

FINE CANADIAN ART



HEFFEL FINE ART AUCTION HOUSE

SALE THURSDAY, NOVEMBER 27, 2014, TORONTO



FINE CANADIAN ART

AUCTION

THURSDAY, NOVEMBER 27, 2014

**4 PM, CANADIAN POST-WAR
& 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

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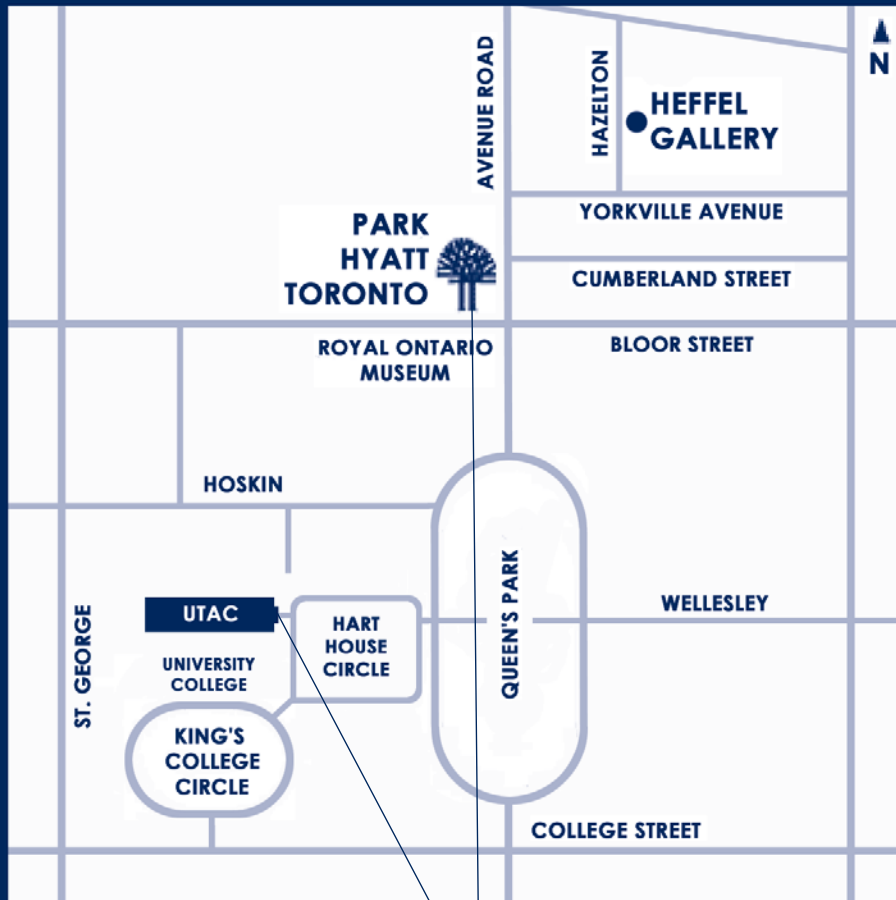


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SELLING AT AUCTION

Heffel Fine Art Auction House is a division of Heffel Gallery Inc. Together, our offices offer individuals, collectors, corporations and public entities a full-service firm for the successful de-acquisition of their artworks. Interested parties should contact us to arrange for a private and confidential appointment to discuss their preferred method of disposition and to analyse preliminary auction estimates, pre-sale reserves and consignment procedures. This service is offered free of charge.

If you are from out of town or are unable to visit us at our premises, we would be pleased to assess the saleability of your artworks by mail, courier or e-mail. Please provide us with photographic or digital reproductions of the artworks and information pertaining to title, artist, medium, size, date, provenance, etc. Representatives of our firm travel regularly to major Canadian cities to meet with Prospective Sellers.

It is recommended that property for inclusion in our sale arrive at Heffel Fine Art Auction House at least 90 days prior to our auction. This allows time to photograph, research, catalogue, promote and complete any required work such as re-framing, cleaning or restoration. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,501 and over; 15% for Lots sold for \$2,501 to \$7,500; and 25% for Lots sold up to \$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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All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of eighteen percent (18%) of the Hammer Price of the Lot \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500, plus applicable Sales Tax.

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.

Payment must be made 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 our acceptance and approval and to a maximum of \$5,000 if you are providing your Credit Card details by fax or to a maximum of \$25,000 if the 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. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

GENERAL BIDDING INCREMENTS

Bidding typically begins below the low estimate and generally advances in the following bid increments:

\$100 ~ 2,000	\$100 INCREMENTS
\$2,000 ~ 5,000	\$250
\$5,000 ~ 10,000	\$500
\$10,000 ~ 20,000	\$1,000
\$20,000 ~ 50,000	\$2,500
\$50,000 ~ 100,000	\$5,000
\$100,000 ~ 300,000	\$10,000
\$300,000 ~ 1,000,000	\$25,000
\$1,000,000 ~ 2,000,000	\$50,000
\$2,000,000 ~ 5,000,000	\$100,000

FRAMING, CONSERVATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and *in-house* expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Form for Purchases* on page 117 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

WRITTEN VALUATIONS AND APPRAISALS

Written valuations and appraisals for probate, insurance, family division and other purposes can be carried out in our offices or at your premises. Appraisal fees vary according to circumstances. If, within five years of the appraisal, valued or appraised artwork is consigned and sold through either Heffel Fine Art Auction House or Heffel Gallery, the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.



HEFFEL FINE ART AUCTION HOUSE

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The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 108 through 115 of this publication.

All Lots can be viewed on our website at:

<http://www.heffel.com>

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

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

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 118 of this publication.

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

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.93 US dollar, 0.73 Euro, 0.57 British pound, 102 Japanese yen or 7.50 Hong Kong dollars as of our publication date.

FINE CANADIAN ART

CATALOGUE



Featuring Works from

The Family of Chief Dominion Architect David Ewart

The Family of Guy V. Mitchell, Toronto

The Family of Louis-Arthur Richard

An Important Corporate Collection, Vancouver

An Important Estate, Los Angeles

An Important Private Collection, United Kingdom

& other Important Private and Corporate Collections

SALE THURSDAY, NOVEMBER 27, 2014, 7:00 PM, TORONTO



101

101 SYBIL ANDREWS

CPE 1898 ~ 1992

The Winch

linocut in 3 colours, signed
and editioned 12/50, 1930
7 3/4 x 11 in, 19.7 x 27.9 cm

PROVENANCE:

Joyce Williams, Antique Prints and Maps, Vancouver
Private Collection, Vancouver

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982,
reproduced page 51

Stephen Coppel, *Linocuts of the Machine Age*, 1995,
reproduced page 107, catalogue #SA 6

Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints
1914 ~ 1939*, Museum of Fine Arts, Boston, 2008, reproduced
page 143

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,
catalogue #6

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 #79

This striking linocut reflects the sweeping social and economic changes of the 1920s and 1930s. World War I introduced dramatic shifts in the job market, followed by the stock market crash of 1929, which resulted in unemployment and economic difficulties. In the Grosvenor School of linocut artists in England that Sybil Andrews was a part of, the worker was idealized and represented as energetic and productive. The machine age was in full swing, inspiring Andrews's depictions of men in industrialized activities. *The Winch* is an outstanding example of this subject, portrayed with a modernism derived from Cubism and Futurism. Streamlined and stylized, her figures, stripped of their individual features, are anonymous and strong, and with their curved and abstracted arms, they meld with the machine they are manipulating. A whorl of green-tipped orange spears behind the men further emphasizes the impression of intense energy in this refined and powerful print.

The catalogue raisonné lists the edition as 50, with 6 trial proofs and 5 experimental proofs. This is a fine early impression on buff oriental laid tissue.

ESTIMATE: \$20,000 ~ 30,000



102

102 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

St. Michael's Cathedral

colour drypoint on Whatman wove paper, signed and editioned 10/53 and on verso signed, titled, dated 1943 on the original backing and inscribed *E261, State IVa* in ink and *2 plate* in graphite on the work 7 3/8 x 8 1/2 in, 18.7 x 21.6 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
Private Collection, Toronto
A gift to the present Private Collection, Vancouver

LITERATURE:

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, National Gallery of Canada, 1980, page 202, state VII reproduced page 202, and the different states described page 203
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 ~ 1953*, 1998, the 1940 watercolour entitled *St. Michael's Cathedral I*, in the collection of the Owens Art Gallery at Mount Allison University, Sackville, reproduced page 709, catalogue #401.49; the 1940 watercolour entitled *St. Michael's Cathedral II*,

in the collection of the Art Gallery of Ontario, Toronto, reproduced page 710, catalogue #401.50; and the 1943 canvas entitled *St. Michael's Cathedral III*, in the collection of the McMichael Canadian Art Collection, Kleinburg, reproduced page 819, catalogue #404.15

From February to May of 1943, David Milne executed seven states in colour drypoint within an edition of 53 depicting St. Michael's Cathedral, located at Bond and Shuter Streets in Toronto. While living in Toronto during 1940, he had already produced two watercolours of this image, both in public collections. In May of 1943, he produced a canvas of this image, which is in the McMichael Canadian Art Collection. This drypoint is state IV, which is noted as encompassing edition numbers 4 to 13, and showing five different colour variations. This edition #10 is the rare two-plate impression, as noted by Rosemarie Tovell in her book *Reflections in a Quiet Pool*, with black, French Ultramarine and Chinese Vermilion colouration. *St. Michael's Cathedral* was the last of Milne's published prints, and Tovell praises it as "perhaps the masterpiece of all the colour drypoints... Drypoint line and burr elegantly and harmoniously articulate the style of neo-gothic architecture."

Inscribed on the original backing of this work is *c/o Douglas Duncan, 3 Charles Street West, Toronto and 2-plate, 3 colour dry point (The 1st plate is inked with black, then wiped and re-inked with blue), 53 print, this is State IVa.*

ESTIMATE: \$20,000 ~ 30,000



103

103 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Autumn, Algoma

oil on panel, signed and on verso signed, titled,
dated October 1919 and inscribed \$35.00

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

PROVENANCE:

Collection of the Artist, Toronto

Acquired from the above by Guy V. Mitchell, Toronto

By descent to the present Private Collection, Ontario
and British Columbia

LITERATURE:

Augustus Bridle, *The Story of the Club*, The Arts & Letters Club,
1945, the painting *Court Lane* depicting the members of the Club
reproduced, in which Guy V. Mitchell is included

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

In the autumn of 1919, A.Y. Jackson traveled to Algoma with Lawren Harris, Frank Johnston and J.E.H. MacDonald. This was the second boxcar trip to the region, subsequent to the April 1919 exhibition of works by the Group of Seven artists who had been on the first. Reviews of this show had been positive, and the artists were buoyed to see and paint more of the region. Jackson wrote, "There were few trains on the Algoma Central Railway at that time. The railroad runs north for two hundred miles from Sault Ste. Marie to Hearst on the C.N.R., crossing the C.P.R. at Franz. It passes through country heavily wooded with birch and maple, poplar, spruce and white pine, a country of big hills that drop down steeply to Lake Superior. The rivers cut through the hills and fall down in a series of rapids and waterfalls to the lake. In October it is a blaze of colour." This rare panel attests to the riotous hues of Algoma in the fall and is an especially fine example of Jackson's work from the boxcar trips.

ESTIMATE: \$25,000 ~ 35,000



104

104 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Summer Afternoon ~ Near Terra Cotta

oil on board, signed and on verso signed twice,
titled and dated 1930 on the artist's label
and inscribed 43 Rochester Ave., Toronto
9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

PROVENANCE:

Acquired directly from the Artist by Rous & Mann Ltd., Toronto
Private Collection, Vancouver

While the 1930s was a difficult decade for many due to the financial hardships of the Depression, it was a strong and productive period for Group of Seven artist A.J. Casson. His work schedule at the commercial art firm Sampson Matthews Limited had slowed, leaving him more free

time to paint. He concentrated his attention on the rural Ontario communities and countryside not far from Toronto, such as Terra Cotta. During this decade, the work he produced on this theme was extraordinary ~ to name only two, his 1938 canvas *The White Village* and the 1933 canvas *Anglican Church at Magnetawan*, in the collection of the National Gallery of Canada, were masterworks. Casson was drawn to the simplicity and craftsmanship of southern Ontario village architecture, such as this tall, narrow house, but also to the tranquil atmosphere of the surrounding countryside. In *Summer Afternoon ~ Near Terra Cotta*, sun shining through apertures in the lofty, billowing clouds lights up the grass and haystack, bathing the scene in the serene, golden glow of summer. The address in the inscription was Casson's residence in Toronto from 1931.

ESTIMATE: \$20,000 ~ 30,000



105

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

ALC CGP G7 OSA RCA 1873 – 1932

From Warren Road

oil on board, initialed and dated 1918
and on verso signed and titled
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Private Collection, Toronto

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

Auction House, November 24, 2005, lot 9

Private Collection, Toronto

J.E.H. MacDonald's favourite hobby of gardening provided subject matter for some of his greatest paintings, most notably his 1916

masterpiece *The Tangled Garden*. Although both this painting and *The Tangled Garden* are portraits of sun-washed gardens on a hot summer afternoon with lush displays of blossoming vegetation, the style of this work is, in fact, more related to the sketch for the canvas of the same title, in the collection of the National Gallery of Canada. *From Warren Road* shows a painterly freedom in his expressionist brush-stroke that builds up an exuberant explosion of flowers in a blaze of colour. This thickly painted work has immediacy and freshness. The year 1918 was an important one for MacDonald – his health was returning after a serious illness in 1917, and he embarked on the first of the famous boxcar trips to Algoma with future fellow Group of Seven members. His enthusiastic response to the experience would launch him into another significant period in his work.

ESTIMATE: \$80,000 ~ 120,000



106

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Winter Study

oil on board, initialed and dated 1912

and on verso inscribed faintly 8.00

3 5/8 x 5 3/8 in, 9.2 x 13.7 cm

PROVENANCE:

Acquired directly from the Artist in 1912

By descent to the present Private Collection, Florida

LITERATURE:

J.E.H. MacDonald to Paul Baer, January 20, 1913

The year 1912 was a pivotal one for J.E.H. MacDonald. He was painting full time and had begun sketching with Lawren Harris on a regular basis. He painted the masterpiece canvas *Tracks and Traffic* (in the collection of the Art Gallery of Ontario), which was shown at three important

exhibitions and was reproduced in the English version of *Studio* magazine. He also turned his attention numerous times to garden subjects, executing small oil studies as well as larger canvases in summer and winter. This charming oil depicts sunflowers that have dried on their stalks and remained upright through the snow, standing defiantly against a grey fence in winter. It is a fine work that speaks much more loudly than its small size would seem to permit, as if exemplifying the aspirations of the artist as penned in a letter to the original owner of this work ~ written just one week after MacDonald had seen and been impressed by the Albright Gallery show of Scandinavian art. MacDonald mused, "Perhaps we little Canadians will likewise be heard from some day."

Included with this lot is a copy of a letter from MacDonald to the original owner and a copy of the bill of sale for four works, including *Winter Study*.

ESTIMATE: \$12,000 ~ 16,000

**PROPERTY FROM THE FAMILY OF CHIEF DOMINION ARCHITECT DAVID EWART (1841 ~ 1921)**

David Ewart was born in 1841 in Penicuik, Scotland, and as a young man he apprenticed there in his father's construction firm. In 1871 he came to Canada and was hired by the Department of Public Works, Dominion of Canada, as an architectural assistant. He was extremely skilled and rose quickly through the ranks to become head assistant to Chief Architect Thomas Seaton Scott by 1879. He was appointed Chief Architect in 1897, specializing in designing buildings constructed with sandstone. He was a prolific builder during a time of nation building, and his influence resulted in the construction of 340 new buildings coast-to-coast, as well as renovations to many others, giving Canada a distinct and consistent federal design style.

An example of his work can be found in most major Canadian cities, from the Strathcona Public Building in Edmonton, Alberta, to the Royal Military College of Canada in Kingston, Ontario. Other buildings of note include the Dominion Archives Building, the Royal Mint and the Connaught Building in Ottawa. He designed many of Canada's post offices, military buildings and penitentiaries; thus his Romanesque-revival style and post-Gothic architectural influence is felt in most of our original federal buildings. He was dedicated to his work, so much so that an urban myth of him having leapt to his death from the tower of the Museum of Natural History when it was cut down to 90 feet from its original height of 150 (due to listing on a clay foundation) circulated for many years. In fact, he died of stomach cancer in 1921. Ewart was given the Imperial Service Order in 1903 in recognition of his dedication to the civil service, and he was a member of the first executive council of Architects in Ottawa and a founding member and councillor of the Institute of Architects of Canada (now the Royal Architectural Institute of Canada).

During the time of his tenure with the Department of Public Works, Ewart met a young William Brymner, who in his twenties had also intended to become an architect. It was there that they became friends. In 1878 Brymner went to Paris to further his art training and is thought to have worked with Ewart at the Canadian Commission to the Paris, France Exposition. According to family history, Ewart and Brymner shared a residence in Paris during this time, and Ewart brought gifts home to Brymner's family in Canada. In 1904 Brymner, along with artists Franklin Brownell and George Reid, wrote to Sir Wilfrid Laurier on behalf of themselves and seven other artists from Toronto, proposing what are now known as the Ave Canada murals for the Main Entrance Hall of the Parliament Buildings in Ottawa. Reid recommended that the Chief Dominion Architect ~ by this time Ewart ~ sit as a member of a committee established by the Royal Canadian Academy of Arts to oversee the creation and execution of these decorative, patriotic murals. Work on drawings began, but Reid's suggestion as to the committee membership

*David Ewart (1841 ~ 1921)*

was ignored, and two prominent businessmen and a senator were appointed instead. Sadly, after much preparation and the creation of detailed preparatory drawings, the project was rejected in 1907.

Ewart would have associated with many Canadian artists throughout his long career as Canada's Chief Architect. His ownership of the fine Paul Peel (lot 108) included in this sale speaks to his sense of aesthetic, as does lot 109 consigned to Heffel for this sale.



107

107 PELEG FRANKLIN BROWNELL

CAC OSA RCA 1857 ~ 1946

Gaspé Fishermen

oil on canvas, initialed twice and on verso titled,
dated 1924 and inscribed *F Brownell RCA*
12 1/8 x 16 in, 30.8 x 40.6 cm

PROVENANCE:

J.A. Ewart (1872 ~ 1964), Architect, Ottawa

By descent to the present Private Collection, Ontario

Franklin Brownell's depictions of the Gaspé Peninsula celebrate the beauty, light and colour of this unique area of Canada. The huge limestone cliffs, composed of Devonian rock, rise abruptly from the waters of the St. Lawrence Estuary and stand in stark contrast to its deep blue. In this

painting of Gaspé fishermen, Brownell has cast everything in brilliant sunlight. It is a blue-sky day, in which white specks of gulls sparkle against the light colours of the cliff, sailboats bob in the distant water, and the sand on the near shore dances with varied hues. The trail of blue shadow that streams out behind a walking figure in the lower right corner is a particularly effective bit of brushwork, as are the simply rendered tidemarks that remind us that this tranquil scene actually depicts the shore of the Atlantic Ocean. The purple-red boats of the fishermen are areas of darker colour that anchor the otherwise sun-washed scene, further enlivened by the yellow slickers of the fishermen, who are intent on their work.

ESTIMATE: \$7,000 ~ 9,000



**108 PAUL PEEL**

OSA RCA 1860 ~ 1892

Goodbye

oil on canvas, signed and dated 1884
and on verso inscribed indistinctly *Goo...B...*
16 x 23 in, 40.6 x 58.4 cm

PROVENANCE:

Acquired by David Ewart (1841 ~ 1921), Chief
Dominion Architect, Ottawa, acquired from the
Colonial and Indian Exhibition, May 1886
J.A. Ewart (1872 ~ 1964), Architect, Ottawa
By descent to the present Private Collection, Ontario

EXHIBITED:

Art Association of Montreal, *Spring Salon*, April 1885, catalogue #70
Royal Canadian Academy of Arts, Ottawa, *Seventh Annual Exhibition*,
1885 ~ 1886, price \$35, catalogue #133
British Colonial Office, London, UK, *Colonial and Indian Exhibition*,
May 1886, catalogue #133

In May 1883, with the acceptance of his canvas *La première notation* (Mother's Help) to the Paris Salon of the Société des artistes français, Paul Peel had achieved a key ambition, the very reason for pursuing advance studies in France: to be affirmed as meeting the international artistic standards of his day, as set by such French aesthetic arbiters. New credentials in hand, Peel returned to his hometown of London, Ontario, with a shipment of his recent works intended for sale to Canadian patrons, the proceeds of which would underwrite ongoing studies abroad. In December 1883, he returned to Paris accompanied by his younger sister Mildred, another Peel with artistic ambitions. The siblings spent the summer of 1884 sketching in and around Pont-Aven in Brittany, where Peel's American artist friends congregated, before pushing on into Normandy. During the course of this summer, Peel sketched his sister, a ready model, seated on a grassy coastal embankment looking out to sea. This finished canvas, worked up from the direct oil study, retains much of the fresh sunny palette and painterly qualities of the *plein air* study.

The motif of the figure in the landscape was one Peel would develop in later pieces, like *The Young Botanist* (1888) and *The Young Gleaner* (1888). Peel's interest in capturing atmospheric effects on forms had been stimulated during his first summer in Pont-Aven in 1882, resulting in a series of sunny depictions of local scenery. This canvas expands upon these early experiments with a new emphasis on space, specifically the illusion of deep recessional space achieved utilizing the new

non-perspectival methods influenced by photography and Asian art, then at the height of popularity in Paris and America. In a break from academic tradition, Peel depended on the diagonal placement of forms and vertical stacking of variegated coloured planes to draw the eye into deep space. Space is telescoped across three rising planes, and the foreground figure seems almost to touch the distant schooner. If unremarkable today, the spatial treatment would have seemed a radical departure for Victorian Canadian audiences accustomed to traditional atmospheric perspective.

Accommodating popular appetite for sentimental narratives, Peel adds telltale details in the finished canvas. The figure holds a white handkerchief and a cruciform necklace (a classic sailor's keepsake), and a schooner sails away towards the open sea. These are recognizable symbols of the melancholic narrative, as confirmed by the pensive title *Goodbye*, applied when it was first exhibited at the Art Association of Montreal's *Spring Salon* in April of 1885. As in Peel's oeuvre as a whole, there is an aesthetic tension between the Victorian romanticism that shaped the artist's earliest conception of art and which still prevailed in late-nineteenth-century Victorian Canada, and optical realism, to which Peel was introduced by his Pennsylvania Academy of the Fine Arts instructor Thomas Eakins, an advocate of using photography as an artistic aid.

After its inaugural showing at the Art Association of Montreal, *Goodbye* was among seven Peel paintings included in the Royal Canadian Academy of Arts annual exhibition in Ottawa in 1885, and one of five pictures selected for the *Colonial and Indian Exhibition* that opened in May 1886 in London, UK. It was evidently at this time that David Ewart, then lead architect in the Department of Public Works in Ottawa, purchased it, possibly on the encouragement of his friend William Brymner (1855 ~ 1925), an associate academician of the RCA. Of modest scale and reasonably priced at \$35 (about \$850 in today's dollars), *Goodbye* met the criteria for residential display and a public servant's means. Its containment of formal innovation within a traditional pictorial vocabulary equally met the conservative notions of modern art held by late-nineteenth-century Canadian patrons. Viewed within the larger context of Peel's known production, it stands among the artist's most progressive pictures, significantly distanced in its real subject and naturalism from the idealized nudes upon which this artist later built his reputation.

We thank Victoria Baker, author of *Paul Peel: A Retrospective, 1860 ~ 1892*, for contributing this essay.

ESTIMATE: \$35,000 ~ 50,000



**109 WILLIAM BRYMNER**

OSA PRCA RCA 1855 ~ 1925

Afternoon Tea

oil on canvas, signed and dated 1884 and on verso
signed indistinctly and inscribed *J.A. Ewart, 1909*,
Broadmoor Ave.

28 1/8 x 36 in, 71.4 x 91.4 cm

PROVENANCE:

Acquired by David Ewart (1841 ~ 1921),
Chief Dominion Architect, Ottawa
J.A. Ewart (1872 ~ 1964), Architect, Ottawa
By descent to the present Private Collection, Ontario

LITERATURE:

"William Brymner," National Gallery of Canada Collections,
<http://www.gallery.ca/en/see/collections/artist.php?iartistid=779>,
accessed August 24, 2014

William Brymner's impact on the history of art in Canada was profound. In addition to being a seminal teacher (he taught at the Art Association of Montreal for 35 years), he created a body of sensitive, luminous work that includes landscapes, domestic scenes, idyllic scenes of childhood and compelling portraits. Brymner trained in Europe in the Classical style and its influence, as well as that of Impressionism, can be seen in his work. His use of a golden-warm, enveloping light references the painters of the Barbizon School who were his contemporaries in Paris. Brymner's Royal Canadian Academy diploma piece titled *A Wreath of Flowers* was painted in 1884 at Runswick Bay, on the Yorkshire coast of England, where Brymner worked the summer and fall of that year. It is very likely that *Afternoon Tea* was also painted at Runswick Bay, as the work dates from the same year, and a sweeping shoreline and distant cliffs characteristic of the region can be seen through the window.

Afternoon Tea exemplifies Brymner's ability to capture the character of his figurative subjects and to depict interiors with exacting accuracy of detail. Here, he gives us an image filled with complexity, ambiguity and subtlety. How exactly are we to understand this scene? A young girl, at the centre of the work and dressed in a red-trimmed pinafore, sits at a table with a large doll (or perhaps a younger child) on her lap. A woman - sombrely dressed and clearly accustomed to hard work, tends a cast-iron kettle at the hearth. Both figures have downcast eyes, both are quiet and engaged in their own thoughts. The room itself was once fine, as the hearth tiles and wallpaper suggest, but has fallen into disrepair, indicated by the torn floor cloth and mismatched china. Has the child of the household been sent to the servant's kitchen for tea, perhaps to consider a misdemeanour? Or is this a mother and her child sharing a meagre tea with only bread and butter as accompaniment in their humble home?

The expression on the child's face is compelling, as is the sense of emotion that fills the work. Accentuating all of this is the potted plant with pink flowers on the windowsill. Leaning towards the incoming light, it draws our gaze to the water and blue skies seen beyond the glass, but neither the girl nor the woman look at the view. The plant and the light suggest better times ahead, or perhaps refer to an easier life that has passed. The light that changes from blue to gold and enters the room to fall on the figures brings to mind Barbizon master Jean-François Millet's painting *The Gleaners*. Brymner's golden light elevates the figures in *Afternoon Tea* beyond their humble life of hard work, respecting and honouring their lot in life just as Millet's gleaners were sanctified by his golden light. As Brymner stated in 1897, "There are other kinds of beauty than that of a pretty face or form, or the brightness of a sunset." In *Afternoon Tea*, Brymner has painted a scene of honesty, frankness and sensitivity, depicting beauty through humility and conveying the character of his subjects through the use of gentle warm light.

ESTIMATE: \$25,000 ~ 35,000

PROPERTY FROM VARIOUS COLLECTIONS



110

110 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

Vinegar Bottle II

watercolour on paper, on verso titled,
dated 1937 and inscribed W-9
16 x 21 in, 40.6 x 53.3 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto, circa 1958
Private Collection, Toronto

LITERATURE:

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, the related watercolour *Vinegar Bottle III* reproduced page 283
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 ~ 1953*, 1998, pages 631 and 644, reproduced page 644, catalogue #305.35, the 1937 watercolours *Vinegar Bottle I* and *Vinegar Bottle III* reproduced page 644 and the 1937 canvas entitled *Bag of Sugar* reproduced page 645

In early summer of 1937, David Milne began to paint in watercolour again after a 12-year hiatus. These new works were characterized by their use of bright colour and fluid washes. Another development was Milne's propensity to paint a subject numerous times, "trying to gain in simplicity and impact, he hoped, but without losing the appearance of spontaneity," as the catalogue raisonné notes. During this summer, Milne produced *Vinegar Bottle I, II and III*, using still life elements such as nasturtiums, a jar of blueberries, a bowl, an empty cardboard box, a paper bag and the vinegar bottle. He intentionally moves the viewer's eye by steps from left to right through the cluster of objects painted on bare paper, movement reinforced by creating a sense of colour progression. He stated, "The idea seems to be a definite progress from black to white by way of red." Milne was so excited about his return to watercolour that he dubbed it the ideal medium, and *Vinegar Bottle II*, effortlessly elegant, is an exceptional example of his mastery of it.

ESTIMATE: \$40,000 ~ 60,000



111

111 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

***Sumach and Maples, Six Mile Lake,
Muskoka, Ontario***

watercolour on paper, signed
and dated 1938 and on verso titled
14 5/8 x 21 3/8 in, 37.1 x 54.3 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
Private Collection, West Vancouver
The Fine Art Galleries, T. Eaton Co. Limited, Toronto, 1944
Rous & Mann Ltd., Toronto, 1944
Private Collection, Vancouver

LITERATURE:

Ian M. Thom et al., *David Milne*, Vancouver Art Gallery and McMichael
Canadian Art Collection, 1991, essay by Megan Bice, page 114
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné
of the Paintings, Volume 2: 1929 ~ 1953*, 1998, reproduced page 675,
catalogue #306.67

EXHIBITED:

The Fine Art Galleries, T. Eaton Co. Limited, Toronto, *Living Canadian
Artists*, March ~ April 1944

After he returned to painting in watercolour in 1937, this medium would dominate the rest of David Milne's career. The grace, fluidity and apparent ease of these works was only possible through Milne's exceptional skill as a watercolourist and his acute powers of observation. As Megan Bice writes, "Milne was infatuated with the physical world. He was spellbound by...individual objects, their colours, their reflections, their textures. His love of close, intense and unjudgmental observation is clear..." Milne's focus in this bold watercolour is the bright leaves of the sumac, which hang with a delicate fluttering, and maples, which read both as trees and enormous standing leaves. Milne must have found the red sumac a striking subject, for he did a number of watercolours and two oils in which its colourful branches were featured. A similar 1945 oil entitled *Sumach in Autumn* is in the collection of Queen Elizabeth II.

Included in this work's well-documented provenance is the collection of Rous & Mann Ltd., a prominent commercial design firm in Toronto that employed Group of Seven artists and Tom Thomson.

ESTIMATE: \$15,000 ~ 20,000

PROPERTY FROM AN IMPORTANT ESTATE, LOS ANGELES



112

112 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

Trees in Winter, Palgrave, Ontario

oil on canvas, signed and on verso titled *Green Palgrave*
on the Laing Galleries label and inscribed 41, circa 1931
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:

Milne sale to Vincent Massey, 1934; Laing Galleries, Toronto, 1958
B. Raxlen, Toronto, circa 1961; Private Collection, Calgary, circa 1969
An Important Estate, Los Angeles

LITERATURE:

Exhibition of Paintings by David B. Milne, Mellors Galleries, 1934, listed
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné
of the Paintings, Volume 2: 1929 ~ 1953*, 1998, reproduced page 503,
catalogue #302.35

EXHIBITED:

Mellors Galleries, Toronto, *Exhibition of Paintings by David B. Milne*,
November 27 ~ December 8, 1934, catalogue #35

James Wilson and Co., Ottawa, *Paintings by David B. Milne*,
January 29 ~ February 1935, catalogue #21

W. Scott & Sons, Montreal, *Exhibition of Paintings by David B. Milne*,
March 18 ~ 31, 1935, catalogue #21

While David Milne was living at Palgrave from 1930 until 1933, he was incredibly productive. He created over 200 paintings and explored the medium of drypoint ~ producing the print *Painting Place* in a run of 3,000 ~ in addition to working obsessively in oil on canvas. In oil, he executed works with the restricted palette we see here, using black and white as descriptive outlining and accenting this framework with a few other colours, sparsely applied and in absolute moderation. He approached the same subject repeatedly, spending considerable time exploring empty skies and expanses of landscapes of great simplicity, employing subtle blends of colour to communicate the elements of the scene. *Trees in Winter, Palgrave, Ontario* is a fine example of a painting wherein these faint scrubbings of colour infuse his whites with remarkable life and substance, and are evidence of his attention to even the open, undetailed spaces in his work.

ESTIMATE: \$30,000 ~ 40,000



113

113 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

Seascape

oil on board, signed and dated 1965
and on verso signed and dated
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:

Continental Art Agency Ltd., Vancouver
An Important Estate, Los Angeles

LITERATURE:

Lois Darroch, *Bright Land: A Warm look at Arthur Lismer*, 1981,
page 151

Arthur Lismer first visited the west coast of Canada in 1951, traveling to
Long Beach on Vancouver Island with his wife Marjorie. Enamoured of

the region, they would return every year for the next 16 summers. Ensnared in a small cottage near a bay now named for him, Lismer painted the forest floor with tangles of moss and ferns, as well as beaches strewn with seaweed, starfish and shells. "He made no attempt to match the mystique of Emily Carr," wrote Lois Darroch. "Lisner's paintings were nevertheless filled with the earth force, the vitality that was undeniably his mark." Lismer felt connected with the flourishing strength of life that is so apparent in the lush coastal climate of Vancouver Island. It was this essence of life that Lismer connected with, from the rushing surf of the Pacific Ocean to the plants and animals of the shore. This depiction of the ocean, shrouded in fog and painted in deep purples, blues and greens, is a fine example of his love for this part of Canada.

ESTIMATE: \$12,000 ~ 16,000



114

114 EMILY CARR

BCSFA CGP 1871 ~ 1945

Normandy Cottage

oil on board, signed
13 x 16 in, 33 x 40.6 cm

PROVENANCE:

An Important Estate, Los Angeles

LITERATURE:

Doris Shadbolt, editor, *The Complete Writings of Emily Carr*,
1993, page 431

In 1910 and 1911, Emily Carr was painting in France with William Phelan Gibb. She had enrolled in classes at the Académie Colorossi at Gibb's insistence, where she took life classes and worked out her sense of

colour which ~ according to her professor ~ was excellent. She was hospitalized twice but was eventually well enough to return to her classes, travel and take two sketching excursions with Gibb into the countryside in April and June of 1911. The first of these was to Crécy-en-Brie, and the latter to Saint-Efflam. In both places, Carr was free to choose her own subjects from among the picturesque fields, the distinctively dressed villagers, and the small homes and farms, all of which fascinated her. "Distant from Cressy [sic] by a mile or by a half-mile" Carr wrote in *Growing Pains*, "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 main stem twisted, brown and thick as a man's arm, its greenery well tended and delicately lovely."

ESTIMATE: \$60,000 ~ 80,000

PROPERTY FROM VARIOUS COLLECTIONS



115

115 EMILY CARR

BCSFA CGP 1871 ~ 1945

Songhees Reserve, Victoria, BC

watercolour on paper, signed M. Emily Carr and on verso titled *Songhee [sic] Reserve, Victoria, BC* on the Dominion Gallery label and inscribed with the Dominion Gallery inventory #B3064, circa 1906
13 1/2 x 19 in, 34.3 x 48.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Vancouver
By descent to the present Private Collection, Vancouver

LITERATURE:

Maria Tippett, *Emily Carr: A Biography*, 1979, page 29

Emily Carr's first exposure to First Nations people was in Victoria, where the Songhees Indian Reserve was situated on the west side of the harbour. When the Carr family arrived in 1863, about 2,000 Coast Salish people resided there. They were seen throughout the city, selling fish and baskets, and the Carr family employed a native washerwoman. Maria Tippett relates that in Carr's imagination, the reserve was "a glory place of adventure," a place free from the restrictions she chafed under. After returning to Victoria from her studies in San Francisco in 1893, she was known to have painted canoes and houses on the Songhees reserve, and Songhees scenes were displayed in her 1913 exhibition in Vancouver. These subjects are rare to the market, and this fine, large watercolour shows Carr's assured handling of composition and capturing of misty West Coast atmospheres. In 1911 the Songhees people were moved to Esquimalt, thus this work is not only an intriguing and accomplished watercolour from Carr's First Nations oeuvre, it is also an important historical record of the Songhees' life in the area.

ESTIMATE: \$40,000 ~ 60,000



116

116 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 ~ 1967

Montreal Harbour, Lighthouse in Winter

oil on canvas, signed
24 x 32 in, 61 x 81.3 cm

PROVENANCE:

Continental Galleries, Montreal
By descent to a Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 23, 2007, lot 14
Private Collection, Vancouver

Robert Pilot's scenes of Canadian winter are quintessential. He spent many hours painting out-of-doors, and through these long, cold

sketching sessions, he observed all the nuances of light, air and colour that make up our varied Canadian weather. Here, he depicts Montreal's harbour on a cold day with frost in the air and the grey light of winter tinting everything in the scene with a similar, gentle hue. The work is largely concerned with atmosphere, attesting to Pilot's allegiance to the tenets of Impressionism. The sensitive brushwork in the sky and the distant city, as well as in the foreground and cliffs, unifies the work, and the red top on the lighthouse adds a delightful spot of contrast to the scene. Upon close examination, the areas of seemingly white snow show many subtle traces of other hues. As one of the last practitioners of Impressionism in Canada, Pilot's works are a fine expression of this style in a Canadian context.

ESTIMATE: \$80,000 ~ 120,000



117

117 MAURICE GALBRAITH CULLEN

AAM RCA 1866 ~ 1934

The Mountain at Lac Vert

oil on canvas, signed and on verso titled
on the Watson Art Galleries label and certified
by the Cullen inventory #1593
18 x 24 in, 45.7 x 61 cm

PROVENANCE:

Watson Art Galleries, Montreal
Randolph Chute, Paris
By descent to the present Private Collection, USA

EXHIBITED:

Watson Art Galleries, Montreal, 1926, catalogue #26

An important Canadian Impressionist, Maurice Cullen was committed to a primary tenet of this movement, that of *plein air* painting. The result was

a freshness and command of atmosphere that made his works truly alive. For every canvas there was a sketch executed outdoors, and the artist sometimes took a canvas outside to finish. Cullen built a cabin around 1922 at Lac Tremblant in the Laurentians so that he could immerse himself in winter, and he became a master of the crystalline atmosphere and colour of this season. Looking closely at *The Mountain at Lac Vert*, we see a profusion of delicate pastel tints: mauve in the sky, green in the ice, yellow in the sunlit snow and exquisite tones of blue in the snow shadows. Reflections in the ice of dark trees and the mountain add an illusory vertical dimension that contrasts to the horizontal drifts of snow across its surface, and a sun haloed with light adds a scintillating focal point to this stunning scene.

This work was handled by venerable Montreal dealer William Watson, whose gallery created considerable demand for Cullen's Laurentian landscapes.

ESTIMATE: \$40,000 ~ 60,000



**118 KATHLEEN MOIR MORRIS**

AAM ARCA BHG 1893 ~ 1986

Church in Winter

oil on canvas, signed

30 1/4 x 28 in, 76.8 x 71.1 cm

PROVENANCE:

Acquired directly from the Artist by the present

Private Collection, Ottawa

LITERATURE:Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters*, 1999, page 87Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, 2005, pages 11 and 79

Kathleen Morris was a member of the pioneering group of painters known as the Beaver Hall Group, who came together in 1920 and mounted their first exhibition in 1921. The group was made up of 11 men and eight women, with A.Y. Jackson as president. As quoted by Evelyn Walters, he described the Beaver Hall Group's purpose as being "to give the artist the assurance that he can paint what he feels, with utter disregard for what has hitherto been considered requisite to the acceptance of the work at the recognized art exhibitions in Canadian centres. Schools and 'isms' do not trouble us, individual expression is our chief concern." The group took their name from their studio at 305 Beaver Hall Hill in Montreal, and although they would hold only four exhibitions over two years, members would continue to exhibit together under the Beaver Hall name, in particular the women painters, for years to come.

Morris was one of these. She studied under famed teachers William Brymner and Maurice Cullen at the Art Association of Montreal beginning in about 1906, and she sketched with Cullen and Robert Pilot in the summers from that year until about 1917. The influence of these Impressionist painters can be seen in her work, although her style is less concerned with atmospheric effects and is instead characterized by a bold, confident use of colour that gives her works a luminosity and warmth, even in her depictions of winter, as we see here. *Church in Winter* uses one of Morris's favoured themes ~ a town square with a church and other buildings, with people going about their daily activities. Here we see churchgoers ~ four nuns, as well as two male figures who appear to be

shoveling snow in front of the church. The attention of the nuns is on attending church while the men's attention is on their work, creating a nice play of differing foci between the two groups of figures.

Morris's use of colour in this painting is quite wonderful. She has rendered the church and other buildings in a variety of warm colours that are tonally related in hue, creating balance and harmony between them. She has then used each of these colours to accent and enliven the whites of the snow and sky. Her treatment of the sky is very fine; her brushwork runs off into the distance, alluding to its vastness and adding a sense of timelessness to the scene. Whether the scene is set in the morning or the evening is difficult to determine. The snow is also well handled, particularly in its colouring; with delicious blue shadows and red hollows, it is a kaleidoscope of colourful creamy whites.

Morris had a very direct manner of working, and for the on-the-spot sketches she made, which were the starting point for masterful canvases such as this, Barbara Meadowcroft relates that she "was dropped off by sleigh, and painted standing in the sleigh tracks, wearing an apron over an old fur coat. She did two sketches, one in the morning and another in the afternoon, and 'never fiddled with them' afterwards. The spontaneity in these sketches reflect[s] her exhilaration at recognizing a subject and being able to put it down in paint."

In 1962, when Morris was included in the Montreal Arts Club exhibition, Dorothy Pfeiffer praised her work as being "solidly composed souvenirs of Old Montreal and its environs [that] should be collectors' treasures. Particularly remarkable is the woman painter's sense of joie de vivre; her clever use of dabs and dashes of brilliant orange-red livens every canvas... Such painting brings peace to the soul. It is humane, it is technically authoritative, it is the personal expression of joy of life and of tangible emotion by a gifted, forthright, fearless artist." Indeed, the adept assurance of her brushwork, her wonderful sense of colour, her ability to compose a scene, and her feeling for the humanity of her subjects place Morris in the echelon of Canada's finest painters.

There will be an exhibition of Beaver Hall artists, including the work of Morris, at the Montreal Museum of Fine Arts in the fall of 2015 entitled *Le Groupe de Beaver Hall : Une modernité des années vingt / Beaver Hall Group: 1920s Modernity*.

ESTIMATE: \$100,000 ~ 150,000



**119 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

Market Place

oil on canvas, signed and dated indistinctly
1924 and on verso titled and inscribed *13605*
15 x 18 in, 38.1 x 45.7 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

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

Robert Pilot spent his formative years in the studio of his stepfather, Maurice Cullen, and furthered this foundational training under William Brymner at the Art Association of Montreal. He also absorbed international influences through his training at the Académie Julian in Paris, and through his painting sojourns to Spain, North Africa, England and Ireland. But stronger than any other influence on his work was his deep affection for the land, the people, and the cities and towns of the province of Quebec. He painted in the Laurentians, executed numerous views of Quebec City, and worked in and around the Baie-Saint-Paul area, depicting this region of Canada with the eye of an insider who considered it home. Pilot's style was Impressionist in its colour, its brushwork and in his attention to the effects of light, but his subject matter was purely Canadian.

In 1922 Pilot established a studio in Montreal and set out to paint the bustling city around him. In *Market Place*, we have a fine scene of a winter market, a subject Pilot was quite fond of and returned to often. Draft horses harnessed to sleds occupy the foreground, waiting patiently

amidst the shoppers. Vendors and customers meld together in the scene, all wrapped warmly against the winter weather and engaged in their market business. The horses, sleds and people are backed by an expanse of buildings that recall those in other works by Pilot. Perhaps this was a street he returned to multiple times ~ the rooflines and chimney pots echo the style of such architectural features in other depictions of Quebec City that he painted in the 1920s. In this work, the contrast of blue and orange buildings balances the two halves of the painting nicely, and the line of dripping icicles that runs along their eaves is a decidedly adept touch that aids in our comprehension of the cold, as does the flat grey of the winter sky.

The late-afternoon light in the work further indicates that it is nearing the end of the cold market day, as does the empty sled of the brown team of horses on the left. There is a feeling of tranquility, a sense that the day's work is nearly completed, that the shopping is done and the bartering, small talk and conversations of market day have come to an end. The scene is a gentle yet joyous dance of hues. Under the eye of his stepfather Cullen, Pilot had developed an exacting understanding of colour, and he exercised great care when preparing his palette and mixing his hues. He was equally fastidious in the preparation of his canvases, thus his works such as *Market Place*, which is now 90 years old, still shine in their original brilliance today. Pilot's understanding of colour and how to use it to depict the nuances of light was especially masterful. Art historian Paul Duval called him the "master of twilight," since Pilot repeatedly explored scenes lit by lanterns and streetlights at night or set in the fading light of afternoon, as with *Market Place*. This delightful painting is a fine example of Pilot's visual magic.

ESTIMATE: \$60,000 ~ 80,000



120 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

The Trapper's Return

oil on canvas, signed and on verso
signed and titled, circa 1909 ~ 1913
21 x 28 3/4 in, 53.3 x 73 cm

PROVENANCE:

Watson Art Galleries, Montreal
Randolph Chute, Paris
By descent to the present Private Collection, USA

LITERATURE:

Louis-Frédéric Rouquette, illustrated by Clarence Gagnon, *Le grand silence blanc*, 1928, the illustration of this subject reproduced page 30
Hughes de Jouvancourt, *Clarence Gagnon*, 1970, the woodcut *Dans les bois du nord*, in the collection of the National Gallery of Canada, reproduced page 89
Charles F. Stuckey, *Claude Monet, 1840~1926*, The Art Institute of Chicago, 1995, page 8
Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 ~ 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, titled as *Lac L'Ange* or *The Trapper's Return*, reproduced page 191

I remember Senator Jean Lapointe, now retired, quoting Marc-Aurèle Fortin, "Clarence Gagnon painted the winter, I painted the summer." Gagnon was indeed a great painter of winter scenes. He saw the colours of the snow as they really are. You could even apply to Gagnon what Claude Monet explained to an American neighbour in Giverny: "Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it as it looks to you, the exact colour and shape, until it gives you your own naïve impression of the scene before you." Gagnon's "naïve impression" of snow was pink just before sunset and blue at the end of the day. *The Trapper's Return* furnishes an example of both in the mountains in the background of this painting, which shows a trapper just out of his canoe, walking with his dog towards a log cabin near Lake L'Ange in northern Quebec. The landscape around him is breathtaking. Big trees frame the composition, and the mountains appear under a clear sky with rosy clouds. If this painting was shown at the gallery of Adrien M. Reitlinger, 12 rue de la Boétie, in Montparnasse, Paris, in 1913, as is most probable, it must have impressed his French audience with both the idea

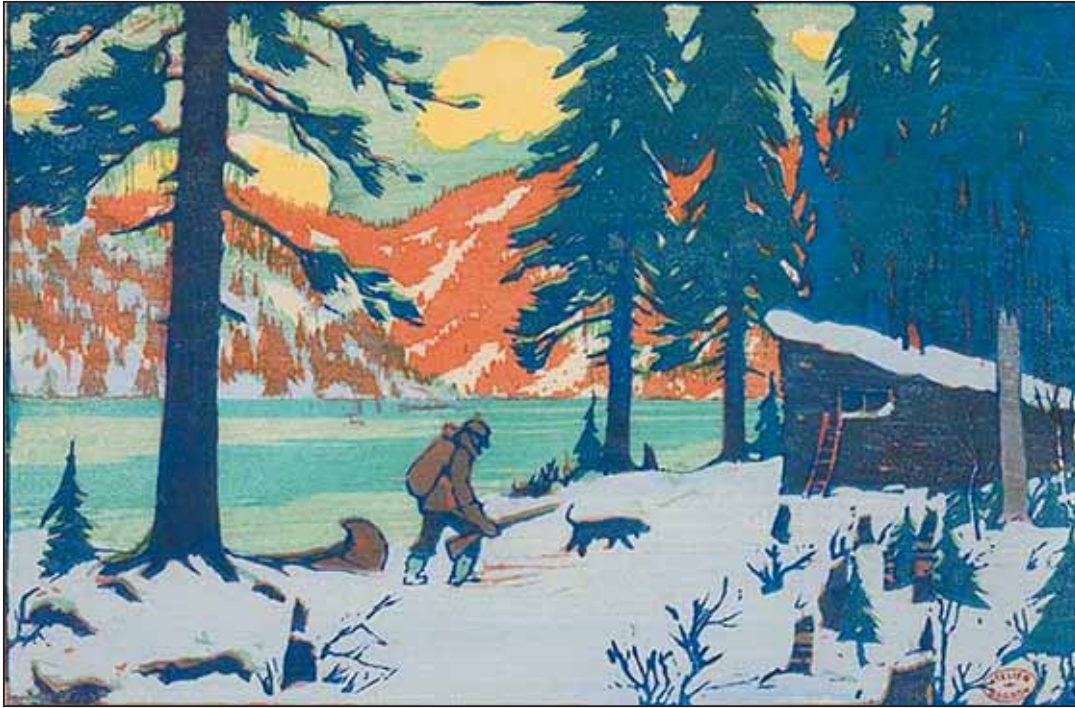


*Clarence Gagnon and his dog Gypsy in
Baie-Saint-Paul, circa 1919*

of Canada as a very cold place, and with the Canadians as trappers having to hunt to survive. Jean Paul Riopelle, much later, in a preface entitled "Aparté" for his first one-man show in Paris in 1949, was called a "trappeur supérieur" by André Breton. I am not sure that he was completely happy with this designation. But, to return to Gagnon, this view of a trapper returning to his cabin at the end of the day was something he had thought of often and portrayed elsewhere.

One finds, for instance, a very similar view in one of the original illustrations made by Gagnon on page 30 of the novel *Le grand silence blanc* (1928), by the French author Louis-Frédéric Rouquette. It has often been republished since, including in an English translation in 1930 (*The Great White Silence*). Rouquette was called the French Jack London because of this novel, in which he describes his long trek to the Klondike in Alaska. Curiously, he dedicated this book to a husky dog named Tempest, who is one of the principal protagonists of the story.

In 2004 the National Gallery of Canada acquired Gagnon's woodcut entitled *Dans les bois du nord*. It is a very clever version of our painting, in which the colours are reduced in number, but it still gives the same impression of the end of the day. This is an interesting aspect of Gagnon's work ~ we assume that the scenes he painted were done on the spot and should be unique. However, very often, as Hélène Sicotte and Michèle Grandbois demonstrated in their major 2006 catalogue on Gagnon at the Musée national des beaux-arts du Québec, the landscapes painted by



Clarence Alphonse Gagnon, *Dans les bois du nord*
colour woodcut on japan paper
5 7/8 x 9 1/8 in, 15.5 x 23.3 cm

*An impression from this edition is in the collection of the
National Gallery of Canada, not for sale with this lot*

Gagnon were more “dreamed” about than painted directly from the subject. Often done in his studio in Paris, they were based on souvenirs, memories and sometimes documents like photos or rapid sketches, and could be repeated with some variants without constituting a series.

The trapper and his dog is also the subject matter of a beautiful painting by Gagnon entitled *The Trapper*, sold at auction in 1987. In this painting the man and his dog are in the middle of the forest, with no sign of human life around. It could be seen as depicting a time preceding the one represented in *The Trapper's Return*.

Critics speak often of Impressionism apropos Gagnon's style, and I made this point at the beginning of this essay, when I quoted Monet speaking to his neighbour in Giverny. But I must underline the fact that Gagnon's was a peculiar type of Impressionism, in which relatively small, thin, yet visible brush-strokes were practically absent. Monet thought that the eye could reconstruct the right colour and illumination of a view by combining these little brush-strokes of different colours laid on his canvas. He

was opening the door to the idea that what is on the canvas has its own autonomy and demands the effort of the onlooker, if not to reconstruct the scene, then at least to look carefully at the painting in order to synchronize with the painter's “glance.” Gagnon does not put us to this trouble. He worked with colour representing the snow, the sky, the trees, and so on. Was he then working like the Fauves? Not really ~ his realism refrained him from what he saw as their excesses. Art remained for Gagnon strictly representative. This is, by the way, why he was such a terrific illustrator. He was very clear on the subject in his famous lecture of April 29, 1939, “The Great Bluff of Modernist Art,” given to the members of the Pen and Pencil Club of Montreal.

The world of art is to-day in a war between two parties, with two antagonistic points of view which can never be reconciled. The one party holds that the basis of true art is abstraction that is, a departure from the forms of nature, and so far as to be in the



Clarence Alphonse Gagnon, *The Trapper*
oil on canvas
28 3/4 x 35 1/2 in, 73.0 x 90.2 cm
In a Private Collection, not for sale with this lot

unnatural. So, that we have to-day what is called
Representative art, and also what is called
Abstract art.

For Gagnon, the trend towards abstraction was already seen as developing in the work of Paul Cézanne, Vincent van Gogh and Paul Gauguin, not to mention Henri Matisse and Pablo Picasso. Art must imitate nature or it threatens to become unnatural. Among the modern movements, in his view, Impressionism had the right balance.

There was another aspect of Monet's painting, however, that did not attract Gagnon. Monet was also interested, as in the famous *Haystacks* or *Cathedral* series, in working on many canvases on the exact same theme, but at different hours of the day (morning, noon or evening) or during different seasons. We do not find in Gagnon's painting a similar obsession for instantaneousness, nor the need to work in series. He was attracted by a clear definition of a scene, and chose the moment of the day best suited to his subject.

Nevertheless, it is difficult to understand Gagnon's interest in the light and colour of the Canadian landscape, and especially of the Charlevoix region in Quebec, without considering the influence of Impressionism on his work. Even though he had elaborated his own version of the movement, his challenges were different. Snow, for instance, was not, before his trip in Norway, a subject easily mastered by Monet. And for Gagnon, the light in Baie-Saint-Paul was not the same as the light in l'Île-de-France.

For all these reasons, *The Trapper's Return* is considered one of the most successful of Gagnon's paintings ~ indeed, one of his masterpieces.

We thank François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay.

ESTIMATE: \$500,000 ~ 700,000



121

➤ **121 CLARENCE ALPHONSE GAGNON**

CAC RCA 1881 ~ 1942

Paysage de Charlevoix

oil on canvas, signed and on verso
inscribed indistinctly *cuvette / Plateau /
petite cuvette ordinaire / Richard*
10 x 12 in, 25.4 x 30.5 cm

PROVENANCE:

A wedding gift to Louis-Arthur Richard (1886 ~ 1965),
Quebec City, 1948
By descent to the present Private Collection, Quebec

LITERATURE:

Pierre B. Landry, editor, *Catalogue of the National Gallery
of Canada: Canadian Art, Volume 2*, 1994, the 1926
monotype *Granges (Barns)* reproduced page 17
"Clarence Gagnon," National Gallery of Canada Collections,
<http://www.gallery.ca/en/see/collections/artist.php?iartistid=1932>,
accessed September 10, 2014

EXHIBITED:

Musée de la province de Québec, *Exposition rétrospective de Clarence
A. Gagnon, RCA, 1881 ~ 1942*, June 16 ~ July 16, 1942
National Gallery of Canada, Ottawa, *Memorial Exhibition: Clarence
Gagnon, 1881 ~ 1942*, November 1942 ~ January 1943

This fine painting was given as a wedding gift in 1948 to Louis-Arthur Richard (1886 ~ 1965) and came into the collection of the present owner by descent through the family. Richard, whose name appears on the back of the painting, was deeply involved in the protection of the environment while a minister under Sir Lomer Gouin, premier of Quebec from 1905 to 1920. He met Clarence Gagnon in Sainte-Pétronille, on the Island of Orleans near Quebec City, when Gagnon was visiting the painter Horatio Walker, his old master. Richard happened to be the neighbour of Walker on the island. He described Gagnon as a perpetual nomad, always on the go, curious about everything, happy to be far from the studio or the museum.

Gagnon was very enthusiastic about the Quebec region of Charlevoix (he lived in Baie-Saint-Paul at various times before settling there permanently in 1936), painting winter scenes and the life of the habitants there. It is this village that we see between the foreground seen from above and the range of the Laurentian Mountains under a clear sky in the background. Baie-Saint-Paul is situated on the edge of a crater created by the impact of a meteorite some 350 million years ago, which extends 56 kilometres to La Malbaie, with the Mont des Éboulements in between. Of course, Gagnon did not know this geological fact, which was only discovered in 1965 by the geologist Jehan Rondot. It is possible that the word *cuvette* (basin or bowl) inscribed on the back of the work could be taken as a geographic term, designating this depression.

In the foreground of *Paysage de Charlevoix*, two small trees attract attention in front of the old house behind the snowbank, and barns and sheds attached to the house complete the composition. Gagnon's palette is full of complementary colours, with the icy-blue hue of the snow contrasting with bright orange on the buildings and upper branches of the trees.

Gagnon painted what he saw... or what he remembered. Not knowing the date of this painting, it is hard to determine whether it was done on the spot or in his studio in Paris, where he lived from 1924 to 1936. For Gagnon this was not crucial. In 1931 he wrote, "It was not the over-sensitivity of the misunderstood that made me move to Paris... Over there, I paint only Canadian subjects, I dream only of Canada. The motifs remain fixed in my mind and I don't allow myself to be captivated by a new landscape. In Switzerland, Scandinavia ~ everywhere, I recall my French Canada."

One intriguing comparison can be made with a 1926 monotype entitled *Granges*, acquired by the National Gallery of Canada the year after, which suggests a possible date for our painting. It seems to be a reverse view of the same scene, but in *Paysage de Charlevoix*, Gagnon has transformed the barns into a house and outbuildings. Gagnon, "dreaming" only of Canadian scenes, was often repeating a motif he remembered and transforming it into something else. The role of memory and imagination in the work of this realistic painter has not been stressed enough. As an illustrator of Louis-Frédéric Rouquette's book *Le grand silence blanc* (1928) and of Louis Hémon's book *Maria Chapdelaine* (1916), he demonstrated his skill in reconstructing scenes of habitant life. This is



Simone de Varennes Richard (wife of Louis-Arthur Richard), Clarence Gagnon (centre) and Louis-Arthur Richard on the ferry between Rivière-du-Loup and Saint-Siméon in 1939

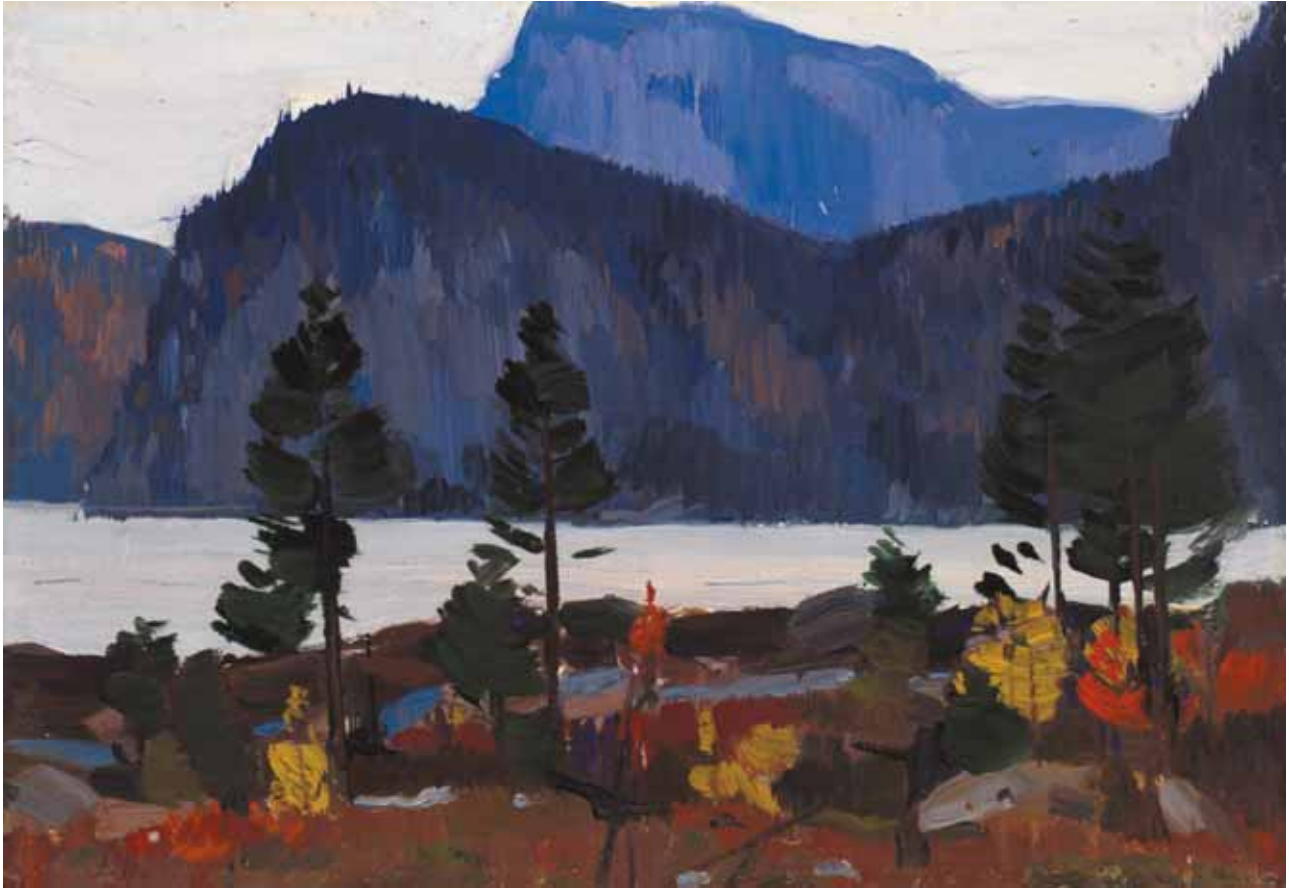


*Clarence Alphonse Gagnon, Granges (Barns) monotype on japan paper, 1926
7 1/4 x 8 7/8 in, 18 x 22.5 cm
National Gallery of Canada (no. 3397), acquired 1927
Not for sale with this lot*

even more remarkable when we know that he was living in Paris while he worked on these projects.

We thank François-Marc Gagnon of the Gail and Stephen A. Jarislawsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay.

ESTIMATE: \$125,000 ~ 175,000



122

122 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Lac Nissedal (Telemark), Norvège

oil on panel, on verso titled, dated 1929
and certified by Lucile Rodier Gagnon,
inventory #202, and with the artist's thumbprint
4 3/4 x 7 in, 12.1 x 17.8 cm

PROVENANCE:

Private Collection, Toronto

Clarence Gagnon's Impressionist works are evidence of his ability to balance the elements of what he saw in the landscape. Here, harmonious brushwork runs throughout the scene, which is depicted in varied and

jaunty autumnal colours. Gagnon and his wife Lucile visited Telemark County in southeastern Norway during their extensive European travels between 1926 and 1936. The Gagnons grew very fond of Scandinavia, and during this decade of travel they returned to the Nordic countries numerous times. Gagnon chose rural areas to paint, where he found the people to be similar to the inhabitants of his hometown of Baie-Saint-Paul, and the scenery to be easily accessible and pleasant. He was an avid hiker and an even more avid fisherman, thus shoreline views figure prominently in the works from this time. Gagnon's meticulous technical approach allowed him to include an incredible amount of detail in even a very small work, such as this intimate depiction of Lac Nissedal.

ESTIMATE: \$10,000 ~ 15,000



123

123 ALBERT JACQUES FRANCK

ARCA CSPWC OSA 1899 – 1973

St. George Street at Sussex

oil on board, signed and dated 1963 and on verso titled on the artist's label and the Roberts Gallery label
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Toronto
Sold sale of *Canadian Art*, Sotheby's Canada,
November 18, 1992, lot 44
Private Collection, Ontario

LITERATURE:

Harold Town, "Albert Franck at the Roberts Gallery," *Canadian Art*, Vol. 21, No. 2, March ~ April 1964, pages 64 and 65
Harold Town, *Albert Franck: Keeper of the Lanes ~ His Life, Times and Work*, 1974, reproduced page 72

"It seems to me," stated Harold Town, "that he has no peers, past or present." Indeed, this fine windswept street scene has few peers among Albert Franck's works. A rare, larger format work, it is filled with the vigour that defines his paintings of houses. *St. George Street at Sussex* depicts homes in a region once known as Toronto's Greenwich Village, an area at the heart of Franck's oeuvre. "The Village" was once home to Ernest Hemingway, and was a sketching location for Lawren Harris. Franck was drawn to this neighbourhood repeatedly, capturing its unique architectural personality. A handful of the houses still stand, both in testament to their beauty and to Franck's ability to see their timelessness. *St. George Street at Sussex* is decidedly appealing, with a palette dominated by rich red, glossy black and various shades of white. The buildings are silent in their beauty and yet all of them, even the home that runs off the side of the work, command our attention ~ as if they were proud sitters in a group portrait.

ESTIMATE: \$14,000 ~ 18,000



**124 MARC~AURÈLE FORTIN**

ARCA 1888 ~ 1970

Paysage de Gaspésie, L'Anse-aux-Gascons

oil on canvas, signed and on verso signed twice,
titled twice, dated 1942 and inscribed 262 N
28 1/4 x 40 1/4 in, 71.7 x 102.2 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 1*,
1997, Raymond Heard cited page 765a

Michèle Grandbois, editor, *Marc~Aurèle Fortin: The Experience of
Colour*, Musée national des beaux-arts du Québec, 2011, similar
work entitled *Anse-aux-Gascons, Gaspé Peninsula*, circa 1941 ~ 1945,
reproduced page 179

Port~Daniel~Gascons (L'Anse-aux-Gascons) is a small village on the
Bay of Chaleur in Gaspésie, Quebec, that in addition to being a beloved
painting place for Marc~Aurèle Fortin, has an interesting history. The
place name Gascons comes from the Basque region of Gascony in France,
from which the original settlers in the village were thought to have come.
There is a claim ~ although much disputed ~ that Jacques Cartier
celebrated the earliest Mass in North America here when he made landfall
in 1534. The acclaimed Montreal writer Gabrielle Roy, author of *The Tin
Flute*, is reputed to have spent several summers writing in the village, and
the Bay of Chaleur is the site of a famous shipwreck ~ that of the *Lady
Colbourne* ~ which went down on a rocky shoal in 1838 with very few
survivors. Fortin painted in the village from as early as 1938 and into the
1940s. He is known to have executed several major canvases depicting
views of the town, including *L'Anse aux Gascons* (circa 1941), *L'Anse aux
Gascons* (circa 1942), *Anse-aux-Gascons* (1942) and *Gaspésie* (1945).
Fortin was in love with Quebec, and he bicycled from village to village to
paint joyous, lush scenes of the communities, their churches and the
surrounding farmlands. His style is unique, and he was an exacting
technician who experimented with paint in order to capture the scenery
of Quebec as he saw it: verdant, fertile and inviting. Fortin began to work
in what is known as his grey manner technique in 1936, wherein he

applied a layer of grey underpainting to the support ~ canvas or board ~
and allowed it to fully dry before proceeding further. Then and only then,
so as to avoid any blending of colour between the underpainting and the
details of the surface paint, Fortin applied his final colours, pure from the
tube, and spread them quickly with his brush so that each pigment
remained separate and distinct from the one underneath it.

There is virtually no blending of colour on the surface of the work,
resulting in an intense luminosity of rich, velvety colour. These works
have the appearance of chalk or oil pastel at first glance, and while this
technique seems quite simple, the opposite is in fact true. In order to
execute this work, Fortin would have made a careful and exacting plan
before he began to apply paint. The restrictions of his technique are
similar to those of painting in watercolour; there was no going back once
paint was applied. Fortin felt that this grey technique allowed him to
capture the particular quality of Quebec's atmosphere and light like no
other technique could.

Prior to this, he had used a black ground ~ his black manner. Works in
both techniques are visually electric. His colours glowed, and because he
used high-quality materials that have withstood time well, they are still
glowing today. Here, green fields, some furrowed, others not, blanket
rolling hills around the small village that is comfortably nestled by the
seaside. At the left, a corner of the bay with boats in the water and figures
on the sand curves languidly into the scene, while a church dominates
geometrically at the right. Fence lines and rooftops, colourfully painted
buildings and a winding road animate the scene; it is both playful and
tranquil at once.

Immediately recognizable as a Fortin, this delightful canvas speaks to his
skill, his pioneering technique, and his love of his home province of
Quebec. As Raymond Heard wrote, "A gentle and nostalgic world is
reflected in Mr. Fortin's canvases. It is a world of curdled clouds and
patchwork fields in which anonymous rustics labor in the shadow of
lonely, wind-tossed elms."

This work will be included in the forthcoming catalogue raisonné on the
artist's work, #H-0784.

ESTIMATE: \$300,000 ~ 400,000



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Muskeg on Alaska Highway

oil on canvas, signed and on verso
signed, titled and dated October 1964
25 x 33 in, 63.5 x 83.8 cm

PROVENANCE:

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

LITERATURE:

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, pages 172 and 173
Les McLaughlin, "A.Y. Jackson in the Yukon," <http://www.hougengroup.com/yukon-history/historical-facts/year/1964/>, accessed September 17, 2014

In the fall of 1964, A.Y. Jackson, still a restless wandering painter at the age of 82, planned a seven-week camping trip to the Yukon and Alaska with fellow painters Ralph Burton and Maurice Haycock. Jackson had already painted along the Alaska Highway. In 1943 he and Henry Glyde had been sent there while the highway was being constructed to document the project as part of the Canadian war effort. The two had expected to return in 1944, but were declined permission. In 1964 when an opportunity to return presented itself, Jackson jumped at the chance. Here was a landscape as colour laid bare, a place where he could turn his attention fully to the patterns and rhythms of autumn. In *Muskeg on Alaska Highway*, Jackson depicts each detail of the North with the eye of a seasoned observer. The river is a chalky silt grey, the distant mountains purple and blue, and the sky is rippled with waves of cloud. The muskeg itself churns with the movement of snake-like plants, painted with Jackson's characteristic brushwork; everything is a riot of October colour.

Jackson had been considerably impressed with the "paintable subjects" as he called them, near Whitehorse when he was first there in 1943. "We could have sketched there happily for a month," he wrote in his autobiography, "but there were eight hundred and fifty miles of highway to be looked over between Whitehorse and Dawson Creek." In 1964 he would have had less distance to cover, and more time to spend with the subjects he had found very appealing in his previous trip. He recalled, "We had heard stories about this part of the country, that it was just a great stretch of monotonous bush. Perhaps it was the crisp October weather with the low sun, the sombre richness of the colour, the frost and patches of snow, the ice along the edge of the rivers, but whatever the reason, we found it fascinating."

In addition to his sensitive paintings, Jackson was a poetic writer, especially when he reminisced about places he had painted. Regarding the landscape on the Alaska Highway, he noted, "Mile after mile of sharp pointed peaks covered with snow form a background, while the road follows the long swinging undulations of open, wooded country ~ stretches of spruce and poplar, grassland or burnt-over country, lands of little sticks. There was no snow in the valleys, but the ground was rich with hoar frost where the sun could not find it." He had always planned to return to the region, so the invitation from Burton and Haycock would have reignited the desire to work again in a place he had found so appealing 20 years earlier. While he was there, Jackson, who was by then an iconic celebrity in the Canadian art world, gave an interview to the local radio station CKRW Yukon. Broadcaster Les McLaughlin conducted the interview and later recalled that Jackson worked around Dawson and Mayo sketching on the spot, making pencil drawings and completing a number of canvases ~ one of which was *Muskeg on Alaska Highway*.

ESTIMATE: \$80,000 ~ 120,000



**126 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

Autumn Trees

oil on board, on verso inscribed *OS G-25*
and stamped with the artist's studio stamp,
circa 1922 ~ 1925
10 x 12 in, 25.4 x 30.5 cm

PROVENANCE:

By descent to the present Private Collection, Ontario

LITERATURE:

Peter Mellen, *The Group of Seven*, 1970, page 216

Franklin Carmichael's contribution to Canadian art, as a founding member of the Group of Seven, includes not only his work in oil, in which he was superbly and lyrically adept, but in watercolour and the graphic arts, in which he excelled. Carmichael had impeccable training, and his teachers included William Cruikshank, from whom he took evening courses at the Ontario College of Art, and George Reid and Gustav Hahn, with whom he studied at the Toronto Central Technical School. He also trained overseas at the Académie Royal des Beaux-Arts in Antwerp, Belgium.

In 1911 Carmichael was employed by Grip Ltd. as an apprentice. At this advertising firm, which acted as a crucible for artists, he met J.E.H. MacDonald, Arthur Lismer, Frederick Varley, Frank Johnston and Tom Thomson, and he joined in on their weekend sketching trips when he was able. It was in their company and within their supportive artistic camaraderie that he developed his relationship with the land, his responsive, gestural brushwork and, most importantly, his ability to see Canada's beauty. Although Carmichael left Grip to work for Rous & Mann Ltd. after just one year, this was a formative time for the young artist, and ultimately, for the beginning of the Group of Seven. The relationships he built at Grip became lifetime friendships.

In 1914 after the outbreak of war forced him to return home from his studies in England, Carmichael shared studio space with Tom Thomson and continued to work for Rous & Mann Ltd. He was influenced in particular by the technique of Thomson, as this charming sketch shows ~ in both its brushwork and by the unusual choice of colour in the sky. In 1922 Carmichael moved to Sampson Matthews Limited, another important advertising firm that added significantly to the legacy of Canadian art history by producing not only fine work, but exceptional artists who would teach the art of fine design to future generations of students. Carmichael would work for them for a decade, leaving only to head the Graphic and Commercial Art Department at the Ontario College of Art from 1932 to 1945. He died too soon at the age of 55.

By the time Carmichael left Rous & Mann Ltd. for Sampson Matthews Limited, the Group of Seven had formed and had begun to exhibit together. They turned to the landscape around them for their source material and celebrated its unique, rugged beauty in their gutsy, reactive on-the-spot works. In the catalogue for their second exhibition together, the Group stated in the foreword, "These pictures have all been executed in Canada during the past year. They express the Canadian experience, and appeal to that experience in the onlooker. These are still pioneer days for artists and after the fashion of pioneers we believe whole-heartedly in the land. Some day we think that the land will return the compliment and believe in the artist, not as a nuisance or a luxury, but as a real civilizing factor in the national life." In Carmichael's art, almost without fail, his celebration of the Canadian landscape is shaped by his impeccable sense of design. In his weekend painting sojourns, the works he executed on the spot were tied together with beautiful design in an instinctive and effortless manner. This sense of design was, by this time in his career, imbedded in and inseparable from his painting. Beauty in design simply permeates his work. Even his titles, such as *A Silver Tangle*, *Fanciful Autumn*, *Autumn Sunlight*, evoke ideals of lyricism and beauty.

Carmichael was born in Orillia in 1890 and lived there until 1911, settling eventually in Lansing (now part of Toronto), but he was very fond of his hometown. The lacy trees, nearness to the Canadian Shield and proximity to water gave him ample first-hand material from which to sketch. The stunning canvas *Autumn: Orillia*, 1924, presently on an international tour in the show *Masterworks from the Beaverbrook Art Gallery*, is an example of his sensitivity to the light, colour and delicacy of mood that he saw in the landscape near his home. In our work, we see the same fine hand, and although the work is more rapidly executed, there is a delicacy of touch that is uniquely Carmichael.

While the exact geographic location of this work is unknown, it could depict the landscape near Orillia, to which Carmichael remained deeply attached throughout his life. The landscape suggests the beginning of the Canadian Shield around Severn Bridge and you can see that there is water behind the trees, which could be Lake Couchiching. In *Autumn Trees*, Carmichael balances the rich panorama of sky, trees and rocks with ease and knits them together in a rhythmic tapestry with unified, consistent brushwork. The palette is especially pleasing; there is something quite wonderful in the relationship between the chalky green sky and brilliant orange foliage that evokes the ripe scents, the sound of rustling leaves and the late-season warmth of a glorious autumn day on the Canadian Shield.

ESTIMATE: \$100,000 ~ 150,000



127

127 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Beaver Meadow Near Poymount

oil on board, signed and on verso signed,
titled *Beaver Meadow Near Poymount* [sic]
and dated circa 1939 on the gallery label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Kastel Gallery, Montreal
Private Collection, Calgary

As did all the Group of Seven painters, A.J. Casson felt it was essential to paint on the spot, and he spent as much time as he could ~ while not working at the commercial art firm Sampson Matthews Limited ~ driving

into the Ontario countryside to sketch. Casson stated that fall and winter were his favourite seasons for painting, and here he has captured powerful hills glowing with autumn colours. His keen eye for composition is apparent in this striking, layered image, in which he plays the strongly defined foreground with its tangle of logs and trees (likely the result of the beavers' activities) against the background hills, which are softened with a subtle atmospheric haze. Casson was greatly interested in weather effects, and here the moody sky glowers above the bright hills, suggesting an impending storm. *Beaver Meadow Near Poymount* is a fine example of Casson's work in the wild backcountry of Ontario.

ESTIMATE: \$15,000 ~ 20,000



128

128 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Summer Morning ~ North Channel

oil on board, signed and on verso signed,
titled, dated 1962 on a label and inscribed
with the Roberts Gallery inventory #2176b
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Roberts Gallery, Toronto

By descent to the present Private Collection, British Columbia

A.J. Casson retired from his job as vice-president at the printing company Sampson Matthews Limited in 1957. At 59 years old, he was finally able to fully devote his time to painting. Five years later, he painted this

charming sketch in one of his most beloved regions in Ontario ~ La Cloche. The interesting rock formations and windswept pines of this remote area came to life on Casson's panels again and again as he studied them from various vantage points and in all seasons. Here we have a summer morning, trees lush with greenery, looking outwards from the shore. Driftwood logs scatter the beach and a rocky land mass arises from the North Channel in the centre of our view. Casson deliberately kept his colour palette restricted, and we can see that in this piece particularly, with his use of greens, soft blue-greys and ochre tones. No other colours are necessary; he perfectly captures the fresh, unstudied beauty of the scene in this delightful work.

ESTIMATE: \$20,000 ~ 30,000



129

129 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Indian Village, Kamloops / Rolling Hills (verso)

double-sided oil on board, signed
and on verso signed, circa 1944
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Estate, Toronto
Private Collection, Halifax

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,
Art Gallery of Ontario, 1982, page 25

In 1943 A.Y. Jackson traveled west to teach at the Banff School of Fine Arts in the summer. With the exception of 1948, he returned there to teach every summer until 1949. After the summer session was over, he would spend about a month painting the surrounding areas, and he was around



verso 129

Kamloops in late summer of 1944 and early fall of 1945. Jackson was enthusiastic about exploring and sketching in British Columbia, stating, "There is some grand country in the west." While on these trips, the gregarious artist stayed with new friends



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and students from the Banff school, even staying with the mayor of Kamloops. This fine sketch, which also features a landscape of rolling hills on verso, is a strong composition with bright colour accents – blue sky, rich green grass and flashes of red animate the scene. As he did with his Quebec sketches, Jackson included charming local details of the First Nations village, such as people chatting and laundry on the line, while leading the eye with the church spire to the powerful presence of the rugged mountain rising above.

ESTIMATE: \$25,000 ~ 35,000

130 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Farmland, Madoc, Ontario

oil on board, signed and on verso
signed, titled and dated July 1966
10 1/2 x 13 3/8 in, 26.7 x 34 cm

PROVENANCE:

Private Collection, Ontario

A.Y. Jackson maintained a rigorous outdoor sketching schedule well into the 1960s. Despite his age ~ he was in his eighties ~ and the onset of Ménière's disease, which caused dizzy spells, he visited Lake Superior, the Gatineau region, Georgian Bay and various small towns in Quebec where the acquaintances he had made over the years welcomed him and saw to it that he was able to work without interruption. He sought out places where modernization had yet to take hold ~ preferring land that was shaped by natural forces, rather than those of mankind. This painting of farmland in Madoc shows just that: glacier-scoured rocks and windswept trees with no sign of a neat road or a new building. The soft greens of the land and trees make for a fine contrast with the distant blue hills, and they complement the pink accents that appear in the rocks and sky. Jackson was an exceptionally fine colourist throughout his life, and *Farmland, Madoc, Ontario* is evidence of his sensitivity to the subtle tones and hues of the natural world.

ESTIMATE: \$12,000 ~ 16,000



131

131 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Barns, L'Islet

oil on board, signed and on verso signed,
titled and inscribed *Ste. Louise*, circa 1930
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Canadian Fine Arts, Toronto
By descent to a Private Collection, Ontario
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 27, 2004, lot 26
Private Collection, Victoria

LITERATURE:

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 76
A.Y. Jackson's affectionate and eloquent images of the Quebec
countryside have become part of our Canadian identity. Not only are

they striking paintings, they are a record of a way of life that is now
changed. Jackson loved Quebec's distinctive structures, such as snake
fences, village churches, wood-frame houses and barns. The latter were
a particular favourite; as Naomi Jackson Groves notes, "AY's lifelong
attachment to barns is so self-evident... Big long barns, little low barns,
barns with thatched roofs, barns with shingled gable-ends." Jackson
painted many of these images in L'Islet and Charlevoix counties, areas
noted for their distinctive barns. L'Islet county in particular was known
for its mansard-roof and banked barns. The solid farm buildings are the
central focus of this vigorous sketch, set off by a blue sky and surrounded
by Jackson's characteristic pastel-toned snow. Following the rhythmic
contours of the land, the buildings seem a part of it. In 1937 Jackson
mused, "Barns are getting scarce," regretting the disappearance of the
rustic traditional structures that he so deeply appreciated.

ESTIMATE: \$20,000 ~ 30,000



132

132 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Michipicoten, Lake Superior

oil on board, signed and on verso
signed, titled and dated July 1966
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Private Collection, Ontario

In the mid-1950s, the peripatetic A.Y. Jackson put down some new roots. In 1954 he acquired property for a new studio in Manotick, near Ottawa, and in 1955, along with his friends Professor and Mrs. H.U. Ross from

Toronto, he bought land on Twidale Bay near Wawa on the east shore of Lake Superior. So it was that Lake Superior, one of Lawren Harris's important painting places in the 1920s, became part of Jackson's regular sketching cycles, along with Georgian Bay and the Ottawa–Gatineau region. In July of 1966, Jackson was painting at this lakeside cabin when he produced this tranquil shore scene. Jackson depicts the visually active beach with its patterns of rocks and piled driftwood in contrast to the still lake waters. Rugged rock formations plunge into the lake, giving a sense of the wildness of the land, and the expansive view across to the other side of this mighty lake gives the viewer a sense of openness and freedom.

ESTIMATE: \$12,000 ~ 16,000



133

133 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

A Northern Town, Mattawa, Ontario

oil on canvas, signed and dated 1922
and on verso titled as *Mattawa, Ontario*
and inscribed *Arthur Lismer III* and *OP2064001*
32 x 40 in, 81.3 x 101.6 cm

PROVENANCE:

H.S. Southam, Ottawa
Sold sale of *Important Canadian Art and Fine Jewellery*,
Sotheby's Canada, May 27, 1985, lot 794
An Important Corporate Collection, Vancouver

LITERATURE:

Canadian Drawings by Members of the Group of Seven, Rous & Mann Ltd., 1925, a print of Lismer's drawing for this canvas titled as *A Northern Town - Mattawa* reproduced
John A.B. McLeish, *September Gale: A Study of Arthur Lismer of the Group of Seven*, 1955, titled as *A Northern Town, Mattawa*, listed page 203
Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, page 321, catalogue #80
Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, 2010, page 181

EXHIBITED:

Royal Canadian Academy, 1923, catalogue #102

Art Gallery of Toronto, *Group of Seven Exhibition of Paintings*,

January 9 ~ February 2, 1925, titled as *A Northern Town*

Art Gallery of Toronto, *Arthur Lismer Paintings, 1913 ~ 1949*,

January ~ February 1950, titled as *A Northern Town*, catalogue #13

By the time the original members of the Group of Seven opened their fourth exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) in January of 1925, Frank Johnston had resigned and severed his ties with them. The Group had not held a show together since 1922. Instead, they were promoting their work across Canada and internationally by participating in touring shows. An American tour of their work ~ the show *Modern Canadian Paintings* ~ was not well received, and Arthur Lismer, J.E.H. MacDonald and even the frugal A.Y. Jackson had taken on teaching positions in order to supplement their meagre incomes. The Group participated in the *British Empire Exhibition* at Wembley, England, in the spring of 1924, which in complete contrast to the United States proved a resounding critical success. Thus the 1925 Group show in Toronto came on the heels of success overseas and achieved a record visitation of 4,300, a substantial increase over the 2,805 that had attended their previous show. The 1925 show contained 51 canvases and a portfolio of reproductions of drawings, and debuted privately to an audience of about 400 people before opening to the public. In addition to the improved attendance, 16 print portfolios were sold, along with 12 drawings ~ 11 to the National Gallery of Canada ~ and a canvas.

Lismer exhibited two urban subjects in 1925. The first of these was called *A Factory Town, North of England*. It depicts the town of Mossley, Lancashire, where Lismer's sister lived and where he had visited the previous summer. It is now in the Heritage Collection of the Government of Nova Scotia in Halifax. The second canvas was *A Northern Town, Mattawa, Ontario*, herein consigned to Heffel from an important corporate collection where it has resided since 1985. In addition to being a rare canvas from the years when the Group were still showing together, *A Northern Town, Mattawa, Ontario* has an important exhibition history. Prior to the 1925 Group of Seven exhibition, it had been shown at the Royal Canadian Academy exhibition in 1923, and would later be shown in a 1950 retrospective exhibition of Lismer's work held at the Art Gallery of Toronto.

In 1925 this work along with *A Factory Town, North of England* were singled out by reviewer Hector Charlesworth for comment. Charlesworth had been a vocal opponent of the Group's work as a whole and was often vitriolic when commenting on their work. He wrote, "In *The Factory Town* and *A Northern Town* an abundance of varicoloured detail is translated by Mr. Lismer into vivid synthesis and the light is that of nature." Indeed it is the light that gives *A Northern Town, Mattawa, Ontario* much of its charm. The irregular buildings of various shapes and sizes and types are unified by the light that envelops them all in an even, democratic glow, and



Arthur Lismer, *A Northern Town ~ Mattawa*
lithograph on paper, 1925
5 1/4 x 7 in, 12.7 x 17.8 cm

This print is from the portfolio *Canadian Drawings by Members of the Group of Seven* included in Heffel's November online auction of Fine Canadian Art, not for sale with this lot

because of this they form a harmonious backdrop to the piled boulders over which a siding of the train tracks runs. Lismer's colour scheme is sun-washed; the brilliant blue sky is a perfect foil for the colours of the town's brick and clapboard buildings. A small garden plot in a lush green yard adds a nice touch of humanity, and Lismer's perspective in the work, wherein we look out and up towards the town, adds a sense of quiet reverence to the scene. Further, the canvas is the subject for one of the drawings that was published as a photolithograph in the aforementioned portfolio of prints. Called *Canadian Drawings by Members of the Group of Seven*, it was produced in an edition of 100 by Rous & Mann Ltd. and was available for sale at the price of \$12 each at the 1925 show.

This superb canvas depicts the village of Mattawa, which has several connections to the Group, as well as with Tom Thomson. In addition to being the oldest settlement in the Nipissing District and the site of a Hudson's Bay trading post established in 1830, it was an early sketching destination for Lawren Harris and MacDonald, who painted there in the spring of 1913. In 1915 Mattawa was Thomson's planned destination for a canoe trip that would begin at North Tea Lake and during which he paddled the almost 100 kilometres in between. Thomson invited Lismer "or any of the boys" to join him, but no one was able to get away from Toronto. It would take Lismer until 1922 ~ the year he executed this masterwork ~ to visit Mattawa; perhaps he thought of Thomson, who had drowned at Canoe Lake in the interim, while he was there.

ESTIMATE: \$300,000 ~ 400,000



134

134 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Trout Lake

oil on board, signed and on verso signed, titled, dated 1945 twice and inscribed *Casson* and *This one for show*
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Toronto

The close of World War II in 1945 brought an emotional release and more freedom to take sketching trips farther afield into the Ontario countryside. A.J. Casson's style began to change, with some works exhibiting highly simplified formal patterns. While this is not pronounced in *Trout Lake*, his keen interest in patterning manifests

in the strong interlocking patterns of the clouds, and the streamlining of the hill behind into soft triangles of dark blue and bright green. Lakes often appear in Casson's paintings, their names such as Porcupine Lake, Otter Lake, Redstone Lake and his namesake Casson Lake recorded in his titles. Trout Lake is located in northeastern Ontario, six miles east of Lake Nipissing, and Casson depicts it with a deep sense of tranquility. Sunlight, glowing through apertures in the clouds, casts a silvery reflection in the lake, adding a sense of drama. Finely balanced between the elements of water, land and sky, this is a classic and beautiful Casson lake scene.

ESTIMATE: \$15,000 ~ 20,000



135

135 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Birch Trees

watercolour on paper, signed and dated 1925
and on verso certified by A.J. Casson
9 1/2 x 10 3/4 in, 23.2 x 26.7 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 71

From the beginning of his career, A.J. Casson painted in watercolour. Casson and fellow Group of Seven artist Franklin Carmichael felt that watercolour, once a force in nineteenth- and early twentieth-century

painting, had been neglected by contemporary Canadian artists. Thus in 1925 they formed the Canadian Society of Painters in Water Colour to work towards its revival. Both artists admired pioneer British watercolourists such as J.M.W. Turner, but were also interested in more contemporary practitioners. *Birch Trees* is the embodiment of Casson's great skill in this medium, showing his complete assurance in the handling of both delicate washes and more opaque effects. Symmetry and balance are an integral part of the work, as is an appreciation for the beauty of the birch trunks, with their distinctive bark and the curve of their slender forms. Darker splotches on the white trunks, along with delicate marks in the background, create patterns pleasing to the eye. *Birch Trees* is proof of art historian Paul Duval's assessment that "by 1930 Casson had become one of the most powerful and expressive watercolour painters Canada has ever known."

ESTIMATE: \$15,000 ~ 20,000



136

136 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay, Near MacCallum's Island

oil on board, signed and on verso titled, dated 1916
on the gallery label and stamped with the Estate stamp
9 1/8 x 12 in, 23.2 x 30.5 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

By descent to the present Private Collection, Vancouver

LITERATURE:

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,
1981, page 15

Arthur Lismer first saw Georgian Bay in 1913, invited there by Dr. James MacCallum, an early patron of the Group of Seven. Lismer stayed at

MacCallum's cottage Westwind, on an island in Go Home Bay, and responded passionately to this unique landscape. Lismer's sense of exaltation is palpable in his writing: "Georgian Bay!... thousands of islands, little and big, some of them mere rocks just breaking the surface of the Bay – others with great, high rocks tumbled in confused masses and crowned with leaning pines, turned away in ragged disarray from the west wind, presenting a strange pattern against the sky and water... It is a paradise for painters." In this exhilarating oil sketch, sky and water dominate the foreground of small islets topped by windblown pines. Applied with Lismer's fluid brush-strokes, daubs and streaks of white pigment capture the turbulence of the water and the swirl and freshness of the air. Lismer often returned to Georgian Bay, and as with Algoma for J.E.H. MacDonald or rural Quebec for A.Y. Jackson, it became a painting place considered uniquely his.

ESTIMATE: \$40,000 ~ 60,000



137

137 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Two Pines in Georgian Bay

oil on board, signed and dated 1943
and on verso signed, titled, dated 1944
on a label and inscribed 51 and BA 283
11 3/4 x 15 3/4 in, 29.8 x 40 cm

PROVENANCE:

Private Collection, Toronto

In August of 1943, Arthur Lismer was based at Copperhead, on a small island in Georgian Bay, for his summer sketching trip. By this time he had visited Georgian Bay many times, enamoured of its unique landscape of

small islets and powerful Canadian Shield rock formations, topped with pines shaped by the gusty winds that blew down the bay. This vigorous sketch is reminiscent of Lismer's 1933 masterpiece canvas *Pine Wrack*, in the collection of the National Gallery of Canada, in which the central focus is pine trees clinging to the bedrock. Distilled from Lismer's experience of the pure, sparkling air and the sheer vitality of the land, *Two Pines in Georgian Bay* focuses on one of the Group of Seven's iconic images – pines gnarled by the elements, full of character and standing as a symbol of survival. Bright green foliage and turquoise waters brighten Lismer's primarily earth-toned palette, and his thick, expressionist brush-strokes and textured approach aptly capture the rawness of this rugged land.

ESTIMATE: \$25,000 ~ 35,000



138

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

ARCA BCSFA CGP OSA P11 1897 ~ 1960

***Athabasca Glacier, Columbia
Ice Field, Alberta***

oil on board, signed and dated 1941 and on verso
signed, titled and inscribed *Glacier is 8 1/2 miles away
from Ice Cap (two days hike over glacier) ~ Ice Cap 2000 ft.
thick in places; to Vancouver Art Gallery*

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Private Collection, Ontario

In 1926 Jock Macdonald moved to Vancouver to teach at the Vancouver School of Decorative and Applied Arts. He met Frederick Varley there and sketched in the British Columbia mountains with him. Varley's sense of colour influenced Macdonald, who switched from his preferred medium of watercolour to oil at this time. In 1940, when Lawren Harris moved to Vancouver, Macdonald was in poor health and struggling to make ends meet. Harris's arrival buoyed and inspired him, and the two painters undertook a sketching trip into the mountains in the summer of 1941. They covered a great deal of terrain, from Banff and Lake Louise to Yoho and Lake O'Hara, and finally the Columbia Icefield, the setting of this

**139 SYBIL ANDREWS**

CPE 1898 ~ 1992

Swirling Tree

oil on canvas, signed, circa 1939
20 x 16 in, 50.8 x 40.6 cm

PROVENANCE:

Acquired directly from the Artist
Private Collection, Vancouver Island

While part of the Grosvenor School of linocut printmakers in London, Sybil Andrews was influenced, as they all were, by modernist movements such as Cubism, with its splintering of form into planes, and Futurism, with its interest in the machine age and dynamic movement. She created a considerable body of work in linocut, but fine paintings such as this are more rare. In the 1930s, strong, stylized tree subjects such as this crop up in her linocut oeuvre ~ extraordinary prints such as *Fall of the Leaf* (1934), *Storm* (1935) and *Tumulus* (1936). This vigorous tree form also recalls the form and movement of the 1933 linocut *The Windmill*, with its stylized whirling blades. In 1938 Andrews moved from London to the New Forest in southern England, where it is possible that she saw this venerable gnarled tree. Projecting a remarkable vigour, its branches and foliage seem to rotate as if spun by the wind, and its powerful roots reach for the depths of the earth beneath it. *Swirling Tree* is an outstanding example of Andrews's modernist perception of dynamic movement in nature.

ESTIMATE: \$15,000 ~ 20,000

139

dramatic, energized depiction of the Athabasca Glacier. Macdonald's work is filled with emotion, and here he has captured the luminosity of the ancient ice, which glows through the melting surface of the glacier. The palette of cool blue ice and sky, with compacted white snow against bare rock, gives this work a palpable sense of the coldness of the place it depicts.

ESTIMATE: \$15,000 ~ 20,000



140 EMILY CARR

BCSFA CGP 1871 ~ 1945

Totem Poles, Kitwancool Village

oil on board on board, signed
with the Estate stamp and on verso
stamped Dominion Gallery, Montreal, 1928
25 1/2 x 15 1/2 in, 64.8 x 39.4 cm

PROVENANCE:

Estate of the Artist, Victoria
Dominion Gallery, Montreal
The Art Emporium, Vancouver, 1973
Private Collection, Vancouver, 1973
By descent to the present
Private Collection, Vancouver

LITERATURE:

Maria Tippett, *Emily Carr: A Biography*, 1979, the related 1928 canvas entitled *Corner of Kitwancool Village*, collection of Dr. Max Stern, reproduced page 156

Doris Shadbolt, *Seven Journeys: The Sketchbooks of Emily Carr*, 2002, pages 47, 48, 51, 54 and 61

Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, the related 1928 canvas entitled *Corner of Kitwancool Village*, McMichael Canadian Art Collection, donated by Dr. Max Stern, reproduced page 330

Emily Carr's interest in First Nations imagery began as early as 1899, when she visited Ucluelet on Vancouver Island, which was then part of a Nootka reserve. From her youth she had felt an affinity with the First Nations people, whom she saw as living simple, unpretentious lives. In Ucluelet, the native people that she met had accepted her without concern for Victorian social mores, which were a constant irritant to Carr and which she felt hindered her ambition as a female artist. Carr's first encounter with carved poles took place in 1907 in Skagway, Alaska, where she saw the Kaigani Haida poles that had been moved there. In 1912 Carr visited the central and northern coastal communities of Alert Bay, the Skeena River valley and the Queen Charlotte Islands on an ambitious six-week sketching trip.

Her optimistic plans to bring attention to the native people and their plight by documenting their homes and carved poles (which she felt would soon be completely gone) did not fully come to fruition until 1927, when she was visited by anthropologist Marius Barbeau and National Gallery of Canada director Eric Brown. They wished to include her work in the now famous exhibition *West Coast Art, Native and Modern*, to be held at the gallery that December, and they invited Carr to attend. This watershed exhibition threw Carr into the Canadian spotlight, and it was during this trip that she would meet Lawren Harris and other members of the Group of Seven. Their support for her work and respect for her as an artist renewed Carr's enthusiasm to pursue her art, which had suffered numerous financial and critical blows during the previous decade.

With this, her desire to sketch remote First Nations villages was also renewed. Immediately upon return from the trip east, Carr made



Emily Carr, Corner of Kitwancool Village, circa 1930
oil on canvas, 43 7/8 x 26 3/4 in, 111.5 x 68 cm
McMichael Canadian Art Collection
Gift of Dr. and Mrs. Max Stern, Dominion Gallery,
Montreal, 1977.42. Not for sale with this lot



*Kitwancool village totems
looking north from the centre of the village, circa 1910
Image A-06892, courtesy of the Royal BC Museum, BC Archives*

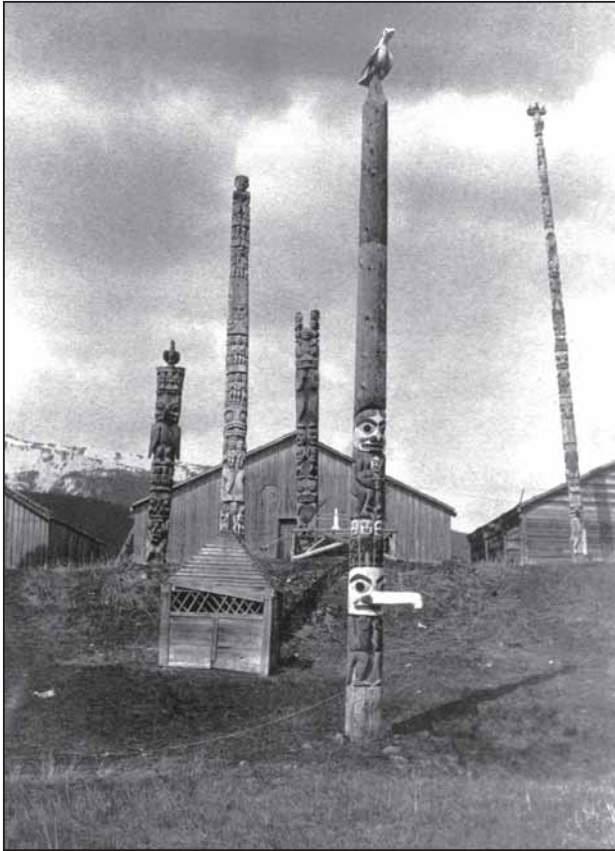


*Detailed view of the Kitwancool village totems
depicted in Totem Poles, Kitwancool Village, circa 1910
Image PN03817, courtesy of the Royal BC Museum, BC Archives*

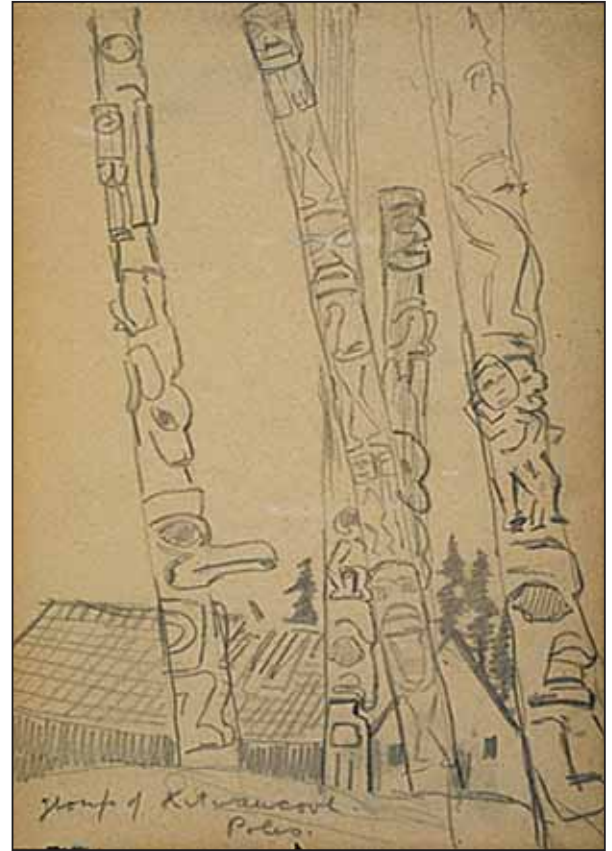
ambitious plans to travel north. She set out in June of 1928 and revisited a number of villages she had seen on her 1912 trip. To her delight she was able to journey to the remote village of Kitwancool, situated at the end of a dirt road, reached by undertaking a seven-hour wagon ride. She had intended to stay two days, but a storm kept her there three days longer. These five days of sketching, despite the weather, would result in several masterworks in her body of mature First Nations works. As Doris Shadbolt writes, "For this second northern trip, Carr was more experienced in the ways of travel, though many destinations were still well off the beaten tourist track and often difficult of access, even with the help of local government agents, boat captains and the many Native people on whom she relied... The highlight of this part of the trip was Kitwancool village, which Carr had not managed to visit in 1912 and where many fine poles were still standing; the most northerly of the Gitksan villages, it was not then, nor is it today, on a railway line. She did succeed in reaching it, however, and ended up staying five days, drawing eagerly from material that was new to her."

Carr found Kitwancool's poles to be sensitively carved, complex and fascinating. She tried to capture their detailed intricacy, but allowed herself more artistic freedom than she had in previous years; her colours deepened to reflect the lushness of the forest, the coolness of the air and the mood she felt when she responded to the poles. She wrote excitedly to Eric Brown even before she had returned home, quoted by Shadbolt: "I've had a great trip with some good spots, some bad, some exciting, and some trying, but I have enjoyed it all very much and stood it remarkably well... I have quite a bunch of work to keep me busy this winter from my sketches."

Many of her detailed graphite drawings and watercolour sketches are now in the collection of the British Columbia Archives, but a good number of them were acquired by renowned art dealer Dr. Max Stern for his Dominion Gallery in Montreal. Stern had first visited Carr in 1944 and persuaded her to give him a selection of her early paintings for exhibition and sale at his gallery. He was actively soliciting work from Carr up until her death, being particularly interested in her First Nations works. Upon



Chief's house in Kitwancool village, circa 1910
Image A-06898, courtesy of the Royal BC Museum, BC Archives



Emily Carr, Kitwancool Sketchbook – Group of Kitwancool Poles
graphite on paper, 1928, 9 1/8 x 6 in, 23.1 x 15.0 cm
Image PDP05801, courtesy of the Royal BC Museum, BC Archives
Not for sale with this lot

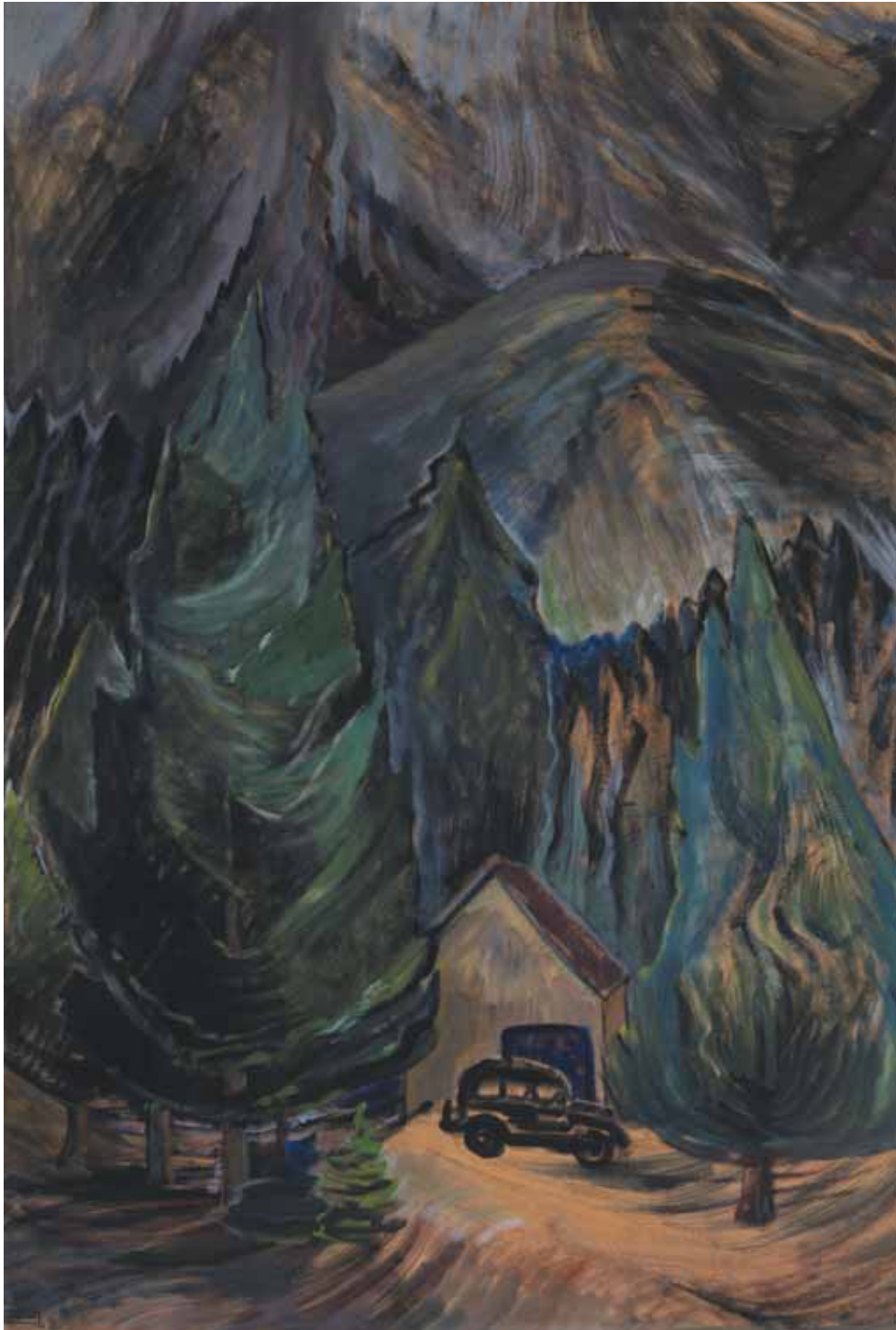
Carr's death Stern was entrusted with a number of paintings to be sold through the gallery to generate money to maintain the Emily Carr Trust. Throughout his career, Stern also built an enormous personal art collection; many works from it now reside in museums and galleries across Canada, in the United States and Israel. This fine oil, entitled *Totem Poles, Kitwancool Village*, came through the Dominion Gallery, and the resulting larger canvas for it, *Corner of Kitwancool Village*, was in Stern's private collection. The canvas is now in the McMichael Canadian Art Collection, having been donated by Stern.

In addition to these two works, Carr's sketches from the 1928 trip led to the important canvases *Totem Mother*, *Vanquished* and *Totem Forest*, all in the collection of the Vancouver Art Gallery, and *Kitwancool*, in the collection of the Glenbow Museum in Calgary. This pivotal trip would be Carr's last extended visit to a First Nations village. Although she did make shorter visits the following year, by 1930 the forest itself had taken the majority of Carr's attention. *Totem Poles, Kitwancool Village* foreshadows the thinned oil on paper works that Carr would begin to execute in the

1930s. The method she has used here has the lighter, white-grounded appearance of watercolour, and here and there reminds us of her Fauvist-style works from a decade earlier; while in her brushwork, Carr hints at the fluid oil on paper works that were still to come. In this exhilarating painting, the lushness of the green forest floor is conveyed in this fluid brushwork, and the unified palette of blue, brown, green, yellow and grey speaks to the colours of the rain forest climate of coastal British Columbia.

The first major solo exhibition of Emily Carr's work in Europe – *From the Forest to the Sea: Emily Carr in British Columbia* – will take place at the Dulwich Picture Gallery in London from November 1, 2014 to March 8, 2015. This show will travel to the Art Gallery of Ontario in Toronto and be on exhibit from April 11 to July 12, 2015.

ESTIMATE: \$400,000 ~ 600,000



**141 EMILY CARR**

BCSFA CGP 1871 ~ 1945

Forest Interior with Car and Cottage

oil on paper on board, signed with the Estate stamp
and on verso titled as *Forest Interior* on a gallery label,
circa 1934

34 1/4 x 23 1/2 in, 87 x 59.7 cm

PROVENANCE:

Estate of the Artist, Victoria

Dominion Gallery, Montreal

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Vancouver, circa 1970

By descent to the present Private Collection, Vancouver

LITERATURE:

Doris Shadbolt, *Emily Carr*, 1979, pages 112 and 114, a similar canvas entitled *The Mountain*, in the McMichael Canadian Art Collection, and a similar oil on paper entitled *Houses Below the Mountain*, in the collection of the Government of Alberta, reproduced page 130

In the mid-1930s, Emily Carr's prime subject was the forest, and she developed a pattern of sketching trips in spring and autumn, with intervals in between devoted to studio work.

In the immediate vicinity of her Victoria home were prime sketching locations such as Goldstream, Esquimalt and Metchosin. Working out-of-doors was important to Carr, as she stated, "What I am after is out there in the woods... I like it fresh." Watercolour, a medium she had used earlier in her work, was no longer adequate for her desire to sketch in the open air and for the scope of her imagery. The Group of Seven had used small, portable wood panels, but Carr never did. She liked to experiment and use a lot of paint ~ and the medium that she adopted, oil thinned by turpentine or gasoline, fit her needs well. Carr painted on inexpensive manila paper in standard-size sheets, which were light to carry. She was able to use sweeping brush-strokes, and the paint dried quickly, a practicality when outdoors. Carr claimed this medium gave her "freedom and direction. You are so unafraid to slash away because material scarcely counts." With it, she could boldly create the structure of her landscapes while capturing the energy and movement present in the forest.

Carr was well known for her documentation of First Nations villages and totems, but this is a rare example of a depiction of western habitation in

her forest works. Even more rare is the inclusion of a classic 1930s automobile. The forest enfolds the house and rises above it into what appear to be towering mountains. The work is reminiscent of several paintings from a 1933 trip to Brackendale, Pemberton and Lillooet in which she included houses at the foot of mountains. Two examples are a canvas entitled *The Mountain*, in the McMichael Canadian Art Collection, and an oil on paper entitled *Houses Below the Mountain*, in the collection of the Government of Alberta. Her comments about experiencing "great dominating strength and spirit brooding there" could apply to the mood of this work.

There is something quite intriguing about the cottage, which, positioned right up against the forest, is overshadowed by its surroundings. There are no windows on the front and it does not possess a garden ~ the car indicates a human presence, but there is no other sign of it. The trees have tremendous force ~ their forms are flame-like, their movement strongly vertical. The tree on the left recalls Carr's earlier Cubist enfolded trees, and the whole forest is dense and potent. Carr captures energy sweeping up from the bare forest floor, then up in layer after layer to a downward-streaming sky that also reads as mountains. This painting is one of her oil on paper works that are more thickly painted, adding to the effect of the dark woods. Carr balances the deepness of her greens and blacks with the use of white to bring in light, as does the bare paper. The manila paper has turned orange over the years, but acts to warm and light the image, its emergence throughout unifying it. It particularly illuminates the ground under the trees and in front of the house, drawing the eye towards the house and car.

In this powerful work, Carr captures the intensity of the wild coastal forest and mountains, which intimidated many artists who attempted their depiction. Carr was able to show us the "great dominating strength and spirit" of this landscape and fill us with awe in its contemplation.

The first major solo exhibition of Emily Carr's work in Europe ~ *From the Forest to the Sea: Emily Carr in British Columbia* ~ will take place at the Dulwich Picture Gallery in London from November 1, 2014 to March 8, 2015. This show will travel to the Art Gallery of Ontario in Toronto and be on exhibit from April 11 to July 12, 2015.

ESTIMATE: \$150,000 ~ 250,000



**142 EMILY CARR**

BCSFA CGP 1871 ~ 1945

Forest Interior

oil on paper on board, signed, circa 1936

34 3/4 x 22 1/2 in, 88.3 x 57.1 cm

PROVENANCE:

Acquired directly from the Artist by
Mr. and Mrs. William H. Clarke, Toronto
By descent to the present Private Collection, USA

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,
2006, page 315

Emily Carr's relationship to the landscape of her native province was a lengthy one. From the earliest years of her career, she turned her attention to the natural world, beginning with small drawings and watercolours of Victoria and Esquimalt. Following her period of study in England at the turn of the century, upon her return to Vancouver she depicted the forest glades of Stanley Park in watercolours such as *Wood Interior*, 1909, in the collection of the Vancouver Art Gallery. However, after her trip to Alaska in 1907, her attention was increasingly captured by First Nations subjects. This remained the case following her training in France in 1911. Fauvist pictorial language allowed her a new freedom in her painting, which was focused on the totemic monuments and First Nations villages of the coastal regions of British Columbia. Landscape played a part in her work but, for the most part, it was subservient to her goal of documenting the First Nations cultures that she believed were fast disappearing. Following the less than enthusiastic reception of her 1912 paintings and her decision to return to Victoria and pursue other means of support (such as building her famous House of All Sorts and becoming a landlady), she only occasionally pursued landscape as her subject matter. It was not until the 1930s that Carr made the landscape her principal focus. By then she was in her sixties and, with the encouragement of her friend and mentor Lawren Harris, she turned away from First Nations subjects, which had been her central focus from 1927 to 1931, and returned to the forests in a way that she had not done since her watercolours of 1908 to 1909. These new landscape works were different in spirit, however ~ bolder, more confident, and more expressive of the

vitality and wonder of the natural world. Part of this shift occurred because Carr had also begun to use a new medium ~ oil on paper. While Carr's use of the medium was not new, the way that she used it was certainly new to Canadian art. By thinning her paint with gasoline, Carr was able to achieve a freer, more fluid brush~stroke, one that allowed her to paint nature as she saw it, animated by a sense of movement that suggested the life force of the trees. This sweeping movement is clearly seen in *Forest Interior*, a painting that dates to the period 1936 to 1937. The whole composition shimmers with the swirling movement of her fluid brush~strokes; the landscape is alive.

Although using gasoline~thinned paint brought greater freedom, it also brought the danger of insubstantiality. However, Carr, as her paintings of the late twenties and very early thirties demonstrate, had a great appreciation of volume and form. In this work she has brilliantly conveyed a sense of the third dimension by silhouetting the side of the small conifer on the left, suggesting that it stands before the forest background. Similarly, she has made the right side of the composition advance through the use of the solidly painted trunk of the tree on that side of the work. The whole composition is unified by the sense of movement, but Carr has been careful to allow some individual trees to emerge forcefully. In April of 1936 she wrote: "It must be organized chaos with the elimination of unnecessaries, massing of individuals into group movements, space swinging into space, movement meeting movement, balance, borrowing and paying back, density and immensity that is so obvious in our Western woods." Her words describe *Forest Interior* perfectly.

William H. Clarke's firm Clarke, Iwin & Company Limited published Carr's books *Klee Wyck*, *The Book of Small* and *The House of All Sorts*, amongst others. Clarke and his wife Irene were strong supporters of Carr, exchanging correspondence, visiting her in her home and acquiring her paintings for their collection.

The first major solo exhibition of Emily Carr's work in Europe ~ *From the Forest to the Sea: Emily Carr in British Columbia* ~ will take place at the Dulwich Picture Gallery in London from November 1, 2014 to March 8, 2015. This show will travel to the Art Gallery of Ontario in Toronto and be on exhibit from April 11 to July 12, 2015.

ESTIMATE: \$100,000 ~ 150,000

**143 ARTHUR LISMER**

AAM CGP CSGA CSPWC G7
OSA RCA 1885 ~ 1969

Interior of Forest, BC

oil on board, signed and dated
1958 and on verso titled on a label
and inscribed #426

16 x 12 in, 40.6 x 30.5 cm

PROVENANCE:

Private Collection, Toronto

Arthur Lismer spent the summer of 1958 painting at Long Beach on the west coast of Vancouver Island. To reach this wild area, Lismer traveled from Port Alberni to Ucluelet by boat, then by jeep to Tofino along an old Air Force tote road. This was his eighth summer painting on the coast, and he would continue this pattern for eight more. Texturing, such a feature of his previous Georgian Bay paintings, was equally pronounced in his coastal paintings. As seen here, Lismer used the tip of his brush to incise lines into the surface, showing the depth of the paint as well as adding a feverish sense of energy appropriate to the vitality of coastal forests. One of Lismer's principal subjects in the late 1950s was that of a solid tree, seen rising from the growth on the forest floor and disappearing into the lush canopy above. In the mysterious and jungle-like *Interior of Forest, BC*, his central tree has the resonance of an uncarved totem, exuding life force, the expression of which was an important Lismer tenet.

ESTIMATE: \$12,000 ~ 16,000

144 ARTHUR LISMER

AAM CGP CSGA CSPWC G7
OSA RCA 1885 ~ 1969

Undergrowth, BC Forest

oil on canvas board, signed
and initialed and on verso
signed, titled, dated 1963
and inscribed \$625
16 1/8 x 12 7/8 in, 41 x 32.7 cm

PROVENANCE:

Galerie Royale, Vancouver
Downstairs Gallery, Edmonton
Private Collection, Montreal

Arthur Lismer first traveled to Vancouver Island in 1951, in conjunction with his cross-Canada retrospective exhibition at the Vancouver Art Gallery and the Art Gallery of Greater Victoria. He painted on the Island for more than 16 summers, and from July to August of 1963 was at Long Beach on the west coast, a stunning area that includes transcendent beaches and lush rain forests. For this exuberant work, Lismer plunged into the inner woods. His enthusiasm for the vigour of the land can be sensed in the burst of growth at the forest floor rising out of the humus and in the gaiety of the bright colours of the vegetation. The force of life emerging from the earth had long been an important subject in Lismer's work, as seen in his earlier Georgian Bay paintings. Lismer's British Columbia inner-forest works were often painted in a darker palette, but *Undergrowth, BC Forest* is full of light. The twisting fallen log is a focal sculptural presence, representing the life cycle of this forest, where tender new growth, mature trees and the fallen exist side-by-side.

ESTIMATE: \$12,000 ~ 16,000







145 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Houses on Gerrard Street

oil on board, signed and on verso
inscribed 1478 in graphite, circa 1918
10 5/8 x 13 in, 27 x 33 cm

PROVENANCE:

Collection of the Artist, Toronto
Acquired from the above by Guy V. Mitchell, Toronto
By descent to the present Private Collection, Ontario
and British Columbia

LITERATURE:

Augustus Bridle, *The Story of the Club*, The Arts & Letters Club, 1945, the painting *Court Lane* depicting the members of the Club reproduced, in which Guy V. Mitchell is included
Jeremy Adamson, *Lawren Harris: Urban Scenes and Wilderness Landscapes, 1906 ~ 1930*, Art Gallery of Ontario, 1978, page 99

Lawren Harris's urban streetscape paintings range from depictions of rundown, dilapidated homes in the working-class neighbourhoods of Toronto to houses such as this one on Gerrard Street, a comfortable, more affluent old house set under the dangling limbs of a chestnut tree. Harris painted many of the homes and buildings along Gerrard Street, and found direct parallels between the people of these neighbourhoods and their dwellings. It is interesting to note that this work was acquired directly from Harris by Guy V. Mitchell, who knew Harris through their mutual membership in the Arts and Letters Club, which was located just steps from Gerrard Street. Paintings such as this and lot 103 were acquired during the years he was a member of the Club and working as a buyer and head decorator at the Robert Simpson Company Limited in Toronto.

Harris's depictions of Toronto streets are like portraits. Sometimes poignant, sometimes regal, sometimes sad, each of his buildings can be seen as a sitter whose character, carriage and personality are depicted with exacting skill under Harris's brush. Many of Harris's early house paintings from before 1920 ~ a group from which this work likely dates ~ became the subjects for later urban scenes, wherein the street was not so pleasant, the home not as well-kept. This work reveals Harris's habit of painting directly from a subject ~ city streets in this case ~ and then exploring the subject further in terms of its greater meaning. With each additional rendering, he looked past pattern, colour and shape to explore metaphor and symbol, communicating what he saw as something greater through atmosphere and feeling. Harris was an insightful man who examined his own work critically, often developing several versions of a scene in pursuit of a particular effect. Thus with each work that comes into the art historical record, we are able to see a fuller picture of this



Gerrard Street, east of Yonge Street, Toronto, Ontario, circa 1912
Image courtesy of Toronto Public Library

complex painter. Over time, the paint on his houses is peeling; the streets have grown harsher and have lost their tranquility. Windows are boarded up and shutters fallen askew as he explores character and mood in the fences, gardens and rooftops.

As a group, Harris's house paintings from this period are considered, as Jeremy Adamson wrote, "among his finest works." This particular work is a beautifully decorative scene and relates to other well-known house paintings such as *Toronto Houses* from 1919, in the collection of the National Gallery of Canada, and *Red House and Yellow Sleigh* painted that same year, in the collection of the Art Gallery of Ontario. All these masterworks are painted with a rich, brilliant palette dominated by the various whites of snow and depict a stately home in winter. In our work, the house itself is also white, adding to the dazzling effect of the palette. The scene is lit by sunshine, which creates a lacy pattern of blue shadows against the snow and grey shadows against the white house; these shadows weave together and run all over the scene in a delicate tracery. The choice of a white house against the white snow is especially effective, and it foreshadows the brilliance with which Harris would employ white in his paintings of the Rockies and the Arctic that were yet to come. The linear pattern of red trim on the home, together with the rectangles of pale blue-green shutters and cheery yellow curtains inside the home, contrast with the weave and dance of the overlaid shadows and result in a feeling of utter loveliness. *Houses on Gerrard Street* is a highly effective scene, sun-filled and possessing an easy presence.

ESTIMATE: \$350,000 ~ 450,000



**146 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Mountain Sketch, Jasper, Athabasca Valley

oil on board, signed and on verso signed,
titled *Mountain Sketch, Jasper, Athabasca* [sic]
Valley and inscribed with the Doris Mills
inventory #7/103, circa 1924
10 1/2 x 14 in, 26.7 x 35.6 cm

PROVENANCE:

Laing Galleries, Toronto

By descent to the present Private Collection, Ontario

LITERATURE:

A.Y. Jackson to Norah Thomson DePencier, July 22, 1924, National Gallery of Canada, DePencier fonds, MG 30 D 322, Vol. 1

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 7 (7/103)Bess Harris and R.G.P. Colgrove, editors, *Lawren Harris*, 1969, page 76**EXHIBITED:**

Art Gallery of Windsor, on loan

On July 22, 1924, A.Y. Jackson wrote to his friend Norah Thomson DePencier from Jasper National Park. He was there with Lawren Harris, who was accompanied by his wife Beatrice and their children. Jackson's detailed letter tells us much about their trip. They were staying at the Jasper Park Lodge on Lac Beauvert, living "in the lap of luxury" while finalizing their plans to get out into "the big country" and do some work for the Canadian National Railway in anticipation of a commission. Beatrice and the Harris children would remain at the lodge, while the artists headed out, first into the Maligne Lake region and then into the Tonquin Valley. They planned to travel by horse, canoe and on foot, and would execute pencil drawings and on-the-spot sketches along the way. It is clear, however, from Jackson's letter, that painting in earnest had already begun, as he wrote, "Lawren has the walls all covered with sketches already so get ready for an awful big exhibition."

Although it is difficult to determine exactly where this wonderful scene was painted without putting on hiking boots and heading out to explore,

Harris's title (with the incorrect spelling of "Athabaska") certainly helps. We know that Harris and Jackson came out of the "big country" from Maligne Lake and hiked over Shovel Pass towards Mount Kerkeslin and the Athabasca Valley, as other works are known to depict this region. But the Athabasca Valley is huge. Its namesake river flows from a small lake at the toe of the Athabasca Glacier to eventually empty into the Arctic Ocean after winding its way through 1,231 kilometres of terrain. The parts of the Athabasca Valley Harris saw would have included not only the Jasper townsite, but also much more vast portions of the river's drainage system as seen from the high elevations he attained, such as the trails from Shovel Pass, the Tonquin Valley, Portal Creek and Maccarib Pass. Harris and Jackson are also quite likely to have taken shorter day hikes to high vantage points while they were staying at the lodge preparing for their bigger trip. This work could indeed be one of those that Harris had used to cover the walls, as Jackson described.

Harris's work underwent a dramatic evolution in a very short time while he was in Jasper, as this work tells us. His initial painterly reactions have traits in common with his eastern work in terms of palette and near-ground detail, which includes trees, rocks and lichen, and he used more brown and various shades of lighter, "valley floor greens." Very soon he began to refine his palette using "high-altitude greens" which are much darker, and a predominance of blue. Most importantly, he began to refine the mountain forms, paring away detail he felt was unnecessary or distracting. The results ~ works like this ~ are serene, ethereal and refined. In *Mountain Sketch, Jasper, Athabasca Valley* Harris reveals the distant peaks as a place of nirvana set in velvety billows of high-altitude green. We look out at them from the grass-covered promontory, conveniently placed in our space in the foreground. The mountains arrest our attention for a time before we gaze further out and are taken into the sky. Even the pine trees seem to be raptly contemplating the distance. Harris wrote, "If we view a great mountain soaring into the sky, it may excite us, evoke an uplifted feeling within us. There is an interplay of something we see outside of us with our inner response. The artist takes that response and its feelings and shapes it on canvas with paint so that when finished it contains the experience."

ESTIMATE: \$200,000 ~ 250,000



147

147 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Shacks and Pines

oil on board, signed and on verso signed,
titled and inscribed with the Doris Mills
inventory #5/11, circa 1923
10 1/2 x 13 1/4 in, 26.7 x 33.7 cm

PROVENANCE:

Acquired from the Art Gallery of Hamilton, Women's
Committee sale by the present Private Estate, Toronto

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 5 (5/11),
titled as *Pines and Evening Sky*

EXHIBITED:

Art Gallery of Hamilton, *The Women's Committee 2nd Sale
of Fine Arts*, 1957

Lawren Harris's paintings of buildings are decidedly urban. Conversely, his paintings of the wilderness rarely have a human or urban presence in them. This work marks a balanced blend of both landscape and buildings, and is rather distinctive in this regard. Here, no one element takes precedence over the others: the sky has as much visual force as do the trees and the buildings. All are balanced ~ all have an equal voice. *Shacks and Pines* is a compelling work in the oeuvre of this complex painter, and calls for speculation on its date of execution. It contains some of the socially critical elements of his later house works ~ a sombre tone, a sense of the buildings being abandoned, which might place it with paintings from late 1921 or even 1922. The trees, however, are backlit with a wonderful golden light and are stylized in their form, bringing to mind his subjects from the north shore of Lake Superior, moving us into 1923. Regardless of its date, *Shacks and Pines* is a fine example of the work of one of Canada's most revered painters.

ESTIMATE: \$50,000 ~ 70,000



148

148 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

***Indian Home, Great Slave Lake,
Fort Resolution***

oil on board, signed and on verso

signed and titled, circa 1928

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

PROVENANCE:

Private Collection, Ottawa

Sold sale of *Important Canadian Art*, Sotheby's

Canada, December 3, 2009, lot 9

Private Collection, Toronto

A.Y. Jackson's first trip to Great Slave Lake was in July of 1928, along with Dr. Frederick Banting. They were invited there by James Mackintosh Bell,

consulting geologist for the Atlas Exploration Group, who knew the area well and would be a fine guide. On this occasion, Jackson visited Fort Resolution, where he saw the cabins and teepees of the First Nations people who traded there. This Dene group was then known as the Yellowknives, named for their copper tools, the metal for which they found in the Coppermine River. This richly coloured scene, dominated by lush greens and an intense blue sky contrasted with a red roof, is further animated by notes of teal, pink and yellow. Jackson always gave a sense of the life of a scene through warm details such as the relaxed native inhabitant sitting by the house, the dogs lolling about and the wash swinging from the line. Oil sketches from this trip are rare as, due to the intense swarms of biting insects who fell into his paint, he worked mainly on pencil sketches.

ESTIMATE: \$20,000 ~ 30,000



**149 JAMES WILSON MORRICE**

CAC RCA 1865 ~ 1924

Study for Regatta, Saint-Malo

oil on panel, signed, circa 1902

9 1/2 x 13 1/4 in, 24.1 x 33.7 cm

PROVENANCE:

Gabriel Thompson, Cardiff and Paris (possibly *Régates à Saint-Malo* given by Morrice to his friend)

Watson Art Galleries, Montreal, seen by D. W. Buchanan in summer 1935

H.S. Southam, acquired from Watson Art Galleries, Montreal, September 9, 1937, titled as *The Regatta*, for \$500 (Watson Ledger, Inventory #1983; the address given is that of Fred Southam, H.S.'s brother, in Westmount) Private Collection, Toronto, 1937

By descent to the present Private Estate, Toronto

LITERATURE:

"Span of Century in Canadian Art," *The Gazette*, Montreal, December 9, 1935, [at the Watson Art Galleries] "the breezy painting of sailing ships off St. Malo," the canvas entitled *Régates de Saint-Malo* reproduced Donald W. Buchanan, *James Wilson Morrice: A Biography*, 1936, pages 3, 161 and 162, catalogue raisonné entry for *Yacht Race, St. Malo*: "There is a study for this in the collection of Wm. Watson, Montreal" John Lyman, *Morrice*, 1945, the canvas entitled *Régates de Saint-Malo* reproduced plate 13

G. Blair Laing, *Morrice*, 1984, the related small circa 1902 canvas entitled *Yachting Near St. Malo* reproduced plate 71

EXHIBITED:

Galerie Georges Petit, Paris, *20e Exposition de la Société internationale de peinture et de sculpture*, December 12, 1902 ~ January 11, 1903, catalogue #106, possibly titled as *Saint-Malo, course de bateaux de pêche* Galeries Simonson, Paris, *Tableaux et études par James Wilson Morrice*, January 9 ~ 23, 1926, catalogue #20, possibly titled as *Régates à Saint-Malo*, loaned by Gabriel Thompson Watson Art Galleries, Montreal, *Distinguished Artists*, December 1935

Donald Buchanan wrote, "When still quite small, James began to draw... When only six or seven he began to carve sailing boats for amusement. His mother would help by making sails for the tiny craft. This love for boats, as his paintings manifestly prove, he never lost."

It is probably during the family holidays in Maine that the budding artist fell in love with sailboats. Later, having settled permanently in Paris, he had to travel for inspiration, and Saint-Malo in Brittany was his first destination away from the capital (a watercolour in the Montreal Museum

of Fine Arts is dated 1890). The old walls and the crowded beach first captured his interest, but he eventually turned his gaze to his beloved sailboats, often sojourning during the Regatta of the Bisquines, the huge fishing boats of the Baie Saint-Michel. Saint-Malo, with its high ramparts and its long, curving jetty, was the perfect location for the launching of the race, and it is the moment of this launch that James Wilson Morrice has depicted here.

The support is a thin wooden panel, twice as big as Morrice's usual small-format panels. Because it is signed, it may correspond to a regatta painting exhibited as early as December 1902, before the probable debut of a corresponding canvas in Paris at the Salon de la Société Nationale des Beaux-Arts in April 1904, although there is no visual document for either case. That large canvas, entitled *Régates de Saint-Malo* (60 x 80 cm), is reproduced as plate 13 in John Lyman's 1945 book on Morrice; he used an old glass negative made just after the completion of the painting (Crevaux, National Gallery archives).

As it stands today, the canvas is slightly different, because Morrice reworked it before sending it to the 1905 *Venice Biennale*; most significantly, he painted over a pair of Breton women watching the race from the lower left corner, and he modified the background to better highlight the billowing white sails. The canvas was bought four years later by Sir Vincent Meredith, at the 1909 *Spring Exhibition* of the Art Association of Montreal or slightly after; it had just won the first ever Jessie Dow Prize for best oil painting, and the *Montreal Star* newspaper reproduced it on April 4, 1909 (this is the only reproduction of the canvas in its second, current state).

Morrice did not necessarily have the canvas in mind when he painted the panel, perhaps in an improvised studio in his hotel room. It became a "study" when he decided to base a canvas on it. The composition is the same, including the little Breton women at bottom left (painted over in the canvas) and the lively crowd on the jetty. But because the colours of the panel are stronger and still so fresh, it is more lively and joyful than the canvas.

We find the same group of sailboats in another canvas sold at Heffel in fall of 2011 (lot 123), this time without the jetty but with more spectators at lower left, which is also based on a large panel. A third version, with even more spectators in the lower left watching the sailboats now coming from the right, is known only from a small canvas version reproduced as plate 71 in G. Blair Laing's book on Morrice. But this painting is the more spontaneous of the series, speaking of "life" as much as "art."

We thank Lucie Dorais for her assistance in researching this lot and for contributing the above essay. Dorais is currently compiling a catalogue raisonné on the artist's works, in which this painting is included.

ESTIMATE: \$200,000 ~ 250,000



**150 ALBERT HENRY ROBINSON**

CGP RCA 1881 ~ 1956

Ste~Fidèle, PQ

oil on canvas, signed and titled, circa 1930
22 x 26 in, 55.9 x 66 cm

PROVENANCE:

Collection of the Artist

By descent within the family of the Artist, Ontario

LITERATURE:A. Y. Jackson, *A Painter's Country: The Autobiography of*

A. Y. Jackson, 1958, pages 22 and 70

Jennifer Watson, *Albert H. Robinson: The Mature Years*,Kitchener~Waterloo Art Gallery, 1982, titled as *Saint Fidèle*,
listed page 46 and reproduced page 45**EXHIBITED:**National Gallery of Canada, Ottawa, *5th Exhibition of
Canadian Art*, 1930, catalogue #136Art Association of Montreal, *47th Spring Exhibition*, 1930,
catalogue #173Kitchener~Waterloo Art Gallery, *Albert H. Robinson: The Mature
Years*, September 2 ~ October 17, 1982, traveling to the Art Gallery
of Windsor; Edmonton Art Gallery; Glenbow Museum, Calgary;
Agnes Etherington Art Centre, Kingston; London Regional Art
Gallery; Art Gallery of Hamilton; and the Beaverbrook Art Gallery,
Fredericton, 1982 ~ 1983, catalogue #31

In his autobiography, A. Y. Jackson details the many sketching trips he undertook in the company of Albert Robinson. They met in 1910 and began to paint together almost immediately, first in France and later in Canada, where they explored the small villages and tiny hamlets of Quebec, creating a legacy of cultural and visual history through their art. They got along well and enjoyed each other's convivial, easy company. Both liked and understood the demands of painting in winter, and for these reasons they became regular year-round sketching companions. Jackson wrote, "I learned a lot from Robinson. I used to waste a good deal of time in hunting about for ready-made compositions. Robinson would sit and wait for effects of light, and then he would push fishing schooners and market carts and such things about on his canvas to arrange a composition."

They painted from Saint-Joachim to Cacouna, Tadoussac to Bienville, and in Saint-Fidèle, the location depicted in this peaceful night scene. With Jackson's description in mind, one can imagine Robinson settled under a heavy coat, brush poked through a mitten, stamping his feet for warmth while observing the church and nearby buildings in the velvet evening light. The sky is rendered as a beautiful, smooth blend of green and blue, with starlight poking through in places. Did the horse and cart happen along the path as Robinson worked? Did the smoke begin to waft from the chimney as he painted? Or did he push things around to arrange this serene scene of a church in a landscape heaped with snow, warmed overall from the glow of the lights in three brightly lit windows?

The appeal of this painting comes largely from the light Robinson has used to saturate the entire scene. And through his choice of colour, Robinson's snowed-in village glows warmly. The deep drifts, the church, the buildings, even the hollow that has melted out behind the fence in the near ground, all seem to be lit from within and glow in rich, warm hues. *Ste~Fidèle, PQ* depicts winter made warm, and seems to be an embodiment of Jackson's description of Robinson's personality. He wrote, "There was something about Robinson that melted all reserve as the frost disappears when the sun rises."

Interestingly, the lights in the church are not lit. Instead it stands silent, a stately backdrop to the buildings that are nearer to us and that clearly house activity. Adding to the feeling of peacefulness in the work is the way Robinson directs our eye, using the fence lines, the road, the direction of the horse and driver, and even the lean of the wayside cross to take our gaze into the centre of the work. Compositionally, the work is executed with adept and easy skill. The serene mood is further set by Robinson's brushwork, which is smooth and assured and moves generally towards the centre of the work throughout. Because of masterworks like this, we understand what Jackson meant when he acknowledged learning from Robinson.

This canvas has been in the possession of the Robinson family since its execution and is being offered for sale for the first time.

ESTIMATE: \$250,000 ~ 350,000



151

151 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

Baie~Saint~Paul

oil on panel, signed and on verso

titled, dated 1927 and inscribed \$75.00

11 1/2 x 13 in, 29.2 x 33 cm

PROVENANCE:

Private Collection, New York

By descent to the present Private Collection, New York

LITERATURE:

Jennifer Watson, *Albert H. Robinson: The Mature Years*, Kitchener ~ Waterloo Art Gallery, 1982, the canvas entitled *Baie~Saint~Paul* reproduced page 47, figure 17

This superb painting has been in the same New York family for many years. The current owner's grandmother inherited it, passing it down to the current owner's mother, who grew up in a wealthy New York family.

After leaving her first husband she married a New York taxi driver, and the couple lived a modest lifestyle in New Rochelle, New York. This painting hung in their home for years, but no one in the family was familiar with the artist. After the mother passed away, the paintings were put in storage in a barn in Massachusetts. After going through her property and researching the artist, the family discovered that Albert Robinson was a famous Canadian artist. Thus, the painting was returned to Canada to be offered at auction. This richly coloured work is a particularly striking depiction of one of the artist's favourite painting places, including such visually arresting elements as the large and impressive church at the centre of the town, and the floating ice pans in the river.

Robinson produced a larger canvas version of this fine work, also titled *Baie~Saint~Paul*.

ESTIMATE: \$40,000 ~ 60,000



152

152 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

**Winter Among the Islands, Six Mile Lake,
Muskoka, Ontario**

oil on canvas, signed and dated 1937 and on verso
titled *Winter Among the Islands* and inscribed *M-192*
12 1/8 x 14 1/8 in, 30.8 x 35.9 cm

PROVENANCE:

Donated by the Artist or by Douglas Duncan to a sale held
by the Toronto Committee to Aid Spanish Democracy, 1939
Mrs. K. Fraser, Toronto

Sold sale of *Important Canadian Paintings, Watercolours and Prints of the
19th and 20th Centuries*, Sotheby's & Co. (Canada), May 12, 1975, lot 70
Pennell Gallery, Toronto; Peter Pocklington, Edmonton
Kenneth G. Heffel Fine Art Inc., Vancouver, 1980

Sold sale of *Important Canadian Paintings, Watercolours
and Prints of the 19th and 20th Centuries*, Sotheby Parke
Bernet (Canada) Inc., November 11, 1980, lot 25
Kaspar Gallery, Toronto

Sold sale of *Canadian Art*, Joyner Fine Art, May 16, 1989, lot 129
Private Collection, Toronto

LITERATURE:

Exhibition of Recent Pictures by David B. Milne, Mellors Galleries, 1938
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné
of the Paintings, Volume 2: 1929 ~ 1953*, 1998, reproduced page 634,
catalogue #305.5

EXHIBITED:

Mellors Galleries, Toronto, *Exhibition of Recent Pictures by David B. Milne*,
January 15 ~ 29, 1938, catalogue #4
Toronto Committee to Aid Spanish Democracy, February 1939
Kaspar Gallery, Toronto, *Canadian Masters*, March 10 ~ 28, 1981

The catalogue raisonné notes that in a copy of the catalogue for the 1938
Mellors Galleries exhibition given to his patrons Alice and Vincent
Massey, Milne checked this painting and several others as the "ones I like
the best."

Please note the condition report for this work.

ESTIMATE: \$35,000 ~ 55,000

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, UNITED KINGDOM



153

153 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

A Village in Winter

oil on board, signed and on verso inscribed 75.00
and 11086 and stamped Dominion Gallery, Montreal
11 3/8 x 13 in, 28.9 x 33 cm

PROVENANCE:

Dominion Gallery, Montreal

Important Collection of the Terroux Family, Montreal

By descent to the present Private Collection, United Kingdom

Studying in Paris from 1903 to 1906 introduced Albert Robinson to
French Impressionism, a movement he embraced. A native of Hamilton,

Ontario, he moved to Montreal in 1909, and he developed a deep
affection for Quebec, viewing it in an idyllic light. Robinson was
considered a painter's painter, due to the admiration of his fellow artists.
Group of Seven artist Arthur Lismer stated, "Albert Robinson is a colorist
of the first order. There is a wealth of graceful harmony... that only comes
into a work of art when the painter is sensitively aware of more subtle
delicacies and qualities unknown." This intimate close-up of the village
has a vigour of form in the strong shapes of the houses and the undulating
hills, all tied together with the upward spread of the bare tree, laid down
with his distinctive, square-edged brush-stroke. By the 1940s, Robinson
was forced to stop painting due to illness, making fine Quebec winter
scenes such as this all the more rare.

ESTIMATE: \$20,000 ~ 30,000



154

154 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

Winter, Baie St. Paul, North Shore, St. L. Riv.

oil on board, signed and on verso titled
and inscribed 36791 / R23 / 13068A
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Important Collection of the Terroux family, Montreal
By descent to the present Private Collection, United Kingdom
Quebec villages on the shores of the St. Lawrence River were painting
places sought out by artists, and from 1920 on, Albert Robinson took
almost yearly sketching trips on these "painting trails," often

accompanied by fellow artists A.Y. Jackson, Randolph Hewton and Edwin Holgate. In 1923 and 1924, Robinson painted at Baie-Saint-Paul, located on the St. Lawrence's north shore. This town was known for its charm and scenic views, and Robinson took full advantage here, depicting it nestled under purple and blue-shadowed hills, pulling our eye irresistibly to it along the path of the stream winding through the snowbanks. Robinson was particularly drawn to winter scenes, and his white-based, luscious pastel palette fills the work with light, even though the sky is overcast. Sketches such as this were produced *en plein air*, an important tenet of Impressionism, a movement which greatly influenced Robinson. A fresh awareness of atmosphere and a sense of the warm community of the town make this a fine sketch by this Canadian Impressionist master.

ESTIMATE: \$15,000 ~ 25,000



155

155 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Snow Scene, Malbaie

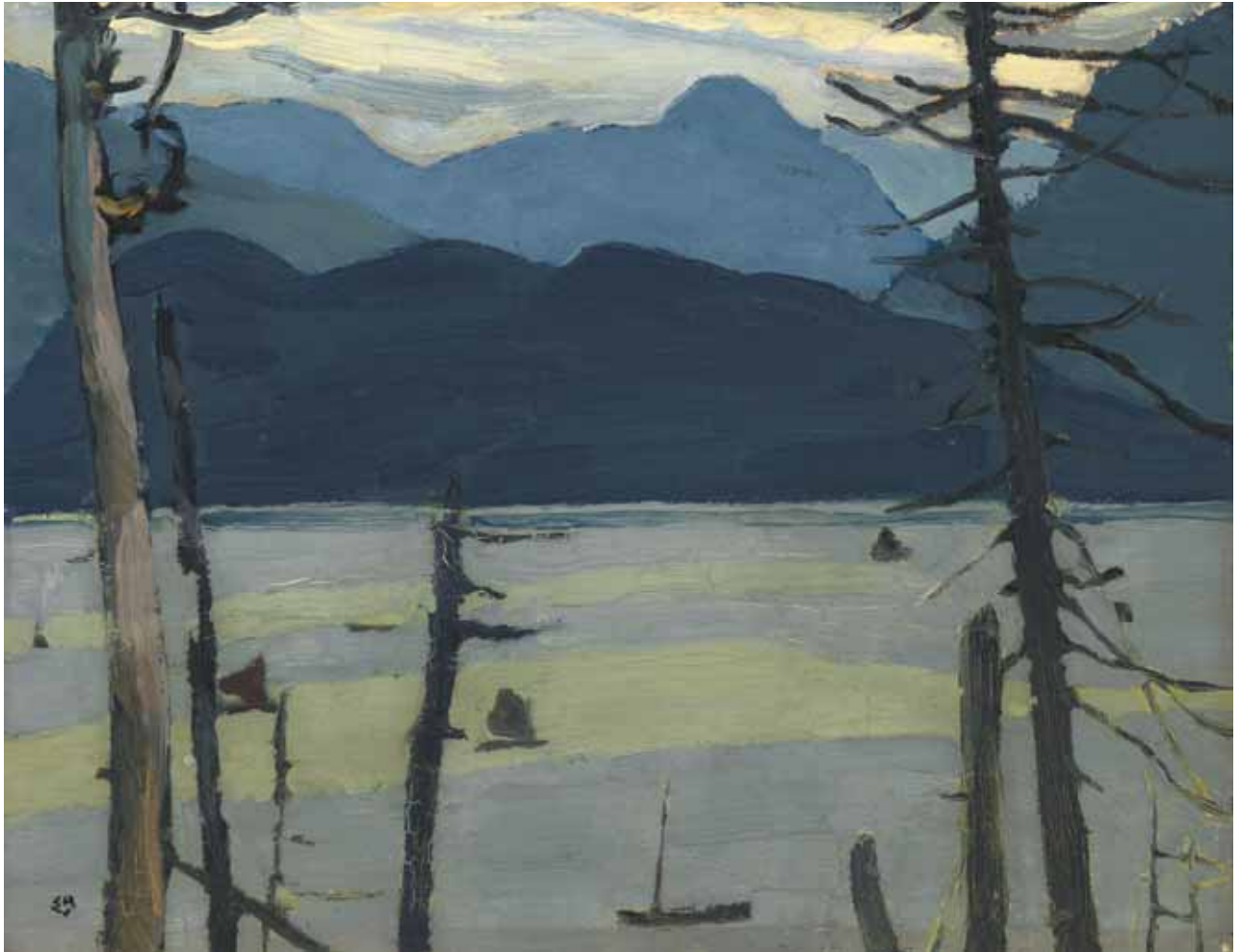
oil on board, signed and on verso signed, titled
on the artist's label and inscribed variously, including
This was painted before 1930, circa 1926
8 1/2 x 10 3/4 in, 21.6 x 27.3 cm

PROVENANCE:

Important Collection of the Terroux family, Montreal
By descent to the present Private Collection, United Kingdom
This fine painting likely derives from a 1926 winter sketching trip
Edwin Holgate took to La Malbaie in Charlevoix county, an area much
appreciated by artists for its traditional Québécois rural atmosphere.

Previously, in the early 1920s, he had also accompanied Group of Seven artist A. Y. Jackson on trips to the Charlevoix area. The two artists' approach to painting, was, of course, certainly not traditional – they depicted their landscape subjects using modernist visual language. This approach, along with his dedication to landscape, led to Holgate being included in the Group in 1929. A distinctive sense of volume can be seen in his work – here, in the solidity of the farm buildings and the dense stand of trees marching towards the layered hills. Brilliant white snow reflecting sunlight, contrasted against a turquoise sky and glowing blue shadows, gives this work the crackling atmosphere of a crisp, clear winter day. Long, fluid brush-strokes set down form with a self-assured ease, and in both style and subject, *Snow Scene, Malbaie* is the kind of classic painting for which the Group became known.

ESTIMATE: \$15,000 ~ 25,000



156

156 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 – 1977

On the Skeena River Opposite Port Essington

oil on panel, initialed and on verso titled, inscribed in graphite *Wilson / Lucile* and in ink *Western Columbia Near Prince Rupert* and numbered 1780 indistinctly, circa 1926
8 1/2 x 11 in, 21.6 x 27.9 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Important Collection of the Terroux family, Montreal
By descent to the present Private Collection, United Kingdom

LITERATURE:

Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, 2005, page 65

In 1926, from August 18 to September 24, Edwin Holgate, A.Y. Jackson and well-known National Museum of Canada anthropologist Marius Barbeau undertook a trip to the Skeena River in British Columbia, the territory of the Gitksan First Nation. This area had been made more accessible with the completion of the Canadian National Railway, which sponsored the artists' trip. Barbeau wrote, "It had become clear to us that the Skeena and West Coast were a new country for Canadian art, so far unknown, unrevealed, and full of promise." This trip inspired Holgate to produce a body of work including paintings, drawings and wood engravings, as well as a major commission for the CNR hotel Chateau Laurier. These works were of First Nations villages, people and totems as well as landscapes such as this. This serene and idyllic painting captures the coastal light and moody atmosphere in delicate tones of grey infused with blue, green and mauve. It is an outstanding example of Holgate's affinity for and ability to capture what was for him new territory.

ESTIMATE: \$15,000 ~ 25,000



157

157 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

A Winter Landscape / Autumn Trees (verso)

double-sided oil on board, signed
and on verso titled and inscribed 36791 / R23
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Important Collection of the Terroux family, Montreal
By descent to the present Private Collection, United Kingdom

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,
Art Gallery of Ontario, 1982, page 10

A.Y. Jackson was animated by a driving force to travel across Canada to find new sketching grounds. As Dennis Reid wrote, "He sought to probe the land's vastness...drawn to the texture of its earth. He perceived the essential character of each landscape to be redolent of fundamental truths." In *A Winter Landscape*, each element carries equal weight, with the dominant impression being one of expansiveness in the open view



verso 157

across the fields to the hills beyond. The painting has an overall golden cast, with Jackson balancing his palette between warm oranges, pinks and browns and cool greens and blues. Jackson was always attracted to rhythm in the landscape ~ seen here in the organic lines of the snake fences that follow the rolling contours of the earth. The "truth" of this land



158

is that it is gentle and pastoral, although the distant, smoky blue hills suggest a more untamed region. In addition to this fine winter scene, on verso is a bright, playful autumn view of a hill seen through trees splashed with yellow leaves.

ESTIMATE: \$15,000 ~ 20,000

158 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Granges de range, St. Antoine, Baie St. Paul

oil on panel, on verso titled variously, dated 1939
on the certification label and certified by
Lucile Rodier Gagnon, inventory #319/58
4 5/8 x 7 1/8 in, 11.7 x 18.1 cm

PROVENANCE:

Watson Art Galleries, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Important Collection of the Terroux family, Montreal
By descent to the present Private Collection, United Kingdom

Between 1936 and 1942, Clarence Gagnon alternated between living in Baie-Saint-Paul, a place he had developed deep ties to, and Westmount in Montreal. During this period he was busy with various plans, which included opening an art school in Horatio Walker's home in Sainte-Pétronille (unrealized). He was involved with heritage conservation ~ he developed a plan for an open-air museum on the Île d'Orléans ~ and in 1939, he was appointed president of the fine arts section of the Montreal Tercentenary Commission. In this same year, he was working on a concept and model for a folk museum in Mount Royal. He did not paint much during this time, other than some commissions and studies made outdoors in the Quebec countryside. This small-scale painting, known as a *pochade*, is a scene typical of the picturesque countryside around Baie-Saint-Paul, with its old barns surrounded by gentle rolling fields. For many years, Gagnon was a familiar sight in this area, traveling on skis in the winter and on foot in the summer, executing fresh, on-the-spot sketches such as this charming rural scene.

ESTIMATE: \$12,000 ~ 16,000

PROPERTY OF VARIOUS COLLECTIONS



159

159 JOHN WILLIAM BEATTY

OSA RCA 1869 ~ 1941

Winter Moonlight

oil on panel, signed and on verso titled and inscribed
#49 and on the artist's studio label RCA, \$75

8 1/4 x 10 1/2 in, 21 x 26.7 cm

PROVENANCE:

Laing Galleries, Toronto

Private Collection, Victoria

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 24, 2005, lot 57 (a record price in 2005)

Private Collection, Vancouver

John Beatty was a pioneering painter of the Ontario wilderness. He
sketched in the Laurentians, at Haliburton and at Lake Memphremagog

with Lawren Harris as early as 1909, and in the Rockies with Thomas Wesley McLean and A.Y. Jackson. In 1914 he moved into the Studio Building, where his influence on the other artists there was felt strongly. At this time he was also showing widely, and his depictions of the wilderness served as a calling card to the wild for the future members of the Group of Seven and Tom Thomson. In the 1920s, when the Group took the spotlight in Canadian art, they cast a long and ever-widening shadow over many other important Canadian painters like Beatty, who preferred to perfect his academic methods when approaching composition, colour and atmospheric effects. In recent years, critical dialogue, as well as auction records, have acknowledged the importance of Beatty's contribution to Canadian art history. His energetic brushwork, sensitivity to light and colour, and experience on the land give his work its wonderfully authentic Canadian voice.

ESTIMATE: \$25,000 ~ 35,000



160

160 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Northern Lake

oil on panel, signed and on verso
inscribed indistinctly
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Private Collection, Toronto

This energetic, action-filled painting by A.Y. Jackson has all the traits of a Georgian Bay painting. The rolling hills, exposed rock, windswept pine and numerous tiny islands are typical of the bay's vistas. Jackson's brushwork here is quick, energetic and responsive, something that was not only required when painting out-of-doors, but especially characteristic of Jackson before the end of the 1930s. Jackson discovered

Georgian Bay in 1910 and would work there consistently throughout his life. Numerous works spanning a lifetime of interest depict this rugged land. In his fond recollections of Georgian Bay in his autobiography and in other sources, Jackson comments on the poor weather he experienced there almost without fail; his ability to paint quickly may have been as much from necessity as from practice. Still, Georgian Bay drew him in summer and winter and the varied seasons in between. In this scene of wild weather, the sky, rocks, water and storm clouds meld together under the relentless shaping force of the wind and are depicted in brooding colours: smoky-grey, purple, green and white.

ESTIMATE: \$15,000 ~ 25,000



161

**161 JOHN GOODWIN
LYMAN**

CAS CGP EGP FRSA

1886 ~ 1967

Landscape

oil on canvas, signed
29 x 24 in, 73.7 x 61 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Louise Dompierre, *John Lyman:
1886 ~ 1967*, Agnes Etherington
Art Centre, 1986, page 17

John Lyman's time in France in the early part of his life made him one of Canada's romantic figures painting abroad. He returned to Canada in 1931 at the age of 45, and had a considerable impact on the Quebec scene. After living in Europe, his was an expansive view of art, disseminated in his monthly articles on art for *The Montrealer* and through his activities in artists' groups. He co-founded the short-lived group Atelier and in 1939 was the founder and first president of the Contemporary Art Society of Montreal. In 1949 he became a professor at McGill University, ultimately becoming director of its Fine Arts Department. Despite his accomplishments, Lyman stated, "I am simply a painter, not a painter doubling up as an intellectual. I live by my eyes," making the point that this was the touchstone of his being. In *Landscape*, Lyman's fine command of volume, atmosphere and light is in full play. The warm light falling across the landscape gives a poignant feeling of late afternoon, and the road draws us in, as we imagine strolling through this lovely scene.

ESTIMATE: \$10,000 ~ 15,000

**162 JOHN GOODWIN
LYMAN**

CAS CGP EGP FRSA
1886 ~ 1967

Hitchhikers II

oil on canvas, signed and on verso
titled, circa 1939 ~ 1940
26 x 20 in, 66 x 50.8 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Ontario

LITERATURE:

Louise Dompierre, *John Lyman: 1886 ~ 1967*,
Agnes Etherington Art Centre, 1986, the
1939 ~ 1940 related painting entitled
Hitch-Hikers reproduced page 164

John Lyman's interest in art derived from a trip to Paris in 1907 when he was 21 years old. He returned to Paris to study in 1909, attending a number of art schools, including the Académie Matisse, and became friends with Canadian Impressionist James Wilson Morrice. Lyman was considered a Canadian modernist, and his figurative work is characterized by strong three-dimensional modelling and an emphasis on composition, structure and colour. *Hitchhikers II* is an excellent example of Lyman's attention to these formal elements. He conveys the mood of the moment through the contrast between the dark storm cloud and background hills and the highlighted figures in the foreground. Our hitchhikers' simple attire suggests summer weather, and the hint of a smile on the young woman's face is enough to express the optimism of the pair. Between 1931 and 1944, Lyman spent his summers in St-Jovite, Quebec, now part of Mont-Tremblant. A related work, *Hitch-Hikers*, reproduced in *John Lyman: 1886 ~ 1967*, by Louise Dompierre, is dated 1939 to 1940, and both works would likely have been painted during one of Lyman's summers in the small resort town.

ESTIMATE: \$15,000 ~ 25,000





163

163 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Labrador in June

oil on board, signed and on verso titled
on a label and dated June 1961
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

From May 27 to June 15 in 1961, A.Y. Jackson traveled with Maurice Haycock to a mining area on the Quebec-Labrador border, where they sketched around Schefferville and Carol Lake. When traveling with Haycock, Jackson was often the guest of a mining company, as Haycock,

as well as an artist, was a working geologist. The oil sketch, painted out-of-doors, was the basis of Jackson's artistic life on his travels ~ he carried a compact, lightweight sketch box that fit into his knapsack, which functioned as a storage box for his panels, palette and easel. Traveling light in the field was essential, so rather than carry a lot of paint tubes, he squeezed out portions of paint onto his palette to be worked with on the spot. In this fresh and vital depiction of Labrador's raw landscape at the end of the grip of the long northern winter, Jackson captured the strength of the rock formations, the snow still lying in the hollows of the land and the form of the bare tree, waiting for the cycle of life to start again.

There is a rough pencil sketch of this scene on verso.

ESTIMATE: \$15,000 ~ 20,000



164

164 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Jack Wade's Mining Camp, Alaska

oil on board, signed and on verso signed, titled, dated
September 18, 1964, inscribed VII and certified by the
Naomi Jackson Groves Inventory #153

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

PROVENANCE:

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,
Art Gallery of Ontario, 1982, page 33

In the fall of 1964, A.Y. Jackson took a seven-week camping trip to the
Yukon and Alaska, in the company of fellow artists Ralph Burton and

Maurice Haycock. Jackson's affinity for the North took him there on many
trips, and even at this point in his life, he was eager to return. The Jack
Wade gold mining camp was located in Alaska, named for prospectors
Jack Anderson and Wade Nelson. Rugged locations such as this were a
magnet for Jackson and his artist-geologist friend Haycock. Dennis Reid
wrote of Jackson, "In his later sketching he seems to become more and
more particular in his close observation of texture and atmosphere...
Each image increasingly is conceived as a continuum, the fluid passage
from form into form eased by countless subtle observations of the
more-or-less comfortable union of all things in nature." Here, Jackson
unifies the elements of this mining camp scene with a warm palette of
gold, orange and red, while effortlessly capturing the raw nature of the
northern bush.

ESTIMATE: \$15,000 ~ 20,000



165

165 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Carol Hill, Schefferville, QC

oil on board, signed and on verso signed,
titled, dated January 14, 1952 indistinctly
and inscribed 24, *NJG 265 and VIII28*
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Private Collection, Montreal

Schefferville, in northern Quebec near its border with Labrador, is an area rich in iron ore deposits and mining. In A.Y. Jackson's travels in the North, he sometimes sketched near mines, and he associated with geologists and mine owners in locations such as Eldorado Mine in the Northwest

Territories. Jackson was known for his authenticity of approach, and for attuning to the unique feeling of the land wherever he was in his nomadic travels across Canada. Here he captures the rugged nature of the landscape at Schefferville ~ also a migration path for barren ground caribou ~ with its low ridges of land with rocky outcroppings and scrubby bushes and trees. Jackson accentuated the rhythm present in the open, tundra-like landscape, and captured the patterns of snow lying in the hollows and ridges punctuated by low-lying vegetation. Jackson's passion for the Canadian landscape infused his work whether in the Rocky Mountains, the Arctic or in Schefferville, where he makes us feel the strength of this northern land so open to the sky.

ESTIMATE: \$12,000 ~ 16,000



166

166 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Winter Landscape

oil on board, signed and on verso signed
10 x 13 in, 25.4 x 33 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

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

Group of Seven painter A. Y. Jackson's approach to landscape was to emphasize certain aspects of the scene and eliminate others. As he stated, "A close resemblance to the subject is only a minor virtue. 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." In this lush and painterly work, Jackson emphasizes bright colour and a fluid approach to form. *Winter Landscape* has the look of the late~winter season that Jackson favoured, in which the snow is softening and melting. Flowing brush~strokes loaded with pastel tones, both cool and warm, define the snowfields surrounding the river. More subtle tones in the snow are contrasted with rich teal, turquoise and mauve, while the trees glow with orange and yellow. This vibrant palette gives the effect of a landscape bursting with energy, as Jackson finds the colour inherent in the scene and turns it up to a heightened state.

ESTIMATE: \$12,000 ~ 16,000



167

167 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

Baie St. Paul

oil on panel, signed and on verso signed, titled on the gallery label, dated 1926 and inscribed *Best Wishes Xmas / 45, Jerry Stevens / Albert Robinson died at Montreal Oct. 7, 1956*
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Montreal

Baie-Saint-Paul in Quebec was a favourite sketching place for Albert Robinson and his contemporaries A.Y. Jackson and Clarence Gagnon.

Five of Robinson's paintings of this location are held in public collections, including one in the collection of the Art Gallery of Ontario, signifying the importance of the town as well as his affection for it. This fine village scene, dated 1926, suggests an early-winter day or perhaps a spring thaw, as the roofs of the buildings are bare, yet daubs of white paint indicate snow on the ground. In the centre of the painting, a horse with a bright red sleigh catches our attention and draws our eye through the village and to the hills beyond. A series of telephone poles brings our focus to the sky, in which Robinson has contrasted pale blue tones with the warmth of the panel showing through. As in many of his paintings, Robinson has used a pastel colour palette, but in this lively sketch the soft, light colours are balanced by darker brown tones in the buildings.

ESTIMATE: \$25,000 ~ 35,000



168

168 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

Old House, Longueuil

oil on board, on verso titled *Old House, Longueuil* [sic]
on the Waddington Galleries label, circa 1920 ~ 1922
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Waddington Galleries, Montreal
Private Collection, Ontario

Albert Robinson was originally from Hamilton, Ontario, but had the good fortune to attract the patronage of collectors Mr. and Mrs. William Davis, who supported him in a Montreal studio and introduced him to

well-known artists. Robinson immersed himself in the Quebec scene, developing a great affection for his adopted province. He befriended esteemed artists such as Edwin Holgate and A. Y. Jackson, and was included in the first Group of Seven exhibition. He became a member of the Pen and Pencil Club and exhibited yearly in Art Association of Montreal shows. He painted Montreal's harbour and docks as well as nearby towns such as Longueuil, on the south shore of the St. Lawrence. With a few broad strokes of his paint-loaded brush, Robinson defined the architectural elements of the house, capturing its strength and uniqueness. More subtle is his capturing of atmosphere ~ the even winter light that reflects off the snow, its luminosity generated by the white pigment that underlies his palette. Robinson's vision of Quebec villages was pure and idealized, but authentic, without sentimentality.

ESTIMATE: \$20,000 ~ 25,000



169

169 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

The Hour of Enchantment

oil on board, signed and on verso signed and titled
25 x 30 in, 63.5 x 76.2 cm

PROVENANCE:

Private Collection, Toronto

Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchie's, May 29, 2006, lot 14

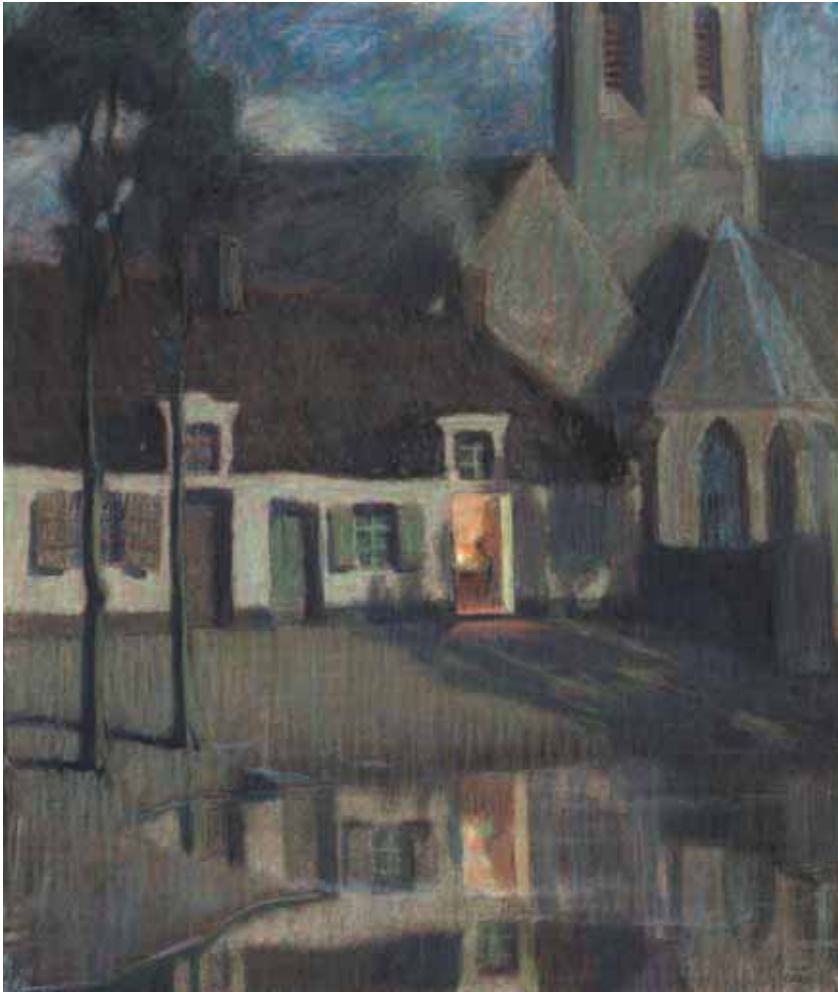
Private Collection, Vancouver

LITERATURE:

Roger Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*,
1998, page 14

In 1924 Frank Johnston left the Group of Seven to strike out on what was for him a new path. There was no repudiation of what the Group stood for ~ his commitment to landscape was unchanged; he simply wished to exhibit on his own. He changed his name to Franz and continued to paint landscapes of extraordinary beauty such as *The Hour of Enchantment*. During his early stint as a commercial designer with Grip Ltd. he had been influenced by Art Nouveau, with its sinuous lines based on natural form, but he subsequently worked in a more realistic, finely brushed style. Johnston often chose poetic, romantic titles such as this, here referring to the still, transformative atmosphere at the end of the day. His ability to communicate mood to the viewer was eloquently referred to in a 1934 review in the *Toronto Telegram*, which stated, "One does not need to be told, of a Johnston canvas... The light is falling. The night is near. The whispering wind is the only sound in a silence so deep that even one's breath can be heard."

ESTIMATE: \$15,000 ~ 20,000



170

170 JOHN GOODWIN LYMAN

CAS CGP EGP FRSA

1886 ~ 1967

Houses and Church

pastel on paper, signed and dated

indistinctly 1909

21 x 18 in, 53.3 x 45.7 cm

PROVENANCE:

Private Collection, Montreal

By May of 1909, John Lyman had moved to Paris. He spent time in the summer in Brittany at the artistic community of Étaples, where he took a studio. In the fall, he was studying at the Académie Julian in Paris, but also traveled to Amiens. During this active year, he spent much time at the Louvre, was invited to Gertrude Stein's salon in Paris, and after seeing

the work of Henri Matisse, would attend his academy the next year. Lyman came from a privileged family, and he had financial security and freedom. During this time in Europe, he had the chance to observe and contemplate life there, to become part of the social milieu. His inner ease can be felt in this strong and confident pastel. Solidity of form in the sturdy house and church contrasts with delicate effects in the sky and shimmering reflections in the water. Lyman's fine sense of atmosphere is manifest in the figure glimpsed through the door suffused in warm light, the rising smoke from the fireplace, and the soft colour effects in the sky.

ESTIMATE: \$4,000 ~ 6,000



171

171 JAMES WILSON MORRICE

CAC RCA 1865 ~ 1924

Port à l'Aube

oil on panel, on verso stamped faintly Studio J.W. Morrice
4 7/8 x 6 in, 12.4 x 15.2 cm

PROVENANCE:

Dominion Gallery, Montreal
Sold sale of *Fine Canadian Art*, Joyner /
Waddington's, May 31, 2005, lot 91
Private Collection, Toronto

James Wilson Morrice traveled to many exotic locations to paint. From Tangiers to Cuba and Trinidad, he chose temperate port cities where water, boats and light would provide the subjects he was interested in. Although it is uncertain which particular port is depicted in *Port à l'Aube* (Port at Dawn), this understated, gestural work seems evocative of Morrice's work from Venice. He spent a considerable part of his career painting there ~ two years with Maurice Cullen in 1896 and 1897, and in 1902, a year with William Brymner and once again, Cullen. Morrice was

enthralled by the vibrancy and colour of Venice. In particular he was captivated by the varied effects of sunlight on the water, on the walls of the ancient buildings and in the moist, soft air. He was inspired to paint a series of works exploring sunlight from sunrise to sunset, capturing the ephemeral effects of light on the city in shimmers of gold, grey, mauve and blue. Some of his most masterful and evocatively delicate paintings come from this time.

Lucy Dorais is currently compiling a catalogue raisonné on the artist's works, in which this painting is included.

ESTIMATE: \$15,000 ~ 20,000

172 JAMES WILSON MORRICE

CAC RCA 1865 ~ 1924

Pont sur la Seine, Paris

oil on panel, on verso stamped Studio J.W. Morrice
4 7/8 x 6 in, 12.4 x 15.2 cm



172

PROVENANCE:

Private Collection, Montreal

LITERATURE:

G. Blair Laing, *Morrice: A Great Canadian Artist Rediscovered*, 1984, pages 75 and 76

Canada's most important Impressionist painter, James Wilson Morrice spent most of his life in Europe, particularly in France, where the city of Paris captivated him. Its streets, cafés, people and architecture came to life in his paintings. In Paris, Morrice led the life of an esteemed artist ~ he showed regularly at the *Salon National* and the *Salon d'Automne*, was a well-known part of the artist community, and was often critically praised. Maurice Hamel wrote in *Les Arts*: "The Canadian, Morrice, seems to me so 'French' that I place him among ours." Morrice often depicted the Seine and its striking bridges, as he did in this fine small panel executed on the spot. The quality of these *pochades*, as they were called, painted on small cigar-box panels, is exceptional ~ works like *Pont sur la Seine*, *Paris* embody the freshness of the artist's experience out on the streets. As a

critic for *L'Art et les Artistes* exclaimed, "The little things of M. Morrice are more and more 'trifles' by the size, but also the painting is more and more exquisite."

Lucy Dorais is currently compiling a catalogue raisonné on the artist's works, in which this painting is included.

ESTIMATE: \$8,000 ~ 12,000

Thank you for attending our sale of *Fine Canadian Art*. After tonight's sale, please view our *Third Session ~ November Online Auction of Fine Canadian Art* at www.heffel.com, closing on Saturday, November 29, 2014. Lots can be independently viewed at one of our galleries in Vancouver, Toronto or Montreal, as specified in our online catalogue.

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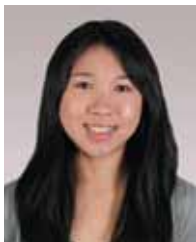


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MASTERPIECE IN FOCUS

JUNE

27

2014

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4

2015

TOM THOMSON

The Jack Pine *and* The West Wind

Organized by the National Gallery of Canada and the Art Gallery of Ontario



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Tom Thomson, *The West Wind*, Winter, 1916-17, oil on canvas. Collection of the Art Gallery of Ontario, Toronto. Gift of the Canadian Club of Toronto, 1926

COMPRENDRE NOS CHEFS-D'ŒUVRE

27

JUIN

2014

4

JANVIER

2015

TOM THOMSON

Le pin *et* Le vent d'ouest

Organisée par le Musée des beaux-arts du Canada et le Musée des beaux-arts de l'Ontario



Musée des beaux-arts
du Canada

National Gallery
of Canada

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commanditée par

Heffel

Tom Thomson, *Le pin*, hiver 1916–1917, huile sur toile. Musée des beaux-arts du Canada, Ottawa. Acheté en 1918 (1519)

"ALL OF HIS GREATEST HITS
ARE GATHERED HERE"

The Globe and Mail

"A MASTER OF EXQUISITE REALISM"

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Organized by the Art Gallery of Ontario
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Alex Colville, *Target Pistol and Man*, 1980. Acrylic polymer emulsion, 60.0 x 60.0 cm. Private Collection. © A.C. Fine Art Inc.

AGO
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INVITATION TO CONSIGN



ALEXANDER COLVILLE, *Man on Verandah*, glazed tempera on board, 15 x 20 in
Sold for a Record \$1,287,000

We are now accepting consignments for our Spring Live Auction of
Canadian Post-War & Contemporary Art
Fine Canadian Art

HEFFEL FINE ART AUCTION HOUSE

[illegible]



TERMS AND CONDITIONS OF BUSINESS

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

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

A. DEFINED TERMS:

1. AUCTION HOUSE

The Auction House is Heffel Fine Art Auction House, a division of Heffel Gallery Inc., or an affiliated entity;

2. CONSIGNOR

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;

3. SELLER'S COMMISSION

The Seller's Commission is the amount paid by the Consignor to the Auction House on the sale of a Lot, that is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the Consignment Agreement Form, plus applicable Sales Tax;

4. PROPERTY

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

5. RESERVE

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

6. KNOCKED DOWN

Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;

7. EXPENSES

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

8. HAMMER PRICE

The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;

9. BUYER

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

10. PURCHASE PRICE

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

11. BUYER'S PREMIUM

The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of eighteen percent (18%) of the Hammer Price of the Lot \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500, plus applicable Sales Tax;

12. SALES TAX

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

13. REGISTERED BIDDER

A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;

14. PROCEEDS OF SALE

The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

15. LIVE AND ONLINE AUCTIONS

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

B. THE BUYER:

1. THE AUCTION HOUSE

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

2. THE BUYER

- The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;
- The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of his intent to Bid;
- The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;



- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least twenty-four (24) hours prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with his Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in his sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on his bid, he is bound to purchase the Lot for the Purchase Price.

3. BUYER'S PRICE

The Buyer shall pay the Purchase Price (inclusive of the Buyer's Premium) to the Auction House. The Buyer acknowledges and agrees that the Auction House may also receive a Seller's Commission.

4. SALES TAX EXEMPTION

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House and appropriate delivery documentation is provided, in advance, to the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot.

5. PAYMENT OF THE PURCHASE PRICE

- a) The 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 or by Credit Card limited to VISA or MasterCard. 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 Seller'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 Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

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 Seller's 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	☐	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.

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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 serve our Clients well.

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in numerical order artist

1)

2)

3)

4)

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