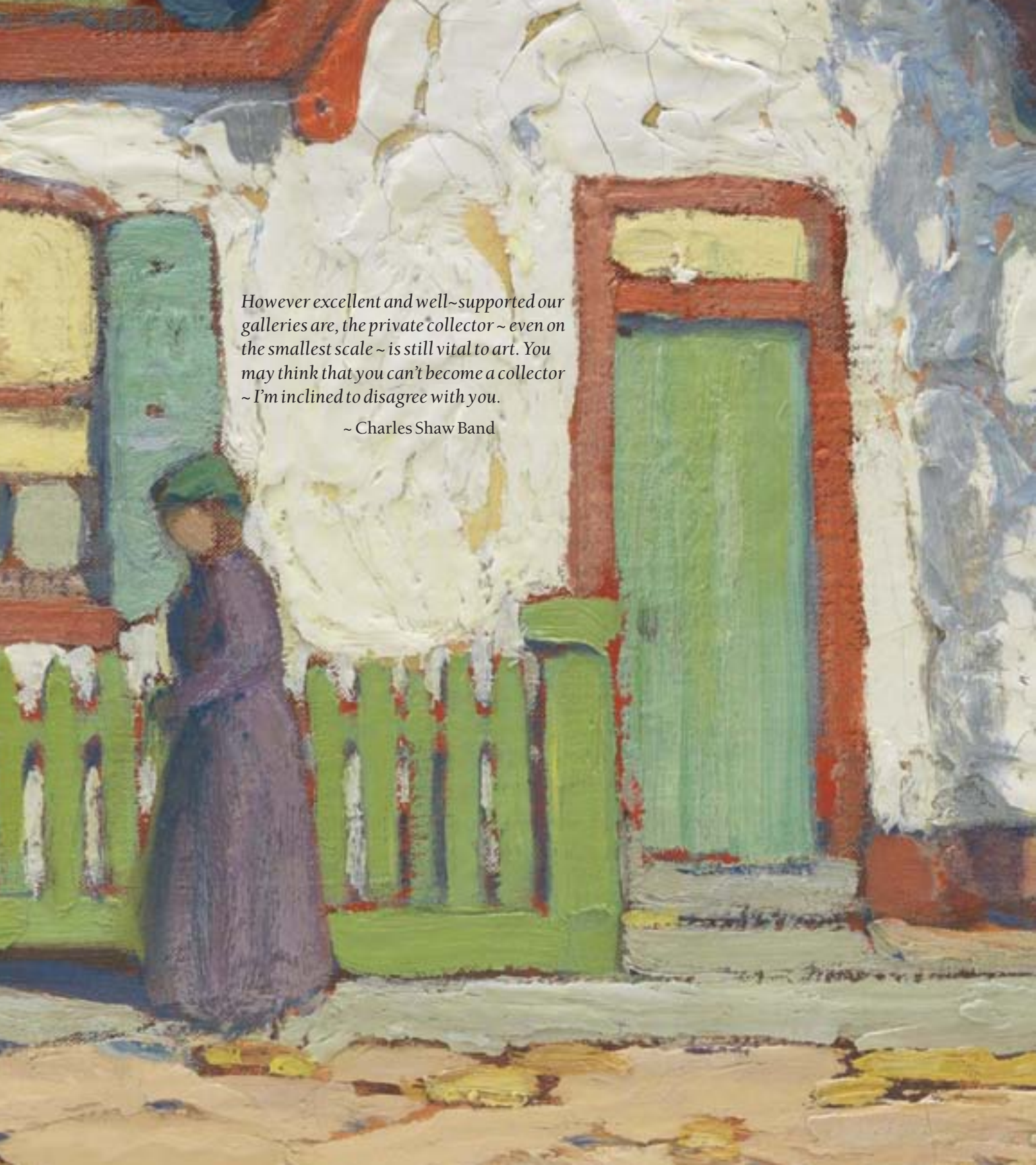


# FINE CANADIAN ART



**HEFFEL FINE ART AUCTION HOUSE**

*SALE THURSDAY, NOVEMBER 26, 2009, 7PM, TORONTO*



*However excellent and well-supported our galleries are, the private collector ~ even on the smallest scale ~ is still vital to art. You may think that you can't become a collector ~ I'm inclined to disagree with you.*

*~ Charles Shaw Band*

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# FINE CANADIAN ART

# AUCTION

THURSDAY, NOVEMBER 26, 2009

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

7:00 PM, FINE CANADIAN ART

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QUEEN'S PARK BALLROOM

4 AVENUE ROAD, TORONTO

PREVIEW AT HEFFEL GALLERY, VANCOUVER

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SATURDAY, OCTOBER 31 THROUGH

TUESDAY, NOVEMBER 3, 11:00 AM TO 6:00 PM

PREVIEW AT GALERIE HEFFEL, MONTREAL

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THURSDAY, NOVEMBER 12 THROUGH

SATURDAY, NOVEMBER 14, 11:00 AM TO 6:00 PM

PREVIEW IN TORONTO

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SATURDAY, NOVEMBER 21 THROUGH

WEDNESDAY, NOVEMBER 25, 11:00 AM TO 6:00 PM

THURSDAY, NOVEMBER 26, 10:00 AM TO 12:00 PM

HEFFEL GALLERY, TORONTO

13 HAZELTON AVENUE

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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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### PRINTING

Generation Printing, Vancouver

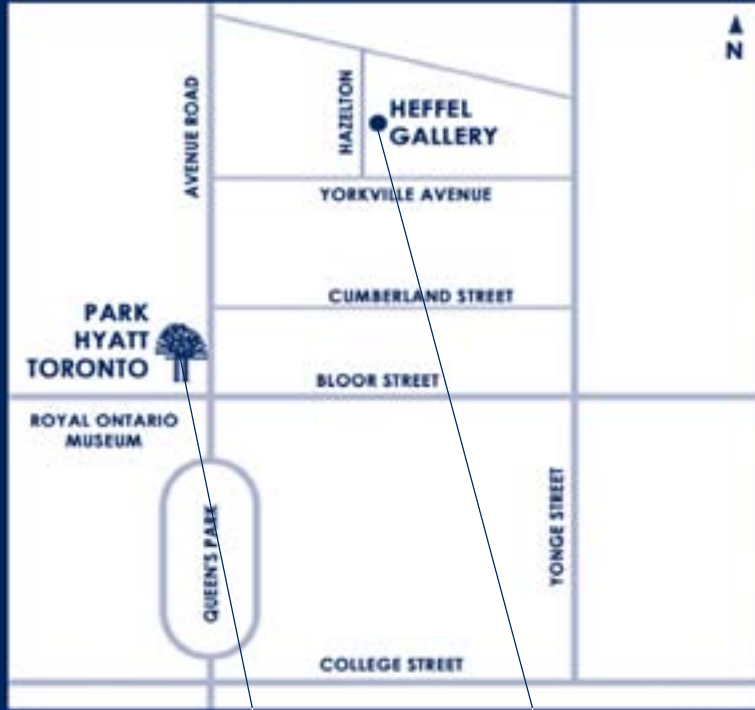
ISBN 978~0~9811120~4~6

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MAP OF PREVIEW AND AUCTION LOCATIONS



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Saleroom Cell 1 888 418~6505

**PREVIEW**

Heffel Fine Art Auction House  
13 & 14 Hazelton Avenue, Toronto  
Telephone 416 961~6505  
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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.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 126 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, CONSERVATION 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 125 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 117 through 123 of this publication.

All Lots can be viewed on our Internet site at:

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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 126 of this publication.

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

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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 0.95 US dollar, 0.65 Euro, 0.58 British pound or 7.43 Hong Kong dollar as of our printing date.

FINE CANADIAN ART

CATALOGUE



SALE THURSDAY, NOVEMBER 26, 2009, 7:00 PM, TORONTO



201



202



203

**201 EARLY HAIDA ARTIST**

19TH CENTURY

***A Carved Ship Panel Pipe with a Euro~American Figure with Hand in Greeting Gesture, an Elaborate Cabin Structure with Two Windows, a Rosette, a Tiled Roof and a Euro~American Figure Holding an Offering***argillite relief carving, circa 1830 ~ 1860  
9 3/4 x 4 in, 24.8 x 10.2 cm**PROVENANCE:**Marius Barbeau, Ottawa  
Private Collection, Toronto**LITERATURE:**Peter L. Macnair and Alan L. Hoover, *The Magic Leaves, A History of Haida Argillite Carving*, Royal British Columbia Museum, 2002, similar works reproduced pages 39, 40, 44 and 45

The Haida were the first of the Northwest Coast First Nations peoples to develop art for trade and sale to the Europeans that arrived on their shores in the Queen Charlotte Islands. Some of the earliest objects produced were argillite pipe forms with Haida mythological figures, which a decade later evolved into elongated panel pipes with Euro~American figures and structures, such as this fine carving. Included were details of ships, forts, houses and cabins, which evidently fascinated the Haida carvers. Plant forms were often incorporated, such as in this work with its flower form and elongated leaves, likely the native tobacco plant cultivated by the Haida. These extraordinary and unique panel pipes were not actually intended for smoking tobacco, instead functioning as complex sculptural tableaux.

This work, along with lot 203, was originally in the collection of Marius Barbeau, an important Canadian pioneer anthropologist, ethnologist and folklorist, who worked for the National Museum of Canada from 1911 ~ 1949. He exhaustively catalogued the social organization, art, narrative and musical traditions of British Columbia's Tsimshian, Gitksan, and Nisga'a peoples, as well as doing fieldwork with other nations such as the Haida.

ESTIMATE: \$10,000 ~ 15,000

**202 UNIDENTIFIED HAIDA ARTIST**

20TH CENTURY

***Bear Mother Figure with Two Cubs, One Suckling, with Bear Figure on verso***argillite sculpture, circa 1910 ~ 1920  
11 x 3 1/4 x 5 in, 27.9 x 8.3 x 12.7 cm**PROVENANCE:**

Private Collection, Toronto

During the time of trade with Euro~Americans beginning around 1820, Haida artists found new formats to present narrative accounts, and carved

from a type of argillite, a black slate only found on native reserve land near Skidegate in the Queen Charlotte Islands. Haida carvers depicted a number of Haida mythological stories, one of the important ones being the Bear Mother myth. The story involves a young woman, who, while picking berries, stepped in bear scat, causing her to loudly curse the bear. Suddenly a handsome young man appeared, who led her to his village. However, after transforming into a bear, he took her as his wife. Two offspring were born, half human and half bear, who suckled and devoured her breasts at the same time. She was finally freed when her brother slew the bear~husband and rescued her. Other sculptures of this myth show physical formats not traditional to the Haida, but this carving preserves the conventional vertical format of totem forms. The compelling images and objects of the Haida, such as this vital sculpture, are considered to be among the shining achievements of First Nations peoples.

ESTIMATE: \$6,000 ~ 8,000

**203 EARLY HAIDA ARTIST**

19TH CENTURY

***A Euro~American Missionary***argillite sculpture, circa 1840 ~ 1860  
8 1/2 x 2 3/3 x 1 1/2 in, 21.6 x 7.6 x 3.8 cm**PROVENANCE:**Marius Barbeau, Ottawa  
Private Collection, Toronto**LITERATURE:**Peter L. Macnair and Alan L. Hoover, *The Magic Leaves, A History of Haida Argillite Carving*, Royal British Columbia Museum, 2002, page 56, similar figures reproduced page 58

A decade after 1774, when Spanish explorer Juan Perez had discovered the Queen Charlotte Islands ~ the land of the Haida nation ~ European fur traders arrived, followed by Christian Methodist missionaries in the early 1800s. Peter Macnair and Alan Hoover note, "Early in the 1840s, the Haida began to produce vertical figures representing Euro~Americans." Corroborating this date, a Euro~American figure, in the collection of the National Museum of Denmark, was obtained on the West Coast by the Wilkes Expedition in 1841. These sculptures of both men and women, carved in argillite, were produced for trade or sale at a time when Haida society was still relatively intact, prior to the decimation of the Haida people by smallpox in 1862 ~ 1863. Haida artists carved these figures in a stylized manner, upright, with long narrow faces and slender bodies, hands resting on the front of their clothing. Foreign hairstyles and tailored clothes were carefully noted, as in this austere figure with its formal dress and high collar, possibly the religious dress of an androgynous missionary. There are few examples of these figures in museum collections, and this Euro~American imagery faded away in the 1870s, making this work a rare and fascinating artifact of this period in Haida art.

ESTIMATE: \$10,000 ~ 15,000



204

## 204 KATHLEEN MOIR MORRIS

ARCA BHHG 1893 ~ 1986

*Market in Winter, Berthierville, Quebec*

oil on panel, signed, circa 1924

9 x 12 1/4 in, 22.9 x 31.1 cm

## PROVENANCE:

Mr. and Mrs. David Taylor, Montreal

By descent to the present Private Estate, BC

## EXHIBITED:

Galerie Walter Klinkhoff Inc., Montreal, *Kathleen Morris, Loan Exhibition*, June 1976, catalogue #56

Kathleen Morris's streetscapes were painted directly from life ~ with the artist bundled in furs, working *en plein air* ~ which is often unexpected, considering the tranquil languor of her compositions. We are inclined to imagine we are viewing an illusory landscape or the image of a precious

memory, not the loud and busy towns in which Morris loved to sit and paint. She was truly a master composer, simplifying her compositions to include only the indispensable; allowing the viewer to concentrate on the joyous colour, abridged form and above all the undisturbed serenity of her scenes. Berthierville was especially beloved by Morris, who took several extended sketching trips to the town during the 1920s. The central market and taxi stand recur in her most distinguished paintings, examples of which are owned by the National Gallery of Canada and the Montreal Museum of Fine Arts. Bold and spontaneous brush-strokes in this delightful panel define Morris's high esteem for her subject of drifting snow banks, noble horses and timeless Québécois streets.

This oil sketch was later used by Morris to produce the important, large format canvas of this scene, formerly in the private collection of Kenneth G. Heffel.

ESTIMATE: \$30,000 ~ 35,000



205

**205 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***The Ferry Landing, Quebec***

oil on board, signed and on verso

signed, titled and dated 1926

10 3/4 x 13 5/8 in, 27.3 x 34.6 cm

**PROVENANCE:**

Kastel Gallery Inc., Montreal

Private Collection, Montreal

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

Paul Duval writes, "No one, not even his stepfather, the Impressionist Maurice Cullen, evoked the character of Quebec City with more affection

or persuasion. Pilot's images of that ancient capital, whether seen from across the St. Lawrence at Lévis, or in close-ups of Dufferin Terrace, Mountain Hill, or Governor's Garden, remain his richest legacy."

Robert Pilot's mastery of light, especially winter light, is a consistent thread in his work, and as a result, his snow scenes are highly prized works. Here, at the ferry landing which connects Old Lévis to Old Quebec, the snow and sky are a delicious blend of melting colours; pinks into blues, yellows into pale oranges and purples. The contrast of the new green hay, on which a working horse feeds, is a divergent spot of colour. Executed with direct assuredness, Pilot's Quebec scenes evoke a gentle, quiet working life with which he was intimately familiar. Despite numerous sketching trips abroad and in the rest of Canada, he was most inspired in his home province.

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



206

**206 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Float Plane Coming in for a Landing***

tempera on paper board, signed and dated 1927  
30 x 40 in, 76.2 x 101.6 cm

**PROVENANCE:**

Estate of G. Blair Laing, Toronto

Sold sale of *Canadian Art*, Joyner Fine Art Inc., November 26, 1991,  
lot #133

Private Collection, Vancouver

Franz Johnston's interest in planes began in 1918, when he was commissioned to document the Royal Flying Corps at their training camps in Ontario as part of the Canadian War Memorials during World War I; a number of these paintings are in the collection of the Canadian

War Museum. Later, Johnston's fascination with planes continued, as seen in the circa 1920 canvas entitled *The Fire Ranger*, in the collection of the National Gallery of Canada, Ottawa, and in this colourful work from 1927. In that year, Johnston was known to have visited both northern Ontario and northern Quebec, and his paintings in these locations are noted for their clarity of light. Johnston was also well-known for his expert use of tempera, a predominant medium in his work, and this painting, with its rich colour and dramatic sunset light, is an outstanding example of his tempera works. Johnston was a member of the Group of Seven until 1924, after which he continued their practice of taking subjects directly from trips into the wilderness. In this fresh and vivid painting, Johnston communicates the exhilaration of flying in for a landing in this beautiful and wild environment.

ESTIMATE: \$30,000 ~ 40,000



207

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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Credit Forks***

oil on board, signed and on verso signed twice, titled and dated 1927 on the artist's label and on the gallery label  
9 1/4 x 11 1/4 in, 23.5 x 28.6 cm

**PROVENANCE:**

Roberts Gallery, Toronto; Mr. & Mrs. Herbert Kitchen, Fredericton  
Private Collection, Vancouver

**LITERATURE:**

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 37, reproduced page 50  
Joan Murray, *A.J. Casson*, Art Gallery of Windsor, 1978, unpaginated

**EXHIBITED:**

Beaverbrook Art Gallery, Fredericton, *Fredericton Collects*,  
November 1979, catalogue #31

This stunning oil sketch is a classic Group of Seven autumn landscape, painted the year after A.J. Casson joined the Group. Casson modestly stated, "I didn't join the Group of Seven until 1926 but from 1920 they sort of coached me along and invited me to contribute to the Group shows. I had no thought that I would ever belong to it." Franklin Carmichael asked him to join, and when Casson consented, Carmichael revealed, "We decided last night that you would be [our new member]." Casson related how Lawren Harris fired him with enthusiasm to paint, and that A.Y. Jackson offered insightful critiques on his work. At this time, Casson crystallized his own direction within the Group ~ to depict Ontario ~ its landscapes, villages and rural countryside. *Credit Forks* is a jewel of a painting that reveals a richly atmospheric view of successive layers of land clothed in autumn brilliance that build to a sky full of rolling clouds. Paul Duval highlighted it in his book on A.J. Casson as a fine sketch of its period, and praised "its rich passages of light and shade, relaxed drawing and confident fluidity of brushwork."

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



208

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***St-Fabien, Québec***

oil on panel, signed and on verso signed  
and titled on a paper backing, circa 1935  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 40**EXHIBITED:**The McMichael Canadian Collection, Kleinburg, Extended Loan,  
January 1977

The south shore of the St. Lawrence River, in the heart of French Canada,  
was one of A.Y. Jackson's favourite painting places ~ he declared, "I'm  
never happier than when I'm sketching down the south bank of the St.

Lawrence." Along a fifty-mile stretch, from Cacouna to Bic, were  
charming towns such as St-Fabien. Jackson made extensive trips to this  
area in 1921, 1927, 1935 and 1939, and some of his finest canvases  
derive from oil sketches made on the spot there. Jackson stayed in the  
towns that he painted in and around, and his work expresses the warmth  
of each place. His autobiography, *A Painter's Country*, contains anecdotes  
about his 1935 trip to St-Fabien, whose inhabitants were apparently  
most hospitable, including Jackson in a lively sugaring-off party where  
the local vicar climbed on the roof of the sugar shanty to recite Edmond  
Rostand's *Chantecler!*

*St-Fabien, Québec* is a Group of Seven treasure, containing all the  
elements of Jackson's most sought-after subject matter: a Quebec village  
winter scene with a horse and sleigh, and multi-coloured homes in the  
surrounding landscape, painted with exquisite sensitivity to colour tones  
in the snow.

**ESTIMATE: \$50,000 ~ 70,000**



209

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Country Road, La Malbaie, Quebec***

oil on panel, signed and on verso

titled and dated March 1947

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

**PROVENANCE:**

Dominion Gallery, Montreal

Private Collection, Montreal

**LITERATURE:**Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,  
Art Gallery of Ontario, 1982, page 27

La Malbaie, on the North Shore of the St. Lawrence, was on the "artist trail" that headed east from Baie~Saint~Paul. A.Y. Jackson found the town charming, as did his fellow artists who accompanied him on some of these trips, such as A.H. Robinson, Edwin Holgate and Randolph Hewton.

Jackson was in La Malbaie in March of 1926 and 1930, but the week he spent there in March of 1947 would be his last visit to the North Shore. While there, he painted on the smaller 8 1/2 x 10 1/2 inch panels that he had used during the Group of Seven period in the 1920s, rather than the later size of 10 1/2 x 13 1/2 inches. Dennis Reid wrote that by using the original panel size, Jackson could have been "consciously indulging nostalgia for an era passed." This gem of an oil sketch possesses all the elements of Jackson's best-loved subject of a Quebec village in winter. The National Gallery of Canada's collection includes a 1937 canvas of La Malbaie, as well as four drawings of the town, including the 1947 graphite drawing for this oil sketch entitled *La Malbaie, Quebec*.

**ESTIMATE: \$35,000 ~ 50,000**



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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Early Summer, Quebec***

oil on board, signed and on verso signed,  
titled and dated 1968 on the artist's label  
24 x 36 in, 61 x 91.4 cm

**PROVENANCE:**

Roberts Gallery, Toronto  
Private Collection, Toronto

In 1919, when the prominent commercial art firm Rous & Mann Ltd. hired A.J. Casson, the members of the forthcoming Group of Seven were already painting together. Some of these future members supported themselves through commercial work, and one of these, Franklin Carmichael, was a senior designer at Rous & Mann. Casson was assigned to work under him, a pairing that proved advantageous for both artists.

Casson was young and inexperienced in the wider world of art. Carmichael, eight years older, found Casson eager and talented. He worked closely with him; they began to sketch together, and Carmichael introduced Casson to the future members of the Group. He also took him to the Arts and Letters Club, where Casson had his first solo show in 1920, after which he began to exhibit regularly. Carmichael shared Casson's respect for the medium of watercolour and they would, along with Frederick Brigden, found the Canadian Society of Painters in Water Colour in 1925.

Franz Johnston formally withdrew from the Group of Seven in 1924. In 1926, Casson was invited to replace him. He visited the North Shore of Lake Superior with Lawren Harris in 1928, and learned from him the value of simplicity and directness in his work. Casson's work encompassed many subjects of which landscape was only one; he was equally interested in the structures of small towns, people and figures. He

often worked in pencil in the field, and his methods, always rooted in his commercial training, were precise and ordered.

In the later works of Casson, we see three critical elements coming together: his understanding of the screen print, his skilled use of the technique of grisaille, and his desire to simplify and eliminate the non-essential in his work. The grisaille technique entails creating a preliminary painting in shades of grey ~ or another simple colour ~ which is then repainted in the final colour scheme. This technique is time-consuming and very carefully preplanned, an entirely different approach than on-the-spot painting. It results in a wonderfully rounded feeling in the final forms, even while, as in Casson's case, a sense of flatness prevails. It was Casson's technical understanding of prints that gave his work this quality, unique in the work of the Group.

In *Early Summer, Quebec*, we see a pink house reposing in the sun. The interplay of pattern, colour and shape in this work exemplifies Casson's technical abilities. The offset windows on one side of the house provide a contrast of pattern to the balanced windows on the other. The variety of colour and the continued forms of squares and rectangles on the roof echo the windows and doors, both in shape and palette. The interplay between the figures ~ two standing adults versus the children playing with a wagon on the pathway, a seated man and the leaning woman in the doorway ~ is all carefully planned and plotted. Even the tree in front of the house, with its sparse leaves and thin trunk, works with the trees behind the house, old and new in contrast. Spots of sunlight on the foreground grass contrast with the linear house, and the smoothly painted sky is full of subtle colour. The only movement in the work is the action of the playing children, the only adornment the millwork on the gabled roof. The fine cross-hatching brushwork reminds us of the hand of the painter in this quiet and still Casson masterwork.

ESTIMATE: \$75,000 ~ 100,000



211

**211 EDWIN HEADLEY HOLGATE**

AAM CGP CSGA G7 RCA 1892 ~ 1977

***The Actor (Portrait of Charles Rittenhouse)***

oil on canvas, signed  
21 1/4 x 18 1/4 in, 54 x 46.3 cm

PROVENANCE:  
Estate of the Artist

LITERATURE:  
Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, page 82, reproduced page 152

EXHIBITED:  
Montreal Museum of Fine Arts, *Edwin Holgate*, May 26 ~ October 2, 2005, traveling to the Glenbow Museum, Calgary, the McMichael Canadian Art Collection, Kleinburg, the National Gallery of Canada, Ottawa and the

Beaverbrook Art Gallery, Fredericton,  
2006 ~ 2007, catalogue #80

Charles Rittenhouse (1909 ~ 1982) was Edwin Holgate's brother-in-law and a very influential figure in Montreal's English theatre milieu. Trained at both the McGill School of Drama and the Yale School of Drama, Rittenhouse worked to create a viable Canadian theatrical voice and to establish an audience for entertainment closer to our own national experience and identity. In carrying out his vision, he played a crucial role in creating what was to become the Montreal Repertory Theatre, one of only two professional companies in the country. Rittenhouse also played a key role in the golden age of Canadian radio drama, as an actor, director and writer for Montreal's CBC radio. As Canada's theatre centre shifted from Montreal to Toronto, Rittenhouse became very involved as an educator. As a teacher for the Protestant School Board of Greater Montreal, he ultimately led the development of the English language and literature curricula which remained in place through the 1960s, and he also created all the textbooks used to teach English grammar, writing, reading and literature in the province. Holgate's contribution to Canadian portraiture is very significant. Rosalind Pepall writes, "It was Holgate's paintings of the nude and portraits that contributed to his reputation as a leader in this new direction in modern Canadian art. It was not until 1922 that he began exhibiting figure studies and portraits, which would become a major focus in his work. Beyond form, he was capable of achieving great personal expression in his portraits, for which he became particularly renowned."

The composition of this major portrait of Rittenhouse is methodically thought out, and has been stripped of anything unnecessary or superfluous. All the painting's elements insightfully reflect the elegant and intellectual personality of the sitter, and the viewer is captivated by the subject's stance and the depth of his gaze. This work is a brilliant example of Holgate's ability to paint his subject with the utmost integrity and dignity, and transmits his respect for and sensitivity to his subjects. The genuine sincerity with which Holgate created his portraits can partially be explained by the fact that they were not commissions; these were people he chose to paint. Holgate and Rittenhouse both contributed, in their own individual way, to enriching our modern Canadian cultural history and identity.

ESTIMATE: \$25,000 ~ 35,000



212

**212 EDWIN HEADLEY HOLGATE**

AAM CGP CSGA G7 RCA 1892 ~ 1977

***Near Mount Gabriel, PQ***

oil on panel, initialed and on verso  
signed, titled and dated 1966  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Kaspar Gallery, Toronto; Private Collection, Montreal

**LITERATURE:**Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, essay by Brian Foss, page 52

In 1943, Edwin Holgate and his wife returned from Europe where he had served as an official war artist, and settled at Morin Heights in the

Laurentian Mountains. Holgate found the area favourable to his creative objectives, and the couple remained there until their return to Montreal almost 30 years later. Although prior to the war Holgate had been celebrated for his portraits and nudes, he also had a keen interest in landscape painting, and this relative seclusion afforded him the opportunity to return to nature. *Near Mount Gabriel, PQ* is a superb example of the body of work created during his extensive study of the Quebec countryside. The undisturbed hillside whispers of the passing days of summer, with hints of crimson traversing the rolling slopes and a golden tree anchoring the foreground. Brian Foss remarks, "Holgate's sense of a vital, living landscape ~ expressed through an evolving visual language ~ continued to enlarge his intense and long-standing relationship with the world around him."

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



213

**213 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***Cottage in Winter***

oil on board, signed, dated 1937  
and inscribed indistinctly *To Connie*  
7 1/8 x 9 1/2 in, 18.1 x 24.1 cm

**PROVENANCE:**

Private Collection, Montreal

ESTIMATE: \$7,000 ~ 9,000



214

**214 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***Winter, Beaupré, PQ***

oil on board, on verso signed,  
titled and dated 1924  
10 3/8 x 13 1/2 in, 26.3 x 34.3 cm

**PROVENANCE:**

Private Collection, Montreal

ESTIMATE: \$7,000 ~ 9,000



215

**215 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***From Pine Ave.***

oil on board, signed and dated 1916 and on verso  
signed, titled and also titled *Winter, Montreal* on the  
Kastel Gallery label and dated  
5 1/2 x 7 in, 14 x 17.8 cm

**PROVENANCE:**

Kastel Gallery Inc., Montreal

Private Collection, Montreal

ESTIMATE: \$6,000 ~ 8,000



216

**216 MAURICE GALBRAITH CULLEN**

AAM RCA 1866 ~ 1934

***Upper Chaudière River***

oil on canvas, signed  
18 x 15 in, 45.7 x 38.1 cm

## PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Ontario

Private Collection, Quebec

ESTIMATE: \$25,000 ~ 30,000

**217 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Spring in the Hills***

oil on board, signed and on verso signed and titled  
15 x 18 in, 38.1 x 45.7 cm

## PROVENANCE:

Peter Ohler Fine Arts Ltd., Vancouver

Private Collection, Vancouver

ESTIMATE: \$10,000 ~ 15,000



218

**218 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Morning Sun***

oil on board, signed and dated 1936  
and on verso signed and titled  
20 x 24 in, 50.8 x 61 cm

## PROVENANCE:

By descent to the present Private Collection, Ontario

ESTIMATE: \$12,000 ~ 15,000



217



**219 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

***Bronx Park, 1913***

oil on canvas, signed and dated July 5 ~ 13 and on verso inscribed by Duncan 09 / 06 / *Bronx Park* on the stretcher and inscribed by the Duncan estate 689 on a label on the stretcher, 1913  
18 x 20 in, 45.7 x 50.8 cm

**PROVENANCE:**

Marlborough~Godard, Toronto

Acquired from the above by the present Private Collector, Toronto, 1972

**LITERATURE:**

*London Collects*, London Public Library and Art Museum, 1972, page 12  
*David Milne, The New York Period: 1911 ~ 1915*, Marlborough~Godard, 1972, page 19

Heather Bruce, *The David Milne Cameo Exhibition*, London Regional Art Gallery, 1982, page 1

David P. Silcox, *Painting Place, The Life and Work of David Milne*, 1996, pages 43, 44 and 57, reproduced page 42

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume I: 1882 ~ 1928*, 1998, reproduced page 102, catalogue #105.22

**EXHIBITED:**

London Public Library and Art Museum, *London Collects*, October 6 ~ 30, 1972, catalogue #110

Marlborough~Godard, Toronto, *David Milne, The New York Period: 1911 ~ 1915*, November 16 ~ December 9, 1972, catalogue #18

London Regional Art Gallery, *The David Milne Cameo Exhibition*, July 16 ~ September 12, 1982

David Milne traveled from his home in Canada to New York in 1903, hoping to become a commercial artist. On his arrival, he discovered that the school he was planning to attend had gone bankrupt, and he subsequently joined classes at the Art Students League, working with a number of teachers. There he realized, likely for the first time, that it was possible to be a fine artist ~ and his goals shifted to that realm. During his time in New York City from 1903 ~ 1916, his style developed rapidly and he became an accomplished watercolourist and painter in oil. Part of his artistic education was being exposed to a wider variety of art forms, and it began the year he arrived in New York when he saw a large exhibition of Claude Monet's work. Milne quickly realized that his art would be best

devoted to the depiction of light and how form is affected by light. He also realized that to enhance the expressive powers of his work, he could use colours that were heightened or rarely found in nature. An important source for him during this period were the galleries of the Metropolitan Museum of Art, where he examined Egyptian and early Italian painting and developed his sense of form and space. His views of the streetscapes and parks of New York City are his first mature paintings, and they established him as a painter of note in New York itself and also as one of the most advanced Canadian painters working during the period before World War I. A mark of Milne's growing reputation was his inclusion in the exhibition commonly known as the *Armory Show* of 1913, where his work was exhibited with the work of Marcel Duchamp, Pablo Picasso, Edvard Munch, Henri Matisse and other modernists. In the fall of that year, a critic for the *New York Sun* wrote, "The best essays in modernism upon this wall were those of David B. Milne, whose color is vivid, yet pleasing and whose decorative bent is pronounced. Whether it is a flower piece or a landscape the result has somewhat of the quality of good 'faience'."

Milne's work of the period does indeed have a wonderful sense of colour and pattern, and this is clearly seen in this fine canvas. Here he has used an almost square format to great effect. We see the conservatory buildings of Bronx Park through a partial screen of trees which dominate the foreground. In the canvases of this period, Milne used a limited palette and simplified shapes in a process of reduction. This is true of *Bronx Park, 1913*, which uses two shades of blue, white, two shades of green and minute amounts of black and purple. Only seven colours are present, but the composition is a rich and satisfying one, flooded with the light which illuminates the conservatory building dominating the background of the painting. The comparison to the bright colours of Italian faience made by the critic is apt, because the work has a crisp freshness which, like the ceramic colours, is still ravishing after 96 years. The use of the two shades of blue, in the vivid brightness of the sky and the darker blue ~ which provides shadow throughout the painting ~ makes a vital contrast with the two greens which he used for the trees, grass and dome of the conservatory. *Bronx Park, 1913*, despite its rather sedate subject matter, appears to have been painted with a rapidity and excitement which is strongly felt in the brushwork and colour. This energy and excitement is conveyed immediately to the viewer; one can easily see why Milne's work was so highly regarded by his contemporaries and critics.

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: \$200,000 ~ 300,000



**220 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

***Thaw in the Woods, Alander Cabin,  
Lower Berkshires, Massachusetts***

oil on canvas, signed and dated March 9, 1921  
and on verso titled *Stump in Spring* on the  
Marlborough~Godard label  
13 3/4 x 18 in, 34.9 x 45.7 cm

**PROVENANCE:**

Marlborough~Godard, Toronto

Acquired from the above by the present Private Collector, Toronto, 1972

**LITERATURE:**David, P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, pages 132 ~ 133 and 138David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume I: 1882~1928*, 1998, reproduced page 305, catalogue #202.17, and a similar 1921 painting entitled *Drift on the Stump* reproduced page 302, catalogue #202.12

In the autumn of 1920, David Milne re-read Henry David Thoreau's *Walden*. Milne admired Thoreau deeply and shared in his quest for simplicity and self-sufficiency in life. Introspective like Thoreau, Milne felt that only with absolute concentration, and to some extent self-imposed hardship and deprivation, could he move forward in his creative work. Boston Corners provided solitude, but even this quiet small town was distracting. Milne had gone through a period of intense painting that dealt with patterns of reflections earlier that summer, and was now intent on some sort of retreat, to refocus and work with new material. In September, he and his long-time friend and confidant, commercial artist James Clarke, had come across a cathedral-like glade in a hemlock forest while hiking on Alander Mountain. The glade captured Milne's attention, as it had everything to offer him in his search for seclusion; it was at high altitude yet sheltered, was a short hike from Boston Corners for supplies, and had a reliable water supply. Milne's wife had returned to New York by this time, and Milne determined to sequester himself in the hemlock grove. He contacted the owner of the land, who permitted him to build a half-barrel Quonset hut-style cabin which was finished on Christmas Day, 1920. The Alander cabin's

surrounding views were very satisfying to Milne, and he found that he could paint many subjects from the cabin door. He stated that it was "the best bit of wood interior painting material the Good Lord ever set out." He worked carefully and determinedly that winter, painting some 30 canvases in four months. In these, he further explored the use of white paint.

*Thaw in the Woods, Alander Cabin, Lower Berkshires, Massachusetts* depicts a large tree stump in the central part of the work. The majority of the subject has to do with melting snow; its patterns of shadow and rivulets of melt-water are seen in blue and brown, each section bordered by a thin black line and filled in with the scrubby dry vertical lines. The distant shadowed forest is rendered in contrasting horizontal lines, cut through by the bare trunks of trees in winter. This work relates closely to *Drift on the Stump*, in the collection of the Vancouver Art Gallery, which would have been painted one month earlier, in February, when the stump was trapped in a blanket of snow. Milne's use of scrubby, dry vertical line is especially interesting in *Thaw in the Woods*, as it is overlaid on large fields of white under-painting. The coloured areas of the work read almost as a rubbing, showing us the texture of Milne's initial layer of white paint underneath. As a result, we have two patterns to consider. The vertical brushwork we can read as pure line, which tells us about direction and movement ~ being perhaps the run of liquid mud, a reflection of the forest above or the action of the process of melting itself. The pattern of the white paint underneath is made apparent to us in very slight low relief, a textural rubbing, and through this we can read the tracery of Milne's brushwork clearly. The brushwork contrasts strongly in its action with the overlaid vertical lines. The large brown patch of melt in the work is an interesting dichotomy of artistic intent.

Nothing was accidental with Milne, and subtle complexities in his works were often the result of carefully focused experimentation. Milne's cloistering of himself in the Alander cabin, where he would remain until May of 1921, would always be a fond memory for him. He recalled, "The little cabin keeps a very strong hold on my memory, the most vivid place memory I have."

The consignor will donate the proceeds from the sale of this work to Canadian charities.

**ESTIMATE: \$50,000 ~ 70,000**



221

**221 JAMES EDWARD HERVEY (J.E.H.)  
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

***Lake O'Hara***

oil on board, initialed and dated Sept 7, 1930 and on verso titled on the board and on the Mellors Fine Arts label  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Acquired directly from the collection of the Artist  
Mellors Fine Arts, Toronto  
Collection of Marion Hellyer, Ontario  
Private Collection, Ontario

In the seven years from 1924 to 1930 that J.E.H MacDonald visited Lake O'Hara to sketch, he explored each valley, each plateau and each goat path that he could find. This charming sketch dates from his last season there,

before his untimely and all too early death at the age of 59 in 1932. He crossed the lake itself by rowboat, as there was no lovely meandering path around it as there is today. This viewpoint, looking south from the shoreline below Mount Huber and up towards the flank of Mount Schaffer, is a rocky dance of pattern. A bright contrast in green and orange, the landscape here is vertical. Soaring cliffs run straight up from the water's edge, and the evidence of nature's power, the cutting action of water, is all around. Just out of view in this work are the Seven Sisters Falls, hidden behind the rocky bluff on the left edge of the work. MacDonald rarely encompassed the grand view in his sketches; more often he chose to depict Lake O'Hara's nooks and crannies, her out-of-the-way glades and forest hollows. He felt no urge to capture the whole scene at once, concentrating on things that caught his attention instead ~ the patterns of lichen on rocks, sunlight off a cliff face, the moss and leaves in a streambed.

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



222

**222 JAMES EDWARD HERVEY (J.E.H.)  
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

***The Bluff, Petite Rivière***

oil on board, on verso signed, titled, dated Nova Scotia 1922,  
inscribed by Thoreau MacDonald J.M.'s signature, Thornhill,  
June 28/67 and with the estate seal  
8 1/2 x 10 1/4 in, 21.6 x 26 cm

**PROVENANCE:**

A.C. Kenney Collection  
Private Collection, Toronto

**LITERATURE:**

Paul Duval, *The Art of J.E.H. MacDonald*, 1978, page 142

In July of 1922, after his first full year teaching at the Ontario College of  
Art, Group of Seven member J.E.H. MacDonald traveled to Petite Rivière

in Nova Scotia to visit his life-long artist friend Lewis Smith, staying for a  
month. Seeing the ocean revived fond memories of his youth in England  
watching ships on the river at Newcastle, and he did considerable oil  
sketching of shore and harbour subjects. In a letter to his wife,  
MacDonald enthused, "The waves have been magnificent the last few  
days, such a thundering crash and roll ~ the rattle of pebbles in the  
backwash of the waves. And the whole place is so solitary, like Crusoe's  
coast, so that you almost resent a footprint in the sand." After the intensity  
of his work in Algoma, the Nova Scotia works were more serene, such as  
this stunning, contemplative painting with its cool tones of turquoise,  
azure and rich green. The collection of the National Gallery of Canada,  
Ottawa, includes a 1923 canvas produced from this trip entitled *Seashore,  
Nova Scotia*, as well as the 1922 oil sketch entitled *Bridge at Petite Rivière,  
Nova Scotia*.

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



**223 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

***Early Spring, Canoe Lake***

oil on panel, inscribed *Tom Thomson 1917, authenticated and signed by J.E.H. MacDonald, Aug. '21* [indistinct date] and on verso inscribed with a drawing of a bird with colour notes *Metal blue, orange, brown, old ivory*, also *J.S. Fraser / Mowat Lodge / Canoe Lake / Mowat P.O., Ont.* and on a label *T. 37 / Geo. Chubb, 1917*  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

J. Shannon Fraser, Canoe Lake, Ontario  
George W. Chubb, Algonquin Park / Toronto  
Estate of George W. Chubb  
Waddington's, Toronto, May 17, 1967, lot 50  
G. Blair Laing Limited, Toronto  
Acquired from the above by the present Private Collector, Toronto, 1968

**LITERATURE:**

Harold Town and David P. Silcox, *Tom Thomson, The Silence and the Storm*, 1977, reproduced page 191  
Dundurn Press Books, promotional pamphlet 1994 ~ 1995, including Joan Murray's 1994 book *Tom Thomson: The Last Spring*, reproduced on the cover and page 1  
Joan Murray, *Tom Thomson: The Last Spring*, 1994, reproduced front cover and page 31  
Joan Murray, *Tom Thomson: Design for a Canadian Hero*, 1998, reproduced page 79

**EXHIBITED:**

Robert McLaughlin Gallery, Oshawa, *Tom Thomson: The Last Spring*, May 4, 1995 ~ January 7, 1996, traveling to the McCord Museum of Canadian History, Montreal, the Glenbow Museum, Calgary and the McMichael Canadian Art Collection, Kleinburg, 1996 ~ 1997, catalogue #5

This vibrant depiction of spring in Algonquin Park is one of the most beautiful of Tom Thomson's paintings. An outstanding example of his work, the sketch reveals the spontaneous brushwork and rich chromatic range Thomson discovered through his study of the seasons *en plein air* in the northland. He had arrived at Canoe Lake early in April eager to paint the snow in the bush and the breaking-up of the ice on the lakes. The receding snow and partially frozen lake of this sketch indicate that he probably painted it shortly after he came to the Park and before April 21, when we know from a letter he wrote to his friend and patron Dr. James MacCallum that a heavy thunderstorm had cleared off most of the snow,

except for remnants in the bush on the north sides of the hills and in the swamps. Late in May he was joined by MacCallum and his son Arthur for a fishing trip. Thomson died ~ no one knows how ~ that July.

Thomson's grasp of the essential tenets of painting was a dramatic departure from the traditional academic training of friends such as Lawren Harris. Occasionally, as in the lengthy trunk of the tree at right, which is cut off by the top of the sketch, he drew upon his background in design in commercial art. However, his feeling for colour and the delicacy of brushwork is his own. In the sketch, Thomson let touches of vivid colour stand for entire bushes and trees, rather than detailing each individual form. It is clear that he worked quickly to execute this work; trails of paint run between the marks made by his brush 92 years ago, giving it the freshness of yesterday. As well, he let the surface of the wooden board show through the paint so that the material itself worked for him. This is a critical part of the painting, wherein the colour of the support joins the palette as a whole, and a trait that would later appear often in the plein air work of members of the Group of Seven, further evidence of his inspiration for them. Thomson applied thick paint for the pinks, greys and creams of the snow and created a sense of distance using firm brushwork for the dark shapes of islands and hills. The lightly interwoven strokes of pink, green and blue of the sky undulate in repeating, wave-like ripples. This upper quadrant of the work, deceptively simple in colour and brushwork, is very fine, and shows us his mastery of colour. In *Early Spring, Canoe Lake*, Thomson's colours have a subtle variety but all are set off by the delicate use of ultramarine blue, used sparingly but to great effect. A sweeping, rhythmic feeling of movement runs throughout the work, carried initially by the low bushes, followed by the ultramarine highlights, and echoed in the sky. The energy of the work, its sense of a vast new world, suggests Thomson's excitement over his experience of this miraculous time of renewal, new growth and regeneration ~ spring. As Harris wrote in his 1964 account of the founding of the Group of Seven (he called it "The Story of the Group of Seven"), "His [Thomson's] last summer saw him produce his finest work."

Shannon and Annie Fraser, the original owners of the work, owned and operated Mowat Lodge, a tourist resort, where Thomson stayed. George W. Chubb ("Chubby"), who bought the work from them, worked as their bookkeeper and assistant. He met Thomson in the spring of 1915.

We thank Joan Murray for contributing the above essay.

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

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: \$600,000 ~ 800,000



224

**224 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

***Bright Clouds and Bright Trees***

oil on canvas, on verso titled *Palgrave*  
and dated 1930 ~ 1934 on the Laing Galleries label  
and inscribed 65 by Vincent Massey, 1932  
12 x 14 in, 30.5 x 35.6 cm

**PROVENANCE:**

Milne sale to Vincent Massey, 1934; Laing Galleries, Toronto, 1958;  
James E. Boughton, Vancouver, 1972; The Art Emporium, Vancouver,  
1974; Masters Gallery, Calgary, 1978; Peter Ohler Fine Art, Vancouver;  
Private Collection, Vancouver

**LITERATURE:**

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné  
of the Paintings Volume 2: 1929 ~ 1953*, 1998, reproduced page 555,  
catalogue #302.183

David Milne was one of Canada's most unique artists, one considered by other artists to be the essence of what it meant to be a painter. From 1930 to 1933, Milne lived in Palgrave, 35 kilometres north of Toronto. This was the time of the Great Depression, and Milne stayed close to home, with all of his painting subjects being a short walk from his house. In spite of the times, Milne produced a considerable body of oil paintings here, concentrating his aesthetic concerns on drawn outlines, contrasts between bright hues and dark values and spontaneous brushwork. In this vital and fresh painting, outlines of shapes are highlighted with bright colours, and there is an undulating rhythm that passes through trees, hills and the parade of clouds in the sky. Milne dematerializes the earth through his use of the same pale paint as the clouds, giving a light, airy feel to the work. His aesthetic was simple and reductive, his goal a feeling of serenity; both qualities are masterfully expressed in *Bright Clouds and Bright Trees*.

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



225

**225 ETHEL SEATH**

BHHG CAS CGP 1879 ~ 1963

***Still Life with Flowers***

oil on canvas, signed  
18 x 19 in, 45.7 x 48.3 cm

**PROVENANCE:**

Private Collection, Montreal

**EXHIBITED:**

Galerie Walter Klinkhoff Inc., Montreal, *Ethel Seath Retrospective Exhibition*, September 14 ~ 26, 1987, catalogue #28

Most of the Beaver Hall Group women were trained at the Art Association of Montreal; however, Ethel Seath was a self-taught artist. Although she attended occasional classes at the Association and went on sketching trips organised by William Brymner and Maurice Cullen, her skills were largely acquired while working as an illustrator at the *Witness* and

*Montreal Star* newspapers. Unhappy with illustration work, Seath would spend her lunch hours sketching in local churchyards and docklands, and these accomplished studies laid a solid foundation for the expert landscapes and still lifes she would complete later in life. The formation of the Beaver Hall Group in 1920 provided Seath with a platform to exhibit her work and to collaborate with like-minded artists. Works such as *Still Life with Flowers* are indebted to the freedom of expression and abstract qualities encouraged in her canvases by the group's mentor, A.Y. Jackson. Seath's works are ever truthful and painterly, and this charming canvas is a tribute to both the inspiration and technique she acquired during her time with the Beaver Hall painters.

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



226

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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Near Baptiste***

watercolour on paper, signed and on verso titled  
on the artist's label and inscribed in graphite #5, 1959  
11 1/2 x 13 1/2 in, 29.2 x 34.3 cm

**PROVENANCE:**

Private Collection, BC

**LITERATURE:**Paul Duval, *A.J. Casson*, 1951, page 21

Paul Duval states, "It was as a watercolourist that Casson first established his reputation as a painter... [his] watercolour pictures possess the crisp and certain clarity which only comes from a sure sense of design and full

command of technique." Watercolour was always important to A.J. Casson, and, together with his fellow Group of Seven artist Franklin Carmichael, he worked to raise the status of this medium which they both felt was overlooked in favour of oil painting. In 1925, Carmichael and Casson formed the Canadian Society of Painters in Water Colour to foster the medium's revival. Casson's watercolour technique was that of the traditional transparent wash, which allows the character of the paper to be a part of the work. In this soft, eloquent watercolour, Casson laid down light washes for the layers of hills and sky, but dramatically darkened the centre line of hills to show them under shadow. *Near Baptiste* is a classic Casson rural Ontario landscape ~ a light and airy work, it communicates the feeling of a peaceful land dreaming under a constantly changing play of light.

**ESTIMATE: \$15,000 ~ 20,000**



227

**227 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

***Snow Behind Clarke's House, Mount Riga, NY***

watercolour on paper, signed  
and dated April 7, 1922 [or 1923, indistinct]  
15 1/8 x 22 in, 38.4 x 55.9 cm

**PROVENANCE:**

Mira Godard Gallery, Toronto

Acquired from the above by the present Private Collector, Toronto, 1979

**LITERATURE:**

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume I: 1882 ~ 1928*, 1998, reproduced page 373, catalogue #204.116

**EXHIBITED:**

Mira Godard Gallery, Toronto, *David Milne*, October 27 ~ November 17, 1979, titled as *Clarke's House in Snow*, catalogue #6

David Milne's skilled use of negative space in his work is perhaps best exemplified when this negative space is white. Whether the white of the paper or the white of paint or ink, Milne was able to use white to convey

content, form and life. In his drypoints, his watercolours and his oils, white plays a paramount role.

White had come strongly into Milne's work in the winter of 1919 ~ 1920, when he was exploring the use of line and shape as a dominant force in his work. His interest in the remaining areas ~ the white spaces ~ grew alongside this concern for line and his colours became fewer and fewer as he worked towards his perennial goal of clarity and simplicity.

In *Snow Behind Clarke's House, Mount Riga, NY*, Milne conveys the simple scene with four colours: black, blue, brown and raw umber. Applied as closely to dry as watercolour paint can be, the colours form sparse lines resulting in an etched effect. White tells the rest of the story, giving us snow, distance and light; a house in a hollow deep in winter.

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: \$25,000 ~ 35,000



228

**228 MAURICE GALBRAITH CULLEN**

AAM RCA 1866 ~ 1934

***Spring Breakup***

oil on canvas, signed  
18 x 24 in, 45.7 x 61 cm

**PROVENANCE:**

Brenda Molson Hay, Montreal  
Private Collection, England  
By descent to the present Private Collection, Seattle

**LITERATURE:**

Paul Duval, *Canadian Impressionism*, 1990, page 42  
*Spring Breakup* is a stunning example of Maurice Cullen's eloquent representation of the Laurentian landscape, a subject he was passionate about. Paul Duval writes that Cullen's "first and final love was the mass of

hills, lakes and mountains known as the Laurentians. It was there that he found himself closest to nature."

Cullen returned to Canada from Paris in fall of 1902, a time when Montreal had reached a peak of social and economic power and influence. A handful of distinguished Montreal families held the reins of this burgeoning economy; their fortunes were integrally linked to the completion of the Canadian Pacific Railway in 1885, and augmented by Montreal's strong geographic location and thriving industry. *Spring Breakup* was originally acquired by the Molson family, who were among Montreal's elite collectors of art, a group which included Sir William Van Horne, Sir George A. Drummond and Charles R. Hosmer. Acquisitions made by collectors such as Drummond, Van Horne and, in this case, Brenda Molson, surpassed conventional late 19th century taste, George Drummond being the first Montreal collector to acquire Impressionist paintings, and among the earliest to do so in North America.

ESTIMATE: \$30,000 ~ 40,000



229

**229 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***Early Spring, Saint-Sauveur***

oil on canvas on board, signed and dated 1941  
22 x 28 in, 55.9 x 71.1 cm

**PROVENANCE:**

Private Collection, Vancouver

**EXHIBITED:**

Royal Canadian Academy of Art, 1941, catalogue #155

Robert Pilot's studies in Paris brought the influence of the French Impressionists into his work. He studied at the Académie Julian and painted in the French village of Concarneau with fellow Montreal artist Edwin Holgate. On returning to Canada in 1922, Pilot settled in Canadian Impressionist Maurice Cullen's old Montreal studio on Ste-Famille Street. From there, he took sketching trips into the

Laurentians and the country around Baie-Saint-Paul. Further reinforcing the influence of Impressionism was the fact that Pilot was Cullen's stepson, and accompanied him on sketching trips. Beginning in 1927, Pilot exhibited at the venerable Watson Art Galleries in Montreal, to considerable success. Pilot's work shows a sensitive and romantic lyricism, from misty blue twilight scenes of Quebec City to fine landscapes such as this, with its delicate mauve notes in the snow and warm golden tones in a vigorous stream full of spring melt. In 1969, Pilot was given a retrospective exhibition at the Montreal Museum of Fine Arts, and his work is in the collections of prominent Canadian museums such as the Art Gallery of Ontario, the National Gallery of Canada and the Montreal Museum of Fine Arts.

ESTIMATE: \$20,000 ~ 30,000



230

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Looking Towards Cap à l'Aigle  
from Saint-Fidèle***

oil on canvas, signed and on verso titled  
21 x 25 in, 53.3 x 63.5 cm

**PROVENANCE:**

O.J. Firestone, Ottawa  
Private Collection, Toronto

**LITERATURE:**

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1958,  
page 62

**EXHIBITED:**

University of Alberta, Calgary, *Exhibition of Works by Members of the Group  
of Seven from the O.J. Firestone Collection*, September, 1963

One of the favoured painting locations of A.Y. Jackson was Saint-Fidèle, a small village along the St. Lawrence seaway, north of La Malbaie. The region's isolation and beauty attracted Jackson and other artists such as sketching companion Frederick Banting, and this remote landscape was particularly breathtaking in winter. Jackson fondly recalls one such trip to Saint-Fidèle in his memoir *A Painter's Country*, in a letter to Dr. James MacCallum detailing an adventurous sketching trip with Banting. He wrote, "We are plugging away. It is still midwinter here and piles of snow. 'Bigger and better snowdrifts' is Banting's slogan. . . . No newspapers, no radio and only enough water to wash once a day and yet we were happy."

The joy and passion Jackson felt for the Laurentians and surrounding areas of French-speaking Canada is evident in this captivating winter scene. *Looking towards Cap à l'Aigle from Saint-Fidèle* consists of all the best painterly qualities that are characteristic of a Jackson canvas, such as a rhythmic composition and vigorous brushwork. The perspective is atop a hillside dotted with charming farmhouses with colourful roofs, overlooking the blue tones of the icy St. Lawrence.

**ESTIMATE: \$80,000 ~ 120,000**



231

**231 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

***In the La Cloche Mountains***

watercolour on paper, signed  
and on verso titled on the gallery label  
11 x 13 in, 27.9 x 33 cm

**PROVENANCE:**

G. Blair Laing Limited, Toronto

Acquired from the above by the present Private Collector, Toronto, 1969

The exposed, harsh beauty of the landscape of the Canadian Shield has attracted artists to depict it since artists began to work in Canada. Paul Kane painted the La Cloche Hills in 1845, and it is a beloved painting destination today. Now set aside in Ontario's Killarney Provincial Park, the La Cloche Hills and McGregor Bay were a favoured destination for several members of the Group of Seven ~ Franklin Carmichael, Arthur Lismer and A.Y. Jackson all worked there. Jackson favoured trees and

brush, Lismer the lakes and Carmichael the bare skeleton of the landscape ~ the exposed rock of the Canadian Shield. Here in the silver-grey light of the La Cloche Hills, Carmichael explores the medium of watercolour, of which he was a master, in subtle shades of blue and grey. A founding member of the Canadian Society of Painters in Water Colour, Carmichael's abilities with this delicate medium are astounding. In this work, he has used the rough texture of the watercolour paper to its maximum advantage, working with saturated paint in a near dry~brush method in the sky, and allowing us to see much of his pencil drawing in the final work. The result is stark and clean, an unadorned depiction of land, water and sky.

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: \$40,000 ~ 60,000



232

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Ice Cutting, Tobin, Quebec***

oil on panel, signed and on verso signed, titled and inscribed *Studio Building Severn St Toronto* in graphite / *Should be dated 1927 (Tobin, Que) there with Dr. Banting NJ Groves* on a label, inscribed with the Naomi Jackson Groves Inventory #1380 and stamped with the Dominion Gallery stamp, 1927  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Dominion Gallery, Montreal; Roberts Gallery, Toronto  
By descent to the present Private Collection, Kelowna

The hills, towns and waterways of Quebec were A.Y. Jackson's preferred subjects. He found sketching on the south bank of the St. Lawrence a

particularly enjoyable experience, and so returned to this area in the winters of 1921, 1927, 1935 and 1939 for extended painting expeditions. On this particular trip in 1927, accompanied by Dr. Frederick Banting, the two arrived in Tobin to find there were no hotels in the town. Luckily, a local insurance agent, who happened to have three attractive daughters, accommodated them and unsurprisingly there were no complaints from the two artists. In this lovely panel, the ice cutters, the sleepy town and the horse-drawn toboggan are all nostalgic reminders of Jackson's beloved Quebec. The spring glare reflecting off the melting snow is an expression of the artist's fondness for the passing seasons, and a reminder of time's effect on the ever-changing landscape. Many of Jackson's most celebrated canvases, such as *A Quebec Village* (1921), were painted in this region and are held in the collection of the National Gallery of Canada.

**ESTIMATE: \$60,000 ~ 80,000**



233

**233 SIR FREDERICK GRANT BANTING**

1891 ~ 1941

***Methodist Church, Port Hope***

oil on board, signed and on verso titled  
11 3/4 x 10 in, 29.8 x 25.4 cm

**PROVENANCE:**

Private Collection, Toronto

Frederick Banting was raised in the Methodist faith in Alliston, Ontario, his parents even hoping that he would become a minister. Instead, he became a Nobel Prize winning doctor, famous for his co-discovery of insulin. This brilliant doctor was also a gifted artist, who began to paint in the 1920s while starting his medical practice. Joining Toronto's Arts and

Letters Club, he came in contact with the Group of Seven, and his friendship and sketching trips with Group member A.Y. Jackson sparked an exponential leap in his development. Traveling to the Arctic, Quebec and northern Ontario, they shared an easy camaraderie, a love of the land and its people and a keen interest in the aesthetics of painting. *Methodist Church, Port Hope* is a striking, layered composition possessing fresh colour and strong patterning in the snow, rooftops and clouds; its strong focal point the stately church at the heart of the town. Due to Banting's career as a doctor and his untimely death at the age of 49, his extraordinary artistic output was limited, and the rarity of his works makes them all the more sought after by collectors.

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

## PROPERTY FROM THE ESTATE OF HELEN E. BAND

### HELEN EULALIE BAND (1921 ~ 1992)

As the daughter of art collector Charles Shaw Band, Helen Eulalie Band was raised in a family involved deeply with the arts in Canada. Her maternal grandmother, Sarah Trumball Van Lennep Warren, was a founder of the Royal Ontario Museum and the Art Museum of Toronto (now the Art Gallery of Ontario). As a child, Helen grew up surrounded by the ever-changing family collection of works by the Group of Seven and their contemporaries. Helen began collecting on her own in the 1960s, with a focus on Canadian First Nations art. Her collection held artists such as Leland Bell, Blake Debassige, Martin Panamick, James Simon and Daphne Odjig. Her holdings, representing The Woodlands School, included the most prominent names in this genre ~ Roy Thomas and Norval Morrisseau. Dramatic art by Carl Beam and Arthur Shilling also found its way into Helen's collection. Taught by her father to embrace new ideas and abstraction, and above all, to give back to her community, Helen, through her Estate, donated 138 works by 42 First Nations artists to the Thunder Bay Art Gallery in 1994, a monumental addition to a fledgling gallery.

### CHARLES SHAW BAND (1885 ~ 1969)

Charles Shaw Band was an important Canadian art collector, businessman and philanthropist. Born in 1885 in Thorold, Ontario, Band moved to Toronto as a youth and attended school there, counting Lawren Harris among his friends. Band had a prominent career as a business executive working for the grain firm Carruthers and Company NYC, Gutta Percha and Rubber Limited and the Canadian Surety Company, serving as director of many of these organizations as well as Canada Permanent Trust and the British American Bank Note Company. He married Helen Huntington Warren in 1914. Helen's mother was one of the original founders of the Royal Ontario Museum and the Art Museum of Toronto (now the Art Gallery of Ontario), and Band would later serve two terms as president of The Art Gallery of Toronto. It was in New York shortly after his marriage that his interest in collecting art began. Upon his return to Toronto in 1923, he renewed his friendship with Lawren Harris, and was introduced to the members of the Group of Seven. He became close friends with Arthur Lismer and Frederick Varley, and actively collected and supported the work of the Group. He was personally familiar with the landscape that inspired the Group in northern Ontario, and shared their love of it. His name is intertwined with the lives of the Group of Seven and their contemporaries, and his outspoken commitment to collecting art and supporting the work of contemporary artists is remarkable.

Band stated, "I feel strongly that we should collect and preserve the best contemporary work of our country. We must encourage the creative efforts of sincere Canadian painters, whatever their 'styles' and 'schools', because our artists can see and interpret Canada with brilliance and splendour. Their work over the years is a continuous, indelible record of our expanding culture."



Helen Eulalie Band



Charles Shaw Band

Over his lifetime, Charles Band built an important collection of paintings, drawings and sculpture, including works by Harris, Lismer, A.Y. Jackson, Varley, Louis Archambault, B.C. Binning, Paul-Émile Borduas, Emily Carr, L.L. Fitzgerald, York Wilson and Painters Eleven. The collection was constantly changing and evolving, and as Band describes, the paintings were "the nicest house-guests anybody could have." He was a man of many interests, an avid hunter and fisherman, and built a cottage on Georgian Bay, which he named Rock Lee, and a log cabin in Gormley, which he filled with art and other Canadiana. He was a member of the Arts and Letters Club, an Officier de l'Académie française, and was named to the Order of Canada in 1969 for his contribution to the arts and philanthropic work. He served as governor of the National Film Board of Canada, and worked actively to assist galleries in bringing international artists to Canada for exhibitions. Band was an avid traveler, and visited Jean-Paul Riopelle and Alfred Pellán in France, as well as Henry Moore in England.

Band was a generous lender of his works and pleased to share his collection. "Collectors should be lenders," he said in 1955, "helping to give pleasure to others." After his death in 1969, a substantial portion of his collection was donated to public institutions such as the Art Gallery of Ontario, and these works have become the foundations of numerous public collections. Band's personal correspondence with Canadian artists is a valuable archival resource for historians and art collectors alike. He believed that the private collector was vital to the health of art in Canada, stating, "however excellent and well-supported our galleries are, the private collector ~ even on the smallest scale ~ is still vital to art. You may think that you can't become a collector ~ I'm inclined to disagree with you."

Charles S. Band, "I Collect What I Like", *Mayfair*, April 1955, pages 27, 28, 30 and 31



234

**234 BERTRAM CHARLES (B.C.) BINNING**

BCSFA CGP CSGA OC RAIC RCA 1909 ~ 1976

***Atomic Fountain***

oil on gesso panel, initialed and on verso  
signed, titled on a label and inscribed *CS Band*  
on the label and on the board, 1953  
9 x 8 in, 22.9 x 20.3 cm

**PROVENANCE:**

Laing Galleries, Toronto  
Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

**EXHIBITED:**

Laing Galleries, Toronto, *Exhibition of Paintings by B.C. Binning*,  
December 3, 1954, catalogue #9

B.C. Binning's painting in the collection of Charles S. Band is symbolic, for it is a keystone piece in a great Canadian art collection containing works by artists from the east to the west. Lawren Harris's move to Vancouver in 1940 precipitated an interest in the West Coast artistic community. Harris had a keen interest in Binning's work and the two would soon become close friends. The arts community in Canada was interwoven and Band corresponded with Binning from the 1950s onwards. The Band collection came to include some of Binning's strongest works from the late 1940s and early 1950s. Band donated two of his Binning masterworks to museums ~ *White Ship*, 1948 was donated to the Art Gallery of Ontario in 1970 and *Convey at Rendezvous*, 1948, was donated to the Vancouver Art Gallery. *Atomic Fountain* is also a testament to this important period in Binning's work, in which ships, harbours, signals, buoys and geometric shapes create linear and colourful compositions.

**ESTIMATE: \$15,000 ~ 20,000**



**235 FREDERICK HORSMAN VARLEY**

ARCA G7 OSA 1881 ~ 1969

***Nude on a Couch***

oil on canvas on artist's board, signed and with the artist's thumbprint and on verso titled on several museum exhibition labels and dated 1940 on a label and labeled with the Varley Inventory #100

18 x 14 in, 45.7 x 35.6 cm

**PROVENANCE:**

Laing Galleries, Toronto

Charles S. Band, Toronto, acquired from the above in 1957

Estate of Helen E. Band, Toronto

**LITERATURE:**

*The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian Painting and Drawing*, Albright Art Gallery, 1958, listed page 9

*The Collection of Mr. and Mrs. Charles S. Band*, Art Gallery of Toronto, 1963, listed page 21

Christopher Varley, *F.H. Varley, Canadian Artists Series*, National Gallery of Canada, 1979, reproduced page 27

Christopher Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton Art Gallery, 1981, page 148, reproduced page 149

Peter Varley, *Frederick H. Varley*, 1983, essay by Joyce Zemans, page 72, reproduced page 162

**EXHIBITED:**

Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954, titled as *Slumber*, catalogue #42

Albright Art Gallery, Buffalo, *The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian Painting and Drawing*, October 1 ~ November 2, 1958, catalogue #32

Canadian National Exhibition, Toronto, *Private Collectors' Choice in Canadian Art*, September 1959

Vancouver Art Gallery, *Painting and Drawings from the Collection of Mr. and Mrs. Charles S. Band*, March 1 ~ 21, 1960, catalogue #32

Willistead Art Gallery, Windsor, *Canadian Paintings and Drawings from the C.S. Band Collection*, April 29 ~ May 29, 1961, catalogue #22

Rodman Hall Arts Centre, St. Catharines, *F.H. Varley, Paintings & Drawings from the C.S. Band Collection*, November 1962

Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*, February 15 ~ March 24, 1963, traveling to the Montreal Museum of Fine Arts, May 23 ~ September 1, 1963, catalogue #41

Art Gallery of Ontario, *F.H. Varley: A Centennial Exhibition*, September 17 ~ November 13, 1982, traveling exhibition, this work only shown at the Art Gallery of Ontario location

McMichael Canadian Art Collection, Kleinberg, *The Group of Seven: Masterpieces from Toronto Collections*, May 24 ~ August 23, 1987

*Nude on a Couch* is not Frederick Varley's only nude, but it is, arguably, his greatest, and one of the most evocative and enigmatic paintings of his career. Long a part of one of the most distinguished collections of Canadian art formed in the first half of the 20th century, the painting is a remarkable *tour-de-force* of the painter's art. The work is at once profoundly sensual, and yet, as art historian Joyce Zemans has noted, "there is something jarring about it." Christopher Varley, in his centenary exhibition catalogue, links this work to the powerful nudes of the great Austrian Expressionist Egon Schiele, and notes the "warm colour on the model's nipple and knee" which "remind us of the Viennese painter's mottled flesh tones." While such connections are suggestive, *Nude on a Couch* is, however, Varley's own image, and an important landmark within his development as an artist.

It is, nevertheless, easy to see why the work has produced a sense of disquiet amongst viewers. The work is a series of contrasts ~ the extreme openness and vulnerability of the pose is countermanded by the fact that much of her "angelic" face is covered. She is at once available and removed. The softness of her body and the sinuous flow of the lines which delineate her body are markedly different from, as Zemans describes, the "roughly textured, cool-coloured drapery on which she lies." Indeed, the treatment of the drapery might almost be described as brutal, and belies the tenderness and vulnerability of her pose. So too, is the distant landscape slightly unnerving. We find ourselves asking why this woman would be naked and alone in this glowering landscape. There are no immediate answers, and this ambiguity is part of what makes the work so memorable.

One of the most striking aspects of *Nude on a Couch* is the dramatic composition. The figure is abruptly cropped and the space of the painting is unclear ~ we seem to be viewing her from slightly above, yet she is clearly not at our feet ~ and there is a suggestion of a couch (the curved element at the lower left is, one presumes, the arm of the couch). Varley seems to have consciously avoided the easy and conventionally pretty in favour of a difficult but more powerful beauty. Such decisions are what give the painting such visual force. Christopher Varley was surely right when he called this one of Varley's "most inventive and powerful compositions."

How then are we to read this work? The work shares some of the sexual abandon seen in the drawing *Nude Standing*, 1933 ~ 1935 (in the collection of the National Gallery of Canada) but has none of the coyness of that figure. Instead we see an image which seems almost achingly tender. Viewers must complete their own narrative when considering this subtle and complex image. While one may be left wondering as to the precise meaning of the work and the identity of the model, one cannot forget the uncanny power and beauty of this singularly compelling work.

ESTIMATE: \$400,000 ~ 500,000



**236 ARTHUR LISMER**

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

***Sword Fishing Gear***

oil on board, signed, dated 1946 and inscribed  
*Aug. 3rd Ingonish* and on verso signed, titled, dated  
on the artist's label and inscribed *Band* in graphite  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Collection of the Artist

Charles S. Band, Toronto, acquired from the above in 1946

Estate of Helen E. Band, Toronto

**LITERATURE:**Arthur Lismer, *Paintings and Drawings from the Collection of Mr. and Mrs.**C.S. Band*, National Gallery of Canada, 1953, Introduction, listed,  
unpaginated*The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian  
Painting and Drawing*, Albright Art Gallery, 1958, listed page 8*The Collection of Mr. and Mrs. Charles S. Band*, The Art Gallery of Toronto,  
1963, listed page 18**EXHIBITED:**National Gallery of Canada, Ottawa, *Paintings and Drawings from the  
Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #35Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954,  
catalogue #132Albright Art Gallery, Buffalo, *The Collection of Mr. and Mrs. Charles S. Band,  
Contemporary Canadian Painting and Drawing*, October 1 ~ November 2,  
1958, catalogue #25Vancouver Art Gallery, *Painting and Drawings from the Collection of Mr. and  
Mrs. Charles S. Band*, March 1 ~ 21, 1960, catalogue #24Willistead Art Gallery, Windsor, *Canadian Paintings and Drawings from the  
C.S. Band Collection*, April 29 ~ May 29, 1961, catalogue #55The Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*,  
February 15 ~ March 24, 1963, traveling to the Montreal Museum of Fine  
Arts, May 23 ~ September 1, 1963, catalogue #32

Arthur Lismer had the opportunity to write the introduction for the  
catalogue that accompanied the National Gallery of Canada's 1953  
exhibition *Paintings and Drawings from the Collection of Mr. and Mrs. C.S.  
Band*. Lismer's emphasis on Charles S. Band ~ his vision and passion for  
collecting art ~ was quite pertinent, and he wrote that "the distinction of  
this exhibition is that it is an all-Canadian one. Mr. Band knows both the  
painters and their subjects. He has bought paintings which represent  
things he loves, places he has seen, weather he has experienced. All are  
expressed for him by painters through whose eyes and techniques he has  
gained new pleasure and new understanding of a country which is always  
unfolding new vistas in all their variety of colour, design and character."

*Sword Fishing Gear* is a perfect example of the sentiment being conveyed  
by the artist. This painting, along with all the Lismer's in the Band  
collection, embodies his ideas about Canada, art and the privilege of  
collecting at a pivotal time in Canada's history.

**ESTIMATE: \$20,000 ~ 30,000**



**237 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***Houses, St. Patrick Street***

oil on canvas, signed and dated 1922 and on verso titled on the CNE label and the Art Gallery of Ontario label  
32 1/2 x 40 1/4 in, 82.5 x 102.2 cm

**PROVENANCE:**

Mrs. E.F. Ely, Toronto  
Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

**LITERATURE:**

Lawren Harris, *Contrasts: A Book of Verse*, 1922, pages 36 and 57  
Lawren Harris, *Art as an Expression of the Value of its Day*, National Archives of Canada, Lawren Harris fonds, Mg 30 D28 volume 2  
*Canadian National Exhibition of Paintings and International Graphic Art*, 1923, reproduced page 29, listed page 30  
Lawren Harris, *Paintings 1910~1948*, The Art Gallery of Toronto, 1948, listed page 33  
Jeremy Adamson, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes, 1906~1930*, Art Gallery of Ontario, 1978, reproduced page 121  
David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, the 1925 Rous & Mann print produced from an ink drawing of this painting reproduced page 24 and listed page 411

**EXHIBITED:**

*Canadian National Exhibition of Paintings and International Graphic Art*, Toronto, August 25 ~ September 8, 1923, catalogue #178  
The Art Gallery of Toronto, *Lawren Harris, Paintings 1910~1948*, October ~ November, 1948, catalogue #24  
David B. Findlay Galleries, New York City, *Paintings and Drawings from the Collection of Mr. and Mrs. Charles S. Band, A Loan Exhibition on the Occasion of the Celebration and Centennial of Canadian Confederation*, May 1 ~ October 4, 1967, traveling to the Albany Institute of History and Art, Confederation Art Gallery and Museum, Charlottetown and the Beaverbrook Art Gallery, Fredericton, catalogue #15  
Art Gallery of Ontario, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes, 1906~1930*, January 14 ~ February 26, 1978, catalogue #99



*Dundas Street looking east to St. Patrick Street, June 12, 1919*

Many of Lawren Harris's earliest paintings were of Toronto street scenes ~ buildings and houses in what was known as the Ward, an area around University Avenue and College Street, where much of Toronto's immigrant population lived at the turn of the century. The T. Eaton Co. Ltd. factory was nearby, one of many manufacturing companies that sprang up in Toronto in the industrial boom of the late 1800s. The area was a ramshackle maze of tumbledown houses and shacks. Some of these dwellings were once stately Georgian-style homes, given over to tenement housing and factory work. Now demolished and completely built over, St. Patrick Street would have been on the Ward's outer edge. The area fascinated Harris ~ its colour and texture, varied ethnic populations and teeming life must have been a strong contrast to his genteel and wealthy upbringing.

A young man at the time of these works, Harris was not without scars. His brother Howard had been killed in World War I, and he himself had been discharged from the army after a nervous breakdown. Returning to the hustle and bustle of Toronto after these experiences, he was keenly aware of social position and its ramifications on one's life. Tom Thomson, his wilderness inspiration, had drowned, and we can assume that any idealization left from his youth had been worn away by these losses. He turned to the streets and alleys of his home city, and his paintings of it are



*Housing, 33 St. Patrick Street, Square Rear, September 28, 1939*



*William Street (St. Patrick Street) and corner of Anderson Street  
(Dundas Street ~ Anderson Street widening), March 5, 1912*



*Fence and lodge of The Grange, 1909*



*Spadina Avenue north of St. Patrick Street, west side, circa 1914*



full of social commentary and visual polemics. Their exhibition caused quite a stir, with both admirers and detractors, all of them vocal ~ but this would always seem to be the case for Lawren Harris.

Shortly after this work was painted, Harris joined the Toronto Chapter of the Theosophical Society of Canada. He was deeply interested in the sublime mystical experience, and it is important to note that the dramatic and remote North Shore of Lake Superior works were being painted during the same years that Harris was exploring the poorer neighbourhoods of Toronto, several of them the same year that *Houses, St. Patrick Street* was painted. At Lake Superior, Harris sought the spiritual essence of his subject, the greater meaning of things. So, too, in his Toronto street scenes, he sought the greater meaning. Instead of a sublime natural order in an isolated island or a single, stark tree trunk, in *Houses, St. Patrick Street*, the greater meaning, the sublime centre of the work, is humanity. Light streams down brilliantly onto a single figure, walking determinedly along a street littered with fallen chestnut leaves. She is a minor part of the work, yet her presence is important. She is resolute, upright, determined, with her back to the shadows. She represents humanity, as does the home, the light and the dazzling gold of the tree leaves. All of it is hope.

Harris published an important book of poetry in 1922, aptly titled *Contrasts*. The free verse poems within discuss the very questions of social order that the homes of the poor in Toronto presented to him. Harris felt that the arts of poetry, painting, music and theatre were all interrelated. This magnificent work, painted the same year the poems were published, can be seen as a visual poem. Harris wrote:

*In people  
There is a sun  
A centre of light, of hope,  
A rose of bliss.*

Harris was an eternal optimist. His serious nature and eloquent, intellectual writing, which could sometimes be blatantly critical of wrongs he saw in society, does not always bring this quality forth. *Contrasts* was not happily received ~ its truths were too much for some. But Harris's optimism is found in his art, in his continual pursuit of the elusive "something more". In every brush~stroke of every painting, he seeks this "more", this rightness, this justice. He seeks clarity, purity and knowledge through beauty.

*Are you sad like that?  
Are you sad walking down streets,  
Streets hard as steel; cold, repellent;  
Cruel?  
Are you sad seeing people there,  
Outcast from beauty,  
Even afraid of beauty,  
Not knowing?*

Decorative and delicate works such as *Houses, St. Patrick Street* represent Harris's Impressionist period of painting, wherein fine brushwork, dappled light and vividly coloured urban and natural scenes dominate. Impressionism's far-reaching influence had touched Canadian painters through their European travels and war experiences, as well as through traveling exhibitions and books. Harris's early work drew on the techniques of the Impressionists and the design tenets of Art Nouveau, which we see side by side in *Houses, St. Patrick Street*. Perfect partners, these two styles shaped his scenery of urban Toronto. "Impressionism affected all of us," he would write. "It took us out of doors in the early years and for most of our lives as painters we remained there." During this period he painted with a palette knife, laying thick swaths of paint in brilliant colours onto his canvases. And, as in the Lake Superior works, he was concerned deeply with light and shadow, and the effect of these upon colour and atmospheric qualities. It was in these, and earlier canvases of street scenes, that his mastery of light, seen in such a different manifestation in his Lake Superior and Arctic works, is first tested.

*Houses, St. Patrick Street* is a beautifully delicate work. Carefully composed, with the house set back from the street, it is hard to imagine anything rushed, hurried or boisterous in looking at this scene. Still, the Ward was a bustling beehive of activity, commerce and life. In fact, at the time this work was painted, the central part of the Ward was the poorest neighbourhood in Toronto. Yet Harris has painted stately trees, their tops dressed in gold, their trunks recalling his trees of Lake Superior. Was it the overlaying beauty of Impressionism that causes this work to read as so very lovely, or is it Harris's notions of social justice and humanity that we read in it?

ESTIMATE: \$1,200,000 ~ 1,600,000



238

**238 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Klee Wyck Ceramic Bowl***ceramic sculpture, signed Klee Wyck,  
circa 1924 ~ 1926

2 x 5 3/4 x 5 3/4 in, 5.1 x 14.6 x 14.6 cm

**PROVENANCE:**

Charles S. Band, Toronto

Estate of Helen E. Band, Toronto

**LITERATURE:**Maria Tippet, *Emily Carr, A Biography*, 1994, page 238

In 1924, Emily Carr, to supplement her income, produced crafts such as hooked rugs and pottery. For the pottery, she used clay that she dug

herself from locations such as Dallas Road in Victoria, and used a home-made kiln in her back yard to fire her hand-built clay objects, which included candlesticks, totems, bowls, pots and lamps. These single-fired objects were then painted with a variety of native motifs, such as the bear design that dominates this bowl. She signed her clay objects Klee Wyck, a name given to her by the West Coast First Nations peoples, which meant "Laughing One". Charles S. Band corresponded with Carr between 1936 to 1945 and supported her by acquiring several of her most important paintings. Maria Tippet writes, "In March ~ April 1937 the Art Gallery of Toronto, motivated by the enthusiasm of Charles Band, gave Emily a solo exhibition of some twenty paintings."

As with all Band works, whereby each is the best example within the context of the artist's work, this is a superb larger scale ceramic by Carr.

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



239

**239 ARTHUR LISMER**

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

***Maritime Still Life, Cape Breton, NS***

oil on board, signed and dated 1946 and on verso signed,  
titled, dated on the artist's label and inscribed 16  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Collection of the Artist  
Charles S. Band, Toronto, acquired from the above in 1947  
Estate of Helen E. Band, Toronto

**LITERATURE:**

*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953,  
National Gallery of Canada, listed, unpaginated  
Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, 1985,  
page 43

**EXHIBITED:**

National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #36  
Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954, catalogue #32

In 1945 Arthur Lismer returned to his former routine of summer painting holidays. In the summer of 1945, he took three sketching trips, including one to Cape Breton. Lismer found his sketching holiday in Cape Breton to be very successful and returned in 1946, 1948 and 1950. Dennis Reid writes, "The work done on Cape Breton Island ~ strong, assured, often innovative ~ dominates the period following the middle of the decade." These nautical still lifes are a dramatic departure from his celebrated landscape paintings; they demonstrate his ability to successfully work with different subjects. Lismer was attracted by the fishing culture and the tools used to catch creatures from the sea. Reid comments, "These objects crafted by the fishermen were to Lismer evidence of a fundamental creative response to the environment, reflecting attitudes fixed on simple but profound values."

**ESTIMATE: \$20,000 ~ 30,000**



**240 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***The Old Stump, Lake Superior***

oil on board, on verso signed, titled on the artist's label *Old Stump, Lake Superior Sketch, 144* and titled variously on several museum exhibition labels and inscribed C.S. Band in graphite on the artist's label, 1926  
12 x 15 in, 30.5 x 38.1 cm

**PROVENANCE:**

Collection of the Artist

Charles S. Band, Toronto, acquired from the above in 1946

Estate of Helen E. Band, Toronto

**LITERATURE:**

*Lawren Harris, Paintings 1910~1948*, The Art Gallery of Toronto, 1948, listed page 36

*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, National Gallery of Canada, listed and reproduced, unpaginated

Charles S. Band, "I Collect What I Like", *Mayfair*, April 1955, reproduced page 28

*The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian Painting and Drawing*, Albright Art Gallery, 1958, listed page 7

Charles S. Band, "Part II: The Private Collector", *Canadian Art*, May/June 1961, Issue #73, reproduced page 160

*The Collection of Mr. and Mrs. Charles S. Band*, The Art Gallery of Toronto, 1963, reproduced page 13

Bess Harris and R.G.P. Colgrove, *Lawren Harris*, 1969, the 1926 canvas entitled *North Shore, Lake Superior* reproduced page 26 and on the jacket cover

Dennis Reid, *The Group of Seven*, National Gallery of Canada, 1970, reproduced page 216

Peter Mellen, *The Group of Seven*, 1970, the 1926 canvas entitled *North Shore, Lake Superior* reproduced page 149

Jeremy Adamson, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes, 1906~1930*, Art Gallery of Ontario, 1978, titled as *The Old Tree Stump, Lake Superior*, reproduced page 156, and the 1926 canvas *North Shore, Lake Superior* reproduced page 157

Peter Larisey, *Light for a Cold Land, Lawren Harris's Work and Life ~ An Interpretation*, 1993, the graphite drawing, circa as 1925, entitled *North Shore Lake Superior (Drawing)* reproduced page 92, and the 1926 canvas entitled *North Shore, Lake Superior* reproduced plate 24

Andrew Hunter and Ian Thom, *Lawren Stewart Harris, A Painter's Progress*, The Americas Society, 2000, the 1926 canvas entitled *North Shore, Lake Superior* reproduced page 33

**EXHIBITED:**

The Art Gallery of Toronto, *Lawren Harris, Paintings 1910~1948*, October ~ November, 1948, catalogue #127

National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #14

Montreal Museum of Fine Arts, catalogue #23

Albright Art Gallery, Buffalo, *The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian Painting and Drawing*, October 1 ~ November 2, 1958, catalogue #14

Vancouver Art Gallery, *Painting and Drawings from the Collection of Mr. and Mrs. Charles S. Band*, March 1 ~ 21, 1960, catalogue #14

Willistead Art Gallery, Windsor, *Canadian Paintings and Drawings from the C.S. Band Collection*, April 29 ~ May 29, 1961, catalogue #50

The Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*, February 15 ~ March 24, 1963, traveling to the Montreal Museum of Fine Arts, May 23 ~ September 1, 1963, catalogue #23

Art Gallery of Ontario, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906~1930*, January 14 ~ February 26, 1978, catalogue #129



ARTHUR LISMER

Harris Exposition "How Perfectly Natural"  
graphite on paper, 11 3/4 x 9 in, 29.8 x 22.9 cm  
initialed and titled and on verso  
inscribed by Charles S. Band

Arthur Lismer was in Toronto for Lawren Harris's big exhibition at The Art Gallery of Toronto [now the Art Gallery of Ontario]! Arthur spent the night with us & he occupied a bed in our Emily Carr room! In this room was a piece of Driftwood (Red cedar) which exactly resembled the piece in this sketch! Arthur added glasses & a program & presented it to me in the morning at breakfast. ~ C.S. Band November 1949

*The above Lismer drawing is included with this lot.*



LAWREN S. HARRIS

Preliminary drawing for *North Shore, Lake Superior*, circa 1924  
graphite on wove paper, 7 1/2 x 10 in, 19.2 x 25.4 cm  
Gift of Lawren P. and Anne Harris, Sackville, New Brunswick, 1975,  
in memory of Lawren S. Harris, National Gallery of Canada, Ottawa  
Photograph © National Gallery of Canada  
Courtesy of the family of Lawren S. Harris

*The Old Stump, Lake Superior* is the oil sketch for one of Lawren Harris's most important works, the iconic *North Shore, Lake Superior*. It is a cornerstone piece in the Harris holdings of the National Gallery of Canada and a centerpiece in the series of *North Shore* works. Much has been written of *North Shore, Lake Superior*, and of its equally magnificent sketch, *The Old Stump, Lake Superior*. The generous lending practices of the Band family have resulted in its inclusion in several important exhibitions and catalogues, where curators, historians, collectors and the public have been able to admire and study it. Together with the graphite drawing, also in the collection of the National Gallery of Canada, we can follow the beginning of Harris's vision through to its final expression. It is a fascinating journey.

The specific traits that make *North Shore, Lake Superior* such a renowned painting are worked through between the graphite drawing and *The Old Stump, Lake Superior*. In the drawing, a few additional stumps remain standing in the landscape, distant and stark. Having annotated the drawing with observations as to colour and light conditions, as are many of Harris's drawings, Harris no doubt carefully contemplated the drawing, measuring its effect, considering the strongest points within it, and then omitted these extraneous stumps and reworked the sky. More critically, the stump has been completely isolated in this oil painting and in the National Gallery of Canada's work. The tree is alone, rarified and dignified. Burned out from its interior, the scarred wood has been left silver~white and skeletal ~cleansed by fire. The great beauty in the work



LAWREN S. HARRIS

North Shore, Lake Superior, 1926

oil on canvas, 40 1/4 x 50 1/2 in, 102.2 x 128.3 cm

Purchased 1930, National Gallery of Canada, Ottawa

Photograph © National Gallery of Canada

Courtesy of the family of Lawren S. Harris

is found in the sense of yearning life that we feel in the trunk; a sense of striving, of reaching and seeking, permeates the work. The light streaming in from the left enhances this feeling, seen in its final format in this oil sketch. Two large cloud formations on the left hand side of the drawing have been omitted, and the beams of light, repeating directionally in the beautifully billowing cloud formations, have become a focal point in this work and the National Gallery of Canada's canvas. They light *The Old Stump, Lake Superior* in sharp relief and whiten the upper surface of the clouds that float, weightless, high above the land. The earth is rounded and upthrust, bringing the stump closer to the sky. These two changes are critical to *The Old Stump, Lake Superior* and remain unchanged through to the canvas. All of the factors that make the canvas *North Shore, Lake Superior* such an iconic work are present in *The Old Stump, Lake Superior*, and are seen therein for the first time. Thus it marks the birth of a Canadian icon.

It seems in this marvelous work that we, looking at it, are the stump. Touched by the light's divine revelation, we can receive knowledge, truth

and clarity. And as the wizened stump, burned and alone, is touched by the light, so we too can achieve a state of transcendent being if we open ourselves to it. Where there is neither suffering, desire, nor a distracting sense of self, we can find nirvana. In Harris's theosophy, expression of the mystical was his mission. He sought it in his work, he sought it in his daily life and it was his duty as a painter to be an instrument of communication for greater ideas. Through his visionary skill, he has transformed the stump from its original state to that of a greater state, with the light and clarity of his vision.

Harris and Charles S. Band were friends as young men. After Band returned from working in New York, where he had begun to collect art seriously, Harris introduced him to his fellow Group of Seven painters, from whom Band would acquire work directly. *The Old Stump, Lake Superior*, through the estate of Charles's daughter Helen E. Band, is offered here for sale for the first time since Charles S. Band acquired this iconic work directly from the artist in 1946.

ESTIMATE: \$2,000,000 ~ 2,500,000



241

➤ 241 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***Iceberg, Baffin's Bay North***

oil on board, on verso signed, titled twice and inscribed  
owned by C.J. Harris and in graphite C.S. Band, 1930  
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

LITERATURE:

*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953,  
National Gallery of Canada, listed, titled as *Iceberg, Baffin Island North*,  
unpaginated

Jeremy Adamson, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes, 1906 ~ 1930*, Art Gallery of Ontario, 1978, listed page 231,  
and the 1930 canvas entitled *Icebergs, Davis Strait*, reproduced page 197  
Jean Blodgett et al, *The McMichael Canadian Art Collection*, McMichael  
Canadian Art Collection, 1989, the 1930 canvas entitled *Icebergs, Davis Strait* reproduced page 59

Christopher Jackson, *Lawren Harris, North by West: The Arctic and Rocky Mountain Paintings of Lawren Harris 1924 ~ 1931*, Glenbow Museum,  
1991, entitled *Iceberg, Baffin Island North*, reproduced page 53

Andrew Hunter and Ian Thom, *Lawren Stewart Harris: A Painter's Progress*,  
The Americas Society, 2000, page 36, the 1930 canvas entitled *Icebergs, Davis Strait* reproduced page 40

## EXHIBITED:

National Gallery of Canada, Ottawa, *Arctic Sketches by A.Y. Jackson, R.C.A. and Lawren Harris*, November 26 ~ December 8, 1930, titled as *Icebergs, Baffin Bay North*, catalogue #14

Art Gallery of Toronto, *Arctic Sketches by Lawren Harris and A.Y. Jackson, R.C.A.*, May 1931, titled as *Iceberg, North Baffin Bay*, catalogue #430

National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #18

Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954, catalogue #16

Vancouver Art Gallery, *Painting and Drawings from the Collection of Mr. and Mrs. Charles S. Band*, March 1 ~ 21, 1960, catalogue #18

Art Gallery of Ontario, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 ~ 1930*, January 14 ~ February 26, 1978, titled as *Iceberg, Baffin Bay North*, catalogue #169

Glenbow Museum, Calgary, *North by West: The Arctic and Rocky Mountain Paintings of Lawren Harris 1924 ~ 1931*, April ~ June 1991, catalogue #59

Remarkable in the estate of Charles S. Band are the oil studies for iconic Canadian masterworks. *Iceberg, Baffin's Bay North*, is the final oil sketch for the McMichael Canadian Art Collection's masterpiece canvas, *Icebergs, Davis Strait*. Like other masterpieces in the estate, this oil sketch can be considered the birth of a Canadian icon.

Lawren Harris was captivated by the search for universal, singular spiritual truth. This search took him further and further into the northern regions of Canada, and it was in Canada's Arctic that he found the land at its most simple, spare and austere. Whereas in the southern regions, below the tree line, Harris was stripping the land bare, in the Arctic the land was already naked. Here, amongst the ice and water, in the cold clarity of the north, Harris spent almost two months working, and produced some of his most profound, dramatic paintings. His journey towards abstraction that had begun in the Rockies crystallized in the Arctic where, in the icebergs, Harris was free to explore one of nature's purest natural forms. Here, as Ian Thom writes, "it is almost as if this journey were the fulfillment of Harris's destiny."

At the same time that Harris was exploring the scenery of northern Canada, he had become involved in the theatre scene in Toronto. Hart House Theatre was funded by, and built in honour of, Hart Massey, and was state-of-the-art. Harris was very interested in set design, and more particularly with the way in which theatre affects its audience. His search for other-worldly, mystical, out-of-body experiences found solid footing in theatre, where temporal belief is suspended in order to immerse one's self in the time, place and setting of the play. So it should be, Harris felt, in viewing art.

Harris's icebergs have the quality of being set as if they are on a stage. The massive ice forms seem to float in the centre of a space that is somehow, despite its apparent vastness, contained. We are invited to become a part of Harris's spiritual journey, as theatre-goers are invited to watch a play. How much we get out of it depends on how much we are willing to surrender to what we are seeing. It depends on our imagination and our willingness to participate in the heightened state of being that is being offered to us by this work.



LAWREN S. HARRIS, *Icebergs, Davis Strait*  
oil on canvas, 1930, 47 3/4 x 60 in, 121.9 x 152.4 cm  
Gift of Mr. and Mrs. H. Spencer Clark  
McMichael Canadian Art Collection, 971.17  
Photograph © McMichael Canadian Art Collection  
Courtesy of the family of Lawren S. Harris

In addition to their stage set parallels, Harris's Arctic works often feel as if the sense of the space in the picture plane is somehow indefinable. Here, we drift or float outside of Harris's mystical spatial organization. A metaphor for the state of our life in the physical place of existence, the icebergs, by contrast, sits in the spiritual plane. These are two separate places, and in the Arctic works the journey to join Harris requires a leap of faith. The light in *Iceberg, Baffin's Bay North* is inexplicably ethereal and comes from an indefinable source, perhaps the icebergs themselves. A glowing blue breaks the surface of the almost black water, indicative of the massive bulk of ice beneath. The iceberg forms are remotely beautiful, an essay in blue, which, being the theosophical colour symbol for faith, asks that we accept them. Thus faith, being the basis of knowledge, will lead us forward.

As Harris progressed down his spiritual path, the paintings he created progressed in an evenly matched stride, and it is in the Arctic works that we are required to make the biggest leap of faith. To cross the frigid waters and join Harris at his mystical goal, we must suspend our expectations of landscape art and embrace what Harris offers us: serene, pure, unadorned form. Upon the close of the Arctic period of Harris's career, he broke entirely with representational landscape and began his foray into pure abstraction.

*Icebergs, Baffin's Bay North* is offered here for sale for the first time since Charles S. Band acquired this masterwork.

ESTIMATE: \$1,200,000 ~ 1,600,000



**242 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***In Buchanan Bay, Ellesmere Island***

oil on board, on verso signed, titled twice  
and inscribed in graphite *C.S. Band*, 1930  
12 x 15 in, 30.5 x 38.1 cm

## PROVENANCE:

Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

## LITERATURE:

Lawren Harris, *Paintings 1910~1948*, Art Gallery of Toronto, 1948,  
listed page 36  
*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953,  
National Gallery of Canada, listed, unpaginated  
Jeremy Adamson, Art Gallery of Ontario, *Lawren S. Harris: Urban Scenes  
and Wilderness Landscapes 1906~1930*, 1978, reproduced page 200,  
figure #32  
Christopher Jackson, *North by West: The Arctic and Rocky Mountain  
Paintings of Lawren Harris, 1924~1931*, Glenbow Museum, 1991, page 17

## EXHIBITED:

National Gallery of Canada, Ottawa, *Arctic Sketches by A.Y. Jackson,  
R.C.A. and Lawren Harris*, December 1930, catalogue #12  
Art Gallery of Toronto, *Arctic Sketches by Lawren Harris and A.Y. Jackson,  
R.C.A.*, May 1931, catalogue #402  
Art Gallery of Toronto, *Lawren Harris, Paintings 1910~1948*,  
October~November 1948, catalogue #136  
National Gallery of Canada, Ottawa, *Paintings and Drawings from  
the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #19  
Montreal Museum of Fine Arts, catalogue #136  
Art Gallery of Hamilton, *The C.S. Band Collection*, November 5~30, 1954,  
catalogue #17  
Art Gallery of Ontario, *Lawren S. Harris: Urban Scenes and Wilderness  
Landscapes 1906~1930*, January 14~February 26, 1978

To Canadians, the idea of the north conjures up imagery of vast sheets of ice, uninhabited frozen places and remote beauty. The Arctic is enshrined in our minds in endless cold white, a quintessentially Canadian place. In 1930, when Lawren Harris visited the Arctic with A.Y. Jackson, it seemed as if they were visiting the final destination. The Group of Seven had, between them, painted the vast variety of Canada in all her many seasons and faces. From Halifax in the flood of spring to the verdant West Coast, from the tangle of Algoma to the summits of the Rockies, the Arctic was, by extension, a logical final step.

*In Buchanan Bay, Ellesmere Island* is at once both delicate and bold, forbidding and enticing in its serene Arctic beauty. Harris painted three iceberg forms, set a distance away from an ice shelf in the near ground, that seem to float as one mass. The new white snow on their tops blends seamlessly with the faceted, gem-like, blue ice of their ancient interiors. The sky is handled simply~just a few bands of blue grey and slice of pinkish white. The movement in these colour bands indicates a vanishing point that is well out of the work, and reminds us of the vastness of this

region, the unimaginably large distances of the north. The icebergs themselves take the form that melting has given them~abstract and strange, they follow no pattern, ascribe to no mathematical theory. Their transitory nature is reinforced by the smaller patches of ice that drift about them in the water.

The spiritual depth of Harris's Arctic works cannot be underestimated, and to understand why, we must first understand where Harris was at spiritually, at the time of his Arctic journey. The Group of Seven had exhibited together, faced their critics together, grown and changed. Franz Johnston had resigned from the Group in 1924, to be replaced by A.J. Casson in 1926. Varley had moved to Vancouver that same year. It was a time of change, and Harris was seeking new direction in his work. He corresponded with Emily Carr, speaking to her of his doubts and assuring her of her own worth as a painter. Like her, he was grasping for something more in his art, something that he knew could not be found in traditional landscape painting. Harris's journey down the path of theosophical practice also had grown more devout, more all consuming. He wanted clarity, simplicity and directness. The Arctic was the perfect place for this ripening sense of profound spirituality to crystallize.

In addition to noting the changes in Harris's peer group and the overall direction of the Group of Seven, it is essential to understand how much Harris was truly open to the profound, ready to be touched by something more than the mundane workings of daily life. He wanted spiritual experiences~to be lifted up, so to speak, above the day to day. His imagination had been swept up in the idea of the north long before his visit, and once in the Arctic, as Christopher Jackson writes, "Harris seemed to drink in the psychic atmosphere of the place he saw as the spiritual epicenter of the world." He was in search of basic form, and in the icebergs, he found it.

Harris's icebergs have a different kind of beauty than his delicate street scenes, his bold mountain paintings, his charged Algoma paintings, and even the works from the north shore of Lake Superior. Icebergs exist for only a short time, and we, in viewing them, have been privileged to share, however briefly, in one of Nature's greatest manifestations of beauty, her purest form of creation. We cannot help being awed by them, and surrender to their wonder, having no recourse to question or explain. This was the moment of understanding that Harris sought in his spiritual quest~a moment, if you will, of truth.

Perhaps Harris, in his austere iceberg paintings, is also speaking about the fleeting nature of life. We can wonder if Harris saw the parallels with the end of an era, the end of the heyday of the Group of Seven and the end of his exploration of the Canadian landscape in their melting forms. Whether or not Harris was aware of the irony of the subject in his last landscape works, it is not lost on us looking back at them almost 80 years later. In their still beauty, trapped by Harris in oil on board, the icebergs speak of endings. They mark the end of an extraordinary period of landscape painting in the life of a groundbreaking painter, as Harris produced only 36 sketches and six canvases of Arctic imagery. These were his last explorations of realistic landscape. Like the iceberg itself, these works are among Harris's greatest and most rare manifestations of beauty.

ESTIMATE: \$550,000 ~ 750,000



243

**243 ARTHUR LISMER**

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

***Killicks No. 1, Cape Breton Island, NS***

oil on board, signed twice and dated 1945 and on verso signed, titled, dated on the artist's label and inscribed *catalogue #122 and Band* and in graphite *Band Dec 49*  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Collection of the Artist  
Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

**LITERATURE:**

*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, National Gallery of Canada, listed, unpaginated  
Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981, page 142

**EXHIBITED:**

National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #34  
Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954, catalogue #131  
Vancouver Art Gallery, *Painting and Drawings from the Collection of Mr. and Mrs. Charles S. Band*, March 1 ~ 21, 1960, catalogue #11  
Willistead Art Gallery, Windsor, *Canadian Paintings and Drawings from the C.S. Band Collection*, April 29 ~ May 29, 1961, catalogue #59

Arthur Lismer realized the importance of allowing his work to evolve. By the 1940s, the landscape paintings of the Group of Seven were no longer regarded as avant-garde, and as a result Lismer turned to new subjects such as the vibrant sea life of Cape Breton, and his painting style began to change. In the 1920s, Lismer taught students that paintings should be, as he stated, "so organized that you can walk into the middle, sit down and reflect and then walk out again." His works from the 1940s move away



verso 243

from carefully ordered compositions, and instead focus on subtle colouring and the sculptural contouring of objects almost to the point of abstraction, as demonstrated in this stunning still life painting. Lismer was aware of the emergence of abstraction in Montreal in the 1940s and 1950s, and although his changing style was more conservative, he wholeheartedly supported this new creativity. As Lois Darroch comments, "Lismer was not a man to be frightened by an explosion. He had helped to start one himself."

There is a crayon and watercolour sketch on verso.

ESTIMATE: \$20,000 ~ 30,000



244

#### 244 ARTHUR LISMER

CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

##### *Tree, Georgian Bay*

ink and wash drawing on paper, initialed and dated 1962 and on verso signed and inscribed *Helen & Charles Band from Arthur & Esther Lismer, Sept. 62*

9 1/2 x 7 in, 24.1 x 17.8 cm

##### PROVENANCE:

Charles S. Band, Toronto

Estate of Helen E. Band, Toronto

ESTIMATE: \$1,500 ~ 2,000



245

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***North Shore, Lake Superior***

oil on canvas, signed and on verso signed, dated 1926  
and inscribed *Studio Bldg Severn St., Toronto* and *C.S. Band*  
25 x 32 in, 63.5 x 81.3 cm

**PROVENANCE:**

Collection of the Artist  
Charles S. Band, Toronto, acquired from the above in 1937  
Estate of Helen E. Band, Toronto

**LITERATURE:**

*Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953,  
National Gallery of Canada, listed, unpaginated  
*The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian  
Painting and Drawing*, Albright Art Gallery, 1958, listed page 7  
*The Collection of Mr. and Mrs. Charles S. Band*, The Art Gallery of Toronto,  
1963, reproduced page 15  
A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1964,  
pages 57, 58 and 105  
Peter Mellen, *The Group of Seven*, 1970, reproduced page 154



## EXHIBITED:

The Art Gallery of Toronto, *Pictures from the Collection of Mr. & Mrs. Charles S. Band*, titled as *Lake Superior*, 1926, October 1947  
National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of Mr. and Mrs. C.S. Band*, 1953, catalogue #26  
Art Gallery of Hamilton, *The C.S. Band Collection*, November 5 ~ 30, 1954, catalogue #123  
Albright Art Gallery, Buffalo, *The Collection of Mr. and Mrs. Charles S. Band, Contemporary Canadian Painting and Drawing*, October 1 ~ November 2, 1958, catalogue #19  
The Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*, February 15 ~ March 24, 1963, traveling to the Montreal Museum of Fine Arts, May 23 ~ September 1, 1963, catalogue #26  
David B. Findlay Galleries, New York, *Paintings and Drawings from the Collection of Mr. and Mrs. Charles S. Band, A Loan Exhibition on the Occasion of the Celebration and Centennial of Canadian Confederation*, May 1 ~ October 4, 1967, traveling to the Albany Institute of History and Art, Confederation Art Gallery and Museum, Charlottetown and the Beaverbrook Art Gallery, Fredericton, catalogue #18

In his autobiography *A Painter's Country*, A.Y. Jackson writes about the collectors who came to his studio during his career. In a chapter entitled "Some Visitors at the Studio", and scattered here and there throughout the rest of the text, Jackson recalls his patrons, the collectors who determined to purchase the work of the Group when others were denouncing it. Among these early enthusiasts he counts Charles S. Band, and acknowledged the impact of his support, stating, "With such enlightened people giving a lead and showing their faith in the work of Canadian artists, the vital phase of the Group's battle against entrenched conservatism was ended." Band's purchase of this magnificent Lake Superior canvas speaks to his enlightened understanding of Canadian art and his keen understanding of Jackson's work

Lake Superior appealed greatly to Jackson's sensibilities. He loved the roll of the land, the exposed rock, the earthy toughness of windswept shores and scrubby forests. He understood it, and knew what it took to travel and camp there. The land had a toughness that matched his own, and he was its equal. The variety of colour appealed to him as well; it was a vivid tapestry of a landscape that he loved. Jackson wrote, "The CPR main line follows the north shore of Lake Superior from Heron Bay westward to Port Arthur. I know of no more impressive scenery in Canada for the landscape painter. There is a sublime order to it, the long curves of the beaches, the sweeping ranges of hills, and the headlands that push out into the lake. Inland there are intimate little lakes, stretches of muskeg, outcrops of rock; there is little soil for agriculture. In autumn the whole country glows

with colour; the huckleberry and the pincherry turn crimson, the mountain ash is loaded with red berries, the poplar and the birch turn yellow and the tamarac greenish gold." Jackson sketched the North Shore there repeatedly, usually in the company of Lawren Harris, later turning some of these sketches into oils on canvas. His understanding of the region is what makes these canvases really sing. Jackson's knowledge of the land he painted was hard won through first hand experience. He tramped through muskeg, snowshoed across winter fields, paddled down rivers. He kept his feet firmly on the land he painted ~ it was his point of contact, his creative source. Unlike Harris, whose connection to the land was increasingly intellectual, Jackson's was physical.

In *North Shore, Lake Superior*, we see all the elements that make a Jackson painting really stand out. In the middle ground, we have Jackson's rolling rhythmic hills, so exemplary of his Algoma and Lake Superior works, and used with mastery here. The vast surface of Lake Superior runs directly out behind the hills, taking our eye with it across the windblown water's surface to the distant shore. Rain clouds billow along the top edge of the canvas, their churning humid forms reflecting light back to the lake below. In the near ground, impressionistic shrubs break up the rhythm of the hills, and a small, sinuous tree sits defiantly in the immediate foreground. This little tree, quietly reminiscent of Jackson's *The Red Maple* (in the collection of the National Gallery of Canada), bends with the same rhythm as the hills, but its branches run perpendicular to them. It has a rather jaunty, impertinent character to it. Still hung with berries, it defies the end of summer, refusing to let go of its fruit. Jackson's ability to dance subtle colour across the surface of a canvas works in rhapsody here; warm red~browns move through grey and blue into silver~blue, and are touched with dashes of purple and red. The variety of directions of the brushwork in the canvas contributes greatly to its varied interest, as do the bands of light that edge the headlands in the water.

We know from Jackson's autobiography that the weather was often poor during his camping trips to Lake Superior. Harris, his companion one year, would rise before daylight and start moving about the tent, prodding Jackson to rise. Jackson would complain: "What's the use of getting up... It's raining," Harris would invariably reply, "It is clearing in the west." In this sublime canvas, regardless of the direction we are looking, it appears to be clearing in the distance.

*North Shore, Lake Superior* is indeed a Jackson masterwork. As with other works from the estate of Helen E. Band, this magnificent painting, originally acquired directly from the artist by Charles S. Band, is available here for the first time since leaving Jackson's studio.

ESTIMATE: \$450,000 ~ 550,000



246

**246 HENRY MOORE**

OM CH FBA 1898 ~ 1986 BRITISH

**Maquette for Figure on Steps**

bronze sculpture, edition of 10 plus one artist's cast, 1956  
6 1/2 x 7 1/8 x 6 1/2 in, 16.5 x 18.1 x 16.5 cm

## PROVENANCE:

Collection of the Artist

Charles S. Band, Toronto, acquired from the above in 1958

Estate of Helen E. Band, Toronto

## LITERATURE:

Lund Humphries, *Henry Moore: Complete Sculptures 1955~64, volume 3*, reproduced pages 34 ~ 35, catalogue #426

Charles S. Band acquired this work from Henry Moore in 1958. Included with this lot are three letters from Miss Margaret McLeod of the Fine Arts Department of the British Council regarding its acquisition. Following are excerpts of these fascinating letters from Miss McLeod that reveal Charles Band's pursuit of his collecting passion:

1st April, 1958

Dear Mr. Band,

Thank you for your last letter. A few days after it arrived I was lucky enough to spend a day down at Henry Moore's studio and I told him again that you seemed to be very keen to have the small maquette of the draped figure on the steps if a cast could possibly be found for you. It so happens that there is one available, it was the last cast in the edition and had been kept back for Mrs. Moore but as a larger version of the sculpture is being made she has decided she does not need to keep the maquette. It would therefore be possible for you to buy it for £175 if you wish. The little figure itself is 6 1/2 inches high.

Would you be good enough to let me know as soon as possible if you wish to purchase this maquette as Henry Moore is having to reserve a certain number of works for his American and English dealers and I am sure this work will go to one or other of them.

Yours sincerely

M. McLeod (Miss)

Fine Arts Department

6th June, 1958

Dear Mr. Band,

I am just off to Italy, so please excuse this rather brief note. I have spoken to Henry Moore about your wanting to see the draped figure on steps before you decide whether or not to purchase it. He is, therefore, arranging for the bronze to be packed and sent to the Toronto Art Gallery by air freight. I gather that he has an agent in Canada and should you decide not to purchase the figure he will give you the name of the Dealer, so that you can hand it over to him. If you remember, he said that you could have the bronze for £175. This is a slightly reduced price for you and should not be mentioned to anybody.

Very best wishes to you all,

Yours sincerely,

M. McLeod (Miss)



*The plaster Maquette for Figure on Steps photographed in Henry Moore's Top Studio at Perry Green. The above photograph is included with this lot.*

This sculpture is from an edition of 10 plus one artist's cast, this lot being the artist's cast, which was part of Mrs. Moore's collection as noted above. It was cast by Fiorini Ltd. This superb work is the maquette for *Working Model for Draped Seated Woman: Figure on Steps* (LH 427) of the same date and for the related monumental 1957 ~ 1958 *Draped Seated Woman* (LH 428). *Draped Seated Woman*, 1957 ~ 1958, was cast by Susse Fondeur in a bronze edition of 6 plus one artist's cast. All six casts of the *Draped Seated Woman* are in public collections in the UK, Germany, Belgium, USA, Australia and Israel ~ the artist's cast is in a private collection in London.

The figure itself in all three versions uses drapery to accentuate the contours of the female form, a hallmark of Moore's great works of this period. *Maquette for Figure on Steps* is a magnificent example of Henry Moore's 1950s period and is the study for one of Moore's great monumental works.

The black and white photograph shows the plaster *Maquette for Figure on Steps* in Henry Moore's Top Studio at Perry Green at his Hoglands home. Tucked away in Hertfordshire's undulating countryside, Hoglands was Henry Moore's home from 1940 until 1986. Perry Green is now home to the Henry Moore Foundation, the centre for research on Moore.

We thank the Henry Moore Foundation for their assistance in cataloguing this work.

ESTIMATE: \$175,000 ~ 225,000



247

**247 FREDERICK HORSMAN VARLEY**

ARCA G7 OSA 1881 ~ 1969

***Twin Bays, Kootenay Lake***

conté drawing on paper, signed and on verso  
titled on various labels and inscribed with the  
Varley Inventory #84

13 1/2 x 16 1/2 in, 34.3 x 41.9 cm

**PROVENANCE:**

Roberts Gallery, Toronto  
Charles S. Band, Toronto  
Estate of Helen E. Band, Toronto

**LITERATURE:**

*The Collection of Mr. and Mrs. Charles S. Band*, The Art Gallery of Toronto,  
1963, listed page 28

**EXHIBITED:**

The Art Gallery of Toronto, *The Collection of Mr. and Mrs. Charles S. Band*,  
February 15 ~ March 24, 1963, traveling to the Montreal Museum  
of Fine Arts, May 23 ~ September 1, 1963, catalogue #66

ESTIMATE: \$2,500 ~ 3,500



248

**248 HAROLD BARLING TOWN**

CGP CPE CSGA OC OSA P11 RCA 1924 ~ 1991

***President's Lady (Jacqueline Kennedy)***

compressed charcoal on Arches paper, signed and dated 1963  
and on verso signed, titled and dated  
29 1/2 x 22 in, 74.9 x 55.9 cm

**PROVENANCE:**

Jerrold Morris International Gallery Ltd., Toronto  
Charles S. Band, Toronto, acquired from the above in 1964  
Estate of Helen E. Band, Toronto

**LITERATURE:**

*Poets and Other People, Drawings by Harold Town*, Art Gallery of Windsor,  
1980, listed page 13

**EXHIBITED:**

Art Gallery of Windsor, *Poets and Other People, Drawings by Harold Town*,  
September 28 ~ October 26, 1980, catalogue #17

The Harold Town exhibition catalogue is included with this lot.

ESTIMATE: \$3,000 ~ 4,000

## PROPERTY FROM VARIOUS OWNERS



249

**249 ALBERT HENRY ROBINSON**

CGP RCA 1881 ~ 1956

***Fishing Boats at Quebec***

oil on panel, signed and dated 1924 and on verso  
initialed, titled and dated  
11 x 13 in, 27.9 x 33 cm

**PROVENANCE:**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, BC

Born in Hamilton, Albert Robinson went to Paris to study art in 1903 ~ 1904, before returning to live in Montreal. The French Impressionist influence on Robinson is important. Like other fellow Canadian artists

who studied in France and then returned to Canada, Robinson worked to utilize what he saw and learned abroad, and expressed it in his Quebec subjects. It is as if, when returning home, these artists started seeing and painting their own country in a completely new light, discovering its aesthetic greatness. This panel of boats in Quebec City's harbour is a brilliant example of Robinson's unique use of brush-stroke and colour to convey atmosphere in an impressionistic way. The ecru, white and light mauve reflections are masterfully executed, as every stroke of paint has its purpose in reflecting the shimmering light in the water. The use of the light tones subtly contrasting with the boat's graceful green bow focuses the viewer's eye directly into the centre of this evocative work.

**ESTIMATE: \$30,000 ~ 35,000**



**250 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

**LSH #73**

oil on canvas, on verso stamped Lawren Harris

LSH Holdings Ltd 73, circa 1938 ~ 1940

55 1/2 x 34 1/2 in, 141 x 87.6 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:***Lawren Harris: Paintings, 1910~1948*, The Art Gallery of Toronto, 1948, page 32

As early as the 1920s, we can see the first hints of abstraction appearing in Lawren Harris's work. In his late Rocky Mountain paintings, particularly the Isolation Peak works, the North Shore of Lake Superior works from around the same time, and his Arctic works, we see the forms he found in nature being filtered through a rigorous system of simplification. At this time, he was seeking to paint the spirit of the scene, not to render it literally. His long-held interest in theosophy had become full-fledged practice, and its visual language was becoming apparent in his paintings, along with the geometric forms of dynamic symmetry. The two concepts ~ theosophy, with its system of triangles and colour equivalents for spiritual states, and dynamic symmetry, a system of geometry seeking perfect balance and harmony ~ sat well with one another. Harris, with his desire to move forward, ever upward, to reach something more in his work, embraced them both.

Harris's dedication to his search was so great that a major break with convention was required; he stopped painting entirely for two years beginning in 1932. Harris saw his art as a way of communicating his spiritual interpretation of the world to others. We, the uninitiated, could share his spiritual clarity through his art ~ he was the prophet, we his congregation. All aspects of his life were concentrated in pursuit of this goal. In 1934, Harris left his wife of 24 years and their three children, and married painter and theosophist Bess Housser, who had been married to Fred Housser, a long-time champion of the Group of Seven. Bess was similarly intellectually inclined, and to escape the resulting scandal, they moved to New Hampshire, where Harris took up painting again, further

exploring abstraction. In the New Hampshire works, triangular shapes that could have come from mountain forms appear. These triangles might reference the White Mountains nearby, where he hiked and sketched, or perhaps they are simply coincidental, as this shape frequently occurs in his abstract works. Circles, triangles and upward-thrusting lines figure strongly, along with dramatic light and bold contrasts.

In 1938, Harris and Bess moved to Santa Fe, New Mexico, in a pilgrimage of sorts. Santa Fe was considered a place of enlightenment, and had been home to an artists' colony since the end of the 19th century. There, he and Bess found others who shared their interests, and Harris helped found the Transcendental Group of Painters. In the high mountains and bright, clear light, he moved still further into abstraction. He stated that his abstractions had always been based on a beginning idea, and many of these ideas, while not strictly based on nature, came from nature, and in Santa Fe the light heavily influenced his abstract forms. Brilliant, flooding, yellow-white light is Santa Fe's most bold manifestation of nature. There, in the high altitude atmosphere, with rounded pueblo architecture, desert sands, with brilliant light overlaying it all, some of the Harris's most beautiful abstracts were painted.

In *LSH #73* we see the forms and colours of both theosophy and dynamic symmetry at play; the triangle, the circle and the semicircle; yellow, white and blue. There is a very strong feeling of verticality, not just determined by the format of the work, but by the lines within the work and the strong sense of upward movement it contains, which is suggestive of seeking. Transparent colours lay over one another, with the circles in the lower portion of the work acting almost as magnifiers, bringing lines and intersecting corners into sharpened clarity. The work speaks of balance and lightness, of heightened awareness and understanding, of simplicity and purity.

World War II would necessitate Harris's return to Canada, where his abstracts continued to evolve based on his natural surroundings. He settled in Vancouver and his works took on a cool palette, more prominently featured triangular mountain-like forms, and had a shimmering, vibrating feeling that would lead the way to automatic drawings.

**ESTIMATE: \$50,000 ~ 70,000**



251

**251 SYBIL ANDREWS**

CPE 1898 ~ 1992

**Racing**

linocut in 4 colours, signed, titled and editioned 24/60, 1934  
10 1/4 x 13 1/2 in, 26 x 34.3 cm

**PROVENANCE:**

DeVooght Gallery, Vancouver  
Private Collection, Vancouver

**LITERATURE:**

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced front cover and page 57  
Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*, Museum of Art, Rhode Island School of Design, 1988, reproduced page 44  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 115, catalogue #SA 32  
Clifford S. Ackley, *Rhythms of Modern Life: British Prints 1914~1939*, Museum of Fine Arts, Boston, 2008, reproduced page 127

**EXHIBITED:**

Glenbow Museum, *Sybil Andrews*, 1982, same image, catalogue #32

Born in Bury St. Edmunds, England, Sybil Andrews produced drawings, watercolours, monoprints and oil paintings, but it is her linocuts for which she is most famous, achieving international acclaim for them.

During World War I she worked making airplane parts in Coventry, and after the war she returned to Bury St. Edmunds where she met architect Cyril Power. In 1922, at the age of 24, Andrews left Bury St. Edmunds with Power (who was almost 50) to study art at the Heatherley School of Fine Art in London. Three years later Power and Andrews were appointed by Ian Macnab to staff his newly established Grosvenor School of Modern Art, with Andrews becoming the school secretary.

In 1926 while at the Grosvenor School, Andrews and Power met Claude Flight, who taught them how to cut and print from linoleum blocks (a new art form at the time). From 1930 to July 1938 Andrews and Power shared a small studio at 2 Brook Green in Hammersmith, and developed a common aesthetic in their work. This informal working partnership produced an extraordinary body of work ~ some of the finest prints of the 1930s. Andrews's themes were of the dynamism of the modern machine

age and the movement of the human figure at work or sport, usually executed using only four linoleum blocks.

Andrews's linocuts are acclaimed to have surpassed her teacher Flight, and in fact many consider Andrews to be the most gifted of the Grosvenor School artists.

*Racing* is one of Sybil Andrews's most sought-after linocuts. Its importance is reflected in the fact that this work was chosen for the front cover of Peter White's catalogue raisonné of her linocuts (*Sybil Andrews*, Glenbow Museum, 1982). *Racing* was created when Andrews was still in London and working in the Brook Green studio. It was not until 1947 that she emigrated to Canada, settling in Campbell River on Vancouver Island.

Sport was a subject that fascinated Andrews and the Grosvenor School, as it provided them 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. This linocut is the embodiment of the dynamism of horse racing and speed that fascinated the modern world. A copy of *Racing* is in the collection of the Museum of Modern Art, New York, and was part of the important recent exhibition at The Museum of Fine Arts Boston entitled *Rhythms of Modern Life, British Prints 1914~1939* that toured to the Metropolitan Museum, New York.

This print is a very fine impression with strong bold colours.

ESTIMATE: \$50,000 ~ 70,000



252

➤ 252 SYBIL ANDREWS

CPE 1898 ~ 1992

*Gipsies*

linocut in 4 colours, signed, titled  
and editioned 29/60, 1939  
10 7/8 x 14 in, 27.6 x 35.6 cm

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 60  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 118,  
catalogue #SA 43

EXHIBITED:

Redfern Gallery, London, *French and English Colour Prints*, November 29 ~  
December 30, 1939, same image, catalogue #223  
Glenbow Museum, Calgary, *Sybil Andrews*, September 14 ~ October 22,  
1982, same image, catalogue #43

This is a very fine impression with strong bold colours.

ESTIMATE: \$10,000 ~ 15,000



253

➤ 253 SYBIL ANDREWS

CPE 1898 ~ 1992

*The Mowers*

linocut in 4 colours, signed  
and editioned 36/60, 1937  
11 1/2 x 13 7/8 in, 29.2 x 35.2 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 59,  
also reproduced full page colour page 39  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 117,  
catalogue #SA 39

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,  
catalogue #39

Impressions of this print are on buff oriental laid tissue.

ESTIMATE: \$15,000 ~ 20,000



254

**254 KATHLEEN MOIR MORRIS**

ARCA BHHG 1893 ~ 1986

***Fishing by the Cathedral***

oil on canvas, signed

20 x 24 in, 50.8 x 61 cm

**PROVENANCE:**

Mr. and Mrs. David Taylor, Montreal

By descent to the present Private Estate, BC

Kathleen Morris began painting when she was a very young girl. Encouraged by her family, she took classes at the Art Association of Montreal between 1907 and 1917 under William Brymner and Maurice Cullen. Every year Cullen would take his students on spring sketching trips to the countryside, and these excursions instilled in Morris a love for painting out of doors. It was also through the Art Association of Montreal

that she met and befriended many of the women who would later form the Beaver Hall Group. She exhibited with this diverse and successful group of women throughout her life, and their unfaltering enthusiasm for expressing the Canadian identity provided her with constant encouragement and inspiration. Like many of the Beaver Hall women, Morris's quiet yet remarkable landscapes are a product of her fierce nationalism, and the proud streets, towns and fields in her compositions reflect her devotion to Canada. In *Fishing by the Cathedral*, Morris's passionate brush-strokes and bold colour honour the simple elegance of the cathedral and its lush surroundings. This fine canvas is an example of Morris's most distinctive and compelling work.

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



255

**255 KATHLEEN MOIR MORRIS**

ARCA BHHG 1893 ~ 1986

***Summer Country House***

oil on canvas, signed  
20 x 24 in, 50.8 x 61 cm

**PROVENANCE:**

Mr. and Mrs. David Taylor, Montreal  
By descent to the present Private Estate, BC

**LITERATURE:**

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, 2005, page 73

Each summer, the Morris family spent two months at their small cottage near Marshall's Bay, Ontario. As in the winter months, Kathleen Morris spent much of her time sketching and painting out of doors, and the

fields, farm animals and country homes provided the inspirational sustenance required to fuel her creative needs. As Morris was physically disabled by a nervous system disorder, her mother enrolled her in piano lessons as a very young girl to improve her coordination. Once able to hold a paintbrush, however, Morris abandoned music and immersed herself in recording her beloved Canadian surroundings with a relentless fervour. One is overwhelmed by the unrestrained *joie de vivre* communicated in this canvas. Morris's fearless play of colour and bold contrast between light and shadow produced a composition that vibrates with the vivid lushness of the season. It was her unconcealable pleasure, expressed in dramatic works such as *Summer Country House*, that attracted the attention of Eric Brown, director of the National Gallery of Canada, who secured a number of her most important paintings for the gallery's collection.

**ESTIMATE: \$25,000 ~ 30,000**



**256 EMILY CARR**

BCSFA RCA 1871 ~ 1945

**Skidegate**

oil on board, signed, titled *Skidigate* [sic] and dated 1912  
and on verso inscribed with the Dominion Gallery

Inventory #A146

25 3/8 x 12 5/8 in, 64.4 x 32.1 cm

**PROVENANCE:**

Dominion Gallery, Montreal

Acquired by the present Private Collection, Vancouver  
from the above in 1957

**LITERATURE:***The Vancouver Sun*, October 10, 1912*Vancouver Province*, October 12, 1912*Vancouver Province*, April 16, 1913

Marius Barbeau, *Totem Poles According to Location, Volume 2*, 1950,  
reproduced page 489

Maria Tippett, *Emily Carr: A Biography*, 1979, C.F. Newcombe to  
Francis Kermode, page 110

George F. MacDonald, *Haida Monumental Art, Villages of the  
Queen Charlotte Islands*, 1983, pole depicted mapped on page 38,  
catalogue #21X2, pole description page 51

Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings  
of Emily Carr, 1899 ~ 1913, Volume 2, Catalogue and Illustrations*,  
1993, page 51, catalogue #G.1/6, reproduced, unpaginated

Susan Crean, editor, *Opposite Contraries: The Unknown Journals of  
Emily Carr and Other Writings*, 2003, page 177

Emily Carr's first important body of work was produced on a trip which she took to northern British Columbia in 1912. Although this was not her first visit to the area, in that year she was fully equipped with the artistic tools to carry out what she felt was a significant task ~ the documentation of the totemic sculptures of the First Nations people of British Columbia ~ the Kwakwaka'wakw in Alert Bay and the Haida in Skidegate and other villages on the Queen Charlotte Islands (Haida Gwaii).

She had decided to pursue this subject matter in 1907 when she visited Alaska with her sister Alice, but felt that her training was not equal to the dramatic subject matter of the poles. When Carr went to France in 1910 ~ 1911 to further her skills, she wasn't really sure what she was looking for, other than a new way of painting. Although Carr had little, if any, direct contact with the Fauve artists such as Henri Matisse, Georges Braque and Andre Derain, her work is deeply informed by their example and it is precisely because of this that these works of 1912 have such a vivacity and power. The artistic toolkit which Carr assembled during the course of her French studies consisted of a greater freedom of brushwork, a heightened sense of colour, a greater awareness of light, a surer sense of form and a willingness to use colour in non-naturalistic ways. Ironically, these features of her work, so evident in this fine oil likely done on the spot, proved to be the downfall of these paintings as documentary works. Carr was too interested in the expressive possibilities of colour to depict these poles in the pale greys that the weathering of the cedar had produced. Her

poles, such as this thunderbird and moon mortuary pole, which is possibly that of Captain Gold, are tinted with brighter, more vivid colours and the whole scene is awash with light. Instead of a uniform colour, the surface of the pole is at times grey, mauve, pink, ochre and deep blue, and this rich variety is what gives the pole visual life and suggests that it has a third dimension. The subject of this painting is the pole, and while Carr does give us some indication of the larger village setting and provides a landscape foreground, she has been careful to isolate the most important element ~ the carved panel against the backdrop of the sky ~ and has used subtle shadow and colour shifts to convey the relief and power of the carving.

Carr presented some of the results of her field work in the summer and early fall of 1912, when she submitted some watercolours and oils to an exhibition at the Studio Club in Vancouver in October. They were noticed by the local critics, one of whom in *The Vancouver Sun* described her work as "weird and wonderful creations", while another opined in the *Vancouver Province* that they "might well find a place in a public gallery." That autumn Carr wrote to the provincial government to suggest that her work might make an appropriate addition to the new wing which was being added to the legislature in Victoria. In December, the ethnologist C.F. Newcombe visited Carr in Vancouver to assess the work on behalf of the government. He befriended Carr and purchased some of her work, but his report to the government suggested, among other things, that Carr's paintings were "too brilliant and vivid to be true to the actual conditions of the coast villages."

Despite this, Newcombe assisted Carr as she prepared for a larger exhibition which was held at Drummond Hall in Vancouver in April of 1913. In conjunction with this show, Carr gave a talk entitled *Lecture on Totems*, in which she noted, "My object in making this collection of totem pole pictures has been to depict these wonderful relics of a passing people in their own original setting." The exhibition was reviewed by the *Vancouver Province*, and the works were called a "valuable record of a passing race", but there was to be no sale of the collection to the province, and the loss of a teaching position in Vancouver meant that Carr returned to Victoria and largely ceased painting from 1913 to 1927.

In 1927 many of these works, first shown in 1913, were included in the exhibition *West Coast Art: Native and Modern*, which opened in Ottawa and traveled to Toronto and Montreal. This exhibition marked Carr's introduction to the larger Canadian art world and led to her friendship with Group of Seven painter Lawren Harris, who, along with others, greatly admired her work and encouraged her to continue. This warm acceptance of her art encouraged Carr to renew her career and she returned to painting, making another trip to visit First Nations villages in 1928. It is paintings such as *Skidegate* that enabled Carr to take her rightful place among the most important artists this country has produced.

ESTIMATE: \$125,000 ~ 175,000



257

**257 WILLIAM PERCIVAL (W.P.) WESTON**

ARCA BCSFA CGP RBA 1879 ~ 1967

***Hollyburn Ridge***

oil on canvas, signed and on verso signed, titled and inscribed *1419 Dogwood Ave., Vancouver, B.C.*, circa 1929  
36 1/2 x 40 in, 92.7 x 101.6 cm

**PROVENANCE:**

By descent to the present Private Collection, Vancouver

**LITERATURE:**

*British Columbia Society of Fine Arts, 21st Exhibition, 1929*, listed, unpaginated

*Royal Canadian Academy, 56th Exhibition*, Art Association of Montreal, 1935, listed page 16

*Royal Canadian Academy, Traveling Exhibition*, National Gallery of Canada, 1936, listed page 10

*Exhibition by W.P. Weston*, Vancouver Art Gallery, 1946, listed page 1  
*Retrospective Exhibition, W.P. Weston*, Vancouver Art Gallery, 1959, listed page 1

**EXHIBITED:**

*British Columbia Society of Fine Arts, 21st Exhibition, May 18 ~ June 8, 1929, catalogue #88*

*British Columbia Society of Fine Arts, 25th Exhibition, 1935*

*Art Association of Montreal, Royal Canadian Academy, 56th Exhibition, November 21 ~ December 22, 1935, catalogue #258*

*National Gallery of Canada, Royal Canadian Academy, Traveling Exhibition, 1936, catalogue #69*

*Vancouver Art Gallery, Exhibition by W.P. Weston, November 12 ~ December 1, 1946, catalogue #10*

*Vancouver Art Gallery, Retrospective Exhibition, W.P. Weston, April 28 ~ May 24, 1959, catalogue #15*

Despite painting at the same time as the Group of Seven, W.P. Weston's style developed independently. Weston's philosophy of art was quite different from that of the Group; he was not, as Lawren Harris was, interested in the esoteric theories of theosophy, but rather felt that art should be able to be universally understood and appreciated. Weston's goals for art were simple; he sought to give viewers a sense of the robust splendour of British Columbia's landscape, as in *Hollyburn Ridge* with its beautiful mountaintop vista and crisp, clear winter light.

After arriving in Vancouver in 1909, Weston immersed himself in what artistic life there was in those early times, joining and exhibiting regularly with the British Columbia Society of Fine Arts. He was a keen outdoorsman, and by 1911 had purchased a star-class boat, and explored the coast, seeking to understand the enormity of the British Columbia landscape. After 1930, Weston's exhibition horizon expanded; he began to show regularly at the National Gallery of Canada, the Ontario Society of Artists and the Royal Canadian Academy, and in 1933 became a member of the Canadian Group of Painters.

**ESTIMATE: \$60,000 ~ 80,000**



258

**258 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***Rocky Mountain Drawing 9 ~ 51***

graphite on paper, on verso inscribed

*Book 9 ~ 51, circa 1929*

7 1/2 x 9 7/8 in, 19 x 25.1 cm

**PROVENANCE:**

Estate of Lawren Stewart Harris

Estate of Howard K. Harris

**LITERATURE:**

Catherine Mastin, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, listed on page 199

**EXHIBITED:**

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, 2002, traveling to the Art Gallery of Nova Scotia, Halifax, the Winnipeg Art Gallery, the Art Gallery of Greater Victoria and the National Gallery of Canada, Ottawa, 2003 ~ 2004, catalogue #44

**ESTIMATE: \$4,000 ~ 6,000**



**259 WILLIAM PERCIVAL (W.P.) WESTON**

ARCA BCSFA CGP RBA 1879 ~ 1967

***Desolation***

oil on canvas, signed and dated 1933  
and on verso signed in graphite on the canvas,  
titled and inscribed *1045 West 16th, Vancouver, BC*  
44 x 36 in, 111.7 x 91.4 cm

**PROVENANCE:**

Private Collection, Vancouver  
Heffel Gallery Limited, Vancouver, 1990  
Acquired from the above in 1991 by the  
present Private Collection, Vancouver

**LITERATURE:**

*Exhibition by W.P. Weston*, Vancouver Art Gallery, 1946, listed page 1  
Margery Dallas, *W.P. Weston*, 1952, an unpublished manuscript in the  
possession of the Weston family  
Ian M. Thom, *W.P. Weston*, The Art Gallery of Greater Victoria,  
1980, listed pages 38, 39, 42 and 43  
Ian M. Thom, *W.P. Weston*, Heffel Gallery Limited, 1991, page 8,  
reproduced page 20  
Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,  
Richmond Art Gallery, 1993, reproduced page 20

**EXHIBITED:**

Art Association of Montreal, *Royal Canadian Academy, 54th Exhibition*,  
November 16 ~ December 17, 1933, catalogue #236  
Vancouver Art Gallery, *William P. Weston, One-man Show*,  
September 21 ~ 30, 1934  
*British Columbia Society of Fine Arts, 24th Exhibition*, 1934  
Art Gallery of Toronto, *Ontario Society of Artists, 63rd Exhibition*,  
March 1935, catalogue #203  
Victoria Summer School, 1938  
Vancouver Art Gallery, *Exhibition by W.P. Weston*, November 12 ~  
December 1, 1946, catalogue #6  
Heffel Gallery Limited, *W.P. Weston*, 1991, catalogue #6  
Richmond Art Gallery, *Silence and Solitude: The Art of W.P. Weston*,  
April 3 ~ May 17, 1993

W.P. Weston is one of the artists whose vision has defined our perception of British Columbia's wild landscape. After emigrating from England in 1909 and taking a position as an art teacher in Vancouver, Weston, an avid hiker and sailor, set out to explore his natural surroundings. He soon perceived that he had to disregard his previous training at the Putney School of Art in London, in order to capture in his work the raw power that he saw there. He immersed himself in painting and drawing, revealing that "I painted some pretty wild things, but always I came a little closer to my own language of form and the expression of my own feeling for this coast region; its epic quality, its grandeur, its natural beauty." Having found his vision, Weston proceeded to paint some of our most iconic images of West Coast mountains and forests.

Painting in relative isolation in British Columbia, Weston claimed not to have actually seen the work of the Group of Seven until 1930, although it is unlikely he would have been unaware of what they were doing. Certainly in this work one can see the influence of Lawren Harris's works such as *The Old Stump, Lake Superior*, 1926 and the National Gallery of Canada canvas *North Shore, Lake Superior*, 1926, acquired by the gallery in 1930, the same year that Weston said he first saw works by the Group. Harris was aware of Weston, having recommended the acquisition of Weston's painting *Cheam* by Hart House at the University of Toronto in 1933.

A more direct influence, although it is not immediately obvious in his work, came from Emily Carr, whom he regularly visited in the 1930s, as he spent 22 summers in Victoria teaching at the Summer School for Teachers. Although Weston's style was more graphic, Ian Thom points out that "her influence can be clearly seen in his canvases with dappled, high arching skies which act as unifying 'brackets' over the compositions." Weston's mature vision was characterized by clarity and precision, a kind of realism which brought out the uniqueness of the sites that he depicted and eliminated extraneous details to focus on the dominant elements, such as a magnificent mountain peak, a coastal view of ocean and mountains or a single, powerful tree.

Trees were important subjects for Weston, and he captured their essence at various stages of their life cycles. He portrayed trees gnarled with age, towering Douglas firs in full maturity, sculpted driftwood or dead trees scorched by fire or lightning ~ all powerful in their various states. *Desolation* focuses on a group of trees swept over by fire, stripped down to the bones of their trunks and roots, on a forest floor of exposed earth. The central tree, still upright and surrounded by the remains of other trees, stands like a sentinel against a background of mountains covered by the living forest. Weston focuses on the sculptural qualities of its form, with the molded creases of the trunk and strong roots still gripping the earth. The silver wood is a strong contrast to the black of the charred hollow core and the orange~brown of the exposed earth of the forest floor. What is communicated is not only an aesthetically stirring image, but the primeval force of nature and its will to survive, and that, no matter what happens, the forest will go on, evolving through the stages of birth, growth and death. Contributing to the power of the work is the pale green backlight of the sky and the molded clouds. *Desolation* is a magnificent work, not only visually striking, but full of the power of nature present in the British Columbia wilderness.

During his lifetime, Weston was recognized through his involvement with art societies and their exhibitions such as the British Columbia Society of Fine Arts, of which he was elected president in 1931, the Royal Canadian Academy and the Canadian Group of Painters. He was given retrospectives at the Vancouver Art Gallery in 1946 and 1959. In contemporary times, his work has become ever more sought after, as recognition of his extraordinary iconic vision of the West Coast has spread, and masterworks such as this are becoming ever more rare.

**ESTIMATE: \$50,000 ~ 70,000**



**260 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Arbutus Trees***

oil on paper laid down on board, signed

and on verso signed and inscribed

Reserve for Mrs. Arnold Matthews / No. 5 / \$38.00,

316 Berkley Street, Victoria, B.C.

34 3/8 x 22 1/2 in, 87.3 x 57.1 cm

**PROVENANCE:**

The Art Gallery of Toronto

Acquired from the above by the present owner's mother, Toronto

By descent to the present Private Collection, Pennsylvania

**LITERATURE:**Doris Shadbolt, *The Complete Writings of Emily Carr*,*Hundreds and Thousands*, 1993, pages 671, 674, 675 and 676

In the western rainforests of Canada, Emily Carr found her God. After searching for a faith and rejecting Lawren Harris's theosophical approach to life, Carr found her spiritual ground in nature. To her, the forest was a manifestation of this spirituality. She wrote, "Go out there into the glory of the woods. See God in every particle of them expressing glory and strength and power, tenderness and protection... Feel their protecting spread, their uplifting rise, their solid, immovable strength... See God in it all, enter in to the life of the trees."

A lifelong resident of Vancouver Island, Carr had magnificent trees all around her. Full of cedars, pine, hemlock and spruce, the forest there is a leafy tapestry, and it surrounded and comforted her in all of her life's trials. Her writings are peppered with exclamations of yearning for the forest when she was not in it. She talked to the trees, communed with them, and felt she had to speak back in their language to find success in her art. She had repeated dreams of trees as they appeared in her paintings ~ tree forms moving in space, elusive and mocking. She felt there was something she was missing, a quality she could not quite capture. "Why don't I have a try at painting the rocks and cliffs and sea?" she asked herself. "Wouldn't it be good to rest the woods? Am I one~idea'd, small, narrow?" But her interest was an obsession, and she wrote, "I am always asking myself the question, What is it you are struggling for? What is the

vital thing the woods contain, possess, that you want? Why do you go back and back to the woods unsatisfied, longing to express something that is there and [you are] not able to find it? This I know, I shall not find it until it comes out of my inner self, until the God quality in me is in tune with the God in it."

Carr's depiction of these three arbutus trees seems to have caught them in a dance. A vibrating energy runs through the work, from the grass on the ground into the backdrop of the distant forest and on up to the high-held boughs; the trees lean into each other, as if intent on some secret shared conversation. The stumps on the forest floor seem to be secondary figures, not part of the conversation, left out by the laughing arbutus. While it may seem trite to anthropomorphize nature, this is how Carr saw her world. Trees, flowers, ocean and skies were alive with distinct personalities. On January 20th, 1931, she wrote: "I have been to the woods at Esquimalt. Day was splendid ~ sunshine and blue, blue sky, and two arbutus with tender satin bark, smooth and lovely as naked maidens, silhouetted against the rough pine woods. Very joyous and uplifting." While cedars are perhaps the best-known trees of the western forests, the arbutus has a character all its own. Able to grow with very little soil, these trees cling to rocky outcrops and grow, at times horizontally, in the most unfriendly of places. Their reddish brown bark peels to reveal inner layers in various shades, and the wild shapes they take tell the story of coastal winds and the scars of fallen branches of other trees. Faced with innumerable challenges, the arbutus trees, like Carr herself, withstood everything. In her isolated situation, Carr only had herself to answer her many questions, and mused, "Listen, this perhaps is the way to find that thing I long for: go into the woods alone and look at the earth crowded with growth, new and old bursting from their strong roots hidden in the silent, live ground, each seed according to its own kind expanding, bursting, pushing its way upward towards the light and air, each one knowing what to do, each one demanding its own rights on the earth... So, artist, you too from the depths of your soul, down among the dark and silence, let your roots creep forth, gaining strength. Drive them in deep, take firm hold of the beloved Earth Mother. Push, push towards the light."

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



261

**261 SIR FREDERICK GRANT BANTING**

1891 ~ 1941

***Northern Landscape***

oil on panel, signed

10 3/8 x 13 1/2 in, 26.3 x 34.3 cm

**PROVENANCE:**

Johnson Art Galleries, Montreal

Private Collection, Montreal

Frederick Banting led a remarkable life as an artist and a world-renowned researcher and medical doctor. In 1923, he was awarded the Nobel Prize in Medicine and became the first Canadian ever to receive the prestigious award. Less known by the public were Banting's accomplishments as an artist. The creative aspect of art and the sketching trips he took with Group of Seven member A. Y. Jackson aided him greatly when he was

confronted with his rigorous research schedule. Art was an escape, which he thoroughly enjoyed, and he was very talented. His body of work was a visual expression of his love for Canada and became a part of his personal legacy.

Jackson and Banting made early and frequent trips to the province of Quebec. Jackson introduced Banting to the Laurentians in winter around La Malbaie and Baie-Saint-Paul. This scene, most likely painted in late summer or early autumn, could be either northern Ontario or Quebec, and is a testament to Banting's consummate skill as an artist.

On verso of the work is a loose pencil sketch of a native figure with the outline of an Indian headdress.

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



262

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***At Port Monroe, North Shore, Lake Superior***

oil on panel, signed and on verso  
signed, titled, dated 1922 and inscribed  
*Miss C.R. Jackson, Rawdon, Que.*

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

**PROVENANCE:**

Miss C.R. Jackson, Rawdon, Quebec; Roberts Gallery, Toronto  
The Art Emporium, Vancouver, 1973; Private Collection, Vancouver  
Private Collection, Toronto; Private Collection, New York

**LITERATURE:**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 124

A.Y. Jackson traveled to Lake Superior for a week in October of 1922 with Lawren Harris, staying in Coldwell. Whereas Harris pared the Lake Superior landscape into stark simplicity in his paintings, Jackson preferred a richer, more colourful approach, with an earthy regard for “rugged island headlands and brilliant water... real rocks, real trees, real nature”. Jackson in his autobiography enthused about the region: “I know of no more impressive scenery in Canada for the landscape painter. There is a sublime order to it, the long curves of the beaches, the sweeping ranges of hills, the headlands that push out into the lake.”

**ESTIMATE: \$25,000 ~ 30,000**



**263 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

***Autumn, Algonquin Park***

oil on canvas on board, signed  
and on verso inscribed *James M. MacCallum*, fall 1913  
7 x 9 7/8 in, 17.8 x 25.1 cm

**PROVENANCE:**

Dr. J.M. MacCallum, Toronto, prior to 1917  
James MacCallum, Toronto, prior to 1940  
Laing Galleries, Toronto, 1945  
Acquired from the above in 1945 by a Private Collection, Ottawa  
Private Collection, Toronto

**LITERATURE:**

Dennis Reid and Charles C. Hill, *Tom Thomson*, National Gallery of  
Canada, 2002, listed page 337, reproduced page 169

**EXHIBITED:**

National Gallery of Canada, Ottawa, *Tom Thomson*,  
June 7 ~ September 8, 2002, traveling to the Vancouver Art Gallery,  
the Musée du Québec, the Art Gallery of Ontario, Toronto  
and the Winnipeg Art Gallery, 2003, catalogue #17

After working in commercial art firms in Toronto during the years from  
1908 or 1909 to 1913, Tom Thomson, encouraged by his friends, was  
anxious to make painting a full-time career. From 1913 to 1917 he did  
just that, traveling, often by canoe, to document the landscape of  
Algonquin Park in small oil sketches and returning to Toronto during the  
winter months to develop these works into full-scale paintings.  
Algonquin Park was a perfect subject for Thomson. In this section of  
Ontario, which was designated a provincial park in 1893, he could not  
only record an area that was an unusual and mysterious subject for city  
dwellers, but also indulge in his favourite sport of fishing.

When living in Algonquin Park, Thomson usually camped or boarded on  
Canoe Lake at Camp Mowat (renamed in 1914 Mowat Lodge), formerly

the boarding house of the Gilmour Lumber Company, operated by  
Shannon and Annie Fraser. This sketch was likely painted in the autumn  
of 1913 on Canoe Lake. It was once owned by Dr. J.M. MacCallum,  
Thomson's friend and patron. Of the sketches of this early period,  
Thomson's friend and peer A.Y. Jackson wrote that they "showed a great  
knowledge of the country and were very faithful and painstaking." He  
added that they were "surprisingly somber" and that in them the country  
"seemed always to be viewed extensively. There were no gay little rapids  
or wood interiors or patterned rocks, but only the opposite shores of  
lakes, far hills or wide stretches of country."

Jackson's description of Thomson's early work points out the unusual  
nature of *Autumn, Algonquin Park*: it is a harbinger of the sumptuous  
colour and techniques Thomson would use later in his work. Here, to  
record the autumn scene, Thomson applied paint with a fluid brush and  
layered rich colour. In the foreground he used dark brown and green,  
then applied shades of red to indicate the fallen leaves; he also picked out  
the brown and orange trunks of the trees with cream and recorded the  
tones of the hillside by using a layer of orange, brushed over with ochre.  
To the sky he applied different delicate colours ranging from palest  
green-blue to pink. The technique of layering paint to achieve a complex  
effect was to become a habit with him, culminating in his magnificent  
works of 1916 and 1917. In several other particulars, this painting is the  
forerunner of his mature work: the directness of conception, its light  
touch, and most importantly, its way of focusing directly on a close-up  
view, so typical of Thomson's work later.

*Autumn, Algonquin Park* is considered to be one of the finest of Thomson's  
works of his early period, and the curators of the 2002 *Tom Thomson*  
exhibition at the National Gallery of Canada and the Art Gallery of  
Ontario included it in the show and accompanying publication.

We thank Joan Murray for contributing the above essay.

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

ESTIMATE: \$300,000 ~ 400,000



264

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***November, Georgian Bay***

oil on board, signed and on verso titled and inscribed  
*Wishing Mamie and Ted a very Happy Christmas from an Artist*  
8 3/8 x 10 3/8 in, 21.3 x 26.3 cm

**PROVENANCE:**

A gift from the Artist, circa 1926

By descent to the present Private Collection, Ontario

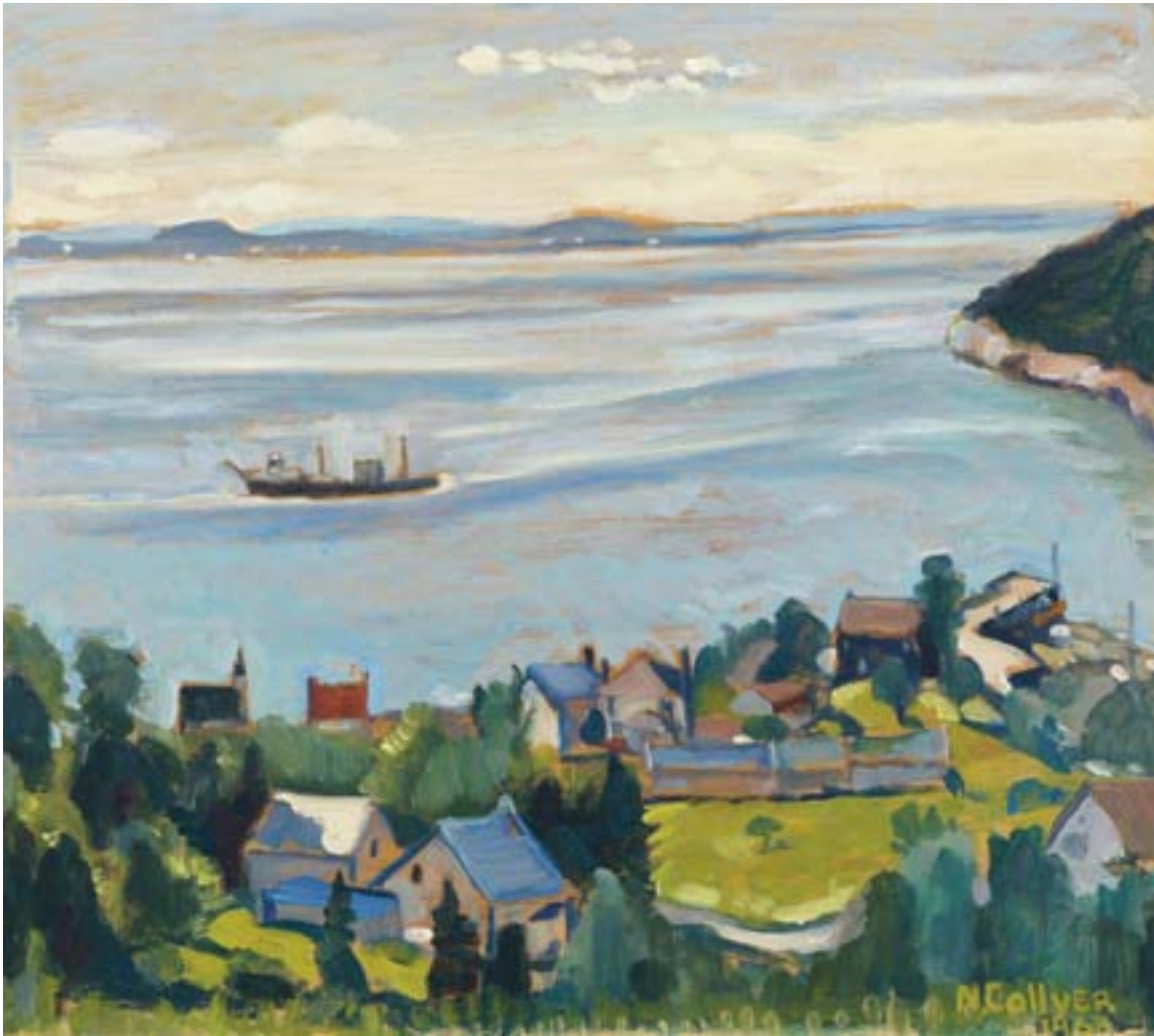
**LITERATURE:**

Peter Mellen, *The Group of Seven*, 1970, page 125

Georgian Bay was one of the first sketching regions of the Group of Seven, with most of the members continuing to visit the area from 1913

onwards. Georgian Bay appealed to the Group because, as Peter Mellen observed, "In this harsh terrain they could live up to their image as intrepid outdoorsmen, exploring the wild northland while braving the rigours of its climate. And here they could dramatize the elements that would bring the spirit of Canada into their art." A.Y. Jackson can be associated with Georgian Bay as closely as he was with Quebec, for he made countless trips to the area throughout his life. Jackson found Georgian Bay's rugged territory had infinite potential and he painted the region in all the seasons and from many aspects, while he camped on its shores and canoed around its islands and channels. The grandparents of the present owner were good friends with Jackson, who was a frequent visitor to their cottage on Burnt Island at Cognashene in Georgian Bay. This painting arrived at Christmas, and was intended as a thank-you gift to his Georgian Bay hosts.

ESTIMATE: \$25,000 ~ 35,000



265

**265 NORA FRANCES ELIZABETH COLLYER**

BHHG FCA 1898 ~ 1979

***Port~au~Persil***

oil on board, signed and dated 1968 and on verso signed, titled, dated and inscribed *From Hotel A. Bouchard*  
16 x 18 in, 40.6 x 45.7 cm

**PROVENANCE:**

Private Collection, Montreal

A prominent member of the Beaver Hall Group, Nora Collyer received the majority of her training at the Art Association of Montreal. She spent nine years there in total, taking part-time classes and attending sketching expeditions with Maurice Cullen and William Brymner on weekends. Those early trips would prove to be extremely influential for Collyer.

Brymner and Cullen encouraged their students to abandon outdated conservative doctrine and free themselves to use their own methods of self-expression. Collyer achieved success in her career, exhibiting through the Canadian Group of Painters, and was given a solo exhibition in 1946 at the Dominion Gallery in Montreal. In her later years, Collyer sought out the waterways and townships in southeastern Quebec, continuing to explore the beloved landscapes introduced on those early expeditions. *Port~au~Persil* is a lovely example of Collyer's most mature and poignant work; her rich use of colour and soft brush-strokes lend an uncomplicated dreamy quality to this St. Lawrence town.

**ESTIMATE: \$8,000 ~ 12,000**



266

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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Evening ~ Wanapitae River***

oil on canvas, signed and on verso signed,  
titled and dated 1968 on the artist's label  
21 x 23 in, 53.3 x 58.4 cm

**PROVENANCE:**

Roberts Gallery, Toronto  
Private Collection, Victoria, acquired from the above in 1968

**EXHIBITED:**

Roberts Gallery, A.J. Casson, Toronto, 1968

In 1926, A.J. Casson was invited to join the Group of Seven to replace Franz Johnston, who had left the Group. Although becoming a Group member was integral to his career, Casson was careful to maintain his own

distinct style. Each of the Group members had their favoured sketching areas, and Casson's affection for the rural towns and villages of Ontario determined his niche. This beautiful vista of the Wanapitae River near Sudbury, with its lofty viewpoint over layers of powerful land culminating in a light-filled sky, is an outstanding Casson canvas. It was not until 1959, when Casson was 61 years old, that he had his first solo exhibition, and by the mid-1960s his works were selling out. Casson's 1968 exhibition at the Roberts Gallery, at which this painting was purchased, garnered such great attention from the media and the public that the entire exhibition sold within minutes of the doors being opened. As a result, Roberts Gallery found it necessary to pre-sell Casson's paintings in order to avoid the frantic rush of buyers driven by an insatiable desire to own one of Casson's prize works.

**ESTIMATE: \$50,000 ~ 70,000**



267

**267 WILLIAM PERCIVAL (W.P.) WESTON**

ARCA BCSFA CGP RBA 1879 ~ 1967

**Yale, BC**

oil on canvas, signed and on verso signed,  
titled and inscribed *1419 Dogwood Ave., Vancouver, BC*  
36 1/4 x 40 1/2 in, 92.1 x 102.9 cm

**PROVENANCE:**

R. Arkell, for Kelly Douglas Co.; Private Collection, Vancouver

**EXHIBITED:**

Vancouver Art Gallery, *British Columbia Society of Artists, 32nd Annual Exhibition*, May 15 ~ 31, 1942, catalogue #55;  
Royal Canadian Academy, Toronto, 1942; Allied Officers Club,  
Vancouver, 1943; Vancouver Art Gallery, *Exhibition by W.P. Weston, ARCA*,  
November 12 ~ December 1, 1946, catalogue #28

W.P. Weston's career as an art educator in Vancouver afforded him the freedom to paint, and most importantly, the freedom to paint what he wanted. Weston was fascinated by British Columbia's mountains and rugged coastline, and his unique vision of this landscape is expressed in this powerful canvas in which primeval, towering mountains wreathed by cloud plunge into the water at the bottom of the Fraser Canyon. Weston gives the mountains a visceral muscularity in the sculpted shapes of their rocky flanks, and the inclusion of the farmhouse at the base gives a further sense of their grand scale. As opposed to Lawren Harris, who expressed geometric form and spiritual symbolism in his mountains, Weston sought to capture the specific, individual nature of his mountains rather than the abstract. He studied how the elements molded them, and was enthralled by the ephemeral changes in light sweeping across them. Weston's reverent, heroic mountain paintings capture the unique nature of the Canadian landscape.

ESTIMATE: \$20,000 ~ 30,000



268

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Hillside, Baie-Saint-Paul***

oil on panel, signed and on verso  
signed, titled and dated June 1964  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

Alex Fraser Galleries, Vancouver  
Inter-Continental Art Agency Ltd., Vancouver  
Private Collection, Vancouver

**LITERATURE:**

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*,  
1958, page 59

Baie-Saint-Paul was at the epicenter of A.Y. Jackson's painting territory  
on the North Shore of the St. Lawrence ~ and that of other artists as well,

Clarence Gagnon having discovered it around 1915. Of all the Group of  
Seven members, Jackson was most intimately associated with Quebec,  
both its villages and rural countryside. Jackson wrote during a  
particularly spirited 1924 visit that "Mabel May and Holgate are  
expecting to come here next week and with the Gagnons,  
Baie-Saint-Paul will be for the time the liveliest art centre in Canada."  
It was here that Jackson acquired his nickname *Père Raquette* (Father  
Snowshoes) from artist Edwin Holgate, for the snowshoes he used on his  
painting excursions during the winter. This charming village and  
surrounding pastoral countryside were greatly appealing to Jackson, and  
he visited often, painting it in all its seasons, as in this atmospheric  
summer sketch. Using a soft palette of greens, browns and greys applied  
with soft brush-strokes, Jackson captures the rhythm of the land, rolling  
through the cultivated fields and the fences snaking across them up to the  
wilder hill-tops.

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



269

**269 HENRIETTA MABEL MAY**

ARCA BCSA BHHG CGP 1877 ~ 1971

***Child and Dog***

oil on canvas, signed and on verso  
titled as *Child and Dog on a Beach* on the  
Galerie Walter Klinkhoff label, circa 1915  
22 x 27 in, 55.9 x 68.6 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Ontario

**LITERATURE:**

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*,  
2005, page 67

Mabel May was one of the founding members of the Beaver Hall Group. Following her studies under William Brymner at the Art Association of Montreal, in 1912, May sojourned in Europe. Like fellow Canadian artist Emily Carr, who was in France from 1910 to 1911, May's style was greatly inspired by her time spent in Europe. The influences of Impressionism and Fauvism are evident in her early works, such as *Child and Dog*. In this rare painting, it appears as though the sunlight dances across the canvas, jumping from brush-stroke to brush-stroke. May used a unique colour palette of vibrant blues, purples and soft yellows to capture this peaceful moment. As Evelyn Walters writes, it is clear why "during the early 1920s Albert Laberge, the art critic for *La Presse*, placed her in the highest ranks of Montreal painters and praised her powerful originality, strong talent for colour, and craftsmanship."

**ESTIMATE: \$80,000 ~ 100,000**



270

**270 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***Turtle Rock, Algoma***

oil on panel, signed and on verso  
inscribed with the artist's symbol, circa 1920  
10 1/2 x 13 3/4 in, 26.7 x 34.9 cm

**PROVENANCE:**

Margaret (Peggy) Harris, daughter of Lawren Harris  
Presented as a wedding gift from the above in 1942, Toronto  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
November 24, 2006, lot 86  
Private Collection, New York

This striking panel, named after the rock formation in the middle ground, is a vivid example of Lawren Harris's brushwork and his skills as a colourist. These two aspects of the work are particularly evident in the screen of trees which tops the turtle rock at the left side of the composition ~ the staccato application of paint and the modulation of colour has given this area of the work considerable visual punch ~ something that is further enhanced by the bright orange~red area below the trees. This "unnatural" element, which reveals that this work, like all of Harris's sketches, was not a photographic representation of nature, provides a remarkable contrast to the brilliant blues of the water and the inky blue~black of the distant shore. The whole composition is animated by a strong light which falls from the right side, and Harris has obviously delighted in the singularity of the rock form itself.

**ESTIMATE: \$100,000 ~ 150,000**



271

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Riverbank, Algoma***

oil on panel, signed and on verso  
titled and dated 1954 on the gallery labels  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

Kaspar Gallery, Toronto  
Inter-Continental Art Agency Ltd., Vancouver  
Private Collection, Vancouver

Algoma was one of the areas made famous by the Group of Seven when they were first discovering the essence of the Canadian wilderness in northern Ontario. A.Y. Jackson participated in the boxcar trips to Algoma

in 1918 and 1919, in which Group members camped in a rail car along the Algoma Central Railway, and made painting forays into the surrounding wilderness. They considered the hardwood-covered hills, cut through by rivers with rapids and waterfalls, opulent in their rich imagery. Algoma is a vast area studded with lakes, that stretches from south of Sudbury west to the region above Sault Ste. Marie. Over the years, Jackson explored Algoma by canoe and camped in its hills, and in August of 1954 was in the Sault Ste. Marie part of Algoma with friends. His paintings of this land varied from vast open vistas to more close-up scenes, such as this engaging painting of rocky cliffs above the soft banks of a river. Painted with soft, tonal greens, golds and browns, *Riverbank, Algoma* has an intimate and contemplative view of this rugged and untamed land.

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



272

**272 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Across the Straits***

oil on paper laid down on board, signed  
23 x 35 in, 58.4 x 88.9 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Mrs. Philip Chester, Winnipeg, acquired in 1944 from the above  
Private Collection, Ontario

**LITERATURE:**

Emily Carr, *Hundreds and Thousands*, 1966, pages 29 and 112  
Emily Carr turned to the medium of oil on paper in the 1930s; the oil paint, thinned with gasoline, imbued her work with a new freedom of expression. This medium allowed Carr to convey, with great sweeping strokes, the movement that she saw enlivening nature. *Across the Straits*, with its rhythm of energy dancing through a light-permeated shore, sea

and sky, exemplifies this. The 1930s were a time of deep spiritual searching for Carr ~ she believed profoundly in the presence of God in nature and that a single vital force ran through it. Carr often walked the seashore in Victoria, and in November of 1932 wrote of a fundamental realization she experienced there while watching the sunset, "Why don't I have a try at painting the rocks and cliffs and sea? Wouldn't it be good to rest the woods?.....God is in them all. Now I know that is all that matters." She delighted in the splendor at the water's edge, writing, "The beach was sublime this morning. ....the air and the earth and the sea seemed to be holding some splendid wonderful secret, folding it up between them."

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



273

**273 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Forest Interior***

oil on paper laid down on board,  
signed with the estate stamp  
23 7/8 x 35 7/8 in, 60.6 x 91.1 cm

**PROVENANCE:**

Estate of Emily Carr  
Dominion Gallery, Montreal  
Private Collection, Vancouver

**LITERATURE:**

Emily Carr, *Hundreds and Thousands, The Journals of Emily Carr*, 2006,  
page 264

Emily Carr's use of the medium of oil paint thinned with gasoline or turpentine applied to paper gave her greater freedom not only to express herself technically, in that she was able to attain a more fluid

brush-stroke, but also to portray what she was feeling in the woods. *Forest Interior* is a landscape whose very matter has been vaporized by a wind of energy tearing through it. Only the trees are able to withstand it, standing stalwartly with upthrust branches as the living sea of growth below them swirls past towards the rays of light in the background. Carr defines the ground by light strokes, only barely indicating matter. The brush-strokes in the upper part of the work give the sensation of the arched entrance hall of a cathedral. Her perception of the energy running through nature touches on the true reality just under the surface of seeing, where everything is made up of a dance of molecules, which manifests in different densities and elements. As she wrote in her journal *Hundreds and Thousands*, "Life is sweeping through the spaces. Everything is alive." Carr's profound understanding of the power and mystery of the West Coast landscape has made her one of Canada's most treasured artists. Included with this lot is a certificate of authenticity from the Dominion Gallery.

**ESTIMATE: \$100,000 ~ 150,000**



274

**274 CORNELIUS DAVID KRIEGHOFF**

1815 ~ 1872

***Indian Squaw Moccasin Seller  
Crossing the St. Lawrence River at Quebec***

oil on canvas, signed and on verso  
titled on a label and inscribed *W.M. Dobell* in ink  
11 x 9 in, 27.9 x 22.9 cm

**PROVENANCE:**

William Molson Dobell (son of Hon. Richard Reid Dobell,  
Krieghoff's patron)

By descent to the present Private Collection, Ontario

Cornelius Krieghoff and his family moved to Quebec City in 1853, where  
he painted views of the city and surrounding region. Among his  
best-loved works from this period are the emblematic figures of native

peoples. Moccasins were the staple footwear at the time ~ their soft soles  
enabled people to wear snowshoes and to step safely into a birch bark  
canoe. Beyond practical use, however, this moccasin seller may have had  
the same clients as Krieghoff ~ army officers looking for a tangible  
memory of their stay in this romantic scenery.

Adding to the historical interest of the work is the fact that the location of  
this charming painting can be pinpointed. The female moccasin seller is  
seen picking her way through the ice jams on the St. Lawrence River, with  
the cliffs and prominent flagstaff of the ramparts of Quebec City clearly  
visible in the background. The collection of the National Gallery of  
Canada includes two very similar paintings entitled *Moccasin Seller  
Crossing the St. Lawrence at Quebec City* and *Indian Woman Crossing Frozen  
River*.

ESTIMATE: \$20,000 ~ 25,000



275

**275 DORIS JEAN MCCARTHY**

CSPWC OC OSA RCA 1910 ~

***Ice on the Brook, Haliburton***

oil on canvas, signed and on verso

titled on a label, circa 1934

24 x 27 in, 61 x 68.6 cm

**PROVENANCE:**

Private Collection, Toronto

Throughout her remarkable career, Doris McCarthy has garnered the admiration and devotion of several generations of collectors, peers and colleagues. There are countless numbers of former students who were mentored by her during the 40 years she taught at Toronto's Central

Technical School (1932 ~ 1972), many of whom have continued to be part of her life ever since. A teacher deserving of the loyalty given her, McCarthy follows in the tradition of Arthur Lismer, who hired her to teach Saturday morning art classes at the Toronto Art Gallery in 1929. The village of Haliburton in the Muskoka region of Ontario seems to have been a favoured painting site for McCarthy during the 1930s. Near the southern edge of Algonquin Park, the landscape of Haliburton Highlands provided her with a choice of subjects, from natural, undeveloped wilderness to hard-scrabble farms on a rocky terrain. Most of her paintings of this period are smaller oil on board sketches, making this larger, fully developed canvas quite rare, and notable for its deft treatment of snow in strong sunlight.

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



276

**276 ALFRED JOSEPH (A.J.) CASSON**  
CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***Oxtongue River***

oil on board, signed and on verso  
signed, titled *Oxtongue Rapids* and  
*Oxtongue River* on two labels and dated 1976  
12 x 15 in, 30.5 x 38.1 cm

**PROVENANCE:**

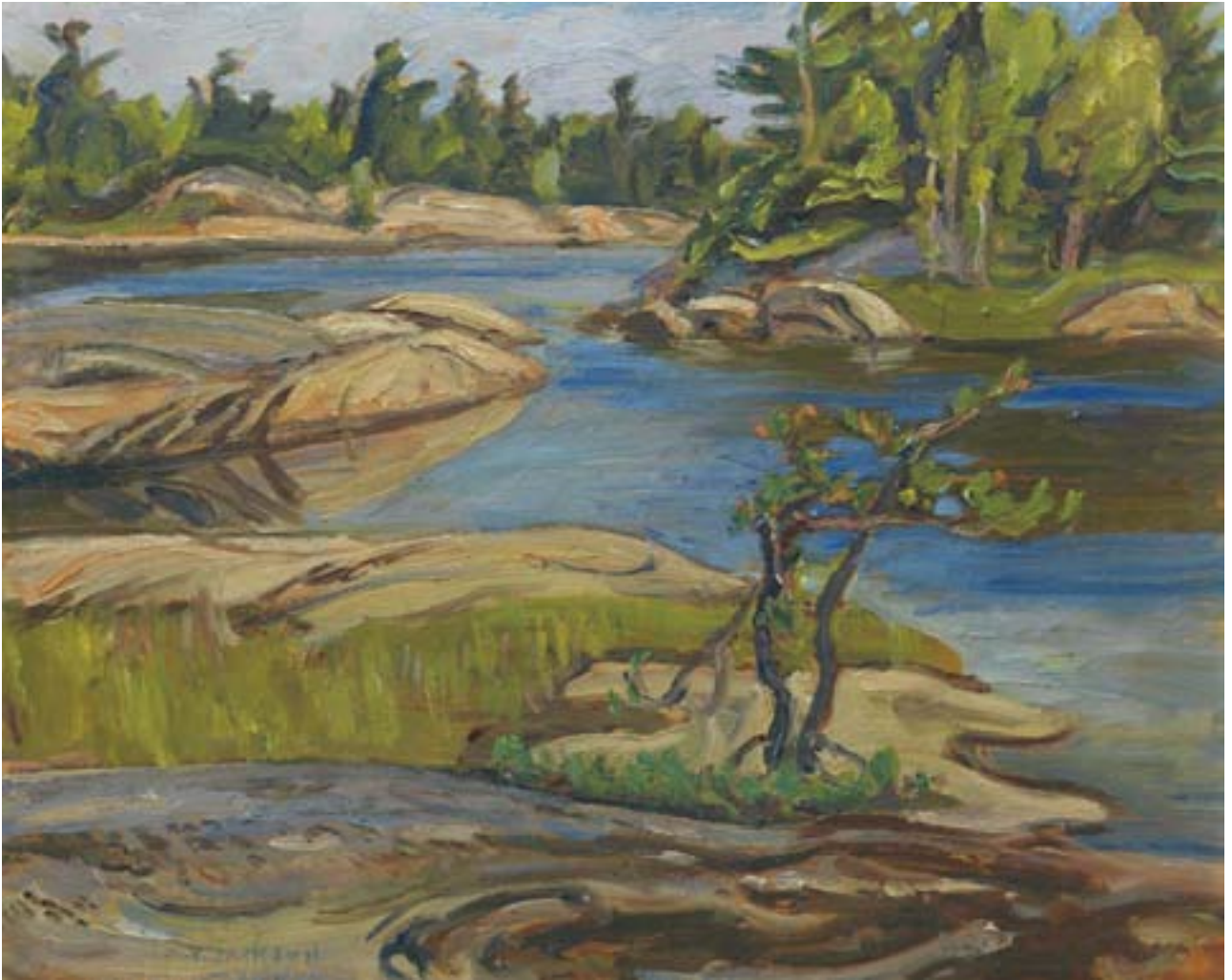
Roberts Gallery, Toronto; Private Collection, Ontario  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
November 24, 2006, lot 93; Private Collection, New York

**LITERATURE:**

Ted Herriott, *Sunday Morning with Cass, Conversations with A.J. Casson*,  
1993, page 128

The Oxtongue River is located at the western edge of Algonquin Park, a treasured painting place for A.J. Casson's fellow Group of Seven artists and Tom Thomson. When Ted Herriott asked Casson what his favourite painting place was, he stated, "It depends on different times. I did an awful lot of work up around the Huntsville area ~ Oxtongue Lake, Oxtongue River, into the [Algonquin] Park there." This strong oil sketch features rich autumn foliage highlighted against the muted tones of a rocky channel, through which the river plunges in a diagonal movement. Casson favoured the sculptural solidity of rock forms and used them often in his landscapes. The scene has great vitality, generated by the rushing, foaming water and the sense that the viewer is standing on the rock pans. In the 1970s, Casson's shows at Roberts Gallery were selling out, and his connection with the Group of Seven was at the forefront of public recognition. He became the Group's historian and commentator, and there was a surge in honours and exhibitions, paying homage to his participation in the creation of a unique Canadian vision of the landscape.

**ESTIMATE: \$15,000 ~ 20,000**



277

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Near Go Home Bay***

oil on panel, signed

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

**PROVENANCE:**

By descent to a Private Collection, Barrie, Ontario

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
May 25, 2005, lot 54

Private Collection, New York

**LITERATURE:**A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*,  
1958, pages 25 and 74

A.Y. Jackson first traveled to Go Home Bay in Georgian Bay in 1913 when Dr. J.M. MacCallum, a patron of the Group of Seven, offered him the use of his comfortable house on an island there to paint. Jackson wrote, "Paddling around islands and exploring intricate channels and bays that cut into the mainland provided me with much material." He was there again in 1922, and wrote that "Go Home Bay and the outer islands are filled for me with happy memories of good friends and of efforts... that I made to portray its ever-varying moods."

**ESTIMATE: \$15,000 ~ 20,000**



278

**278 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***Twilight, Laval, from the Terrace, Quebec***

oil on canvas, signed and on verso  
signed, titled and dated 1966  
16 x 20 in, 40.6 x 50.8 cm

**PROVENANCE:**

Private Collection, Ontario

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

Robert Pilot, renowned for his images of Quebec, was Canada's last significant painter working in the Impressionist style. Despite making

many painting trips abroad to places such as Europe and North Africa, he was always drawn back to his native province of Quebec. Pilot found the palette and character of the snow-covered streets of Quebec City much more suitable to his disposition. His paintings of Quebec demonstrate his mastery of Impressionist techniques and his undeniable familiarity with the area. Paul Duval states, "Pilot was a master of twilight, that transient time of day when artificial lamps and natural light are joined in the same vibration. That insubstantial effect is at its most magical in winter, when the dominant fields of white reflect both light sources, placing every form within an identical tonal fabric." This beautiful painting epitomizes all of the characteristics of Pilot's paintings that he was best known for, with its exquisite blue light and evocative view over the city to the hills beyond.

**ESTIMATE: \$20,000 ~ 25,000**



279

**279 CLARENCE ALPHONSE GAGNON**

CAC RCA 1881 ~ 1942

***Hills of Baie-Saint-Paul***

oil on panel, on verso titled and certified  
by Lucile Rodier Gagnon #580, circa 1908 ~ 1913  
4 5/8 x 7 1/8 in, 11.7 x 18.1 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 116, the canvas entitled *Winter Solitude* (also entitled *Winter, Baie-Saint-Paul*) reproduced page 120, catalogue #63

One of Canada's greatest Impressionist landscape painters, Clarence Gagnon enjoyed considerable international success in Europe. He spent much time in Paris from 1904 on, and kept a studio there, but went back and forth to Quebec for periods of time, painting at Baie-Saint-Paul in

1908 ~ 1909 and 1912 ~ 1913. Situated in Charlevoix County, Baie-Saint-Paul was an important painting place for Gagnon and came to define him; he portrayed its villages, rural habitations and landscapes. Hélène Sicotte writes, "In Charlevoix county, the artist found vistas where cultivated areas, transformed by close to three centuries of human occupation, alternated with stretches of wilderness. His painter's eye became entirely absorbed by this mountainous countryside, whose dynamism seemed to resonate with his own personality."

This fine oil sketch, painted out-of-doors, was the subject for a splendid canvas entitled *Winter Solitude*, which was in the important 2006 retrospective exhibition *Clarence Gagnon, Dreaming the Landscape*. Gagnon was an extraordinary colourist who ground his own pigments, and his palette varied from cool tones such as in this work, to splashes of bright colour. In his recording of the atmospheres of the Charlevoix countryside, from misty winter light to brilliant summer, Gagnon captured a rare beauty.

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



280

**280 JAMES EDWARD HERVEY (J.E.H.)  
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

***Sunset, Waldmere Farm, Muskoka***

oil on board, signed and dated August 12, 1932  
and on verso signed, titled and dated  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Gavin Henderson Gallery, Toronto  
Private Collection, Montreal

Along with Lawren Harris, J.E.H. MacDonald was the moving spirit behind the Group of Seven. He was, by nature, a teacher and a poet, and was an eloquent spokesman for the Group in a time when their landscape

work was criticized for its groundbreaking audacity. MacDonald experienced an epiphany in his work in Algoma during visits from 1918 to 1920 ~ he developed a rhythmic, bold handling of paint and did an extraordinary body of work inspired by its rugged grandeur. He also painted in Muskoka in northern Ontario, a vast area that stretches from Algonquin Park to Georgian Bay, and he was known to have made numerous trips to Georgian Bay. MacDonald used 8 1/2 x 10 1/2 inch paper board and wood panels to paint out-of-doors, and this fresh, vital oil sketch captures the wild beauty of this stunning landscape. Although small in size, it fully communicates the drama of a large panorama. MacDonald's romantic soul was inspired by beauty in nature, and this transcendent sketch is a meditation on shimmering sunset light in the sky and water.

**ESTIMATE: \$50,000 ~ 70,000**



281

**281 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

***Street in Percé, PQ***

oil on board, signed twice  
and on verso signed and titled  
12 1/4 x 17 1/8 in, 31.1 x 43.5 cm

**PROVENANCE:**

Claire Gormley, Montreal

By descent to the present Private Collection, New York

The influence of the French Impressionists was pervasive, and the beauty and magic of their idyllic, brilliantly lit and richly pigmented atmospheres launched great change in the world of art. One of the last Canadian Impressionists, Robert Pilot absorbed the tenets of this movement during his studies in France from 1920 ~ 1922. In Canada, he brought a softer approach to Impressionism into his paintings of both Quebec City and the Quebec countryside, painting in the Laurentians, near Piedmont and Saint-Sauveur, and in the summer at Métis. In this delightfully atmospheric painting, Pilot captured the sweet, peaceful mood of rural Quebec.

**ESTIMATE: \$8,000 ~ 10,000**

282

**282 KATHLEEN FRANCES DALY PEPPER**

1898 ~ 1994

***The Log Barn***

oil on board, signed and on verso titled  
and inscribed *Kathleen Daly, 25 Severn St, Toronto*  
on the 1935 CNE label and inscribed in graphite  
*Kathleen Daly Pepper, 441 Walmer Rd., Toronto,*  
*Old Barn (Baie St. Paul)*  
14 1/2 x 16 3/4 in, 36.8 x 42.5 cm

**PROVENANCE:**

Private Collection, Ontario

**EXHIBITED:***Canadian National Exhibition, Toronto, 1935*

Kathleen Daly Pepper studied with Group of Seven artists J.E.H. MacDonald and Arthur Lismer at the Ontario College of Art, followed by subsequent studies in Paris and New York. On her return to Canada in 1930, she began to paint the Canadian landscape with vigorous, fresh colour and light, first at Lake Superior, and then in Charlevoix County in Quebec, where she built a log studio in the Laurentians.

It is interesting to note that this work is inscribed with the Group of Seven Studio Building address.

**ESTIMATE: \$12,000 ~ 15,000**



283

**283 MAURICE GALBRAITH CULLEN**

AAM RCA 1866 ~ 1934

***The Iceberg***

oil on canvas, signed and on verso

titled on a label, circa 1910

23 x 28 1/8 in, 58.4 x 71.4 cm

**PROVENANCE:**

Private Collection, Nova Scotia

**LITERATURE:**Hughes de Jouvancourt, *Maurice Cullen*, 1978, an oil sketch entitled *Iceberg off Newfoundland* reproduced page 64Sylvia Antoniou, *Maurice Cullen*, Agnes Etherington Art Centre, 1982, pages 30 and 33, listed page 70**EXHIBITED:**Agnes Etherington Art Centre, Kingston, *Maurice Cullen Exhibition*, September 26, 1982 ~ October 2, 1983, catalogue #37Montreal Museum of Fine Arts, *Retrospective Maurice Cullen Exhibition*, December 15, 1983 ~ January 22, 1984, catalogue #37

Canadian Impressionist Maurice Cullen spent his early childhood in St. John's, Newfoundland, and later, when based in Montreal, returned to paint there in the summers of 1910, 1911 and 1912. Newfoundland is known for the icebergs that originate from the Greenland icecap and float to its eastern coast from Labrador in the summers. They are a majestic sight which Cullen explored in a number of works.

Back in Montreal, Cullen exhibited his Newfoundland work to fine reviews and praise from renowned Impressionist James Wilson Morrice, who stated, "He is the man in Canada who gets at the guts of things." Sylvia Antoniou writes that this work "is related to *Iceberg off Newport*, also known as *Newfoundland*, which was exhibited at the Cullen Retrospective (Hamilton 1956 no 4 coll. R.W. Pilot)." Cullen's mastery of Impressionist techniques is clear in this outstanding work with its exquisite painterly treatment of the water with its many hues of blue and green and the atmosphere in which bright light spotlights the dramatic iceberg against a misty background.

**ESTIMATE: \$50,000 ~ 60,000**



284

**284 MAURICE GALBRAITH CULLEN**

AAM RCA 1866 ~ 1934

***A Bend in River Cache***

pastel on paper laid on board, signed and on verso titled on the gallery label and certified by Cullen  
Inventory #1247, circa 1924  
18 x 22 in, 45.7 x 55.9 cm

**PROVENANCE:**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Toronto  
Private Collection, Vancouver

**LITERATURE:**

Hughes de Jouvancourt, *Maurice Cullen*, 1978, the 1924 canvas entitled *A Bend in the Cache River* reproduced page 76  
Paul Duval, *Canadian Impressionism*, 1990, page 42

One of Canada's great Impressionist painters, Maurice Cullen studied in Paris in 1889, with Jean-Léon Gérôme and Elie Delaunay at the École des beaux-arts, as well as at the Académie Julian and the Académie Colarossi. Cullen brought the influence of Impressionism and its fresh, new approach to colour and ambient atmosphere back with him to Canada, and set out into the Quebec countryside to paint *en plein air*. He developed a great love for the Laurentians, and built a cabin on the shore of Lac Tremblant in the early 1920s. He was often alone there in winter, painting the pristine beauty of this landscape, and the Cache River was a favourite subject. Duval writes, "Cullen's attachment to Lac Tremblant and the



285

Cache River that emptied into it was as passionate as that of Monet's to Giverny." This rare impressionist pastel was the subject for Cullen's 1924 canvas *A Bend in the Cache River*. With its contrasts of warm reflections of the sky in the flowing river set against ice and snow delicately tinted with cool blue and green tones, *A Bend in River Cache* showcases Cullen's mastery of shimmering light and atmosphere.

ESTIMATE: \$12,000 ~ 16,000

**285 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Roseate Gleam, York Mills Valley***

oil on board, signed and dated 1932  
and on verso signed, titled and inscribed  
*This is authentic Franz Johnston / \$50.00*  
10 x 12 in, 25.4 x 30.5 cm

**PROVENANCE:**

Acquired directly from the Artist  
By descent to the present Private Collection, Ontario  
The original owner of this painting, who died in 1948, was an employee of the E. Harris Paint company where many artists purchased their supplies, including members of the Group of Seven. His descendants were told that their grandfather purchased works from those artists from time to time.

ESTIMATE: \$9,000 ~ 12,000



286

286 HENRIETTA MABEL MAY

ARCA BCSA BHHG CGP 1877 ~ 1971

*Clouds Over the Mountains / Untitled (verso)*

double-sided oil on board,  
signed and on verso titled on a label  
18 x 22 in, 45.7 x 55.9 cm

PROVENANCE:

Private Collection, Vancouver

Mabel May's studies in 1912 in Paris exposed her to the work of the Impressionists, and she became absorbed with light and atmosphere. On returning to Montreal, she established a studio there and painted in the summers at Hudson Heights. She was a founding member of the Beaver Hall Group who shared studio space at Beaver Hall Hill, and continued to be part of an enduring network of women artists formed there. *Clouds Over the Mountains* is a beatific painting imbued with a transcendent atmosphere, in which striking dark-hued trees stand like sentinels against softly modulated, ethereal tones of purple and cream in the background water, mountains and swirling clouds.



May's work garnered recognition during her lifetime ~ the National Gallery of Canada collected her work, and her paintings were shown internationally at prestigious exhibitions such as the *British Empire Exhibition* in 1924 ~ 1925 and the Tate Gallery's 1938 exhibition *A Century of Canadian Art*. In recent years, a number of books published on important early women artists have brought her to contemporary attention as a ground-breaking 20th century Canadian female artist.

ESTIMATE: \$12,000 ~ 16,000



verso 286



287

**287 JAMES EDWARD HERVEY (J.E.H.)  
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

***Thornhill***

oil on board, on verso signed, titled, dated 1893,  
inscribed *This is now Thornhill Golf Club ~ T.M.*,  
certified by Thoreau MacDonald, Thornhill,  
1965 and with the estate seal  
6 1/4 x 9 1/4 in, 15.9 x 23.5 cm

**PROVENANCE:**

Kastel Gallery Inc., Montreal  
Private Collection, Montreal

ESTIMATE: \$6,000 ~ 8,000



288

**288 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

**LSH #45**

oil on board, on verso stamped Lawren Harris

LSH Holdings Ltd 45, circa 1936

22 x 18 in, 55.9 x 45.7 cm

**PROVENANCE:**

Mira Godard Gallery, Toronto

Private Collection, Montreal

**LITERATURE:**Peter Larisey, *Light for a Cold Land, Lawren Harris's Work and Life ~ An Interpretation*, 1993, pages 121 and 127

Lawren Harris's search for the spiritual essence present in nature led him to refine his landscape paintings to simple forms and radiant light. The

next radical step was to abstraction ~ reducing form to geometric shapes, symbolic colour and light that represented an inner glow of the spirit.

Theosophy was the philosophical driving force behind this change, and by the early 1930s Harris was committed to expressing his connection with the realm of universal spirit and an aesthetic set by, as he put it, "the indefinable laws of beauty". In 1934, in the throes of personal change, Harris left Toronto for Hanover, New England, remaining there until 1938. He began a body of abstract work based on a vocabulary of geometric forms, a geometry whose meaning he stated was that of "a higher world: a world in which all ideas, thoughts and forms are pure and beautiful and completely clear, the world Plato held to be perfect and eternal." Within this geometry, nevertheless, the traces of natural shapes still existed, as in this serene and delicately~coloured work with its suggestion of tree and land forms.

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



289

**289 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

**Rocky Mountain Drawing 9 ~ 50**

graphite on paper, on verso  
inscribed *Book 9 ~ 50*, circa 1929  
7 1/2 x 9 7/8 in, 19 x 25.1 cm

**PROVENANCE:**

Estate of Lawren Stewart Harris  
Estate of Howard K. Harris

**LITERATURE:**

Catherine Mastin, *The Group of Seven in Western Canada*,  
Glenbow Museum, 2002, listed on page 199

**EXHIBITED:**

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*,  
2002, traveling to the Art Gallery of Nova Scotia, Halifax,  
the Winnipeg Art Gallery, the Art Gallery of Greater Victoria and the  
National Gallery of Canada, Ottawa, 2003 ~ 2004, catalogue #44

ESTIMATE: \$4,000 ~ 6,000



290

**290 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

**Rocky Mountain Drawing 9 ~ 20**

graphite on paper, on verso  
inscribed *Book 9 ~ 20*, circa 1929  
7 1/2 x 9 7/8 in, 19 x 25.1 cm

**PROVENANCE:**

Estate of Lawren Stewart Harris  
Estate of Howard K. Harris

**LITERATURE:**

Catherine Mastin, *The Group of Seven in Western Canada*,  
Glenbow Museum, 2002, listed on page 199

**EXHIBITED:**

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*,  
2002, traveling to the Art Gallery of Nova Scotia, Halifax,  
the Winnipeg Art Gallery, the Art Gallery of Greater Victoria  
and the National Gallery of Canada, Ottawa, 2003 ~ 2004, catalogue #44

ESTIMATE: \$4,000 ~ 6,000



291

**291 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Autumn, Blue Lake, Algoma***

oil on panel, on verso inscribed \$16.00, circa 1918 ~ 1919  
7 3/4 x 6 in, 19.7 x 15.2 cm

**PROVENANCE:**

A gift from the Artist to his daughter  
By descent to the grandson of the Artist, Toronto

**LITERATURE:**

Roger Burford Mason, *A Grand Eye for Glory, A Life of Franz Johnston*, 1998, reproduced, unpaginated

Frank Johnston accompanied fellow Group of Seven members on sketching trips to Algoma in 1918, 1919 and 1920. The influence of Art Deco patterning can be seen in this work in the graceful curves of the tree branches and rich brush-strokes of autumn colour in the background. This beautiful sketch has been in the collection of the artist's family since it was painted.

ESTIMATE: \$6,000 ~ 8,000



292

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Gunnar Mines, Lake Athabaska***

oil on panel, signed and on verso  
signed, titled and dated September 1957  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

A gift from the Artist to his niece Constance Hamilton, Manotick, Ontario  
By descent to the present Private Collection, Regina

A.Y. Jackson's restless explorer's spirit took him across Canada and into the north, searching for new lands to paint. In August of 1957, Jackson and artist Maurice Haycock flew to Yellowknife on Great Slave Lake. Their explorations lasted until October, extending through the Barren Lands on to Gunnar Mines near Uranium City on Lake Athabaska. Jackson was familiar with the north from previous trips to Great Bear and Great Slave Lakes, and found this vast land compelling with its weather-stunted trees, jagged boulders and rich tapestry of coloured mosses and lichens. The National Gallery of Canada has two graphite drawings of the Gunnar Mines site in their collection, entitled *Gunnar Mines* and *Gunnar Mines, Lake Athabaska, Saskatchewan*.

ESTIMATE: \$12,000 ~ 16,000



293

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Hills Near Perth, Ont.***

oil on panel, signed and on verso titled, dated September 1960 and inscribed *Dr. E. Beaudry, De Sales, Chicoutimi*  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

Private Collection, Vancouver

In July and August of 1960, A.Y. Jackson was traveling through Ontario to Lake Superior and Georgian Bay, which he often visited, having relatives and friends there. Passing through the rural surrounds of Perth, he captured the soft, pastoral countryside just at the beginning of the turn to autumn. Typical of Jackson is his interest in the rhythm of the land, and in this work, he uses the fence lines to reinforce the gentle roll of the fields up to the top of the rise of land. In the golden fields and warm light, Jackson captures the nostalgic time of the end of summer.

ESTIMATE: \$12,000 ~ 15,000



294

**294 KATHLEEN MOIR MORRIS**

ARCA BHHG 1893 ~ 1986

***Chippy***

oil on panel, signed  
12 x 14 in, 30.5 x 35.6 cm

**PROVENANCE:**

Mr. and Mrs. David Taylor, Montreal

By descent to the present Private Estate, BC

Kathleen Morris, from a prominent Montreal family, was encouraged as an artist by her mother. Morris joined the Beaver Hall Group that formed in 1920 and was particularly known for her fine street and market scenes of Quebec City and Ottawa. She also became involved in the cause of prevention of cruelty to animals. Her affection for creatures can clearly be seen in this tender depiction of a chipmunk surrounded by richly-hued autumn leaves.

ESTIMATE: \$8,000 ~ 10,000



295

**295 FREDERICK SIMPSON COBURN**

RCA 1871 ~ 1960

***Laurentian Winter***

oil on canvas, signed and dated 1931  
and on verso certified by Watson Art Galleries  
Inventory #876552 and stamped Kastel Gallery  
15 1/2 x 18 1/4 in, 38.7 x 46.3 cm

**PROVENANCE:**

Watson Art Galleries, Montreal  
Kastel Gallery, Montreal  
Private Collection, Quebec

**LITERATURE:**

Evelyn Lloyd Coburn, *ES. Coburn: Beyond the Landscape*, 1996, page 76

By 1931, success and recognition were firmly established for Frederick Coburn. In earlier years, innovative Quebec painters such as James Wilson Morrice, Maurice Cullen and Coburn himself had difficulty in finding acceptance for their work due to the prevailing bias towards traditional European painting. Although Coburn trained in Europe ~ in Germany and Paris ~ he was influenced by the fresh colour and light of the revolutionary Impressionists. However, the Group of Seven awakened appreciation for Canadian landscape, and Watson Art Galleries in Montreal built a market for Coburn's winter scenes. Although Watson catered to the demand for European work to survive, he persevered in marketing Canadian artists. Coburn's work, "with its acres of snow, vivid blue skies, shifting clouds, birches and fir trees" populated by habitants and their horses and sleighs, was deeply expressive of what was truly unique about rural Quebec.

**ESTIMATE: \$15,000 ~ 20,000**



296

**296 LIONEL LEMOINE FITZGERALD**

CGP G7 MSA 1890 ~ 1956

***Cloud Over Mountain***

watercolour on paper, signed, circa 1943 ~ 1944  
23 5/8 x 18 in, 60 x 45.7 cm

**PROVENANCE:**

Acquired from the Artist by Arnold O. Brigden, Winnipeg  
Dr. E.J. Thomas, Winnipeg  
By descent to Catherine Thomas  
Norman Bell, Toronto  
Private Collection, Toronto  
Private Collection, Vancouver

**LITERATURE:**

Helen Coy, *L. LeMoine FitzGerald*, University of Manitoba, 1977, reproduced page 10 titled as *Mountain Peak*  
Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald*, 1942 ~ 1956, Winnipeg Art Gallery, 1988, reproduced page 87  
Megan Bice, Sharyn Udall, *The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925 ~ 1945*, The McMichael Canadian Art Collection, 1994, reproduced page 171

**EXHIBITED:**

Manitoba Society of Artists, Winnipeg, 1951  
University of Manitoba, *L. LeMoine FitzGerald Exhibition*, 1977, catalogue #19  
Winnipeg Art Gallery, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald 1942 ~ 1956*, 1988 ~ 1989, traveling to the London Regional Art Gallery, the Dalhousie Art Gallery, Halifax, the McMichael Canadian Art Collection, Kleinburg and the Musée du Québec, catalogue #15  
The McMichael Canadian Art Collection, Kleinburg, *The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925 ~ 1945*, 1994, traveling to the Vancouver Art Gallery, The Taylor Museum for Southwestern Studies, Colorado Springs Fine Arts Center and Gibbs Museum of Art, Charleston, South Carolina, 1994, catalogue #91

**ESTIMATE: \$6,000 ~ 8,000**

297

**297 LIONEL LEMOINE FITZGERALD**

CGP G7 MSA 1890 ~ 1956

***Kildonan Park***

oil on canvas laid down on board, signed  
and on verso dated 1922 on a gallery label  
and inscribed *Chosen for FitzGerald memorial show*  
on a label  
9 x 12 in, 22.9 x 30.5 cm

**PROVENANCE:**

Kenneth G. Heffel Fine Art Inc., Vancouver  
Private Collection, Vancouver

**ESTIMATE: \$9,000 ~ 12,000**



298

**298 EDWIN HEADLEY HOLGATE**

AAM CGP CSGA G7 RCA 1892 ~ 1977

***Fish Houses, Labrador***

wood engraving, initialed in the plate, 1930

6 3/4 x 8 in, 17.1 x 20.3 cm

**PROVENANCE:**

Estate of the Artist

**LITERATURE:**Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, reproduced page 80**EXHIBITED:**Montreal Museum of Fine Arts, *Edwin Holgate*, May 26 ~ October 2, 2005, traveling to the Glenbow Museum, Calgary, the McMichael Canadian Art Collection, Kleinburg, the National Gallery of Canada, Ottawa and the Beaverbrook Art Gallery, Fredericton, 2006 ~ 2007, same image, catalogue #162

ESTIMATE: \$4,000 ~ 6,000



299

**299 FREDERICK HORSMAN VARLEY**

ARCA G7 OSA 1881 ~ 1969

***Late Autumn***watercolour on paper, signed and on verso signed, titled and inscribed on an attached label  
*c/o Picture Loan Society, 3 Charles St. W., Toronto*  
8 x 11 7/8 in, 20.3 x 30.2 cm**PROVENANCE:**

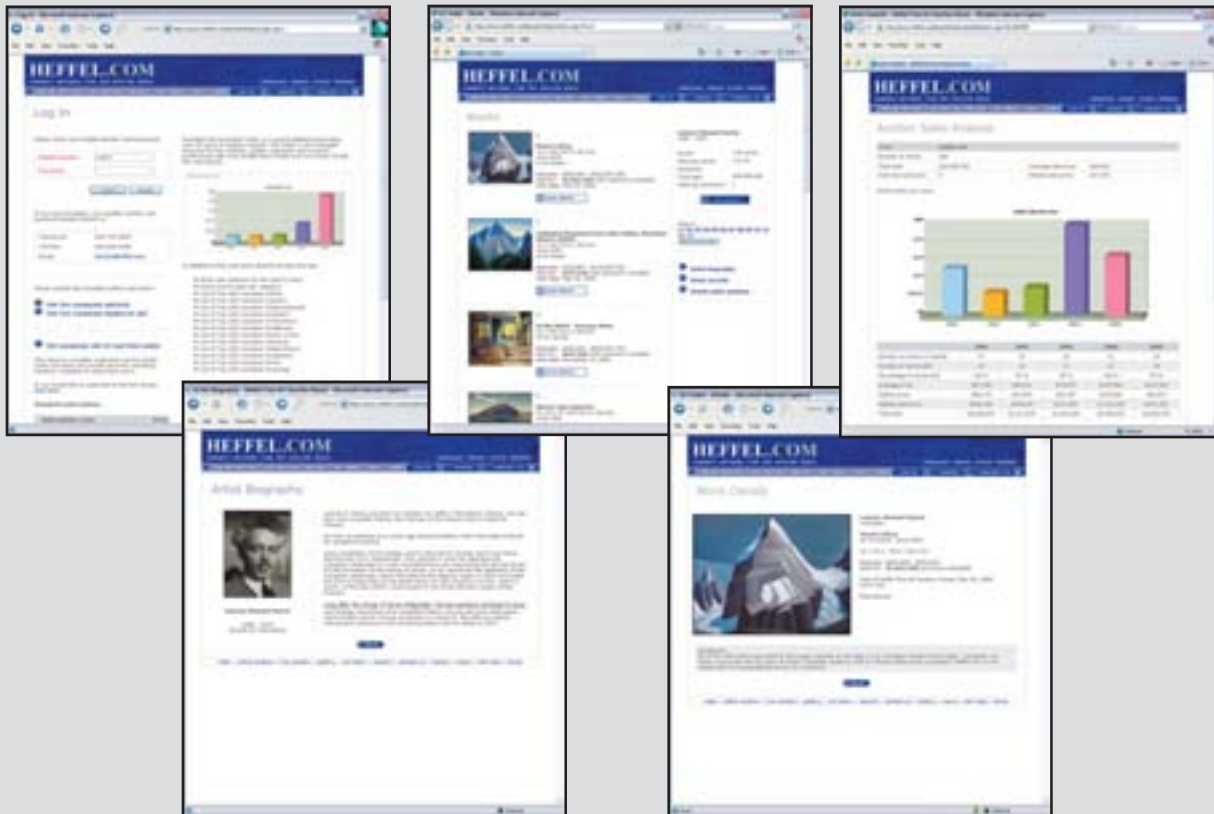
Private Collection, Vancouver

Throughout his career, Frederick Varley painted exquisite watercolours. During his early art studies in England, he was classically trained in watercolour technique, using a wet process and a close range of tonal colours. After emigrating to Canada in 1911, he met fellow Group of Seven members through working at the commercial art firm Grip Ltd. and at Toronto's Arts and Letters Club. Inspired by working out-of-doors in the landscape, Varley's approach to watercolour evolved, and his unique style was noted for its sensitive atmosphere and fluid line.

ESTIMATE: \$10,000 ~ 15,000

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# HEFFEL FINE ART AUCTION HOUSE

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Robert and David Heffel with their mother Marjorie, May 2007

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## TERMS AND CONDITIONS OF BUSINESS

*These Terms and Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Purchaser. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Purchaser on behalf of the*

*Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.*

### A DEFINED TERMS:

#### 1 PROPERTY

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

#### 2 RESERVE

The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;

#### 3 KNOCKED DOWN

The conclusion of the sale of the Lot being auctioned by the Auctioneer;

#### 4 EXPENSES

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

#### 5 HAMMER PRICE

The price at which the Auctioneer Knocked Down the Lot to the Purchaser;

#### 6 PURCHASER

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

#### 7 PURCHASE PRICE

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

#### 8 BUYER'S PREMIUM

The Auction House rate of the Buyer's Premium is seventeen percent (17%) of the Hammer Price of each Lot;

#### 9 SALES TAX

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

#### 10 PROCEEDS OF SALE

The net amount due to the Consignor from the Auction House, which shall be the Hammer Price less commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

#### 11 LIVE AND ONLINE AUCTIONS

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

### B THE PURCHASER:

#### 1 THE AUCTION HOUSE

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

#### 2 THE PURCHASER

- (a) The highest bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;
- (b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Bidder immediately at the close of a Lot notifies the Auctioneer of his intent to Bid;
- (c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;
- (d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- (e) Every bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing prior to the date of the auction, that the bidder is acting as agent on behalf of a disclosed principal and where such agency relationship is acceptable to the Auction House;
- (f) The Purchaser acknowledges that invoices generated during the sale or shortly after may not be error-free, and therefore are subject to review; and,
- (g) Every bidder shall submit a fully completed Registration Form and provide the required information to the Auction House. Every bidder will be assigned a unique paddle number. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete.

#### 3 PURCHASER'S PRICE

The Purchaser shall pay the Purchase Price to the Auction House.

#### 4 SALES TAX EXEMPTION

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Purchaser's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the



Auction House and appropriate delivery documentation is provided, in advance, to the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot.

#### **5 PAYMENT OF THE PURCHASE PRICE**

- (a) The Purchaser shall:
- (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and,
  - (ii) Payment must be made within seven (7) days from the date of the auction 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 (release of Lot subject to clearance of cheque). Credit card payments 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. In all other circumstances, we accept payment by wire transfer.
- (b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Purchaser to the Auction House.

#### **6 DESCRIPTIONS OF LOT**

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

#### **7 PURCHASED LOT**

- (a) The Purchaser shall collect the Lot from the Auction House within seven (7) days from the date of the auction sale, after which date the Purchaser shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- (b) All packing and handling of the Lot by the Auction House is undertaken solely as a service to the Purchaser, and will only be undertaken at the discretion of the Auction House and at the Purchaser's risk; and,
- (c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

#### **8 RISK**

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

#### **9 NON-PAYMENT AND FAILURE TO COLLECT LOT(S)**

If the Purchaser fails either to pay for or to take away any Lot within seven (7) days from the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Purchaser and without prejudice to any other rights or remedies the Auction House may have:

- (a) To issue judicial proceedings against the Purchaser for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- (b) To rescind the sale of that or any other Lots sold to the Purchaser;
- (c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Purchaser and any surplus, after Expenses, to be delivered to the Purchaser;
- (d) To store the Lot on the premises of the Auction House or elsewhere, and to release the Lot to the Purchaser only after payment of the full Purchase Price and associated cost to the Auction House;
- (e) To charge interest on the Purchase Price at the rate of five percent (5%) above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- (f) To retain that or any other Lot sold to the Purchaser at the



same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;

- (g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Purchaser towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Purchaser which is in the Auction House possession for any purpose; and,
- (h) To apply any payments by the Purchaser to the Auction House towards any sums owing from the Purchaser to the Auction House or to any associated company of the Auction House without regard to any directions of the Purchaser or his agent, whether express or implied.

#### 10 GUARANTEE

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

#### 11 ATTENDANCE BY PURCHASER

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

#### 12 EXPORT PERMITS

Without limitation, the Purchaser acknowledges that certain property of Canadian cultural importance sold by the Auction

House may be subject to the provisions of the *Cultural Property Export and Import Act* (Canada), and that compliance with the provisions of the said act is the sole responsibility of the Purchaser.

### C THE CONSIGNOR:

#### 1 THE AUCTION HOUSE

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

#### 2 WARRANTIES AND INDEMNITIES

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

#### 3 RESERVES

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

**4 COMMISSION AND EXPENSES**

- (a) The Consignor authorizes the Auction House to deduct the Consignor's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall retain the Buyer's Premium;
- (b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and,
- (c) The charge for illustrating a Lot in the live auction sale catalogue shall be a flat fee paid by the Consignor of \$500 for a large size reproduction and \$275 for a small reproduction, per item in each Lot, together with any Sales Tax chargeable thereon. The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs. The charge for online digital photography, cataloguing and internet posting is a flat fee of \$100 per Lot.

**5 INSURANCE**

- (a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the consignor so authorizes;
- (b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (01.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- (c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor who hereby undertakes to:
  - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
  - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and,
  - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business;
- (d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and,
- (e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with sub-clause C.4.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

**6 PAYMENT OF PROCEEDS OF SALE**

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

**7 COLLECTION OF THE PURCHASE PRICE**

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

**8 CHARGES FOR WITHDRAWN LOTS**

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

**9 UNSOLD LOTS**

- (a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House. Upon the expiration of such a period, the Auction House shall have the right to sell such Lots by public or private sale and on such terms as it thinks fit and to deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before



remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

- (b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and,
- (c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of 90 days following the auction to sell such Lot privately for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Auction House Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction.

#### 10 CONSIGNOR'S SALES TAX STATUS

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

#### 11 PHOTOGRAPHS AND ILLUSTRATIONS

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

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

illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

#### D GENERAL CONDITIONS:

- 1 The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Purchaser.
- 2 The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
- 3 The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again.
- 4 Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given; and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
- 5 Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days.
- 6 The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.
- 7 This Agreement shall be governed by and construed in accordance with British Columbia law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
- 8 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
- 9 All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word "person" shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.

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



## CATALOGUE ABBREVIATIONS AND SYMBOLS:

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

**CATALOGUE TERMS:**

These catalogue terms are provided for your guidance:

**CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

**ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF**

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

**STUDIO OF CORNELIUS DAVID KRIEGHOFF**

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

**CIRCLE OF CORNELIUS DAVID KRIEGHOFF**

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

**MANNER OF CORNELIUS DAVID KRIEGHOFF**

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

**AFTER CORNELIUS DAVID KRIEGHOFF**

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

**DIMENSIONS**

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

**SIGNED / TITLED / DATED**

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

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

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ISBN 978-0-9811120-4-6