

# FINE CANADIAN ART



**HEFFEL FINE ART AUCTION HOUSE**

*SALE THURSDAY, NOVEMBER 22, 2012, TORONTO*





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# FINE CANADIAN ART

# AUCTION

**THURSDAY, NOVEMBER 22, 2012**

**4 PM, CANADIAN POST-WAR  
& CONTEMPORARY ART**

**7 PM, FINE CANADIAN ART**

**PARK HYATT HOTEL, QUEEN'S PARK BALLROOM  
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**PREVIEW AT HEFFEL GALLERY, VANCOUVER**

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**SATURDAY, OCTOBER 27 THROUGH**

**TUESDAY, OCTOBER 30, 11 AM TO 6 PM**

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**FRIDAY, NOVEMBER 9, 11 AM TO 7 PM**

**SATURDAY, NOVEMBER 10, 11 AM TO 5 PM**

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**SATURDAY, NOVEMBER 17 THROUGH**

**WEDNESDAY, NOVEMBER 21, 11 AM TO 6 PM**

**THURSDAY, NOVEMBER 22, 10 AM TO 12 PM**

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**HEFFEL FINE ART AUCTION HOUSE**

VANCOUVER • TORONTO • OTTAWA • MONTREAL



## HEFFEL FINE ART AUCTION HOUSE

*A Division of Heffel Gallery Inc.*

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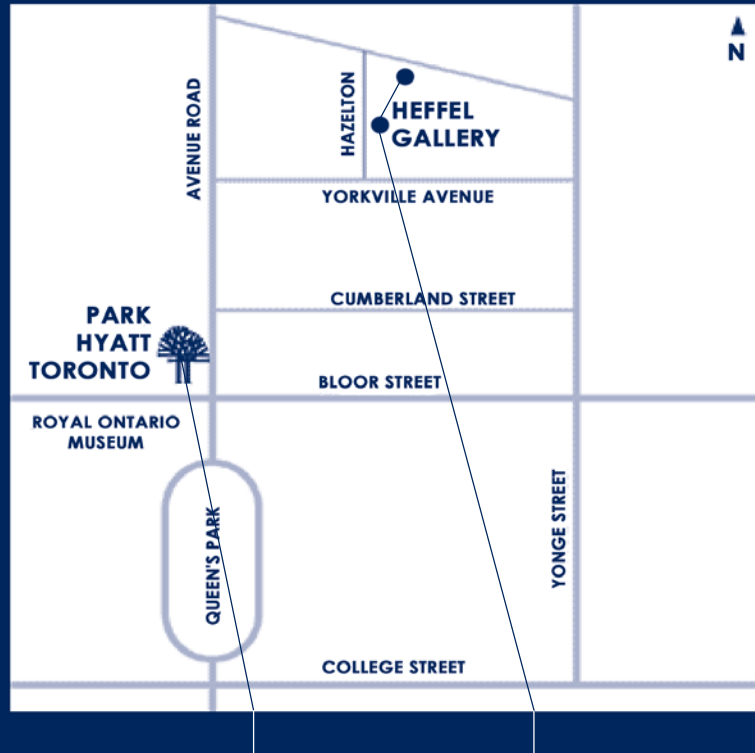
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### PRINTING

Generation Printing, Vancouver

ISBN 978-1-927031-06-3

## MAP OF PREVIEW AND AUCTION LOCATIONS



### AUCTION

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 Queen's Park Ballroom  
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 Saleroom Cell 1 888 418-6505

### PREVIEW

Heffel Fine Art Auction House  
 13 Hazelton Ave & 121 Scollard Street  
 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. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their Reserve price.

**BUYING AT AUCTION**

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

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 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 Buyer'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 our acceptance and approval and to a maximum of \$5,000 if you are providing your credit card details by fax 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 Buyer, 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. Buyers 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. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

**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

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VANCOUVER • TORONTO • OTTAWA • MONTREAL

The Buyer 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 Buyer 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 116 through 123 of this publication.

All Lots can be viewed on our Internet site at:

<http://www.heffel.com>

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

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

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 126 of this publication.

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

<http://www.heffel.tv>

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 1.04 US dollar, 0.81 Euro, 0.64 British pound, 82 Japanese yen or 8.07 Hong Kong dollars as of our publication date.



# FINE CANADIAN ART

# CATALOGUE



Featuring Works from

The Family of Dr. Charles H. Best & Mrs. Margaret Mahon Best

The Estate of Edgar and Dorothy Davidson

The Family of Lawren S. Harris

The Family of Gilbert A. Labine

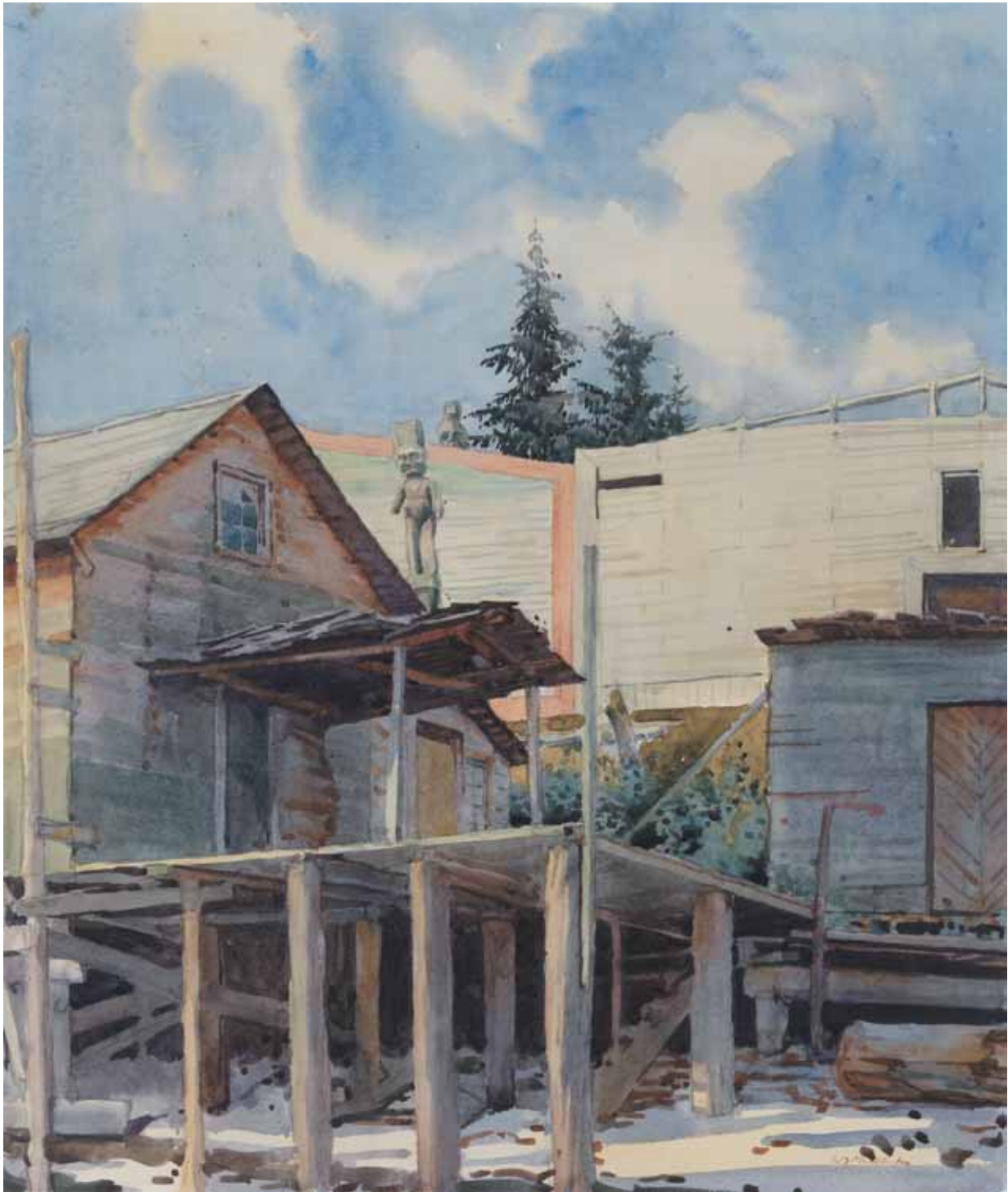
The Estate of Theodosia Dawes Bond Thornton

The Family of Mr. and Mrs. Hume Wrong

Property of a Vancouver Philanthropist

& other Important Private and Corporate Collections

**SALE THURSDAY, NOVEMBER 22, 2012, 7:00 PM, TORONTO**



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

ASA CPE CSPWC RCA 1884 ~ 1963

***Karlukwees, BC (Siwash Winter Village)***

watercolour on paper, signed  
and on verso titled, circa 1927  
14 x 11 7/8 in, 35.6 x 30.2 cm

**PROVENANCE:**

Masters Gallery Ltd., Calgary  
Private Collection, British Columbia

**LITERATURE:**

Walter J. Phillips, *Wet Paint*, unpublished manuscript, undated, unpaginated, Glenbow Museum Archives, M-969-4  
Roger Boulet, *Walter J. Phillips, The Complete Graphic Works*, 1981, the 1930 wood engraving from this image entitled *Shacks on the Beach, Karlukwees* reproduced page 350  
Roger Boulet, *The Tranquility and the Turbulence*, 1981, the 1930 wood engraving from this image entitled *Shacks on the Beach, Karlukwees* reproduced page 116

Walter J. Phillips traveled to the West Coast in 1927, visiting and sketching at Siwash and Kwakiutl villages such as Mamalilicoola, Alert Bay and Karlukwees on Turnour Island. Of Karlukwees, the subject of this extraordinary watercolour, he wrote, "We found another village ~ Karlukwees ~ more interesting than the others. The clean white beach had borrowed its shape from the new moon...Karlukwees provided many subjects for painting. In fact never have I seen a more delectable sketching ground. We had penetrated an arm of the sea, the open sea seemed far away, for it flowed only in narrow channels, between an immense number of islands. I regretted leaving the coast, and I long to return." Now abandoned, Karlukwees was at that time the primary winter village residence of the Tlowitsis Nation. The village was the subject of one of Phillips's finest colour woodcuts, entitled *Karlukwees*, as well as two prints from his 1930 portfolio of black and white wood engravings entitled *An Essay in Woodcuts*, including *Shacks on the Beach, Karlukwees*, which is derived from this watercolour. Phillips was renowned for his technique in watercolour, originating from his training in England and the influence of accomplished nineteenth century British watercolourists such as David Cox and John Sell Cotman. Once in Canada, his work was transformed by the brilliance and clarity of light. This stunning watercolour is an outstanding example of Phillips's refined use of transparent washes, which define form and atmospheric effects while being light-filled. One can sense not only the feeling of the essence of the village, but the very air itself. Phillips captures all the structural uniqueness of the village ~ the massed planes of the buildings with the pilings that lift them above the reach of the ocean, and the central focus of the striking totem, behind which the tip of yet another totem rises. A masterful watercolour of this "delectable sketching ground", *Karlukwees, BC (Siwash Winter Village)* is a fascinating illustration of this village when it was still inhabited.

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



102

**102 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***The Mat Weaver***

watercolour on paper, signed,

circa 1909 ~ 1910

12 x 10 in, 30.5 x 25.4 cm

**PROVENANCE:**

By descent from the Estate of Emily Carr to Ira Dilworth  
Fern Southern (sister of Ira Dilworth)  
By descent to the present Private Collection, Vancouver Island

**LITERATURE:**

Gerta Moray, *Unsettling Encounters, First Nations Imagery in the Art of Emily Carr*, 2006, page 84, a similar 1909 ~ 1910 watercolour entitled *Salish Woman Weaving* reproduced page 85, catalogue #5.17  
While living in Vancouver from 1906 to 1910, Emily Carr befriended Sophie Frank of the Squamish Nation. When she went to visit Frank on the reservation in North Vancouver, she took her sketching materials. Through Frank, Carr met other people in the community, and painted numerous portraits of them, from children to elders. Carr had an interest in native handicrafts, having purchased woven baskets from Frank made from traditional materials such as cherry bark and cedar root. *The Mat Weaver* likely derives from this time and from these contacts.

Portraits such as this were part of Carr's recording of First Nations people and communities, but were also expressions of her personal interest. *The Mat Weaver* is a relaxed, natural portrait that conveys the patient and dignified nature of this native craftswoman. Gerta Moray writes that "the 'Indian' portraits constitute a significant section of her production. They are the most sustained body of her surviving figure work."

Listed in the provenance is Ira Dilworth, an important figure in Carr's later life ~ as confidante, literary editor and co-executor of her estate.

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



**103 ARTHUR LISMER**

AAM CGP CSGA CSPWC G7  
OSA RCA 1885 – 1969

***Shafts of Light  
in the BC Forest***

oil on canvas, signed twice,  
circa 1952  
26 x 21 in, 66 x 53.3 cm

**PROVENANCE:**

The Art Emporium, Vancouver, 1973  
Private Collection, Vancouver

**LITERATURE:**

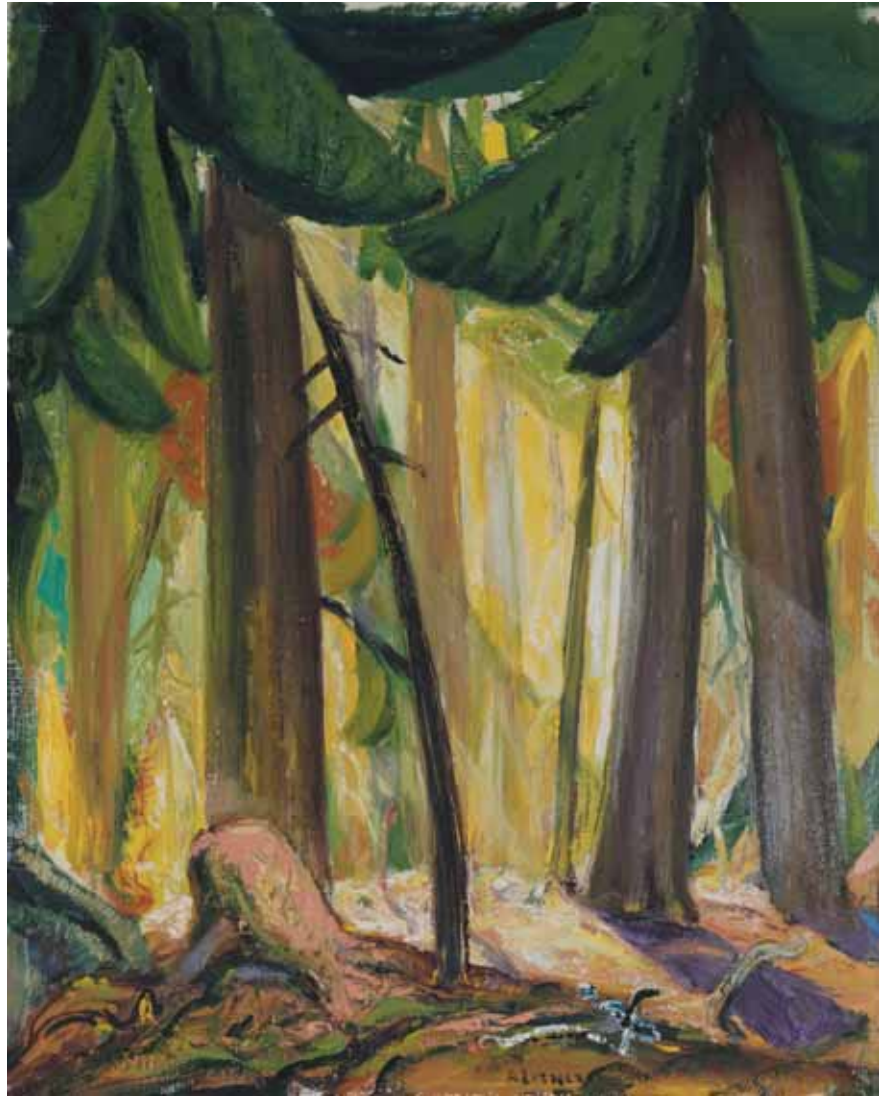
Robert Ayre, "A Sheaf of Summer  
Sketches", *Canadian Art*, Volume XIII,  
Winter, 1956, page 228

Dennis Reid, *Canadian Jungle, The Later  
Work of Arthur Lismer*, Art Gallery of  
Ontario, 1985, page 53

In 1951, Arthur Lismer discovered a new painting place when he traveled to Vancouver Island, exploring Long Beach on its west coast, as well as Galiano, Pender and Saltspring Islands. The West Coast made such an impact that he returned over 16 summers, painting both shore and inner forest. Robert Ayre described Lismer's experience at Wickaninnish at Long Beach: "Lismer swims and catches crabs, paints and helps Joe cut trails through the jungle, choked with salal, ground sumac and skunk cabbage. You could get lost in the dense tropical growth of the cedar swamps." The huge trees on the coast captured Lismer's imagination, as did Emily Carr's depictions of them; he stated, "I'm always expecting Emily Carr to appear from behind a tree."

In *Shafts of Light in the BC Forest*, a cathedral-like forest is lit from within by shafts of warm light that spill over a forest floor further illuminated by splashes of pink and orange. Lismer's bold brush-strokes and textural approach to paint serve to further emphasize the power of the trees and the vigour of the West Coast rain forest.

ESTIMATE: \$40,000 ~ 60,000





**Φ 104 HENRY SANDHAM**

OSA RCA SCA 1842 – 1910

***Skating***

watercolour on paper on canvas,  
signed and dated 1886  
16 x 22 1/4 in, 40.6 x 56.5 cm

Henry Sandham was born in Montreal, and became a well-known painter and illustrator. Early in his life he decided to become an artist, but against his father's wishes. While still a young teenager, he began working as a photographic retoucher with William Notman, who had founded a successful photography studio in Montreal. Technically accomplished and innovative, Notman was the first Canadian photographer to establish an international reputation. Involved in the Montreal art community, Notman even opened up his studio for artists' exhibitions. By the age of 18, Sandham was appointed assistant to Notman's partner John Arthur Fraser, manager of the art department, where he was in a fine position to learn in this artistically stimulating climate. During this period, Sandham honed his artistic skills through the mentoring by Fraser and through contact with artists Adolphe Vogt, Otto Jacobi and C.J. Way, who moved in the Notman circle. Sandham also studied anatomy with a doctor to develop his ability to depict the human figure. When Fraser left for Toronto in 1868, Sandham was promoted to head of the art department, producing illustrations for magazines and books, both Canadian and American. By 1877 he was contemplating leaving the firm, but after an offer of partnership he stayed on, and the company became known as Notman and Sandham. This arrangement freed him from the day-to-day concerns, and left him more time to paint and pursue drawing illustrations. One of Sandham's biggest projects was the illustration of George Grant's article "The Dominion of Canada" for *Scribner's* magazine. His watercolour subjects were diverse, ranging from Montreal dockyards to a Micmac Indian camp in the Gulf of St. Lawrence. In 1880, Sandham became director of the Saint John office; the partnership between Notman and Sandham lasted until 1882.

Sandham was a founding member of the Society of Canadian Artists, and when the Royal Canadian Academy was formed, he was appointed to it. He frequently exhibited with the Art Association of Montreal at their annual exhibitions. Art historian Dennis Reid notes that many of his paintings are based on Notman composite photographs, for which the studio was well known. Sandham also did large paintings of historical American subjects such as *The Dawn of Liberty*, in the collection of the National Collection of Fine Arts in Washington, and *The March of Time*, in the collection of the Smithsonian Museum of American Art until they de-acquisitioned the work due to a decision to limit their collection to American artists. Sandham was also a fine portraitist, and produced a painting of Sir John A. MacDonald in 1889, which hangs in the Parliament Buildings in Ottawa.



Henry Sandham  
*Skating, 1885*  
chromolithograph  
not for sale with this lot

This delightful work shows Sandham's technical accomplishments, particularly in the surface of the ice with its textures, including criss-crossed lines from the skates, and in the shadows of the skaters. The work is an interesting study in human relationships, with the focus on the foreground couple skating in tandem under the watchful eyes of two women, one on each side. What their relationships might be and the motivation of their scrutiny is unclear, but the handsome young couple skate along quite oblivious to it. Sandham's awareness of the delicate sentiments of his characters in their societal interactions makes the potential narrative quite intriguing. Such activities as skating and skating balls were popular and socially accepted activities at that time. From Sandham's observations, it seems clear that such events offered fine possibilities for courtship rituals! In addition, the Impressionists, who came to prominence in the 1870s and 1880s, had popularized the portrayal of the leisure activities of the emergent middle class, showing people naturally enjoying their life, as in this work.

Sandham is an important early Canadian artist. The National Gallery of Canada has a large collection of his drawings and watercolours ~ 374 altogether ~ including a circa 1881 ~ 1883 graphite drawing entitled *Studies of Skaters*. The McCord Museum in Montreal also has Sandham's photographs, prints and paintings in their collection, including an 1870 work entitled *Skating Carnival*, a painted Notman composite photograph credited to him. Sandham watercolours, such as this outstanding example, are rare to the market.

ESTIMATE: \$10,000 ~ 15,000





105

**105 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 - 1949

***Snowed In***

tempera on board, signed and dated 1924

30 x 40 in, 76.2 x 101.6 cm

**PROVENANCE:**

Private Collection, Ontario

Sold sale of *Fine Canadian Art*, Heffel Fine Art

Auction House, November 26, 2006, lot 178

Private Collection, Vancouver

Franz Johnston was born and raised in Toronto. From 1908 to 1910 he worked at Grip Ltd. alongside Tom Thomson, J.E.H. MacDonald and Albert H. Robinson. In 1918 he was commissioned by Lord Beaverbrook's Canadian War Memorials Fund to record Canadian airmen training in Ontario for overseas duty. His sketching trips, which included open

cockpit flights, were the source of his large bird's-eye view paintings, regarded as some of the finest works in the Fund's collection.

After the war he went on sketching trips in northern Ontario with MacDonald, Lawren Harris, A.Y. Jackson and Dr. James McCallum. As a gregarious and active member of these trips, it was natural that he should become a founding member of the Group of Seven.

Unlike the other Group members, Johnston is well known for working in tempera. *Snowed In*, an expansive and beautiful work, demonstrates Johnston's absolute mastery of his chosen media. He was fascinated with the play of light and shade on snow, which he painted with bright, luminous blues and purples, searching out the pattern and texture of the mountainside and the trees. The scene is one of perfection ~ a snowed-in cabin in an untouched mountain landscape on a bright, sunny day.

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





106

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

ALC CGP G7 OSA RCA RSA 1882 – 1974

***Saint~Hilarion, Quebec***

oil on board, signed and on verso  
signed and titled *St. Hilarion, Quebec*, circa 1926  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Acquired directly from the Artist  
By descent to the present Private Collection, British Columbia

**LITERATURE:**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 74, a circa 1933 graphite drawing of this scene entitled *St. Hilarion, County Charlevoix*, in the collection of the National Gallery of Canada, reproduced page 75  
Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two/G~K*, National Gallery of Canada, 1994, a similar 1926 oil sketch entitled *Saint~Hilarion* reproduced page 199, the 1930 canvas of the town entitled *The Road to Saint~Hilarion*

and the 1930 graphite drawing *Sketch for The Road to Saint~Hilarion* reproduced page 237

In 1921, Group of Seven painter A.Y. Jackson began his legendary trips to the villages and rural countryside of the north and south shores of the St. Lawrence River, which continued throughout the 1920s and 1930s. There were two documented sketching sojourns in this charming town, in 1925 and 1933, although other Saint~Hilarion works in the collection of the National Gallery of Canada suggest additional dates of 1926 and 1930. Saint~Hilarion is located on the inland road from Baie~Saint~Paul to La Malbaie, and Jackson described it as being “like one of the Italian hill towns; the country around is cleared of trees, and the town stands on the top of the hill.” This is a classic, beautiful Jackson Quebec scene depicting a peaceful village with the church at its heart, at the end of a winding road bordered by a snake~fence. Jackson treasured this time before modernization, when people still used horses and sleighs for transportation. Melting snow is depicted with luscious pastel tones and the village basks serenely in the sun under a glorious blue sky with floating clouds.

**ESTIMATE: \$45,000 ~ 65,000**



107

**107 ARTHUR LISMER**

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969

***Westcoast Beach, Starfish***

oil on board, signed and dated 1959

12 x 16 in, 30.5 x 41 cm

**PROVENANCE:**

Private Collection, USA

At the south end of Pacific Rim National Park, along the South Beach Trail portion of the 10 kilometre stretch of sand that is known as Long Beach, a side path leads towards a small cove and on to Lismer Beach. The region is just south of the famous Wickaninnish Interpretive Centre, which was

built on the site of the small wooden cabin that Arthur Lismer originally stayed in while he painted the natural beauty of the region. Sadly, the cabin was torn down when the Centre was built, but through the energetic, vibrant works that Lismer created and through his namesake beach, his presence is still keenly felt. In the last two decades of his life, Lismer repeatedly returned to work at Long Beach, the climate there being a wonderful combination of the wild and benign, accessible yet unpredictable, with a new offering of subjects laid out on the beach after every tide. For a painter so interested in colour, pattern and the rhythms of nature, low tide at Long Beach would have been a visual feast.

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





108

**108 ARTHUR LISMER**

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969

***West Coast Beach***

oil on board, signed and dated 1958

12 x 16 in, 30.5 x 41 cm

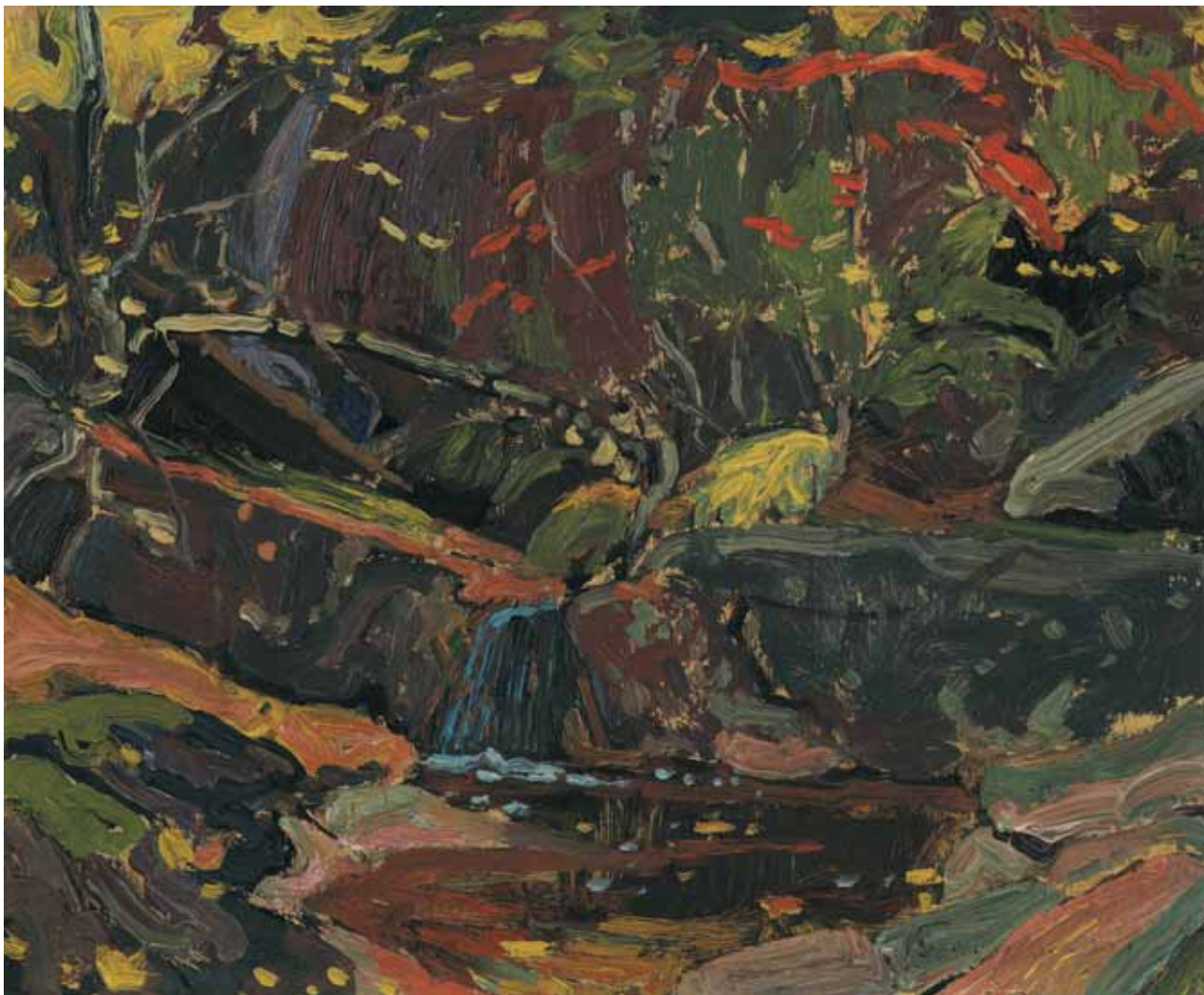
**PROVENANCE:**

Private Collection, USA

Throughout his career as a teacher, Arthur Lismer espoused a reactive, responsive method of working to his students. In the latter part of his own artistic career, he employed these methods himself, creating rapidly executed, energetic depictions of the flotsam and jetsam of Canada's beaches, forests and gardens. Evocative of automatic drawings, these

works are often incised, as is the case in this vibrant West Coast beach scene. Lismer often visited British Columbia in the 1950s and 1960s, and became especially fond of the Long Beach area near Tofino on Vancouver Island. There, he would take long walks along the shore, and the tangle of life beneath his feet, especially when the tide was out, enthralled him. He painted the rich colours of kelp, tide-beaten sands and rounded bits of coral and stone thrown up by the sea using an unusual straight-down perspective. Thus when we look at them, we might feel as if we too are looking straight down at the beach.

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







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

ALC CGP G7 OSA RCA 1873 – 1932

***Brook in Autumn (1)***

oil on board, signed faintly and on verso  
signed and titled on the artist's label, circa 1918  
8 1/2 x 10 3/8 in, 21.6 x 26.3 cm

**PROVENANCE:**

Collection of the Artist  
Jim Lawson, Toronto  
Acquired from the above no later than 1934 or 1935  
by W. Donald Patterson, Toronto  
By descent to the present Private Collection, Toronto

**LITERATURE:**

*J.E.H. MacDonald Papers, 30 D, Volume 3*, National Archives  
of Canada, unpaginated  
Thoreau MacDonald, *J.E.H. MacDonald, 1873~1932*,  
1957, unpaginated

J.E.H. MacDonald was an acclaimed designer who understood the principles of colour, composition and balance instinctively. He was able to focus on the essential elements of his subjects, and considered his sketches to be a record of a particular quality that appealed to him in each scene he chose to paint. In his depictions of the small corners of the natural world ~ which were often his selected subjects ~ he shows us his talents with pattern, rhythm, colour harmonies and movement. *Brook in Autumn (1)* is a choice example of these talents at their peak. Here, MacDonald takes us to the edge of a pool created by a small brook, caught in shadow and framed by the yellows, reds and oranges of fall. The still pool of water with dots of reflected colour or floating leaves is the central element in the lower half of the work, and holds our gaze with its glassy surface. This is the only still part of the painting. The rest of the composition is alive with movement ~ falling, rippling water where the brook plunges into the pool, dancing, dotted colour in the yellow and red leaves, some of which appear to fall and are caught as notes of colour in mid-air ~ and the delicious brushwork of the greens and oranges that hold the work together and tell us what we are looking at. MacDonald

took only a few colours with him when he sketched out ~ of ~ doors ~ "about eight", his journals tell us ~ and his ability to select these colours and, more importantly, to blend them on the surface of the work, is exemplified in this charming oil. Yellow becomes varying shades of orange as red is added to it, showing us the leaves in all their seasonal variety, and green takes on tones of yellow and red, indicating further the changing hues of autumn in different foliage. The diagonal lines of the bedrock are indicated in black and the deepest red-browns, their slick surfaces touched with green and blue to indicate moss and water. MacDonald's son Thoreau would later write, "He had a gift for understanding and summarizing the landscape, for expressing graphically the character of granite or limestone, spruce and pine, poplar or hardwoods, muskeg or farm fields, all the well-loved variations of Canadian land and seasons." In the lectures notes that J.E.H. MacDonald prepared for the Design and Applied Art classes he taught at the Ontario College of Art beginning in 1921, he stated, "Don't photograph the subject. Give only the characteristic details essential to the composition. Speed helps in sketching just as in sprinting. Try to grasp the idea of your subject quickly, and then put it down before you can form any doubts about it... Design from nature rather than copy her. You will find a general trail in the lines and masses under varying details. Bring that out... Trees grow and clouds float but Art has a world of her own where science is not so absolute."

MacDonald's innate design talents supported and gave structure to his sketches, and allowed him to focus on the ideas that he saw in the natural world. As he had instructed his students, in *Brook in Autumn (1)* he has put down his ideas quickly and followed the trail of nature's design without hesitation or doubt. We have enough information to tell us what we are looking at, but in MacDonald's world of art, the lush, ripe atmosphere of this scene is at centre stage, and the idea of an eastern Canadian autumn is succinctly captured in the lines of water, the coolness of the air, and the rich, wonderful colour.

We thank Lisa Christensen, author of *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide* and *Hiker's Guide to Art of the Canadian Rockies* for contributing this essay.

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



110

**110 JOHN GOODWIN LYMAN**

CAS CGP EGP FRSA 1886 - 1967

***Group on Provincetown Beach***

oil on canvas board, signed and on verso titled variously, inscribed with the Dominion Gallery inventory #H3182 and stamped Dominion Gallery, Montreal  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Quebec  
Private Collection, Vancouver

**LITERATURE:**

Louise Dompierre, *John Lyman 1886 ~ 1967*, Agnes Etherington Art Centre, 1986, page 91, similar works entitled *The Beach*, *St-Jean-de-Luz* reproduced page 138 and *The Beach, St-Jean-de-Luz II* reproduced page 139

The tradition of beach scenes in art history goes back to Eugène Boudin in the mid-nineteenth century and to the beautiful, atmospheric scenes of leisure so beautifully portrayed by the French Impressionists such as Claude Monet and Georges Seurat. The concept of spending summer holidays at the seaside is quite a modern one, and John Lyman embraced this subject, painting beach scenes in locations ranging from France to North America. An inheritance gave Lyman financial freedom, and he was a very cosmopolitan man, taking many sojourns abroad. As Louise Dompierre writes, "the leisurely contemplation of human nature and of nature generally" reflected the predilections of his lifestyle. Lyman was a modernist and a founder of Montreal's Contemporary Arts Society. Although he chose not to venture into abstraction, he was keenly aware of the relationships created by line and colour. He stated that he needed to reflect his interior life through the images of exterior life. *Group on Provincetown Beach*, infused with a mood of sweet reverie and the pleasure of a day at the beach, is a fine example of his beach scenes.

**ESTIMATE: \$35,000 ~ 45,000**



111

**111 MARIAN MILDRED DALE SCOTT**

CAS CGP RCA SAPO 1906 - 1993

***Tulip***

oil on linen, signed and monogrammed, circa 1939  
20 x 20 in, 50.8 x 50.8 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Esther Trépanier, *Marian Dale Scott, 1906 - 1993: pionnière de l'art moderne*, Musée du Québec, 2000, reproduced page 145 and listed page 263

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 8, Part 1*, 2006, pages 284 and 285

**EXHIBITED:**

Art Association of Montreal, *56th Annual Spring Exhibit*,  
March 9 - April 2, 1939, catalogue #295

Marian Scott studied under William Brymner in Montreal and was fortunate to have the funds to travel as a young woman. Her exposure to international art and various artists of the British avant-garde influenced her work, as did the paintings of Georgia O'Keefe, whom Scott considered to be her "godmother". An interest similar to O'Keefe's in floral subjects came to dominate her work, and she stated, "I have liked working from plants and flowers, for they seem to reveal an inner and living order which I couldn't find in landscape." Scott is known for the creation of two important murals, one for McGill University's Medical Department of Histology in 1943 and the other for the Montreal General Hospital in 1956. These commissions boosted her interest in scientific exploration in her art, and her precise, elegantly enlarged style allowed her to study the structure of other complex forms from the natural world such as cells, crystals and fossils in a large, dramatic format. In the latter part of her life, she turned to geometric abstraction and non-objective painting.

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





112

**112 PAUL ARCHIBALD OCTAVE CARON**

CPE CSGA RCA 1874 ~ 1941

***Rue Bonsecours, Montreal***

oil on board, on verso titled on the Lorraine Caron Pilot label, inscribed *C5* and *Arts Club*, certified by Lorraine Caron Pilot and numbered 93  
5 1/4 x 6 7/8 in, 13.3 x 17.5 cm

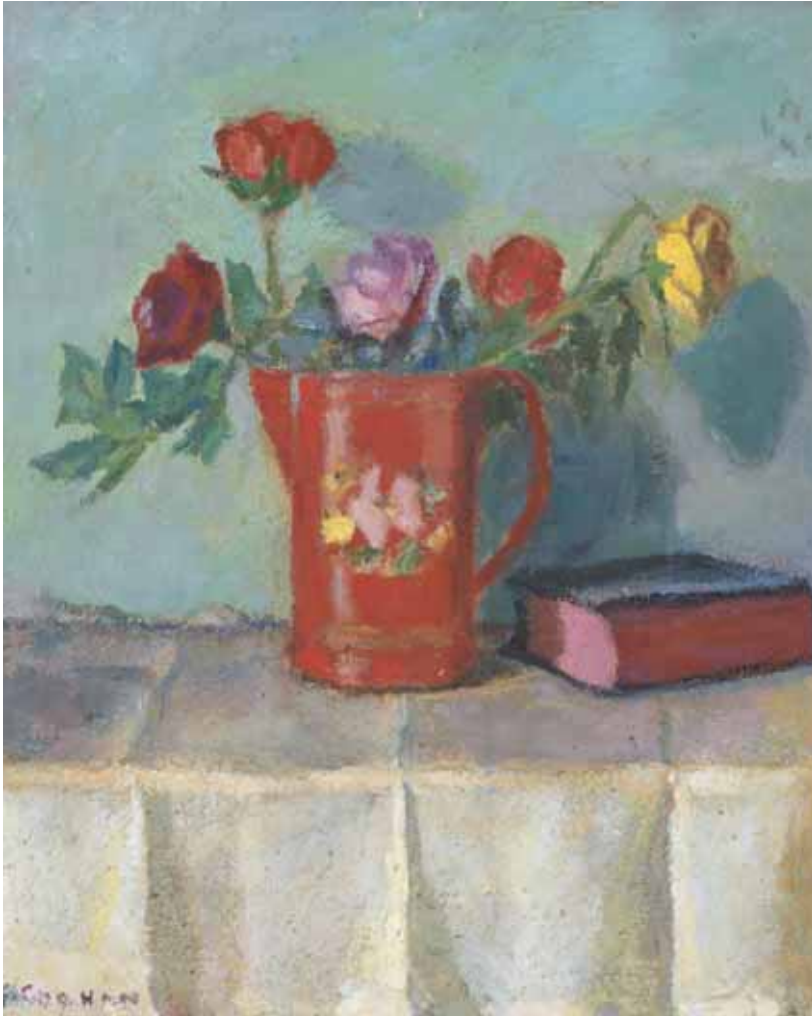
**PROVENANCE:**

Estate of the Artist  
Galerie Walter Klinkhoff Inc., Montreal  
Masters Gallery Ltd., Calgary  
Private Collection, Toronto

Paul Caron studied under William Brymner, Maurice Cullen and Edmond Dyonnet at the Art Association of Montreal. Cullen was a

Canadian Impressionist and an advocate of *plein air* painting, and his influence can be felt in this fresh and appealing sketch, which is imbued with the immediacy that comes from being produced on the spot. Long fluid brush-strokes in grey and taupe set a neutral foreground that brings the focus to the interactions of horses and people in the street. Above them loom the striking historic buildings of Rue Bonsecours, one of the oldest streets in Montreal, which exhibited a range of French architectural styles from the seventeenth to nineteenth centuries. At the end of the street is a picturesque church spire highlighted against a pale blue sky with drifting clouds. Caron was well known for his fine city scenes of Old Montreal and Quebec City, as well as landscapes of the Laurentians and Baie-Saint-Paul. The National Gallery of Canada includes his prints, a pastel and a watercolour in their collection, most of which are street scenes.

**ESTIMATE: \$5,000 ~ 7,000**



113

**113 EMILY COONAN**

BHG 1885 - 1971

***Still Life***

oil on canvas on board, signed  
23 1/2 x 19 1/2 in, 59.7 x 49.5 cm

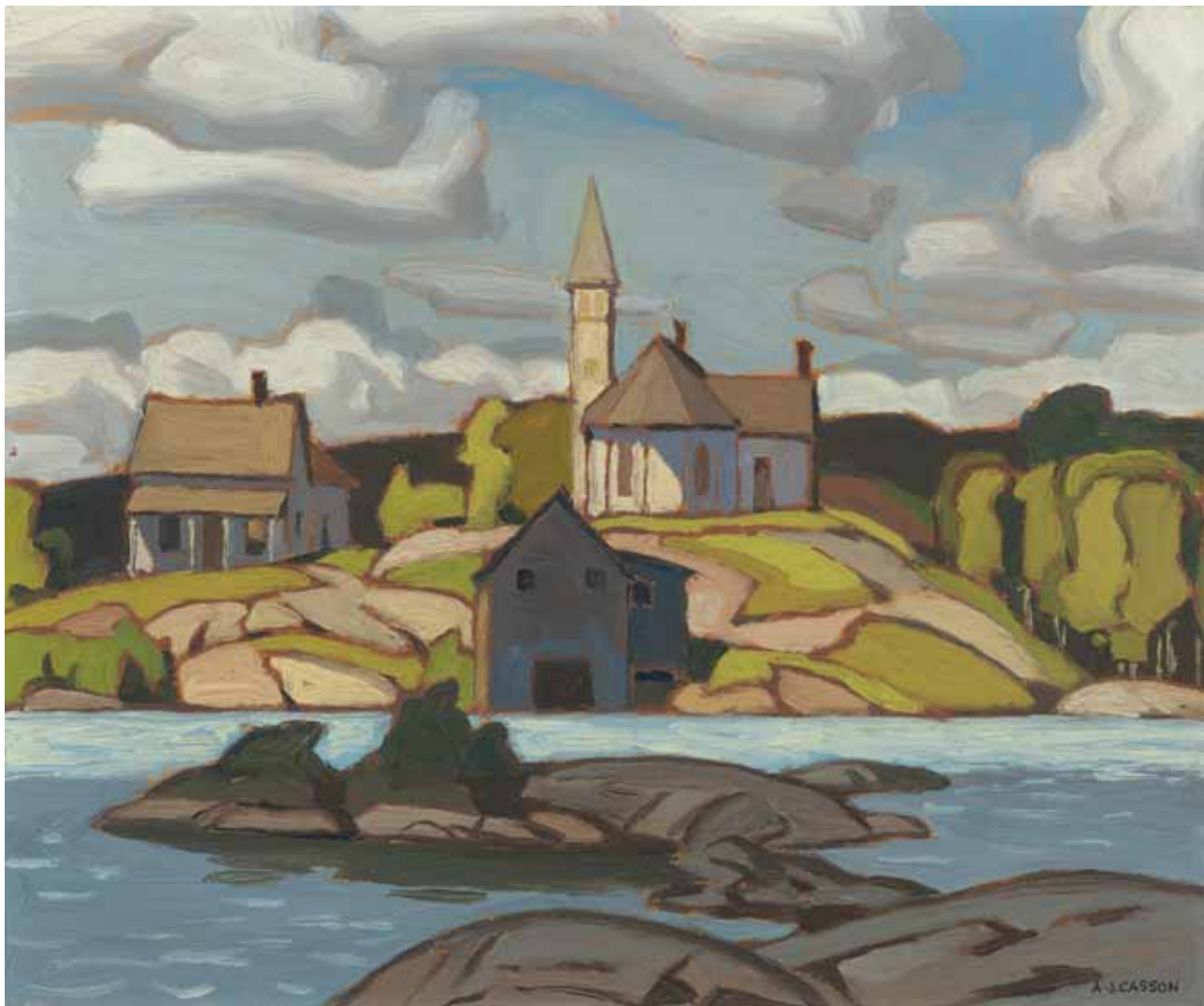
**PROVENANCE:**

A gift from the Artist to the present  
Private Collection, Montreal

Emily Coonan studied at the Art Association of Montreal under William Brymner, a very influential teacher who supported the work of his most talented students long after they had left his tutelage. Through him, Coonan was exposed to the work of the French Impressionists and Post-Impressionists, including Canadian Impressionist James Wilson Morrice. These artists, with their concern for the effects of light,

atmosphere and colour, would influence her work throughout her career. Coonan traveled to France with Henrietta Mabel May in 1912, and saw the work of these painters first-hand. She also visited Italy, Belgium and Holland, and as a result, her work has an international flavour. Coonan paid attention to subtle, delicate details, such as the folds in the tablecloth in this charming still life. The variation of the cloth's colour as light strikes the crisp fabric and changes into shadow as it passes over the creases in the cloth is especially fine. Coonan is both one of Canada's early modernists and Impressionists.

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





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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***The Anglican Church at Magnetawan***

oil on board, signed

and on verso titled, circa 1932

9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

**PROVENANCE:**

Acquired directly from the Artist, circa 1932

By descent to the present Private Collection, Toronto

**LITERATURE:**Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, the 1933 canvas entitled *Anglican Church at Magnetawan* reproduced page 77Margaret Gray, Margaret Rand and Lois Steen, *a.j. casson, canadian artists 1*, 1976, the 1933 canvas entitled *Anglican Church at Magnetawan* reproduced on the coverCharles C. Hill and Pierre B. Landry, editors, *Catalogue of the National Gallery of Canada, Canadian Art, Volume One/A ~ F*, 1988, the 1933 canvas entitled *Anglican Church at Magnetawan* reproduced page 182, catalogue #4270

A.J. Casson's visual chronicles of the village life in rural Ontario tell us much about its history. But in addition to capturing the likenesses of these out-of-the-way places, he painted farmyards, churchyards and shop fronts with a human dignity, as if they were portraits of buildings, so that each scene is filled with the character and personality unique to that farm, that church, on that particular day. But rather than an idyll, Casson's village and church scenes give us something more. Shaped by his immaculate sense of design, his mastery of colour and his dramatic use of light and mood, his houses have an almost anthropomorphic presence. They have a particular mood and feeling, and sit upon the land in a certain way, as if aware of their architectural solidity and their colour and design harmony with the landscape that surrounds them. It was this richness of landscape and the pleasing forms of the town's buildings that so appealed to Casson, and inspired him to paint the area near Magnetawan.

This superb painting was acquired by the consignor's family directly from the artist. Casson knew the consignor's great-great-aunt, and would visit her at her family cottage on Ahmic Lake. Magnetawan is a charming village located at the mouth of the river that leads southwest into Ahmic Lake; it sits beside the river in the rolling exposed-granite country of the Canadian Shield. This area was particularly inspirational for Casson - he painted some of his finest works there, including the related 1933 masterpiece canvas *Anglican Church at Magnetawan*, in the collection of the National Gallery of Canada.



*Alfred Joseph (A.J.) Casson*  
*Anglican Church ~ Magnetawan*

*oil on board, 9 3/8 x 11 1/4 in, 23.8 x 28.6 cm*

*Sold for a sketch record: \$322,000 at sale of*

*Fine Canadian Art, Heffel Fine Art Auction House*

*May 23, 2007, lot 146b, a related sketch to the 1933 canvas entitled*  
*Anglican Church at Magnetawan, not for sale with this lot*

This exquisite work depicts the same church as the National Gallery's masterpiece, but painted from the other side and across an expanse of sunlit water under a cloudy sky. Casson was a master of dramatic effects of light and mood, accomplished through simple, yet highly effective artistic devices. The angle of the shadows on the church's whitewashed walls, the shadows at the edges of the rocks in the water and the difference in the shades of blue he uses in that water, all serve to convey to us the exact kind of weather he was painting that day. The treatment of the whole scene employs a lovely combination of geometric and energetic shapes, using an almost cubist treatment of the landscape, rocks and architectural planes of the buildings. Casson began experimenting in the 1930s, using geometric shapes more and more often in his work and refining his forms, focusing on planes and angles and defining them through direct, almost ecclesiastic light. Moody and alive, *The Anglican Church at Magnetawan* is a very compelling work and ranks among his best oil sketches.

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



**115 HELEN GALLOWAY MCNICOLL**

ARCA RBA 1879 – 1915

***Tea Time***

oil on canvas, on verso stamped on the canvas  
and on the stretcher with the Studio Helen McNicoll  
estate stamp, #14, circa 1911  
24 x 20 1/8 in, 61 x 51.1 cm

**PROVENANCE:**

Private Collection, Toronto  
Private Collection

**LITERATURE:**

*Memorial Exhibition of Paintings by the Late Helen G. McNicoll*,  
RBA, ARCA, Art Association of Montreal, 1925, listed page 4  
Natalie Luckyj, *Helen McNicoll, A Canadian Impressionist*, Art Gallery  
of Ontario, 1999, page 63, reproduced page 31, listed page 79

**EXHIBITED:**

Art Association of Montreal, *Memorial Exhibition of Paintings  
by the Late Helen G. McNicoll*, RBA, ARCA, November 7 ~ December 6,  
1925, catalogue #14  
Art Gallery of Ontario, Toronto, *Helen McNicoll, A Canadian  
Impressionist*, September 10 ~ December 12, 1999, catalogue #34  
Helen McNicoll, one of Canada's most important Impressionists, was well  
known for her portrayals of light-filled interiors and sun-drenched  
outdoor settings. Leisurely pastimes and everyday pursuits such as  
reading, having tea, going to the beach or gathering fruit and flowers were  
subjects of great interest to McNicoll, and were greatly favoured by the  
Impressionists. At London's Slade School, she was exposed to modernist  
ideas and the practice of *plein air* painting, as well as a new romantic

viewpoint which encouraged naturalism in place of the sentimentality of  
Victorian art. The Slade was a fine choice for McNicoll, as its policy was  
one of equal opportunity for both men and women students. While she  
was in London, important exhibitions were on view, such as the one at  
Grafton Gallery which included 300 French Impressionist works from  
the collection of French art dealer Paul Durand-Ruel in 1905.

Regarding this painting, Natalie Luckyj comments, "In *Tea Time* an  
English garden (perhaps in one of the homes she shared with Dorothea  
Sharp) becomes a space / site of personal reverie and fragrant scent. It is a  
private domestic sphere where no female presence is required, only the  
marker of domesticity ~ a cloth-covered table." Sharp was a fellow artist  
and close friend whom McNicoll met in England at St. Ives, while she was  
attending Julius Olsson's School of Landscape and Sea Painting. St. Ives,  
on the Cornish coast, was noted for its quality of light and was well known  
as an artist colony. McNicoll and Sharp traveled and painted together in  
France and Italy, and in England shared studio and living space. Both  
were Impressionists and committed to *plein air* painting.

Not only was McNicoll a master of the creation of atmosphere through her  
Impressionist treatment of colour and brush-stroke, she was also  
exceptional at conveying a natural and contemplative mood. In *Tea Time*,  
the participants partaking of tea have momentarily stepped out of frame,  
but we can still feel their presence in the teapot and dishes still sitting on  
the table, and their touch is felt in the well-tended garden, lush with  
blooms. The space is secluded and attractive in its intimate scale, and the  
mood is one of peace and pleasure in everyday rituals. Beautiful and  
radiant with the warmth of a summer's day, *Tea Time* is a superb work by  
McNicoll.

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





**116 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

***Afternoon Sky***

oil on canvas, signed and dated 1932 ~ 1934  
and on verso inscribed in a circle A and by others  
*51 Afternoon Sky / David Milne / Toronto and M 133*  
24 1/4 x 36 1/4 in, 61.6 x 92.1 cm

**PROVENANCE:**

Milne sale to Vincent Massey, 1934  
Frederic Hudd, London, England, 1937  
Graham Spry, London, England, circa 1937  
W.H. Wert, Montreal, circa 1970  
Galerie Walter Klinkhoff Inc., 1971  
The Art Emporium, Vancouver, 1971  
M.F. Feheley, Toronto, circa 1972  
Milne Estate, 1984  
Mira Godard Gallery, Toronto, 1985  
Fay Loeb, Toronto, 1985  
Private Collection, 1985

**LITERATURE:**

Donald W. Buchanan, *Exhibition of Paintings by David B. Milne*,  
Mellors Galleries, 1935  
*An Exhibition of Canadian Paintings*, Fortnum and Mason Ltd., 1955  
David P. Silcox, *Painting Place: The Life and Work of David B. Milne*,  
1996, pages 212 and 217  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné*  
*of the Paintings Volume 2: 1929 ~ 1953*, 1998, reproduced page 588,  
catalogue #303.48

**EXHIBITED:**

Mellors Galleries, Toronto, *Exhibition of Paintings by David B. Milne*,  
November 1935, catalogue #16  
James Wilson & Co., Ottawa, *Exhibition of Pictures by David B. Milne*,  
December 1935  
Fortnum and Mason Ltd., London, England, *An Exhibition of Canadian*  
*Paintings*, January 20 ~ February 4, 1955, catalogue #56  
David and Patsy Milne moved to Palgrave, a village northwest of Toronto,  
in 1930. Like Boston Corners, it was a small town, located close ~ but not  
too close ~ to Toronto, and of a similar, rolling landscape wherein the  
town was surrounded by hills. "Palgrave has almost as much character  
as B.C. (Boston Corners)," Milne wrote. "It isn't a necklace of coloured  
beads, more like a nest of Easter eggs... It has a railway station ~ about a  
dollar fare to Toronto ~ two hotels ~ two very small churches and an  
Orange hall ~ three stores in one of which is the post office ~  
a harness-maker's shop ~ two garages ~ a little flour mill ~ one doctor ~  
a school and very few ~ perhaps 20 ~ houses." He was pleased to have a  
small garden again, with some fruit trees and berry bushes, and, most

importantly, an expansive, westward view. Milne's life at this time was in  
turmoil. The Great Depression was hard on everyone, but for an artist,  
who struggled to make a living at the best of times, it was a financial  
disaster. There was trouble in his marriage to Patsy ~ their only income,  
aside from the sales of Milne's art, were the payments that came from a  
cottage they had previously sold, and those were in arrears. Milne took on  
general labour to supplement their income, but the couple barely had  
enough money to buy food and pay their rent. Expensive art supplies  
must have seemed extravagant. Milne believed that he needed solitude  
and the time to focus uninterrupted for hours at a time in order to create  
good work, and resentment grew between the couple. Milne has been  
described as an obsessive painter, but this is an understatement ~ he was  
utterly compulsive. He worked the same subjects through in repeated, yet  
slightly varying versions, until they were exactly as he desired they should  
be. His writing, too, was extremely detailed ~ he was as compulsive a  
letter writer as he was a painter, yet rarely do his letters mention his  
personal feelings or indicate unhappiness. Instead, they are quite joyous.  
He wrote in 1932, "Sunday Morning again! Here am I, one of the kings of  
the earth ~ and that's higher than any heaven I have ever seen described. If  
I were asked to name anything to be added to this morning's possessions  
or conditions I would be hard driven to do it. The mohammedan idol  
perhaps, some hours. No hours here, but, since they would destroy most  
of the joys already in my possession, I am just as well off this way." His art  
provided him a personal solace, and he produced an exceptional body of  
work at Palgrave, despite how troubled his life was.

*Afternoon Sky* is a masterpiece oil on canvas. The village is painted with a  
limited palette, composed of the little shops, homes and buildings that  
Milne describes nesting together, Easter egg-like along the train tracks,  
with a band of trees in the distance. A predominance of black and white,  
colours that Milne used so successfully, settle the buildings into the  
landscape, and the masterful blends of colour in the sky, loose and airy in  
feeling ~ float above them. Milne truly understood the importance of line  
and colour, and his exhaustive explorations of these two aspects of art had  
given him an innate sense of what each could do in a composition. His  
lines, which sometimes masquerade as spots or dashes, are never too  
much, never too little. His balance of colours, so precise and orderly, are  
the result of hours and hours spent at the canvas, obsessively painting one  
colour against another, then closing his eyes, opening them again quickly,  
and considering the visual response that he felt. Lines and colours defined  
shapes, shapes defined forms, forms defined objects, and so, no matter  
how spare he was in his use of these things, he could always give us what  
he wanted to in his works. Milne painted several versions of this vista  
while he lived at Palgrave; *Village in the Sun*, *Village Spread Out* and  
*Serenity* are but a few of the titles, indicating how pleased he was with the  
work he produced at this particular painting place.

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





**117 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

**Paint Box, Easel and Canvas**

oil on canvas, signed and on verso titled *Painting Place*  
on the Klinkhoff and Laing labels and inscribed  
on the canvas 88 by Massey, circa August 1933  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Milne sale to Vincent Massey, 1934  
Laing Galleries, Toronto, 1958  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Montreal, 1972  
A.K. Prakash & Associates Inc., Toronto, 1999  
Private Collection, Toronto, since 2001

**LITERATURE:**

David P. Silcox, *Painting Place: The Life and Work of David Milne*,  
1996, pages 236 and 250  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné  
of the Paintings Volume 2: 1929 ~ 1953*, 1998, reproduced page 574,  
catalogue #303.13  
*David Milne (1882 ~ 1953): Exposition Rétrospective*, Galerie Walter  
Klinkhoff Inc., 2001, reproduced page 6  
A.K. Prakash, *Canadian Art: Selected Masters from Private Collections*,  
2003, titled as *Painting Place or Paint Box, Easel and Canvas*,  
reproduced page 145

**EXHIBITED:**

Galerie Walter Klinkhoff Inc., Montreal, *David Milne (1882 ~ 1953):  
Exposition Rétrospective*, September 15 ~ 29, 2001

Several qualities distinguish this canvas by one of Canada's (and North America's) pre-eminent modern artists, among them its provenance. Always skirting poverty and yet dedicated to making art, David Milne conceived a plan in about 1933 to sell large numbers of his works in one lot. As this was during the Depression, his motive was in part financial. Writing to Alice and Vincent Massey ~ the eventual purchasers of this canvas ~ he reasoned that the total price he set for this collection of recent work "isn't large enough to have made their painting a profitable, or even possible, enterprise; yet it is enough to ensure years of undisturbed painting for the artist with simple tastes. The aim is to trade twenty-five years of painting that is past for five or ten years in the future." Selling this and other works to the Masseys, who were among Canada's leading

collectors at the time, was prestigious for Milne, even though the subsequent exhibition and sale of some of this work was not what he had envisioned. The Masseys' own invoice number ~ the large number 88 inscribed on the back of the canvas itself ~ remains a significant part of this painting.

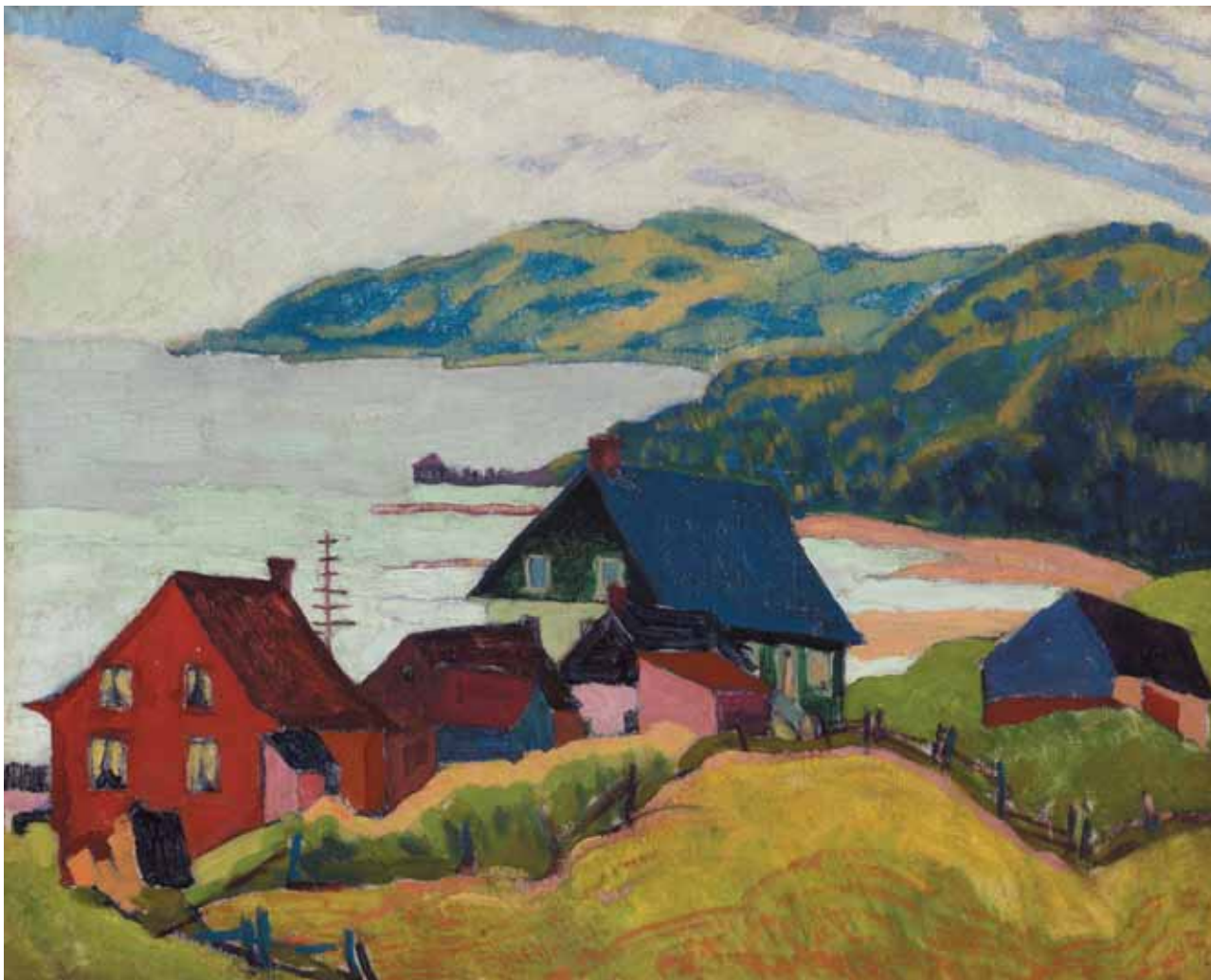
Important, too, is this work's close connection to other canvases and drypoints that Milne referred to with the simple but evocative phrase "painting place". Milne was an extraordinarily keen observer of the visual details and the feel of an individual place; the close view was to him more important than a national outlook. He painted and drew in the United States and in Canada with equal aesthetic commitment. The "painting place" works characteristically show both the observed details of such attention and display for us the artist's simple tools ~ in this case, the paint box, the easel, the prominent canvas and, of course, part of what the artist sees in nature and sets out to render. Such simplicity and the dedication that an artist's mastery of these restricted means requires are themselves important subjects in the work.

It would, however, be a mistake to think that Milne was overly invested in traditional technique or artistic skill, in himself or in the other historical and contemporary artists who interested him. He valued the emotional effect that a picture could give. He believed that speed in both execution and a viewer's apprehension heightened this effect. In a letter from about the time this painting was done, he claimed that "quickness of execution is important." We might agree with Milne that work from this time emphasized immediacy through a certain sketch-like quality, one that he consciously sought and even practiced. He thought for a long time about his motif, then put it down quickly. The resulting immediacy guaranteed authenticity of vision.

*Paint Box, Easel and Canvas* is compelling because of its conciseness. Its compact efficiency contains a wealth of observation ~ how the traces of red and green vegetation emerge from the darkness of what we take to be the forest ~ and of implication. With economy and audacity, Milne has us face both the scene he is thinking about and the canvas that will soon receive his painterly ideas. The stark blankness of this canvas is striking. But its temporary emptiness is not threatening, not an omen of the artist's inevitable struggle. Instead, it conveys the moment of excitement that Milne so clearly felt in front of nature.

We thank Mark Cheetham, Professor of Art History at the University of Toronto, for contributing the above essay.

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



118

**118 RANDOLPH STANLEY HEWTON**

BHG CGP RCA 1888 ~ 1960

***Farmhouses, La Malbaie***

oil on canvas, on verso titled on the gallery labels  
and stamped with the Hewton Estate stamp, No. 50  
(indistinct), and twice with the Hewton studio stamp  
12 x 15 in, 30.5 x 38.1 cm

**PROVENANCE:**

Estate of the Artist, Montreal  
Galerie Walter Klinkhoff Inc., Montreal  
Dominion Gallery, Montreal  
D & ELake Ltd. Fine Arts, Toronto  
Private Collection, Toronto

**LITERATURE:**

A.Y. Jackson, *The Autobiography of A.Y. Jackson*, 1958, page 64

Randolph Hewton was a prominent member of the Montreal art community. He was one of the members of the Beaver Hall Group and was the principal of the Art Association of Montreal from 1921 to 1924. Hewton was a good friend of A.Y. Jackson, and went on sketching trips with him in the Quebec countryside, along with other artists. In his autobiography, Jackson recounts, "For several seasons, Robinson, Holgate, Hewton and I worked in the late winter at La Malbaie. It was a charming little town." Vigorous of brush-stroke and richly hued, this is a captivating La Malbaie canvas.

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

**119 JOHN GOODWIN LYMAN**

CAS CGP EGP FRSA 1886 ~ 1967

***Warwick, North Shore II***

oil on canvas board, signed and on verso  
titled on the gallery labels and stamped  
with the Dominion Gallery stamp, circa 1958  
10 x 15 3/4 in, 25.4 x 40 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Gerard Gorce, Montreal  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Toronto

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

119

**120 RANDOLPH STANLEY HEWTON**

BHG CGP RCA 1888 ~ 1960

***Venetian Boats***

oil on board, on verso titled variously on the gallery  
and exhibition labels, inscribed S-2 and stamped  
*Property of Edna R. Campbell*, circa 1910 ~ 1912  
8 1/2 x 10 5/8 in, 21.6 x 27 cm

**PROVENANCE:**

Estate of the Artist  
By bequest to the Collection of Hugh J. Campbell, 1960  
By descent to the Collection of Mrs. H.J. Campbell, 1995  
D & E Lake Ltd. Fine Arts, Toronto  
Private Collection, Toronto

**LITERATURE:**

Victoria Baker, *Modern Colours: The Art of Randolph S. Hewton*,  
Art Gallery of Hamilton, 2002, listed page 51

**EXHIBITED:**

Art Gallery of Hamilton, *Modern Colours: The Art of Randolph S. Hewton*,  
2002, catalogue #2

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

120



**121 EMILY CARR**

BCSFA RCA 1871 ~ 1945

**Skidegate**

oil on board, signed,  
titled *Skidigate* [sic] and dated 1912  
25 3/8 x 13 in, 64.4 x 33 cm

**PROVENANCE:**

G. Blair Laing Limited, Toronto  
The Art Emporium, Vancouver, 1979  
Mr. and Mrs. Gordon T. Southam, Vancouver  
By descent to the present Private Collection, Vancouver

**LITERATURE:**

*Exhibition of Canadian West Coast Art: Native and Modern*, National Gallery of Canada, 1927  
Marius Barbeau, *Totem Poles*, National Museum of Canada, 1950, reproduced page 491  
Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings of Emily Carr; 1899 ~ 1913, Volume 2, Catalogue and Illustrations*, 1993 thesis, listed page 51  
Charles C. Hill, Johanne Lamoureux, Ian M. Thom et al, *Emily Carr; New Perspectives on a Canadian Icon*, National Gallery of Canada, 2006, a photograph of the 1927 installation of the *Exhibition of Canadian West Coast Art: Native and Modern* showing this painting in the exhibition reproduced page 96

**EXHIBITED:**

National Gallery of Canada, Ottawa, *Exhibition of Canadian West Coast Art: Native and Modern*, December 1927

Emily Carr's interest in the First Peoples of British Columbia began when she was a child and befriended the Carr family's washerwoman, "Wash Mary", who was a Coast Salish woman from the Songhees reserve near Victoria. First Nations subjects initially appear in her art as a result of her trip to Ucluelet in 1898, when she depicted the village houses and people. In the summer of 1907, Carr and her older sister Alice took a holiday trip to Alaska, and Carr was so struck by the totems that she saw in Alert Bay and Sitka that she resolved to devote herself to documenting these monumental sculptures. She returned north to Alert Bay in the summer of 1908, doing watercolours of the village and poles, but felt that her skills needed further development.

Thus in July 1910, she traveled to Europe and spent the next several months working with a series of expatriate instructors to expand her artistic horizons. Carr was deeply influenced by the ideas of the Fauves, as interpreted by Harry Phelan Gibb, John Duncan Fergusson and, finally, Frances Hodgkins. Her approach to painting was transformed and she may even have reworked some First Nations watercolours that she had taken to France with her. On her return to Canada in November of 1911 she was a different painter – a modernist in her own terms.

The following summer she went north again and this time visited the Skeena River Valley, Alert Bay and Haida Gwaii (Queen Charlotte Islands). In 1912, although most of the Haida population had been resettled in either Masset or Skidegate, there were still many extant poles and houses in abandoned villages, and Carr visited several. The village of Skidegate on the southern island of the archipelago had a handsome group of poles still standing, and Carr sketched from several of these. She produced both paintings and a number of oil on board images such as *Skidegate*. The orthography of First Nations languages has evolved considerably over the last century and Carr generally used the spellings of the day when she knew them, or else guessed. Almost all of the oil on boards of individual poles done at Skidegate are erroneously inscribed by Carr as “Skidigate”.

These works are characterized by close attention to the form of the pole – usually only a portion of the pole is shown – and often with only a minimal suggestion of the landscape in which the pole stood. In this example, which depicts the pole with a raven figure seated atop a bear, Carr has given us a larger sense of the landscape, with attention being paid to the sweeping foreshore of the bay and a screen of trees in the distance, which serves to make a counterpoint to the form of the pole. The cedar poles in Skidegate were weathered grey and Carr has used her new, Fauve-influenced palette to introduce moody colour notes of blue, purple and green rather than depicting the pole as uniformly silvery-grey. Her lighter brush-stroke and the new appreciation for light she gained in France is seen in the delicate shifts of colour in the sky, the variety of greens in the trees, blues in the sea and the swiftly executed grass at the base of the pole. While Carr was clearly interested in making an accurate record of this fine totem, she was also interested in making an interesting and vibrant painting.

Carr’s 1912 paintings, including *Skidegate*, were successful as works of art, but were ahead of their time, and did not get the appreciation that they deserved at the time they were produced. Carr had hoped that the Province of British Columbia, as a permanent record of these vanishing monuments, would purchase the collection of totemic paintings that she exhibited in Vancouver at Drummond Hall in April of 1913. In this she was to be disappointed, because the paintings were felt not to be

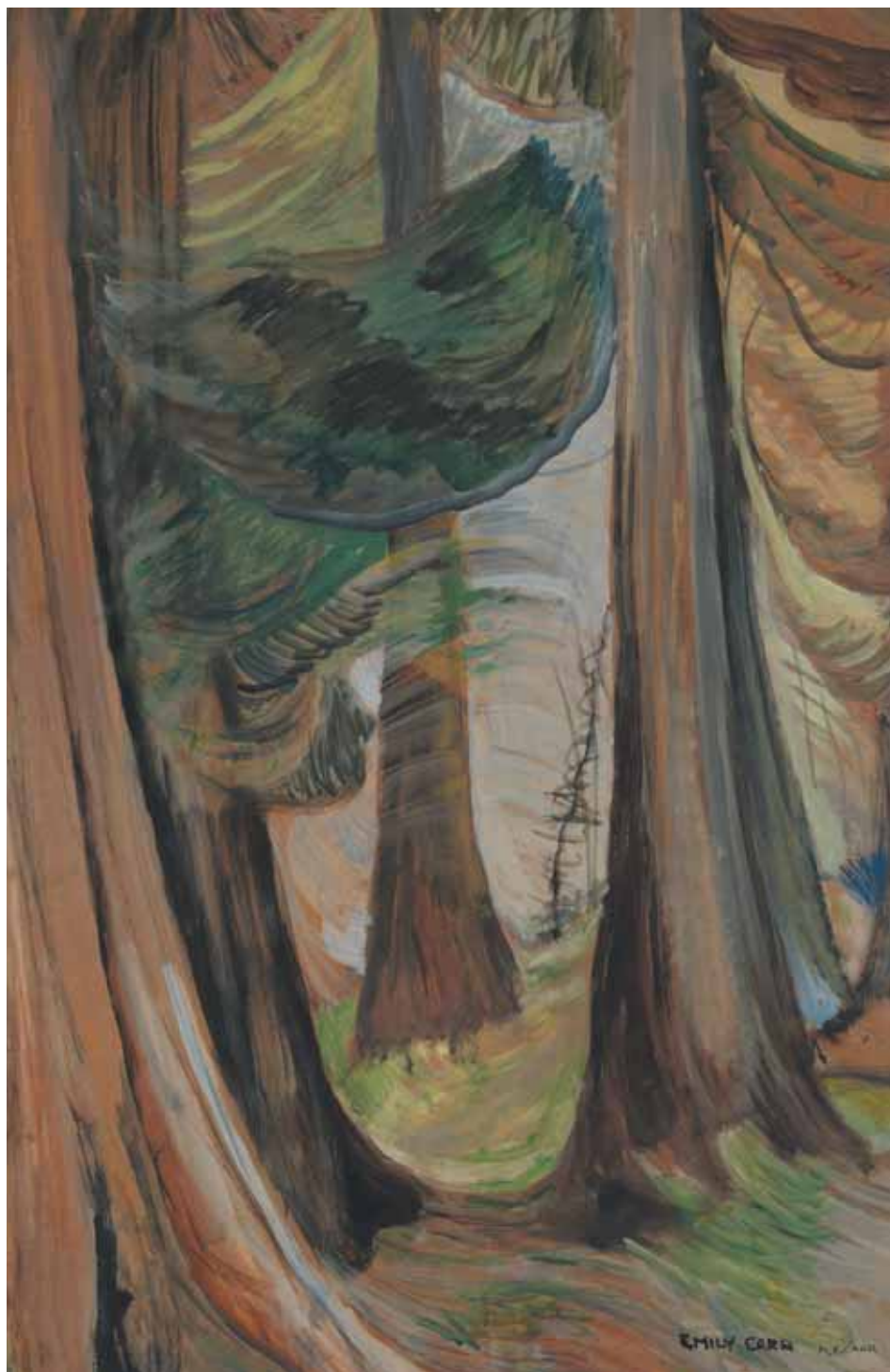


*Skidegate* exhibited to the left of the Chilkat blanket  
Exhibition of Canadian West Coast Art: Native and Modern,  
National Gallery of Canada, Ottawa, December 1927  
National Gallery of Canada Library and Archives, Ottawa

documentary enough – in other words, they were too artistic. Carr had, as in the present example, omitted figures that would have given the poles a sense of scale. Following this, Carr, greatly disheartened, returned to Victoria and for the next 14 years did relatively little painting, working as a landlady, making pottery, raising dogs and growing berries to make ends meet.

In 1927, both Eric Brown, the director of the National Gallery of Canada, and the ethnologist Marius Barbeau visited Carr in Victoria. Barbeau, who had urged several artists to visit the Skeena River valley, was organizing the major *Exhibition of Canadian West Coast Art: Native and Modern*, which was to be shown in Ottawa, Toronto and Montreal. Barbeau, on seeing Carr’s work, responded strongly and enthusiastically to the 1912 paintings and selected a large body of her work for inclusion in the exhibition, with *Skidegate* among them. This was the first showing of Carr’s work in eastern Canada and the exhibition was the catalyst for her meeting members of the Group of Seven, who enthusiastically embraced Carr and her work. This new recognition encouraged Carr to re-engage with painting, and in the summer of 1928 she returned north, revisiting Haida Gwaii, and her painting became part of the larger narrative of Canadian modernism.

**ESTIMATE: \$400,000 ~ 600,000**





**122 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Forest Swirl***

oil on paper on board, signed twice  
and on verso stamped Dominion Gallery,  
circa 1935  
34 x 22 3/4 in, 86.3 x 57.8 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, San Francisco, 1953  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 9, 2000, lot 254  
Private Collection, USA

**LITERATURE:**

Emily Carr, *Hundreds and Thousands, The Journals  
of Emily Carr*, 2006, pages 264 and 275

One of the great challenges of painting is persuading the viewer of a flat two-dimensional painting that it depicts a three-dimensional world. The problem of the picture plane is insistent. *Forest Swirl* employs a thematic composition to move the viewer immediately into the world in the forest. To the left of the composition is a strong vertical tree trunk. We are brought right up against the trunk itself and see neither top nor bottom nor indeed the whole width of the tree. This device gives the spatial framework of the image an abrupt but powerful beginning. The eye is bounced off to the right and follows the painter's imagination into the brilliantly lit distance.

Emily Carr described her process in the woods in 1935 in her journal *Hundreds and Thousands*: "Everything is green. Everything is waiting and still. Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together. Colours you had not noticed come out, timidly or boldly. In and out, in and out your eye passes. Nothing is crowded; there is living space for all. Air moves between each leaf. Sunlight plays and dances. Nothing is still now. Life is sweeping through the spaces. Everything is alive. The air is alive. The silence is full of sound. The green is full of colour. Light and dark chase each other. Here is a picture, a complete thought, and there another and there..."

Carr's words describe this painting well. The light does indeed "chase" the dark. The blacks and greens have a richness that is only gradually revealed. The eye does move "in and out". There is also a strong spirituality in the work. We journey from dark to light. The trees are great columns supporting a canopy of foliage. Carr wrote, "It is God in His woods' tabernacle I long to express." In this work she has achieved her goal.

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

123

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

ARCA BCSFA CGP RBA 1879 - 1967

***Old Fir, Victoria, BC***

oil on board, signed and on verso signed, titled,  
dated 1955 and inscribed *J.R.A. McAllister*  
16 x 18 in, 40.6 x 46 cm

**PROVENANCE:**

Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 9, 2001, lot 274  
Private Collection, USA

**LITERATURE:**

Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,  
Richmond Art Gallery, 1993, page 11

In Canadian landscape painting, venerable trees shaped by wind, clinging to cliffs, standing up against the challenge of the elements are a symbol of survival in the wilderness. W.P. Weston greatly admired them, stating in an interview with Margery Dallas, "I like the trees that have had a struggle, and that's why I like to paint the trees along the sea shore and up on the mountains. They're like people who have had to fight to live; they've developed character."

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



**124 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

***Hurdy Gurdy***

oil on canvas, signed and on verso  
signed, titled on the artist's label  
and inscribed *Margaret Knox / Bess Harris*  
*Collection / 93 / This was painted by my Father*  
*Lawren S. Harris, circa 1913*  
18 3/8 x 18 1/4 in, 46.7 x 46.3 cm

**PROVENANCE:**

Collection of the Artist

A gift from the Artist to his daughter Margaret (Peggie) Knox, Vancouver  
By descent within the family of the Artist

**LITERATURE:**

Jeremy Adamson, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes 1906 ~ 1930*, Art Gallery of Ontario, 1978, listed page 225  
Ian Thom and Andrew Hunter, *Lawren Stewart Harris, A Painter's Progress*, The Americas Society, 2000, a related 1913 canvas entitled *Hurdy Gurdy*, in the collection of the Art Gallery of Hamilton, reproduced page 16  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, reproduced page 63 and the related 1913 canvas *Hurdy Gurdy* reproduced page 61  
James King, *The Life of Lawren Harris*, 2012, reproduced page 114

**EXHIBITED:**

Art Gallery of Ontario, *Lawren S. Harris, Urban Scenes and Wilderness Landscapes 1906 ~ 1930*, January 14 ~ February 26, 1978, catalogue #80  
One of the most important aspects of Lawren Harris's work in the early years of the twentieth century was his exploration of the Ward district of Toronto in a series of urban landscapes that have had an enormous impact on Canadian painting. These works, which Harris executed beginning in 1909 to 1910, have influenced many other artists who have depicted the Canadian cityscape. Although other artists explored the cityscape, few did it with the conviction and intensity that Harris displayed in the early years of the twentieth century. Harris is the only member of what was to



18 ~ 24 North Street ~ Terauley Street Extension, March 4, 1921



Corner of Elizabeth Street and Foster Place, circa 1913





detail 124



detail 124

become the Group of Seven who made the city a major subject, and these works are characterized by a bold sense of colour, vigorous brushwork and vivid compositions. *Hurdy Gurdy*, which was done just before the First World War, is a superb example of Harris building an urban composition which is at once dynamic and monumental.

Although related to the canvas of the same title now in the Art Gallery of Hamilton, in that the hurdy-gurdy player seems to be the same person, this image appears to be of a poorer neighbourhood ~ likely the Ward. Looking at this vivid image, it is easy to forget that Harris was making a difficult and unusual choice of subject when he painted this work. The Ward, which takes its name from the St. John's Ward electoral district in Toronto, an area bounded by College, Queen, Yonge and University Avenue, is today an area of enormous urban prosperity, but in the early years of the twentieth century it was Toronto's poorer working class neighbourhood. It was, in short, not an area that was generally looked to as a source of beauty. The fact that Harris was able to find beauty in this urban area is a tribute to his imagination and pictorial skill. It also points to the social consciousness that was a pivotal part of Harris's adult life.

Harris has depicted the life of the city ~ a mother and her daughter taking a younger child in a buggy for a walk and, at the left, a street entertainer

with her hurdy-gurdy, from which the work takes its title. A hurdy gurdy was a small portable barrel organ used by street musicians with organ pipes, bellows and a barrel with rotating pins, which by the turn of a crank, played music automatically. The real subject of the painting is, however, the play of light and shadow on the façades of houses. In this work, as with many of his urban scenes, Harris has made excellent use of the trees that lined the streets of the city. Their vertical forms help define the space, as does the subtle transition which occurs between the shaded foreground and the brightly lit house fronts. We are thus led into the pictorial space, which Harris makes immediate through the cropping of the figures in the foreground. Harris has also been careful to delineate the figures well enough to be satisfying but not enough to make them the main focus of our attention. They provide incident and a sense of life, but they are not Harris's real interest. The subject allowed Harris to explore his sense of colour, and this is clearly seen in his careful placement of accent colours such as the blue of the mother's hat, the mauve-pink and blue of the little girl's hat, the bright orange-red scarf of the player and the green of the hurdy-gurdy itself. Similarly the predominance of cool colours in the immediate foreground allows the façades of the houses to seem more intense and the shadows of the trees richer.

*detail 124*

*Lawren Harris, Hurdy Gurdy, 1913*  
*oil on canvas*  
*29 7/8 x 34 1/8 in, 75.8 x 86.6 cm*  
*Art Gallery of Hamilton*  
*Gift of Roy G. Cole, 1992*

While *Hurdy Gurdy* is modest in scale, it has enormous visual interest, and this comes from Harris's great attention to the particulars of the composition. Take, for example, the windows of the house on the right of the painting: each is made up of a sash, shutters, and on the inside, blinds and curtains, but each is treated slightly differently. This provides the façade with a sense of animation that is further emphasized by the sinuous pattern of the shadows of the trees on both houses. Colour, as mentioned above, is a critical tool for Harris and he has been careful to bring the brick orange colour of the house on the left into the house at the right (the window sills, the door and the basement), providing both unity and contrast between the buildings.

The image has the look of a snapshot, but the more we look at it the more we realize that there is not a single element of the composition that has not been carefully considered. The application of the paint shifts in character ~ note the differences between the swirls of paint on the stuccoed or whitewashed house and the blocky strokes of the brick façade. All of the details make up what is a deeply satisfying and balanced composition that fits the square format of the canvas perfectly.

The balance between animation and stasis is also carefully considered ~ the cropping of both houses at the left and right of the composition

suggests immediacy, just as placing the hat of the mother in the foreground so that it bridges the space between the doorway and the tree gives a suggestion of motion ~ but the trees with their clearly defined shadows and the contained vertical of the hurdy-gurdy player suggest stillness. There is enough movement to keep the work interesting, but not enough to make it distractingly busy. The fact that we do not notice this sense of deliberation is a tribute to Harris's skill.

*Hurdy Gurdy* is a work that Harris himself appreciated and kept in his own collection, eventually giving it to his daughter, Margaret (Peggie) Knox. It is a wonderful example of his urban subjects and clearly shows his accomplishment in the carefully considered composition, sensitive use of colour and texture and a sure sense of place, all qualities that have made these works so admired. *Hurdy Gurdy* not only works, it works brilliantly.

**ESTIMATE: \$400,000 ~ 600,000**



125

**125 MARC~AURÈLE FORTIN**

ARCA 1888 - 1970

***Scène de rue***

oil on cardboard, signed and on verso titled,  
dated circa 1920 on a gallery label, inscribed *JPV 8185*  
and certified by Galerie d'art Mayfair and Fortin  
catalogue raisonné #H-0394  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Galerie d'art Mayfair, Laval  
Galerie Jean-Pierre Valentin, Montreal  
Private Collection, Vancouver

Early in his career, Marc-Aurèle Fortin was part of Montreal's bohemian art scene, and was friends with members of the Montée Saint-Michel

group of painters. From 1916, over a period of 10 years, Fortin painted around Rivière-des-Mille-Îles, from Terrebonne to Sainte-Marthe-sur-le-Lac as well as in Île de Laval and Montreal, and he distilled the essence of these painting places into his work. *Scène de rue* is the quintessential Quebec street, incorporating slope-roofed houses with gabled windows and distinctive Québécois details such as the traditional horse and cart. Adding to the solidity and strength of this painting, Fortin used a distinctive technique of laying down a black background, then applying chromatic planes of colour. As an underlay, black gave both a sense of depth and an awareness of the painterly brushwork in the lighter colour planes. A series of rose-coloured clouds create a descending diagonal, adding a dreamy note. Redolent with atmosphere and warmed by glowing tones of yellow, deep rose and orange, *Scène de rue* is a splendid Fortin scene.

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





126

**126 EFA PRUDENCE HEWARD**

BHG CAS CGP 1896 - 1947

***My Housekeeper's Daughter /  
Ploughing the Field (verso)***

double-sided oil on board, 1938  
14 1/4 x 12 in, 36.2 x 30.5 cm

**PROVENANCE:**

Galerie Walter Klinkhoff Inc., Montreal  
A.K. Prakash & Associates Inc., Toronto  
Private Collection, Florida

**LITERATURE:**

Dennis Reid, *A Concise History of Canadian Painting*,  
1988, page 194

Marie-Hélène Lépine, *Alfred Pellan: La Modernité*,  
Musée d'art contemporain des Laurentides, 2006,  
reproduced page 28

A.K. Prakash, *Independent Spirit: Early Canadian  
Women Artists*, 2008, page 96, reproduced page 239

**EXHIBITED:**

Musée d'art contemporain des Laurentides,  
Québec, *Alfred Pellan: La Modernité*,  
May 14 ~ September 3, 2006

Prudence Heward was an extremely gifted figure painter. In the 1930s her innate skill and determination led her to create some of the most powerful yet sensitive figurative paintings in the history of Canadian art. Dennis Reid writes, "For the next ten years a slow but steady series of female portraits came off her easel, each displaying a more intense union of colour and form, reflecting personalities of vigorous individuality."

A.K. Prakash praised Heward for her ability to explore "the psychological forces that animate the human soul. Painted with directness, Heward's portraits embody sensual relish for the battle of life." *My Housekeeper's Daughter* is a portrayal of a young girl, her strong expression emphasized by the dramatic shadowing on her face. A poignant scene, it depicts a dynamic moment between a mother and her daughter. The separate domains of family life and work are suggested by the artist through the positioning of the child and mother in the composition, part of a narrative that Heward leaves open to the interpretation of the viewer.

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

verso 126



**127 EMILY CARR**

BCSFA RCA 1871 ~ 1945

***Spring in the Woods***

oil on paper on board, signed with the estate stamp  
and on verso titled on the Dominion Gallery label  
and stamped Dominion Gallery, circa 1935  
23 3/4 x 36 in, 60.3 x 91.4 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Roberts Gallery, Toronto  
Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 27, 1999, lot 96  
Private Collection, USA

**LITERATURE:**

Doris Shadbolt, *The Art of Emily Carr*, 1987, page 140

Emily Carr's discovery of the medium of oil thinned with gasoline or turpentine freed her to do large works on paper, and to express the energy that she sensed flowing through the forest, sky and seashore around Victoria and areas such as Metchosin, Esquimalt and Goldstream. "In the 1930s," Doris Shadbolt wrote, "her paintings became free of all reference except to nature itself, which had now become her central and all-sufficient theme: nature as life-force. Looked at this way, Carr's paintings fall into natural groups centering around a number of primary elements: space, inviting or expansive, or, in its absence, crowding; light, glowing or radiant, or its mysterious counterpart, dark; movement and its compulsive sweep or its nervous tremble; mass whose inert strength resists animation. Sometimes the central experience is one of ecstasy ~ the experience of identity with all creation." In *Spring in the Woods*, Carr has let space in to flow between stumps, young trees and tall spindly trunks, while in the background, form dematerializes into lines of energy. Expansive, light-filled and joyous, *Spring in the Woods* is full of Carr's sense of liberation.

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





128

**128 EMILY CARR**

BCSFA RCA 1871 – 1945

***Treescape / Two Trees (verso)***

double-sided oil on paper, signed  
with the estate stamp and on verso inscribed *938b*  
and stamped Dominion Gallery, circa 1930  
12 x 18 in, 30.5 x 45.7 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
By descent to a Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 15, 2003, lot 156  
Private Collection, USA

**LITERATURE:**

Emily Carr, *Hundreds and Thousands, The Journals  
of Emily Carr*, 2006, pages 57 and 58

Emily Carr wrote many passionate odes to trees in her journals; for her,  
going into the forest was a religious experience. She wrote, "Go out there

into the glory of the woods... Know that they are God expressing God  
made manifest. Feel their protecting spread, their uplifting rise, their  
immovable strength... look at the earth crowded with growth, new and  
old bursting from their strong roots hidden in the silent, live  
ground... each one demanding its own rights on the earth." The central  
tree in this work stands vigorously, pushing its branches into the curtains  
of foliage surrounding it, embodying the heart of the shadowed forest  
behind it. *Treescape* recalls Carr's enfolded forest works in its density and  
suggestion of geometrical form. However, it is more fluid, due to her new  
oil on paper technique that opened up her brush-stroke and brought a  
strong sense of rhythm into her work. *Treescape* is a dance of dark and  
light, with sun glimmering along branches and lighting up the  
foreground, a remarkable embodiment of the vitality, spirituality and  
mystery that Carr sensed in the forest.

On verso is an oil sketch of two trees; it is rare to see a double-sided  
oil on paper by Carr.

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



verso 128



129

**129 NICHOLAS DE GRANDMAISON**

ARCA OC 1892 - 1978

***Blackfoot Indian***

pastel on velvet on board, signed  
25 x 20 in, 63.5 x 50.8 cm

**PROVENANCE:**

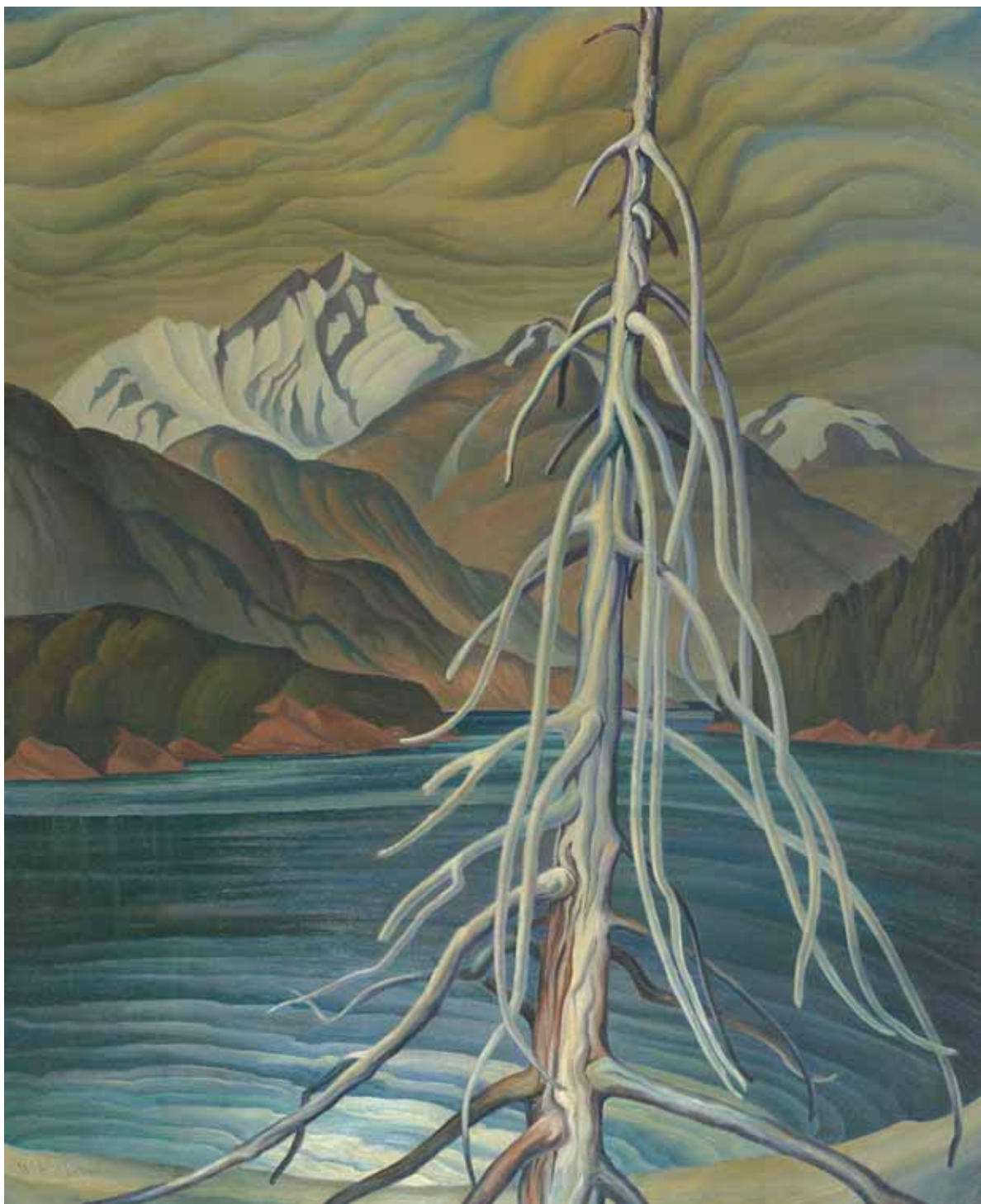
Private Collection, Vancouver

**LITERATURE:**

Hugh A. Dempsey, *History in Their Blood: The Indian Portraits of Nicholas de Grandmaison*, 1982, Introduction by J. Russell Harper, page 10

Nicholas de Grandmaison was born in Russia into an aristocratic family. After training in London, he emigrated to Canada in 1923. By 1927, he had found the subject that would be his life's work - portraits of the native peoples of the plains of western Canada and the northern United States. De Grandmaison was the last of a chain of artists who depicted native peoples, such as Cornelius Krieghoff and Paul Kane in Canada and, in America, George Catlin, Winold Reiss and W. Langdon Kihn. Traditional native life was ending and de Grandmaison felt the urgency to record these people - predominantly the Blackfoot (Blood), who had a large reserve east of Calgary, and the Assiniboine (Stoney). He chose sitters who were strong, pure representatives of their race, and his viewpoint was idealized and romantic. As Russell Harper wrote, "He found in them traits of superior beings who belonged among the world's aristocratic peoples and held their heads in haughty pride." *Blackfoot Indian* is a superb portrait - this man radiates strength, dignity and nobility, deftly portrayed in pastel, a medium of which de Grandmaison was a master.

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





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

ARCA BCSFA CGP RBA 1879 – 1967

**Mt. Klitsa**

oil on canvas, signed and on verso signed, titled, dated 1939 on the Heffel Gallery Limited label and inscribed \$400 on the Art Gallery of Toronto label and also inscribed 1419 Dogwood Ave, Vancouver 44 x 36 in, 111.7 x 91.4 cm

**PROVENANCE:**

Mrs. D. Hauschka, Vancouver  
Heffel Gallery Limited, Vancouver, 1991  
Jacques Barbeau, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 9, 2000, lot 227  
Private Collection, USA

**LITERATURE:**

Ian M. Thom, *W.P. Weston*, Art Gallery of Greater Victoria, 1980, page 12  
Ian Thom, *W.P. Weston*, Heffel Gallery Limited, 1991, page 7, reproduced page 21, listed page 37  
Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*, Richmond Art Gallery, 1993, listed page 29

**EXHIBITED:**

Vancouver Art Gallery, *British Columbia Society of Fine Arts*, 1939, catalogue #34  
Vancouver Art Gallery, *8th British Columbia Artists' Exhibition*, 1939, catalogue #52  
The Art Gallery of Toronto, *Canadian Group of Painters*, 1940  
Vancouver Art Gallery, *W.P. Weston*, 1946, catalogue #23  
Art Gallery of Greater Victoria, *W.P. Weston*, 1980, catalogue #31  
Heffel Gallery Limited, Vancouver, *W.P. Weston*, 1991, catalogue #11  
Richmond Art Gallery, *Silence and Solitude: The Art of W.P. Weston*, April 3 – May 17, 1993

W.P. Weston graduated from the Putney School of Art in London in 1904. After working as a teacher and illustrator in England, he looked overseas to expand his horizons. He accepted a posting as an art teacher in Vancouver in 1909, and in 1914 was appointed Art Master at the new Provincial Normal School, where he worked until 1946. Weston was a well-known educator who was a force for change, seeking greater freedom of expression for his students. He was the co-author of *The Teachers' Manual of Drawing and Design* along with Charles H. Scott and S.P. Judge, and author of *A Teacher's Manual of Drawing*, both adopted as textbooks in British Columbia.

Weston was among a small early group of exceptional artists that tackled the daunting task of depicting the West Coast, with its overwhelming scale and rugged beauty. Like Emily Carr, Weston immersed himself in the landscape, searching for his own voice as an artist. He stated, "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." People were not a part of his vision, since he felt, "The mountains and forest are so gigantic that man seems puny and his slight inroads are comparatively insignificant. If, as I believe, the function of the artist is to express his reactions to the environment, he cannot but record the overwhelming preponderance of nature and omit the human element."

The reality of being an artist on the West Coast in those early days was often one of isolation. Carr, well aware of this, was both a friend and advisor to Weston, and he was known to have regularly visited her in the 1930s, and on occasion asked for her advice. From 1909 to 1929 Weston primarily exhibited with the British Columbia Society of Fine Arts. Weston insisted that he had initially developed independently of the Group of Seven and had not seen their work until 1930 when he met Frederick Varley. Beginning in 1930, Weston began to exhibit regularly in the east, at the Art Association of Montreal, the National Gallery of Canada, The Art Gallery of Toronto, the Royal Canadian Academy and the Canadian Group of Painters. For Weston, this was the beginning of national recognition.

Weston's most powerful subjects were towering mountains and heroic trees, and *Mt. Klitsa* contains both. This mountain is the second-highest summit in the Alberni Valley on central Vancouver Island, and its snow- and ice-capped peak creates a dramatic backdrop. One of Weston's great themes was the life cycle present in nature, and this tree, at the end of its cycle – but still upright – is a powerful symbol of endurance. The patterning of its bare sun-whitened branches, drooping gracefully, shows Weston's affinity with Art Nouveau. Ian Thom affirms this in the Art Gallery of Greater Victoria exhibition catalogue, stating that his "mature style... owes more to the design motifs of Art Nouveau / Deco, Japanese pattern books and Weston himself than to artists in the east." A unifying force in this work is Weston's sense of rhythm and pattern in all of its parts – waves of ripples in the water, the graceful flowing lines of the bare tree branches, curves in the mountain flanks and the undulating layers of clouds. Weston further emphasizes the tree with a bright patch of reflected light under its base. There is a palpable sense of mass and volume in this magnificent painting, as well as a strong sensation of atmosphere. *Mt. Klitsa* has long been considered one of his finest paintings. Weston, with his great regard for the wilderness and the power, clarity and precision of his images, was a trailblazer for landscape artists on the West Coast.

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





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

ALC CGP G7 OSA RCA 1873 – 1932

***Algoma Sketch***

oil on board, signed and on verso  
titled and inscribed by Lawren Harris  
*This is an authentic J.E. MacDonald sketch*  
and *Miss Long*, circa 1918 ~ 1920  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Acquired directly from the Artist  
By descent to the present Private Collection, British Columbia

**LITERATURE:**

A. Y. Jackson, *A Painter's Country, The Autobiography of A. Y. Jackson*,  
1958, page 56

In Canada, the years before World War I were a time of excitement and possibility in the arts. Traveling exhibitions exposed people to a wide range of ideas that inspired creative action and led to the formation of art clubs and the creation of galleries. The artists who would form the Group of Seven had met, and momentum was building in their circle. But when the war broke out, A. Y. Jackson was sent to France where he was wounded; Lawren Harris and his younger brother Howard both enlisted, and Howard was killed in action; following this, Tom Thomson drowned at Canoe Lake in Ontario. Lawren Harris had a nervous breakdown and was given a medical discharge, and in Toronto, J.E.H. MacDonald suffered a collapse that left him bedridden.

Dr. James MacCallum, art patron and supporter of the burgeoning but beleaguered artists that would form the future Group, saw Harris and MacDonald in their fragile states and felt that the Canadian wilderness might provide the needed medicine. He suggested Algoma, and took Harris first, in the spring of 1918. The effect was instant, and the experience revived and inspired Harris so much that he insisted MacDonald join them on a return trip in fall of that same year, along with Frank Johnston. He and MacCallum had traveled by rail, and Harris had liked this method of accessing the wilderness a great deal. It suited the

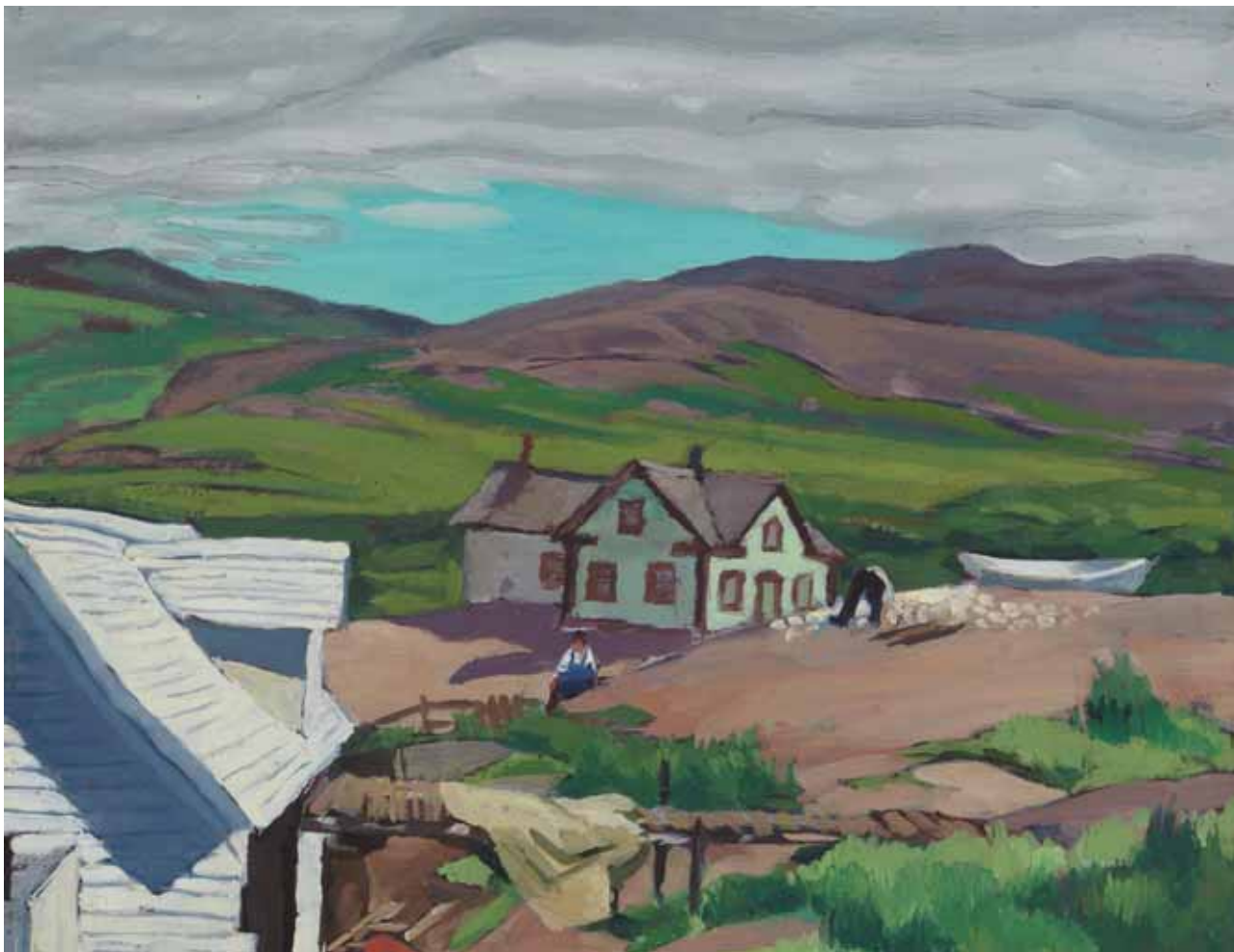
painters to have a moveable studio, and to be able to come and go as they pleased made it even better. So he arranged for an outfitted boxcar, separated from the train, to be taken from siding to siding every few days, leaving the painters free to sketch as they liked. The trip worked magic on MacDonald, who had agreed to go in spite of reservations about his health and had confessed that he did not expect to be able to keep up with the others. Once in the Algoma woods, however, he filled a sketchbook with pencil drawings and executed fresh, lively oil on board studies of lakes, streams, thickets and sunsets, in both fine and poor weather, depicted in both daytime and night. For MacDonald, Algoma worked. "I always think of Algoma as MacDonald's country," said Jackson in his autobiography. "He was awed and thrilled by the landscape of Algoma and he got the feel of it in his painting." The Algoma trips took place in September of 1918, the fall of 1919, and in both spring and fall of 1920. It is difficult to say exactly which trip generated this tangle of bracken and tree limbs with its turquoise sky and deep blue lake, but the jaunty red highlights seem to indicate either fall colour or late summer flowers, leading us to assume it was executed during one of the autumn trips. Between the trips, in March of 1920, the Group of Seven was formed.

*Algoma Sketch* exemplifies MacDonald's subtle approach to the vast panoramas that Algoma presented. Most often, as in this work, he chose to depict a small portion of the scene, rather than the whole. The lake in this work is only partly visible, its deep cobalt blue standing out so strongly against the mid-toned greens of the forest that there is no need to capture the full body of water ~ the colour tells us that it is deep and large. MacDonald did this often, choosing corners of streams, the bases of trees, the foot of a mountain, rather than vast distances and fuller panoramas. He had the ability to select and focus on a smaller part that would indicate the greater whole. His training in design, his love of poetry, and his reserved character went hand in hand with the beautifully designed, subtly poetic and understated qualities of his art. His sketches are a revelation to us of MacDonald the man.

We thank Lisa Christensen, author of *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide* and *Hiker's Guide to Art of the Canadian Rockies* for contributing the above essay.

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





132

**132 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 – 1977

***Drying Fish, Mutton Bay***

oil on panel, on verso titled and dated 1932  
on the gallery label and inscribed *Edwin Holgate  
did this sketch when he was in Mutton Bay, Quebec  
in the Summer of 1932* by Frances Holgate on a label  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection

In 1932, Edwin Holgate was based in Montreal with a studio on Saint Catherine Street West. As with all the Group of Seven members (although Holgate was a late joiner in 1929), he had a love of landscape and

sketching directly on site. His visit to Mutton Bay was tied to a 1932 trip to Labrador in which he also visited Natashquan in Quebec. Mutton Bay was an inaccessible fishing village located farther east along the north shore of the St. Lawrence. In such a remote place, simple and traditional ways such as drying fish in the sun would have caught Holgate's attention. His interest in rural themes included working people such as lumberjacks, fishermen, fire rangers and farm workers, who were portrayed with empathy in his prints and paintings. The only other Group member who painted figuratively to any extent was Frederick Varley. *Drying Fish, Mutton Bay* is a fascinating time capsule of traditional rural life in Quebec; everyday activities carried out peacefully on a radiant summer day rich in atmosphere.

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



133

**133 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 – 1977

***Portrait of Hannah Buxton***

oil on canvas, signed and dated 1957

22 x 20 in, 55.9 x 50.8 cm

**PROVENANCE:**

Acquired directly from the Artist by Hannah Buxton, Morin Heights, Quebec; By descent to a Private Estate, Quebec  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 22, 2008, lot 137; Private Collection, Toronto

**LITERATURE:**

Rosalind Pepall and Bruce Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, 2005, page 82

Rosalind Pepall notes in her essay “The Portraits: Reaching Beyond Form” that Edwin Holgate was a leader in what was called a “third movement” in

Canadian art. That third movement was not about landscape painting but was concerned with painting the human figure in a modern, non-academic style. 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.” The Holgates were good friends of the Buxtons as they both had homes in Morin Heights in the Laurentians. It is possible that Holgate painted this fine work as a gift to the Buxtons since Pepall notes, “Holgate did not turn to portraiture as a means of earning a living. He rejected the idea of commissions and freely chose his sitters from family members, close friends, or simply people he wanted to paint.” Holgate’s interest was in form, but beyond form he was capable of “achieving great personal expression in his portraits” as he has certainly done here in this wonderful portrait of Hannah Buxton.

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





**134 PETER CLAPHAM SHEPPARD**

ARCA OSA 1882 – 1965

***Cabstand, Winter,  
Dominion Square, Montreal***

oil on canvas, signed, circa 1926  
20 1/4 x 24 1/2 in, 51.4 x 62.2 cm

**PROVENANCE:**

Private Collection, Ontario

Peter Clapham Sheppard was born in Toronto in 1882, the son of a brickmaker. He began work at age 16 as a commercial illustrator for the lithographers Barclay, Clark & Co. (later Rolf-Clark-Stone Limited), with whom he stayed for most of his working life. He studied at the Central Ontario School of Art and Industrial Design (rechristened the Ontario College of Art in 1912), where his teachers included the two doyens of art instruction in Toronto, George A. Reid and William Cruikshank. Another instructor was J.W. Beatty, at the time the studio-mate and mentor of J.E.H. MacDonald.

Sheppard proved an outstanding pupil at the OCA, winning major prizes such as the Sir Edmund Walker Scholarship and earning nine honours diplomas. His artistic practice was undoubtedly also stimulated by his work in commercial illustration. Toronto's lithography companies, notably Grip Ltd., where Tom Thomson and five charter members of the Group of Seven earned their livings, were cradles of artistic invention. After spending their weekdays producing pamphlets and posters for the advertising industry, these men expended their leisure time on painting excursions into the Ontario hinterlands. This combination of commercial craft and backwoods exploration helped produce the intense colours and energetic patterns denounced in 1913 by the *Toronto Daily Star* as the "Hot Mush School".

Sheppard quickly proved adept at the "Hot Mush" style. Like so many of his contemporaries, he used his time away from the workbench to stalk the popular painting grounds of rural Ontario, producing vivid landscapes that combined a fiery palette with robust brushwork in the cause of the vibrant and distinctively Canadian style of art of which his old teacher, Beatty, was an enthusiastic proponent. He exhibited extensively, including at Wembley in 1925, the Jeu de Paume in Paris in 1927 and the *World's Fair* in New York in 1939. He became a member of the Ontario Society of Artists in 1918 and was made an Associate of the Royal Canadian Academy in 1929. However, naturally reclusive and publicity-shy, he lacked the flair for loquacious self-promotion that distinguished a number of his contemporaries.

An exceptionally versatile painter, Sheppard was capable of both sensitive figure studies and what seems to have been his greatest passion – urban and industrial scenes featuring bridges, locomotives, tramp steamers and lake freighters. These steely monuments to Canada's commercial progress were always offered as the handiwork of vigorous and even heroic human effort, with the figures of toiling workmen giving both scale and a sense of empathy.



*Peter C. Sheppard  
Midwinter, 1927*

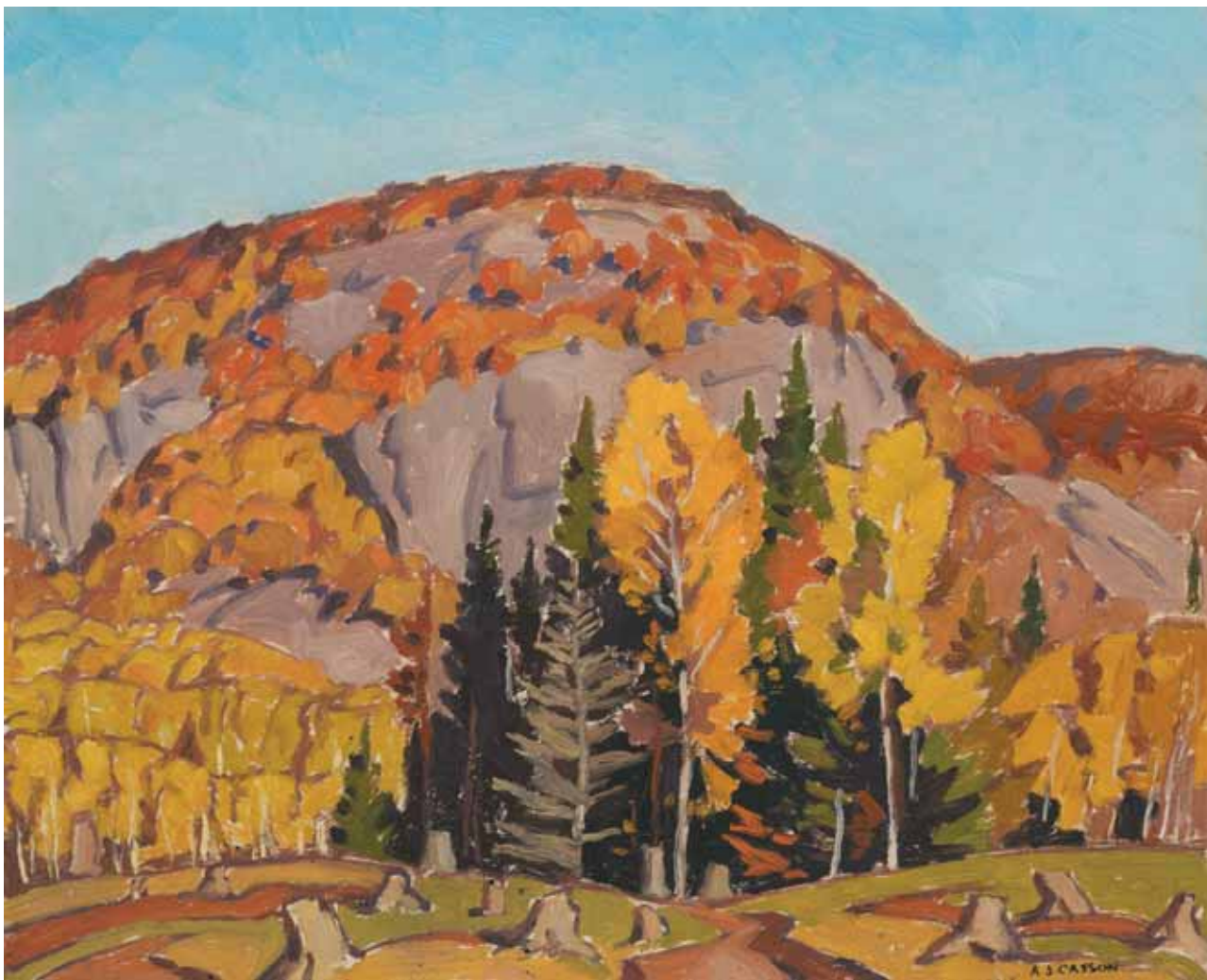
*oil on canvas, 30 x 36 1/8 in, 76.2 x 91.9 cm  
National Gallery of Canada, Ottawa (no. 3536)  
Photograph © National Gallery of Canada*

Sheppard was painting Montreal's docks and historic houses by the early 1920s. In 1928, his scene of Dominion Square in a snowstorm, *Midwinter*, was purchased by the National Gallery of Canada, the second of his works to enter their collection. *Midwinter* was the product of at least two studies, one a rapidly brushed *plein air* watercolour, the other this careful oil sketch, *Cabstand, Winter, Dominion Square, Montreal*. This work shows the cab horses and the Boer War monument in tighter focus and from a less oblique angle, and features Sheppard's combination of confident brushwork and, in the figure of the horse and its sleigh, a delicate linear grace.

*Cabstand, Winter, Dominion Square, Montreal* beautifully evokes the enticing gloom of a heavy snowfall, with the bold curves and brick red of the sleigh standing out against the snow piled at the foot of the war memorial. The painting is striking above all for the wonderful contrast between the placid cab horses, with their blinkers, blankets and nosebags, and the bronze warhorse rearing heroically on its plinth. The cab horses display their own modest heroism, Sheppard suggests, by enduring the rigours of a Canadian snowstorm.

We thank Ross King, author of *Defiant Spirits: The Modernist Revolution of the Group of Seven*, for contributing the above essay.

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



135

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

CGP CSPWC G7 POSA PRCA 1898 - 1992

***In the Redstone Valley***

oil on board, signed and on verso

signed, titled and dated 1938

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

**PROVENANCE:**

Roberts Gallery, Toronto, stock #2161b

Private Collection, Vancouver

The 1930s was a period of solid accomplishment for A.J. Casson, as he settled into a pattern of working at Sampson Matthews Limited and taking sketching trips to the villages and rural countryside of Ontario. The Great Depression of the 1930s was oddly fortunate for Casson - he

still worked, but had much more time to paint. In the 1920s he often sketched with fellow Group of Seven painter and Sampson Matthews designer Franklin Carmichael, but that changed after Carmichael departed the firm in 1932. Casson then sought new painting places, such as Redstone Lake, River and Valley near Haliburton. This is a fine depiction of a glorious fall day in the Redstone Valley, with the hillside blazing with orange and gold under a clear turquoise sky. Casson contrasts this warmth with a dark grove of evergreens in mid-ground and rugged rock formations in tones of beige and mauve-grey emerging from the hillside. *In the Redstone Valley* is the kind of classic subject that Group painters became famous for - the striking beauty and rustic tranquility of the Ontario countryside in fall.

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



136

**136 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 - 1977

***Morin Heights***

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

**PROVENANCE:**

Private Collection, Montreal

The eighth member of the Group of Seven, Edwin Holgate was also a founding member of Montreal's Beaver Hall Group. This Montreal modernist, through his teaching at the École des beaux-arts and the Art Association of Montreal and his connection to the Beaver Hall Group, moved in a fresh and stimulating milieu. Known for his bold nudes, fine

woodcuts and vivid landscapes, Holgate found one of his important painting places in the Laurentians. He built a painting cabin at Lac Tremblant in 1925 and, after serving as an official war artist in World War II, desired complete immersion in this rural landscape. In 1946 he moved to Morin Heights, and this time of peace and reflection greatly pleased him. Holgate attained an easy spontaneity with his Laurentian subjects, often close-up studies of the landscape, as in this beautiful hillside scene. A natural, tonal palette of greens, grays and ochres is enlivened with bright sparks of orange and vivid streaks of white. Sensuous, soft brushwork reinforces the sense of Holgate's intimacy with this tranquil landscape.

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





**137 PARASKEVA PLISTIK CLARK**

CGP CSPWC OSA RCA 1898 – 1986

***Mrs. Ingeborg***

oil on canvas, signed  
and on verso titled and dated 1931  
34 x 26 in, 86.3 x 66 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**

Charles C. Hill, *Canadian Painting in the Thirties*, The National Gallery of Canada, 1975, Paraskeva Clark's 1933 self portrait entitled *Myself* reproduced on the cover  
A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, 2008, pages 209 to 212

Paraskeva Clark was born in Russia and trained at the Petrograd Academy of Fine Arts and under the tutelage of Savely Seidenberg and Kuzma Petrov-Vodkin. After the Russian Revolution of 1917, she trained at the Imperial Academy of Fine Arts, which had been re-named the Free Art Studios. Her portraits from the 1930s are classic examples of social realist portraiture, and in Canada, she was well placed to be a leader in that genre. Her own personal history as the child of a Russian peasant family, a teenager who worked in a shoe factory, a young art student during the Russian Revolution and a woman who had faced tragedy early in life gave her unique insight into the struggles of class, birthright and politics. Her first husband drowned when they were newlyweds, leaving her with a small son and forcing her to move from Petrograd to Paris to live with her in-laws. There, while working at a shop, she met musician Murray Adaskin and his friend Philip Clark, who were spending the summer in France. She would eventually marry Clark and move to Toronto. In Canada she pursued her career as a modernist painter in the circles opened to her through the Arts and Letters Club. She knew Lawren Harris, Charles Comfort, Pegi Nicol MacLeod, Emily Carr and Prudence Heward, the latter of whom she greatly admired.

*Mrs. Ingeborg*, signed and dated 1931, was painted two years before Clark painted her iconic self-portrait *Myself*, now in the collection of the

National Gallery of Canada. *Mrs. Ingeborg* shows all the classic traits of Clark's finest portraits. The sitter's gaze is direct and confident, as is her carriage. Her heavily lidded brown eyes hold our gaze in a steady, forthright manner. She is a self-assured woman, clearly wealthy and wearing what must be, if we can judge from the tactile richness of Clark's applied brown paint, a fine mink coat. The coat exactly matches the colour of Mrs. Ingeborg's eyes, and they, in turn, match her hair and brows, unifying the work and conveying the sitter's sense of style and attention to detail. The coat is, incidentally, painted in the same rich shade of mink-brown as Clark's self portrait that would follow it, and the fact that Mrs. Ingeborg's coat is worn open gives the work a relaxed feeling, similar to the relaxed effect of the posture Clark used in her 1933 self portrait. It is these small aspects of her portraits ~ the leaning of a figure against a door, an open coat, a hand resting on a hip ~ that give Clark's works such intimacy, force and presence.

Clark was fortunate to meet and to see the work of many of Europe's finest painters when she lived in France. She met Pablo Picasso through her first husband's family's connections in the world of theatre, and knew the work of the Impressionists and Post-Impressionists. In particular, we can see the influence of Paul Cézanne. Her treatment of colour as planes of form, her interest in light, and her simple solidification of objects, shapes and masses in her compositions can be compared with much of his work. In Canada, landscape ruled as the subject of choice, but Clark was far more interested in depicting Canada's social climate. She also maintained an interest in the art of her birth country, and Soviet art, while a lesser influence in her style, was a shaping factor in her politics, and she delivered numerous lectures on this topic before the advent of the Cold War. Later, her work would take on traits of Abstract Expressionism.

In 1975 she was included in the important exhibition *Canadian Painting in the Thirties*, organized and circulated by the National Gallery of Canada. *Myself* was selected as the cover image for the catalogue, having been purchased by the National Gallery. This show brought Clark's work to broader attention in Canada, proving her to be a cornerstone painter in the history of Modernist art in Canada.

**ESTIMATE: \$15,000 ~ 25,000**



138

**138 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 - 1949

***The North Woods***

oil on board, signed and on verso signed, titled and inscribed *in March* and on the gallery label *This woods interior is considered by the artist to be the best he has painted to date. A most successful rendering of a most difficult subject. The scene is not far from the shores of Onaman Lake.*  
20 x 24 in, 50.8 x 61 cm

**PROVENANCE:**

J. Merritt Malloney's Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

Roger Burford Mason, *A Grand Eye for Glory, A Life of Franz Johnston*, 1998, page 63

It is unsurprising that the inscription indicates that Franz Johnston considered this to be his best woods interior to its date (although the year is undocumented on the work). With a striking contrast between the dark woods interior, brilliant light raking across the clearing and long blue shadows from unseen trees, it is a *tour-de-force* of lighting effects. The work's clarity makes viewers feel as if they are there. The trees are finely detailed and the snow textured and full of delicate colour tints. Johnston's northern scenes were well received by critics and collectors, and his admirers took a romantic view of his trips to the North. Roger Burford Mason relates, "Perhaps the thrill of danger and the isolation were an integral and necessary part of Johnston's heady experience of painting in the northland; numerous stories circulated in the press and among Toronto's artistic community of his being lost in snow, or in impenetrable bush, or being snowed in with diminishing supplies." Stories such as this made Johnston's accomplished depictions of the North all the more intriguing.

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





139

**139 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 - 1949

***Noonlight in the North***

oil on board, signed and on verso signed and titled and inscribed on the gallery label *Onaman Lake, where the scene is laid, a remote and beautiful spot, about 900 miles NW of Toronto. Situated some 30 miles in from the railroad from Tashota, Ont. A bright day in early March.*

19 3/4 x 24 in, 50.2 x 61 cm

**PROVENANCE:**

J. Merritt Malloney's Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

Roger Burford Mason, *A Grand Eye for Glory, A Life of Franz Johnston*, 1998, pages 68 and 69

In the early 1930s, Franz Johnston began to paint winter scenes in the country around Lake Nipigon in northern Ontario where, as Roger Burford Mason wrote, "he was determined to paint a purer and purer vision of Canada's elemental grandeur. Many of those trips were to the fishing camp of a friend, Jack McCurdy on Onaman Lake in the country around Lake Nipigon. He painted there, on and off, for the rest of his life." Johnston met McCurdy while on a commission from a wealthy patron to paint an all-white team of huskies that resided at Onaman Lake. Johnston soon established an easy camaraderie with the fishermen that visited the resort and formed a solid friendship with McCurdy. McCurdy recalled a subzero winter night in which Johnston set up to paint the northern lights ~ but due to the extreme cold, he could go out only for short periods to absorb the sight, then rush back in to paint. The stillness, clarity of light and luminosity of winter atmosphere in paintings such as *Noonlight in the North* were what made his snowbound northern scenes so unforgettable.

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



140

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

ALC CGP G7 OSA RCA RSA 1882 - 1974

***Mount Carmel, Que.***

oil on board, signed indistinctly and on verso  
signed, titled, dated March 1950 and inscribed  
with the Naomi Jackson Groves Inventory #1847  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

D & E Lake Ltd. Fine Arts, Toronto  
Private Collection, Toronto

**LITERATURE:**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 78

What A.Y. Jackson loved was the unspoiled old Quebec, the humble rural houses and barns that he made a part of our cultural identity. Jackson

lamented the intrusion of "progress" into the Quebec landscape, such as tin-roofed barns and snowmobiles. However, being an irrefutable optimist, he stated, "But the hills and fields and the creek that becomes a wild river in the spring, and the snow that piles up in big drifts have not changed; and the weather and the endless effects of light that plays over the country are all still here to stir the imagination." In this striking sketch he has it all. What Jackson gravitated to in his compositions was movement - here, drifting clouds and a running stream - then, in the still landscape, the irregular snake fence, the curve of bare branches and snow settled into the curves of the land. At first glance, the yellow house and pale snow impact the eye, but then the many colour tones of snow, sky and water reveal themselves. Warm in feeling and robust of brushwork, this is a classic Jackson sketch.

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





141

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

ALC CGP G7 OSA RCA RSA 1882 - 1974

***The Creek, Ripon, Que.***

oil on panel, signed and on verso signed,  
titled, dated April 1950 and inscribed 15420  
and with the Dominion Gallery inventory #F1760  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Montreal

A.Y. Jackson's first visit to the Gatineau-Ottawa region was in 1948, after which the Ottawa Valley and Gatineau River area became a regular part of his sketching trip cycles, replacing his former favourite painting places in the older, settled part of Quebec. Jackson had friends in Ottawa, and his

niece lived nearby at Manotick. By 1955, having left the Studio Building in Toronto, Jackson further established this area as an important painting place when he settled into his own studio at Manotick.

In spring of 1950, Jackson was sketching in the Gatineau region, where he painted this quintessential Quebec scene. The hills and farmland are still blanketed in snow and the sky is overcast, but there is a warmth that presages a softening of winter in the pink tones in the snow, the orange-brown of land exposed as the snow melts and the soft green of the flowing creek. Jackson's characteristic sense of rhythm undulates through the trees and the rolling land, his brushwork is fluid and confident, and throughout is a sense of his affection for this rural landscape.

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





142

**142 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953

***St. Michael's Cathedral***

colour drypoint on Whatman wove paper,  
signed and editioned 16/53 and on verso inscribed  
*E267 State V, 11 Prints* and on the backing inscribed  
variously by Carl Fellman Schaefer, 1943  
7 3/8 x 8 3/8 in, 18.7 x 21.3 cm

**PROVENANCE:**

Collection of Carl Fellman Schaefer, Toronto  
By descent to the present Private Collection, Ontario

**LITERATURE:**

Rosemarie L. Tovell, *Reflections in a Quiet Pool, The Prints of David Milne*,  
National Gallery of Canada, 1980, page 202, state VII reproduced  
page 202, and the different states described page 203  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné  
of the Paintings Volume 2: 1929 - 1953*, 1998, the 1940 watercolour  
entitled *St. Michael's Cathedral I*, in the collection of the Owens Art

Gallery at Mount Allison University, Sackville, reproduced page 709,  
catalogue #401.49, the 1940 watercolour entitled *St. Michael's Cathedral  
II*, in the collection of the Art Gallery of Ontario, Toronto, reproduced  
page 710, catalogue #401.50 and the 1943 canvas entitled *St. Michael's  
Cathedral III*, in the collection of the McMichael Canadian Art Collection,  
Kleinburg, reproduced page 819, catalogue #404.15

From February to May of 1943, David Milne executed seven states in  
colour drypoint within an edition of 53 representing St. Michael's  
Cathedral, located at Bond and Shuter Streets in Toronto. He had already  
produced two watercolours of this image in 1940 while in Toronto, both  
now in public collections. In May of 1943, he produced a canvas of this  
image, which is now in the McMichael Canadian Art Collection.  
Rosemarie Tovell describes this print as "perhaps the masterpiece of all  
the colour drypoints...Drypoint line and burr elegantly and  
harmoniously articulate the style of neo-gothic architecture."

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



143

**143 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953

***Lines of Earth (2nd State)***

colour drypoint on Japan paper, signed and editioned /25 and on verso titled and inscribed *Dry point ~ 3 plates ~ Not more than 25 printed, including 5 of this first color plan*, 1930 4 3/4 x 6 3/4 in, 12.1 x 17.1 cm

**PROVENANCE:**

Dr. Charles H. Best and Mrs. Margaret Mahon Best, Toronto  
By descent within the family of the above, Ontario

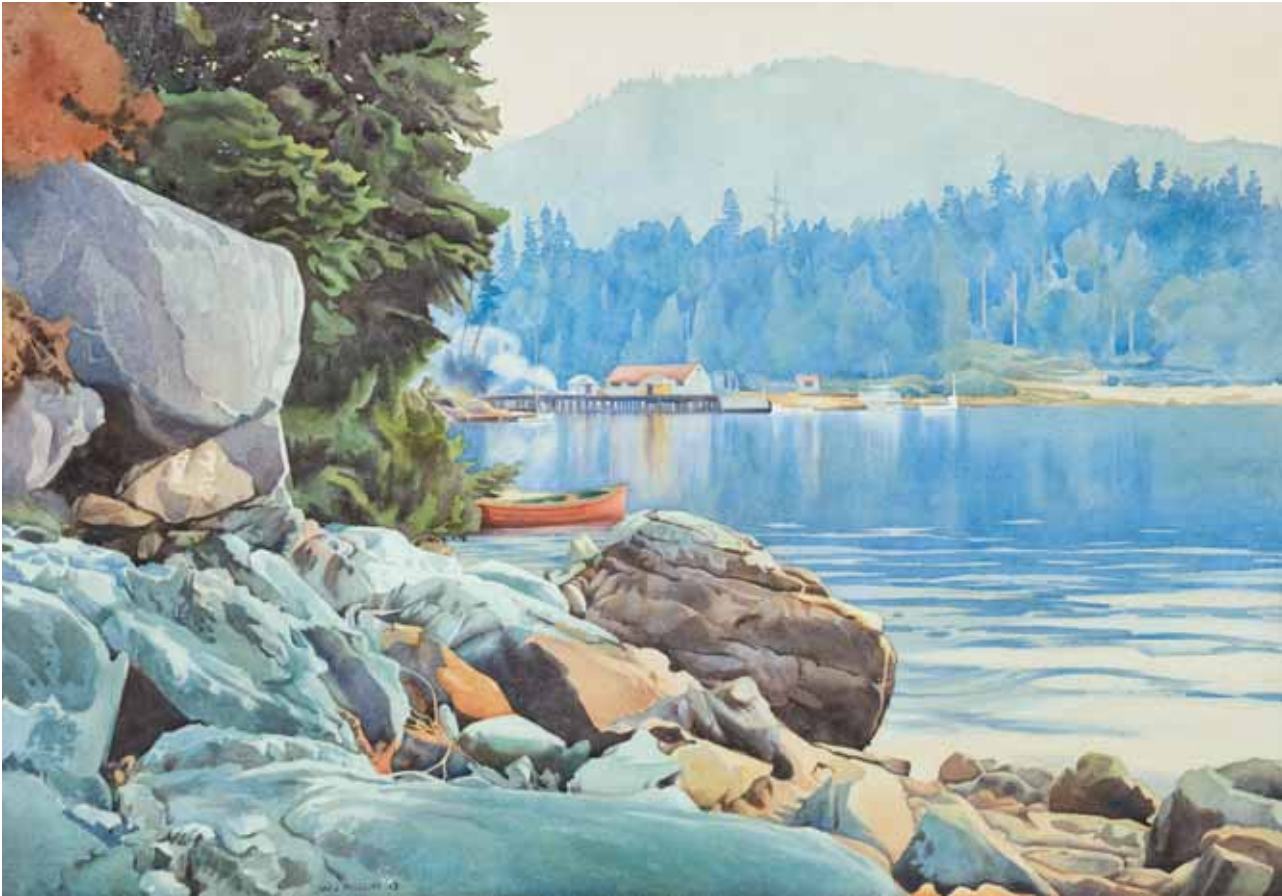
**LITERATURE:**

Rosemarie L. Tovell, *Reflections in a Quiet Pool, The Prints of David Milne*, National Gallery of Canada, 1980, pages 5 and 141, reproduced page 140

Throughout his career, one of David Milne's most important patrons was James Alfred Clarke, a New York commercial artist. Clarke was financially successful in his artistic career and therefore able to support Milne with loans and purchases of his work. In 1926 Clarke purchased a press for

Milne, opening the door for his work in drypoint. More important than Clarke's patronage was his friendship with Milne. Rosemarie Tovell writes, "The most important feature of the friendship was Milne's recognition of Clarke as a kindred spirit in matters of art." Milne frequently corresponded with Clarke about his work. In a letter dated July 14, 1930, Milne described to Clarke how the first state of *Lines of Earth* had an anthropomorphic quality, with the soft flesh-coloured contours of the earth suggesting "the thighs and belly of a woman". Tovell states, "Milne allowed the equation of nature and the female figure in only this one instance, and then swiftly veered away from it in the second state, when he used a green tint instead of a flesh-coloured tint," as seen in this fine impression.

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



144

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

ASA CPE CSPWC RCA 1884 – 1963

***Garden Bay, BC***

watercolour on paper, signed and dated 1953  
and on verso inscribed \$450.00  
21 x 30 in, 53.3 x 76.2 cm

**PROVENANCE:**

Canadian Art Galleries, Calgary  
Private Collection, Victoria  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 17, 2011, lot 103  
Private Collection, New York

**LITERATURE:**

Walter J. Phillips, *Wet Paint*, unpublished manuscript, undated,  
unpaginated, Glenbow Museum archives, M-969-4  
Originally trained in England in the methods evolved by the great  
nineteenth century British watercolourists, Walter J. Phillips was known

for his mastery of watercolour technique. Acknowledging the challenge of the medium, he stated, "Water-colour painting is notoriously difficult, so much depends on directness and speed, and certainty of intention." He adapted his techniques to the Canadian environment and what he called its "dry air" and "sharp contrasts" by defining his outlines in graphite and then laying down transparent broad washes on dry paper. Phillips's first of a number of trips to the West Coast was in 1927, and in 1960 he moved from Banff to Victoria. The subject of this extraordinary watercolour, *Garden Bay*, is on British Columbia's Sunshine Coast. This carefully composed and complex landscape addresses both the wide vista and the small defining details that add warmth to the scene, such as the red boat. Reflections in the water, mistiness over the mountains and the overall impression of clear light create a transcendent West Coast atmosphere. It is rare to find a Phillips watercolour of this size, and the scale makes his mastery of this medium all the more impressive.

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





145

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

ASA CPE CSPWC RCA 1884 ~ 1963

***The Falls in Winter***

watercolour on paper, signed and on verso  
titled and inscribed *Whiteshell Park* on a label  
14 1/2 x 21 1/2 in, 36.8 x 54.6 cm

**PROVENANCE:**

Private Collection, Vancouver Island  
Private Collection, New York

**LITERATURE:**

Maria Tippet and Douglas Cole, editors, *Phillips in Print, The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, 1982, page 44

Walter J. Phillips's extraordinary skill as a watercolourist is greatly evident in his depictions of waterfalls, a subject which fascinated him. He painted waterfalls near both Winnipeg and Banff, and his watercolours of Johnson's Canyon near Banff are legendary. This stunning watercolour is most likely of Rainbow Falls on the Whiteshell River, a tributary of the

Winnipeg River. Phillips would have explored these rivers, which abounded with waterfalls, during the time he lived in Winnipeg between 1913 and 1941. Writing about Silver Falls on the Winnipeg River, Phillips revealed his enthusiasm for this subject, stating, "The first impression was one of excitement and awe... A haze of smoke enveloped the distance in a mantle of mystery, so that the dimensions of the river seemed magnified... The light was steady, the granite immutable, but the water! Rushing at giddy speed, eddying at the brink, churning, rolling, crashing, exploding in spray, not only against rock but in mid-channel where currents converged, tumbling, convulsed, boiling in constant ferment. A 'still' camera could never render such chaotic movement ~ the result would be frozen inertia no matter how fast the lens might be. The painter can suggest it, but needs time to study his subject, to analyze, and simplify in the light of his analysis, all its complications."

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



**146 EMILY CARR**

BCSFA RCA 1871 ~ 1945

**Alert Bay**

watercolour on paper, signed M. Emily Carr,  
titled and dated 1912  
27 x 19 in, 68.6 x 48.3 cm

**PROVENANCE:**

Dominion Gallery, Montreal, 1944  
Frederick S. Mendel, Saskatoon  
By descent to a Private Collection, Saskatoon  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, Thursday November 9, 2000,  
lot 220, reproduced page 16 and cover lot  
Private Collection, USA

**LITERATURE:**

Gerta Moray, *Northwest Coast Native Culture and the Early Indian  
Paintings of Emily Carr, 1899 ~ 1913, Volume 2, Catalogue and  
Illustrations*, 1993 thesis, titled as *Thunderbird, Alert Bay*, listed page 14  
Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art  
of Emily Carr*, 2006, page 125, titled as *Thunderbird, Alert Bay*,  
reproduced page 125

**EXHIBITED:**

Dominion Gallery, Montreal, *Memorial Exhibition of Paintings  
and Watercolours*, 1945  
National Gallery of Canada, Ottawa, October 1947, catalogue #45  
Winnipeg Art Gallery

In the summer of 1912, Emily Carr returned to Alert Bay for the third time, having previously visited the community in 1908 and 1910. The 1912 sketching trip followed a period of almost 18 months in France, where she had gone to investigate modern art. This period in France from 1910 to 1911 was crucial to her development as an artist. Carr's work with Frances Hopkins in Brittany in 1911 transformed her watercolour style. An essentially English approach of soft washes, delicately applied, was abandoned in favour of colour that was boldly applied to the paper. The black outlines which Carr began to employ owed a debt to the example of the cloissonism of Vincent van Gogh and other Post-Impressionists working at the end of the nineteenth century, but also, more immediately, to the work of her painting teachers Hopkins and John Duncan Fergusson.

Gerta Moray comments, in direct reference to this work, that Carr "recorded a great spread-winged bird monument recently erected in the cemetery that she interpreted as a thunderbird." She also notes Carr's keen interest in carvings of birds, and that she "made individual studies of

various ravens and thunderbirds on pole tops and houses." This work is sometimes referred to as *Thunderbird, Alert Bay* ~ but the bird is actually the mythological cannibal bird called a *huxwhukw*. This watercolour from 1912 is a boldly conceived image using brilliant colour that owes much to Carr's training in France. She did not necessarily use it in a realistic fashion ~ it is unlikely, for example, that the grass around the low posts at the left is yellow when on the other side of the path it is green and blue ~ but the use of these colour contrasts animates the composition as a whole.

The work presents a First Nations burial ground surrounded by a picket fence, which is dominated by the large bird figure of the *huxwhukw*. According to myth, the fierce *huxwhukw* used its beak to crush enemy skulls prior to devouring their brains, making it an appropriate and frightening protector for a gravesite. We move down a path from the foreground through a gate to a clearing in the burial ground, and then the eye passes to the wooden grave markers in the form of coppers at the rear of the enclosure and to the forest beyond. The composition as a whole is quite freely painted, with the exception of the figure of the powerful bird, which Carr has quite carefully drawn, first in graphite and then in watercolour. There is also a small drawing of this figure by Carr in the collection of the British Columbia Archives and Records Service. Eighteen years later, Walter J. Phillips depicted the same bird in his wood engraving of 1930, and also called the *huxwhukw* a thunderbird indicating that such misnomers were not uncommon, due to similarities in appearance. In this striking watercolour, Carr was careful to record the elements of the figure and the burial ground, and one of the most remarkable details is a dresser with mirror on the right side of the composition ~ likely an item of household furniture placed there following the interment of the former owner. The bright elements in the trees behind the burial ground are probably bunting left over from the decorations for a funeral.

The placement of the *huxwhukw* against the forest and the lighting under its wings to reveal the patterning suggest that Carr was deliberate in her composition. This superb work also has an exciting tension between the relative flatness of the figure's wings and the depths of the forest. What is remarkable is Carr's ability to convey her encounter with this figure in a fresh and immediate manner despite the fact that this large-format watercolour was produced in the studio. The use of a lower vantage point and the placement of bright colour patches throughout the composition convey this immediacy. A dramatic image, this Alert Bay watercolour is eloquent testimony to the expansion of Carr's abilities as an artist as a result of her training in France and her passion for documenting the culture of the West Coast First Nations.

**ESTIMATE: \$200,000 ~ 300,000**





147

**147 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953

***Afterglow***

watercolour on paper, on verso inscribed  
by Douglas Duncan *Afterglow / W-651 / (Oct. 1950)*  
and by the Duncan estate 575, October 1950  
11 x 14 1/2 in, 27.9 x 36.8 cm

**PROVENANCE:**

Galerie Godard Lefort, Montreal  
The Art Emporium, Vancouver, 1971  
Private Collection, Vancouver  
By descent to the present Private Collection, Vancouver

**LITERATURE:**

David P. Silcox, *David Milne (1882 ~ 1953), A Survey Exhibition*,  
Galerie Godard Lefort, 1971, listed, unpaginated  
Ian M. Thom et al, *David Milne*, Vancouver Art Gallery and the  
McMichael Canadian Art Collection, 1991, page 169  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné  
of the Paintings Volume 2: 1929 ~ 1953*, 1998, page 921, reproduced  
page 956, catalogue #502.53

**EXHIBITED:**

Galerie Godard Lefort, Montreal, *David Milne (1882 ~ 1953), A Survey  
Exhibition*, April 22 ~ May 15, 1971, catalogue #38  
*Afterglow* was painted while David Milne was at Baptiste Lake, south of  
Algonquin Park in Ontario. He had chosen a site for a cabin there in 1947,



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and built it himself, moving in by 1949. Solitude was a balm for Milne, and the new location an inspiration. After a 12-year break from painting watercolours, Milne began again in 1937, and this medium, which is characterized by luminous washes, would dominate the remainder of his career. Milne described his meticulous approach: "The planning has to be done before-hand in great detail; the order in which the colours are to be applied, what brushes are to be fully charged and what with only the slightest amount of paint on them, what effects of the diffusion, spreading and overlapping, due to the wetness of the paper." In *Afterglow*, Milne characteristically used a few carefully selected colours contrasted against a dark foreground. Bold and atmospheric, featuring a glowing sky and lush green hills tinged with orange and golden yellow from the setting sun, *Afterglow* is a fine example of Milne's engagement with Baptiste Lake.

ESTIMATE: \$15,000 ~ 20,000

**148 MARC-AURÈLE FORTIN**

ARCA 1888 - 1970

***Vue du Mont-Royal***

watercolour and charcoal on paper, signed and on verso signed and certified by Galerie Valentin and Fortin inventory #A-0547, circa 1930  
14 7/8 x 20 in, 37.8 x 50.8 cm

**PROVENANCE:**

Continental Galleries of Fine Art, Montreal  
Collection of Michel Moreault, former director of the Dominion Gallery, Montreal, and family

ESTIMATE: \$6,000 ~ 8,000



149

➤ **149 JAMES EDWARD HERVEY (J.E.H.)  
MACDONALD**

ALC CGP G7 OSA RCA 1873 - 1932

***Study for Lake O'Hara  
and Cathedral Mountain, Rockies***

oil on board, signed and on verso  
inscribed 38741 and 1701, circa 1924 ~ 1927  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Acquired directly from the Artist by Mr. and Mrs. Hume Wrong, Toronto  
By descent within the family of the above, Ottawa

**LITERATURE:**

*J.E.H. MacDonald Journals, 30 D, Volume 1*, unpaginated  
*J.E.H. MacDonald, RCA, 1873 - 1932*, The Art Gallery of Toronto,

1965, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies* reproduced page 43

Lisa Christensen, *A Hiker's Guide to Art of the Canadian Rockies*, Glenbow Museum, 1996, a related 1927 oil sketch for the canvas entitled *Cathedral Peak and Lake O'Hara*, in the McMichael Canadian Art Collection, reproduced page 70

Robert Stacey and Hunter Bishop, *J.E.H. MacDonald: Designer*, 1996, the watercolour and ink work entitled *Morning, Cathedral Mountain* reproduced page 35, plate # IV:3, a black and white view of the peak from *A Portfolio of Pictures from the Canadian Section of Fine Arts, British Empire Exhibition*, London, reproduced page 54 and a circa 1929 ink drawing entitled *Mountain Snowfall* reproduced page 83, plate #III: 101  
Catherine M. Mastin, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies* reproduced page 53



**EXHIBITED:**

*Canadian National Exhibition*, Toronto, 1928, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #368  
*Ontario Society of Artists, Annual Exhibition*, 1928, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #91  
*National Gallery of Canada, Ottawa, Annual Exhibition*, 1929, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #102

The Art Gallery of Toronto, *Memorial Exhibition of the Work of J.E.H. MacDonald*, January 1933, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #137

National Gallery of Canada, Ottawa, *Memorial Exhibition of the Work of J.E.H. MacDonald, RCA*, February 1933, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #32  
*National Gallery of Canada, Ottawa, Retrospective Exhibition of Paintings by Members of the Group of Seven 1919 ~ 1933*, March ~ May 1936, traveling to The Art Gallery of Toronto and The Montreal Museum of Fine Arts, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #137

The Art Gallery of Toronto, *J.E.H. MacDonald, RCA, 1873 ~ 1932*, November 13, 1965, traveling to the National Gallery of Canada, Ottawa, 1966, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #44

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, 2002, traveling to the Art Gallery of Nova Scotia, the Winnipeg Art Gallery and the Art Gallery of Victoria, 2002 ~ 2004, the 1928 canvas entitled *Lake O'Hara and Cathedral Mountain, Rockies*, catalogue #48

Hume Wrong was the son of George MacKinnon Wrong (head of the Department of History at the University of Toronto) and Sophia Blake Wrong (daughter of Edward Blake, second Premier of Ontario and a leader of the Liberal Party of Canada). In late August of 1925, Hume Wrong, his wife, his sister and a colleague from the University of Toronto took a hiking holiday through the Canadian Rockies. They hiked into Moraine Lake and then to Lake O'Hara. On September 1 they stayed at the Lake O'Hara Bungalow Camp (also called the Log Cabin Camp). The Bungalow Camp consisted of Wiwaxy Cabin, built in 1911, and a number of private outlying log cabins built in the ensuing years to accommodate guests. As the camp grew in popularity, a larger cookhouse with a common room was needed, and the Elizabeth Parker Hut was built in 1919.

J.E.H. MacDonald would have spent three of his visits to O'Hara in this camp, and he met the Wrongs in 1925. In his journal, he writes, "Toronto party here last night. Smith and Mr. and Mrs. Hume Wrong and Miss Wrong of Varsity." Family lore states that the Wrongs purchased this lot and lot 150 ~ either then, or upon their return to Toronto. At the time, Hume Wrong was a professor of history at the University of Toronto. He gave up his position several years later, joining the fledgling Department of External Affairs, and subsequently served as the Canadian Ambassador to Washington for many years. Many of the pictures in the Hart House Collection at the University of Toronto were donated by the Wrong and Blake families. These rare works have been passed down within the family until their consignment to Heffel.



James Edward Hervey (J.E.H.) MacDonald  
*Lake O'Hara and Cathedral Mountain, Rockies*  
oil on canvas, 1928, 34 x 45 in, 86.3 x 114.3 cm  
Sold for a record: \$977,500 at sale of  
Fine Canadian Art, Heffel Fine Art Auction House  
November 24, 2005, lot 126, not for sale with this lot

The year 1925 was MacDonald's second one painting at Lake O'Hara. He was enamoured of the scenery there, and felt that his favourite authors, John Muir and Henry David Thoreau, would also approve. MacDonald noted his delight at the endless variety of subjects and the magnificent colour of the lakes. His entry from two days before the Wrongs arrived paints a picture of his contentment and the excitement he felt about painting his surroundings, stating "This was a perfect mountain day. There is such grandeur about the landscape, and such an unusual character that one easily pictures it as the setting of a future state. No golden streets, but silver peaks." He continues the next day, "Sketched at O'Hara this morning, effect delicacy. The idea, the clear but delicate light tones of the mountain in shadow, the lake colour absolutely unapproachable." He had already established the Opabin Plateau and Lake Oesa as favoured sketching spots, and stashed his materials there for return trips. This stunning panel is the study for the canvas *Lake O'Hara and Cathedral Mountain, Rockies*. The canvas holds the record for the artist at auction, and it is interesting to compare it to the study. The study is significantly more detailed than many of his sketches, likely indicating that he was pleased with it and intended to take it further in the studio upon his return to Toronto. It captures, as MacDonald sought, the idea of things: the softness of the lake colour, the shadows on Cathedral Mountain, the light on the distant forest, the lighter touches of colour of the larches nearby, which are more fully detailed in the canvas. The subject is a classic Lake O'Hara vista, and was painted at what was perhaps his favourite viewpoint, looking over the edge of the Opabin Plateau, down and back towards the lake.

ESTIMATE: \$200,000 ~ 250,000





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

ALC CGP G7 OSA RCA 1873 – 1932

***Morning, Mountain Camp  
(Cathedral Peak from O'Hara Camp)***

oil on board, on verso signed, titled and titled  
*Cathedral Peak from O'Hara Camp* crossed out  
and inscribed *not for sale 367 and 1701*,  
circa 1924 ~ 1927

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

**PROVENANCE:**

Acquired directly from the Artist  
by Mr. and Mrs. Hume Wrong, Toronto  
By descent within the family of the above, Ottawa

**LITERATURE:**

Robert Stacey and Hunter Bishop, *J.E.H. MacDonald: Designer*,  
1996, a Christmas card entitled *Lake O'Hara Camp* reproduced  
page 26, plate #1:15

In 1924 and 1925, when J.E.H. MacDonald sketched at Lake O'Hara, he stayed in one of the private cabins in the Bungalow Camp. From these charming hand-hewn log cabins, he would have looked out on to various views; the Wiwaxy Peaks in the north, Mount Schaffer in the south and Cathedral Mountain in the north-west. From 1926 onward, MacDonald would have stayed either in the newly built Lake O'Hara Lodge, or again in one of the spruce cabins that had been sledged across the meadow to the shore of Lake O'Hara proper in the winter of 1926. We know from the historic guest registries at Lake O'Hara that he stayed in cabin number three, which faces Mounts Lefroy and Victoria, but until this charming work came to be consigned to Heffel, we did not know that he had also stayed in one of cabins that faces northwest to Cathedral Mountain from the lakeshore. The tiny snippet of blue water, just visible in the lower rightmost corner of the window in the scene, matches the vista from one of these west-facing lakeshore cabins. It is perplexing, however, that the title includes the phrase "O'Hara Camp" which is largely associated with

the Alpine Meadows and would date the work before 1927. While the views, west towards Cathedral Mountain, would have been the same, the lake would not have been visible from the meadows. Despite cross-referencing MacDonald's journal entries, comparing the signatures in guest registries and referring to the family tradition of the original owners, we cannot be certain of the exact year MacDonald executed this work. What we can be certain of, however, is its charm.

Cathedral Mountain dominates the skyline at Lake O'Hara with its distinctive, chimney-like silhouette that throws the mountain's profile into long shadows at the end of the day. From the title of this work, and from the blue shadows on Cathedral's south-west side, we know that this painting depicts the morning sun on the peak as MacDonald would have seen it from the comfort of his cabin. The unlit oil lamp and the rumpled blanket on the bed further the sense of intimacy in the work ~ as if MacDonald has just risen, thrown open the window curtains and, in looking out onto the brilliant morning, has decided to make a sketch of it at once. He did this often, sketching in the morning before breakfast and in the evening after his day's hike. The composition of the scene is quite interesting; it has been arranged as a framed work within a frame, the windowsill providing the borders to the view outside, and the individual panes of glass each serving as a smaller frame ~ thus each contains a smaller painting. The warm tones of the iron bed frame carry over into the windowsill woodwork, the bedcover and the table, which serve to act as anchors and set us back slightly from the window itself. The work has an honest sense of charm and simplicity that is characteristic of MacDonald's Lake O'Hara interior scenes, of which only a handful are known to exist. MacDonald used the silhouette of Cathedral Mountain in a number of his design images and as a banner motif on several design commissions; it also features in his poetry. When a majestic and towering mountain subject was required, Cathedral Mountain was his preferred peak.

We thank Lisa Christensen, author of *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide* and *Hiker's Guide to Art of the Canadian Rockies* for contributing the above essay and the essay for lot 149.

**ESTIMATE: \$200,000 ~ 250,000**



## PROPERTY FROM THE ESTATE OF THEODOSIA DAWES BOND THORNTON



151

## 151 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

***Northern Lake VIII***

oil on board, signed and on verso signed, titled, inscribed 5/37 and inscribed with the Dominion Gallery inventory #G1814 and stamped Dominion Gallery, Montreal  
12 x 15 in, 30.5 x 38.1 cm

## PROVENANCE:

Dominion Gallery, Montreal, acquired on April 6, 1955 for \$350  
Estate of Theodosia Dawes Bond Thornton, Montreal

## LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 5 (5/37)  
Miscellaneous Sketches, location noted as the Studio Building  
Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*,  
reproduced, unpaginated, catalogue #R35

In her childhood, Theodosia Dawes Bond Thornton traveled to the same regions that would capture the creative attention of Lawren Harris in the 1920s. Her father was Vice-President and General Manager of Canadian National Railway's Central Region, and she joined him on his business trips to stations along the North Shore of Lake Superior. These formative experiences would underpin her love of the Canadian landscape and shape her collecting habits in her adult life. *Northern Lake VIII* is a classic example of Harris's austere Lake Superior work, and would no doubt have triggered memories of the vast distances and wide skies and their effect on her as an intelligent and sensitive child. "That was the Canada I saw!" she would later say, the same Canada to which Harris was so spiritually and artistically receptive. Meaningful personal experiences drove her passionate collecting, but her refined aesthetic sense was the criterion for each purchase. This serene scene, painted primarily in blue, cream, olive green and aubergine, radiates light and speaks of distance, clarity and the breathtaking emptiness of the Canadian North.

ESTIMATE: \$90,000 ~ 120,000



152

**152 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

***Mt. Moosilauke, New Hampshire***

oil on board, on verso signed, titled  
and inscribed 21, circa 1934 ~ 1935  
12 x 15 in, 30.5 x 38.1 cm

**PROVENANCE:**

Acquired directly from the Artist, February 3, 1947 for \$75  
Estate of Theodosia Dawes Bond Thornton, Montreal

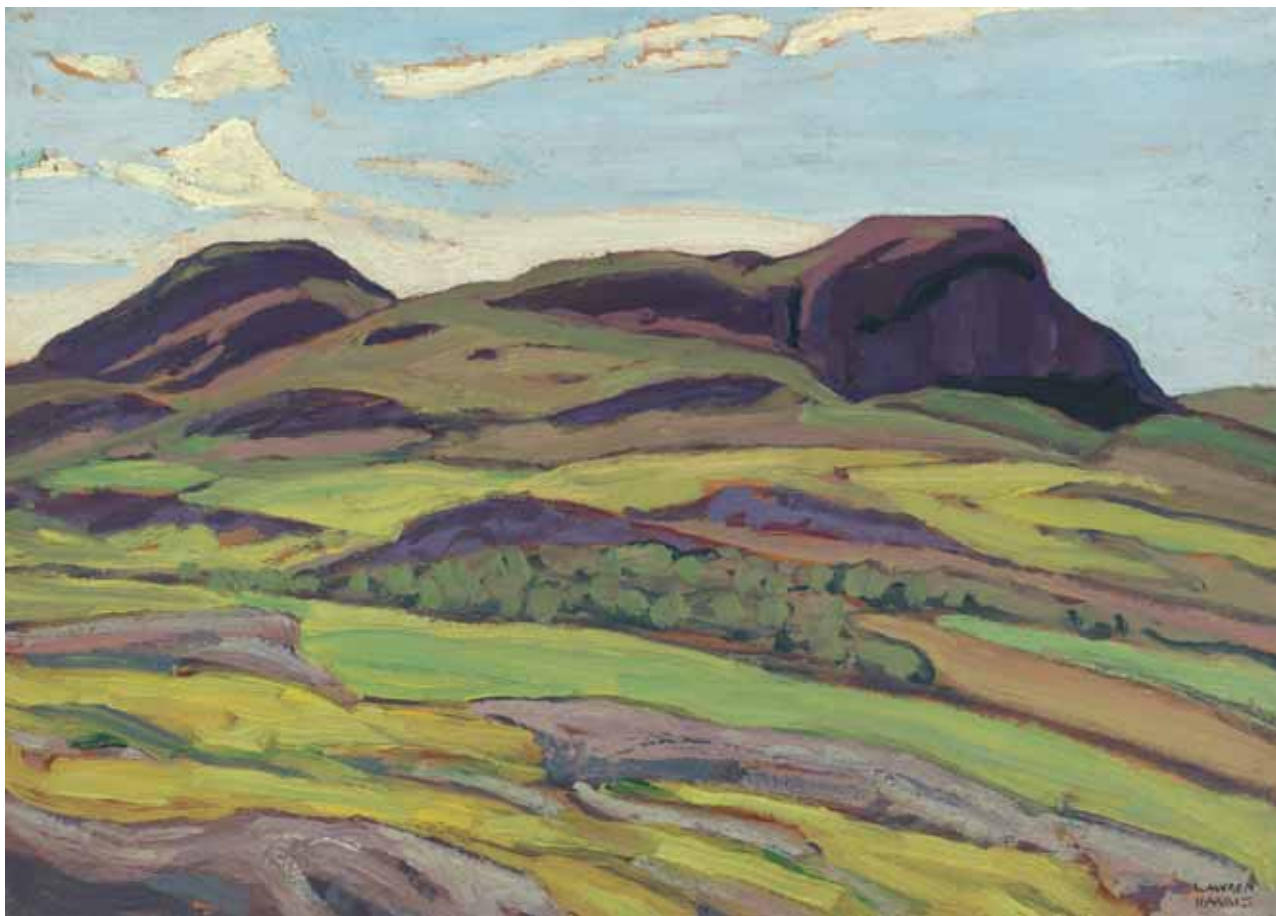
**LITERATURE:**

Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*,  
reproduced, unpaginated, catalogue #R7

When Lawren Harris and Bess Housser left Canada in 1934, they moved  
to Hanover, New Hampshire, where Mt. Moosilauke loomed nearby. One

of the highest peaks in the White Mountains, its summit of 4,802 feet  
would have attracted Harris, who was working as an artist-in-residence  
at Dartmouth College. The college's Outing Club has owned land on the  
slopes of Mt. Moosilauke since the 1920s and considers the area to be a  
spiritual home. Harris is known to have painted various peaks in the  
White Mountain range in 1934 and 1935. These would be the last of his  
mountain works created on the spot, as he would turn to abstraction in  
the coming months. While we know less about Harris's time in New  
Hampshire than other periods of his career, it seems to have been a time  
of critical artistic ferment, as his sketch book drawings of mountains  
blended with abstracted forms indicates. And while he still painted  
mountain scenes in the ensuing years of his career, after New Hampshire,  
he would not work consistently in the *plein air* fashion again.

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



153

**153 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

***Interior of Newfoundland  
(Hills ~ Newfoundland)***

oil on panel, signed and on verso signed twice,  
titled twice and inscribed 32 and \$450 on a label, 1921  
10 1/2 x 13 7/8 in, 26.7 x 35.2 cm

**PROVENANCE:**

Laing Galleries, Toronto, acquired on November 21, 1960 for \$400  
Estate of Theodosia Dawes Bond Thornton, Montreal

**LITERATURE:**

Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*,  
reproduced, unpaginated, catalogue #R54

In 1921, Lawren Harris went to Newfoundland and Nova Scotia to work.  
He had been shaped by a number of critical forces to this point: the

ravages of the First World War on his family and mental health, his exposure to poverty and class discrimination in Toronto, his burgeoning interest in Theosophy and, above all, his increasing respect for nature as the source of spiritual enlightenment. His unpeopled landscapes, with their expansive distances and serene atmosphere, are expressions of the ideas he was exploring ~ consciously as well as intuitively ~ in the wilds of Canada. This depiction of a hill in Newfoundland is a perfect example of these explorations. Thinly painted, the light, bright bands of colour on the mossy green hills and the simplicity of the chalky blue sky and clouds stand in sharp contrast to the rich purple of the cliffs. Harris was a painter who looked at his own work with a critical eye, noting where he had been and pondering where he was going. His coming icebergs and mountain forms are beautifully and distinctly foreshadowed in this open, airy work.

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



## PROPERTY FROM THE ESTATE OF EDGAR AND DOROTHY DAVIDSON



154

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

ALC CGP G7 OSA RCA 1873 - 1932

***On the Lake Shore Near Bronte***

oil on canvas, initialed and dated 1909

and on verso titled on a label

4 1/2 x 6 3/8 in, 11.4 x 16.2 cm

**PROVENANCE:**Edgar and Dorothy Davidson, Montreal  
and then moving to Ottawa in 1972

Bronte was a charming fishing village in 1909 when J.E.H. MacDonald painted there. Now part of greater Oakville, it was roughly halfway between Toronto, where MacDonald was living in 1909, and Hamilton, where he had spent some of his childhood. MacDonald would have traveled south-west from his home in Toronto to paint at Bronte, perhaps

on one of the excursions with other staff from Grip Ltd. who painted together on weekends in rural locations. We know from other works that he had sketched there as early as 1901. In this tranquil oil, MacDonald shows a small group of buildings across the waters of the harbour. Billowing clouds dominate the sky, depicted in the same whites and blues as the waters of Lake Ontario. Clouds are another element of the natural world that interested MacDonald at this time in his artistic career. He later showed his skill with them in small oils and charming engravings, on Christmas cards and in design work.

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

## PROPERTY OF VARIOUS COLLECTORS



155

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

ALC CGP G7 OSA RCA 1873 - 1932

***Evening Cloud, Lake Simcoe***

oil on board, initialed and on verso signed, titled,  
inscribed with the Dominion Gallery Inventory #B852  
and stamped Dominion Gallery, circa 1916 ~ 1918  
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, New Brunswick

The picturesque region of Lake Simcoe has been easily accessible from Toronto since 1853, when The Ontario Simcoe and Huron Railroad Company laid tracks there. Later amalgamated into the Grand Trunk

Pacific Railway and then the Canadian National Railway, it is a commuter route today. J.E.H. MacDonald took this train line to reach the Lake Simcoe wilderness, likely painting this work between 1916 and 1918. In this superlative oil sketch, one can see the influence of Lawren Harris, A.Y. Jackson and Tom Thomson, and MacDonald influenced them as well. The wind-piled clouds instantly bring to mind Thomson's energetic, action-filled skies. The work is open and airy, and the overall feeling of distance is easily conveyed despite the work's small size. MacDonald's works from this time are absolute gems; they are examples of the Impressionist influence in Canada, the seeds of a burgeoning national art that were sown by Thomson, and the beginnings of the work that would flower with the formation of the Group of Seven.

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



156

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

ALC CGP G7 OSA RCA 1873 - 1932

***Lake O'Hara***

oil on board, on verso signed, titled, inscribed  
*K. Daly Pepper ~ from George (birthday)* and certified by  
Thoreau MacDonald, circa 1924  
4 1/4 x 5 1/8 in, 10.8 x 13 cm

**PROVENANCE:**

Thoreau MacDonald, Toronto  
Kathleen Daly Pepper, as a birthday gift from George Pepper, Toronto  
Agassiz Galleries, Winnipeg  
By descent to the present Private Collection, Vancouver

This rugged field study was painted during J.E.H. MacDonald's first trip to Lake O'Hara in Yoho National Park in the fall of 1924. It marks the

beginning of his fascination with this place and was executed from one of his favoured sketching spots high on the Opabin Plateau, looking out at the distant cloud-filled sky between Mount Odaray on the left and the edge of Cathedral Mountain on the right. Lake O'Hara Log Cabin Camp, as it was then called, was a group of cabins in the valley below this scene. From the camp, MacDonald mounted daily hikes up the creek bed to this hanging valley, rucksack on his back and painting kit strapped to his chest, wandering at will, sketching the weather, the vistas and the ever-changing colour of the lake waters over the course of the day. MacDonald preferred the sketching material he found at Lake O'Hara over that of any other location.

Kathleen Daly Pepper studied under MacDonald at the Ontario College of Art in 1924. She married artist George Pepper in 1929, and he gave her this charming sketch as a birthday gift.

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





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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Radium Mine***

oil on canvas, signed and on verso  
signed, titled and dated 1938  
28 x 36 in, 71.1 x 91.4 cm

**PROVENANCE:**

Acquired directly from the Artist by Gilbert A. LaBine  
By descent within the LaBine family, Toronto

**LITERATURE:**

Naomi Jackson Groves, *A. Y. & Canada*, 1968, page 208, a related 1938 graphite drawing entitled *The Harbour at Port Radium, Great Bear Lake* 1938, reproduced page 211, plate 98  
Wayne Larsen, *A. Y. Jackson, The Life of a Landscape Painter*, 2009, listed in the 1938 timeline, page 238

**EXHIBITED:**

Ontario Society of Artists, 1939

A.Y. Jackson was an avid traveler who embraced adventure. He criss-crossed this great country throughout his life, traveling by boat, snowshoe, train and automobile, painting and sketching everywhere he went. He had a special love of the northern Canadian wilderness, and his first journey to the High Arctic by icebreaker with Dr. Frederick Banting made headlines in 1927. When the works produced from this trip proved remarkable, Banting and Jackson were invited by Canada's pre-eminent geologist Dr. James Abbott Mackintosh Bell to visit and sketch at Great Slave Lake in the Northwest Territories the following year. They ventured up by sternwheeler, visiting Fort Resolution and Yellowknife. Despite the intensely challenging conditions that faced them during an extraordinarily hot summer, Jackson's affection for the North deepened, and he yearned to explore the remote region beyond Yellowknife ~ the Barren Lands.

A decade later, his friend Gilbert Adelard LaBine, the brilliant prospector who had discovered pitchblende on the shores of Great Bear Lake, and the original owner of this work, invited Jackson up to his radium mine 440 kilometres north of Yellowknife. Both men shared a passion for adventure and the Canadian Arctic, and Jackson enthusiastically accepted. He immediately hopped a train west and boarded LaBine's company float plane in Edmonton. The small plane commuted regularly between remote LaBine Point and Edmonton, transporting miners and vital supplies. Although it was cramped and unglamorous, the artist was oblivious to the discomfort, relishing this fantastic opportunity to study the vast landscape below ~ a landscape that enthralled him. As soon as he arrived, he sketched the plane, and jotted down a quick note to his niece Naomi in Montreal: "It was a grand trip... Saw Five Hundred Thousand Lakes this morning. You just couldn't keep looking at them, hour after hour. Great Bear is surrounded by big rocky hills, open patches of spruce in places, but no farm lands... Expect to be around three weeks, but have to get out before freeze-up or stay another six weeks."

LaBine's operation was a rough and hardworking one, staffed with miners of diverse backgrounds. Jackson was left to himself to work as he pleased



*Aerial view of Eldorado Mining and Refining minesite, Port Radium*  
Credit: Busse / NWT Archives / N-1979-052-3338

~ which suited him perfectly ~ taking only the mine manager's dog with him for company. He wandered the rolling low hills, settling down for more detailed sketches on wood panel in oil, making annotated pencil drawings and gathering material for the works that would be painted later in the studio. *South From Great Bear Lake*, in the collection of the Art Gallery of Ontario, *Radium Mine, Great Bear Lake*, in the collection of the National Gallery of Canada, and this magnificent canvas, *Radium Mine*, are just three of the masterworks that resulted from the six weeks he spent in the camp.

In *Radium Mine*, Jackson's characteristic earthy palette captures the rugged natural beauty of the Canadian Arctic in the fall. Leaves are tinted red by the arrival of autumn, hastened in their turning by the end of the short northern summer. Jackson's treatment of the land employs a rich array of colours laid out in rolling lines and rippling patterns. The warm, earthy reds, velvety purples and pinks contrast with the brighter sage green areas of willow and sedge. The luminous area of reflection that Jackson has painted on the surface of Great Bear Lake echoes the lighter greens and creates a feeling of expansiveness from our vantage point on the hill above the harbour. A few sparse buildings depict the industry happening below.

Not only is *Radium Mine* one of Jackson's finest works, it is also historically significant. At its heart is the story of two exceptional Canadians ~ a gifted artist and a bold entrepreneur ~ linked by their thirst for adventure, imagination and love of their nation. *Radium Mine* reflects Canada's vastness, abundant natural resources, stunning scenery and the creativity, innovation and strength of its people.

*Radium Mine* has been in Gilbert LaBine's family since he acquired it from Jackson many years ago. This powerful painting came to Heffel through Mr. LaBine's granddaughter.

**ESTIMATE: \$200,000 ~ 300,000**



PROPERTY OF A VANCOUVER PHILANTHROPIST





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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

***October ~ Madawaska Country***

oil on board, signed and on verso signed  
and titled on the artist's label, circa 1961  
24 x 36 in, 61 x 91.4 cm

**PROVENANCE:**

Roberts Gallery, Toronto  
The Art Emporium, Vancouver, 1976  
Private Collection, Vancouver

The Group of Seven was already well established when they invited A.J. Casson to join them in 1926. They had been aware of the younger artist for a time, having met him at the Arts and Letters Club in Toronto, and approved of his approach to landscape painting. They invited him to participate in their 1926 exhibition, and soon Franklin Carmichael, who was often Casson's companion on sketching trips, asked him to join the Group. In the same year, he was elected an associate of the Royal Canadian Academy, and co-founded the Canadian Society of Painters in Water Colour with Carmichael and F.H. Brigden. His many accomplishments firmly established his place in the history of Canadian art.

Casson's unique contribution was his great appreciation for Ontario, from the towns and rural landscapes of the south to more wild, northern landscapes such as the one depicted here in Madawaska, an area below Algonquin Park. Casson explored the Madawaska River and Valley, camping and sketching there in 1946 and 1947. Oil sketches done on trips such as this would form the basis for canvases such as this large, impressive oil. Casson's fine eye for design elements is fully manifest here, as he depicts a sky with towering cloud forms as sculpted and layered as the land mass below it. A repetition of similar shapes in both land and sky sets up a pleasing rhythm, while fall colours flashing through hills and foreground further animate the scene. The fall time period, atmospheric effects and the sense of grandeur in the wilderness make this a classic Group subject by Casson.

The consignor's proceeds from this lot will be donated to establish a bursary for students in the Faculty of Medicine at the University of British Columbia.

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



PROPERTY OF VARIOUS COLLECTORS



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***North Shore, Quebec***

oil on canvas, signed and on verso  
inscribed *Dr. Stanley Campbell*, circa 1939  
22 1/4 x 26 1/4 in, 56.5 x 66.7 cm

**PROVENANCE:**

A gift from the Artist to Dr. Stanley Minto Campbell, Toronto  
By descent within the family of the above, Ontario

**LITERATURE:**

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 132

In the winter in Quebec, when the dirt roads leading to the remote villages and quaint towns that A.Y. Jackson so loved were completely frozen and covered in snow, the artist had to travel them by horse and sleigh. But in the spring, when everything began to melt, these roads often became completely impassable. Tenacious and undeterred by weather, Jackson favoured this sketching time, and, in his persona as *Père Raquette*, he used an ancient pair of wood and sinew racquet-style snowshoes to access the shores of lakes and rivers, and to reach the hidden valleys and out-of-the-way places where the melting snows were untracked. There, despite the mud and cold, he would set up to sketch. On the sunlit late winter or early spring day depicted in *North Shore, Quebec*, the melting snow was laid out before the artist in ribbons of blue and grey, dotted with pools of pink and brown, slowly turning back into liquid under the sun's warmth. A teetering fence has worked its way out of the snow, tracing lines through the varied whites and casting rippled purple shadows. The fence winds out of view at the foot of a rolling, blue-shadowed hillside, where our eye is taken up into deeper shadowed snow, over a more distant hill and on into a green-grey sky. Jackson's landscapes are filled with specific details that indicate just how fully he understood the land. Here, the fence posts are old - they are dry and skeletal - and the water in the near stream is a beautiful shade of blue, different from the shadows in the snow, and edged with a wet, muddy shade of brown. The rolling hillside is accented with the forms of dancing trees. Lyrical and standing in groups, they seem figure-like as they wave at spring from their protected hollows. In the distance, a few buildings dot the landscape, but they are still asleep,

caught in the snows of winter. It was his time spent walking (or on snowshoes or skis) that gave Jackson such innate knowledge of the nuances of the Canadian landscape, and it is his ability to capture these things in his paintings that makes his work so very appealing. In *North Shore, Quebec*, we can feel the warmth of the sun and hear the sounds of the melt - spring is returning in full force, bringing life and renewal along with it.

This painting comes to auction with Heffel through the Campbell family, who were among Jackson's early and vitally important collectors. They came to know of Jackson through Dr. James MacCallum, who had offered Jackson a year's expenses and a free studio in the artists' space he was building with Lawren Harris in Toronto in 1913. The Studio Building, as it came to be known, was home base for many aspiring painters. Not only did MacCallum financially assist these artists, he also introduced them to collectors who would support them further by purchasing their work. One such gentleman - a colleague of MacCallum's - was Dr. Stanley Campbell, the first head of Anesthesia at the Toronto General Hospital and a graduating classmate of Dr. Frederick Banting at the University of Toronto. Campbell was part of a network of doctors who became some of the first mainstream collectors of the Group of Seven. They saw the distinct Canadian landscape in the art they were collecting and shared in the Group's pursuit of a national artistic identity. Dr. Campbell's interest in art was sparked by this network, as well as directly by Jackson, as the artist was a patient at Campbell's general practice in north Toronto. In the early 1930s, Jackson gave Campbell two small oil panels in exchange for medical services. Campbell and his wife Jean were so taken with these charming works that they visited Jackson in his studio and promptly purchased *North Shore, Quebec*. While several additional canvases were purchased during the next decade, *North Shore, Quebec* was always Mrs. Campbell's favourite. A family member recalls the story of her entering Jackson's studio and instantly gravitating to this canvas on the wall. One can imagine such a scene in Jackson's studio, where, as Jackson describes, there was "a big easel which was supposed to have belonged to Tom Thomson. A pair of West Coast snowshoes, an Indian mask and prints of paintings by Paul Cézanne and Vincent van Gogh served as decorations."

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





**160 EMILY CARR**

BCSFA RCA 1871 – 1945

***Frivolous September ~ Up the Gorge  
(Blue Sky and Forest)***

oil on paper on board, signed, circa 1939  
34 3/4 x 22 1/2 in, 88.3 x 57.1 cm

**PROVENANCE:**

Acquired directly from the Artist by Dr. Charles H. Best and Mrs. Margaret Mahon Best, Toronto, June 1944 for \$5  
By descent within the family of the above, Ontario

**LITERATURE:**

*The Diary of Margaret Mahon Best, Volume XXII: Visit on Tuesday 4 July 1944 to Miss Emily Carr*, Victoria, BC, titled and listed page 3, item #4

Emily Carr, *Hundreds and Thousands, The Journals of Emily Carr*, 2006, pages 405 and 409

In September of 1939, Emily Carr was staying in a one-room shack on Craigflower Road belonging to a woman named Mrs. Shadford, in an area of Victoria known as The Gorge. We know based on Mrs. Best's diary that this work was painted there. Accompanying Carr were her dogs, a bird and Florence, a young maid who kept the camp in order. Carr spent two weeks painting here, and described the cabin as "very cosy, set upon a ridge among unspoiled trees, tall firs, little pines, scrub, arbutus bushes and maples. It is filled with great peace." Although the noises of the Victoria highway, boats and nearby habitations could be heard, they were at a distance, filtered by the forest. On a greater scale, Carr was keenly aware that beyond this oasis of tranquility was a world at war. Thus it was that she felt this peace with such poignancy. Here the shadow of war held no sway, although she was disturbed by the news of it. It is perhaps this awareness that led to the *Frivolous September* part of the title.

Emily Carr's experience of nature was elemental ~ in that she perceived the fundamental energies present in nature ~ as well as emotional and spiritual. She gave herself up to nature as she sat in the woods waiting for her vision to crystallize, then plunged forward with her brush to put

down on paper in sweeping brush-strokes what was revealed to her. At the time of her oil on paper paintings in the 1930s, there was no struggle or disconnection between Carr and her work ~ she felt utterly free to express herself. She sought a sense of exaltation, clearly expressed in light-filled and joyous works such as *Frivolous September ~ Up the Gorge (Blue Sky and Forest)*. She was aware of the dances of tender young trees, of growth reaching up to the sky and the pulse of life that connected everything.

Regarding this location, Carr wrote eloquently in her journal in *Hundreds and Thousands* on September 24 before her departure the next day, "The woods are trembling under the glow of autumn. There is a still, vibrating quiver, moist and luminous, over everything, as incongruous as a 'slow-hurry'. Summer is lingering, winter pushing, and autumn standing contemplative, impatient to get to winter, yet reluctant to leave summer." In *Frivolous September ~ Up the Gorge (Blue Sky and Forest)*, Carr builds up rhythm as she lifts her eyes up the hill to the sky, layer upon layer undulating, from the foreground vegetation tinged with warm fall colour to the trees and then a whirling sky. Everything about this painting is light, playful and rapturous, nature as a haven and refreshment for the soul.

In 1944, Surgeon-Captain Charles H. Best, Mrs. Margaret Mahon Best and her sister, Linda Mahon, visited Carr's Victoria studio on St. Andrews Street. Dr. Best was one of Canada's best-known scientists, the co-discoverer of insulin, head of the Banting and Best Department of Medical Research at the University of Toronto, director of the Canadian Navy medical research unit and an inventor. Their introduction to Carr had come through her friend Ira Dilworth, who acted as an editor for Carr's literary work and was the eventual co-executor for her estate. Margaret Best was thrilled to meet Carr, and related in her diary that she was "delightfully humorous and amusing. We had a grand visit." After considering quite a few works, the Bests determined to acquire five for their collection. Margaret Best told Carr, "I am sure you don't like to see them go," to which Carr replied, "I don't mind, when they are going to people who will love them."

**ESTIMATE: \$200,000 ~ 250,000**



161

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

ARCA BCSFA CGP RBA 1879 – 1967

***Near Hope, BC***

oil on canvas, signed and on verso signed and titled  
22 x 26 in, 55.9 x 66 cm

**PROVENANCE:**

Acquired directly from the Artist  
by a Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 9, 2000, lot 253  
Private Collection, USA

**LITERATURE:**

Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,  
1993, page 9

W.P. Weston received his art training in England, but when he emigrated to Canada, taking a teaching job in Vancouver in 1909, he soon realized he had to jettison his previous aesthetic in order to capture the grandeur of the West Coast. As he explained, “I didn’t want to paint any of the old civilized landscape; I’d been brought up on it. [I wanted to] see the wild of things, the mountains, the trees.” A keen outdoorsman, Weston hiked into the mountains and sailed his star-class boat around the coast, absorbing the primeval landscape. He sought to embody British Columbia’s rugged beauty in his paintings. In this stunning painting, Weston captured a great vitality, from the surging creek to the evergreens bending in the wind, and in the foreground, leaning snags and fallen trees give evidence to the passage of powerful wind through the valley. Finally, rising above it all is a majestic snow-capped mountain, massive yet ethereal, a towering presence in this fresh and exhilarating scene.

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





162

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

ARCA BCSFA CGP OSA P11 1897 ~ 1960

***Looking to Cathedral Mountain from  
Opabin Meadows Near Lake O'Hara, BC***

oil on board, signed and dated 1941 and on verso titled  
12 x 15 in, 30.5 x 38.1 cm

**PROVENANCE:**

By descent to the present Private Collection, Vancouver

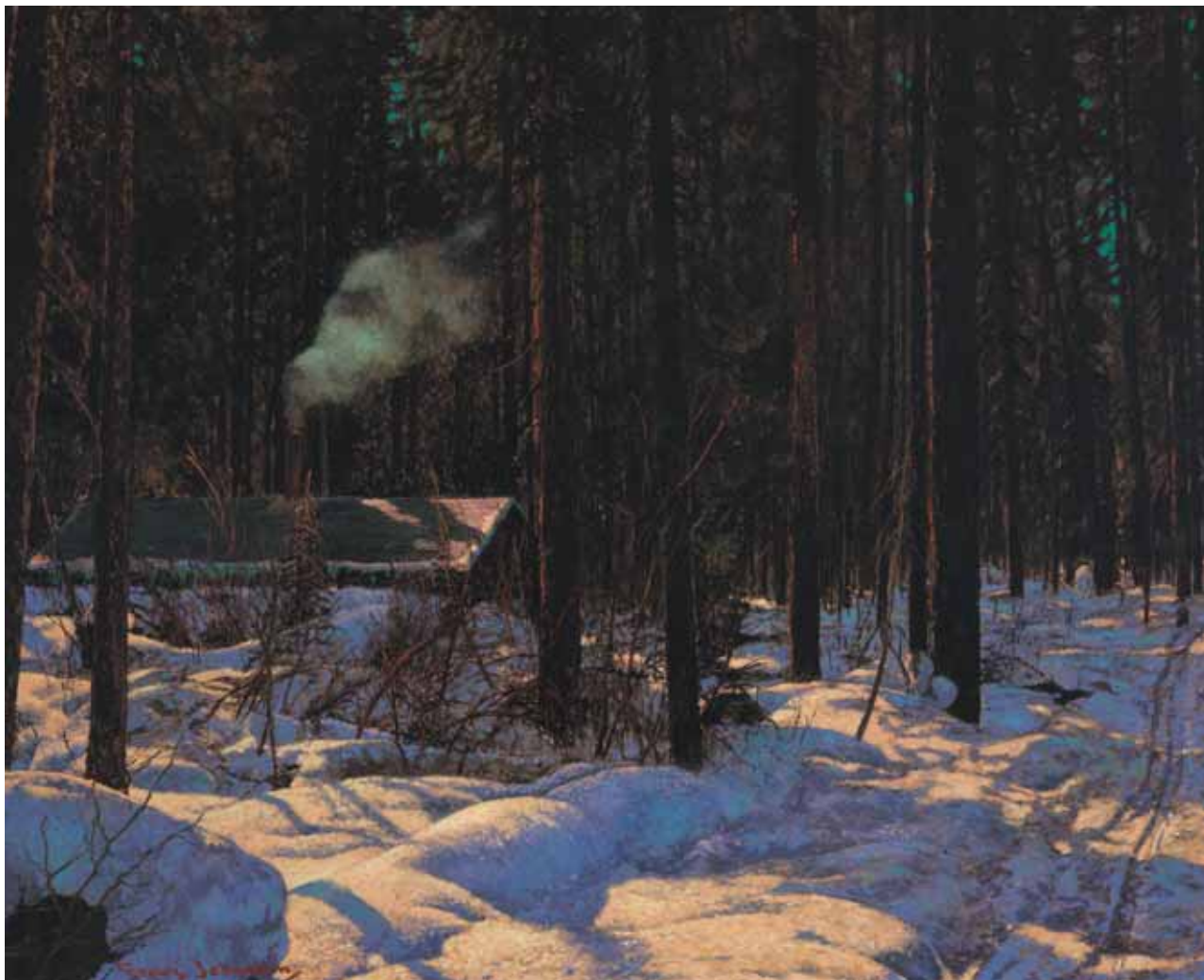
**LITERATURE:**

Jane Gooch, *Artists of the Rockies: Inspiration of Lake O'Hara*,  
2003, reproduced page 137

Jock Macdonald came to Canada to teach at the Vancouver School of  
Decorative and Applied Arts in 1926. There he met Frederick Varley,

who took him on sketching trips into the coastal mountains where  
Macdonald would develop a deep and long-lasting relationship with the  
natural world. When Lawren Harris moved to Vancouver in 1940,  
Macdonald found that they shared the same interest in exploring their  
own spirituality in order to enhance the creative experience. They took a  
sketching trip into the Rockies including Lake O'Hara in 1941, and  
Macdonald returned to O'Hara on his own in 1942 and 1943. His  
depiction of the region exemplifies his love of pattern and rhythm, and is  
full of movement; jagged lines of colour run through the near hills and the  
distant forested valley, and the rolling, blue band of lake in the foreground  
~ seen over the edge of a precipitous cliff ~ echoes the movement in the  
colour-filled sky. The lively brushwork furthers the feeling of energetic  
life that permeates the work, all aspects of which are depicted in lush,  
verdant colour.

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



163

**163 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

***Golden Morning in March***

oil on board, signed and on verso signed and titled  
30 x 36 in, 76.2 x 91.4 cm

**PROVENANCE:**

By descent to the present Private Collection, Vancouver

**LITERATURE:**

Roger Burford Mason, *A Grand Eye for Glory, A Life of Franz Johnston*,  
1998, page 70

An original member of the Group of Seven, Frank Johnston left the Group in 1924. This strong individualist changed his name to Franz and began to evolve in a more realist direction, while still preserving his painterly

surfaces, as seen in the fine brushwork in this beautiful painting. Johnston traveled and painted a great deal in the North ~ both in Ontario and Quebec and up into the Northwest Territories. He continued the Group tradition of painting out-of-doors in all conditions, producing his oil sketches even when it was cold enough to congeal his oils. Johnston's ability to depict sunny, crackling cold northern winter days was extraordinary, and in a 1938 *Globe and Mail* review, critic Pearl McCarthy praised his "jewels of light on the snow". A cabin in the northern woods in winter could not be more of a quintessential Canadian image, and Johnston painted this rugged woodland scene with an eye for beauty. *Golden Morning in March* is cloaked in sparkling snow, enveloped by luminous atmosphere, and scintillating with exquisite colours, from blue shadows to chimney smoke shimmering with turquoise.

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





164

**164 FREDERICK SIMPSON COBURN**

AAM RCA 1871 – 1960

***Winter in the Laurentians***

oil on canvas, signed and dated 1932  
and on verso titled on the gallery label  
16 x 19 in, 40.6 x 48.3 cm

**PROVENANCE:**

The Fine Art Galleries, T. Eaton Co. Limited, Toronto  
Private Collection, Montreal

Frederick Coburn illustrated a number of books on habitant life by William Henry Drummond and Louis Honoré Fréchet, and having been brought up in Upper Melbourne in rural Quebec, he could closely observe his subjects. Coburn became a master at capturing the

quintessential Canadian landscape, and superbly reflected the culture and traditions of the period. He applied fine techniques acquired in Berlin, London, Paris and Antwerp to his Québécois paintings, as seen in *Winter in the Laurentians* through his exquisite treatment of clear winter light and brilliant, crisp sky. Coburn conveys the brisk day through his sparkling colour palette, expertly illustrating the shadows in the foreground and delicate clouds drifting in the sky. The three skiers ~ appropriately attired in their warmest winter clothing ~ are enjoying a leisurely outing of cross-country skiing and their attention is engaged with the terrain ahead. Like the skiers, Coburn was very familiar with the beloved Laurentian landscape, and such a work exemplifies his admiration of the region and his technical mastery in its depiction.

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





**165 JAMES WILSON MORRICE**

CAC RCA 1865 ~ 1924

**Brittany**

oil on board, on verso initialed W.J.M.  
and stamped Studio J.W. Morrice, circa 1906  
4 7/8 x 6 1/8 in, 12.4 x 15.6 cm

**PROVENANCE:**

W.Scott &amp; Sons, Montreal

Dr. Francis J. Shepherd MD, LLD, FRCS

By descent to the present Private Collection, Ontario

Typical of the small pochades James Wilson Morrice is so famous for, this panel stands apart for its simple composition and *tour-de-force* harmony of three colours; the fourth, the warm shade of the wall, is the bare wood, delicately tinted by green paint rubbed in the grooves. The stones are light grey passages and the street is toned down, underlining the vivid trio of white, black and emerald green, applied straight from the tube. The use of only three colours and the rubbing technique relates this work to the sketches that Morrice painted in Montreal and Quebec City in early 1906. It was a technique that he used in early 1906 because the extreme cold froze his paints. He tried to quicken the process by using just black, white and a third colour ~ either ultramarine, dark red or yellow. The use of bright paint to define the forms could also owe something to the 1905 *Salon d'Automne* in Paris, which revealed the work of the Fauves, in particular Matisse, to the world. Morrice exhibited four sketches in an adjacent room at the same exhibition.

We know that Morrice traveled to Normandy and Brittany in 1906, and the corresponding drawing is found in Morrice's *Sketchbook #16* (Dr. 1973.39, Montreal Museum of Fine Arts, page 42). Careful study of the subjects of this sketchbook, in which we follow Morrice from Venice to Canada via Normandy and Brittany, paired with a few documents, suggest a trip to Brittany from mid-July to mid-September 1906.

The panel is inscribed with the initials W.J.M., perhaps denoting William James Morrice, the artist's elder brother. Dr. Francis J. Shepherd, the famous Montreal doctor and art collector who owned this painting, was known to be the Morrice family physician.

It is possible that this work was exhibited in the Art Association of Montreal's 1925 exhibition entitled *Memorial Exhibition of Paintings by the late James W. Morrice, RCA* and also its *Memorial Exhibition of Paintings and Bronzes from the Collection of the Late Francis J. Shepherd MD, LLD, FRCS* in 1929.

We thank Lucie Dorais for contributing the above essay and for her assistance in cataloguing this work. Dorais is currently compiling a catalogue raisonné on the artist's work.

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



166

**166 HENRIETTA MABEL MAY**

ARCA BCSA BHG CGP 1877 ~ 1971

***Cottage with Clothesline***

oil on canvas

18 x 22 in, 45.7 x 55.9 cm

**PROVENANCE:**

A gift from the Artist to a Private Collector, Ontario

By descent within the family of the above

Private Collection, Toronto

For Mabel May, the Quebec countryside was a favoured subject, and her style is noted for its vigour, rhythm and bold use of colour. Her artistic development began with classes at the Art Association of Montreal, followed by a 1912 trip to Europe which brought the influence of the

French Impressionists into her early work. Recognition came when the National Gallery of Canada began to collect her work in 1913, and the Canadian War Memorial Fund engaged her to paint women in munitions factories. In 1920, she became a founding member of the Beaver Hall Group. After this time, her work showed the influence of the Group of Seven, and she participated in their 1928 and 1930 to 1931 exhibitions. Her work became known internationally, most notably through the *British Empire Exhibition* in 1924 to 1925 and 1938's *A Century of Canadian Art* at the Tate Gallery in London, contributing to May's significance as a groundbreaking early twentieth century female artist in Canada. *Cottage with Clothesline*, with its dazzling contrast between brilliant whites and greens and the darkness of rooftops, trees and shadows, is an outstanding canvas.

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





167

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Country Road, New Brunswick***

oil on board, signed and on verso signed and titled  
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

**PROVENANCE:**

Private Collection, Montreal

A.Y. Jackson was an indefatigable traveler who crossed Canada from coast to coast and went north as far as the Arctic, always with his sketch box ready at hand. His first documented visit to the Maritimes was a 1902 bicycle trip to Nova Scotia, followed by one to Halifax in 1919. He explored Newfoundland, Labrador and New Brunswick, the subject

of this atmospheric sketch. The road is the dominant feature here, its wideness in the foreground inviting the viewer to travel on its winding route through the rural countryside; rutted and rolling, it exhibits Jackson's attraction to both rhythm and texture in the landscape. The contrast of bright green against the warm-toned earth highlights the raw and vital atmosphere of the farmland. The open view to the distant background and the sky gives a feeling of expansiveness to this warm sketch, in which Jackson's great affection for this gentle, settled rural countryside and its people can clearly be felt.

The National Gallery of Canada has a graphite sketch in their collection entitled *Campbellton, New Brunswick*.

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



168

**168 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 – 1967

***October, Near Mont Tremblant***

oil on canvas, signed and dated 1946 and on verso  
signed, titled on a label and dated 1947

24 1/2 x 32 1/2 in, 62.2 x 82.5 cm

**PROVENANCE:**

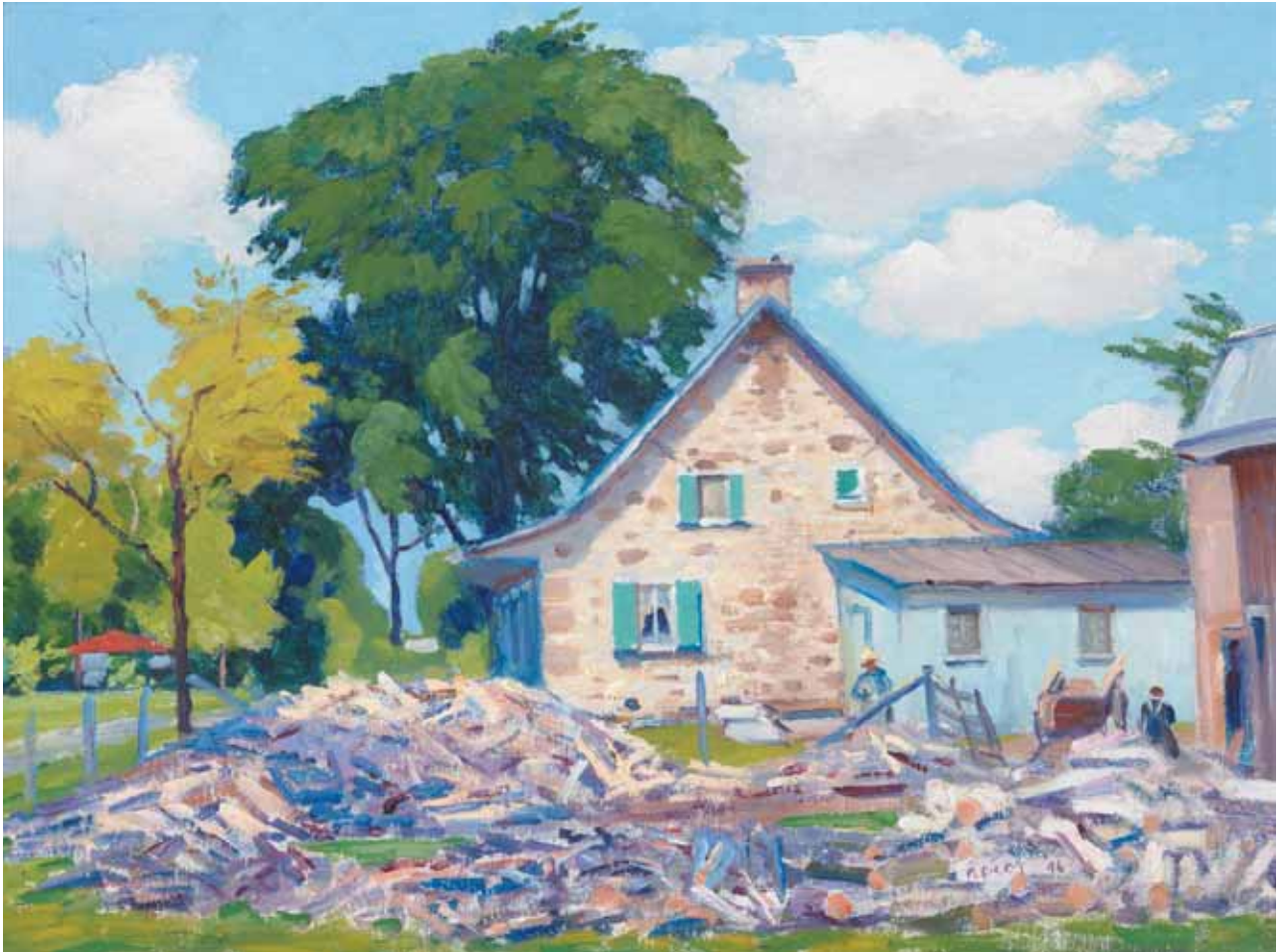
Private Collection, United Kingdom

The initial impact of Impressionism in Canada was seen in the work of artists such as Lucius O'Brien and Maurice Cullen. Robert Pilot studied in Paris from 1920 to 1922 and, as Cullen's stepson and protégé, he was well

aware of the tenets of this vital movement and its practice of working *en plein air* to capture a freshness of light and colour. From his base in Cullen's old Montreal studio in the Studio Building on Ste-Famille Street, he made sketching trips to the Laurentians and Baie-Saint-Paul country in Quebec, with Mont Tremblant being a favourite sketching place. Although known for his delicate twilight atmospheric effects, here Pilot revels in the bright cloak of autumn with a lush, warm palette that ranges from pale flesh tones to bright yellow, orange and red. In this beautiful painting of autumn at its height of beauty on the hills and shores of the lake, Pilot shows his refined and romantic sense of lyricism.

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





169

**169 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 – 1967

***Old House on the Outskirts of Terrebonne***

oil on canvas, signed and dated 1946  
and on verso titled on the gallery label  
18 1/4 x 24 1/4 in, 46.3 x 61.6 cm

**PROVENANCE:**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Montreal

**LITERATURE:**

Pearl McCarthy, "Art and Artists ~ Robert Pilot has Exhibit of Quality",  
*Globe & Mail*, April 10, 1948

After teaching engraving at the École des beaux-arts, Robert Pilot entered  
the Canadian Army in 1941, serving with the Black Watch in the First

Canadian Corps during World War II in England and Italy. After the war,  
he resumed his life as an artist. His first solo exhibition in Toronto was  
held in 1948 at Laing Galleries, and art critic Pearl McCarthy praised his  
"broad, joyous use of pigments". *Old House on the Outskirts of Terrebonne*  
exhibits an exuberant, heightened sense of colour. As Pilot was often  
noted in his career for his delicate and poetic atmospheres, it is possible  
that the intense light and colour he experienced in Italy influenced his  
palette at the time this work was painted. This sun-washed summer  
scene is dominated by rich greens ranging from emerald to teal and  
brightened by splashes of red, cobalt and orange. A vibrant work by  
this important Canadian Impressionist, it captures the warmth and  
uniqueness of rural Quebec through the distinctive architecture of the  
stone house and the industrious activities of its inhabitants.

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





170

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

ALC CGP G7 OSA RCA 1873 – 1932

***Snow, Lake O'Hara***

oil on board, initialed and dated 1929 and on verso signed, titled, dated, inscribed #2307 and with the Dominion Gallery inventory #F1778 on the Dominion Gallery label and stamped Dominion Gallery 8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Montreal

J.E.H. MacDonald's Lake O'Hara sketches are often quickly executed studies of a particular thing that caught his interest – the colour of larch

in autumn, the pattern of a cloud-filled sky or, as with this painting, the endless variety of atmospheric effects wrought by the weather in the mountains. In his diaries, MacDonald noted the need for quick execution when he was attempting to capture the fleeting effects of O'Hara's weather. A moment of blinding sun could become a moment of deep shadows before the paint had been applied to the board. In this beautiful scene of an early snowfall, soft, subtle shades of blue have been rapidly put down. Everything has been whitewashed by the snowfall – the sky is a chalky grey shade of white, the colours of the mountains are softened with the generous use of white, and the lake, still and lightly scrubbed in, reflects the mountains in places. Fresh snow on the pine trees in the foreground and a highlight of purple anchor the work, with the purple echoing the colours of the rock banding in the Opabin Plateau at the centre.

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



171

**171 CLARENCE ALPHONSE GAGNON**

CAC RCA 1881 - 1942

***Lac Norvégien ~ Lac Olden (Nordfjord)***

oil on canvas board, on verso titled  
on the certification label and titled *Lac Norvégien*  
on a gallery label, dated 1940 on the certification label  
and certified by Lucile Rodier Gagnon, Montreal  
11 1/2 x 12 1/2 in, 29.2 x 31.7 cm

**PROVENANCE:**

Estate of the Artist; Galerie Walter Klinkhoff Inc., Montreal  
D & E Lake Ltd. Fine Arts, Toronto; Private Collection, Toronto

**LITERATURE:**

*Clarence Gagnon Memorial Exhibition*, The Montreal Museum  
of Fine Arts, 1942, reproduced  
Hugues de Jouvancourt, *Clarence Gagnon*, 1970, reproduced  
page 140

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 ~ 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, listed pages 403 and 406

**EXHIBITED:**

Musée de la province de Québec, *Exposition rétrospective de Clarence A. Gagnon, RCA, 1881 ~ 1942*, June 16 ~ July 16, 1942, catalogue #25  
Art Association of Montreal, *Memorial Exhibition of Paintings, Sketches, Etchings, etc. by Clarence Gagnon, RCA*, August 7 ~ September 30, 1942, catalogue #25  
Art Gallery of Toronto, *Memorial Exhibitions of the Work of Clarence Gagnon, RCA, J.W. Beatty, RCA, OSA*, October ~ November 1942, catalogue #48  
National Gallery of Canada, *Memorial Exhibition, Clarence Gagnon, 1881 ~ 1942*, November 1942 ~ January 1943, catalogue #49  
Kitchener-Waterloo Art Gallery, *Clarence Gagnon, RCA, LLD, 1881 ~ 1942*, January 7 ~ February 6, 1966, catalogue #41

**ESTIMATE: \$10,000 ~ 12,000**



172

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

ALC CGP G7 OSA RCA RSA 1882 - 1974

***Snow on the Hills, Great Bear Lake***

oil on canvas, signed and on verso inscribed  
*To Kay ~ 1956, Maury and To Kay, Happy Birthday,*  
*May 3, 1956, from Maury, circa 1950*  
20 1/4 x 25 1/4 in, 51.4 x 64.1 cm

**PROVENANCE:**

Acquired from the Artist by Dr. Maurice Hall Haycock  
By descent to the present Private Collection, Ontario

**LITERATURE:**

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*,  
1958, page 152

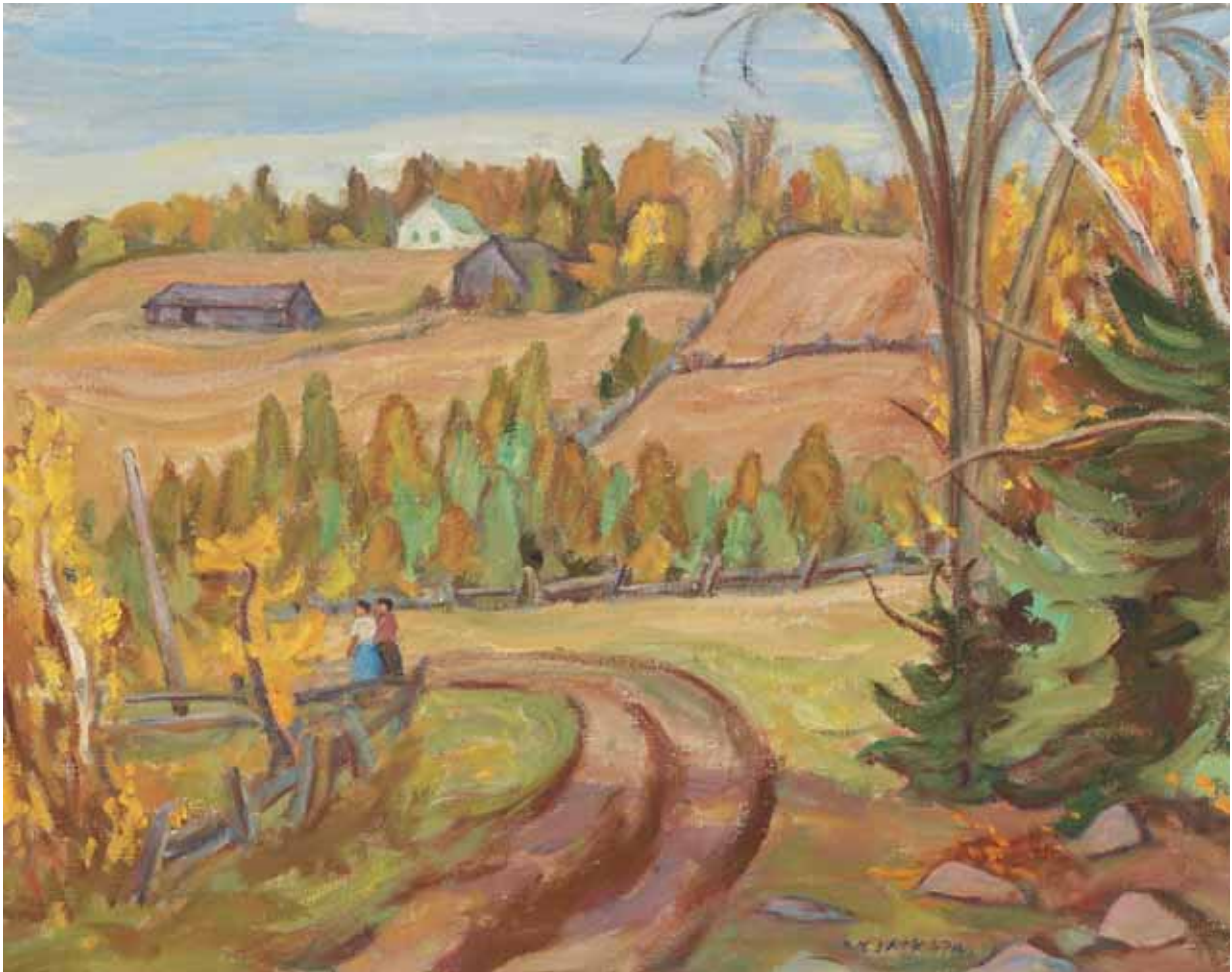
When A.Y. Jackson visited Great Bear Lake in 1950, he was accompanied  
by his friend, mineralogist and painter Dr. Maurice Haycock and Bob

Jenkins, a Port Radium mine employee. They were dropped off by a bush pilot in the wilderness for a week's camping and sketching. In his autobiography, Jackson related how a wolverine almost ran into Haycock who was sketching behind a boulder, and outlined their plan of action if a Barren Lands grizzly appeared. Jackson was filled with enthusiasm for this landscape, writing, "It was an exciting country; with its moss and lichen and small plants turning red and orange, it looked like a rich tapestry; and big boulders were strewn about everywhere." Back in his studio, Jackson chose his September 1950 sketch of this scene, entitled *Snow on the Hills, Great Bear Lake* (sold by Heffel May 17, 2012, lot 177), to work into this impressive canvas, which was then acquired by Haycock.

It contains all the elements that Jackson enthused about in his autobiography, and captures the rolling rhythm in the landscape that so attracted him.

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





173

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

ALC CGP G7 OSA RCA RSA 1882 - 1974

***Combermere Pastoral***

oil on canvas, signed  
and on verso signed and titled  
21 1/4 x 25 in, 54 x 63.5 cm

**PROVENANCE:**

Private Collection, Toronto

Over the course of A.Y. Jackson's life, his wanderlust and desire to sketch in remote, less traveled locations took him to tiny villages, towns and hamlets across Canada. In particular, he explored Ontario and Quebec, taking advantage of invitations to stay with his vast network of friends and family. Combermere is a small village in south-eastern Ontario on the edge of the Madawaska River. This sunlit scene is indeed pastoral ~ having been painted in the ripening colours of fall, it exudes warmth and

tranquility. The two ladies who walk side by side down a dirt road seem to be setting a leisurely pace, perhaps telling us that the chores of the harvest have been completed. The irregular lines of wooden plank fences that line the road and continue up into the hills beyond would have appealed to Jackson; he preferred barns that had begun to sag, fences that were falling down, roads with ruts and hollows, and felt that their character gave life to the landscape.

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



174

**174 DONALD M. FLATHER**

FCA 1903 ~ 1990

***Mount Sir Donald***

oil on canvas on board, signed, 1978  
36 x 44 in, 91.4 x 111.7 cm

**PROVENANCE:**

Estate of the Artist

Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 14, 2002, lot 159  
Private Collection, USA

Mount Sir Donald is a peak in the Rogers Pass area of British Columbia. It is the most prominent summit in the Selkirk Mountains, and its good rock quality and classic Matterhorn shape make it a favourite of alpine rock

climbers. This striking peak attracted both Canadian artists such as Thomas Mower Martin and Frederic Marlett Bell-Smith, who came to British Columbia in the late 1800s on the newly built Canadian Pacific Railway, and well-known American painters such as Albert Bierstadt of the Hudson River School. All three did fine canvases of this subject.

Donald Flather's modern depiction of Mount Sir Donald has great clarity of atmosphere, a bright, light-filled palette and a fine eye for form. The repeated split planes in the rocks and the striations of the glacial carvings on its surface make it look as though the mountain peak were chiseled by a sculptor. There are echoes of the work of both W.P. Weston and the Group of Seven's Lawren Harris in *Mount Sir Donald*, which is one of Flather's most stunning mountain landscapes.

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



175

**175 DONALD M. FLATHER**

FCA 1903 ~ 1990

***Icebergs II***

oil on board, on verso titled  
and certified by the executor of the estate  
27 x 36 in, 68.6 x 91.4 cm

**PROVENANCE:**

Estate of the Artist  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 14, 2002, lot 158  
Private Collection, USA

Donald Flather was born in London, England and emigrated with his parents to Shuswap Lake in British Columbia, where they lived on an orchard. In his twenties, Flather moved to Vancouver, studying at the

University of British Columbia. He taught biology and science at various Vancouver high schools, ultimately rising to vice-principal of King George High School. Throughout his time as an educator, he painted striking landscape works of British Columbia, but also explored across the country through the Northwest Territories, Baffin Island, the Prairies, Ontario and the Maritimes. He took many photographs on his travels, which he would refer to while in the studio, as with this iconic Arctic image.

He was a founding member of the Federation of Canadian Artists, serving as its national treasurer and exhibiting in their shows. Through this organization he came into contact with fellow founder Lawren Harris, who had arrived in Vancouver in 1940. Harris was well known for his Arctic works, and his influence can be seen in *Icebergs II* with its bold composition, unusual cloud formations, rich blue palette and brilliant light.

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





176

**176 STANLEY MOREL COSGROVE**

CAS CGP QMG RCA 1911 – 2002

***Underwoods in Autumn***

oil on board, signed and dated 1950

28 1/4 x 36 in, 71.7 x 91.4 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**Jules Bazin, *Cosgrove*, 1980, page 14, reproduced page 31

In 1939, Montreal painter Stanley Cosgrove traveled to New York on a Quebec provincial scholarship. While there, he was drawn to the work of European artists such as Pablo Picasso and Georges Braque, rather than

American artists. The next year he went on to Mexico, working with José Clemente Orozco on a fresco project, and by the time he returned to Canada in 1944 his work was imbued with a new boldness. Cosgrove is known for his still lifes, figurative work and landscapes. Concerning his approach to his forest landscapes, Jules Bazin related that Cosgrove said that he did “not paint trees but verticals and horizontals on a forest background.” This is an apt comment in regard to this work, in which the winter season has reduced the trees to volumetric trunks and lines of branches. Cosgrove emphasizes this formality with his tonal palette of grey, brown and black, and in a treatment of spatial planes that is tinged with Cubism. This is an outstanding painting from Cosgrove’s work of this distinctive period.

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

**177 FLORENCE CARLYLE**

OSA RCA 1864 – 1923

***Roses (No. 17)***

watercolour on paper, signed, 1902  
40 x 27 in, 101.6 x 68.6 cm

**PROVENANCE:**

Private Collection, Vancouver

**LITERATURE:**

Joan Murray, *Florence Carlyle: Against All Odds*, Museum London, 2004, listed as part of the 1902 Ontario Society of Artists' exhibition page 75

**EXHIBITED:**

Ontario Society of Artists, Toronto, *Thirtieth Annual Exhibition*, February 29, 1902, catalogue #17

Florence Carlyle was a prominent late nineteenth / early twentieth century artist, and one of the important portrait painters of her day. For women, this was a time of dramatic change, as they emerged from the Victorian ideals and roles into greater independence and self-realization. Encouraged by artist Paul Peel, Carlyle traveled to Paris to study. She also traveled in Italy and England, and her list of exhibitions by 1902 was considerable, both in Canada and abroad. Carlyle was a modern woman, drawn to the tenets of the Aesthetic movement, a group of poets, painters and designers who were devoted to beauty and who sought to elevate the taste of English industrial society. Certainly this can be seen in Carlyle's lovely portraits of women and exquisite still life works such as this. *Roses (No. 17)*, a luxurious bouquet of flowers that artfully tumble onto the table below, also features a luminous golden bowl. This beautiful work was painted in the same year as one of her best-known works, *The Tiff*, in the collection of the Art Gallery of Ontario.

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



178

**178 RENÉ JEAN RICHARD**

OC RCA 1895 – 1982

***Le vieux prospecteur***

oil on board, signed and on verso  
signed, titled and dated 1969  
40 1/2 x 47 in, 102.9 x 119.4 cm

**PROVENANCE:**

Private Collection, Montreal

René Richard's familiarity with outdoor subjects such as this came directly from experience. After emigrating from Switzerland to Montreal, his family established a trading post at Cold Lake in Alberta. Richard's mother was from a family of artists, and his father had been an engraver,

so he was surrounded by artistic influences. Forays into the surrounding wilderness were part of his early life, and by 1923 he had traveled by canoe down the MacKenzie River to join hunting expeditions with the Inuit and other First Nations peoples. While in the North, he began to sketch using birch bark and burnt twigs. This inspired him to travel to France in 1927 for training and, while in Paris, he was mentored by Clarence Gagnon. In 1930 he returned to Cold Lake, and his experiences as a hunter, trapper and voyageur formed the basis for his artwork. By 1940 he had settled at Baie-Saint-Paul and explored the Quebec countryside. *Le vieux prospecteur*, with its sweeping, fluid brushwork, bright, fresh colouration and intimate portrayal of a prospector's camp, is a particularly vivid painting by Richard.

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





179

➤ **179 HENRIETTA MABEL MAY**

ARCA BCSA BHG CGP 1877 ~ 1971

***Winding River, Que.***

double-sided oil on board, signed and on verso  
signed and titled and dated 1945 on a label  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Private Collection, Montreal

Mabel May was a groundbreaking female artist in Montreal, and was one of the first artists to enroll in the Art Association of Montreal. She traveled in France, Holland, Belgium and England from 1912 to 1913, and her early works showed the influence of Impressionism. May was also a war artist, painting women in munitions factories in Canada for the Canadian

War Memorial Fund in 1918. In 1920, she was a founding member of the Beaver Hall Group in Montreal, among whose members were other modernist women painters. May was also an educator, and in 1945 was based in Ottawa, teaching art classes at Elmwood School. This superb Quebec watercolour reveals the influence of the Group of Seven, recalling Franklin Carmichael's exceptional watercolours, such as his high views in *La Cloche over Grace Lake*. May shows a fine sensitivity for mass in the rhythmic layers of land, and a firm command of colour ~ contrasting her cool and ethereal palette of smokey blues and greens with pink, beige and touches of orange. This striking panorama also has an unfinished landscape on verso.

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



180

**180 HELEN GALLOWAY MCNICOLL**

ARCA RBA 1879 – 1915

***Harbour Scene***

oil on board

12 3/4 x 16 5/8 in, 32.4 x 42.2 cm

**PROVENANCE:**

Estate of the Artist

By descent within the family of the Artist, USA

Helen McNicoll's mastery of Impressionism was forged in England, while immersed in the modernist milieu at the Slade School of Art in London, followed by Julius Olsson's School of Landscape and Sea Painting in St. Ives under Algernon Talmage. There *plein air* painting was practiced and was fully absorbed by McNicoll, as seen in her gorgeous gardens, sunlit fields, beaches, flowing streams and harbours. Her rendering of water

demonstrates her exquisite ability to depict shimmering, reflected light and the freshness of sea atmospheres. McNicoll worked with a natural tonal palette of browns, greens and grey-blue, applied with fluid brush-strokes that established a tranquil mood. This delightful harbour scene with its picturesque boats also includes a fine architectural detail of a historic tower amid the town. This remarkable, trailblazing female artist gained recognition in a time when male artists dominated, showing in Canada through the Art Association of Montreal, the Royal Canadian Academy and the Ontario Society of Artists. In England she was elected to the Royal Society of British Artists. Her significance resonates and gains ground in contemporary times.

This work is being offered by a direct descendant of the McNicoll family.

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



181

**181 MARC~AURÈLE DE FOY SUZOR~COTÉ**

CAC RCA 1869 – 1937

***Amérindienne***

pastel on paper, signed  
15 1/2 x 12 5/8 in, 39.4 x 32.1 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Laurier Lacroix, *Suzor-Coté, Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, a 1907 oil portrait of a native man in the woods entitled *Indian Hunting in the Woods* reproduced page 145

In 1905, Marc-Aurèle Suzor-Coté began work on a project depicting Jacques Cartier's second voyage to Canada in 1535 that resulted in a large-scale painting entitled *Jacques Cartier Meeting the Indians at Stadacona*, which depicted a group of First Nations men. It was likely this project that led him to do individual portraits such as the oil *Indian Hunting in the Woods* and this romantic pastel of a young native woman appearing through the underbrush like a First Nations' Eve.

ESTIMATE: \$7,000 ~ 9,000



182

**182 FREDERICK SIMPSON COBURN**

AAM RCA 1871 – 1960

***Untitled***

oil on canvas, signed and dated 1898  
14 x 20 in, 35.6 x 50.8 cm

**PROVENANCE:**

Private Collection, Montreal

In 1890, Frederick Coburn left North America to study at the Royal Academy in Berlin. In the years to follow, he painted and studied in various other European cities before settling in Antwerp, Belgium in the late 1890s. As seen in this early work, his subject matter, technique and subdued Old World colour palette was heavily influenced by his European education and environment at that time. Notably, in 1897 Coburn began his important working relationship with poet William Henry Drummond, in which he illustrated his books on the life of rural Quebec, and it is possible that this painting formed the basis for one of these illustrations.

ESTIMATE: \$5,000 ~ 7,000

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ANDY WARHOL, *Marilyn*, screenprint on paper, 1967, 36 x 36 in  
Sold for \$87,750

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LAWREN S. HARRIS, *The Old Stump, Lake Superior*, oil on board, 1926, 12 x 15 in  
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- (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. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- (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 them from 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;
- (d) The prospective Buyer 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 Buyer 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 Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions contained





within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

- (e) The Auction House makes no representations or warranties to the Buyer that the Buyer of a Lot will acquire any copyright or other reproduction right in any purchased Lot.

#### **7 PURCHASED LOT**

- (a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- (b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; 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 Buyer's risk. The Buyer 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 Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following 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 Buyer and without prejudice to any other rights or remedies the Auction House may have:

- (a) To issue judicial proceedings against the Buyer 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 Lot(s) sold to the Buyer;
- (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 Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- (d) To store the Lot on the premises of the Auction House or

third party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;

- (e) To charge interest on the Purchase Price at the rate of five percent (5%) per month 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 Buyer 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 Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer which is in the Auction House's possession for any purpose;
- (h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or his agent, whether express or implied; and
- (i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House.

#### **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 BUYER**

- (a) Prospective Buyers 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 Buyers 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 Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

## 12 EXPORT PERMITS

Without limitation, the Buyer 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 Buyer.

## 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 Conditions 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 Buyer 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 Buyer 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 Buyer 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 Conditions C.2.a and/or C.2.c above.

### 3 RESERVES

- (a) 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 charge and 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 (1.5%) 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 Condition C.5.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 Buyer;
- (b) If the Auction House has not received the Purchase Price from the Buyer 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 Buyer; and
- (c) If before the Purchase Price is paid in full by the Buyer, 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 Buyer 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 Buyer, save that the Auction House shall not be obligated to issue judicial proceedings against the Buyer 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 Buyer on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Buyer to the Consignor and, if appropriate, to set aside the sale and refund money to the Buyer.

#### **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 C.1.b (iii), a charge of twenty-five percent (25%) of the high pre-sale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the 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 that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall 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 ninety (90) days following the auction to sell such Lot by private sale or auction sale 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. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said ninety (90) day period, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

#### **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 Buyer.
- 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. At no time, shall a Registered Bidder retract or withdraw his bid.
- 4 For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Consignor's Commission is calculated on the Hammer Price.
- 5 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.
- 6 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.
- 7 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.
- 8 The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
- 9 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.
- 10 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
- 11 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.
- 12 If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

*The Buyer 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 Buyer 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>	P11	Painters Eleven 1953 ~ 1960
AANFM	Association des artistes non-figuratifs de Montréal	PDCC	Print and Drawing Council of Canada
AAP	Association des arts plastiques	PNIAI	Professional Native Indian Artists Incorporation
ACM	Arts Club of Montreal	POSA	President Ontario Society of Artists
AGA	Art Guild America	PPCM	Pen and Pencil Club, Montreal
AGQ	Association des graveurs du Québec	PRCA	President Royal Canadian Academy of Arts
AHSA	Art, Historical and Scientific Association of Vancouver	PSA	Pastel Society of America
ALC	Arts and Letters Club	PSC	Pastel Society of Canada
AOCA	Associate Ontario College of Art	PY	Prisme d'yeux
ARCA	Associate Member Royal Canadian Academy of Arts	QMG	Quebec Modern Group
ASA	Alberta Society of Artists	R5	Regina Five 1961 ~ 1964
ASPWC	American Society of Painters in Water Colors	RA	Royal Academy
ASQ	Association des sculpteurs du Québec	RAAV	Regroupement des artistes en arts visuels du Québec
AUTO	Les Automatistes	RAIC	Royal Architects Institute of Canada
AWCS	American Watercolor Society	RBA	Royal Society of British Artists
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RCA	Royal Canadian Academy of Arts <i>founded 1880</i>
BCSA	British Columbia Society of Artists	RI	Royal Institute of Painters in Watercolour
BHG	Beaver Hall Group, Montreal 1920 ~ 1922	RMS	Royal Miniature Society
CAC	Canadian Art Club	ROI	Royal Institute of Oil Painters
CAS	Contemporary Arts Society	RPS	Royal Photographic Society
CC	Companion of the Order of Canada	RSA	Royal Scottish Academy
CGP	Canadian Group of Painters 1933 ~ 1969	RSC	Royal Society of Canada
CH	Companion of Honour <i>Commonwealth</i>	RSMA	Royal Society of Marine Artists
CPE	Canadian Painters ~ Etchers' Society	RSPP	Royal Society of Portrait Painters
CSAA	Canadian Society of Applied Art	RWS	Royal Watercolour Society
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SAA	Society of American Artists
CSMA	Canadian Society of Marine Artists	SAAVQ	Société des artistes en arts visuels du Québec
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SAP	Société des arts plastiques
EGP	Eastern Group of Painters	SAPQ	Société des artistes professionnels du Québec
FBA	Federation of British Artists	SC	The Studio Club
FCA	Federation of Canadian Artists	SCA	Society of Canadian Artists 1867 ~ 1872
FRSA	Fellow of the Royal Society of Arts	SCPEE	Society of Canadian Painters, Etchers and Engravers
G7	Group of Seven 1920 ~ 1933	SSC	Sculptors' Society of Canada
IAF	Institut des arts figuratifs	SWAA	Saskatchewan Women Artists' Association
IWCA	Institute of Western Canadian Artists	TCC	Toronto Camera Club
LP	Les Plasticiens	TPG	Transcendental Painting Group 1938 ~ 1942
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	WS	Woodlands School
NSSA	Nova Scotia Society of Artists	YR	Young Romantics
OC	Order of Canada	φ	Indicates that Heffel Gallery owns an equity interest in the Lot
OIP	Ontario Institute of Painters		Denotes that additional information on this lot can be found on our website at <a href="http://www.heffel.com">www.heffel.com</a>
OM	Order of Merit <i>British</i>		
OSA	Ontario Society of Artists <i>founded 1872</i>		

**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 possibly 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.

**BEARS SIGNATURE / BEARS DATE**

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

**PROVENANCE**

Is intended to indicate previous collections or owners.

**CERTIFICATES / LITERATURE / EXHIBITED**

Any reference to certificates, literature or exhibition history represents the best judgment of the authority or authors named.

**ESTIMATE**

Our Estimates are intended as a statement of our best judgment only, and represent a conservative appraisal of the expected Hammer Price.

**HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES:**

Heffel takes great pride in being the leader in the Canadian fine art auction industry, and has an unparalleled track record. We are proud to have been the dominant auction house in the Canadian art market from 2004 to the present. Our firm's growth and success has been built on hard work and innovation, our commitment to our Clients and our deep respect for the fine art we offer. At Heffel we treat our consignments with great care and respect, and consider it an honour to have them pass through our hands. We are fully cognizant of the historical value of the works we handle, and their place in art history.

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://www.heffel.com)): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do, serves our Clients well.

Heffel's Employees and Shareholders are committed to *Heffel's Code of Business Conduct, Ethics and Practices*, together with *Heffel's Corporate Constitutional Values*, our *Terms and Conditions of Business* and related corporate policies, all as amended from time to time, with respect to our Clients, and look forward to continued shared success in this auction season and ongoing.

**David K.J. Heffel**

President, Director  
and Shareholder (through Heffel Investments Ltd.)

**Robert C.S. Heffel**

Vice-President, Director  
and Shareholder (through R.C.S.H. Investments Ltd.)





ANNUAL SUBSCRIPTION FORM

Please complete this Annual Subscription Form to receive our twice-yearly Auction Catalogues and Auction Result Sheet.

To order, return a copy of this form with a cheque payable to: Heffel Gallery, 2247 Granville Street, Vancouver, British Columbia, Canada V6H 3G1 Tel 604 732-6505, Fax 604 732-4245, Toll free 800 528-9608 E-mail: mail@heffel.com, Internet: www.heffel.com

CATALOGUE SUBSCRIPTIONS ~ TAX INCLUDED

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Please contact Heffel Gallery to set up

- One Block of 25 Search Results \$50.00
One Year Subscription (35 searches per month) \$250.00
Two Year Subscription (35 searches per month) \$350.00

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Residence Telephone Business Telephone

Fax Cellular

VISA # or MasterCard # Expiry Date

Signature Date

COLLECTOR PROFILE FORM

Please complete our Collector Profile Form to assist us in our ability to offer you our finest service.

ARTISTS OF PARTICULAR INTEREST IN PURCHASING

- 1)
2)
3)
4)
5)
6)
7)
8)
9)

ARTISTS OF PARTICULAR INTEREST IN SELLING

- 1)
2)
3)
4)
5)
6)
7)
8)
9)



SHIPPING FORM FOR PURCHASES

Heffel Fine Art Auction House will arrange to have Property purchased at the auction sale packed, insured and forwarded to the Purchaser at the Purchaser's expense and risk pursuant to the Terms and Conditions of Business set out in the Auction Sale Catalogue. The Purchaser is aware and accepts that Heffel Fine Art Auction House does not operate a professional packing service and shall provide such assistance for the convenience only of the Purchaser. Your signature on this form releases Heffel Fine Art Auction House from any liability that may result from damage sustained by artwork during packing and shipping. All such works are packed at the Purchaser's risk and then transported by a carrier chosen at the discretion of Heffel Fine Art Auction House. Works purchased may be subject to the Cultural Property Import and Export Act of Canada, and compliance with the provisions of the said Act is the sole responsibility of the Purchaser.

Sale Date \_\_\_\_\_

Please indicate your preferred method of shipping below

All Charges are Collect for Settlement by the Purchaser

SHIPPING OPTIONS

Please have my purchases forwarded by:

[ ] Air [ ] Surface or

Consolidated Ground Shipment to (when available):

[ ] Heffel Vancouver [ ] Heffel Montreal

CARRIER OF CHOICE

Please have my purchases couriered by:

[ ] FedEx [ ] Other \_\_\_\_\_

Carrier Account Number \_\_\_\_\_

OPTIONAL INSURANCE

[ ] YES, please insure my purchases at full sale value while in transit. Heffel's does not insure frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)

[ ] NO, I do not require insurance for the purchases listed on this form. (I accept full responsibility for any loss or damage to my purchases while in transit.)

SHIPPING QUOTATION

[ ] YES, please send me a quotation for the shipping options selected above.

[ ] NO shipping quotation necessary, please forward my purchases as indicated above. (Please note: packing charges may apply in addition to shipping charges.)

\_\_\_\_\_  
Purchaser's Name as invoiced

\_\_\_\_\_  
Shipping Address

\_\_\_\_\_  
City Province, Country

\_\_\_\_\_  
Postal Code E-mail Address

\_\_\_\_\_  
Residence Telephone Business Telephone

\_\_\_\_\_  
Fax Cellular Telephone

\_\_\_\_\_  
Credit Card Number Expiry Date

\_\_\_\_\_  
Social Security Number for U.S. Customs (U.S. Residents Only)

LOT NUMBER LOT DESCRIPTION  
*in numerical order* *artist*

- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_
- 4) \_\_\_\_\_

AUTHORIZATION FOR COLLECTION

[ ] My purchase will be collected on my behalf

\_\_\_\_\_  
Individual or company to collect on my behalf

\_\_\_\_\_  
Date of collection/pick-up

\_\_\_\_\_  
**Signed with agreement to the above** Date

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\_\_\_\_\_  
Sale Date

\_\_\_\_\_  
Billing Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City Province, Country

\_\_\_\_\_  
Postal Code E-mail Address

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\_\_\_\_\_  
Signature Date

\_\_\_\_\_  
Date Received - for office use only

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1)	_____	_____
2)	_____	_____
3)	_____	_____
4)	_____	_____
5)	_____	_____
6)	_____	_____
7)	_____	_____
8)	_____	_____

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\_\_\_\_\_  
MasterCard or VISA # Expiry Date

\_\_\_\_\_  
Name of Bank Branch

\_\_\_\_\_  
Address of Bank

\_\_\_\_\_  
Name of Account Officer Telephone

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ISBN 978-1-927031-06-3