale gave him an escape from worldly pressures
and he immersed himself in their atmosphere. An important body of
work was created from these mountain trips, paintings such as this
strong, bright sketch, full of sparkling light and fresh colour from its
top-of-the-world vantage point.

ESTIMATE: \$175,000 ~ 225,000



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189 SIR FREDERICK GRANT BANTING

1891 ~ 1941

Rooftops, Quebec City

oil on canvas, on verso

titled on the Roberts Gallery label

25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

Lady Banting, Toronto; Roberts Gallery, Toronto

Private Collection, Toronto

EXHIBITED:Hart House, University of Toronto, *Exhibition of Paintings of the late Sir Frederick Banting*, February 13 ~ March 1, 1943

Having failed to supplement his meager income by selling small watercolours when he began his medical practice in 1920, it was only

after achieving world-wide fame as a physiologist by 1923 that Banting had the resources and leisure time available to truly develop his inherent artistic gifts. His untimely death in an airplane accident at the age of 50 was shocking news worldwide, and perhaps to none more than to his great friend, A.Y. Jackson. With more exposure in recent years to the oil sketches produced by Banting in the company of Jackson on their many sketching trips to the far north and throughout Quebec after 1927, one can observe his growing maturity as a painter. Typically, those works are small landscape panels painted outdoors, and so it is rare to come across larger studio canvases like *Rooftops, Quebec City*, a work which demonstrates Banting's growing confidence in his ability to handle a complex subject. This work's rich colour, play of angular design and handling of light and shadow make for a lively view of Quebec City.

ESTIMATE: \$70,000 ~ 90,000



**190 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Abandoned House Near Metchosin, BC

oil on paper on board, signed and on verso

titled on a gallery label, circa 1935

23 1/2 x 35 in, 59.7 x 88.9 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Montreal

LITERATURE:Doris Shadbolt, *Emily Carr*, 1990, page 181Emily Carr, *Hundreds and Thousands: The Journals of an Artist*.*The Complete Writings of Emily Carr*, 1993, pages 723, 760 and 793

The Metchosin area on the southwest tip of Vancouver Island was one of Emily Carr's sketching haunts. It was easily reached from Victoria, and she was happiest while camping in her caravan, affectionately dubbed The Elephant, with her dogs and other animals, or while staying in a cabin owned by a friend. Shadbolt writes, "Within reach of Victoria were opportunities for all the kinds of nature experiences that she would require for the rest of her painting life: the varied district of Metchosin, with its woods and jungle, its gentler rural spots, or its Albert Head view of the sea." Carr worked at Metchosin in 1934, 1935, 1936 and twice in 1940. While professionally she had begun to receive critical acclaim and was beset with visitors from galleries, other artists, buyers for her work and admirers, she still preferred solitude and nature. Her trips to her favourite camping spots sustained her in times when she found herself in less easy company. Carr wrote: "Blessed camp life again! Sunshine pouring in joyously through the fringe of trees between the van and the sea." In Metchosin, Carr would establish herself for a couple of weeks and

explore the subjects that were to occupy her work for the last decade of her life. The region is mentioned in her journal *Hundreds and Thousands* repeatedly, and this particular entry describes conditions strikingly similar to those we see in *Abandoned House Near Metchosin, BC*: "Oh Goodness, it's splendid off in the rough land behind here. The rose hips are scarlet and the bracken is turning brown russet. The grass is parched and silvery, hardened and wired into ripples where the prevailing wind has run over it so perpetually it has stiffened and given up trying to straighten up. The grasshoppers click and tick across the grass, low and heavy, and there are wasps everywhere, and myriads of little sober-coloured birds eating this led down."

Carr's oil on paper work is much loved for its freedom of movement, flowing brushwork, and wonderful balance of colour. In February of 1934, she noted in *Hundreds and Thousands*: "I woke with this idea. Try using positive and negative colours in juxtaposition. Complementary are negative to positive. Try working in complementaries; run some reds into your greens, some yellow into your purples. Red~green, blue~orange, yellow~purple." Her oil on paper works are heavily influenced by this approach, *Abandoned House Near Metchosin, BC*, being no exception. Comprised of juxtapositioned complementary colours ~ red house against green forest, blue stumps against orange soil, purple logs lying on yellow grass and highlighted with white and emphasized with black ~ the work is an excellent example of this period of Carr's work. While masterwork canvases would result from this approach, such as *Plumed Firs*, circa 1939 to 1941, in the collection of the University of British Columbia, the remarkably brilliant oil on paper seascapes are, together with forest scenes such as *Abandoned House Near Metchosin, BC*, among Carr's finest works.

ESTIMATE: \$150,000 ~ 200,000



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191 EMILY CARR

BCSFA RCA 1871 ~ 1945

Metchosin on Mrs. McVicker's Farm

oil on board, signed and dated 1930

and on verso titled and dated

22 1/2 x 11 3/4 in, 57.1 x 29.8 cm

PROVENANCE:

Acquired directly from the Artist in 1936 by Humphrey Toms

By descent to the present Private Collection, Calgary

LITERATURE:Harris to Carr, *undated letter*, unpaginated, National Archives of CanadaPaul Duval, *Canadian Impressionism*, Toronto, 1990, page 100

In the late 1920s, Emily Carr was focused on First Nations' subjects: totem poles, villages and houses. Her work at this time had left behind the influence of France and Brittany, and the formative trip to eastern Canada, during which her work was included in the West Coast Indian Art exhibition at the National Gallery of Canada, had concluded. She had met Eric Brown, then Director of the National Gallery of Canada, and the members of the Group of Seven, whose support of her work bolstered her confidence, all too easily shaken in prior years. She had visited the studios of Arthur Lismer, A.Y. Jackson, J.E.H. MacDonald and Lawren Harris, and had been accepted by them as an artist of like intention and spirit. "You are one of us," Harris had told her, and a turning point in her career was marked. After this critical trip, she and Harris wrote to each other regularly, their correspondence being one of the most interesting stories of artistic mentorship in Canadian history. Carr also wrote to other artists, collectors and writers, and this exchange of ideas about art, life, religion, and philosophy was an important anchor in her rather isolated life out west. In a letter from about 1929, Harris turns his attention to the content of her work, acknowledging the totem pole as "a work of art in its own right and difficult to use in another form of art." He urges her instead to turn to "the exotic landscape of the Island and coast, making your own form and forms within the greater form. Create new things from the landscape, houses, steps, beaches and what not." Carr was aware that her Indian work was in danger of being dealt with as anthropology rather than fine art. Her reading at the time, Clive Bell's *Art*, and her additional correspondence with American artist Mark Tobey, reinforced this advice. She and Harris also discussed religion, Carr seeking to formalize her feelings about the power of the forest into something more definable. She would explore and later reject a Harris-style theosophy, but in her quest to find her path, Harris told her "forget the spirit ~ it is innate in you ~ but push the forms to the limit in volume, plasticity, and precision in relationships in one unified, functioning greater form which is the picture..." In *Metchosin on Mrs. McVicker's Farm*, we see the forms within the forms of the forest beginning to emerge. The totem-like trunk of the cedar, dead center and vertically solid, recalls the works done before. Its branches, flying high above the forest floor, are almost an effigy. The geometric trees on the left foreshadow canvases like *A Young Tree*, in the collection of the Vancouver Art Gallery, and similar works which explore trees as vibrating triangles, almost shivering with life through their sweeping brushwork. The dense, pervading wetness of the British Columbia forest is keenly felt in Carr's work, and this oil is no exception. In looking at it, we find ourselves in deep shade, yet as Carr herself said, quoting the adage, "There is sunshine in shadows."

Humphrey Toms, having corresponded with Carr over a period of ten years from 1933 to 1944 and having seen her work at a Vancouver Island Arts and Crafts Society exhibition, wrote to her asking if he might visit. He acquired a number of her works over the years of their friendship.

Metchosin on Mrs. McVicker's Farm was painted on the property of Maude McVicker, also a friend of Carr's from Victoria. Carr camped and painted on the McVicker property numerous times. The Metchosin Hills are near Sooke, Vancouver Island.

Included with this lot is a letter from Clarke, Irwin & Company Limited, book publishers, inviting Mr. & Mrs. Humphrey Toms to the reception for the launch of *Hundreds and Thousands: The Journal of Emily Carr*, as well as the original invitation.

ESTIMATE: \$70,000 ~ 90,000

192 EMILY CARR

BCSFA RCA 1871 ~ 1945

Mab Bab Trees

oil on paper on board, signed and dated 1942 and on verso stamped Dominion Gallery 1448 St. Catherine West, Montreal, Que, Telephone Harbour 7471
17 x 11 3/4 in, 43.2 x 29.8 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Vancouver Island

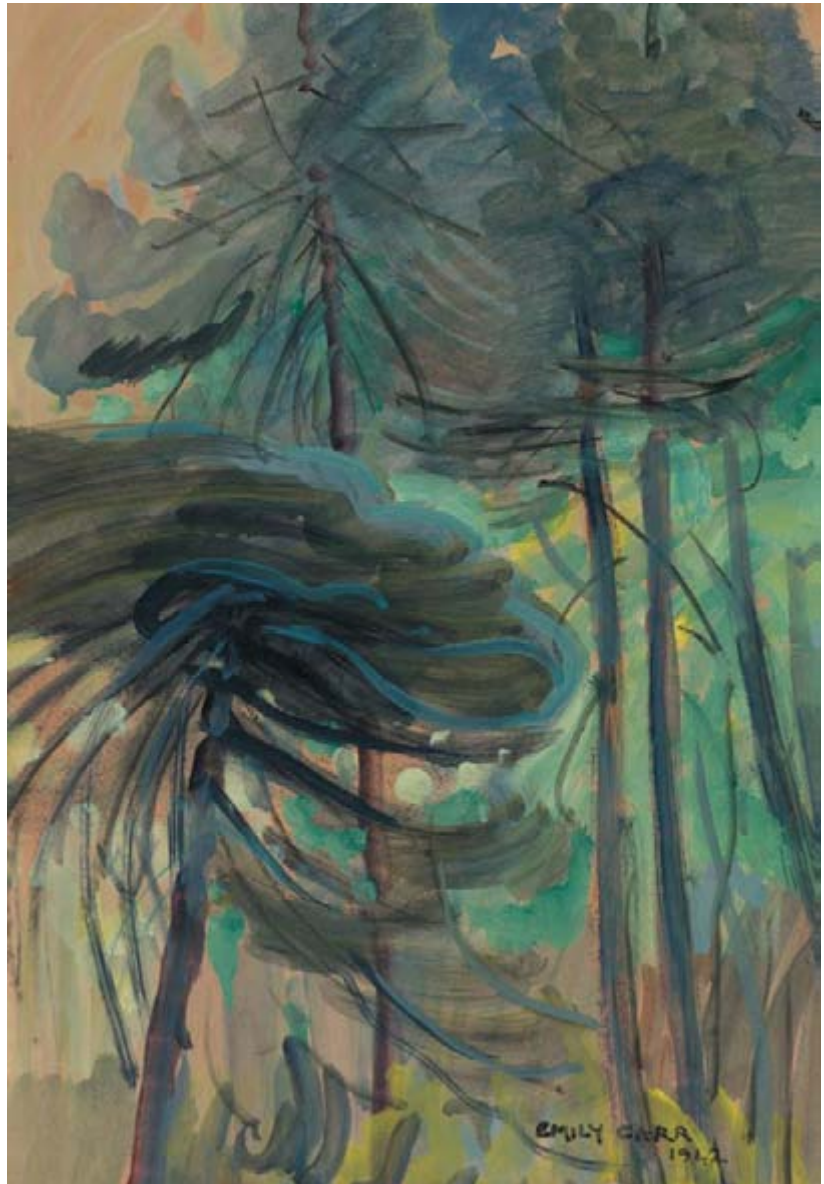
LITERATURE:

Maria Tippett, *Emily Carr: A Biography*, 1979, page 263

EXHIBITED:

Art Gallery of Greater Victoria, on loan from 1990 ~ 1992, reproduced on a postcard
Emily Carr Gallery, Victoria, *Emily Carr: Sunshine and Tumult*, July 3 ~ October 31, 1992, reproduced on the brochure cover

In 1942, it had been almost two years since Carr had last sketched in the forest. In August of that year, she went to Mount Douglas Park near Victoria for ten days, in what would be her last sketching trip. Carr was based in a tarpaper cottage behind the tea-house in the park, surrounded by magnificent cedars. Tippett relates Carr's observation that the cedars' "colours



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are terribly sensitive to change of time and light, sometimes they are bluish cold green then they turn yellow warm green, sometimes their brows flop heavy & sometimes float, then they are fairy as ferns & then down they droop heavy as heart aches." Using the diluted oil medium that she had been employing for almost a decade, her fluid brush-strokes expressed the life essence of the forest and her joy at being among the trees again. She produced fifteen large oil on paper sketches and a number of smaller ones, and when she returned home, began to translate her sketches onto canvas. Full of light and movement, *Mab Bab Trees* is a splendid example of this important body of work.

ESTIMATE: \$80,000 ~ 100,000



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193 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

A Woodland Pool

oil on panel, signed and on verso
titled on the artist's label and inscribed
presented to Lawrence & Alison Jones
by Victory Loan Committee
11 x 14 in, 27.9 x 35.6 cm

PROVENANCE:

Private Collection, Ontario

ESTIMATE: \$10,000 ~ 15,000

194

194 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

Wilds of Algonquin

oil on board, signed and on verso signed and titled
14 x 18 in, 35.6 x 45.7 cm

PROVENANCE:

Private Collection, Ontario

ESTIMATE: \$12,000 ~ 15,000

195

195 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

Spruce Point, Georgian Bay

oil on board, signed and on verso titled
10 3/4 x 13 1/2 in, 27.3 x 34.3 cm

PROVENANCE:

Private Collection, Ontario

In 1930, Johnston moved to Balm Beach on the shores of Georgian Bay. Georgian Bay was a magnet for the Group of Seven, and almost all of them had painted there at one time or another. Johnston painted and taught in the summers at the private school of art he opened called Skitawaboo. He built a house on 50 acres of land overlooking Georgian Bay and lived there until 1940, and had a great passion for this wild and beautiful landscape.

ESTIMATE: \$10,000 ~ 12,000



196

196 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Misty Morning, Château-Gaillard

oil on panel, signed and on verso titled, circa 1910
6 3/8 x 9 1/4 in, 16.2 x 23.5 cm

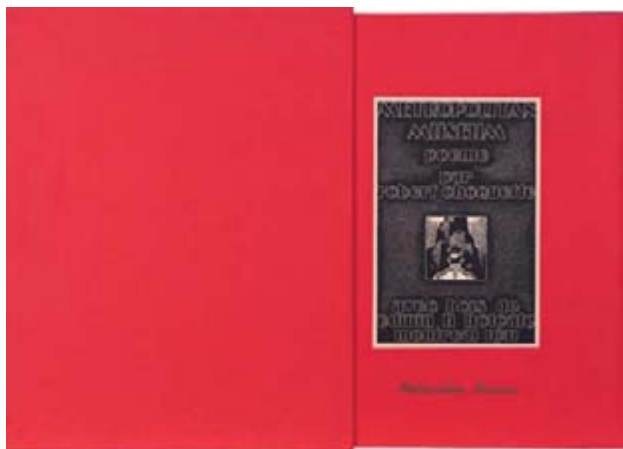
PROVENANCE:

Private Collection, Quebec

Château-Gaillard is a ruined medieval castle located above the town of Les Andelys in Normandy, France, north-west of Paris, originally built by Richard I of England to protect Rouen and his duchy of Normandy from the French kings. Clarence Gagnon spent five sojourns painting in France and Europe, keeping a studio at 9 rue Falguière in Paris. The explosion of

energy from innovative new movements such as Impressionism attracted a vital art society to Paris, including Canadians such as James Wilson Morrice, whom Gagnon knew and admired. Gagnon visited Normandy in 1904, 1905, 1906 and in 1910. However, it was in 1910 that he visited Les Andelys and painted a number of works with Château-Gaillard as a subject. Normandy was a magnet for young foreign artists based in Paris, but also held a special interest for Gagnon, as one of his paternal ancestors had traveled from there in 1643 to settle in Canada. Gagnon captures the picturesque qualities of the castle with an impressionist eye for light and atmosphere, as it towers in the distance above the Seine River, wrapped in mist.

ESTIMATE: \$20,000 ~ 25,000



197

197 EDWIN HEADLEY HOLGATE

AAM CGP CSGA G7 RCA 1892 ~ 1977

Metropolitan Museum: poeme par Robert Choquette avec bois de Edwin H. Holgate

book, signed Edwin H. Holgate and Robert Choquette and editioned 161, 1931
12 x 9 1/4 in, 30.5 x 23.5 cm

PROVENANCE:

Private Collection, Toronto

This book is from an edition of 450, plus 25 "hors commerce" editioned A to Z on Medway paper. Published by Herald Press, Montreal, it includes 13 woodcuts by Edwin Holgate. This bound publication is in a slipcover.

Robert Choquette received many literary awards for his poetry, but was also recognized for his novels as well as radio and television dramas. In addition, he had a diplomatic career; he was the first Canadian Consul General in Bordeaux, France and served as the Canadian Ambassador to Argentina, Uruguay and Paraguay.

ESTIMATE: \$3,000 ~ 5,000



198

198 ALFRED PELLAN

CAS OC QMG RCA 1906 ~ 1988

Farm Garden, Charlevoix

oil on canvas, signed and dated 1941
and on verso titled on a gallery label
23 x 17 in, 58.4 x 43.2 cm

PROVENANCE:

Canadian Fine Arts, Toronto

Private Collection, Montreal

LITERATURE:

Germain Lefebvre, *Pellan*, 1973, page 58; for another example of a Charlevoix painting, page 17

In the summer of 1941, Pellan accepted an invitation to visit the country house of Jean Palardy in Charlevoix. In a letter about that sojourn, he wrote: "...the country was so beautiful and my hosts so charming that I didn't open my paintbox during the first weeks... Then, during the last two weeks... I painted a whole series... That was my secret project... By showing people that I was also able to do realistic painting, I wanted to bring about something of a rapprochement." To fully understand Pellan's meaning, one must be reminded that by 1936, despite his enthusiastic acceptance from critics and collectors in France, his work was vilified by members of the same Quebec cultural establishment that had awarded him his 1926 bursary to study in Paris. His painting was too avant-garde by then for him to be considered a suitable



199

instructor at the École des beaux-arts in Quebec. Discouraged by that rejection, he didn't return to live in Quebec until 1940, eventually moving to Montreal where, even though the climate for modern art was friendlier, Pellán's semi-abstract paintings still shocked most viewers. The Fauvist-inspired palette of this delightful Charlevoix scene is, despite his self-imposed restrictions, true to Pellán's unique aesthetic.

ESTIMATE: \$20,000 ~ 25,000

199 MARC-AURÈLE FORTIN

ARCA 1888 ~ 1970

La maison rouge, rang croche, Ste-Rose

oil on panel, on verso titled on a gallery label,
circa 1918 ~ 1920

5 x 7 1/2 in, 12.7 x 19 cm

PROVENANCE:

Galerie Gauvreau, Montreal

Private Collection, Montreal

ESTIMATE: \$5,000 ~ 7,000

200 MARC-AURÈLE FORTIN

ARCA 1888 ~ 1970

Vue du Mont-Royal de l'Île Sainte-Hélène

oil on canvas, signed

9 1/2 x 11 1/2 in, 24.1 x 29.2 cm

PROVENANCE:

Galerie l'Art Français Ltée., Montreal

Private Collection, Quebec City

ESTIMATE: \$8,000 ~ 10,000



201

201 MARC-AURÈLE FORTIN

ARCA 1888 ~ 1970

Vue du Mont-Royal

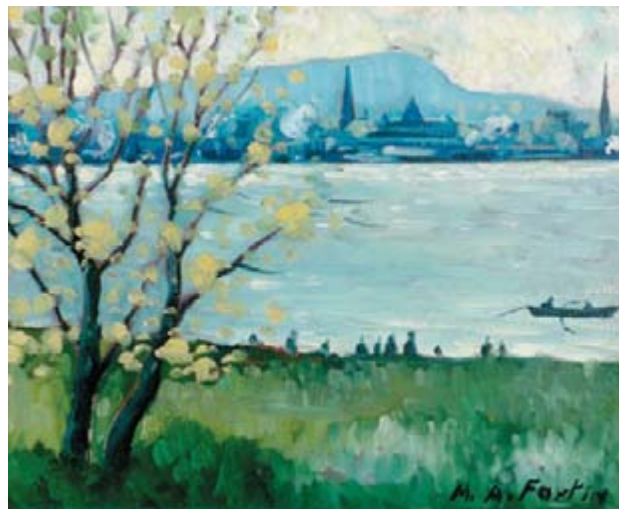
watercolour on paper, signed, circa 1920 ~ 1921
18 x 27 in, 45.7 x 68.6 cm

PROVENANCE:

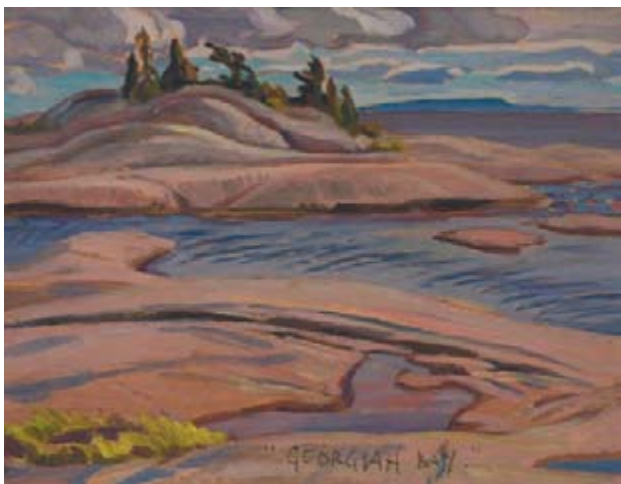
Galerie l'Art Français Ltée., Montreal

Private Collection, Montreal

ESTIMATE: \$15,000 ~ 20,000



200



202

202 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Georgian Bay

oil on panel, titled

10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:Sold sale of *Canadian Art*, Joyner Fine Art Inc., May 21, 1987, lot 261
Private Collection, Toronto

ESTIMATE: \$12,000 ~ 15,000



203

203 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Pincher Creek, Alberta

oil on panel, signed and on verso

signed and titled, circa 1937

10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:Greenwich Art Gallery, Johannesburg
Private Collection, Wales, United Kingdom

ESTIMATE: \$8,000 ~ 12,000



204

204 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 ~ 1967

Winter Landscape with Stream

oil on board, signed

10 1/4 x 13 1/4 in, 26 x 33.7 cm

PROVENANCE:

Private Collection, Toronto

Impressionist painter Robert Pilot was a master at capturing twilight, as demonstrated in this fine painting. In his works, Pilot was able to seize the moment right before the natural light of the day faded into night. Pilot's most exquisite paintings of twilight are his winter scenes because of the many ways the light is able to reflect subtle tonal differences on the white snow.

ESTIMATE: \$12,000 ~ 15,000



205

205 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Misty Morning, Dawson, YT

oil on board, signed and on verso titled, dated September 21, 1964 and inscribed *S.A. Smith c/o Mayo Gen. Hospital, Mayo, Yukon Territory / \$125. / From A.Y. Jackson, 192 MacLaren St., Ottawa*
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Acquired directly from the Artist by the present Private Collection, British Columbia

The present owner of this painting met the artist when he was in the Yukon as an engineer for the mining company United Keno Hill Mines. He encountered Jackson painting on a ridge, and later spent an evening with him and painter Maurice Haycock at Elsa Lodge in Elsa, a privately-owned mining town which is now closed.

ESTIMATE: \$12,000 ~ 15,000

206 JOHN WILLIAM BEATTY

OSA RCA 1869 ~ 1941

Ontario Landscape

oil on board, signed and on verso inscribed *Miss Hanley, 106 Concord Ave. / Alliston Sketches / Cousin Tillie* [indistinct], circa 1930
9 3/4 x 12 in, 24.8 x 30.5 cm

PROVENANCE:

Private Collection, Vancouver

ESTIMATE: \$6,000 ~ 8,000



207

207 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Sawmill, Ste. Adèle

oil on board, signed and on verso signed, titled, dated April 1957 and inscribed *Manotick, Ont.*
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

J.R. Harris, Toronto
Private Collection, Toronto

ESTIMATE: \$15,000 ~ 20,000



206



208

208 ALFRED LALIBERTÉ

RCA SSC 1878 ~ 1953

La prière en famille

bronze, signed, titled and inscribed *Roman Bronze Works, NY*
16 1/4 x 15 1/4 x 10 3/4 in, 41.3 x 38.7 x 27.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE:

Les bronzes d'Alfred Laliberté ~ collection du musée du Québec, 1978,
reproduced page 111

Laliberté was profoundly attached to the history of Quebec, and in the late 1920s and early 1930s did a highly acclaimed series of 215 small bronzes that celebrate the legends, customs and trades of rural Quebec. Laliberté's father had been a woodcutter, framer and miller, so his personal experience was transformed into a celebratory affirmation of the social traditions of rural Quebec. This series was purchased by the Province of Quebec and placed in the Quebec Provincial Museum.

ESTIMATE: \$16,000 ~ 20,000



209

209 ALFRED LALIBERTÉ

RCA SSC 1878 ~ 1953

La balance

bronze, signed, titled and inscribed *Roman Bronze Works, NY*
14 1/2 x 9 x 8 1/4 in, 36.8 x 22.9 x 21 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE:

Les bronzes d'Alfred Laliberté ~ collection du musée du Québec, 1978,
reproduced page 66

In 1902, Laliberté studied in Paris, where he saw the sculpture of Auguste Rodin, whose work had considerable influence on him. It is interesting to note that his studies were financed by public subscription, and one of his greatest supporters was Prime Minister Sir Wilfred Laurier. Laliberté joined the Sculptors' Society of Canada in 1933, and worked in bronze, marble, wood and plaster. Laliberté was awarded a number of public commissions, including monuments to Laurier, Paul Chomedey de Maisonneuve and French Canadian pioneer Louis Hébert.

ESTIMATE: \$12,000 ~ 15,000