

FINE CANADIAN ART



HEFFEL FINE ART AUCTION HOUSE

SALE WEDNESDAY, MAY 28, 2014, VANCOUVER



FINE CANADIAN ART

AUCTION

WEDNESDAY, MAY 28, 2014

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& CONTEMPORARY ART**

7 PM, FINE CANADIAN ART

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HEFFEL FINE ART AUCTION HOUSE

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HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Limited

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*Call our Vancouver office for special accommodation rates, or e-mail reservations@heffel.com
Please refer to page 120 for Toronto and Montreal preview locations*



TABLE OF CONTENTS

5	SELLING AT AUCTION
5	BUYING AT AUCTION
5	GENERAL BIDDING INCREMENTS
5	FRAMING, RESTORATION AND SHIPPING
5	WRITTEN VALUATIONS AND APPRAISALS
7	FINE CANADIAN ART CATALOGUE
104	HEFFEL SPECIALISTS
106	NOTICES FOR COLLECTORS
108	TERMS AND CONDITIONS OF BUSINESS
114	CATALOGUE ABBREVIATIONS AND SYMBOLS
115	CATALOGUE TERMS
115	HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES
116	ANNUAL SUBSCRIPTION FORM
116	COLLECTOR PROFILE FORM
117	SHIPPING FORM FOR PURCHASES
118	ABSENTEE BID FORM
119	INDEX OF ARTISTS BY LOT



SELLING AT AUCTION

Heffel Fine Art Auction House is a division of Heffel Gallery Limited. 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.

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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.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 118 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.

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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

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All Lots can be viewed on our website at:

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.89 US dollar, 0.64 Euro, 0.54 British pound, 91 Japanese yen or 6.91 Hong Kong dollars as of our publication date.

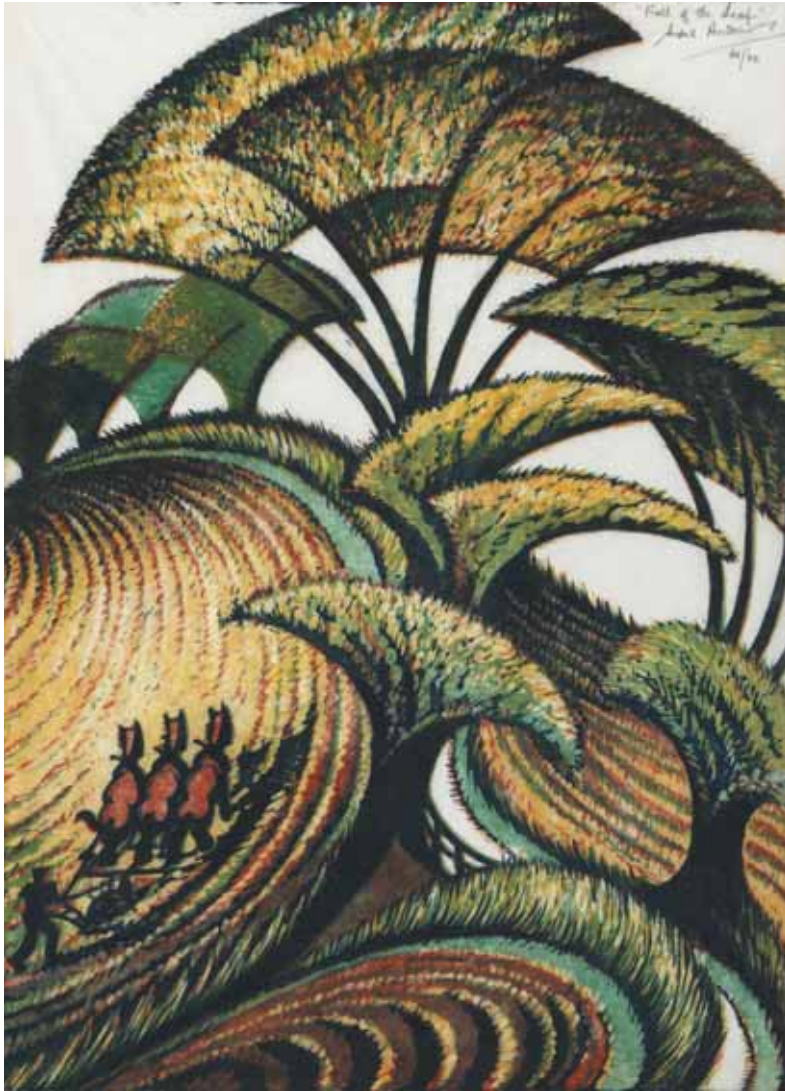
FINE CANADIAN ART

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Featuring Works from
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The Estate of Charles E. (Chick) Hendry
The Estate of James C. (Clarence) Wilson
A Winnipeg Estate & other
Important Private Collections

SALE WEDNESDAY, MAY 28, 2014, 7:00 PM, VANCOUVER



101

101 SYBIL ANDREWS

CPE 1898 – 1992

Fall of the Leaf

linocut in 5 colours, signed, titled
and editioned 21/60, 1934
14 1/4 x 10 1/8 in, 36.2 x 25.7 cm

PROVENANCE:

By descent to the present Private Collection,
Vancouver

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum,
1982, reproduced pages 42 and 57
Stephen Coppel, *Linocuts of the Machine Age*, 1995,
reproduced page 115, catalogue #SA 30
Clifford S. Ackley, editor, *Rhythms of Modern Life:
British Prints 1914 ~ 1939*, Museum of Fine Arts,
Boston, 2008, reproduced page 172

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982,
same image, catalogue #30
Museum of Fine Arts, Boston, *Rhythms of Modern
Life: British Prints 1914 ~ 1939*, January 3 ~ June 1,
2008, traveling to The Metropolitan Museum of
Art, New York, same image, catalogue #100

The 1930s and the economic difficulties of the
Depression brought about social awareness of the
changes affecting industry and labour. In the
mid-1930s, Sybil Andrews was depicting rural farm
workers, whom she observed near her native Bury
St. Edmunds in England. The roots of Andrews's
modernist approach were in the European
movements of Cubism, Futurism and Vorticism.
Dynamic movement in modern life was a part of
Futurism, and Andrews embraced this dynamism in
her highly stylized linocuts, as in *Fall of the Leaf*, with
its sweeping swirls of ploughed land, the curving rise
of the hill and the spreading, fan-like trees.

Dramatically patterned and strongly coloured, *Fall of
the Leaf* makes an indelible impact. There is a kind of
nobility in the farmer toiling with his team of horses,
and a finely tuned aesthetic in the perfectly furrowed
fields. Andrews depicts a scene roiling with energy,
yet pulls all the elements of her image into a
harmonic whole.

This is a fine impression with strong colours on thin
oriental tissue.

ESTIMATE: \$20,000 ~ 30,000

102 SYBIL ANDREWS

CPE 1898 – 1992

Theatre

linocut in 3 colours, signed, editioned
7/50 and inscribed 42, 1929
12 1/2 x 9 1/2 in, 31.7 x 24.1 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 50
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 106, reproduced page 106, catalogue #SA 2
Gordon Samuel and Nicola Penny, *The Cutting Edge of Modernity: Linocuts of the Grosvenor School*, 2002, reproduced page 27
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints 1914 – 1939*, Museum of Fine Arts, Boston, 2008, reproduced page 151

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #2
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints 1914 – 1939*, January 3 – June 1, 2008, traveling to The Metropolitan Museum of Art, New York, same image, catalogue #84

In England's post-World War I era, the pursuit of leisure was on the rise, and concert halls and cabarets were filled with people from all walks of life. The Grosvenor School of printmakers, of which Sybil Andrews was a part, took great interest in this. As with other subjects, dynamism attracted them, and in *Theatre*, Andrews simplified the ornate interior of London's Old Vic theatre to its most dominant planes, transforming it to a sleek, Art Deco style. Further, by emphasizing the curves of the support pillars and tiers of balconies, Andrews created a sense of sweeping movement. Theatre attendees are represented by their abstracted heads in repeated patterning – stylized archetypes rather than individuals. A fine modernist image by Andrews, this rare early print was produced in a smaller number than intended. As Stephen Coppel relates, "Only impressions numbered 1/50 to 24/50 were made because the blocks partially melted in 1947." This refers to an event that occurred when Andrews traveled by ship to Canada, when the linoleum blocks for several of her prints melted in the ship's hold where they were stored.

This is a fine impression with strong colours on buff orientallaid tissue.

ESTIMATE: \$30,000 ~ 40,000





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

ASA CPE CSPWC RCA 1884 ~ 1963

Summer Idyll

colour woodcut, signed, titled, editioned
69/100 in the margin, dated 1926 and
monogrammed in the plate
17 7/8 x 12 1/4 in, 45.4 x 31.1 cm

PROVENANCE:

Mrs. Gladys Phillips, wife of the Artist
Private Collection, Calgary

LITERATURE:

Walter J. Phillips, *The Technique of the Colour Wood-cut*, 1926, page 39
Carlyle Allison, "W.J. Phillips: Artist and Teacher," *The Beaver, Magazine of the North*, Winter 1969, the 1926 watercolour study reproduced page 10

Roger Boulet, *The Tranquility and the Turbulence*, 1981, pages 71 and 73, reproduced page 71

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, page 238, reproduced page 239

In the summers from 1913 until 1924, Walter Phillips and his young family spent their holidays at Lake of the Woods. The Phillipses had six children, and in their youth, they would serve as models for their father, posing for him in the shade of trees and on sandy beaches on the lakeshore. In 1924 the family ~ with five children under 12 at the time ~ took a three~month holiday to Muskoka, where they rented a cottage on Big Island. Phillips wrote fondly of the Muskoka area, stating: "Of all the places I have seen none seemed to possess so many agreeable features... it was possible to pose models in the open air without danger of frost, mosquito bites, or sunstroke ~ an advantage to me. Painting either landscape or figures in the open air could be accomplished in such great comfort as I had never enjoyed before."

That fall the family left for England, where Phillips was to work with British printmaker William Giles. Yoshihiro Urushibara had been invited

to London by Giles at the same time, and he trained Phillips in the Japanese method of sizing paper in Giles's Chelsea studio. This was a seminal trip for Phillips; he met the leading woodcutters and printmakers of the time and honed his skill and technique. Back in Winnipeg in 1925, Phillips used the summertime sketches and watercolours of his children at Lake of the Woods and Muskoka as source material for designing his prints. Extraordinarily beautiful watercolours usually preceded each print, recording not only Phillips's ideas for the layout and composition of the image, but the lives of his children, whom he loved deeply.

In 1926 he produced *Summer Idyll*, which astonishingly required over one dozen blocks to execute. This was his largest print, and Phillips is known to have destroyed a completed run of 100 as he was not satisfied with the registration. He re~pulled all of them, which attests to his exacting methods as a printmaker. The final result is virtuoso indeed, an absolute idyll. The innocence of childhood in a bygone era is beautifully conveyed by the positioning of Phillips's daughter ~ probably Margaret and probably at Muskoka. She is entirely unselfconscious, with her arms thrust into the air ~ as if she is caught in a poem by William Blake ~ delighting in the butterflies dancing above her.

In 1926 Phillips also published *The Technique of the Colour Wood-cut*, wherein a chapter on cutting gives us insight into his mastery of the selection of wood and the key role this plays in his images. "Study the possible effects of wood grains," he states, "and avoid such mistakes as a vertical grain in a sky, or a diagonal grain in a sheet of water. On occasion it is desirable to select a piece of wood whose grain will not print readily; and conversely a wood like fir which prints a most definite grain pattern has its uses." In this fine impression of *Summer Idyll*, Phillips has exploited the fir grain to maximum effect in the lake water, using a smoother cherry for the blocks that would print the shoreline trees, figure and other details. It is an extraordinarily fine woodcut, and along with *York Boat on Lake Winnipeg* and *Karlukwees, BC*, this image is considered to be one of Phillips's finest.

ESTIMATE: \$20,000 ~ 30,000



104

104 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Winter Afternoon, Bon Echo

oil on board, signed and on verso titled,
dated Feb. 1924 and inscribed 35.00
8 1/8 x 10 1/2 in, 20.6 x 26.7 cm

PROVENANCE:

By descent to the present Private Collection, Vancouver

LITERATURE:

Wayne Larsen, *A. Y. Jackson: The Life of a Landscape Painter*, 2009,
page 225

This exquisite oil sketch from the Group of Seven period conveys the essence of A. Y. Jackson's approach to the landscape - it is full of fresh

winter atmosphere, with an authenticity that came from painting on the spot. Hiking or snowshoeing with his light, portable sketch box, Jackson would set up his paints and focus on his chosen scene. He disclosed, "When I am making a sketch, I try to emphasize the things I want and ignore the things I don't want. I like to think of a sketch not as a little picture but rather as an idea for a big one... You may try to get an effect of light or an arrangement of colour, or a certain relationship of form and line - but what you always strive for is an intensification of nature." Bright winter sunshine, strong patterns of blue shadows across pastel snow and a view of distant mountains through a screen of trees are ample evidence of Jackson's consummate awareness of what makes a fine and visually compelling composition.

ESTIMATE: \$20,000 ~ 30,000



105

105 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Evening, Saint-Fabien

oil on board, signed and on verso titled on the gallery label and dated 1920s on various labels
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Walter Stewart
Masters Gallery Ltd., Calgary
Private Collection, British Columbia

LITERATURE:

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 40
Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada: Canadian Art, Volume Two / G-K*, 1994, the 1935 graphite drawing entitled *Saint-Fabien*, Quebec reproduced page 250

A.Y. Jackson's depictions of the north and south shores of the St. Lawrence River during winter in the 1920s and 1930s are iconic. He considered the south shore to be his favourite, stating "I'm never happier than when I'm sketching down the south bank of the St. Lawrence." Saint-Fabien lies within the 50-mile stretch from Cacouna to Le Bic that Jackson frequented for his south shore sketching trips. *Evening, Saint-Fabien* possesses the marvellous sense of rhythm that Jackson expressed in these Quebec scenes, present here in the organic lines of the snake fence and the rolling hills. Jackson's palette of colours for snow is always a delight, and here he uses mauve to great effect. An outstanding feature of this work is the bright area in the clouded sky that halos the top of the houses, pulling the eye upward. Smoke rising from the chimney creates a warm, lived-in feeling to the cluster of houses. The National Gallery of Canada has the 1935 graphite drawing for this fine sketch in its collection. It was Jackson's working method that he would produce an oil sketch on location, and later produce a drawing as an intermediate step to a canvas.

ESTIMATE: \$30,000 ~ 40,000



106

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Last Leaves, Algoma

oil on board, on verso titled, inscribed *an authentic work by J.E.H. Macdonald, Gerald Stevens* and in graphite *JEH MacDonald about 1920* and *TM*, monogrammed with the artist's initials and stamped Walter Klinkhoff Gallery
8 1/4 x 10 1/2 in, 21 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

This lively and energetic sketch by J.E.H. MacDonald is full of movement and vigour. In a closely related palette of colours, we have a near ground

full of action sliced through by an almost hidden lake, which peeks out in pale blue from the foot of a darker blue hill at the lake's far side. In the upward thrusting movement of the bushes, overlaid with dried grass and twigs, we can feel the crisp crackle of autumn in Canada, when wind and the summer's heat have drained the last bits of moisture from the plants and trees. MacDonald sought, in his *plein air* sketches, to get at the idea of things. This pursuit led him to select a certain thicket, to choose a corner of a woodland or to focus on the edge of a stream running over a rocky bank, creating froths of white and grey. His titles, such as *Last Leaves, Algoma*, underscore his focus, and in this sketch, we have evidence of his love of places that spoke to him of humble things.

ESTIMATE: \$15,000 ~ 20,000



107

107 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 – 1949

Lifting Mists, Algoma

oil on board, signed Frank H. Johnston and on verso signed,
titled, dated 1918 and inscribed by Florence Johnston *This
is an authentic Frank H. Johnston, Jan 30th / 63*
10 1/2 x 13 1/4 in, 26.7 x 33.7 cm

PROVENANCE:

Roberts Gallery, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

In the years preceding the formalization of the Group of Seven, Canadian landscape painting was influenced by the decorative characteristics of Art Nouveau conveyed through pattern and Impressionism's focus on

atmospheric interests. This lovely, early Frank Johnston work exemplifies these influences. The delicate equilibrium of the orange and green daubs of the foreground leaves set against the lines of the more distant burned tree trunks creates a pleasing play of colour and fine balance of pattern. Green complements orange, and the sharp verticals provide a contrast to the rounded leaves. This work was likely painted on the first of the now famous painting excursions by boxcar undertaken by Johnston, Dr. James MacCallum, Lawren Harris and J.E.H. MacDonald in September of 1918. They went from Sault Ste. Marie to the Agawa Canyon, then on to the Montreal River area of Hubert and finally to Batchawana, near Lake Superior, painting whatever pleased them along the way. Comprised of over 48,000 square kilometres of land, Algoma is a vast area of varied beauty that is inextricably linked with the early days of the Group of Seven.

ESTIMATE: \$25,000 ~ 35,000



**108 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 – 1953

Ski-Jump and Tea-House, Lake Placid

oil on canvas, signed and dated February 1925
and on verso titled, dated and inscribed *0-106 and 54850*
12 3/8 x 16 1/8 in, 31.4 x 41 cm

PROVENANCE:

Marlborough-Godard, Toronto
Private Collection, New Bedford, Nova Scotia, 1973
By descent to the present Private Collection, Nova Scotia

LITERATURE:

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, 1980, a 1927 drypoint etching entitled *Ski Jump, Lake Placid* reproduced page 85
David P. Silcox, *Painting Place: The Life and Work of David Milne*, 1996, page 179
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume 1: 1882 – 1928*, 1998, reproduced page 402, catalogue #207.8 and three related 1925 watercolours entitled *Ski-Jump, Lake Placid I; Ski-Jump, Lake Placid II; and Ski-Jump, Lake Placid III* reproduced pages 403 and 404

EXHIBITED:

Picture Loan Society, Toronto, *Small Oils by David Milne, 1922 – 1945*, March 8 – 21, 1952, catalogue #2
David Milne was often on the move in the almost 30 years he spent in the United States. From 1924 to 1929, he lived in the Adirondack Mountains in New York State, specifically in the Moose Lake and Lake Placid area. A location recognized for twice hosting the Winter Olympics (in 1932 and 1980), Lake Placid was, from the late nineteenth century, a year-round vacation destination for the elite of the northeastern United States. Milne's circumstances, as always, were much less prosperous. In fact, he and his wife managed the tea house noted in the title of this painting. These five years were his last in the United States, before he returned permanently to Canada in 1929. Milne's work featuring Lake Placid figures importantly

in his oeuvre, not only because it is exquisitely observed, but also because the views there seemed to inspire him to paint again in 1925, after nearly a year's hiatus.

An enthusiastic cross-country skier, Milne worked out-of-doors year round, though he also appreciated the amenities of the studio to complete works such as this painting. What Milne saw and revealed in this oil painting was the sweep of the basin over which he looked from one promontory towards the winter sports facilities of Lake Placid on another. While the ski jumps are fully evident in the distance, Milne's interest in this scene was in colour and spatial structure; "beyond Placid and the mountains", he wrote at the time, he saw "a soup of lighter purples, roses, and blues." These are not perhaps the colours one associates with winter, yet Milne picked them out in all their vibrancy.

The habit of close and individual looking was typical of Milne. He was an explorer of the intricacies of what he saw, not an adventurer who sought new and purportedly wild landscapes in the Group of Seven mold. His preference was for domesticated, acculturated scenes such as the one here, places where the intimate interplay of the human and natural was deeply layered. He reveals this interaction in *Ski-Jump and Tea-House, Lake Placid* with the lightest of touches. The characteristically vigorous lines of the composition tie the contours of the land and of the buildings to one another. A bare field, tree and rooftop are likely to share the same colour. The mountains – high enough to host Olympic skiing events – do not loom over the houses and fields but instead seem designed to protect them.

Milne noted wryly that the patrons of the Lake Placid tea house were less than receptive to the paintings he showed them, finding them too radical. Happily, his international reputation today as an innovative and supremely talented painter could not be higher, as witnessed in 2005 to 2006 at the hugely acclaimed Milne exhibition seen at the British Museum and the Metropolitan Museum of Art.

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

ESTIMATE: \$70,000 ~ 90,000



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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Country House in Winter

oil on board, signed and on verso
inscribed 30/0781 and C7565, circa 1940
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

James Bedford, Toronto, circa 1949
By descent to the present Private Collection, British Columbia

LITERATURE:

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, 1976,
page 56

The appeal and serenity of A.J. Casson's work is a result, in part, of his ability to filter elements of exacting realism ~ such as the patterning of window trims, the lines of roofs, the colour of shutters and doors ~ through the ideals of the picturesque: soft light, anticipatory distance and careful composition. Casson then gently holds everything together within a simple scheme of balanced colour.

Casson was trained as a designer and worked at commercial art firms ~ first Rous & Mann Ltd. and later Sampson Matthews Limited, becoming vice~president and art director there in 1946. He had an instinctive and distinctive sense of design, picking out the patterns he found in buildings and stands of trees and shaping them into a more perfect version of themselves. He was invited to join the Group of Seven in 1926 upon the departure of Frank (Franz) Johnston. Casson's approach to painting the landscape was unique in the Group ~ his excellence in watercolour was masterful, and the body of his work that gives attention to the rural villages of Ontario sets him apart. His homes and buildings have such appeal ~ they are architectural portraits, lovingly painted, full of the

unique character of each small hamlet, store or barn. Within these works, he played with the effects of atmosphere and with the placement of the structures, the landscape around the buildings, trees, shorelines, fences and roads. This resulted in the feeling of a stage set, wherein all the essential elements are tightened up to fit the space.

Country House in Winter is a wonderful example of Casson's skill. The road, from where we look onto the scene, drops away as if inviting us to stroll down it. The road is at its widest along the bottom edge of the painting and fills the entire foreground, cleverly drawing us into the scene. Sun warms the snow throughout; the day is filled with light. Casson pays careful attention to the smallest details, which contribute to the pleasing effect of the work: the house front meets the road at just the right spot, there are drawn curtains in some but not all of the windows, and shadows of blue lick the snow in a jaunty pattern. A sense of quiet pervades the scene, adding to its appeal. The distant hillside, with arcs of trees and rolling bands of snow behind the house, serves to hold the scene out to us like a gift, focusing our attention on the house itself. Casson was able to control the scene with colour, light and a sense of balance, and the result is extremely successful.

Casson understood the Canadian landscape well, and although he was adventurous and liked to travel, he felt that he was at his best in a place he understood. "I can't paint in a strange place, so why run all over?" he once said. He stated his preference for the colours and light of fall and winter, which he found to be less pretty, but more interesting. Winter was particularly suited to his palette, as a smaller range of colours forced him to look harder at the bones of the composition and to paint, as Gray, Rand and Steen describe, "a scene of primordial beauty or monumental calm" with "that sense of stillness so characteristic of all his work, that sense of a moment crystallized, time arrested."

ESTIMATE: \$125,000 ~ 175,000



**110 EMILY CARR**

BCSFA CGP 1871 – 1945

Trees in a Swirling Sky

oil on paper on canvas, signed and on verso titled
BC Forest on the Laing Galleries label, circa 1939
34 1/2 x 22 in, 87.6 x 55.9 cm

PROVENANCE:

Laing Galleries, Toronto
Private Collection, Toronto

LITERATURE:

Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar circa 1939
canvas entitled *Trees in the Sky* reproduced page 139
Doris Shadbolt, *The Complete Writings of Emily Carr; Hundreds and
Thousands*, 1993, pages 874 and 878

Works in oil on paper became an important part of Emily Carr's output in the latter part of her career. She had become increasingly interested in depicting the moving, energetic life of the forest, and would also use this same fluid media to capture the sea, sky and shoreline in her coastal scenes. The looseness of thinned oil on paper allowed her to create liquid strokes and arcing lines, to capture the vibrating energy and shimmering life of the British Columbia forest in all of its quivering beauty. It was as if she were engaging in a dance, with the oil, brush and paper as her partner ~ or perhaps conducting music with her brush as a baton, and the oil and paper as her orchestra. Indeed, her descriptions of the forest are symphonic in their language. To her, the woods were filled with crescendos, allegros and rondos. They buoyed and caught her, saturated her senses and sent her heart soaring.

In September of 1939, Carr painted from a small cottage on Craigflower Road in Victoria. World War II had broken out, and her elation at being in the woods again and her deep sadness over the crisis overseas are both captured in her writing. She stated: "One forgets that beyond the bushes, beyond beyond and beyond, across the world, there is war. Nations are

hating and hissing, striking and wrecking and maiming. People are being hurt, maimed. The sea is swallowing them up in submarine explosions. Earth is drinking their blood... Here in this spot is peace... Everything is quite still... Nature seems motionless, but all the while she is slowly, slowly swelling to the moisture, earth loosening, moss rising, leaves taking on shine, not the dancing, shifting shine of sunlight but the calm slow glow of wet... Far up in the sky is the blue green-grey of the tall pines."

She would paint a number of works that fall and was pleased with the results. Her interest in the timber left behind after logging can be seen in *Trees in a Swirling Sky* ~ burned stumps occupy the foreground, silvery and black, caught in a tangle of skeletal, twining branches, while the thin trunks of commercially unsuitable trees spared by loggers soar skyward. The title of one of her well-known works ~ *Scorned as Timber; Beloved of the Sky* ~ comes to mind. In these later oil sketches, there is a sense of great satisfaction and contentment, as if Carr, even while she was still very sensitive to criticism (she hid her sketches under her bed at the Craigflower Road cottage), felt pride and accomplishment in her work.

On September 28 she notes, "I have been through my twenty-three new camp sketches. Autumn is in them and a certain lighthearted joy strangely out of keeping with war. I can remember the French painting teacher in San Francisco badgering me into rages so as to get my best work out of me. I think perhaps the war in its heaviness pressed this gaiety from me. It escaped through my finger-tips and autumn borrowed it and together they hoisted a few little blobs of cheer-up into the dreary world. Or is it perhaps just that I was born contrary? Or is it the smaller the cage a bird is put into the better he sings?" Carr's cage was quite small at this time in her life as she was in poor health, which restricted her ability to work, and she was dependent on the assistance of others, which she hated, but her voice, in this lyrical, fluid and joyous depiction of her beloved woods, sings loudly.

ESTIMATE: \$200,000 ~ 250,000



PROPERTY FROM THE FAMILY OF MR. & MRS. WILLIAM H. CLARKE

In 1930 William H. Clarke and John C.W. Irwin founded the Canadian publishing firm Clarke, Irwin & Company Limited. William had served for five years as manager of the educational and medical departments of the Macmillan Company of Canada; John Irwin, his brother-in-law, was a successful book salesman. In addition to representing a number of British publishers in Canada, the new company began by publishing textbooks, which were steady sellers and provided them with a stable list of offerings.

Clarke, Irwin & Company soon built a reputation as a first-rate publishing house. From 1936 to 1949, Clarke served as manager of the Canadian branch of Oxford University Press, which had been operating in Canada since 1902. Under this arrangement, Oxford would continue to publish for the trade market in Canada, while Clarke Irwin would publish for the educational market. A discerning and careful publisher, William Clarke would be introduced to Emily Carr through Ira Dilworth, Carr's friend and confidant. Carr had tried to have her illustrated writings published while she was in England as early as 1904, and had even approached Beatrix Potter's publisher, Frederick Warne & Co., but with no success. This side of her creative self, however, never wavered, and when poor health made painting increasingly difficult in the 1940s, Carr wrote stories based on her memories of the rich experiences of her life.

Several of her friends tried to assist her in finding a publisher for these works, but it was Dilworth who would succeed. Dilworth was the regional director of the Canadian Broadcasting Corporation in British Columbia, and had read Carr's stories on several CBC radio programs. Initially turned down by a number of publishers, Dilworth persisted and in 1940 approached Clarke and his wife Irene, who had been active in editorial work. In a long session with the Clarkes, in which they took turns reading aloud through many of her stories, Clarke and his wife recognized her gifts as a writer and enthusiastically undertook to publish *Klee Wyck* – Carr's autobiographical story of her experiences with the First Nations people of British Columbia – under the Oxford University Press imprint in 1941. They also subsequently produced an edition for schools under the Clarke Irwin imprint. *Klee Wyck*, meaning Laughing One, burst onto the Canadian literary world and was widely praised.

Clarke wrote to the National Gallery of Canada, suggesting a show of Carr's work and heralding *Klee Wyck* as the most important piece of homegrown literature since *Maria Chapdelaine*. Others agreed, and *Klee Wyck* won the Governor General's Award for non-fiction that year. Clarke and his wife Irene became friends with Carr, exchanging many letters with her about their efforts on her behalf, visiting her in her home and making plans for future publications. Subsequently, *The Book of Small* was published in 1942, followed by *The House of All Sorts* in 1944. Dilworth edited Carr's manuscripts, and upon her death in 1945 was appointed sole trustee of her literary estate. He worked closely with the Clarkes to see the publication of her remaining works and to deal with various legal issues. *Growing Pains*, Carr's autobiography, was published in 1946, while *Pause: A Sketchbook* and *The Heart of a Peacock* came out in 1953. After Dilworth's death in 1962, Phylis Inglis edited Carr's journals, and *Hundreds and Thousands* was published in 1966. By this time the firm was under the direction of William (Bill) Clarke, the Clarkes' second son.

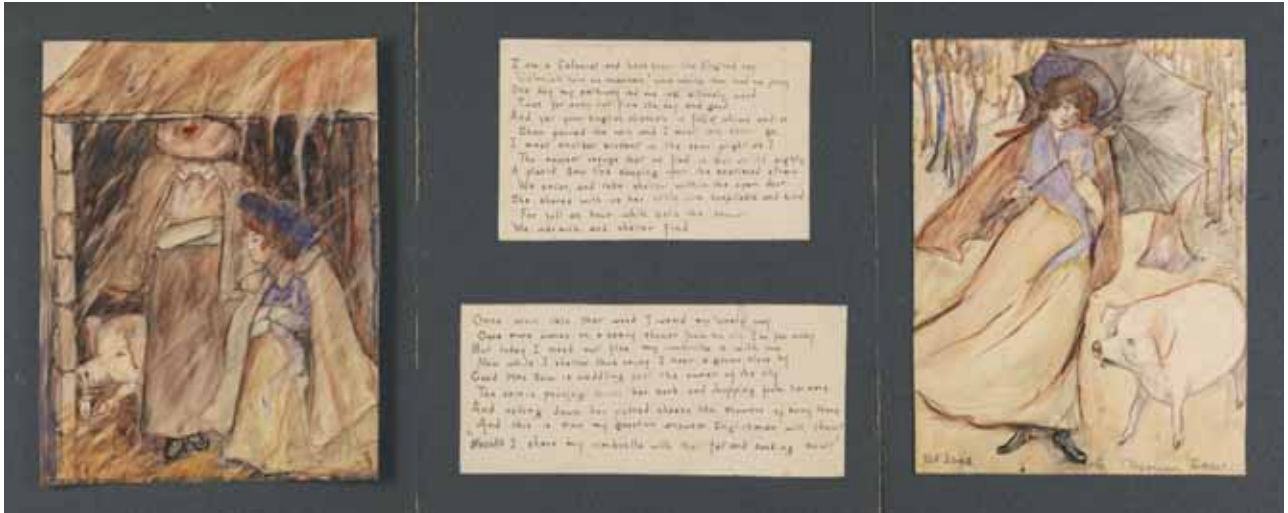


Mr. William H. Clarke
Photo credit: John Steele, Toronto



Mrs. Irene Clarke
Photo credit: John Steele, Toronto

William Clarke Sr. died in 1955; Irene died in 1985 and was deeply mourned; she and her husband were instrumental in bringing the written word of one of Canada's most important painters to the attention of a wide public and, through this, have contributed immensely to our understanding of Carr's life, her work and her struggle as an artist. *Sea and Sky, Off Beacon Hill*, lot 114 in this sale, was one of several works selected by Carr for the Clarkes to acquire.



111

111 EMILY CARR

BCSFA CGP 1871 – 1945

The White Sow of Tregenna Woods, St. Ives

three~panel folded booklet with two watercolours and a poem, titled, circa 1902
full leaf 12 1/8 x 28 in, 30.8 x 71.1 cm

PROVENANCE:

Mr. and Mrs. William H. Clarke, Toronto
By descent to the present Private Collection, Toronto

To say that Emily Carr struggled with the expectations placed on women in Victorian times is an understatement. Her deep love of animals, her desire to explore the natural world freely, and her disdain for tea parties and proper manners all contravened the societal conventions of her era. Her frustration with these Victorian restrictions was often conveyed through the text and drawings in her illustrated stories. She poured her thoughts into her tales regarding the ironies she observed in people's behaviour, her frustrating struggle to fit in, and in this case, her preference for the manners of animals over humans. In this charming three~panel vignette based on an experience in Cornwall, Carr cuttingly compares the manners of the English to those of a sow pig, with whom she and a fellow student share shelter during an unexpected downpour. She finds, not to our surprise, that she prefers the company of the pig.

Each watercolour measures 9 1/4 x 7 inches, and the poem is written on two separate sheets measuring 4 1/4 x 6 1/2 and 3 1/2 x 8 inches. All of the sheets are affixed to the folded booklet, which measures 12 1/8 x 28 inches when open. The watercolour on the right~hand panel is inscribed with the title *St. Ives, the Tregenna Sow*.

A transcript of Carr's original text:

*I am a Colonial and have heard the English say
"Colonials have no manners," your advice then lend me pray
One day my pathway led me into a lonely wood
T'was far away but fine the day and good
And yet your English cliamate is full of whims and so
Down poured the rain and I must into shelter go
I meet another student in the same plight as I
The nearest refuge that we find is but an old pigsty
A placid Sow lies sleeping upon the scattered straw
We enter, and take shelter within the open door
She shares with us her little pen, hospitable and kind
For full an hour while lasts the shower
We warmth and shelter find
Once more into that wood I wend my lonely way
Once more comes on a heavy shower from the sty I'm far away
But today I need not flee my umbrella is with me
Now while I shelter thus enjoy I hear a grunt close by
Good Mrs. Sow is waddling past the owner of the sty
The rain is pouring down her back and dropping from her ears
And rolling down her fatted cheeks like showers of briny tears
And this is now my question answer Englishman whilt thou?
"Should I share my umbrella with that fat and soaking sow?"*

ESTIMATE: \$15,000 ~ 25,000

**112 EMILY CARR**

BCSFA CGP 1871 - 1945

The Queen's Funeral, London

book with seven hand-illustrated drawings, titled, 1901
full leaf 11 1/2 x 19 in, 29.2 x 48.3 cm

PROVENANCE:

Mr. and Mrs. William H. Clarke, Toronto
By descent to the present Private Collection, Toronto

LITERATURE:

Emily Carr, *Growing Pains*, 1946, the drawing of Carr and Kendal
at the back of the crowd reproduced page 181



Emily Carr was a dedicated journal keeper. Throughout her life, she committed her thoughts, dreams, frustrations and aspirations to paper with self-effacing humour and cutting wit. In 1907 she illustrated a prose journal depicting a trip she and her sister Alice took to Alaska. A similar book, entitled *Sister and I*, includes a chronicle of her 1910 trip to London with Alice. She called these “funny books”, and funny they are indeed. This book depicts a failed attempt to view the funeral procession of Queen Victoria, who died in January of 1901 while Carr was a student at the Westminster School of Art in London. Carr had befriended a roommate from her boarding house named Kendal, and they decided to join the crowds in an attempt to catch a glimpse of the regal procession. The story unfolds in clever hilarity; the illustrations are full of character and personality, and the text is pure delight.

A transcript of Carr's original text:

*At six o'clock from sleep I wake
By Kendal who my pillows shake,
Will you get up you lazy Carr?
The sun o'er chimney-pots afar
Is rising, and tis deep transgression
To sleep and miss todays procession,
Oh slowly out of bed we rise,
With woeful, weary, sleepy eyes,
Tis half-way dark and chilly too,
And Kendal's nose is red and blue.
Dong, Dong, goes the deafning gong,
Fixing ties belts and collars we hurry along,
And down the long staircase hurridly flock,
Giving poor Mrs. Dodd a considerable shock,
For every morning we're always late,
For breakfast served at half past eight.
The Buss-man cast us off the buss,
Because we had not change with us,
Quoth Kendal, "Carr you are a fool
To take with you that stupid stool."
"I've got a bag of Caramels,
To eat when not observed by swells."
Saith Kendal, "Won't you Bobby Please
Shew us a spot where we can squeeze?"
I stood behind and hid my stool
Because you know it was the rule,
No chairs or stools should be allowed,
To persons standing in the crowd.
Now Kendal and the Bobby had a hot and heavy fight,
Kendall pounded the poor Bobby with all her puny might,
For the Bobby pushed her back for some much belated swells,
And she struck the solid Bobby, with her bag of Caramels.
Mid the scuffle that ensued, my stool was borne away,
Its services did not avail to raise my heith that day,
I could not stoop to pick it up the crowd was so intense
I only wished I were't no short and longed to be immense.*



Emily Carr in Cornwall, 1901 ~ 1902

*On our tippest, tippest, tiptoos,
With our necks stretched nigh to crack,
It is coming, we are watching,
Open eyes and stiffened back.
I saw a corner of the pall,
And Kendal saw the Kaiser,
But what went on before, behind,
We both were none the wiser.
The next few days were very bad,
Both for Kendal and for me,
I lay in bed, with an aching head.
And she wearily brought me tea
And we talked it over gravely,
All the squeezing and the pain
And we said, mid a crowd in London
We would never go again.*

This book consists of seven drawings; each drawing measures 8 x 6 3/8 inches (the page measures 11 1/2 x 9 1/2 inches) and is accompanied by a block of text written in ink.

ESTIMATE: \$10,000 ~ 15,000



113 a



113 b



113 c



113 d



113 e



113 f



113 g



113 h



113 i



113 j

113 EMILY CARR

BCSFA CGP 1871 - 1945

A Collection of Ten Drawings**a) The Old Dead Tree [sic] in New Field**

ink on paper, titled

6 3/4 x 5 1/2 in, 17.1 x 14 cm

b) The Side Gate

ink on paper, titled

6 5/8 x 5 3/4 in, 16.8 x 14.6 cm

c) The Little Arbour

ink on paper, titled and monogrammed

with the artist's initials and dated September 1894

6 1/8 x 5 1/2 in, 15.6 x 14 cm

d) Conservatory Door

ink on paper, titled

6 3/4 x 5 3/4 in, 17.1 x 14.6 cm

e) Sunday

ink on paper, on verso titled

4 3/4 x 3 1/4 in, 12 x 8.3 cm

f) Front Gate of Old Carr House, 44 Carr St.

ink on paper, signed M. Carr and dated

November 3, 1894 and on verso titled on a label

10 3/4 x 8 3/8 in, 27.3 x 21.3 cm

g) House with Tree and Fence

ink on paper, signed M. Carr and dated November 1894

5 x 8 in, 12.7 x 20.3 cm

h) House with Verandah

ink on paper, signed M. Carr and dated November 5, 1894

5 x 7 1/4 in, 12.7 x 18.4 cm

i) Back of Old Home, 44 Carr St.

ink on paper, signed Millie Carr, titled

and dated September 1894

5 3/4 x 6 3/4 in, 14.6 x 17.1 cm

j) Old Home, 44 Carr St.

ink on paper, titled

5 1/2 x 6 1/4 in, 14 x 15.9 cm

PROVENANCE:

Mr. and Mrs. William H. Clarke, Toronto

By descent to the present Private Collection, Toronto

In 1890 Emily Carr attended the California School of Design in San Francisco, where she was taught using the methods of the time. She learned to draw from arranged still lifes of fruit, vegetables and plants; from plaster casts of the figure; and from architectural subjects. She also sketched *en plein air*, and preferred these outdoor sessions wherein she was able to select her own subject from among those she viewed with her class. She worked obsessively, taking as many classes as she could fit into her schedule. Back in Canada in 1893, she continued to draw regularly, using her home and the area around it as subjects. Her talent in pen and ink, as we see here, was formidable. She made careful studies of trees and gates, shaded walkways, and various other subjects in and around her home, filled with exacting detail, finely handled and beautifully composed. In these charming works, we find proof of Carr's technical ability and are given a glimpse into her life as a young emerging artist.

ESTIMATE: \$6,000 ~ 8,000



**114 EMILY CARR**

BCSFA CGP 1871 – 1945

Sea and Sky, Off Beacon Hill

oil on paper on board, signed and on verso signed,
titled *Off Beacon Hill* and inscribed #18 / \$50 / #4 /
316 Beckley St., Victoria, circa 1935
22 3/4 x 34 3/4 in, 57.8 x 88.3 cm

PROVENANCE:

Mr. and Mrs. William H. Clarke, Toronto
By descent to the present Private Collection, Toronto

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,

1966, page 61, reproduced page 113

Paul Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries, 1930 – 1970*, 1972, reproduced pages 24 and 25

Doris Shadbolt, *Emily Carr*, 1990, pages 154, 201 and 202

Correspondence with the Clarke family, March 2014

During the course of publishing her books, William H. Clarke, of Clarke, Irwin & Company, and his wife Irene formed a friendship with Emily Carr. During one of their visits to her home, Carr showed them a number of her works, suggesting they make a purchase. *Sea and Sky, Off Beacon Hill*, was selected ~ an occasion which Mrs. Clarke recalled caused her to “walk out of the woods singing” ~ and it remained in their family collection until its consignment with Heffel. This is a splendid painting, and has been reproduced in two important books on Carr. It fully exemplifies Carr’s style from the early 1930s, when she turned her attention to the beaches and open skies at sketching sites in Victoria and nearby, such as Metchosin, Langford and Goldstream Park. Carr gave importance to more than just the physical features of the landscape she was considering. She wrote: “What am I after ~ crush and exaltation? It is not a landscape and not sky but something outside and beyond the enclosed forms. I grasp for a thing and a place one cannot see with these eyes, only very very faintly with one’s higher eyes.” The presence of life force was what she was after ~ an energy that swept through sea, land and sky.

Carr’s expression of this force was facilitated by both her powerful visual vocabulary and her new medium of oil on paper. Doris Shadbolt wrote that Carr “often developed an identifying set of visual signs during the course of a sketching session in response to the character and mood of a

particular location, such as the circular disks in sunny blue skies that characterize paintings done during her September 1935 sketching session at Albert Head in Metchosin.” Painted during this same period on the shore of Victoria, *Sea and Sky, Off Beacon Hill* demonstrates Carr’s use of sweeping curves and a large, open disk in the upper right to convey the push of currents of air and sea. Her use of disks and whorls in some works prompted comparisons to such devices in the work of Vincent van Gogh, although Carr wrote that she became aware of his motifs only after she had begun using them, and she reflected on how he was striving, as she was, for a “unity of movement”. Indeed, Carr’s depiction of movement in the open sky aglow with light is so effective that one literally feels the sensation of the extension of the sky above the land into the firmament beyond.

Carr’s discovery of the medium of oil on paper was revelatory. Her use of oil thinned with gasoline or turpentine gave her a fluid medium that could be wielded with abandon. Depending on the consistency, its effects could range from watercolour to thicker oil. This technique opened up her brush-stroke and allowed her to express that “something outside and beyond the enclosed forms” that she was striving for. Whether in the woods or on the shore, she could paint outdoors with it while in direct connection with her subject. Carr would set up with her sketching board and, with great sweeping strokes, capture what she saw as the one movement sweeping through the landscape. In *Sea and Sky, Off Beacon Hill*, Carr used a denser mixture of oil, and her palette is a rich one of blues, deep greens and purple. The exposure of the paper support has an element of boldness and freedom to it, and its orange tone warms the predominantly cool palette.

During the mid-1930s, Carr’s feeling of nature being a manifestation of a higher power and her attunement within it was fully developed. Her perception of the energy present in all things has a basis in physics, in that all matter is really vibrating molecules. But beyond that, Carr believed in a higher consciousness that was present in nature, and that all things were an interconnected whole. She was a highly sensitive person who gave everything to her work, and we can sense her journey of transformation while contemplating such stunning natural scenes as this. She wrote, “Oh, to be still enough to hear and see and know the glory of the sky and earth and sea!” In the superb *Sea and Sky, Off Beacon Hill*, she has given us a sense of the sublime that she found in these elements.

ESTIMATE: \$125,000 ~ 175,000

PROPERTY OF VARIOUS COLLECTORS



115

115 EARLY HEILTSUK ARTIST

19TH CENTURY

Heiltsuk Puppet

wood, canvas and hair with
red and blue pigments, circa 1870
23 1/4 x 5 1/2 x 2 3/4 in, 59 x 14 x 7 cm

PROVENANCE:

Donald Ellis Gallery Ltd., Toronto
Private Collection, Ontario

LITERATURE:

Audrey Hawthorn, *Kwakiutl Art*, 1967, similar puppets reproduced page 91, figures 95 and 96
Donald Ellis Gallery, 2005, reproduced page 43
Donald Ellis comments, "Puppet-like figures were frequently employed in the Heiltsuk ritual performance known as the *xa'api*, or cradle dance, in which a carved image was used to represent a child. The figure might appear to sit up within a wooden cradle operated by strings concealed from viewers. They may also have been used to represent one or another spirit that would appear at the time of a dance performance." Historically, the use of dance and ritual among the Heiltsuk people in British Columbia's central coast communities of Bella Bella and Klemtu was well developed. After gathering food during spring and summer, people spent the winter months holding elaborately staged theatrical performances and ceremonies. This season was called the *Tsetseka*, the supernatural season. In this intriguing puppet, the eyes are narrow and elongated, which may indicate a state of trance, which was often a feature of winter dances. Mysterious and compelling, this puppet figure draws us back to a time when the Heiltsuk people gathered at the dance house to see spirits rising through the forms they created to embody them.

ESTIMATE: \$10,000 ~ 15,000



116

116 EARLY HAIDA ARTIST

19TH CENTURY

***Late Trade Pipe with Stylized
Haida Animal and Human Figures***

argillite with bone sculpture, circa 1880s
3 x 12 1/2 x 1 in, 7.6 x 31.7 x 2.5 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Peter L. Macnair and Alan L. Hoover, *The Magic Leaves: A History of Haida Argillite Carving*, Royal British Columbia Museum, 2002, similar works reproduced page 120, figures 176 – 178

The art of tobacco smoking was introduced to the Haida by Euro-American explorers and traders. The Haida, inspired by the wooden and clay pipes they brought, began to carve their own versions in argillite, the black slate particular to the Queen Charlotte area. Various forms of these argillite pipes flourished for two or three decades following 1850. Some, with functioning bowls, were smoked, while others, which had only narrow holes, were used for ceremonial purposes. In late-period pipes, the stem is more bulky and the figures are almost exclusively of Haida origin, as opposed to the early ones that included Euro-American figures. The bowls tend to be large, and bone inserts at the end of the stem

are often featured. In this finely carved pipe, the bowl is formed within the body of a seated man, who holds his head before him, balanced on an animal. Another example of this motif is included in Peter Macnair and Alan Hoover's book *The Magic Leaves* as figure 176. Notched patterning adds further visual interest to the Haida animal and human figures depicted in this exquisite Haida pipe.

ESTIMATE: \$9,000 ~ 12,000



117

117 WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 – 1967

Snow Shadows, Grouse Mountain

oil on canvas, signed and on verso titled
and dated 1930 on the gallery label
22 x 24 in, 55.9 x 61 cm

PROVENANCE:

Heffel Gallery Limited, Vancouver, 1991
Private Collection, Vancouver

LITERATURE:

Ian M. Thom, *W.P. Weston*, Heffel Gallery Limited, 1991, pages 6
and 7, reproduced page 13 and listed page 37 and the 1936 large
canvas entitled *The Summit* reproduced page 19

EXHIBITED:

Heffel Gallery Limited, Vancouver, *W.P. Weston*, 1991, catalogue #4

William Weston moved to Vancouver from England to take a teaching post in 1909, and as well as teaching art to children, he taught generations of their teachers. He built his artistic legacy through powerful paintings of towering mountains, heroic trees and the seacoast. His explorations of the mountains and forest around Vancouver, which many artists found simply overwhelming, led him to the conclusion that he could not depict British Columbia with the same approach he used for the pastoral English countryside. His vision of the landscape was that “The mountains and forests are so gigantic that man seems puny.” As he undertook to paint this vast wilderness, he stated that “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.” Situated at the top of Grouse Mountain above Vancouver, this scene glows with light, from the brilliant snow to the translucent, overarching blue sky. Trees rise from the snowbanks, surrounded by a peaceful and magnificent solitude, in this striking example of Weston’s mountain works.

ESTIMATE: \$20,000 ~ 30,000



118

118 WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 – 1967

Windswept Fir

oil on canvas, signed and on verso signed,
titled, dated 1953 and inscribed *Albert Hd. VI.*
22 x 25 in, 55.9 x 63.5 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Ian M. Thom, *W.P. Weston*, Art Gallery of Greater Victoria, 1980,
page 11

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

An important early artist on the Vancouver scene, William Weston exhibited regularly with the British Columbia Society of Fine Arts.

In 1930 Weston's work was shown at the National Gallery of Canada ~ a breakthrough at the time. Upon retiring from his career as an art educator in 1946, Weston had greater freedom to get out into the landscape that so galvanized him. It was the West Coast that inspired his most indelible images, and one of those was that of the single tree, its form shaped by the onslaughts of windstorms, clinging tenaciously to rocky ground. He stated, "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." With its gnarled and vital tree set in a panoramic ocean view, *Windswept Fir* epitomizes the strong, direct approach to landscape that made Weston's work so memorable. As Ian Thom wrote, "He, more than any other artist, captured the awesome, lonely nature, the spirit of British Columbia."

ESTIMATE: \$20,000 ~ 30,000

PROPERTY FROM THE ESTATE OF JAMES C. (CLARENCE) WILSON

James C. (Clarence) Wilson

James C. (Clarence) Wilson was born on February 19, 1908, in Peterborough, Ontario, to Edgerton Roland Wilson and Ethel Mildred Gillespie. He trained as a chartered accountant and in 1934 married Esther "Pat" Cleland, daughter of Dr. Frederick A. Cleland, a renowned surgeon in Toronto, and Anna Maria Goldie, the daughter of David Goldie of the Goldie Mill, Ayr, Ontario. At first, the distinguished Cleland clan was a little wary of Wilson's wilder side ~ especially when he and Pat eloped ~ but he quickly carved out a successful life for himself and his family, with a tendency towards the uncommon; in the early 1940s, Wilson bought a five-acre island off the coast of British Columbia. At that time, everyone thought he was eccentric for buying it, but he and his family spent many good summers on Scott Island, northeast of Chemainus, living in a rustic cabin, sailing homemade boats and hunting for oysters at low tide. The place suited Wilson's sense of adventure, but a promotion soon moved the family to Montreal. There, Wilson was made senior partner at Peat, Marwick, Mitchell & Co. (now KPMG) and continued to live with panache through the 1960s, securing a place in Canada's *Who's Who*, driving a Rolls-Royce and residing at the famous and historic Gleneagles building in Montreal, where his apartment had plenty of room to display the Canadian art he had developed a passion for collecting. His love for the Group of Seven, especially A.Y. Jackson, was fostered by his summers on Scott Island, surrounded by wilderness and water, and by his youth in northern Ontario. He liked to be reminded of the Canadian landscape in some of the pieces he collected ~ perhaps a reflection of his own "untamed" side.

119 JOHN GOODWIN LYMAN

CAS CGP EGP FRSA 1886 - 1967

Intérieur

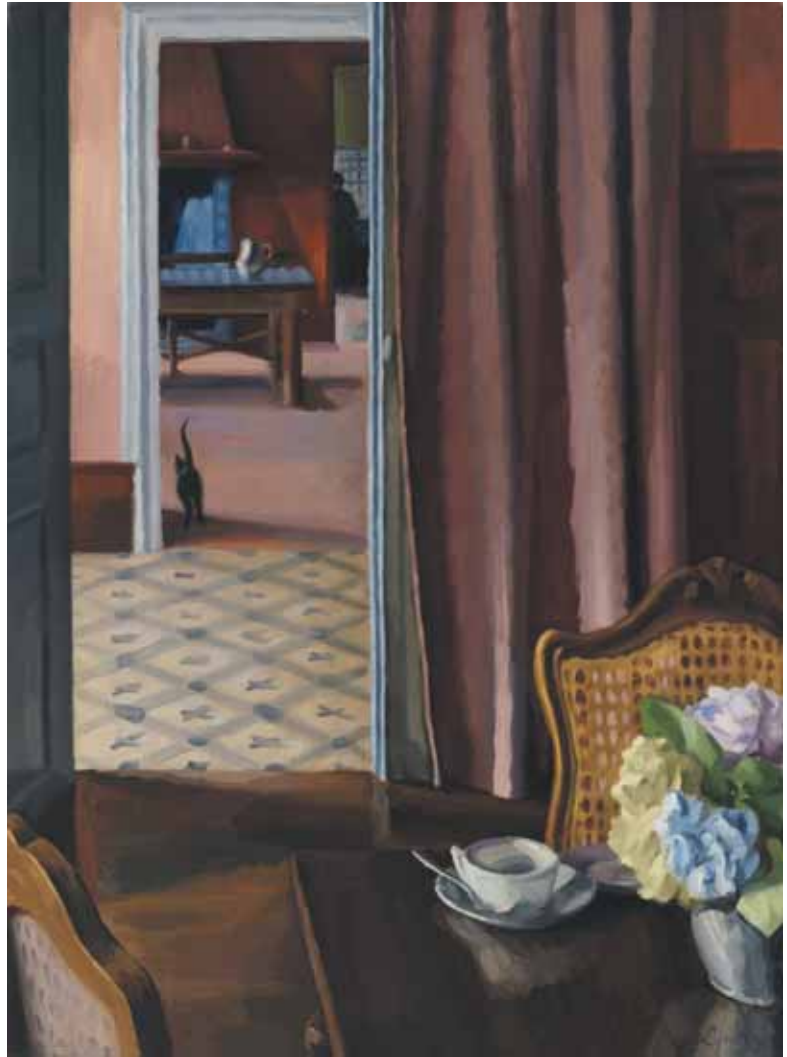
oil on canvas, signed and on verso
signed, titled on the Dominion Gallery
label, inscribed 5 and stamped Dominion
Gallery, Montreal
32 x 24 in, 81.3 x 61 cm

PROVENANCE:

Dominion Gallery, Montreal
Galerie Walter Klinkhoff Inc., Montreal
The Estate of James C. (Clarence) Wilson, Montreal
By descent to the present Private Collection, Toronto

In his interior works, John Lyman was attracted to viewpoints through windows or through rooms, and in this intriguing painting, he guides the viewer in a leisurely fashion through doors to successive layers of comfortable settings. The eye first rests in the foreground on the flowers and teacup, then follows the cat into the next room, then finally discovers the shadowy figure in the back room. The style and subject of this beguiling view into a private life reminds us of the work of another accomplished Montreal modernist, Goodridge Roberts, who, along with Lyman, was a member of that city's Contemporary Arts Society. An influence of French Post-Impressionism was also a commonality of this group, and this was true of Lyman, who had studied with Henri Matisse. Lyman's handling of the structural elements of his image shows his refined awareness of space ~ as each aperture, spatially offset in counterpoint to the other, becomes successively smaller. Typical of Lyman, his three-dimensional modelling is strong and his brushwork soft and velvety, adding to the attraction of this fine painting.

ESTIMATE: \$15,000 ~ 20,000





120 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Mazinaw Lake, March, Bon Echo

oil on canvas, signed and on verso titled *Mazinawe* [sic] *Lake, March, Bon Echo* and inscribed 3432, 1924
25 x 32 1/4 in, 63.5 x 81.9 cm

PROVENANCE:

The Estate of James C. (Clarence) Wilson, Montreal
By descent to the present Private Collection, Toronto

LITERATURE:

A.Y. Jackson, *A Painter's Country*, 1958, pages 73 and 74
Robert Stacey and Stan McMullin, *Massonaga: The Art of Bon Echo*,
1998, pages 63 and 66, listed page 66, reproduced page 67

EXHIBITED:

The Art Gallery of Toronto, *Group of Seven*, January 9 ~ February 4,
1925, titled as *Mazinawe* [sic] *Lake*, catalogue #29
The Art Gallery of Toronto, *Exhibition of Canadian Paintings*, August 9 ~
September 30, 1926, titled as *Mazinawe* [sic] *Lake*, catalogue #17

In January of 1924, A.Y. Jackson wrote to J.E.H. MacDonald from Baie-Saint-Paul. He closed with these two sentences: "Leave here 24th January to go to Bon Echo. Expect to find myself in a very exclusive literary circle with Merrill Denison and Artie Heming. Yours, Alex." Jackson would indeed be entering an exclusive circle when he arrived at Bon Echo, in south-central Ontario, and there he would tread on hallowed ground. In addition to the stunning cliff of granite and gneiss that rises 100 meters straight up from the waters of Mazinaw Lake and runs 300 meters in horizontal length ~ a jaw-dropping natural wonder ~ there is the dedication to Walt Whitman, an inscription carved directly into the rock face in two-foot-high letters that dedicates the place to "Old Walt" and his "Democratic Ideals". It was Denison's mother Flora who was responsible for this massive monument to the man in whose ideals she believed and whose poetry she greatly admired. Flora had been interested in Whitman since 1892 and founded the Whitman Club of Bon Echo in 1915. She purchased the Bon Echo Inn in 1910, having owned six acres of land nearby since 1904. She was active in the Canadian Branch of the Walt Whitman Fellowship, and through this would have associated with others who shared her admiration for Whitman.

When Flora died in 1921, Merrill inherited the inn, and he began inviting artists there that he knew through Hart House, where he was artistic director, and the Arts and Letters Club, where he was a member, to paint and sketch the surrounding landscape. Arthur Lismer visited in 1921, Charles Comfort and Will Ogilvie in 1927, then Frank Carmichael and A.J. Casson in 1928. Still a destination for artists today, Bon Echo, a region of remarkable geological significance and natural beauty, is a mecca for artists and writers of prose and poetry.

When Jackson arrived in January of 1924, he would have found the country frozen under a blanket of snow. There are few works extant from



Mazinaw Lake, March, Bon Echo exhibited back corner, Group of Seven, The Art Gallery of Toronto, January 9 ~ February 4, 1925
Photo credit: Art Gallery of Ontario

this trip ~ only nine oils are known to exist, and seven of them are sketch panels, including lot 104, making this oil on canvas exceedingly rare. At this point, it is, in fact, one of only two known Jackson canvases of Bon Echo. "I'm very glad the place is to be painted in its winter garb by a fine painter," Denison wrote to his fiancée, Muriel Goggin, "He is really painting the place for the first time and will get some notable canvases." Arthur Heming, a wildlife and landscape painter as well as a writer and illustrator, was at the inn at the same time as Jackson, but it was Jackson who had been asked by Denison to design two brochures and some letterhead for the inn. One of these designs is based directly on the scene in *Mazinaw Lake, March, Bon Echo*, but depicts the scene in summertime, with two canoes bouncing in the water by the near shore and geese flying overhead. Our painting, with its charming line of ski tracks, is classic Group of Seven-period "Père Raquette" (Father Snowshoes) Jackson, and speaks to his love of sketching out-of-doors in winter. The dark sky indicates night or perhaps an impending late-winter rain and is beautifully modulated in a variety of purples. The blue-white snow and cliff face of green and buff tones are equally detailed and richly painted. Until its consignment from the estate of James C. (Clarence) Wilson to Heffel, this work was known only from a photograph reproduced in the book *Massonaga: The Art of Bon Echo*, wherein its unknown whereabouts were lamented, and the authors described it as being "the most important Mazinaw painting".

ESTIMATE: \$125,000 ~ 175,000



**121 ALBERT HENRY ROBINSON**

CGP RCA 1881 ~ 1956

Quebec from Levis

oil on canvas, signed, dated 1922 and inscribed
Quebec and on verso signed, titled and dated
24 1/4 x 36 1/4 in, 61.6 x 92.1 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
The Estate of James C. (Clarence) Wilson, Montreal
By descent to the present Private Collection, Toronto

LITERATURE:

Thomas R. Lee, *Albert H. Robinson: The Painter's Painter*, 1956,
reproduced, unpaginated
Jennifer Watson, *Albert H. Robinson: The Mature Years*, Kitchener-
Waterloo Art Gallery, 1982, reproduced page 36, figure 12
Paul Duval, *Canadian Impressionism*, 1990, page 130
Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 7*, 1990,
pages 2204 and 2205

EXHIBITED:

The Montreal Museum of Fine Arts, 1959

In his book on Canadian Impressionism, Paul Duval wrote, "For Albert Robinson, Quebec was a complex of pastel grey, pink, and soft blue villages, homesteads and harbours. His canvases are filled with a luminosity that depends on a generous addition of white paint to his pigments. Only rarely, and then in isolated accents, does he use pure colour. It is not surprising, with white as his signal colour, that the majority of Robinson's compositions represent winter scenes."

Born in Hamilton, Ontario, Albert Henry Robinson was interested in art from the time he was young, gaining a reputation among his schoolmates as the person to call on should they wish to send a beautifully illustrated love note to another classmate. After high school he worked as an illustrator for the *Hamilton Times*, and soon saved enough money to go overseas and train in Paris, which he did in 1903, studying at the prestigious Académie Julian. From there, Robinson took summer classes in Normandy and Corsica with the American painter Thomas William

Marshall, but had to return home after contracting typhoid in 1905. He was hired to teach art in Hamilton, where little was happening in Canadian art. Good fortune brought private benefactors his way when he met Mr. and Mrs. William Davis, who invited him to set up a studio in Montreal. There, he had the opportunity to meet other artists such as William Brymner and Maurice Cullen, who would profoundly influence his life and career. He also met A.Y. Jackson there in 1910, and they developed a quick rapport, planning a trip to France for the following year. This was an exciting time in French art, and in Brittany the influence of Impressionism was all around them. The two Canadians shared the Impressionists' interest in capturing the effects of sunlight, in painting the simple beauty of street scenes and in focusing on the small moments in the daily lives of people. These interests would inform Robinson's work throughout his career, but in France, he ran short of money and was forced to return to Canada once again, just four months after arriving. Back home, he turned his attention to the Canadian scene, and became enamoured of the Quebec landscape. He painted the places outside his door using an impressionistic brush-stroke, setting them in dappled light and infusing them with personal affection. This love of place would last throughout his career, and views such as this one, of *Quebec from Levis*, would be the mainstay in his work. In them, we see everything through the soft hues of winter's pale light: towns and rivers are painted in the myriad shades of white that only artists living in places with long winters are able to fully and keenly observe. Two sketches for this important work are known ~ the first, entitled *Quebec from Levis*, is in the collection of the Art Gallery of Windsor and the other, entitled *Quebec*, is in the collection of the Art Gallery of Ontario.

In 1955 a retrospective of Robinson's work was mounted; it included a catalogue for which Robert Wakeham Pilot wrote the foreword. Pilot noted, "His canvases and sketches with their subtle and distinguished colour delight us by their gently evocative quality. He is what I like to call a 'painter's painter'. Some critics have linked his name with that of James Wilson Morrice; for both painters have interpreted the landscape of the lower St. Lawrence, seeing in it their own vision of La Nouvelle France."

ESTIMATE: \$80,000 ~ 120,000



PROPERTY OF VARIOUS COLLECTORS



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

Great Bear Lake Near Port Radium

oil on canvas, signed and on verso inscribed with the Dominion Gallery inventory #B2832 and stamped Dominion Gallery, Montreal, circa 1949
25 1/4 x 32 1/4 in, 64.1 x 81.9 cm

PROVENANCE:

Dominion Gallery, Montreal, 1950s
By descent to the present Private Collection, Georgia, USA

LITERATURE:

A. Y. Jackson, *A Painter's Country: The Autobiography of A. Y. Jackson*, 1958, page 151

Naomi Jackson Groves, *A. Y.'s Canada*, 1968, pages 208 and 214

A. Y. Jackson first visited Great Bear Lake in the Northwest Territories in 1938 at the invitation of Gilbert LaBine, discoverer of the Eldorado radium mine. At that time, he spent six weeks sketching the surrounding land, and established a passionate connection with this region that would last until his final visit in 1959. Jackson, who was gregarious and undeterred by the challenging conditions of the North, mixed easily with the prospectors, miners, engineers and geologists that he encountered there. Montreal art critic Robert Ayre, at the time of Jackson's 1954 retrospective, wrote, "He is a Canadian because he is an outdoors man, an extrovert, fully conscious of the physical being of Canada and excited by it. He belongs to the tribe of explorers and pioneers... one with the adventurers who break into the North for oil, iron and uranium." Jackson's sense of excitement on his first sight of this land from a plane on the way to Port Radium in 1938 is palpable in his statement, "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."

It would be 11 years before he traveled there again, in September of 1949. This particular trip was triggered when, after meeting Hugh Keenleyside, Deputy Minister of the Department of Resources and Development in Ottawa, Jackson was offered a commission to produce paintings of the area around Yellowknife on Great Slave Lake. Jackson flew north on the Eldorado Mine plane from Edmonton and went first to Port Radium before going on to Great Slave Lake to fulfill his commission. As in 1938, he saw the Eldorado Mine at Port Radium, which, after closing in 1940, had been re-opened in 1942 for uranium mining ~ this time under government control. He noted that the small community there, which included young engineers and their families, was thriving, and that it had a schoolhouse, guest house and a modern hospital. On this trip, Jackson was joined by his friend Maurice Haycock, a geologist and artist, who sketched with him on his forays into the raw, wild countryside. In his autobiography, Jackson wrote of this 1949 trip that "It was a very colourful autumn and we found much to paint as we wandered over the big hills. We had an exhibition of our sketches in the schoolhouse before we left."

In *Great Bear Lake Near Port Radium*, Jackson captures the rugged beauty of the Canadian Arctic in the fall. He contrasts the early bloom of fall colours with the bright blue of the lake and lighter blue sky. His use of colour is bold: strokes of mauve, pink, orange and red sweep over the rocks, and his characteristic attunement to rhythm in the landscape is strongly present in the foreground, where his vigorous brush-strokes make the earth seem to ripple with energy. Strong, sculpted landforms, varied cloud formations suggesting impending weather and the impressive impact of the panoramic view make this a strong, vivid canvas.

ESTIMATE: \$70,000 ~ 90,000



123 **FRANK HANS (FRANZ)
JOHNSTON**

ARCA CSPWC G7 OSA 1888 - 1949

***Reflections, Agawa Canyon,
Algoma***

oil on board, signed Frank H. Johnston
and on verso titled and dated *Box Car
Trip 1919* and inscribed variously
8 1/2 x 5 3/4 in, 21.6 x 14.6 cm

PROVENANCE:

Mr. & Mrs. John Schofield, Bracebridge, Ontario
By descent to the Artist's son, Paul Rodrik, Ontario
Acquired from Paul Rodrik in July 1970 by the
present Private Collection, Ontario

EXHIBITED:

The Art Gallery of Toronto, *Group of Seven*,
May 7 ~ 27, 1920

Art Gallery of Ontario, Toronto, *Group of Seven:
Reconstruction of the First Exhibition*, May 1 ~ 31, 1970

The Fine Art Galleries, T. Eaton & Co. Ltd., Toronto,
1970

This delightful sketch of gentle green woodland and watery reflections is not only a rare early work by a founding member of the Group of Seven, but a case where we have a timeline of the life story of the work inscribed on its back. Handwritten on the panel and its frame is a chronicle of the work's venerable exhibition and ownership histories. One inscription states *Box Car Trip 1919*, meaning that the work was painted on the second of the boxcar trips organized by Lawren Harris into the Agawa Canyon region of the Montreal River in Algoma, which took place in September of 1919. We can also see that it was shown in the Group of Seven's first exhibition in 1920, in the retrospective show *Reconstruction*, held at the Art Gallery of Ontario in 1970, and several other exhibitions. It is even noted that the work was sought as a donation to the Art Gallery of Ontario. Rarely does a work come with this kind of detailed life story, without interruption and with such candour.

123

ESTIMATE: \$30,000 ~ 40,000



124

124 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 - 1977

Grand Manan

oil on board, initialed and on verso
signed, titled and inscribed 1926
8 3/8 x 10 3/4 in, 21.3 x 27.3 cm

PROVENANCE:

Acquired at a garage sale in Morin Heights, Quebec, 2013,
by the present Private Collector, Montreal

In the fall of 2013, the consignors of this work attended a garage sale in
Morin Heights, Quebec, and saw this painting. They did not know who
the artist was ~ they just liked the work ~ and so decided to pay the full

asking price of two dollars without negotiation. Their own visit to Grand
Manan Island in New Brunswick influenced the purchase, as it was an
area they had a personal connection with. Curious about the artist, they
searched for Edwin Holgate on the Internet and discovered to their
delight that their purchase was indeed something special. As a result, the
work has been consigned to Heffel. Holgate is known as the eighth
member of the Group of Seven (he was invited to join them in 1929), and
he produced an important body of work in landscape and portraiture. In
1946, he built a house in Morin Heights, Quebec, perhaps not far from
the location of the very garage sale at which this work was purchased.

ESTIMATE: \$15,000 ~ 20,000



**125 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 – 1953

***Chimney on Wallace Avenue,
Palgrave, Ontario***

oil on canvas, signed and on verso titled *Chimney, View from my Window, Palgrave* on the Laing Galleries label and inscribed 4 and *Chimney*, circa 1932
20 x 28 in, 50.8 x 71.1 cm

PROVENANCE:

Acquired directly from the Artist by Vincent Massey, Toronto
Laing Galleries, Toronto
D. Raitblat, Toronto, 1958
The Morris Gallery, Toronto
The Art Emporium, Vancouver, 1974
Dr. and Mrs. William Bie, Vancouver, 1974
Sold sale of *Important Canadian Art*, Sotheby's
Canada, May 27, 1985, lot 784
Private Collection, Montreal

LITERATURE:

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume 2: 1929–1953*, 1998, reproduced page 541, catalogue #302.140

David Milne left the tiny village of Temagami, depicted in lot 126, in 1929 and moved to the equally small village of Palgrave ~ population less than 100 ~ in 1930. He rented an empty house and set up his studio on the second floor, and he and his wife Patsy moved their meagre belongings in that March. However, Milne's expectation that Patsy not interfere in any way with his work, which took up almost all of his waking hours, only added to the continued unraveling of their marriage. During the Depression the Milnes struggled financially, which further compounded the animosity. Despite this, Milne's Palgrave works are considered to be among his very best.

A back window in the second-floor studio looked out over the village, and Milne set many works from this vantage point, including the scene depicted in *Chimney on Wallace Avenue, Palgrave, Ontario*. He found the visual appeal of the village to be quite high, and the colourful houses that lay along the railway tracks and the handful of shops that lined the main street would be painted hundreds of times, as well as serve as the subject

of numerous drypoints. At Palgrave Milne refined and perfected his colour value system, working to balance light and dark tones with bright and sombre ones, and in these paintings his brushwork is beautifully restrained. Overlaying all of this is the element of drawing; the painted works from Palgrave feel as if they have been drawn in oil, and the drypoints as if they were drawn in painter's pigment.

Milne often became obsessed with a single subject, painting it repeatedly in various tones until he found the result he was seeking, whether in the colour balance, the weight on the various elements, the "dazzle spot" or the balance of village against sky, which is a primary concern in this version of the view out his studio window. In *Kitchen Chimney* (another version of this scene) Milne has used black and white rather than the grey that we see here to depict the chimney and nearby buildings. While both scenes contain red and orange, here, with the use of the soft grey rather than a bold black, the orange and red seem to have been set free.

Milne's mastery of line is especially apparent in this work. Note the distant trees on the right-hand edge and the hillside below them, then the rooftop of the building below that. The ground colour for each is almost the same, with the difference between tree, hill and roof made clear to us only through the lines of black that explain each shape. The varying values in this work give it power, but it is the lines that give it meaning. Milne would draw in pencil prolifically at Palgrave, which had not been his habit before, and he was increasingly concerned with line and its ability to enhance value and define space. He employed an extremely delicate touch and would write to his friend James Clarke incessantly, describing at length how carefully he employed restraint when applying paint, then admitting that in describing this in words, it perhaps sounded like nothing, but was, in effect, everything in his work.

In *Chimney on Wallace Avenue, Palgrave, Ontario*, Milne's lightness of touch, wherein the scrub of the brush can be felt in his chalky skies and stucco-covered buildings and his delicate line, sometimes dots or curves rather than lines per se, is indicative of his sheer dedication to his craft. The Palgrave paintings are complexity presented as utter simplicity, and they are immensely satisfying to consider. In them, Milne seems able to take us with him into his way of seeing, where he looked so intently at things, so deeply into each scene, each home, each village that he painted, that they are practically sanctified by his treatment.

ESTIMATE: \$100,000 ~ 150,000



**126 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 – 1953

Northern Village, Lake Temagami, Ontario

oil on canvas, signed and dated 1929
and on verso titled *Temagami, Northern Ontario* on the label and inscribed *104*
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

Acquired directly from the Artist by Vincent Massey, Toronto, 1934
G. Blair Laing Limited, Toronto, 1958
Private Collection, Montreal

LITERATURE:

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, page 197, reproduced page 197
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume 2: 1929–1953*, 1998, reproduced page 456, catalogue #208.1

In May of 1929, David Milne was on his way to Cobalt, Ontario, where he planned to sequester himself for the summer to paint in the isolation that he craved. During the train trip there, he stopped for a day to visit the village of Temagami, 50 miles short of his Cobalt destination. Here he instantly changed his plans, abandoning the idea of Cobalt entirely, except for a one-day visit. He camped near Temagami village and rented a boat to explore the namesake lake, settling in for an extended stay. From his boat he discovered an island and made an effort to buy part of it, even going so far as to camp on the spot he had selected. But since as ever he was short of cash, Milne's plans fell through. He then moved farther up the lakeshore where the view was more open and once again settled in. He wrote to his friend and life-long confidant James Clarke that he planned to spend the summer thinking and painting, selecting the nearby water-filled mines and the surrounding landscape as outdoor subjects. He created complex floral arrangements, setting jars of flowers on the

tables and then painting the whole image, easel and floral study included, as if in homage to his own studio.

During this summer, Milne underwent a change in his methods; whereas he had previously maintained a habit of working intensely on one subject over and over, he was now interested in reworking a single painting until he was satisfied. He wrote to Clarke that he was reworking a single view of Temagami for the sixth time. There are five known depictions of the village of Temagami – all canvases – plus one small pen sketch that was included in a letter to Clarke. In these works he was in pursuit of a particular idea wherein “the ‘foil,’ as Milne was later to explain it, was like a ‘dazzle spot’ in purpose, except that it worked in the opposite way. The dazzle spot first forcibly snagged the viewer’s attention, then released his gaze to wander around the picture; it launched the viewer with a jolt; the foil, however, was a resting place to which the viewer’s eye, after it had jogged along the tracks of detailed and compressed forms, could move for relief; once rested, the eye could again journey into the complicated parts of the painting.”

Milne was deeply interested in the visual effect of each of his works upon the eye of his viewers; this concern no doubt took up much of his thinking in the summer of 1929. He played with ideas of push and pull in his landscapes – balancing the elements in the sky against the structure of the villages, using different values within his limited palette to weight one area against another. The Temagami village works show a clear distinction between land and sky, and a depth of field and distance not always readily discernible in his other village scenes. He repeated colours in the village and the sky – the scrubs of violet and pink are extremely successful, as is the visual impact of the clock tower at the right, which anchors the work. Writers have often compared Milne’s work to the art of Paul Cézanne, to whom Milne felt that he owed a great debt, along with Vincent van Gogh, Constantin Brancusi, Paul Gauguin and Pablo Picasso. Their work, he felt, was a courageous leap of imagination.

ESTIMATE: \$60,000 ~ 80,000

PROPERTY OF A WINNIPEG ESTATE



127

127 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 – 1942

Vue des jardins publics, Venise

oil on board, on verso titled and titled on the certification label and certified by Lucile Rodier Gagnon, inventory #417, Paris 1946, circa 1905
6 1/4 x 9 1/8 in, 15.9 x 23.2 cm

PROVENANCE:

Collector's Gallery, Montreal, 1971
Private Estate, Winnipeg

Clarence Gagnon traveled to Venice in 1905 with his brother Willford, and again in 1911 with his wife Katherine Irwin, whom he had married in 1906. On these trips he painted fresh, beautifully lit scenes of people at

leisure in sunlit city squares, along the waterfront, and near the stunning architectural monuments for which Venice is famous. As one of Canada's finest Impressionist painters, Gagnon demonstrated the dappled light and dancing colour that is characteristic of this beloved style. In this view of the public gardens in Venice, about a quarter of the scene has been given over to the boughs of a leafy tree, but this tree affects the whole work. Brushwork in other areas of the painting mimics the stroke the artist has used for the leaves, and Gagnon's overall palette of blues, greens and violets furthers the feeling of cool, shaded opulence. Only a slice of the green sea, dotted with flashes of sunlight, serves to provide a visual break between the coolness of the tree and the shaded pathway below it.

ESTIMATE: \$15,000 ~ 20,000



128

128 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 – 1942

Dans le Parc des Laurentides

oil on board, on verso titled, dated 1923, inscribed page 152 *Maria Chapdelaine* [a similar view] on the certification label and certified by Lucile Rodier Gagnon, inventory #521, Paris 1946
4 3/4 x 7 1/8 in, 12.1 x 18.1 cm

PROVENANCE:

Collector's Gallery, Montreal, 1971
Private Estate, Winnipeg

Clarence Gagnon's small *pochades* pack an enormous punch. Postcard-like, they are snapshots of the Canadian landscape, and the artist would use them to trigger memories of Quebec when he was living and working in other places. Gagnon filled these small works with an

astonishing amount of energy and life. Here, he captured the action of the waves on the water and shore with small licks of white, and depicted the clouds in the sky with deft brush-strokes. This view comes from somewhere in the Laurentides Wildlife Reserve, not far from Gagnon's home in Baie-Saint-Paul, where he lived from 1919 until 1924. While there, Gagnon undertook sketching trips with A. Y. Jackson and Edwin Holgate, exploring both the wilderness regions and quaint villages in the area. When Gagnon returned to Paris in January of 1925, he would begin work on the illustrations for *Le grand silence blanc* (author Louis-Frédéric Rouquette), and in 1928 would turn his attention fully to illustrating *Maria Chapdelaine* (author Louis Hémon). For both of these books, he drew on his memories and sketches of the scenery he loved in Canada.

ESTIMATE: \$12,000 ~ 16,000



129

129 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Ashton, Ontario

oil on board, signed and on verso titled and inscribed
March 23, 1939 and AY Jackson

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

PROVENANCE:

Private Estate, Winnipeg

Documentation of A.Y. Jackson being in the Ottawa area starts in the early to mid-1940s, and later in that decade, regular sketching trips in the Ottawa-Gatineau region replaced some of his previously favoured painting places, such as on the shores of the St. Lawrence River. Ashton is 25 miles west of Ottawa, not far from Manotick, where Jackson built his

own house and studio. Wherever he traveled, Jackson had an infallible eye for a good composition and an unerring instinct for the essence of a scene. He was quoted as ignoring the elements he did not want and emphasizing the elements he was drawn to, as seen here. This charming oil sketch, with its striking church, rambling snake fence and pastel highlights in the snow, is reminiscent of Jackson's classic Quebec village subjects. The buildings are solid and strong, their sturdiness contrasted by Jackson's fluid brushwork in the snowbanks that flow around them. Daubs and strokes of blue add shadows to the snow, and bright colour highlights such as the church's red roof animate this fine, sunny winter village scene.

ESTIMATE: \$15,000 ~ 20,000



130

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

ALC CGP G7 OSA RCA 1873 – 1932

Mt. Odaray

oil on board, on verso signed, titled, dated 1930
in graphite, inscribed *C 464* and monogrammed
with the artist's initials
8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE:

Dominion Gallery, Montreal
Roberts Gallery, Toronto
The Framing Gallery, Toronto, 1974
Private Estate, Winnipeg

LITERATURE:

J.E.H. MacDonald Papers, 30D 111, Volume 3, unpaginated

In 1930 J.E.H. MacDonald returned to Lake O'Hara for the seventh time. The September weather ranged from glorious sunshine to pouring rain, but MacDonald's enthusiasm for O'Hara was so strong that he revelled in the changing skies and glorious colour the wet weather produced. On September 11, he climbed to the rocky plateau below Lake Oesa and wrote in his journal, "To Oesa, wind very cold from W. Had a fire under rock shelter and made sketch near by of clouds over Odaray. Too cold to keep it up long...higher up I found many nicely sheltered places in the angles of the rock terraces and was able to creep up on Odaray again for a sketch." On the 15th he wrote, "Made a sketch of Odaray...Beautiful effect on snow from reflected light from clouds, a shaded luminosity hard to describe." Both passages could refer to this vibrant work, but the idea of creeping up on Odaray, seen here from a position very low in the jumbled rocks below Lake Oesa, seems especially fitting.

ESTIMATE: \$25,000 ~ 35,000



131

131 LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 ~ 1956

Winter Landscape

oil on canvas on board, signed and on verso
titled and dated circa 1921 on the gallery label
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE:

Agassiz Galleries, Winnipeg
Private Estate, Winnipeg

Lionel Lemoine FitzGerald was born in Winnipeg in 1890, and the province of Manitoba would be the prevailing visual force in his art. He painted scenes that depicted aspects of his hometown, ranging from minimalist work in still life to modernist, almost surreal landscapes. He

was strongly influenced by the French Impressionists in the early years of his career, a period which *Winter Landscape* is from. In this evocative work, the gentle, pastel tones FitzGerald has used to capture the scene have been harmoniously greyed down, creating a soft, mellowed mood. As well, the bright sunlight in the work has been softly diffused, so that the patterning in the trees, shrubs, snow and sky moves in and out of this light in brush-strokes that range from large in the sky to small, almost pointillist in other regions. FitzGerald devoted much of his time to the Winnipeg School of Art, where he was principal. His body of work is not overly large, and thus this early, impressionistic work is quite rare.

ESTIMATE: \$10,000 ~ 15,000

PROPERTY OF VARIOUS COLLECTORS



132

132 LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 – 1956

Barn and Lane

oil on canvas, signed and dated Sept. 24, 1920
and on verso titled, dated on various labels and
certified by Francis Barwick and inscribed
from the Douglas M. Duncan Estate #1480
22 x 20 in, 55.9 x 50.8 cm

PROVENANCE:

The Douglas M. Duncan Estate, Toronto
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 2, 2002, lot 98
Private Collection, Vancouver

LITERATURE:

Ferdinand Eckhardt, *L.L. FitzGerald: A Memorial Exhibition*, Winnipeg Art Gallery, 1958, introduction

Lionel Lemoine FitzGerald spent his whole life in Winnipeg, but developed a relationship with Toronto's Group of Seven. He met Frank Johnston in 1921 when he came to Winnipeg to teach, and he corresponded with other members, who kept him apprised of artistic developments in Toronto. After exhibiting with them from 1929 to 1932, he joined them in 1932. FitzGerald's devotion to his Prairie surroundings started at a young age – as he stated in a Canadian Broadcasting Corporation broadcast, "Summers spent at my grandmother's farm in southern Manitoba [at Snowflake] were wonderful times for roaming through the woods and over the fields, and the vivid impressions of those holidays inspired many drawings and paintings of a later date." In the early 1920s, FitzGerald's work showed the influence of Impressionism, seen in his one-man exhibition in 1921 at the Winnipeg Art Gallery. *Barn and Lane* reflects his interest in atmosphere and light at this time, and his soft mauve pastels are quite exquisite. However, this work has evolved from his dappled style and is executed with more robust brushwork, making it both vigorous and atmospheric.

ESTIMATE: \$25,000 ~ 35,000



133

133 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Backwoods Farm ~ Quebec

oil on canvas, signed and on verso signed,
titled and dated 1967 on the artist's label
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

The Art Emporium, Vancouver, 1973
Private Collection, Vancouver

In 1966 A.J. Casson, primarily known for his Ontario rural scenes, traveled to Quebec with fellow Group of Seven painter A.Y. Jackson, who was, of course, famous for his depictions of Quebec. Jackson had attempted to draw Casson to Quebec before, but Casson had always

considered this province to be Jackson's territory. But Jackson's powers of persuasion prevailed, and so the two artists went to Grenville, staying at the farmhouse of Jackson's friends while sketching the surrounding area. Casson found this location so appealing that he would return to Quebec to paint every year until 1974. This remarkable farm scene contains all the charm of Quebec's small rural farms and communities, with Casson noting such rustic details as the rough fence, woodpile and laundry wafting in the breeze. The design of this fine canvas is unmistakably Casson's, in its stylized trees and sculpted, floating cloud forms. The warm hues of autumn are made brighter by the contrast of the dark hills and shadowed trees behind the farm. Peaceful, exuding the presence of its unseen inhabitants, *Backwoods Farm ~ Quebec* is one of Casson's quintessential rural scenes.

ESTIMATE: \$60,000 ~ 80,000



134

134 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Near Cheneville, Quebec

oil on canvas, signed and on verso
signed and titled indistinctly, circa 1948
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

The Art Emporium, Vancouver, 1973
Private Collection, Vancouver

A.Y. Jackson loved late winter. It was the time of year when snow began to melt, taking on a whole range of varied colour, when frozen rivers and streams began to thaw, pushing their eager little rivulets through mud

banks and fields, when sketching out-of-doors was an easy pleasure. When the green life of spring began to show in trees and fields, Jackson endured walking through muck and slush to capture this time of growth and promise. This classic late-winter work shows us all of these things. The newly flowing water, with its rich blue and purple tones, cuts its way through multi-hued snow. There are touches of green in the waving trees and patches of warmed ground showing through where the snow has receded around them. Everything is slick and melting, and only two tiny clouds in the distance blot the otherwise brilliant blue sky. It is a scene suffused with life, growth and warmth – the joy of spring.

ESTIMATE: \$30,000 ~ 40,000



135

135 JOHN GOODWIN LYMAN

CAS CGP EGP FRSA 1886 - 1967

Wellfleet Beach

oil on canvas, signed
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

University Club of Montreal, 1994
Private Collection, British Columbia

LITERATURE:

Peter R.D. MacKell, Alex K. Paterson et al., *University Club of Montreal, 1907-2007*, 2007, reproduced pages 116 and 136

John Lyman was a modernist and a founder of Montreal's Contemporary Arts Society. A cosmopolitan man who often lived and traveled abroad, he received instruction from Henri Matisse and was a friend of Canadian

Impressionist James Wilson Morrice. The tradition of beach scenes goes back as far in art history as Eugène Boudin and to the beautiful, atmospheric scenes of leisure portrayed by French Impressionists such as Claude Monet. The concept of spending summer holidays at the seaside is a modern one, and Lyman embraced this subject, painting beach scenes in locations ranging from France to North America. He visited Massachusetts as early as 1918 and, in 1954, began summering in various locations there such as Cape Cod, which is near Wellfleet Beach. The leisurely contemplation of humanity and nature reflected the predilections of his lifestyle and sensibility, but just as important was his modernist approach to line, form and space in his subjects. *Wellfleet Beach*, infused with the hedonistic pleasure of a day at the seaside, is an outstanding example of his beach scenes. This fine painting was once in the collection of the University Club of Montreal.

ESTIMATE: \$35,000 ~ 45,000



136

136 HENRIETTA MABEL MAY

ARCA BCSA BHG CGP 1877 – 1971

Winding River

oil on canvas, on verso signed, titled and inscribed
1569 West 33rd Avenue. 300.00\$ on a label
22 x 26 in, 55.9 x 66 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Quebec

In the early 1900s, when success for women artists was a challenge to attain, this Montreal-based painter achieved much. During World War I, Mabel May was commissioned by the Canadian War Memorials Fund to record the home front, and as early as 1913, the National Gallery of

Canada began to acquire her work. May was a founding member of the Beaver Hall Group in 1920 and the Canadian Group of Painters in 1933. As well as actively exhibiting her work, she taught art, both privately and through the National Gallery of Canada. Beginning in the 1920s, her landscape oeuvre showed the influence of the Group of Seven and was noted for its strength of brushwork and form, which continued throughout the 1930s and 1940s. *Winding River* is an outstanding example of that strength, with its fluid brush-strokes, the beauty of its panoramic view and layered landforms. Bright orange and red touches enliven the green and gold foliage, contrasting with the focal point of the brilliant blue river. Particularly finely handled are the reflections of surrounding banks in the water's smooth surface.

ESTIMATE: \$20,000 ~ 30,000



137

137 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Village at Dusk, Charlevoix, Quebec

oil on board, signed and on verso titled
variously and dated 1925 on the labels
8 x 10 1/2 in, 20.3 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Galerie Dresdnere, Toronto

Private Collection, Ontario

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

Auction House, November 2002, lot 131

Private Collection, Vancouver

An 80-mile stretch on the north shore of the St. Lawrence River, and eastward into Charlevoix County, was a favourite region for A.Y. Jackson's winter sketching trips, and for many years, from 1923 on, it was a yearly pilgrimage. With the Laurentian Mountains in the distance overlooking rural villages and farms, this country was both intimate and grand. It was an area molded by the action of glaciers, and Jackson was drawn to the rolling rhythms of the terrain, seen here in the rounded rise of land behind the town. Jackson takes a warm tonal approach in his colour palette, using plum, salmon and taupe in the houses, accented by slivers of the orange bare panel. In the snow and sky are subtle shades of mauve, blue and pink, as Jackson shows his exquisite awareness of dusky winter light at day's end. This is a fine Group of Seven-period sketch of what is both a classic Jackson subject and an iconic Canadian image - a Quebec rural village in winter.

ESTIMATE: \$20,000 ~ 30,000



138

138 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

By the Gatineau River

oil on board, signed and on verso
signed and titled, circa 1948
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Simpson-Sears silent auction, Toronto, 1950s

Private Collection, Toronto

By descent to the present Private Collection, Ontario

In March of 1948, for the first time, A.Y. Jackson sketched on the Gatineau River. He would return to the Gatineau region later that year, in October. Jackson's choice of sketching locations was changing away from his old

haunts on the north and south shores of the St. Lawrence, and he would soon transition out of his long-time digs in Toronto's famous Studio Building. By 1955 he had settled into a new, custom-built studio in Manotick near Ottawa, further establishing the Ottawa-Gatineau region as an important focus in his painting. *By the Gatineau River* is an engaging sketch flooded with warm light, and its palette, dominated by yellow, orange, cream and pink, gives a strong impression of sunshine, as do the blue shadows of trees cast across the side of the house. Jackson's paint-loaded brushwork deftly captures the rhythmic march of trees down the hillside, the rounded snowbanks and the flow of the road. Details of the house such as the woodpile and the open porch add charm and authenticity to this captivating rural scene.

ESTIMATE: \$20,000 ~ 30,000



139

139 HELEN GALLOWAY MCNICOLL

ARCA RBA 1879 ~ 1915

The Orchard

oil on canvas, on verso inscribed on the frame
Painting by Miss Helen G. McNicoll, 1879 ~ 1915
and stamped with the artist's studio stamp #32
on the canvas and stretcher, circa 1910
20 x 24 1/4 in, 50.8 x 61.6 cm

**PROVENANCE:**

A gift from the Artist to Mrs. T.A. Trenholme
By descent to the present Private Collection, Quebec

LITERATURE:

Memorial Exhibition of Paintings by the Late Helen G. McNicoll, RBA, ARCA, Art Association of Montreal, 1925, listed page 5
Paul Duval, *Canadian Impressionism*, 1990, page 92
Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, 1999, a similar circa 1908 oil entitled *A Wayside Farm* reproduced page 35

EXHIBITED:

Art Association of Montreal, *Memorial Exhibition of Paintings by the Late Helen G. McNicoll*, RBA, ARCA, November 7 ~ December 6, 1925, catalogue #32

Helen McNicoll was born into a privileged family in Montreal, one sympathetic to her artistic talents. Her mother wrote poetry and sketched, and her father, who became the first vice-president of the Canadian Pacific Railway Company, had sketched alongside railway builder, art collector and amateur painter William Van Horne. McNicoll's knowledge of art was cultivated by her milieu, with early exposure to art in both prominent private collections and public collections. The McNicoll family collection included works by Barbizon and Hague School artists, typical of works collected at the time. The original collector of this work, Mrs. T.A. Trenholme, was a close friend of the McNicoll family. Mrs. Trenholme's husband Thomas was the founder of Elmhurst Dairy Limited, a supplier of dairy products for the Montreal area. This fine painting depicts the barns and orchard of the Elmhurst Dairy farm.

At a time in which it was still difficult for a woman artist to sustain an artistic career, McNicoll showed remarkable resiliency. As well, she suffered from deafness resulting from a childhood illness, which she adapted to by learning to lip-read. She began her formal instruction at the Art Association of Montreal, taking classes with William Brymner. Receptive to the Impressionist movement, Brymner emphasized working directly from nature, which influenced McNicoll's approach to painting. On his advice, she left Montreal for London in 1902 to study at the Slade School of Fine Art, known for its modernism. There *plein air* painting was encouraged, as was a naturalist approach to subject rather than the sentimentality of late Victorian work.

While McNicoll was in England, a major show of French Impressionism took place at Grafton Galleries, likely of great interest to artists at the time. In 1905 she went to the artist colony at St. Ives on the Cornish coast, continuing instruction with Algernon Talmage at Julius Olsson's School of Landscape and Sea Painting. Once again, the importance of *plein air* painting was a focus. Here she met British Impressionist Dorothea Sharp, who became a close friend and painting companion.

Given McNicoll's connection to Impressionism, it is surprising that although she traveled to Paris, she spent only three months there studying



From left to right, back row: Unknown, Frederica Trenholme, Unknown, Elsie Trenholme
Front row: Mrs. T.A. Trenholme, Helen McNicoll, Mrs. Emilie McNicoll, circa 1910

and painting. During this time she kept a studio, which she shared with Sharp, and toured the French countryside. In the view of art historian Paul Duval: "There is no question that McNicoll, although she travelled and sketched widely in Europe, always identified closely with the contemporary British school of painting. From the beginning, her style and temperament merged easily with the prevailing tendencies of Impressionism in England." What is clear is McNicoll's passionate devotion to this style of painting, no matter what the point of origin.

McNicoll's paintings of light-filled interiors and sunny outdoor scenes show her absorption of both British and French Impressionism both in spirit and technique. Chromatic brightness, sensuality of brushwork and awareness of atmosphere are characteristic of her work. In *The Orchard*, broken brush-strokes softly define the grassy field where the fruit trees are growing. Their slender trunks give a sense of delicacy to the trees and shadows, which add visual interest to the open field. Although this is a Canadian scene, it could easily be the French countryside. Behind the orchard, the buildings of the dairy are flooded with warm light, and the painting has the pleasing and peaceful atmosphere of a sunny country afternoon. McNicoll's complete engagement with the sensory aspects of her subject transforms this quiet rural scene.

Considered one of Canada's finest Impressionist painters, McNicoll had her career cut short by her untimely death at age 36. Due to this, the extraordinary works she left behind are rare.

ESTIMATE: \$100,000 ~ 150,000



140

**140 HENRIETTA
MABEL MAY**ARCA BCSA BHG CGP
1877 – 1971***Two Sisters***oil on canvas, circa 1918
22 x 18 in, 55.9 x 45.7 cm**PROVENANCE:**

A gift from the Artist (who was the present owner's great-aunt) to her niece, the present owner's mother. By descent to the present Private Collection, Ontario.

Mabel May was a member of the Beaver Hall Group of painters of Montreal, who came together in the early 1920s. Ten women artists were at the core of this group, and after its formal disbanding, they remained a support network, continuing to exhibit together. This important early female artist was known for both her landscapes and her figurative work, which was a focus after her trip to France in 1912/1913 and into the 1920s. May gave this enchanting work as a gift to her niece, the sister of Ruth and Doris, the two girls portrayed. May painted portraits of sisters on a number of occasions, showing the familial bond empathetically in a warm and loving light, such as the circa 1918 canvas *The Three Sisters*, in the collection of the Beaverbrook Art Gallery, Fredericton. An outstanding figurative work, *Two Sisters* contains many points of harmony and pleasure: the interaction of patterning in the furniture, rug and draperies; warm, clear light; luscious, fluid brushwork; a sense of leisure and affluence; and finally, the loveliness of the girls themselves.

ESTIMATE: \$55,000 ~ 75,000



141

141 WILLIAM HENRY CLAPP

RCA 1879 – 1954

Seated Nude / Summer Landscape (verso)

double-sided oil on canvas on board,
on verso inscribed *CL #19* and *EL5863.6*
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

Private Collection, USA

French Impressionism played a strong role in the development of modernism in Canadian art, opening up a new approach to colour and atmosphere. William Clapp initially studied in Montreal under Canadian Impressionist William Brymner, then traveled in 1904 to Paris, where he

embraced the movement of Impressionism at its source. While there, he exhibited at the prestigious *Salon d'automne*, along with prominent artists such as Pierre-Auguste Renoir and Pierre Bonnard. Arriving back in Montreal in 1908, he soon gained critical acclaim, exhibiting at the Royal Canadian Academy and the Art Association of Montreal's annual shows. Clapp would remain devoted to Impressionism throughout his career. In this charming double-sided work, Clapp employed the broken brush-stroke and light pastel colours this movement was known for. The nude woman, gracefully posed under a tree and surrounded by a landscape alive with dappled hues, is bathed in a soft light that ripples across her skin. Due to his practice of painting *en plein air*, Clapp has captured a fresh outdoor atmosphere in both of these enticing images.

ESTIMATE: \$10,000 ~ 15,000



142

142 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Baffin Island, 12 Slopes of Mount Battle

oil on board, signed and on verso signed, titled, dated 1965
and certified by Naomi Jackson Groves Inventory #878
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 22, 2008, lot 75
Private Collection, Vancouver

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A. Y. Jackson*,
Art Gallery of Ontario, 1982, page 33
Wayne Larsen, *A. Y. Jackson: The Life of a Landscape Painter*,
2009, page 208

A. Y. Jackson's two previous Arctic trips in 1927 and 1930 were such powerful experiences that at age 83, he still longed to return. So when he received an invitation from McGill University's Alpine Club of Canada to join a mountain climbing expedition to Baffin Island, he accepted. Announcing the trip, he declared, "And why not? The Y in A. Y. stands for Young. I'm young in spirit, and I'm willing. Anyway, I'll leave the mountain climbing to others and concentrate on painting." In July of 1965, Jackson, along with his niece Geneva and members of the club, arrived at Baffin Island. They stopped at Frobisher Bay, then proceeded on to camp north of Pangnirtung for a month. Jackson painted with abandon and produced a fine body of work on this trip. Dennis Reid writes of the work he did there: "The authenticity of mood and atmosphere... is overwhelming, a triumph." *Baffin Island, 12 Slopes of Mount Battle* resonates with the strength of the Arctic land, as Jackson captured jagged mountains and giant boulders sculpted by the power of the elements.

ESTIMATE: \$15,000 ~ 20,000



143

143 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Sainte-Marie

oil on board, signed and on verso signed,

titled and dated March 1948

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

PROVENANCE:

Private Collection, Vancouver

LITERATURE:Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 224

The Quebec village is an iconic image for A.Y. Jackson, and here he drew his inspiration from the countryside around Sainte-Marie in the Gatineau

region in late winter / early spring of March 1948. Jackson was drawn to depicting the authentic rusticity of rural scenes, as in this empathetic work with its casual arrangement of houses and outbuildings nestled into the hillside. Snow is melting away in the hills, exposing bare patches of earth and branches. This lively oil sketch is full of colour, and Jackson first draws our eye to the brightness of the blue sky and the green roof at the right, while a closer look reveals pink, mauve, yellow and orange hues, with dashes of red. Jackson's outdoor sketches were at the core of his work, and he traveled widely, searching for fresh locations. As his fellow Group of Seven member Arthur Lismer so eloquently stated, "In all of these widely separated places where A.Y. has painted he has revealed their unique identity. In his hands and through his eyes they take on a new significance. They become integrated into our national consciousness."

ESTIMATE: \$15,000 ~ 20,000



144

144 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Tanana River, Alaska

oil on canvas, signed and on verso titled,
dated 1964 and inscribed *Mrs. G.C. Anderson,*
1232 Esquimalt Ave., Vancouver
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

Acquired directly from the Artist
by Mrs. G.C. Anderson, Vancouver
By descent to the present Private Estate, Vancouver

LITERATURE:

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada,*
Canadian Art, Volume Two/G-K, 1994, the 1964 drawing entitled
Tanana River, Alaska reproduced page 302

A.Y. Jackson was an inveterate traveler, criss-crossing the country in search of new territory to sketch. In 1964, from September 9 to October 30, Jackson took a trip to the Yukon and Alaska with fellow artists Ralph Burton and Maurice Haycock, driving the Alaska Highway in a rented station wagon. Jackson had been on the Alaska Highway once before, in 1943, sponsored by the National Gallery of Canada and as a guest of the United States Army. In Jackson's atmospheric depiction of the Tanana River, the impression is an open and airy one. Jackson draws the viewer's eye out to the distance through the curve of the sandbar in the centre, first to the small island and then to the mountains beyond. The painting is full of delicate colour tonalities in the sky, reflected a shade paler in the still river water, which also mirrors the riverbanks with their crowning trees. The National Gallery of Canada has the September 14, 1964, graphite drawing for this splendid canvas, entitled *Tanana River, Alaska*, in its collection.

ESTIMATE: \$20,000 ~ 30,000



145

145 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Sunny Day, Mt. Robson

oil on board, signed and dated 1914 and on verso signed, titled, dated and inscribed *Mt. Robson, BC / Studio Bldg., Severn St., Toronto / 17*
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Vancouver

LITERATURE:

Letter from A.Y. Jackson to Dr. James MacCallum, August 27, 1914
In 1914, J.W. Beatty and A.Y. Jackson were invited by the Canadian Northern Railway to visit the Mount Robson region of British Columbia

and sketch, in preparation for a commission. The CNR was the main competitor of the Canadian Pacific Railway, and had grand plans for hotels, stations and backcountry lodges, but World War I led to bankruptcy for the CNR, so these plans, including larger canvases by Jackson and Beatty, were never realized. Jackson tossed most of his 1914 Rockies paintings (and most of those from a later trip with Lawren Harris in 1924) into the fire, making them exceedingly rare. This energetic, vigorous oil sketch is set from a high vantage point in a pass near Mount Robson, indicating Jackson's love of getting up into the higher elevations. "I've been climbing to eight and nine thousand feet to sketch," he wrote to Dr. James MacCallum. "I have a whole raft of sketches." Of this raft of sketches, only a handful escaped the flames of Jackson's stove; fortunately *Sunny Day, Mt. Robson* was one of them.

ESTIMATE: \$15,000 ~ 25,000



PROPERTY OF THE ESTATE OF CHARLES E. (CHICK) HENDRY



146 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

Lake Superior Sketch LXI

oil on board, on verso signed, titled on a label
and inscribed with the Doris Mills inventory #4/61
and #1680, circa 1926 ~ 1928
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

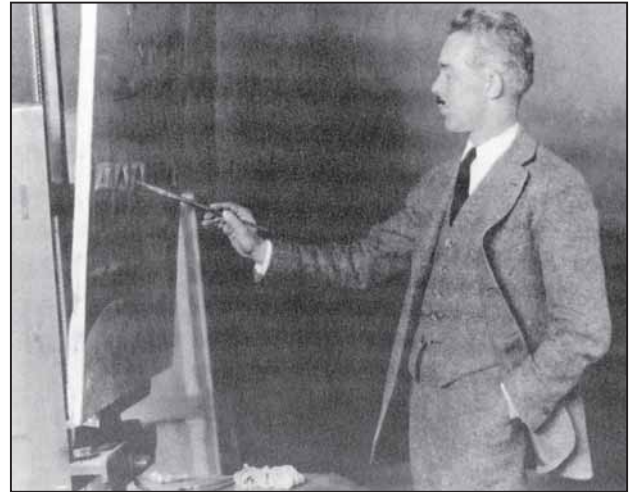
Estate of Charles E. (Chick) Hendry, Dean of the University
of Toronto School of Social Work
By descent to the present Private Collection,
United Kingdom and Canada

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 4 (4/61),
Lake Superior Sketches, location noted as the Studio Building, a
drawing of this work illustrated by Hans Jensen reproduced page 12
Lawren Harris, *The Group of Seven in Canadian History*, Canadian
Historical Association, Toronto, 1948, page 31
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness
Landscapes, 1906 ~ 1930*, Art Gallery of Ontario, 1978, a similar oil
sketch entitled *The Old Tree Stump, Lake Superior* reproduced
page 156, and the 1926 canvas for the oil sketch *North Shore, Lake
Superior*, collection of the National Gallery of Canada, reproduced
page 157
Marylin J. McKay, *Picturing the Land: Narrating Territories in Canadian
Landscape Art, 1500 ~ 1950*, 2011, reproduced page 178

EXHIBITED:

Art Gallery of Nova Scotia, *Nova Scotia Collects*, 1989
Art Gallery of Nova Scotia, extended loan



Lawren Harris painting in the Studio Building, circa 1920



*Lawren Stewart Harris, The Old Stump, Lake Superior
oil on board, 1926, 12 x 15 in, 30.5 x 38.1 cm
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House
November 26, 2009, lot 240 for \$3,510,000
Not for sale with this lot*

Lawren Harris began sketching out-of-doors in the early years of the twentieth century. His belief in the significance of the Canadian landscape as subject matter for painters was enhanced in 1913, when he and J.E.H. MacDonald traveled to Buffalo to view an exhibition of contemporary Scandinavian art being held at the Albright Art Gallery (now the Albright-Knox Art Gallery). As Harris later wrote of the work of artists such as Gustaf Fjaestad and Harald Sohlberg, "Here were paintings of northern lands created in the spirit of those lands and through the hearts and minds of those who knew and loved them. Here was an art bold, vigorous and uncompromising, embodying first hand experience of the great North. As a result of that experience our enthusiasm increased, and our conviction was reinforced."

Unfortunately, the exploration of the landscape that was foreseen following Harris and MacDonald's visit to Buffalo was delayed by the onset of World War I. However, beginning in 1918, it was in this spirit that Harris and his fellow painters explored the landscape of the Algoma region of Ontario. The success of these early sketching trips encouraged Harris and his colleagues to explore further. In the fall of 1921, Harris, A.Y. Jackson and Arthur Lismer made their first trip to the north shore of

Lake Superior. For Harris, this landscape was a revelation. The vastness of Lake Superior itself and the rugged landscape surrounding it, which had often been ravaged by forest fires, provided Harris with landscape subjects that accorded with his own spiritual journey. Harris had been introduced to theosophical ideas as early as 1905 and, as he became more involved in Theosophy, he looked for ways to express the spiritual search inherent in theosophical thought in his work.

The Lake Superior landscape offered simplicity of form and grandeur of scale, and it allowed Harris to use a relatively limited but effective palette of cool, more spiritual colours ~ blues, greys, blacks and browns enlivened by whites and yellows. The very starkness of the landscape seen in a work such as *Lake Superior Sketch LXI* was of enormous importance to Harris. He was interested in a remote, almost chilly landscape that would encourage the viewer to look beyond the quotidian to higher spiritual values. The transformation of this silvered, dead tree trunk into a symbol of psychological and spiritual searching is accomplished by the elimination of detail in favour of grand, expansive vistas which allow the mind and spirit free rein. Harris was not interested in making a precise record of the topography of the region; rather he sought to convey to the



A typical camp, Lake Superior, circa 1920



Charles E. (Chick) Hendry, 1961

Drawing by Harold V. Shaw

Photo credit: The University of Toronto

viewer his own profound reaction to this landscape. The fact that Harris returned to Lake Superior every year from 1921 to 1928 demonstrates how powerfully he was drawn to this region for his subject matter.

Lake Superior Sketch LXI is a compelling example of Harris's vision as a painter. The landscape is not inviting, indeed it might be described as forbidding, but it is unforgettable. The tree trunk that dominates the image is enveloped in an intense light, which is clearly beyond the light of the sun. The somewhat unworldly glow that seems to emanate from the trunk, combined with the fact that the trunk reaches and touches the top of the image, suggests both spiritual yearning and a purer nature. This painting is Harris embodying his "first hand experience of the great North." This North was, for Harris, a realm not so much of water, wood, earth and rock, but more of spirit, energy and light. This is one of the reasons why the title of this work is so generic. The landscape itself, magnificent as it is, was for Harris only the beginning. It forms the basis of an image that Harris hoped would allow the mind and spirit to travel upward and outward into the greater universe.

Collector Charles E. (Chick) Hendry (1903 ~ 1979) was an internationally recognized scholar and human rights advocate who

served for many years as the dean of the University of Toronto School of Social Work. Hendry was also known for his contribution to youth work. He became the first program director at Taylor Statten's camps at Canoe Lake in Algonquin Park, where he met and befriended several members of the Group of Seven and began to build his own collection of iconic Canadian art. Family lore holds that Lawren Harris gave this Lake Superior sketch to Hendry out of friendship. However, Hendry also had close relationships with the Dominion Gallery in Montreal and Laing Galleries in Toronto, from which he purchased other Group paintings. Although Hendry's diaries talk about his friendships with Harris, Lismer and Jackson, they contain no specific reference to a gift. The painting hung in Hendry's apartment in Deer Park, Toronto, until his passing, and then remained within the collection of the family.

ESTIMATE: \$500,000 ~ 700,000

PROPERTY OF VARIOUS COLLECTORS



147

147 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

***Country North of Lake Superior,
Algoma Sketches LIII***

oil on board, on verso signed twice, titled, dated
October 1921 and inscribed with the artist's symbol
and in graphite with the Doris Mills inventory #2/53
10 3/4 x 13 1/2 in, 27.3 x 34.3 cm

PROVENANCE:

Private Collection, British Columbia

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 2 (2/53),
Algoma Sketches, location noted as the Studio Building

This fine Group of Seven-period fall sketch, with its jaunty autumn colours and bare, silvery-barked tree trunks, is a vignette that shows us how easily Lawren Harris captured the essence of a scene. In it, we see all the facets of his skill in sketching at play, with the composition striking an easy balance between foreground and distance. The directional movement of the work, with vertical trees, angled rocks, lateral cloud-sky patterns and the curving line of coloured underbrush flowing from the right across the bottom and up the other side, contributes to the balance and containment of the work on the panel. Harris seems to have done this effortlessly; there is no reworking of any area ~ all his brush-strokes are confident and assured. The overall patterning of the work is a marvel, with colours of such similarity that the differences would be undetectable from the hand of a less competent sketcher. Yet even with minor variations of shade, we can easily read the difference between shadow and tree trunk, rock and crevice.

ESTIMATE: \$80,000 ~ 100,000



148

148 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

***Plateau Overlooking Hornby Bay,
Great Bear Lake (Looking from Port Radium)***

oil on board, signed and on verso signed, titled,
dated 1959, inscribed *From A.Y. Jackson Manotick Ont.*
and with the Dominion Gallery inventory #E3140
and stamped Dominion Gallery, Montreal
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

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

From August to September of 1959, A.Y. Jackson traveled once again to the Barren Lands to paint. Along with fellow artist Maurice Haycock, he

flew to Uranium City on Lake Athabasca in northern Saskatchewan, then on to Great Bear Lake. He reached Hornby Bay by helicopter, then explored Atnick Lake and Lake Rouvière. Jackson was fascinated by the Barren Lands, scoured by the long, harsh winters, where only the strongest and most adaptive vegetation and animals survive. As he camped in these areas and spent long days sketching, he experienced and appreciated the power of this northern landscape. In this vibrant sketch, Jackson captures the early onset of fall in the North in the stony ground carpeted with the rich oranges and reds of lichens and small plants. Jackson's keen sense of atmosphere and the panoramic view across the lake dotted with islets to the Teshierpi Mountains creates an expansive and exhilarating sensation. The fine body of work that Jackson produced from three journeys to the Great Bear Lake area in the Barren Lands is a testament to his strong feeling for this primeval land.

ESTIMATE: \$12,000 ~ 16,000



149 MARC~AURÈLE DE FOY SUZOR~COTÉ

CAC RCA 1869 ~ 1937

Snow Effect on the Hills of Cernay

oil on canvas, signed and dated 1906 and on verso inscribed *Neige mouillée [2 indistinct words] Coteaux / d'Arthabaska*

31 5/8 x 39 1/8 in, 80.3 x 99.4 cm

PROVENANCE:

W.Scott & Sons, Montreal
Private Collection, Montreal

LITERATURE:

"Work of Canadian Artists Displayed," *The Montreal Daily Star*,
December 4, 1929, page 22

Canada, December 11, 1929, page 4

"Suzor~Coté's Work in Rich Profusion," *The Gazette*, December 4,
1929, page 6

Laurier Lacroix, "Rodolphe Duguay et Suzor~Coté," *Liberté*,
no. 231, June 1997, pages 103 ~ 119

Laurier Lacroix, *Suzor~Coté: Light and Matter*, National Gallery
of Canada and Musée du Québec, 2002, reproduced pages 153
and 338, listed pages 338, 360 and 364

EXHIBITED:

Canadian National Exhibition, Toronto, 1920, titled as *Neige mouillée,
coteaux d'Arthabaska, QC*, catalogue #129

École des beaux-arts de Montréal, *Retrospective, Suzor~Coté*,
December 3 ~ 20, 1929, titled as *Neige mouillée (coteaux d'Arthabaska)*,
catalogue #30

Musée du Québec, *Suzor~Coté: Light and Matter*, October 10, 2002 ~
January 5, 2003, traveling to the National Gallery
of Canada, Ottawa, 2003, catalogue #44

"Focus the effect; sacrifice all other details that are not part of the main subject... When you have something to paint from nature, stop first, watch for half an hour; see the general tone. It will be the tone that plays across the canvas." One would think, upon reading this advice given by Marc~Aurèle Suzor~Coté to his student Rodolphe Duguay in 1920, that the artist was reminiscing about his approach when he painted this large canvas 14 years earlier.

What is the subject here? Never has Suzor~Coté been so direct and simple in his observation of nature. No spectacular bursts of light and colour, no extravagant choices of perspective, no story recounted. In fact, there is very little to do, except to experience the wise silence of nature, the surprise of late~afternoon light on a grey winter day. Everything plays out in a space that reveals nothing exceptional, just the tall grasses that rise through the snow and add their rhythm to the undulating movement of the hillside. The focal point of the painting ~ a vague grove of trees and shrubs ~ is treated with dark colours. The background is summed up in the steep slope, which frames the hint of a valley at left, below, and an overcast sky that dimly conveys the faint glow of the sun that is about to disappear.



*Snow Effect on the Hills of Cernay exhibited centre
of the image, Retrospective, Suzor~Coté exhibition
École des beaux-arts de Montréal, December 3 ~ 20, 1929
Photo credit: Rice Studio, Montreal, Private Collection*

Yet this canvas has a hypnotic effect that immerses the viewer in the "here and now" of observation, while the painter is able to share fully with us the richness and power of this ordinary and magnificent moment, banal yet unique, by virtue of being there, at this moment, on this road, in this timeless instant. The artist achieves this effect by focusing the composition on the long curve of an abandoned road that traces the shape of a hill, enveloping the entire lower half of the canvas and confining our eye inside this vast circular movement.

Expressing a deep familiarity with the Cernay region ~ the topography of which we recognize and an area that the artist came to know following his arrival in France in 1891 ~ this scene could not have been painted in nature. The preparation layer, still visible in several places, especially in the sky, is light in colour. Suzor~Coté comes at the canvas with spatula and brush, using sharp movements and impasto to suggest that the work was completed quickly, in one sitting, transcribing the energy and vitality of this encounter between the artist and a corner of nature that undoubtedly allows him to relive the sensations of a wet winter day in Arthabaska.

It is emotion that he seeks to translate, in this moment when winter ~ the heavy snow simulated by long, irregular brush~strokes ~ marries with the colours of late autumn that hold fast like dying flames. The impasto in the foreground, appearing almost out of focus, reveals weeds and brambles that discreetly enliven the canvas with touches of brown, pink, green, red and violet, so as not to distract from the greys that range from light and milky to bluish and dark hues, with subtle nuances of pink and purple in between.

In 1906 Suzor~Coté was already planning his return to Canada. *Snow Effect on the Hills of Cernay* was undoubtedly part of a strategy aimed at increasing his range of bold works in different genres to establish his



reputation. He was at the height of his talent, expanding his focus and exploring new artistic horizons, creating sublime pastels and his first sculptures. As well, the painter was working diligently on his great historical painting, *Jacques Cartier Meeting the Indians at Stadacona, 1535* (1905 ~ 1907), in the collection of the Musée national des beaux-arts du Québec.

A word about the various titles ~ while Suzor-Coté generally wrote the title of his works on the back of studies created on wood panels, large canvases often saw their titles vary over time as they were exhibited. The painting was known by the title *Neige mouillée, coteaux d'Arthabaska, QC* for the first time in 1920. An almost identical title was used in 1929 during a major retrospective at the École des beaux-arts de Montréal, catalogue #30, which brought together several of the artist's masterpieces, and for which he oversaw the selection of pieces following his retirement to Daytona Beach. Two English newspapers wrote about this work, which was exhibited on one of the main walls of the room. The *Gazette* writes: "Lovely blues and greys mark *Wet Snow* ~ snow that clings to vegetation in the foreground and a clump of trees in the middle distance, beyond which stretch blue hills." The work still belonged to the artist, who had already shown it at W. Scott & Sons, according to the label affixed to the frame, although this presentation is not documented.

Whether Suzor-Coté deliberately chose to keep this painting until 1920, or whether he did not manage to sell it because of his French identity, it is certain that the composition was an augur of works to come and of his metamorphosis toward Canadian themes, the artist having established a reputation for his winter scenes. The critique in *Canada* notes that: "Dans ces dernières toiles il n'y a pas de sujet (ce qui surprend le spectateur qui l'exige avant tout). Sur un thème réduit à sa plus simple expression, l'artiste va atteindre par sa maîtrise à l'œuvre de grande envergure." [In these last paintings there is no subject (which surprises the viewer, who seeks this above all). Using a theme reduced to its simplest expression, the artist uses his mastery to produce a major work.] As we can see, Suzor-Coté did not wait very long to create paintings based on experience and memory that express the relationship of art with nature in a different way.

We thank Laurier Lacroix, author of *Suzor-Coté: Light and Matter*, for contributing the above essay.

ESTIMATE: \$150,000 ~ 180,000



Marc-Aurèle de Foy Suzor-Coté, 1917
Photo credit: McCord Museum 17179.0



➔ 150 **MARC~AURÈLE DE FOY
SUZOR~COTÉ**

CAC RCA 1869 - 1937

Le portageur

bronze sculpture, signed, editioned 5/12, dated 1922, inscribed *Roman Bronze Works NY* and stamped twice with SC in a circle
16 x 12 x 7 3/4 in, 40.6 x 30.5 x 19.7 cm

PROVENANCE:

Loewen Ondaatje McCutcheon Limited, Toronto

LITERATURE:

Pierre L'Allier, *Suzor~Coté: L'oeuvre sculpté*, Musée du Québec, 1991, the 1922 plaster model, in the collection of the Musée du Québec, reproduced pages 62 and 63
Laurier Lacroix, *Suzor~Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, titled as *The Portageur*, reproduced page 269

In 1901 Marc~Aurèle Suzor~Coté produced his first sculpture in clay, and by 1907 he was casting in bronze. He had studied sculpture in Paris at well~known art schools, and while in France in 1911 spent many hours with renowned sculptor Auguste Rodin. Suzor~Coté portrayed the French~Canadian habitants in his sculptures, for whose strong character he felt tremendous pride. A *coureur de bois* ~ a French~Canadian woodsman ~ is the subject of this powerful sculpture. He is packing all his gear from his canoe on his back, held by a tumpline that presses into his forehead, to transport it upriver to bypass rapids. Suzor~Coté includes such details as powder horns, a pot, meal tin and rifle, all essential to a life of rough camping in the wild. A sense of ponderous movement and fierce determination animates the sculpture, capturing the life force of this pioneering woodsman. Suzor~Coté's sculpture was considered to be as accomplished as his painting, and *Le portageur* embodies all his strengths in this medium, clearly portraying his understanding of both his subject and three~dimensional modelling.

ESTIMATE: \$15,000 ~ 20,000



151

151 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Moulin du Ruisseau-Michel, Baie-Saint-Paul

oil on board, on verso titled on the certification label and titled *Autumn, Baie St. Paul, Que.*, dated circa 1924 on the certification label and certified by Lucile Rodier Gagnon, inventory #353, Westmount, May 1, 1942

4 3/4 x 7 in, 12.1 x 17.8 cm

PROVENANCE:

Private Collection, New Brunswick

Baie-Saint-Paul, on the north shore of the St. Lawrence River, was a magnet for artists. Clarence Gagnon spent part of his life traveling back and forth between France and Quebec, but while in Canada, he was often

in Baie-Saint-Paul, starting around 1908. He settled there from 1919 to 1924, during which time he was visited by other artists also attracted there, among them A.Y. Jackson and Edwin Holgate. Gagnon's feeling for this terroir and its cultural uniqueness was deep and he expressed this in his actions; for instance, he involved himself with Charlevoix County craftspeople, helping to promote a craft revival. His illustrations for the book *Maria Chapdelaine* about the life of the Quebec people are iconic. A sense of warmth pervades his paintings of Baie-Saint-Paul and its surrounds, such as in this glowing fall scene of a water mill set into a hillside. Although no one is visible, there is nevertheless a lived-in presence to the well-tended land. Flooded with sunshine and aflame with autumn colours, this is a classic Gagnon scene of this area.

ESTIMATE: \$12,000 ~ 15,000



152

152 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Rive nord du St. Laurent, Île d'Orléans

oil on board, on verso titled and dated 1919 on the certification label and certified by Lucile Rodier Gagnon, inventory #375, Westmount, May 1, 1942
4 3/4 x 7 in, 12.1 x 17.8 cm

PROVENANCE:

Private Collection, New Brunswick

In 1919 Canadian Impressionist Clarence Gagnon returned to Montreal from France and married Lucile Rodier. The couple spent July and August of that year at the home of artist Horatio Walker in Sainte-Pétronille, on Île d'Orléans. As seen here, Gagnon's working method was

to paint *en plein air*, using small wooden panels referred to as *pochades*. Even in this format, this striking image feels big, as with his finely tuned sense of scale, Gagnon has suggested the expanse of this view across the St. Lawrence River to the distant land and rising towers of cumulus clouds. Gagnon ground his own pigments, as he did not feel commercial paints were up to his standards, and his colour sensitivity is evident here in the exquisite tones of green, blue and mauve, which he contrasted against the dark faraway shore. The tops of the clouds are brushed with warm tones, making them pop out of the soft haze at the horizon. Evocative and replete with impressionist atmosphere, Gagnon's *Rive nord du St. Laurent, Île d'Orléans* is a gem.

ESTIMATE: \$12,000 ~ 15,000



153

153 FREDERICK ARTHUR VERNER

ARCA OSA 1836 ~ 1928

Misty Morning, Indians Crossing a Lake

watercolour on paper, signed and dated 1896
and on verso titled and inscribed *For R. Aldridge*
and variously

12 1/2 x 24 1/2 in, 31.7 x 62.2 cm

PROVENANCE:

R. Aldridge
Private Collection, Vancouver

LITERATURE:

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, 1984, similar 1899 watercolours entitled *Ojibway Indians ~ Fog Bound, Lake Huron and Ojibway Indians, Lake Superior* reproduced page 110

Frederick Verner was initially influenced by artist and friend Paul Kane, who was renowned for his images of native people. Verner observed First Nations people while on sketching trips in 1868 at Chemong Lake near Peterborough, Ontario, and in 1873, when he traveled to Lake of the Woods, where he witnessed the signing of the North-West Angle Treaty. As well as sketching on the spot, Verner used photographs for reference, and was known for his authenticity in the depiction of his subjects. First Nations peoples traveling by canoe was one of Verner's favoured motifs, and this exceptional watercolour likely depicts the Ojibway, who he studied in depth. Verner's approach to his subject was a romantic one ~ he showed native peoples living a natural life in a tranquil world. In his landscape backdrops, he was greatly interested in atmospheric effects, such as the mist in this work, which is finely handled, as are the reflections in the water. As they glide down the river, the canoes and their inhabitants take us into a mysterious world and an adventurous past.

ESTIMATE: \$7,000 ~ 9,000



**154 CORNELIUS DAVID
KRIEGHOFF**

1815 – 1872

Trapper on Snowshoes

oil on canvas, signed and on verso
titled on the gallery label

10 3/4 x 8 1/2 in, 27.3 x 21.6 cm

PROVENANCE:

Vose Galleries, Boston

Private Collection, Toronto

Cornelius Krieghoff's interest in depicting Canada's First Nations peoples began while he was living in the Montreal region in the 1840s and continued after he settled in 1853 in Quebec City. He portrayed them going about their daily life and developed an approach to painting the figure not as a portrait, but as a specific archetype. This work belongs to Krieghoff's tradition of single-figure subjects of Canada's First Nations peoples. His depictions often place hunters, trappers or moccasin sellers in the centre of the scene, moving towards their destination within a rich Canadian landscape. This work is a fine example of Krieghoff's delicate handling of detail, evident in the swaying threads of the *ceinture fléchée* and in the dusting of powdered snow that rises from the figure's snowshoes. The First Nations subject and the snow-filled setting make this work a quintessential Krieghoff scene.

ESTIMATE: \$20,000 ~ 30,000



**155 EMILY CARR**

BCSFA CGP 1871 – 1945

West Coast Forest Tree

oil on board, signed with the Estate stamp
and on verso stamped Dominion Gallery,
with the original 1448 St. Catherine St. West
location, circa 1936
14 x 16 1/4 in, 35.6 x 41.3 cm

PROVENANCE:

Estate of the Artist, Victoria
Dominion Gallery, Montreal
Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 25, 2004, lot 167
Private Collection, USA

LITERATURE:

Doris Shadbolt, *The Art of Emily Carr*, 1979, page 40

This impressive painting contains one of Emily Carr's core themes ~ nature as life force. Within the forest, Carr's primary elements were space, light and movement. Doris Shadbolt describes these elements as "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." Carr's focus is the central tree, with its strong roots, sturdy trunk and lush foliage, which creates a green roof. Carr contrasts this dark-toned solid form with a glow of light descending through the canopy, illuminating a screen of slender-trunked young trees behind. Carr often contrasted mature trees with younger ones to reflect the life cycle of the forest. Sweeping brush-strokes emphasize the breath of life present in everything. The dominant palette of green and yellow is enlivened by warm notes of mauve, pale blue and orange, reflective of the more daring approach to colour she acquired during her 1911 trip to France. *West Coast Forest Tree* is a dynamic play of contrasts, fully expressing the vital life of the forest.

ESTIMATE: \$150,000 ~ 200,000



**156 EMILY CARR**

BCSFA CGP 1871 – 1945

Village in Brittany

oil on canvas, signed with the
Estate stamp, circa 1911
15 1/8 x 18 1/4 in, 38.4 x 46.3 cm

PROVENANCE:

Estate of the Artist, Victoria
Dominion Gallery, Montreal
Sold sale of *Topographical Pictures*, Christie's,
London, July 15, 1994, lot 90
Heffel Gallery Limited, Vancouver, 1994
Private Collection, Calgary
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 27, 1999, lot 92
Private Collection, Vancouver

LITERATURE:

Maria Tippett, *Emily Carr: A Biography*, 1979, page 92
Emily Carr, *The Complete Writings of Emily Carr: Growing Pains*,
1993, page 431
Fine Examples: Emily Carr, Lawren S. Harris, Walter J. Phillips,
Heffel Gallery Limited, 1994, titled as *Village Track, Brittany*,
reproduced front cover

EXHIBITED:

Heffel Gallery Limited, Vancouver, *Fine Examples: Emily Carr*,
Lawren S. Harris, Walter J. Phillips, September 17 ~ October 1, 1994

During her trip to France from 1910 to 1911, Emily Carr made tremendous strides in the development of her work. In May of 1911, she was delighted to leave Paris for the French countryside to study and paint, taking classes with Harry Phelan Gibb in Crécy-en-Brie. In June, she went to Saint-Efflam in northern Brittany and in the autumn, took classes with Frances Hodgkins in the fishing village of Concarneau. Carr felt deeply in tune with Brittany and its simple life lived in harmony with the land: "I loved that country, and those people," she wrote. Painting out-of-doors, she incorporated a fresh sense of atmosphere and a new, brighter colour palette in works such as *Village in Brittany*, a rare canvas from this part of her oeuvre. In her book *Growing Pains*, Carr's appreciative description of a Breton village seems a mirror of this luminous and peaceful scene: "Distant from Cressy... were tiny villages in all directions. Each village consisted of one street of stone cottages, whitewashed. A delicate trail of grape-vine was trained above every cottage door... its greenery well tended and delicately lovely."

ESTIMATE: \$40,000 ~ 60,000



157

157 EMILY CARR

BCSFA CGP 1871 - 1945

The Cove

oil on paper on board, signed with the Estate stamp and on verso titled on the Dominion Gallery label, inscribed twice with the Dominion Gallery inventory #B174 and stamped twice Dominion Gallery, Montreal, circa 1932 ~ 1933

24 x 36 in, 61 x 91.4 cm

PROVENANCE:

Estate of the Artist, Victoria
Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 55

Victoria's Dallas Road, with its cliff-side trail overlooking the ocean, was a magnet for Emily Carr. On a sunset walk in November of 1932, she recorded a revelatory moment: "The dogs... were beloved, cuddly close, and all the world was sweet, peaceful, lovely. Why don't I have a try at painting the rocks and cliffs and sea?" Carr spent many afternoons in the winter of 1932 to 1933 on these cliffs, sketching overlooking the beach and ocean. Carr's treatment of the cliffs is quite daring - they are fractured into planes in a way that recalls earlier enfolded forest works. Flowing, rhythmic lines ~ indicating Carr's belief in all of nature being united by currents of life energy ~ connect all the elements of the image. Her ability to use sweeping brush-strokes to communicate this energy was facilitated by her use of the fluid medium of oil thinned with turpentine or gasoline on paper. *The Cove* is an outstanding example of Carr's masterful ability to create an image that balances a dematerialized energy with strong form, in a structural and evocative whole.

ESTIMATE: \$40,000 ~ 60,000



158

158 EMILY CARR

BCSFA CGP 1871 ~ 1945

The Strait and Blue Mountains

oil on paper on board, signed with the Estate stamp
and on verso titled on the Dominion Gallery label
and stamped twice Dominion Gallery, Montreal,
circa 1935 ~ 1936
24 x 36 in, 61 x 91.4 cm

PROVENANCE:

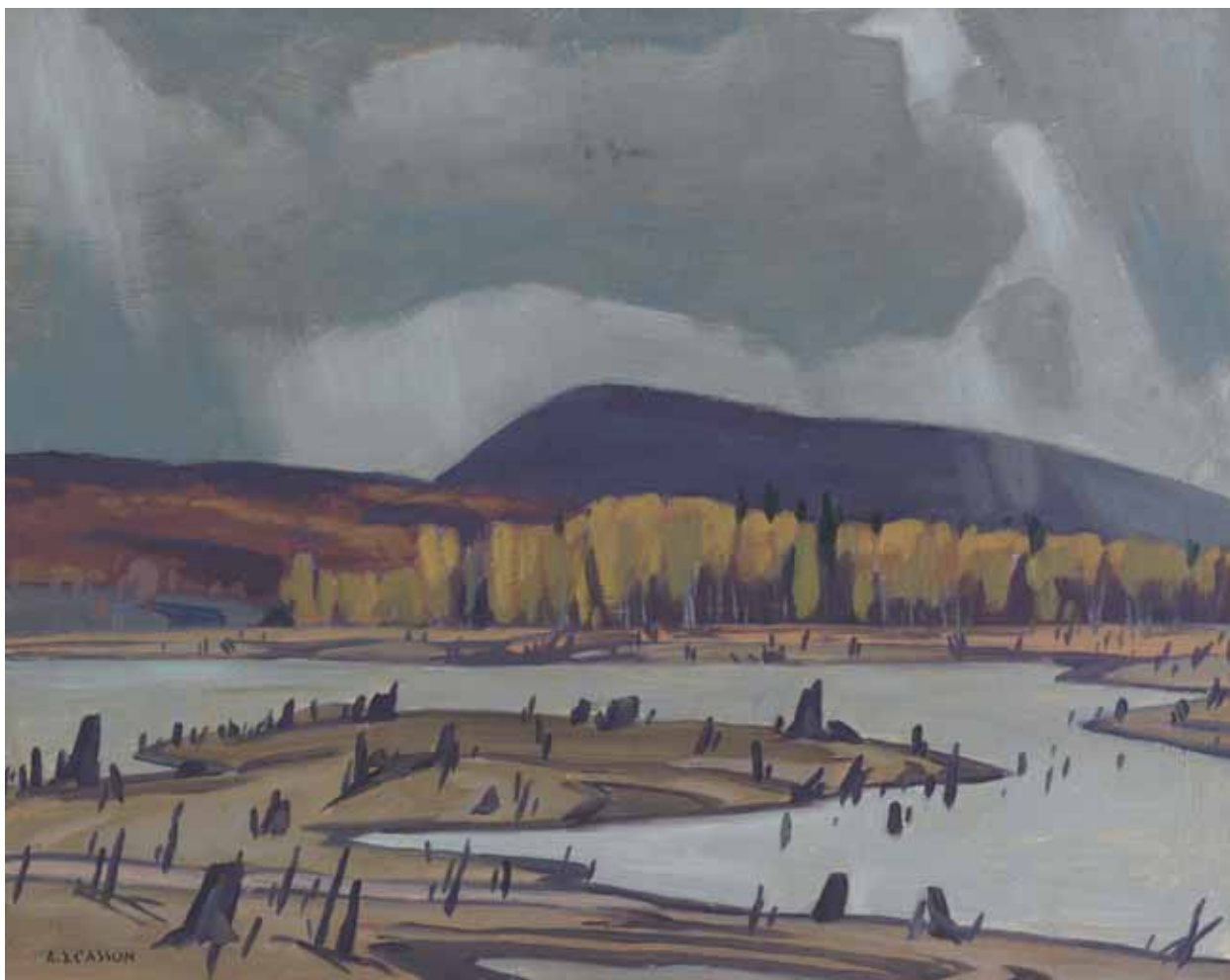
Estate of the Artist, Victoria
Dominion Gallery, Montreal
Masters Gallery Ltd., Calgary
By descent to a Private Collection, Calgary
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 15, 2003, lot 88
Private Collection, USA

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,
2006, page 59

In Emily Carr's journal *Hundreds and Thousands*, her entry for November 3, 1932, documents her intention to begin painting the seashore as well as the woods. Another entry, on January 25, 1933, mused, "What do I want out there in that open space of sea, bounded above by sky and below by earth, light, space? All space is filled with God, light, love, and peace." This perception drove her transcendent seascapes, as can be seen in *The Strait and Blue Mountains*. Using her new, fluid technique of oil thinned with mediums such as turpentine or gasoline, in her sweeping brushstrokes she captured the continuous wave of energy that she perceived to vibrate through land, sea and sky. In this serene yet vibrant work, Carr has also unleashed freedom in her colour palette, with bright yellow, pink and coral strokes recalling the colour discoveries of her time spent in France decades before. This open, expansive scene, likely viewed from the coast near Victoria to the mountain range on the mainland, is offset by the single tree in the foreground, a young emissary from Carr's beloved deep forest.

ESTIMATE: \$80,000 ~ 120,000



159

159 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 – 1992

Bark Lake

oil on board, signed, circa 1949

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Private Collection, Ontario

Private Collection, Vancouver

As with other Group of Seven members, A.J. Casson had predilections for particular painting places at certain times, and in 1949 and 1950, one of them was the Barry's Bay area in South Algonquin. *Bark Lake* was nearby, and its distinctive landscape with the remains of a forest in the lake and on

the shore must have been a striking subject to Casson, evidence of some natural event that had occurred in the past. He had a great feeling for skies and effects of light, and here he depicted towering clouds, out of which showers descend over the hills. Casson brightens the predominantly grey and taupe palette with gold and green in the stand of trees, pale green near the lakeshore, pink in the foreground and purple tones in the hills. In 1949 Casson was still working at Sampson Matthews Limited and was elected president of the Royal Canadian Academy, but made frequent sketching trips into the Ontario countryside. *Bark Lake* is a fine example of his fresh, on-the-spot paintings of the countryside for which he had such great affection.

ESTIMATE: \$20,000 ~ 25,000



160

160 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 - 1992

***Fisherman's Point, North Channel,
Georgian Bay, Ontario***

oil on board, signed and on verso signed, titled,
dated 1948 and inscribed *To the Reynolds from the Cassons,*
23 August, 1975 on a label and *Cloche Hills* on the work
9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

PROVENANCE:

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

A.J. Casson found great inspiration in the province of Ontario and its unique regions, famously painting its rolling countryside, small villages and, as exemplified in this work, the dynamic shorelines of its remote lakes. La Cloche was a beloved region for Casson, and Fisherman's Point,

with its interesting rock formations and windswept pines, was a spot he favoured, painting it from different perspectives and in various mediums. This location has thus become familiar due to well-known related works, including *Fisherman's Point*, a tempera painting in the McMichael Canadian Art Collection, and ~ most famously ~ the iconic canvas *White Pine*, also in the McMichael collection and reproduced by Sampson Matthews Limited. This charming sketch places Casson at a lower vantage point, faced directly with the zigzag lichen-covered rock formations that ascend to the familiar windswept pine. Casson has simplified the formal elements and emphasized the geometric shapes, both characteristics found in his works from the late-1940s period. The consignor's father was friends with Casson ~ traveling with him to Casson Lake ~ and he acquired this fine work directly from the artist, hence the familiar inscription on verso.

ESTIMATE: \$15,000 ~ 20,000



161

161 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 - 1992

***The Old Ferry "Norisle" in
Manitowaning Harbour***

oil on board, signed and on verso
signed, titled and dated 1977
12 x 14 7/8 in, 30.5 x 37.8 cm

PROVENANCE:

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

LITERATURE:

Paul Duval, *A.J. Casson*, 1951, page 27

A.J. Casson devoted his illustrious career to painting the province of Ontario, taking his viewers to rural villages, quiet winding roads, unique

vantage points and historical spots of interest. Casson visited Manitoulin Island various times (the island's St. Paul's Anglican Church is the focal point in a number of his paintings), and in this work, he deftly captures the historic SS *Norisle*. The *Norisle* was the first passenger steamship built in Canada after World War II, and after retiring from service in 1974, it became a floating museum at Manitoulin Island. Paul Duval suggests that although Casson does not "people" his paintings with any kind of frequency, he "has always been concerned with structures possessing overtones of human drama." The ship and small structures on the hillside illustrate this, but Casson also captures the tranquil atmosphere of this fine day, in which the bay and sky are flooded with light. The consignor's father was a friend of Casson's and, in addition to lot 160 in this sale, acquired this work directly from the artist.

ESTIMATE: \$12,000 ~ 16,000



162

162 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 - 1992

October Afternoon, Lake Baptiste

oil on board, signed and on verso
signed and titled on the artist's label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, New Brunswick

LITERATURE:

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 128

By the 1940s and 1950s, Group of Seven artist A.J. Casson's list of accomplishments was mounting. His work was being shown internationally, he was elected president of the Ontario Society of Artists,

and he served on executive committees of the Ontario College of Art and the Art Gallery of Toronto. He continued his sketching explorations of Ontario's countryside, and as Paul Duval notes: "During the 'fifties, Casson's favourite painting place was Lake Baptiste, located about ten miles from the town of Bancroft, Ontario. He painted there almost exclusively from 1953 to 1955. In late September or early October, he would rent a small cottage on the lake with a few artist friends... His enthusiasm for the area was such that in some years he would make a second trip, in summer... Some of Casson's finest canvases were based on sketches done at Baptiste Lake." Casson must have found this sketch to be particularly successful, as he did base a later canvas on this soft and serene fall scene, in which a rich golden light illuminates the autumn hues sweeping through trees and grasses under a glowing sky.

ESTIMATE: \$15,000 ~ 20,000



163

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

ALC CGP G7 OSA RCA 1873 – 1932

Among the Wheat

oil on board, initialed and on verso signed, titled,
inscribed *Thornhill, Ontario* and *16*, circa 1915
8 1/4 x 10 1/4 in, 21 x 26 cm

PROVENANCE:

Acquired from the Artist by Doris Huestis Mills Speirs
By descent to the present Private Collection, Ottawa

Doris Huestis Mills Speirs was an artist, ornithologist, poet and activist. Friends with many of the Group of Seven artists, she began building an art collection in about 1920. She sketched with A.Y. Jackson, and he was encouraging about her painting. Her archive records the close friendships

she formed with many Canadian artists, including J.E.H. MacDonald and Lawren Harris, with whom she corresponded and exhibited.

At the time *Among the Wheat* was painted, MacDonald was living at his farm in Thornhill, growing cash crops to supplement his income. It may be that Speirs purchased this work in an effort to help, as MacDonald's income in 1915 was about twelve dollars a week. *Among the Wheat* is an intimate, finely handled and gently impressionist depiction of lush fields at the height of autumn. The foreground detailing underscores the idea of our being literally among the sheaves of wheat – we are drawn into the sparkle and crisp ripeness of the scene through MacDonald's close perspective – then he pulls us out into the vast, golden distance of the stubble fields and sky.

ESTIMATE: \$15,000 ~ 20,000



164

164 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Forest Sceneoil on board, on verso inscribed *Lismer*

10 3/4 x 13 3/4 in, 27.3 x 34.9 cm

PROVENANCE:

Private Collection, Vancouver

This work is from Arthur Lismer's body of work produced on the West Coast. His first trip to Vancouver Island was in 1951, when he went west for the close of his cross-Canada retrospective exhibition at the Vancouver Art Gallery and the Art Gallery of Greater Victoria. The rain forest drew him back for 16 summers, during which he explored

Vancouver Island and the Gulf Islands. In works from the West Coast jungle, he took a direct, raw approach to his subject, whether it was beach litter or a deep forest such as this. He often depicted the forest as a wall of vegetation, with dark tree trunks backlit by light entering glades and the forest floor lit up by notes of a brighter colour, as with the pale green and orange here. Lismer's use of incised lines made with the tip of his brush handle emphasized form and created a sense of feverish movement in the growth. The force of the earth had long occupied Lismer, and this lush and visceral painting embodies his perception of the vitality of coastal forests.

ESTIMATE: \$12,000 ~ 16,000



165

165 MARC~AURÈLE FORTIN

ARCA 1888 - 1970

Sainte~Rose

oil on canvas, signed and on verso
signed and titled, circa 1955
26 1/8 x 32 1/4 in, 66.3 x 81.9 cm

PROVENANCE:

Galerie Jean~Pierre Valentin, Montreal
Private Collection, Montreal

LITERATURE:

Hughes de Jouvancourt, *Marc~Aurèle Fortin*, 1980, a similar circa 1961 oil entitled *Tree at Sainte~Rose* and a similar circa 1961 oil entitled *House at Sainte~Rose* reproduced pages 165 and 171

To Marc~Aurèle Fortin, the village of Sainte~Rose, with its stately elms and lush agricultural land, was the essence of the Quebec rural country~

side. He was born there in 1888, and it was where his desire to be a painter arose. Most of his life was spent rotating between Montreal and Sainte~Rose, and after a period in Montreal, he returned to Sainte~Rose in 1933. Fortin had established himself in Montreal's art milieu ~ exhibiting with the Art Association of Montreal, the Royal Canadian Academy and the Arts Club of Montreal amongst others ~ but his psyche was deeply entwined with the Quebec countryside. A recurrent image in his work was that of a traditional house in Sainte~Rose such as this, overlooking a valley with farmland, across which we view distant mountains and billowing clouds. Typical of his work, strong black outlines define form, and a great tree presides over the scene. The figure drawing water adds yet another interesting element to this vital and earthy scene.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H~0816.

ESTIMATE: \$30,000 ~ 40,000



166

166 RENÉ JEAN RICHARD

OC RCA 1895 – 1982

Arrêt au bord de la forêt

oil on board, signed and on verso titled
on the Klinkhoff gallery invoice and inscribed 36
41 x 48 in, 104.1 x 121.9 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal, 1964

By descent to the present Private Collection, Vancouver

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. Forays into

the surrounding wilderness were part of Richard's 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 birchbark and burnt twigs, and his interest in art inspired him to travel to France in 1927 for training. While in Paris, he was mentored by Canadian Impressionist Clarence Gagnon, who encouraged him to visit museums and paint *en plein air*. In 1930 Richard returned to Cold Lake, and his experiences as a hunter, trapper and voyageur gave a unique authenticity to works such as this. In this intriguing scene, Richard captures an expedition by canoe pulled up by the edge of the forest with his characteristic assured, fluid brushwork and fresh colouration.

ESTIMATE: \$18,000 ~ 22,000



167

167 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Hochelaga

watercolour on paper, signed and on verso

titled on the gallery label, circa 1930

10 3/4 x 14 1/2 in, 27.3 x 36.8 cm

PROVENANCE:Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto**LITERATURE:**Michèle Grandbois, *Marc-Aurèle Fortin: The Experience of Colour*,
Musée national des beaux-arts du Québec, 2011, a similar watercolour
entitled *A View at Hochelaga* reproduced page 109**EXHIBITED:**Galerie Walter Klinkhoff Inc., Montreal, *Marc-Aurèle Fortin, 1888 ~ 1970*,
Exposition rétrospective, September 16 ~ 30, 2006, catalogue #17In 1925 Marc-Aurèle Fortin took up residence in Montreal at 351
Notre-Dame Street East, a former hospital, painting in what had been an

operating room. Montreal became his prime subject ~ particularly the harbour, the Jacques Cartier Bridge construction project and the working-class neighbourhood of Hochelaga, in the east end of the city. Fortin discovered this neighbourhood while walking along the railway line beside the river, and from an observation point on a rise, he painted the panoramic view over Hochelaga to the hills beyond numerous times. Fortin was fascinated by the intersection between rural farmland and the city; he found this view so engaging that he was known to visit at dusk and dawn to observe the light. Rising from the city are the striking towers of the Nativité-de-la-Sainte-Vierge Church, Saint-Antoine Cathedral and Saint-François-Xavier Church. With its numerous church spires, details that reflect the life of the neighbourhood ~ such as the laundry drying in the breeze ~ and the lofty, billowing clouds Fortin was so well known for, this is a classic Hochelaga watercolour.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #A-0655.

ESTIMATE: \$15,000 ~ 20,000



168

168 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

Saplings

watercolour on paper, on verso titled *Saplings (Gullfoot Lake)* in graphite and inscribed by Douglas Duncan
W-490, Nov. 1945, circa 1940
14 x 21 1/2 in, 35.6 x 54.6 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
James Coyne, Toronto
Christie's, Montreal, 1971
W.T. White, Halifax
By descent to the present Private Collection, New Brunswick

LITERATURE:

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume 2: 1929 ~ 1953*, 1998, reproduced page 739, catalogue #402.22

EXHIBITED:

Hart House, University of Toronto, *David Milne*, January 7 ~ 22, 1962

In 1925 David Milne abandoned the medium of watercolour, but when he returned to it in 1937, it became the main focus of his oeuvre. By 1940 he was concentrating on watercolour almost exclusively, drawn to it for its immediacy and because it facilitated his increasingly gestural approach. His early watercolours utilized an elegant drybrush technique, whereas this new phase was distinguished by wet washes and a bright palette emphasizing red, white and black. This vibrant watercolour was produced during Milne's trip to the Haliburton area in September 1940, when he explored lakes and rivers by canoe, camping and painting watercolours on the spot. An inscription notes the location as Gullfoot Lake, where, as Milne noted, he found a fine painting place. In *Saplings*, Milne depicted this inner-woods subject with fluidity and assurance. Landscape elements are defined by his distinctive use of line against a background of bare white paper, making each element of the densely forested scene stand out. With this use of line and his brilliant colour washes, in *Saplings* Milne creates a striking effect.

ESTIMATE: \$15,000 ~ 20,000



169

169 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 - 1967

Telegraph Hill, St. John's, Newfoundland

oil on canvas, signed and on verso
signed, titled and inscribed variously
24 x 32 1/4 in, 61 x 81.9 cm

PROVENANCE:

Private Collection, United Kingdom

LITERATURE:

Colin S. MacDonald, *Dictionary of Canadian Artists, Volume 6*,
1967, page 1703
T.R. MacDonald and Harold Beament, *Robert W. Pilot Retrospective*,
The Montreal Museum of Fine Arts, 1968, the similar canvas entitled
Houses, St. John's, Nfld., collection of the National Gallery of Canada,
reproduced page 26, catalogue #47

Robert Pilot was born in St. John's, Newfoundland, and although he spent most of his life in Quebec, he returned to his home province for the location of this evocative scene. In 1926 the National Gallery of Canada acquired for its collection a canvas entitled *Houses, St. John's, Nfld.* portraying the same scene, but with a different placement of figures. Colin MacDonald refers to the National Gallery canvas as the "second painting" of this subject; perhaps, then, this is the first. *Telegraph Hill, St. John's, Newfoundland*, with its church spire, interesting topography and distant ship steaming past in the view of the ocean through the hills, is a striking work. Considered to be Canada's last important Impressionist painter, Pilot favoured transient times of day and misty airs ~ and here he captured a marvellous pale blue winter light in the partially clouded sky and glowing highlights in the snow. Pilot captures a subtle effect like a gauzy overlay of a delicate mist, making the viewer feel the crystalline winter atmosphere.

ESTIMATE: \$20,000 ~ 30,000



170

170 MAURICE GALBRAITH CULLEN

AAM RCA 1866 – 1934

Cabin in Winter Thaw

pastel on paper on board, signed and on verso
certified by the Cullen inventory #1069
18 x 23 3/4 in, 45.7 x 60.3 cm

PROVENANCE:

By descent to the present Private Collection, Victoria

Maurice Cullen, one of Canada's most important Impressionists, was a master of the medium of pastel. He first acquired knowledge of this technique at the École des Beaux-Arts in Paris under Philippe Roll. Cullen, who had some knowledge of chemistry, made his own pastels from earths and pigments. He prepared to work by spreading a wide

range of pastel colours on a long table, so that he did not have to mix his colours together on the paper. This resulted in a brilliance of hue, as seen in this glowing work. Snow fluoresces with icy blue and mauve, the sky glimmers with gold and green, and the mountains radiate dusky purple and blue. These tones, set side by side, resulted in stunning vibratory colour. Cullen used studio cabins as a base – in 1911 he built one at Saint-Eustace in Quebec, and in 1922, another at Lac Tremblant in the Laurentians (although it is unknown if this is one of them). Works such as *Cabin in Winter Thaw* show Cullen's mastery of both the medium of pastel and of the crisp atmospheres of winter.

ESTIMATE: \$15,000 ~ 20,000



171

171 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 – 1949

Hauling Logs

oil on board, signed and on verso titled on a label
16 x 20 in, 40.6 x 50.8 cm

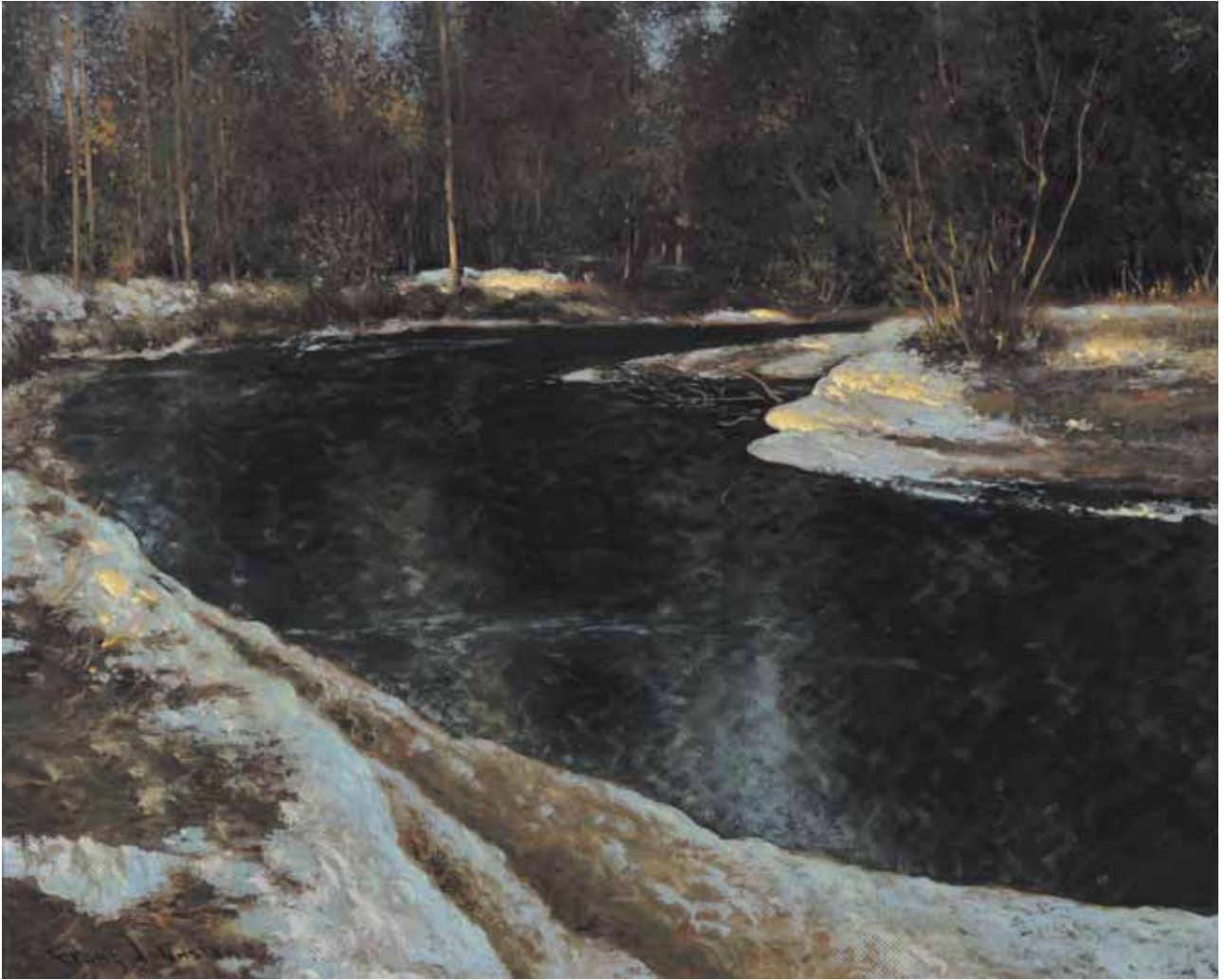
PROVENANCE:

Private Collection, British Columbia

Beginning in the 1930s, Franz Johnston often painted in northern Ontario in winter, and particularly in the country around Lake Nipigon. Many of those trips were to the fishing camp of a friend, Jack McCurdy, on Onaman Lake at Lake Nipigon, where Johnston might have observed

interesting camp scenes such as this. The clarity of this work's atmosphere makes the viewer feel as if they are there, experiencing the crisp air and the bright sunshine that illuminates the scene, casting blue shadows in the textured snow. Johnston's northern scenes were well received by critics and collectors, and his admirers took a romantic view of his trips to the North, as tales of the hardships that he endured to paint there circulated in the press. Stories such as this made Johnston's accomplished depictions of the North all the more intriguing. In *Hauling Logs*, Johnston has deftly captured the pure and luminous winter atmosphere that drew him to the elemental North until the end of his life.

ESTIMATE: \$20,000 ~ 25,000



172

172 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 – 1949

Woodland Stream ~ March

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

PROVENANCE:

By descent to the present Private Collection, Ontario

Desiring to follow his own artistic path, Frank Johnston formally left the Group of Seven in 1924. A few years later, after consulting a numerologist, he changed his first name by taking elements from Frank and Hans to form Franz, which was deemed to be more harmonious and served to

denote his new path as an artist. Johnston had worked as a commercial designer early in his career and had a finely developed sense of composition, choosing scenes with a sense of their inherent balance and beauty. Some of his best work was done in winter in northern Ontario, and he became renowned for his exquisite effects of light and snow in these scenes, such as in this striking woodland view. Snow on the banks of the stream is lit up by rays of sun, creating a fine contrast between the dazzling highlights and the shadowed snow full of delicate, luminous blues, greens and mauves, as well as the dark, slow-moving stream. Johnston adds to the effect with shimmering reflections across the surface of the water, and the result is an aesthetic delight.

ESTIMATE: \$12,000 ~ 16,000



173

173 FREDERICK SIMPSON COBURN

AAM RCA 1871 – 1960

A Sunny Day in the Laurentians

oil on canvas, signed and dated 1938 and on verso
titled on the Watson Art Galleries label
20 1/8 x 25 1/8 in, 51.1 x 63.8 cm

PROVENANCE:

Watson Art Galleries, Montreal
Private Collection, Montreal

Frederick Coburn left his village in rural Quebec for Europe in 1889, studying in Berlin, Munich, Paris and Antwerp. Although he returned periodically to Quebec, it was not until 1914 – with the war blocking his return to Antwerp – that he settled in Canada permanently. He opened a studio in Montreal while residing in the town of Upper Melbourne.

Coburn soon became one of the quintessential painters of the Canadian landscape. Fine techniques developed in Europe, his affection for the Eastern Townships and its working people along with his sensitivity to light effects merged into his most indelible image, the horse-drawn sleigh hauling lumber in winter. This outstanding painting has all the classic elements of this subject – blue-shadowed snow, a fine view of the countryside, and the invigorating atmosphere of a bright winter day with the team winding along a wooded path. It also includes one of Coburn's favourite devices – contrasting a dark with a white horse. In paintings such as *A Sunny Day in the Laurentians*, Coburn distilled the living essence of Quebec's hardy, self-sufficient people working in harmony with nature in a time before mechanization.

ESTIMATE: \$14,000 ~ 18,000



174

174 FREDERICK SIMPSON COBURN

AAM RCA 1871 – 1960

Hauling Cordwood

oil on canvas, signed and dated 1941
19 1/2 x 26 in, 49.5 x 66 cm

PROVENANCE:

Private Collection, Vancouver

Frederick Coburn's depictions of horse-drawn sleighs in winter became the dominant subject matter in his art after 1914. He used the farmers, woodcutters and ice haulers of the Laurentians and Quebec's Eastern Townships as his models, hiring them to pose for him while he sketched their rigs. These sketches would then be worked up into canvases in his studio. Coburn had long been interested in expansive, beautifully lit skies – these had figured strongly in his work before his interest in horses and carts had developed. The two subjects made a fine marriage, one of particular interest as Canadiana, especially when set in winter. Here, two draught horses haul a cord of perfectly stacked wood on a sunny winter

day. The driver huddles in a blue coat, his red-mittened hands pressed together. The shadows in the snow are keenly observed by Coburn, as are the details of the forest and the rough wood fence. The yellow harnesses on the horses add jaunty contrast, underscoring the impression of brilliant light, and ever so subtly echoing the yellow sunshine as it glints off the snow.

ESTIMATE: \$15,000 ~ 25,000

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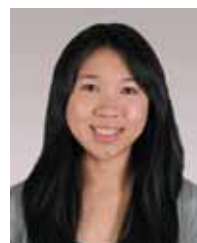
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5. PAYMENT OF THE PURCHASE PRICE

- a) The Buyer shall:
 - (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and

- (ii) Payment must be made by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer to the Auction House.

6. DESCRIPTIONS OF LOT

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only. 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

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 Seller'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
BCSA	British Columbia Society of Artists	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	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 www.heffel.com
OM	Order of Merit <i>British</i>		
OSA	Ontario Society of Artists <i>founded in 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): *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.)



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 Export and Import Act (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 Toronto 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 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

Heffel Fine Art Auction House
2247 Granville Street, Vancouver
British Columbia, Canada V6H 3G1
Telephone 604 732-6505, Fax 604 732-4245
E-mail: mail@heffel.com, www.heffel.com



ABSENTEE BID FORM

Sale Date

Billing Name

Address

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INDEX OF ARTISTS BY LOT

A/B

ANDREWS, SYBIL 101, 102

C/D/E

CARR, EMILY 110, 111, 112, 113,
114, 155, 156, 157, 158

CASSON, ALFRED JOSEPH (A.J.) 109,
133, 159, 160, 161, 162

CLAPP, WILLIAM HENRY 141

COBURN, FREDERICK SIMPSON 173, 174

CULLEN, MAURICE GALBRAITH 170

F/G/H

FITZGERALD, LIONEL LEMOINE 131,
132

FORTIN, MARC-AURÈLE 165, 167

GAGNON, CLARENCE ALPHONSE 127,
128, 151, 152

HAIDA ARTIST, EARLY 116

HARRIS, LAWREN STEWART 146, 147

HEILTSUK ARTIST, EARLY 115

HOLGATE, EDWIN HEADLEY 124

I/J/K/L

JACKSON, ALEXANDER YOUNG (A.Y.)
104, 105, 120, 122, 129, 134, 137,
138, 142, 143, 144, 145, 148

JOHNSTON, FRANK HANS (FRANZ) 107,
123, 171, 172

KRIEGHOFF, CORNELIUS DAVID 154

LISMER, ARTHUR 164

LYMAN, JOHN GOODWIN 119, 135

M/N/O

MACDONALD, JAMES EDWARD HERVEY
(J.E.H.) 106, 130, 163

MAY, HENRIETTA MABEL 136, 140

McNICOLL, HELEN GALLOWAY 139

MILNE, DAVID BROWN 108, 125, 126,
168

P/Q/R

PHILLIPS, WALTER JOSEPH (W.J.) 103

PILOT, ROBERT WAKEHAM 169

RICHARD, RENÉ JEAN 166

ROBINSON, ALBERT HENRY 121

S/T/U

SUZOR-COTÉ, MARC-AURÈLE DE FOY
149, 150

V/W/X/Y/Z

VERNER, FREDERICK ARTHUR 153

WESTON, WILLIAM PERCIVAL (W.P.)
117, 118

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