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Lot # 111
WALTER JOSEPH (W.J.) PHILLIPS
 ASA CPE CSPWC RCA 1884 - 1963 Canadian

Mamallilicoola
 colour woodcut, 1928
 signed, titled and editioned 36/100
 12 x 14 in, 30.5 x 35.6 cm

Provenance:
 By descent to the present Private Collection, Ontario

Literature:
 Duncan Campbell Scott, Walter J. Phillips, 1947, reproduced page 19
 Walter J. Phillips, Wet Paint, undated, unpublished manuscript, Glenbow Museum archives, M-969-4, described page 104
 Michael J. Gibbon, Walter J. Phillips, A Selection of his Works and Thoughts, National Gallery of Canada, 1978, reproduced page 67
 Roger Boulet, The Tranquility and the Turbulence, 1981, page 101, reproduced page 100
 Roger Boulet, Walter J. Phillips: The Complete Graphic Works, 1981, reproduced page 293
 Maria Tippett and Douglas Cole, Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art, The Manitoba Record Society, 1982, reproduced, unpaginated

In 1927, Walter J. Phillips, one of Canada's finest artists in the mediums of watercolour and printmaking, took his first trip to the West Coast of British Columbia, traveling to Alert Bay and its surrounds. Exploring outlying villages such as Mamallilicoola by boat, he was fascinated by these exotic landscapes with their humid, constantly shifting atmospheres. He found Mamallilicoola beautiful with its stunning view over layers of islands to the snow-capped peaks of Vancouver Island. Having hiked through the "green twilight" to the village, he emerged at the dominant feature of this large woodcut, which he described as "a tall and magnificent totem pole. It stood in front of a community house, the pediment of whose façade was carved and painted with an allegorical figure of the sun, flanked by two fishes." Exploring the village's totems, house-posts and zunuks, he found material for several days of sketching. The West Coast made a deep impression, and Phillips stated, "I regretted leaving the coast, and I long to return." Beautiful and finely detailed, Mamallilicoola is considered to be one of Phillips's most outstanding woodcuts.

Estimate: **\$8,000 - \$10,000 CAD**

Final Bid: **\$22,500 CAD**

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Lot # 112
WALTER JOSEPH (W.J.) PHILLIPS
 ASA CPE CSPWC RCA 1884 - 1963 Canadian

Vista Lake, Canadian Rockies
 watercolour on paper,
 signed and on verso titled

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14 x 10 in, 35.6 x 25.4 cm

Provenance:
By descent to the present Private Collection, Ontario

Estimate: **\$9,000 ~ \$12,000 CAD**

Starting Bid: **\$7,000 CAD**

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Lot # 113
MARC-AURÈLE DE FOY SUZOR-COTÉ
CAC RCA 1869 - 1937 Canadian

Crépuscule

oil on canvas,
signed, dated October 1, 1902 and inscribed "À M. et Mme. Morin"
21 1/4 x 32 in, 54 x 81.3 cm

Provenance:
M. and Mme Morin, Paris
W. Scott & Sons, Montreal
Private Collection, Montreal

Literature:
Hughes de Jouvancourt, Suzor-Coté, 1967, page 44

This atmospheric painting was done during Marc-Aurèle de Foy Suzor-Coté's second stay in France. He kept a studio at 7 rue de Bagneux in Paris, while also traveling to the outskirts of Paris and beyond - to southern Normandy, Brittany and the region of Cernay, which was a favourite haunt. He was also known to enjoy the hospitality of his friend André de Manneville at the Château de La Motte, south of Paris. Suzor-Coté was finding success in the Parisian milieu and, as Hughes de Jouvancourt writes, "Paris society idolized the dedicated artist, and friends living in the Bois de Boulogne made certain that Marc-Aurèle met the most influential people. It was the Morins who introduced him to the Countess d'Évreux" whose portrait he painted. Suzor-Coté most probably gave this very fine work to the Morins, as their names are inscribed on the painting. Atmospheric effects were emphasized by both the Barbizon School and the Impressionist School in France. Suzor-Coté was keenly interested in outdoor ambient light at every hour of the day, and painted landscapes lit by moonlight and at dusk, as in this shadowed and evocative painting.

Estimate: **\$20,000 ~ \$25,000 CAD**

Starting Bid: **\$19,000 CAD**

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