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FINE CANADIAN ART

SALE THURSDAY, NOVEMBER 26, 2015 · 7 PM · TORONTO







J. J. Morrison
2010



FINE CANADIAN ART

AUCTION

Thursday, November 26, 2015

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Park Hyatt Hotel, Queen's Park Ballroom

4 Avenue Road, Toronto

PREVIEWS

Heffel Gallery, Vancouver

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Tuesday, November 3, 11 am to 6 pm

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Thursday, November 12 through

Saturday, November 14, 11 am to 6 pm

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Entrance off Hart House Circle

Saturday, November 21 through

Wednesday, November 25, 10 am to 6 pm

Thursday, November 26, 10 am to noon

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Heffel Fine Art Auction House

A Division of Heffel Gallery Inc.

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Heffel Fine Art Auction House and Heffel Gallery Inc. regularly publish a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our Annual Subscription Form can be found on page 122 of this catalogue.

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PREVIEW AND AUCTION LOCATIONS



Auction ★

PARK HYATT HOTEL

Queen's Park Ballroom
4 Avenue Road, Toronto
Hotel Telephone 416-925-1234
Saleroom Cell 1-888-418-6505

Preview Location ◆

UNIVERSITY OF TORONTO ART CENTRE

15 King's College Circle, Toronto
Entrance off Hart House Circle
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All Lots can be viewed on our website at:

www.heffel.com

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

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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 124 of this publication.

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

www.heffel.tv

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.79 US dollar, 0.69 Euro, 0.50 British pound, 95 Japanese yen or 6.32 Hong Kong dollars as of our publication date.

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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 and promote works and complete any required work such as re-framing, cleaning or conservation. 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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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 124 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:

\$500-2,000	\$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
\$2,000,000-3,000,000	\$100,000
\$3,000,000-10,000,000	\$250,000

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 123 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.



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FINE

CANADIAN

ART

CATALOGUE

FEATURING WORKS FROM

The Estate of Michel Moreault

The Estate of Commissioner Leonard Hanson Nicholson

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101 Sybil Andrews

CPE 1898 – 1992

Racing

linocut in 4 colours, signed, titled and editioned 24/60, 1934
10 ¼ x 13 ½ in, 26 x 34.3 cm

PROVENANCE

DeVooght Gallery, Vancouver
Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 26, 2009, lot 251
Private Collection, England

LITERATURE

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

EXHIBITED

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

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

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

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

Andrews's themes were of the dynamism of the modern machine age and the movement of the human figure at work or sport, usually executed using only four linoleum blocks.

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

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

Sport was a subject that fascinated Andrews and the Grosvenor School, as it provided them the opportunity to convey speed, fluidity and the expression of physical exertion. The movement and sheer exhilaration of sport was an ideal subject for Andrews to convey her modernist aesthetic. This linocut is the embodiment of the dynamism of horse racing and speed that fascinated the modern world. A copy of *Racing* is in the collection of the Museum of Modern Art, New York, and was part of the important exhibition at the Museum of Fine Arts, Boston, entitled *Rhythms of Modern Life: British Prints 1914 - 1939* that toured to the Metropolitan Museum, New York.

This print is a very fine impression with strong bold colours on buff oriental laid tissue.

ESTIMATE: \$60,000 – 80,000

102 Sybil Andrews

CPE 1898 – 1992

Theatre

linocut in 3 colours, signed, titled, editioned 15/50, 1929
10 7/8 x 8 1/4 in, 27.6 x 21 cm

PROVENANCE

Mary Ryan Gallery, New York
Private Collection, New York

LITERATURE

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

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #2
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints 1914 - 1939*, January 3 – June 1, 2008, traveling to The Metropolitan Museum of Art, New York, September 23 – December 7, 2008, same image, catalogue #84



102

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

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

ESTIMATE: \$20,000 – 30,000



103 Sybil Andrews

CPE 1898 – 1992

Rush Hour

linocut in 3 colours, signed, titled and editioned 30/50
and inscribed SA-46 in the margin, 1930
8 x 9 ¾ in, 20.3 x 24.8 cm

PROVENANCE

Mary Ryan Gallery, New York
Private Collection, New York

LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 52, catalogue #9
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 108, reproduced page 109, catalogue #SA 9
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints 1914 - 1939*, Museum of Fine Arts, Boston, 2008, page 77, reproduced inside front and inside back cover and reproduced page 88, catalogue #38

EXHIBITED

Glenbow Museum, *Sybil Andrews*, 1982, same image, catalogue #9
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints 1914 - 1939*, January 3 to June 1, 2008, traveling to The Metropolitan Museum of Art, New York, September 23 - December 7, 2008, same image, catalogue #38

THE GROSVENOR SCHOOL of printmakers, to which Sybil Andrews belonged, was strongly influenced by Futurism. Futurist artist F.T. Marinetti stated, “We declare that the world’s splendour has been enriched by a new beauty; the beauty of speed.” Whether manifested in the movement of machines or the fast pace of urban life, this speed became an important theme in Andrews’s linocut prints. She depicted racing motorcycles in *Speedway* and urban dynamism in *Rush Hour*. Stephen Coppel writes: “Inspired by the Futurists’ challenge to depict the modern machine age, Andrews, like Power, presents the London Underground as the obvious symbol of modernity. The marching feet of commuters on the escalators are treated as a series of abstracted arcs and curves, suggestive of hurried movement.” Coppel records that Andrews originally called this print *Escalator*, but changed it to *Rush Hour* to avoid confusion with Cyril E. Power’s *The Escalator*. This dynamic linocut was featured on the front and back inside cover of the catalogue for the excellent 2008 show on modernist British prints at Boston’s Museum of Fine Arts.

This is a fine impression on thin cream oriental laid tissue.

ESTIMATE: \$30,000 – 50,000



104 Sybil Andrews

CPE 1898 – 1992

Steeplechasing

linocut in 3 colours, signed, titled, editioned 38/60
and inscribed USA, circa 1932
7 x 10 ¾ in, 17.8 x 27.3 cm

PROVENANCE

Acquired from the Artist by Redfern Gallery, London, May 1, 1933
Private Collection, Italy
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
May 26, 2010, lot 174
Private Collection, England

LITERATURE

Michael Parkin and Denise Hooker, *Sybil Andrews: Paintings and
Graphic Work*, Michael Parkin Fine Art Ltd., 1980, reproduced,
unpaginated
Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced
page 52
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 108,
reproduced page 109, catalogue #SA 10

EXHIBITED

Michael Parkin Fine Art Ltd., London, England, *Sybil Andrews:
Paintings and Graphic Work*, October 22 – November 15, 1980,
same image, catalogue #25
Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,
catalogue #10

STEPHEN COPPEL WRITES that this print is in an “edition of
(i) 50 plus 6 EPS. (ii) (USA) 60. A second edition for the USA
was begun in August 1932. (iii) (Australian) planned 60. A third
edition for Australia was begun in July 1936, although the edition
was cancelled when the blocks gave out after impression 20/60...
Impressions from the USA and Australian editions annotated
‘USA’ and ‘Aust’ respectively beside the edition number.” This
print is from the USA edition and is a fine impression on buff
oriental laid tissue.

ESTIMATE: \$15,000 – 25,000



105 Sybil Andrews

CPE 1898 – 1992

Tillers of the Soil

linocut in 4 colours, signed, titled and editioned 47/60, 1934

10 ½ x 13 ¼ in, 26.7 x 33.7 cm

PROVENANCE

Private Collection

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

May 27, 1999, lot 1

Private Collection, Vancouver

LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 57

Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*, Museum of Art, Rhode Island School of Design, 1988, reproduced page 46

Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 115, catalogue #SA 31

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #31

Museum of Art, Rhode Island School of Design, *The Grosvenor School: British Linocuts Between the Wars*, January 22 – March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #10

SYBIL ANDREWS WAS part of the Grosvenor School in England, a group of artists working in linocut who were influenced by the exciting modernist movements of Futurism, Vorticism and Cubism. In the 1930s, harsh economic realities brought a new appreciation for the working class, both rural and urban, who emerged as a subject for art, and their energy and productivity was seen in a heroic light. *Tillers of the Soil* is from a group of linocuts in Andrews's oeuvre that embodies this subject. Seen at a distance, the figure of the farmer is small, but his stance at the plough is self-assured as he controls the team of massive draft horses. Andrews emphasized their power through her unusual use of perspective, showing the horses looming over the top of the hill with the stylized furrows of the field plunging downward below them. A pervasive and dynamic sense of movement, strong colour, and the bright light of the open farmland make *Tillers of the Soil* a powerful image.

This print is an impression on oriental laid tissue with strong colours, and does not have full margins.

ESTIMATE: \$12,000 – 16,000

106 Sybil Andrews

CPE 1898 – 1992

Water Jump

linocut in 3 colours, signed, titled,
editioned No. 6 and inscribed in graphite
in the margin, *Col Sino, The Water Jump,*
E2/2/, 1931

12 ¼ x 8 ¾ in, 31.1 x 21.3 cm

PROVENANCE

Michael Parkin Fine Art Ltd., London,
England, 1975

Private Collection, Reading, England
Sold sale of *Fine Canadian Art*, Heffel
Fine Art Auction House, November 19,
2008, lot 101

Private Collection, England

LITERATURE

Peter White, *Sybil Andrews*, Glenbow
Museum, 1982, reproduced page 53
Stephen Coppel, *Linocuts of the Machine*
Age, 1995, page 110, reproduced page
110, catalogue #SA 14

EXHIBITED

Glenbow Museum, Calgary, *Sybil*
Andrews, 1982, same image,
catalogue #14

SPORT WAS A subject that fascinated Sybil Andrews and the Grosvenor School, as it provided them with the opportunity to convey speed, fluidity and the expression of physical exertion. The movement and sheer exhilaration of sport was an ideal subject for Andrews to convey her modernist aesthetic. Sport was the subject of a number of Andrews's most famous linocuts, including *Steeplechasing* (1930), *In Full Cry* (1931), *Racing* (1934), *Speedway* (1934), *Football* (1937), *Skaters* (1953) and this superb work.

This print is a very fine impression on oriental laid tissue with strong colours, and was produced in an edition of 60.

ESTIMATE: \$30,000 – 40,000





107 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

St. Michael's Cathedral

colour drypoint on Whatman wove paper, signed and editioned 11/53
and on verso inscribed *State IV/E262*, 1943
7 3/8 x 8 1/2 in, 18.7 x 21.6 cm

PROVENANCE

Private Collection, Toronto

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, catalogue #82, 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, reproduced page 709, catalogue #401.49; the 1940 watercolour entitled *St. Michael's Cathedral II*, in the collection of the Art Gallery of Ontario, 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, reproduced page 819, catalogue #404.15

DAVID MILNE BEGAN working in colour drypoint in 1922, and he produced an extraordinary body of work in this medium. From February to May of 1943, Milne executed seven states of this image 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 was produced in five different colour variations. Not only did Milne change his colour schemes, the manner in which he inked and wiped his plates made each impression within the edition a unique work of art. *St. Michael's Cathedral* was the last of Milne's published prints, and Rosemarie 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."

ESTIMATE: \$20,000 – 30,000



108 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Haystack

colour drypoint on Whatman wove paper,
signed and editioned /25, circa 1927 – 1929
3 ½ x 5 ½ in, 8.9 x 14 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, National Gallery of Canada, 1980, page 111, state II/II reproduced page 111, catalogue #54

CONCURRENT WITH HIS paintings and watercolours, David Milne produced a superb body of work executed in drypoint etching. Rosemarie Tovell writes: “The most important of Milne’s prints are, without doubt, his multiple-plate colour drypoints. Simply stated, they are unique. No other artist in Canada or abroad has attempted this technique.” Milne was familiar with etching from his time in New York, and the quality of the line achieved in drypoint, scratched into copper or zinc plates with a needle, produced soft, uneven lines, similar to his style in his paintings and drybrush watercolours. Among Milne’s colour drypoints, no two are identical—varying due to changes in colour as he produced different impressions, and due to his techniques of hand-inking and wiping the plates.

Regarding *Haystack*, Tovell notes, “Although the edition is marked on some of the signed prints as twenty-five, only seven impressions, of which five are signed, are accounted for. This does not include the possibility of a Clarke order for one or two impressions in 1930.” Thus this signed print is rare, and has not been offered at auction before.

ESTIMATE: \$7,000 – 9,000



109 John William (J.W.) Beatty

OSA RCA 1869 – 1941

Early Spring, Kearney

oil on canvas, signed and on verso titled
on the Laing Galleries label, circa 1928
24 x 30 ¼ in, 61 x 76.8 cm

PROVENANCE

Laing Galleries, Toronto
Private Collection, Toronto

LITERATURE

Dorothy Hoover, *J.W. Beatty*, 1948, page 15

AS DID MANY Canadian painters, J.W. Beatty studied in Paris, and although his early affinities were with the Barbizon school, once he returned to Toronto in 1909, an autumn sketching trip to northern Ontario transformed him. He declared that what he saw there would “make me forget the Old World for the rest of my days,” and he became a champion of the Canadian landscape. A precursor to the Group of Seven, he painted with A.Y. Jackson and J.E.H. MacDonald on a 1914 trip to Algonquin Park, and he was an early influence on Tom Thomson. In this fresh depiction of a rural town can be seen Beatty’s refined treatment of light and colour. The houses are painted with lively pastels, both warm and cool, and his handling of sunlight brightening the sides of the buildings and casting cool shadows is assured. Beatty’s fine eye for design can be seen in such elements as the rounded shapes in the melting snow, the radiant central tree and the evocative corridor view to the hills in the distance that completes this serene canvas.

ESTIMATE: \$15,000 – 25,000



110 Bess Larkin Houser Harris

BCSFA RCA 1890 – 1969

Day's End

oil on canvas, on verso signed, titled and inscribed
 4760 Belmont Ave, Vancouver on a label, circa 1928
 35 x 42 in, 88.9 x 106.7 cm

PROVENANCE

Private Collection, Vancouver

EXHIBITED

British Columbia Society of Fine Arts, Vancouver, *39th Annual Exhibition*, May 3 – 22, 1949, catalogue #25

A SENSITIVE AND lyrical painter, Bess Harris took art lessons from Frederick Varley and was strongly influenced by Lawren Harris, with whom she developed a close friendship as early as 1918. She shared his interest in Eastern religions and matters of the soul, and in the world of art, modernism and abstraction. Bess was invited to show with the Group of Seven in the 1920s, and she was represented in the 1926 Wembley show in England and at the Corcoran Gallery of Art in Washington, DC, in 1930. In 1934, upon discovery of her husband Fred Houser's affair with artist Yvonne McKague, she divorced Fred and married Harris.

Theirs was an important meeting of minds and souls that was anchored in creativity, and wherever they went, first to the United States to Hanover and Santa Fe, followed by their return to Canada to Vancouver, they quickly found themselves at the centre of the arts communities in these places. Bess continued to paint throughout her life, and her accomplishment is unmistakable in *Day's End*.

This emotive work from the late 1920s exemplifies her sense of social consciousness, another commonality that drew her and Harris together. It might be a scene from St. John's Ward, an impoverished area in Toronto where Harris had also painted. Her fine sense of cool colour, the upwards movement in the painting and the angular geometry of the composition result in a compelling work that draws us into the scene. There is a solidity to form in *Day's End* that makes a resounding impression—in the boardwalk with the raw, earthy street between, the well-defined volume of the buildings and the carved cloud-forms above. Finally, it is the light that gives *Day's End* even more impact—raking across the scene and lighting up the buildings and boardwalk, and ultimately leading us into brightness and giving us a subtle sense of transcendence at the end of the road.

ESTIMATE: \$10,000 – 15,000

PROPERTY FROM THE ESTATE OF FREEMAN AND ROSITA TOVELL



Freeman Massey Tovell (1918 – 2011), circa 1952 – 1955
Photo courtesy of the family of Freeman and Rosita Tovell

SURROUNDED BY ART from birth, both Freeman Massey Tovell (1918 – 2011) and Rosita LeSueur Tovell (1919 – 2014) were predisposed to become discriminating collectors. From their parents they learned that a passion for the arts included an active support of artists and public cultural institutions.

Freeman's parents, Dr. Harold and Ruth Massey Tovell of Toronto, created an important collection of modernist French art, which they acquired on numerous trips to Europe. They also collected the most avant-garde Canadian art of the time—particularly by members of the Group of Seven who were also personal friends. During the 1920s and 1930s, their home and collection served as a “salon” for Toronto's artists to socialize and see the best of contemporary art. Freeman remembered the artists who visited and recalled Tom Thomson's *Burnt Land* (collection of the National Gallery of Canada) hanging in the same room with Marcel Duchamp's early masterpiece *The Chess Game* (collection of the Philadelphia Museum of Art). In addition to collecting, Dr. Tovell served on the board of the Art Gallery of Toronto, and Ruth authored two scholarly books on Flemish art.

Rosita's parents, Richard LeSueur and Rosa Larranga of Sarnia and Toronto, were more modest in their collecting habits, but just as discerning and unconventional for their social circle.

Rosita's father was a collector of Peruvian pre-Columbian ceramics, while her Peruvian-born mother collected what was then progressive contemporary Canadian art. As a member of Sarnia's Women's Conservation Art Association, she helped organize a series of exhibitions of the Group of Seven. Much to the consternation of her Sarnia in-laws, in the early 1920s Rosa began purchasing paintings from these exhibitions, including Lawren Harris's *Winter in the Ward* (lot 111) and Thomson's canvas *Byng Inlet, Georgian Bay* (collection of the McMichael Canadian Art Collection).

Freeman and Rosita were friends from an early age and became engaged while both attended the University of Toronto. In 1942 Freeman was at Harvard studying for his PhD in history when he volunteered for service in the Canadian Navy. Before he reported for duty, Freeman and Rosita were married. As the war came to a close, Freeman joined the nascent Department of External Affairs and was immediately posted to the Canadian Embassy in Peru. It would be the start of the Tovells' peripatetic life together.

With a growing family and living off the modest salary of a junior diplomat, Freeman and Rosita had to limit their early activities as collectors. Their collection began with family gifts and bequests, which included the Thomson *After the Storm* (lot 112). During these early years, there followed diplomatic postings to the Canadian embassies in Peru, Denmark and Washington, DC. This time abroad offered them new avenues of interest. Exploring public art galleries, traveling extensively while on holiday and listening to the advice of knowledgeable friends, they refined and developed their own taste and understanding of art. In Denmark Rosita developed a keen interest in and eye for the decorative arts, and here she purchased classic examples of Finn Juhl furniture directly from the celebrated Danish furniture designer.

Upon their return to Ottawa in the late 1950s, they quickly befriended the staff of the National Gallery of Canada. Rosita helped found the National Gallery Association (now the Friends of the National Gallery) and Freeman served as one of its first presidents. Friendships with Ottawa's artists naturally led to support through purchases. At the same time, the Tovells familiarized themselves with the latest in Canadian contemporary art. With their children in tow, regular visits to the art dealers such as Agnès Lefort in Montreal and Blair Laing and Douglas Duncan in Toronto became something of a family affair. Their four children developed a proprietary interest in the growing art collection as they watched their parents select and negotiate the purchase “on time” of paintings by Paul-Émile Borduas and Jean Paul Riopelle and watercolours by David Milne.

The first years of the 1960s brought Freeman and Rosita back to South America, where Freeman served as Canada's ambassador to Peru and Bolivia. As before, they actively supported and socialized with local artists, and Rosita began to seriously study and collect pre-Columbian ceramics and textiles. These were later donated to the UBC Museum of Anthropology.

When they returned to Canada in 1965, their roles as collectors diverged. Freeman served on a newly established committee within the Department of External Affairs that selected and purchased contemporary Canadian art for the departmental headquarters and embassies abroad. Within a few years, he was appointed director of the department's Cultural Affairs Division, which promoted and supported international exchanges for Canadian artists and cultural institutions. To avoid a conflict of interest, Freeman ceded the development of their own personal collection to Rosita. Nevertheless, he was always given the right to veto any proposed acquisition Rosita was contemplating.

In 1967 the Tovells built a new house in Ottawa's Rockcliffe Park designed by Freeman's cousin Hart Massey. Wall space was clearly a determining factor in its design, and the larger surfaces allowed Rosita to literally expand the collection. Visits to dealers in Montreal, Toronto and Vancouver resulted in acquisitions of large canvases by Yves Gaucher, Claude Breeze, Jean McEwen and Jack Bush, as well as sculptures by Claes Oldenburg and Ed Zelenak. In addition to these works, Rosita made a purchase that anticipated the future direction of her interests—a dramatic Hamatsa mask from British Columbia.

Aside from collecting art, during the 1970s Rosita continued her activism within Ottawa's art community. Without a local public gallery, the artists of Ottawa and eastern Ontario began to lobby politicians for a municipal art gallery. To prove that there existed a viable artistic community that needed its own venue, they invited Rosita to help organize a large-scale juried exhibition. The show was a critical and popular success, beginning the process that led to the creation of the Ottawa Art Gallery.

With Freeman transitioning into retirement from the Department of External Affairs in 1978, the Tovells moved to Victoria, British Columbia, where for two years Freeman taught Canadian diplomatic history at the University of Victoria. One might say that in Victoria, Freeman and Rosita hit the ground running. Freeman returned to his two real loves—history and music—by joining the boards of the Maritime Museum of BC and the Victoria Symphony Orchestra. Rosita was invited to join the board of the Art Gallery of Greater Victoria. The AGGV would become her major focus of interest and philanthropy throughout her remaining years. In the mid-1980s, representing the interests of British Columbia, Rosita was appointed to the board of trustees of the National Museums of Canada.

By the mid-1980s, Freeman turned his full attention to researching and writing on the much neglected history of Spanish naval exploration of Canada's west coast. Freeman's award-winning biography of Juan Francisco de la Bodega y Quadra was published in 2008, at the time of his 90th birthday.

As before, Rosita joined in the life of the local art community and made many purchases to support British Columbia's artists. However, she did not lose sight of the broader contemporary Canadian art scene—her last significant purchase was a major drawing by Betty Goodwin. In addition to her dedication



Rosita LeSueur Tovell (1919 – 2014), circa 1952 – 1955
Photo courtesy of the family of Freeman and Rosita Tovell

to the Art Gallery of Greater Victoria, Rosita took up another important cause. With her long-time interest in the arts of indigenous peoples, Rosita spotted a need to encourage and promote the emerging young First Nations artists—especially of British Columbia. Not only did she extensively collect the prints, drawings and sculpture of developing artists such as Robert Davidson, Tim Paul and Susan Point, among others, she also made sure their works entered public collections. Donations were made to the Art Gallery of Greater Victoria, the Penticton Art Gallery and most significantly to the National Gallery of Canada. She not only gave works of art to the latter, but also established a fund to initiate acquisitions of First Nations art. For her lifetime of activism and philanthropy, she was honoured with a medal from the Royal Canadian Academy of Arts in 2004.

Freeman and Rosita Tovell continued their commitment to the arts and to Canada through their bequests. Freeman bequeathed his library and research papers to the British Columbia Archives. Rosita left her favourite painting, Jack Bush's *Pink with Borders*, to the National Gallery of Canada, and also made a significant financial bequest to the Art Gallery of Greater Victoria.

We thank Rosemarie L. Tovell, former curator of Canadian Prints and Drawings at the National Gallery of Canada from 1974 to 2005, for contributing the above essay.



111 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Winter in the Ward

oil on board, signed and on verso signed, titled and inscribed \$60.00, with the artist's symbol and with a remnant of the National Gallery of Canada exhibition label, circa 1920

10 ½ x 13 in, 26.7 x 33 cm

PROVENANCE

Acquired via the Sarnia Women's Conservation Art Collection by Mrs. R.V. LeSueur, March 1926

By descent to Rosita LeSueur Tovell, Victoria, circa 1948 – 1949
By descent to the present Private Collectors

EXHIBITED

National Gallery Association at the National Gallery of Canada, Ottawa, *Paintings in Ottawa Collections*, April 10 – May 6, 1959

Art Gallery of Greater Victoria, *Canadian Landscape Paintings*, January 15 – March 15, 1981

Art Gallery of Greater Victoria, *Victoria Collections*, February 3 – May 6, 2012

THE REGION KNOWN as the Ward—long ago demolished—was a working-class neighbourhood of Toronto located quite close to the Arts and Letters Club. Officially called St. John's Ward, the area was overcrowded, rundown and rough. The families living there were mostly poor immigrants, merchants and labourers. When Canada entered World War I, they saw an opportunity to improve their circumstances. The army represented a steady pay-cheque, and like many other Canadians, residents of the Ward enlisted thinking the war would be won and over quickly. Brutal reality rapidly set in. Toronto had a population of 400,000 at the time and lost 10,000 young men. This loss was felt with particular pain in the Ward, from where so many had enlisted.

Lawren Harris, from a wealthy upper-class background, was also scarred by the brutality of the war. He lost his brother Howard in the trenches and fellow painter A.Y. Jackson was wounded in action. In addition, back at home, Tom Thomson—an expert canoeist—drowned mysteriously on Canoe Lake. When Harris was discharged and sent home in 1918, he wandered the Ward, sketching and writing poetry, trying to make sense of things, knowing all too well that terrible losses had been suffered by the people there. War is a great leveler, and Harris's social conscience was acute in these years.

Harris painted several versions of street scenes in the Ward, changing the composition, reversing the figures back to front and altering the colours of his palette. Here, we have a bright scene wherein Harris uses a palette of cheerful colours together with a large amount of white. His brushwork is especially effective and interesting: the white strokes on the house front could be stucco, yet they echo in treatment the brushwork in the snow and on the rooftop, so likely are snow. All aspects of the scene are handled with a striking, painterly effect that takes precedence over everything else, and one can hardly help but be caught in the



Gerrard Street, east of Yonge Street, Toronto, Ontario, circa 1912

movement of the brush-strokes and delight in the colour of this arresting work. The figure of the child, dressed in a heavy coat with a hat and scarf, walks purposefully through the snow, while a woman in a red shawl looks out at us. She is also intriguing; facing us yet faceless, she seems to represent the loss that the residents of the Ward suffered. She is a universal figure, representing no one and everyone at once. Her engagement with us, and thus her engagement with the artist while he was in the act of painting this work, is of even greater significance, and seems to represent a shared sense of understanding and a moment of mutual respect.

This feeling permeates all of Harris's paintings of the Ward. They are a poignant part of his oeuvre; not only are they remarkably beautiful, they are also compelling and multi-layered. We can appreciate their appearance—the brushwork, the colour and light alone are enough to engage us in extended periods of satisfying gazing—but when we understand the significance of the Ward for Harris at this challenging time in his life, our regard for these works reaches another level. His ability to paint something that was undeniably tragic with such beauty and understanding is no small thing, and doing so required a profound sense of mutual respect, honest human understanding and, above all, Harris's particular artistic talent.

The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto are partnering on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario, and will open on October 11, 2015 at the Hammer Museum and in 2016 at the Art Gallery of Ontario.

ESTIMATE: \$500,000 – 700,000



112 Thomas John (Tom) Thomson

OSA 1877 – 1917

After the Storm

oil on board, on verso dated 1917, inscribed in graphite
Dr. James MacCallum / No. 45 Mrs. Harkness / J 1009
Tovell and in ink by J.M. (Dr. James MacCallum): *This sketch*
was done by Tom Thomson in the late spring of the year in
which he was drowned. It is one of the few done in green.
When the foliage had come on [southly?] he usually gave
up sketching and took to fishing and canoeing until the fall
color appeared. / Dr. Tovell and Loaned by Mrs. R.M. Tovell
on the Art Gallery of Toronto label and stamped with the
estate stamp

8 ⁷/₁₆ x 10 ¹/₄ in, 21.4 x 26 cm

PROVENANCE

Estate of the Artist
Elizabeth Thomson Harkness, Annan and Owen Sound
A.Y. Jackson, Toronto
Dr. Harold M. Tovell, Toronto, 1925
Given as a gift by Ruth Massey Tovell, Toronto, to Freeman
and Rosita Tovell, Victoria, circa 1949
By descent to the present Private Collectors

LITERATURE

Dennis Reid, editor, *Tom Thomson*, Art Gallery of Ontario /
National Gallery of Canada, 2002, pages 141 – 142 and 355,
reproduced page 296 and listed page 355
David Silcox and Harold Town, *Tom Thomson: The Silence and*
the Storm, forthcoming, reproduced

EXHIBITED

Mellors Galleries, Toronto, *Loan Exhibition of Works by Tom Thomson*, March 1937, catalogue #65
The Art Gallery of Toronto
National Gallery Association at the National Gallery of Canada, Ottawa, *Paintings in Ottawa Collections*, April 10 – May 6, 1959
National Gallery of Canada, Ottawa, *Tom Thomson*, June 7 – September 8, 2002, traveling in 2003 to the Vancouver Art Gallery; the Musée du Québec, Quebec City; the Art Gallery of Ontario, Toronto; and the Winnipeg Art Gallery, catalogue #140

DR. JAMES MACCALLUM, Tom Thomson's patron, has evocatively written on the back of this wood panel: "This sketch was done by Tom Thomson in the late spring of the year in which he was drowned. It is one of the few done in green. When the foliage had come on [southly?] he usually gave up sketching and took to fishing and canoeing until the fall color appeared." Dr. MacCallum and his son Arthur had visited Thomson in Algonquin Park at the end of May and Thomson wrote to him on July 7, 1917: "The weather has been wet and cold all spring and the flies and mosquitoes much worse than I have seen them any year... This however is the second warm day we have had this year and another day or so like this will finish them. Will send my winter sketches down in a day or two and have every intention of making some more but it has been almost impossible lately... Have done some guiding for fishing parties and will have some other trips this month and next with probably sketching in between." Thomson was last seen alive the following day, July 8, 1917.

The last spring of Thomson's life saw him paint some of the finest works of his all too brief career. His sketches from that spring have a crispness and freshness, the light is clear and sharp, and they were painted with an increasing energy. In *After the Storm* the green is laid on broadly; the rocks, sand or earth painted with dabs of grey, pink, white and brown; and the spring blossoms merely touched in with a few dabs of the brush. The bare wood support shows through in the sky and foreground, allowing the swirling sky to breathe with a movement that animates all of nature. The surety and lightness of touch, the subtlety of colour and the remarkable perception of nature's energy are all the more poignant knowing this superb talent would be cut short so soon.

The noted radiologist Dr. Harold M. Tovell (1887 – 1947) was born in Peterborough, Ontario, and studied at St. Andrew's College in Toronto at the same time as Lawren S. Harris (1885 – 1970), F.B. Housser (1889 – 1936) and Vincent Massey (1887 – 1967). In 1910 he married Ruth Lillian Massey (1889 – 1961), Vincent Massey's first cousin, and the couple studied in New York and Munich, he in medicine and she in art museums, before returning to Toronto at the outbreak of war in 1914. Active in the Canadian Club and a member of the Art Gallery of Toronto's Exhibition Committee from 1925 as well as the Education Committee and Council from 1926, Dr. Tovell was instrumental in assuring the club's donation of Thomson's *West Wind* to the gallery in 1926—its first acquisition of a work by Thomson.

It was just the previous year that Dr. Tovell had written to Thomson's sister Elizabeth Harkness asking to see Thomson's

work in Owen Sound, and he was successful in acquiring *After the Storm* from A.Y. Jackson, or from the artist's estate through Jackson, that same year. Having left Toronto in December 1914 to enlist in the army, only returning in the fall of 1918, Jackson must have been astounded by the work done by Thomson in the last three years of his life. Following Thomson's death, Jackson and MacCallum would be instrumental in promoting Thomson's work and ensuring the paintings entered the right collections. Acquired in 1925, *After the Storm* would hang proudly with other paintings in the Tovell collection by such noted artists as James Wilson Morrice, Lawren S. Harris, Eugène Delacroix and Marcel Duchamp.

The constant evolution of Thomson's work over a career of approximately five years shows evidence of the artist's immediate and direct response to the constantly varying effects of nature he interpreted so well. So one might question the anecdote recounted by Algonquin Park ranger Mark Robinson, newly returned from military duty on April 11, 1917, to the effect that Thomson had set out that spring to document the varying natural effects in the park over a period of 62 days. While such a prescribed documentary program seems at odds with what we know of Thomson's practice, it was nonetheless consistent with Thomson's constant response to, rather than documentation of, the varying lights, colours and topographies of Ontario's near north. As Dr. MacCallum noted on the back of Thomson's 1917 sketch of *Tea Lake Dam* in the McMichael Canadian Art Collection, "the feeling of daylight is very marked as well as the feeling of spring." The "feeling" of nature in spring is superbly interpreted in *After the Storm*.

We thank Charles C. Hill, former curator of Canadian art at the National Gallery of Canada from 1980 to 2014 and exhibition coordinator of the National Gallery of Canada's 2002 *Tom Thomson* exhibition and essay contributor to the catalogue, for the above essay.

This work is included chronologically as the last entry in the Tom Thomson catalogue raisonné, researched and written by Joan Murray, as #1917.36 and can be viewed at <http://tomthomsoncatalogue.org/catalogue/entry.php?id=672>.

ESTIMATE: \$500,000 – 700,000

113 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Winter Morning

oil on canvas, signed, 1924

21 1/8 x 26 in, 53.7 x 66 cm

PROVENANCE

Dr. Harold M. Tovell, Toronto, 1925

Ruth Massey Tovell, Toronto, 1947

Freeman and Rosita Tovell, Ottawa, 1949

By descent to the present Private Collectors

LITERATURE

Augustus Bridle, “‘School of Seven’ Exhibit Is Riot of Impressions,” *Toronto Star Weekly*, January 10, 1925

Peter Mellen, *The Group of Seven*, 1970, page 119

Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, a similar 1924 work entitled *Morning* reproduced page 164

EXHIBITED

Art Gallery of Toronto, *Group of Seven Exhibition of Paintings*, January 9 – February 2, 1925, catalogue #34

Albright Art Gallery, Buffalo, *Exhibition of Paintings by Canadian Artists*, September 14 – October 14, 1928, catalogue #26

A.Y. JACKSON LOVED winter. Nicknamed “Father Snowshoes,” he was undaunted by cold or snow, and as a result we have many images by him, such as this important work from 1924 that records the beauty of our long and varied Canadian winters. *Winter Morning* hung in the 1925 Group of Seven exhibition, and was selected for inclusion in the important *Exhibition of Paintings by Canadian Artists* show that traveled to Buffalo, New York, in 1928. It is a fine example of Jackson’s Group period works, and depicts a rural scene in Baie-Saint-Paul, Quebec.

Jackson was especially fond of this region and it was one of his regular haunts. We can see that the snow was still deep enough to require the use of a sleigh, which we see harnessed to a horse that looks towards the home, anticipating the driver’s approach. The bright orange-red sleigh is a perfect contrast to the varied palette of colour that Jackson has used to depict the snow, painted in delicious blends of pink, blue and white.

In an article in the *Toronto Star Weekly* in January of 1925 when the work was first shown, Augustus Bridle urged readers to attend the show, writing, “If life has become for you a monotonous slate-coloured grey; if you have been defeated at municipal elections, jilted in love ... if you are suffering from complexes and reflexes, repressed emotion and colour blindness; if you imagine

there is no red paint left in the world and that the coming solar eclipse will throw a perpetual pall of blackness on this planet, there is only one cure for you. Go to the exhibition of the school of seven, which opens today at the Grange.” He goes on to discuss Jackson’s work, praising his natural style and honest approach, “If you go to the show to get furiously indignant at the insults these nature mystics hurl at nature, don’t look at Mr. Jackson. He makes nature, even that eccentric northern nature look natural, with a real red sleigh in the very centre of the road.”

The effect of sunlight on snow, in all of its variations, was something that Jackson understood from first-hand experience. Arthur Lismer stated: “He paints from visual contact with nature, and his selective range and summarizing technique is amazingly alert and vigorous. It comes from a prodigious experience of analysis and rejection, and of using pigment or the medium of paint as an emotional instrument itself to express the textures, the plastic forms, and environmental character of things seen. He solves most of his problems on the spot from experience, not from theory or fashion.” Jackson’s rendering of the shadows in the snowbanks in *Winter Morning* is particularly appealing, as swirls of blue and pink curl their way down the hillside to the farm below. The dormant forest breaks through the snow in places at the top of the hillside, and the trees below the hill remain leafless.

Jackson painted a number of important winter scenes that now belong to some of the most prominent art institutions in Canada. *A Quebec Village*, from 1921, is in the collection of the National Gallery of Canada, along with *Frozen Lake*, *Early Spring*, *Algonquin Park*, from 1918.

Lismer, in his comments on Jackson’s visual record of rural Canada, further noted: “He is not a city artist, he reflects no studio introspections, no quick decisions to produce a painting in terms of any mechanical, psychological or abstract echo of something theoretic or of some social commentary. This is no reflection of the vitality and meaning of contemporary painting. It means that Jackson is not that kind of painter. He has an out looking eye not an in looking mind.” Jackson’s paintings capture images of Canada with the authenticity of an ethnographer. In his work, he faithfully and accurately records the details of the homes and villages, sleighs and wagons, wooden snake fences and wayside crosses. During his life, he bemoaned the straightening of roads and the loss of the picturesque wooden barns that he so loved; they were being steadily replaced by modern structures that Jackson found far less interesting. It was old rural Quebec that he sought to paint, thus works like *Winter Morning* serve as an evocative and heartfelt testament to a bygone time.

ESTIMATE: \$300,000 – 500,000



PROPERTY FROM VARIOUS COLLECTIONS



114 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Gray House, Palgrave, Ontario

oil on canvas, signed and on verso titled on the gallery labels and inscribed 112 / 151A / *Gray House*, circa 1932
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Milne sale to Vincent Massey, 1934
Laing Galleries, Toronto, 1958
Peter Bronfman, Toronto, 1968
Waddington Galleries, Montreal, 1978
Private Collection, Ontario

LITERATURE

Canadian Masters, Waddington Galleries, 1978
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, reproduced page 529, catalogue #302.104.1

EXHIBITED

Waddington Galleries, Montreal, *Canadian Masters*, June 8 – July 1, 1978

IN MARCH OF 1930, David Milne and his wife Patsy moved to the rural village of Palgrave, then about 60 kilometres northwest of Toronto, far enough away to provide the solitude Milne craved but close enough for quick access should the need arise. Milne's prior residence in Boston Corners, outside of New York City, had shaped his preferred list of requirements for a home base. He wanted a garden, a view of rolling hills, access to a larger centre for supplies and through which to ship his works—but above all, peace, quiet, and the right kind of neighbours, meaning those who were interesting but who would largely leave him alone. The house the Milnes moved into had been vacant for some time, and with its small barn, garden plot, fruit trees and currant patch, it satisfied Milne's list. The unobstructed views from the second floor suited him perfectly, and he turned a room there into his studio.

The village was laid out compactly, with a railway station, two hotels and a pair of tiny churches. The small flour mill provided some industry, and a doctor and schoolhouse kept the community viable. In addition, there were a few dozen houses, most of which became the focus of Milne's work at one point or another. At Palgrave, much of his focus was on Ollie Matson's house, immediately across the street from his own, and which Milne could observe daily from his studio window. Here we see Matson's house on a dull day, when the sky is cast in white and the house and town are cast in grey. The limited and unmixed palette—green, grey, purple, sienna, and of course black and white—provide an astonishing amount of detail. Milne has relied

on variations in brushwork to give us his image, so that paint patterning and the outlining of his subject are the bones of the work. It is in these things that Milne's artistry lies. A line of sienna paint differs from a blotch of the same colour, which differs again from a hint of this same sienna almost lost in the clouds. Simplicity, as summed up by the old adage "Less is more," is exemplified by Milne and expertly proven in this beautifully understated work.

Milne painted more than a dozen views of Matson's house, including *The House Is a Square Red Cloud*, now in the collection of the National Gallery of Canada. In them, Milne experiments. He uses a small number of colours, shifts the compositional focus and investigates the possibilities of a tranquil, empty sky over a cloud-filled one. He was particularly interested in exploring different methods to convey a sense of simplicity in his work. By painting more than half of this canvas in a patchy, consistently applied flat white, here he has achieved a sense of quiet serenity, where the sky takes centre stage over the house and outbuildings. The relationship of negative and positive space in Milne's work is often masterful, as it is in *Gray House, Palgrave, Ontario*, where the two are in balance, and where each is equally key to how we are able to read the work.

Milne was buoyed and optimistic while living in Palgrave, happy with the results of his work. The three years he spent there were among the most productive and intellectually satisfying in his painting life. He executed over 200 paintings, and in them he explored in depth many of his questions about spatial structure, composition, saturation and colour value. In *Gray House, Palgrave, Ontario*, we find these questions satisfyingly answered.

On verso is an image of houses underneath a semi-transparent white ground.

ESTIMATE: \$80,000 – 100,000



115 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Snowy Hemlocks

oil on canvas, signed and dated April 20, 1921 and on verso titled, dated by Douglas Duncan and inscribed *Col Mrs. Phillip Clark (Paraskeva Clark / 0-24)*

14 x 15 1/8 in, 35.6 x 38.4 cm

PROVENANCE

Douglas Duncan Picture Loan Society, Toronto

Paraskeva Clark, Toronto

By descent to the present Private Collection, Toronto

LITERATURE

David Milne, Hart House, 1955, listed

David Milne Jr., "David Milne: His Journal and Letters of 1920 and 1921, A Document of Survival," *Artscanada*, August 1973, page 45, reproduced page 46

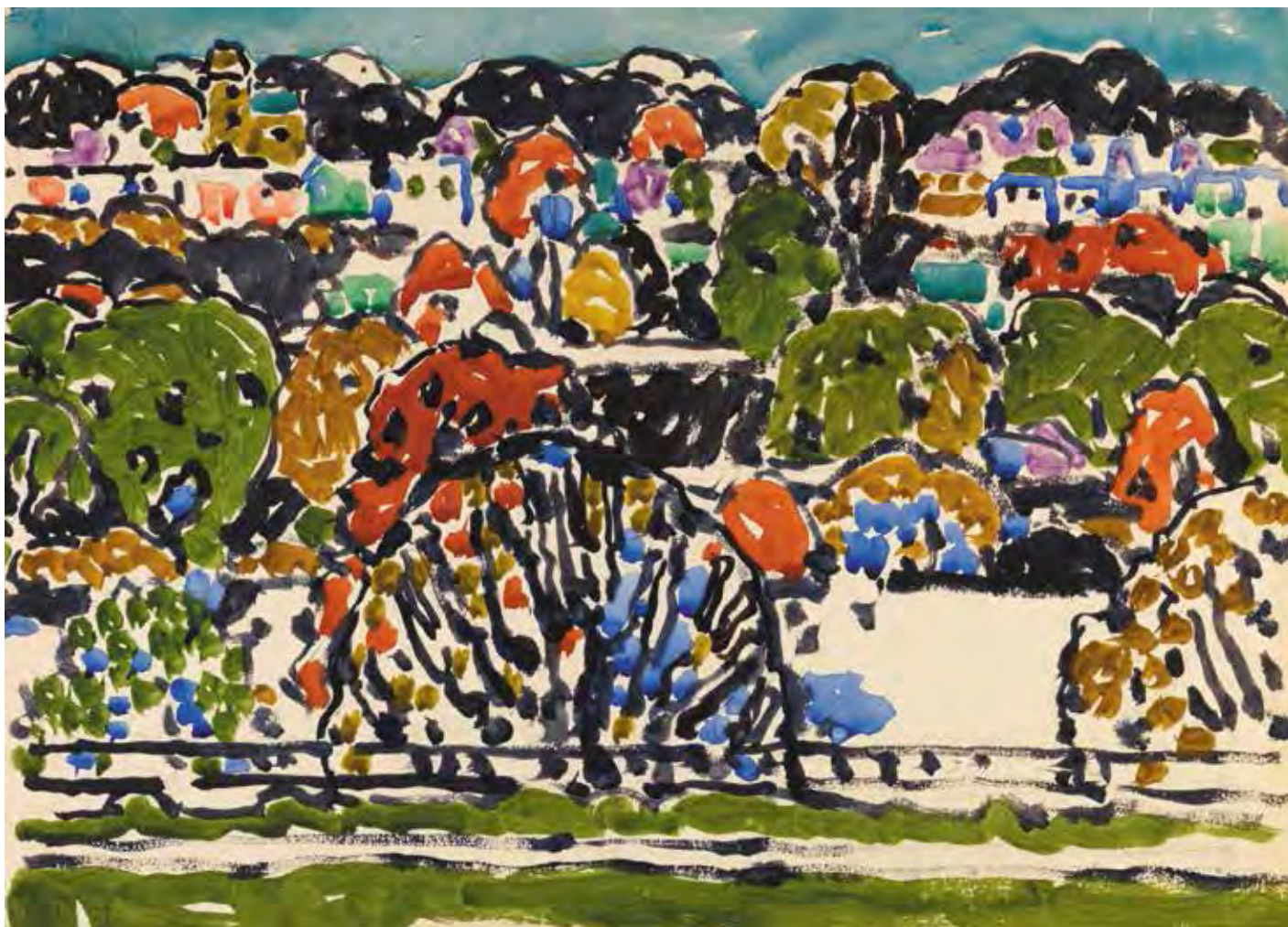
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 - 1928*, 1998, reproduced page 310, catalogue #202.26

EXHIBITED

Hart House, University of Toronto, *David Milne*,
March 14 – 28, 1955

DAVID MILNE SPENT the winter of 1920 until May of 1921 painting in a cabin he built in a secluded valley on the flank of Alander Mountain, in the Lower Berkshires, five miles from Boston Corners. Milne's letter of April 21, 1921, to his friend James Clarke, in which he directly refers to this work, offers a fascinating insight into his creative process. Milne wrote: "Still snowing. The little hemlocks were beginning to show the weight of the snow, only the smaller twigs bending. Toward night the larger branches started to curve downward and by dark the tips were drooping. Tuesday morning made the last snow sketch, a 14 x 16 oil... Before I had the drawing finished the rising temperature had released the hemlocks, and when the sketch, started with everything white, was finished there were just one or two little spots of white round the red stump... One of the best sketches." From this description we can recreate in our imagination the stillness of the scene and the striking impression of the woods softly blanketed in snow that was the source for this beautiful canvas.

ESTIMATE: \$60,000 – 80,000



116 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Bronx Pattern

watercolour on paper, on verso titled, dated 1914 by Douglas Duncan and inscribed by the Duncan estate 351 and with the Marlborough-Godard inventory #TOT 5572

13 ¼ x 18 in, 33.7 x 45.7 cm

PROVENANCE

Marlborough-Godard, Toronto, 1979

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 – 1928*, 1998, reproduced page 135, catalogue #105.132

IN 1903 DAVID Milne set off from Paisley, Ontario, to New York, where he would live for 13 years in Manhattan and the Bronx. He studied at the Art Students League of New York and the New York School of Art, and worked as an illustrator. It was an exciting time

to be in the city, and surrounded by the crackling energy shooting through the art world, Milne rapidly evolved as a painter, and he produced an exceptional body of work in oil and watercolour. By 1913, when his work was exhibited in the pivotal Armory Show, he was considered to be an important avant-garde artist on the New York scene. In *Bronx Pattern*, a vivid watercolour from this time, Milne used black in a new way—as an outline as well as a colour area, to strongly define shape. Bright hues laid down in areas and in round dabs of colour contrast with both black and the white of bare paper. In this complex, layered view of stacked streets, expressed through simplified shapes, bold line and colour, Milne shows the power of his modernist vision.

ESTIMATE: \$40,000 – 60,000



117 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Redstone Lake

oil on board, signed and on verso
titled and inscribed \$35, circa 1937
9 ¾ x 11 ¼ in, 23.8 x 28.6 cm

PROVENANCE

Won at a golf tournament in 1948 (The Sclater Shield Cup),
Toronto
Private Estate, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
June 26, 2008, lot 3
Private Collection, Vancouver

LITERATURE

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 103

THE 1930S WERE a time of great creative output for A.J. Casson. The Depression had slowed the flow of work at the commercial art firm Sampson Matthews Limited where Casson worked as a graphic designer, and he was able to devote much of his time to painting, both in the studio and in the countryside. One of Casson's main painting locations in 1937 was Redstone Lake. Paul Duval comments, "In particular, the brilliant series of autumn sketches done... in 1937 around Redstone Lake, hold the potential of superb major landscape paintings. The brilliant technique, glowing colour and strong design of such small panels... typify on-the-spot painting at its most compelling. These are not mere notes-by-the-way, but well realized and intensely rendered little paintings, executed by an artist in sure command of his medium and creative powers." *Redstone Lake*, with its row of trees in rich autumn colours arrayed against a turquoise sky, and its small cabin and view of the deep cobalt lake through the trees, is a superb Casson sketch.

In the late 1930s, Casson was exhibiting internationally as well as in Canada; in London, England his work was in the *Coronation Exhibition* in 1937 and in a show at the Tate Gallery. In the United States, he participated in the *Great Lakes Exhibition* in 1938 and in the 1939 World's Fair.

Included with this lot is the Sclater Shield Cup from the 1948 tournament and a photocopy of a letter from Casson dated February 18, 1976, regarding this painting. Casson wrote, "I have not been to Redstone Lake for some years now. At the time I painted your sketch the lake was a wilderness, but now it is filled with cottages and all that goes with them."

ESTIMATE: \$50,000 – 70,000



A.J. Casson sketching at Redstone Lake, 1937

ADDENDUM – FINE CANADIAN ART, NOVEMBER 26, 2015



117a

FINE
ART
AUCTION
HOUSE

Heffel

117a David Brown Milne

CGP CSGA CSPWC 1882 - 1953

**Black Building and the Queen's Hotel
from the House on Wallace Street, Palgrave**

oil on canvas

16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

Private Collection, Ontario

THIS LONG-LOST WORK by David Milne comes to auction from the family who purchased Milne's home on Wallace Street in Palgrave, Ontario, in 1932. In 1933, Milne and his wife Patsy separated, and Milne moved, first to Bracebridge, Ontario, which he found unsatisfactory. After canoeing around the region looking for a new location that would suit him, he finally settled at Six Mile Lake. Milne lamented the loss of his home and studio in Palgrave—he had become attached to the village and felt that his work had been very successful while he was based there. About 200 works are known to have been inspired by Palgrave, a number that clearly attests to his sustained interest, and now we have *Black Building and the Queen's Hotel from the House on Wallace Street, Palgrave* as further proof.

Milne was especially satisfied with his studio in the Wallace Street home. The vista from the second-storey window of his house was not only convenient but also provided subjects of great interest. He painted the view out across the housetops that he could see beyond his own distinctive chimney many times, often including the red brick chimney itself. However, in *Black Building and the Queen's Hotel from the House on Wallace Street, Palgrave*, his view is not from his studio, which was at the front of the house facing Ollie Matson's house and fields, but from a lower vantage at the back, such as a window or back deck.

While at Palgrave, serenity was one of Milne's themes. He sought to paint that unique, personal moment when one finds oneself in a place that is completely refreshing. He felt that the conditions at Palgrave allowed him to move from anxiety to calm, and he felt that much of this had to do with the sky. Milne

restrained his colours in many of his Palgrave skies, and he explored the relationship between sky and ground in endless variations. He played with colour and its weight, and he explored the push-pull effect of emphasizing objects in the near ground and then reversing this and emphasizing the objects in the distance instead. Then he would study the results, absorb the feeling that he got from his works, and further explore the things that interested him the most.

In this oil it seems that Milne was seeking an unobstructed view, where he could concentrate more fully on the separation of sky and village, with less attention to the near ground and push-pull. He has given us a pale, still expanse of sky with the Queen's Hotel in the centre and a black building on the left. All of these structures are set amongst the trees, which serve to unify the buildings as part of the landscape. Milne's unique brushwork takes this a step further, making trees, fence, roofs and windows part of a greater, congenial whole. Nothing moves, nothing quivers in this work; all of the activity of the village is brought into quiet submission by the sky, and the painting is extremely effective in conveying an atmosphere of peace.

When Milne moved out of his home in Palgrave, he must have left this work behind, as it was only discovered in 1951, when the owners ventured into the farthest reaches of the basement cellar. The painting was carried upstairs and hung in a hallway without further ado and has been with the same family since that time. Only recently was it discovered to be a long-lost work by one of Canada's pre-eminent artists. Further, it is thought that the frame on this painting is one of the few surviving frames that were handmade by Milne during the Palgrave years.

We thank David Milne Jr. and David Silcox, co-authors of the David Milne catalogue raisonné, for their assistance in cataloguing this work. Both Silcox and Milne Jr. have physically inspected this work and confirm that it is an authentic work by the artist.

Please note the condition report for this work.

ESTIMATE: \$50,000 – 70,000



118 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

Road Up Tunnel Mountain

watercolour on paper, signed and dated 1944

and on verso titled on a label

14 x 18 in, 35.6 x 45.7 cm

PROVENANCE

By descent to the present Private Collection, Edmonton

WALTER J. PHILLIPS'S watercolours are executed with an assuredness of hand in the medium that is unmatched in Canada. Belied by its apparently simplicity, watercolour is the least forgiving of all the artist's painting media. Once the paint is on the paper, there is no opportunity to cover it up, remove it, or work it into another position without evidence of these changes showing. Accordingly, Phillips had to know exactly how far paint would run, where he wanted bleeds, where he wanted the edge of the flow to come to a stop. He had to predetermine the fully finished work in his mind's eye before his brush ever touched the paper. In looking at *Road Up Tunnel Mountain*, with its large portions of bare white paper, ever-so-subtle variations of light on snow, and beautifully rendered shadows on the mountains, we are acutely aware of Phillips's skill as a watercolourist, as he has depicted the ridge lines of Mount Peechee—one of the peaks of the Fairholme Range in the Rocky Mountains—with absolute accuracy.

ESTIMATE: \$10,000 – 15,000



119 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

Mount Ishbel MacDonal

watercolour on paper, signed and dated 1950
and on verso titled *Mt. Ishbell [sic] MacDonal* on a label
14 x 21 ½ in, 35.6 x 54.6 cm

PROVENANCE

By descent to the present Private Collection, Edmonton

MOUNT ISHBEL WAS named to honour the eldest daughter of British prime minister Ramsay MacDonald, who was in office in the United Kingdom from 1924 until 1935. His wife Margaret MacDonald died when Ishbel was a child, and when her father—who never remarried—was elected, Ishbel assumed the role of hostess at 10 Downing Street. She would later represent the Labour Party and become a respected politician. Her namesake peak is seen here rising serenely over a stand of aspens dressed in golden autumn glory. Walter J. Phillips was drawn to the colour contrast that these aspens provided, distinct against the otherwise predominantly blue, green, grey and white palette of the Rocky Mountains, and he painted views of the Sawback Range—of which Mount Ishbel is a part—often. It was an easy walk from his home in Banff to one of the many vistas in the wide open valley of the Bow River, where sunlight streamed in over the low, jagged peaks and brought the surrounding mountain scenery to brilliant, colourful life.

ESTIMATE: \$10,000 – 15,000

120 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Winter Landscape

oil on canvas, on verso titled on the National Gallery of Canada exhibition label, dated circa 1916 – 1917 on the Mira Godard gallery label, inscribed #7 and numbered LSH Holdings Ltd. 115
47 ½ x 50 in, 120.6 x 127 cm

PROVENANCE

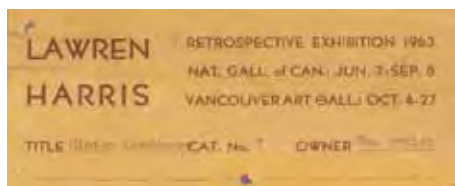
Collection of the Artist
Mira Godard Gallery, Toronto, 1980

LITERATURE

Gregory Clark, “Why Canadian Art Is Not Popular with Collectors,” *Toronto Star Weekly*, November 21, 1914, page 10
Irene B. Wrenshall, “The Field of Art,” *Toronto Sunday World*, March 14, 1915, page 6
Barker Fairley, “Algonquin and Algoma,” *The Rebel* 3(6), April 1919, page 281
Doris Mills, *L.S. Harris Inventory*, 1936, listed, Landscape Paintings, location noted as the Studio Building, catalogue #6
Ian McNairn, editor, *Lawren Harris: Retrospective Exhibition*, National Gallery of Canada, 1963, dated as 1916, listed page 83
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 - 1930*, Art Gallery of Ontario, 1978, pages 45 and 70, dated as circa 1916 - 1917, reproduced page 71, listed page 222
J.E.H. MacDonald, “Scandinavian Art,” *Northward Journal* 18/19, 1980, pages 9 and 10
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, reproduced page 86, dated as 1916, listed page 399

EXHIBITED

National Gallery of Canada, Ottawa, *Lawren Harris: Retrospective Exhibition*, June 7 - September 8, 1963, traveling to the Vancouver Art Gallery, October 4 - 27, 1963, catalogue #7
Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 - 1930*, January 14 - February 26, 1978, catalogue #50







LAWREN S. HARRIS

Snow II

oil on canvas, 1915

47 3/8 x 50 1/8 in, 120.3 x 127.3 cm

National Gallery of Canada, Ottawa

Photo: © NGC

Not for sale with this lot

LAWREN S. HARRIS is one of the most fascinating Canadian artists of the first half of the twentieth century. The constant evolution of his paintings, his intelligence and his intellectual approach to art, as well as his constant engagement with Canada resulted in a wide range of subject matter and ideas that continue to attract a wide audience.

Born into a family of means, one of the heirs to the Massey-Harris agricultural equipment manufacturers, Harris studied art in Berlin, returning to Toronto in February of 1908. It was only in March 1911 that he exhibited his paintings for the first time—scenes of logging and Toronto streets. These and Laurentian landscapes would form the subject matter of his work up until 1914. In January 1913, he and fellow Group of Seven artist J.E.H. MacDonald visited an exhibition of contemporary Scandinavian painting at the Albright Art Gallery in Buffalo, New York. Harris “was deeply impressed by the sympathies it awoke in him,” and MacDonald later wrote, “Except in minor points, the pictures might all have been Canadian, and we felt, ‘This is what we want to do with Canada.’” The shared subject matter, the arrangement of the landscapes and the flattening of the picture plane—isolating certain decorative details—especially attracted them. The Swedish and Norwegian artists, especially the Swede Gustav Fjæstad, provided them with a visual language to interpret the landscapes of Canada’s Near North. Harris’s first decorative landscapes, *Morning Sun*, *Winter* and *Pines* of 1914, were somewhat stylized reworkings of A.Y. Jackson’s *Terre*

savage (collection of the National Gallery of Canada) painted in Harris’s studio in December 1913. In these works, tall fir trees, silhouetted against the sky, crown low foreground hillocks traced with parallel shadows. *Winter Twilight*, exhibited in March 1915, was described in Toronto’s *Sunday World* as a “painting of trees weighted down by snow through which the late winter twilight filters.” This placing of the principal motif in the foreground, rather than in the middle ground, is carried further in *Snow II* of 1915 (collection of the National Gallery of Canada), where the snow-covered spruce trees form a screen through which one glimpses a clearing and sunlit hill beyond. The snow and sky are painted in parallel bands of blue, mauve, yellow and green, and the almost square format (47 3/8 x 50 1/8 in, about the same size as our painting) contributes to the decorative effect.

While MacDonald later insisted that the Swedish and Norwegian painters “began with nature rather than art,” it is interesting that Harris’s snowscapes are studio creations. There are a small number of oil sketches of snow-covered firs painted in the Toronto ravine, High Park and at York Mills, the sites identified by Lawren Harris in 1948 and by Bess Harris in 1962. But no oil studies relate directly to any of the larger compositions. The paintings were not developed from on-the-spot sketches but conceived and designed in the studio and, on at least one occasion, with the aid of a preparatory drawing. They are studies of light and colour concerned with capturing a “northern” subject and treating it in a decorative manner. The immediate catalyst was



Lawren Harris painting in the Studio Building, circa 1920

the landscapes of Fjæstad seen in Buffalo and of both MacDonald (*Snowbound*, 1915) and Tom Thomson (*Snow in October*, winter 1916 – 1917), both in the collection of the National Gallery of Canada. Thomson would paint snowbound boughs, but only Harris would return to the theme in successive canvases with a vigour and breadth of treatment absent in the more refined and delicate work of Fjæstad.

Unless the snow paintings were reproduced at the time, were described in detail in reviews or appear in photographs of exhibition installations, it is difficult to identify individual paintings with the titles exhibited during these years. Titled *Winter Hillside* in Doris Mills's 1936 inventory of the paintings Harris left in Toronto when he moved to New Hampshire, our painting was titled *Winter Landscape* when loaned by the artist to his 1963 retrospective exhibition. Harris repeatedly changed the titles of his paintings or merely identified them numerically, from *Snow I* to *Snow VII*.

In his review of the 1919 Ontario Society of Artists exhibition that appeared in the University of Toronto periodical *The Rebel*, Barker Fairley observed, "*Snow V* and *Snow VI* are presumably the last of an older group," and interestingly saw Harris "moving towards subtler textures and atmospheres" in his new paintings of Toronto's Ward neighbourhood. Yet subtler textures and atmospheres certainly characterize *Winter Landscape*. The smoothly brushed olive greens of the firs create a rhythm across the canvas between the foreground white of the snow and subtly

textured pinks of the hillside and blue sky. The shadows at the left embrace the snow-covered trees and the tallest tree reaches up to the top of the composition, creating a sense of intimacy in such a large and panoramic landscape.

Winter Landscape may indeed be the last of Harris's snowscapes preceding the starkly experimental, electric blue spruce against an egg yolk yellow sky of *Decorative Landscape* (collection of the National Gallery of Canada) exhibited in the spring of 1917. The houses and streetscapes of Toronto's Ward would now become his new theme.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *The Group of Seven: Art for a Nation*, for contributing the above essay.

The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto are partnering on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario, and will open on October 11, 2015 at the Hammer Museum and in 2016 at the Art Gallery of Ontario.

ESTIMATE: \$1,200,000 – 1,600,000



121 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Making a Trail to the Woods

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

PROVENANCE

Sold sale of *Canadian Art*, Waddington's, November 27, 1997,
lot 1597
Private Collection, Saskatoon

LITERATURE

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

FRANZ JOHNSTON DID some of his finest work in the Ontario north. His depictions of winter light, particularly brilliant snowy days such as this, are exquisite. A romance grew up around Johnston's trips to the North, fueled by stories that had the thrill of danger. Roger Burford Mason writes that "numerous stories circulated in the press and among Toronto's artistic community of his being lost in snow, or in impenetrable bush, or being snowed in with diminishing supplies." Such an aura of romance was fitting for Johnston, a former member of the Group of Seven, whose hardy bravado in their quest for painting places was legendary. Johnston was known for his fine abilities with the medium of tempera, used to great effect here. The viewer can feel the crisp air and imagine the crunch of the men's feet in the snow as they march towards the forest, axes in hand, and Johnston's use of icy blues makes the cold more palpable. In *Making a Trail to the Woods*, Johnston's pure vision of the North puts us under its spell with its elemental grandeur.

ESTIMATE: \$60,000 – 80,000



122 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

In the Trees

oil on board, on verso inscribed by A.J. Casson
on August 14, 1979: *In my opinion this is a genuine
Franklin Carmichael sketch, circa 1917 – 1920*
9 ¾ x 11 ¾ in, 24.8 x 29.8 cm

PROVENANCE

Waddington Galleries, Toronto

IN 1917 FRANKLIN Carmichael was working for the commercial art firm Rous & Mann Ltd. in Toronto, and he lived in the villages of Thornhill and Lansing. Thus his subjects at this time were taken from the surrounding southern Ontario countryside, and his style incorporated flattened tapestry-like forms, inspired by Japanese design and Art Nouveau. Carmichael was often attracted to views through a screen of trees to the landscape beyond or open landscapes with a cluster of trees. *In the Trees* is such a work, a subtle study of a house almost hidden in a copse of trees. Carmichael shows a sophisticated use of tonally related greens that vary from creamy light green and pale olive to rich emerald. Hills in the distance give a sense of depth, and the upward diagonal direction of the clouds in the sky adds drama and movement to this pastoral and peaceful scene. This sensitively rendered oil sketch encapsulates Carmichael's affection for this gentle and evocative rural landscape, and he included works such as this in the Group of Seven's first exhibition in 1920.

ESTIMATE: \$40,000 – 60,000



123 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 - 1974

Algoma Lake

oil on canvas, signed and on verso signed, titled on various labels, dated 1940 on the Art Gallery of Ontario exhibition label and inscribed with the Naomi Jackson Groves Inventory #2370 and *Property of H.O. McCurry / Cat. No. 41* 25 x 32 in, 63.5 x 81.3 cm

PROVENANCE

Acquired directly from the Artist by Harold Orr McCurry, Ottawa, former director of the National Gallery of Canada, 1940
 Mrs. H.O. McCurry, Kingsmere, Quebec, 1964
 Sold sale of *Canadian Art*, Sotheby's Toronto, November 11, 1980, lot 42
 Setadel Fine Arts, Toronto, 1983

LITERATURE

Patrick Morgan, "Wet Paint from Canada," *ARTnews* 41, October 1, 1942, reproduced page 9
 Walter Abell, "Neighbors to the North," *Magazine of Art* 35, October 1942, reproduced page 210
 Donald W. Buchanan, *Canadian Painters: From Paul Kane to the Group of Seven*, 1945, reproduced page 19
 John Alford, "The Development of Painting in Canada," *Canadian Art* 2, February - March 1945, reproduced on the cover
 Donald W. Buchanan, "A.Y. Jackson—The Development of Nationalism in Canadian Painting," *Canadian Geographical Journal* 32, June 1946, reproduced page 285
 A.Y. Jackson, "The Development of Canadian Art," *Journal of the Royal Society of Arts* 97, January 14, 1949, reproduced page 134
 Arthur Lismer, *A.Y. Jackson: Paintings, 1902 - 1953*, The Art Gallery of Toronto, 1953, listed page 28

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 46
Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, Art Gallery of Ontario, 1982, reproduced page 56
Douglas Ord, *National Gallery of Canada: Ideas, Art, Architecture*, 2003, page 97

EXHIBITED

Addison Gallery of American Art, Andover, *Aspects of Contemporary Painting in Canada*, September 18 – November 8, 1942, catalogue #35
San Francisco Museum of Art, *Art of Our Neighbors*, June – July 1943, catalogue #2773
Gallery of Fine Arts, Yale University, New Haven, *Canadian Art, 1760 – 1943*, March 11 – April 16, 1944
The Art Gallery of Toronto, *The Development of Painting in Canada*, January 1945, traveling in 1945 to the Art Association of Montreal; the National Gallery of Canada, Ottawa; and Le Musée de la Province de Québec, Quebec City; catalogue #151
Virginia Museum of Fine Arts, Richmond, *Exhibition of Canadian Painting, 1668 – 1948*, 1949, catalogue #37
Museum of Fine Arts, Boston, *Forty Years of Canadian Painting: From Tom Thomson and the Group of Seven to the Present Day*, July 14 – September 25, 1949, catalogue #41
National Gallery of Art, Washington, DC, *Canadian Painting, 1950*, traveling in a reduced version to the California Palace of the Legion of Honor, San Francisco; the San Diego Museum; the Santa Barbara Museum of Art; the Seattle Art Museum; and the Vancouver Art Gallery, 1950 – 1951, catalogue #41
National Gallery of Canada, Ottawa, *Exhibition of Canadian Painting to Celebrate the Coronation of Her Majesty Queen Elizabeth II*, June 2 – September 13, 1953, catalogue #30
The Art Gallery of Toronto, *A.Y. Jackson: Paintings, 1902 – 1953*, October – November, 1953, catalogue #69
Art Gallery of Ontario, Toronto, *Alberta Rhythm: The Later Work of A.Y. Jackson*, May 14 – June 27, 1982, catalogue #27

ALGOMA WAS ONE of the important early painting places for the Group of Seven, visited during their two boxcar trips up the Algoma Central Railway line in 1918 and 1919, followed by trips in spring and fall of both 1920 and 1921. As A.Y. Jackson was otherwise engaged overseas painting for the Canadian War Memorials Fund in 1918, his first sight of Algoma was in fall of 1919, when he accompanied Lawren Harris, J.E.H. MacDonald and Frank Johnston on the second boxcar expedition. In the evening, they gathered around the stove in the boxcar to debate art and philosophy, while outside, as Jackson related in his autobiography, “the aurora played antics in the sky and the murmur of the rapids or a distant waterfall blended with the silence of the night.”

By day, Algoma was a stunning blaze of fall colour, and its moods were known to shift rapidly in this changeable season, so Jackson learned to put down his first impressions with rapid surety. The Algoma region greatly inspired the Group, and their camaraderie while there forged something of great value—a sense of identity infused by nationalist fervour. From this first trip came Jackson’s fine studio canvas *First Snow, Algoma*, in the McMichael Canadian Art Collection.

The Algoma landscape contained dozens of lakes, many not on the maps at that time. As Jackson relates, “For identification purposes we gave them names. The bright sparkling lakes we named after people we admired like Thomson and MacCallum; to the swampy ones, all messed up with moose tracks, we gave the names of the critics who disparaged us.” This unnamed lake is of the sparkling variety, its rich blue depths contrasting with the warm palette of reds, oranges, yellows and pinks glowing in the vegetation covering the distinctive, sculpted hills that surround it. Mirroring the depths of the lake are the strips of deep-blue sky seen emerging from the layers of clouds. Characteristic of Jackson’s work, the more the viewer observes, the more colour emerges—highlights of purple in the clouds, dabs and strips of pale greens running through the foreground and shades of dark blues in the shadowed hills in the background. *Algoma Lake* is a rich and majestic panorama, a tapestry of fall beauty and an altogether classic Jackson.

The first collector to possess this fine work was Harry Orr McCurry (1889 – 1964), an important early figure in the Canadian museum world. He joined the staff of the National Gallery of Canada in 1919 as assistant director to Eric Brown, a post he held until 1939. When Brown died in 1939, McCurry succeeded him as director, his tenure lasting until 1955. During World War II, works owned by Paris dealer Ambroise Vollard were sequestered at the National Gallery, and McCurry ensured that works by such artists as Vincent van Gogh, Paul Gauguin and Paul Cézanne were acquired for the National Gallery’s collection. Jean Sutherland Boggs, the first female director of the National Gallery, in her history of the institution’s collection, referred to McCurry’s tenure as the “Great Years of Collecting.”

Jackson had numerous dealings with McCurry, and in 1943 liaised with him while spearheading the production of silk-screen prints distributed to overseas military facilities during World War II. In that same year Jackson headed to the Alaska Highway to sketch. As this highway was part of the defence of North America’s western coastline, his trip required clearance from both the US and Canadian military, and McCurry provided the letters of introduction. Jackson corresponded with McCurry and in 1948 traveled with him to arrange an exhibition of Canadian paintings at the Canadian Club in New York’s Waldorf-Astoria Hotel. It is possibly due to the illustrious placement of this work in McCurry’s collection, and his willingness to allow it to travel, as well as the outstanding quality of the painting, that it was placed in so many exhibitions, both in the United States and Canada.

ESTIMATE: \$250,000 – 350,000



124 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Tamarack, Algoma

oil on panel, signed and on verso

signed, titled and dated 1919

8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Galerie l'Art Français Ltée., Montreal
Private Collection, Vancouver

LITERATURE

A.Y. Jackson, "Sketching in Algoma," *Canadian Forum*,
March 1921, page 175

THIS EXTRAORDINARY SKETCH would have been produced during the Group of Seven's 1919 autumn boxcar trip to Algoma. These sketching trips have become legendary—members of the

Group, which on this trip included A.Y. Jackson, Lawren Harris, J.E.H. MacDonald and Frank Johnston, took a fully outfitted boxcar up the Algoma Central Railway, pulled off on a siding, and proceeded to explore and sketch the surrounding mountains, lakes, forests, rivers, swamps, cliffs and canyons. All agreed Algoma was a painter's paradise, and they worked feverishly to capture what they saw. In a *Canadian Forum* article, Jackson wrote enthusiastically, "From sunlight in the hardwoods with bleached violet-white tree trunks against a blaze of red and orange, we wander into the denser spruce and pine woods, where the sunlight filters through—gold and silver splashes—playing with startling vividness on a birch trunk or patch of green moss. Such a subject would change entirely every ten minutes..." Richly pigmented with autumn colours from the carpet of ground vegetation to the golden tamarack trees, this fine Group period sketch revels in the beauty of fall in Algoma.

ESTIMATE: \$20,000 – 30,000

PROPERTY FROM THE ESTATE OF COMMISSIONER LEONARD HANSON NICHOLSON

THE FOLLOWING FOUR works by A.Y. Jackson are from the collection of the late RCMP Commissioner Leonard Hanson Nicholson OC, MBE, GC St. J., LLD (1904 – 1983). He was the first commissioner appointed from Atlantic Canada and remains the most decorated RCMP officer in Canadian history.

Raised on a farm in Mount Middleton, New Brunswick, the eldest of many siblings, he paid for his schooling by working as a janitor in the one-room schoolhouse there. He had to leave school at age 14 to help support the family, working as a farm labourer and in lumber camps. At 17 he went west by train to harvest crops in Saskatchewan and, seeing RCMP officers in their red tunics for the first time, was inspired to join them.

Nicholson became part of the force in 1923, but during training he contracted measles and was put in the “Pest House” outside of Regina, where unfortunately he then contracted smallpox. Lucky to survive, he spent many months recuperating before he was able to return to duty, serving in Prairie detachments and subsequently in the Maritimes before joining the New Brunswick Provincial Police, then the Nova Scotia Provincial Police. He finally returned to the RCMP in 1932. During World War II he served with the Canadian Army in Europe, was mentioned in dispatches and was awarded an MBE for his services. Upon returning to Canada, he was promoted to colonel and became provost marshal of the Canadian Provost Corps.

After his discharge in 1946, Nicholson returned to the RCMP, and in 1951 he was appointed commissioner. As well as being known as one of the force’s most popular leaders, he was a man of high principles. He was a member of the Council of the Northwest Territories, and in order to better acquaint himself with the North, he accompanied an RCMP dog team patrol from Coppermine to Cambridge Bay, a distance by sled of about 500 miles. During his tenure as commissioner, one of his aims was to improve the lives of the members. He also furthered the involvement of the force in Interpol. Nicholson resigned his position as commissioner in March 1959 on a matter of principle, due to a government decision.

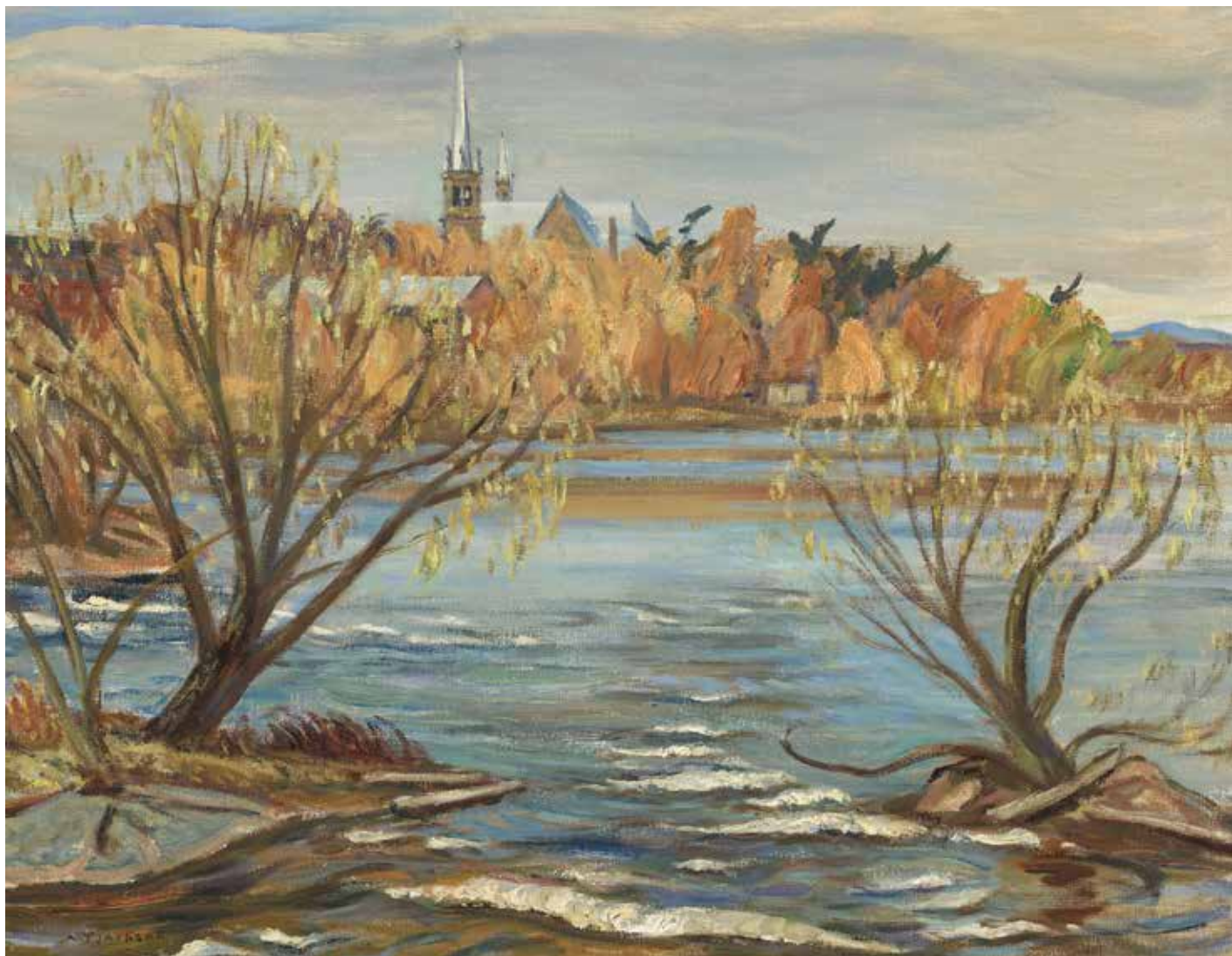
Post-retirement, Nicholson served as chairman of a UN mission in the Middle East and was also deeply involved in the Boy Scouts organization and the St. John Ambulance Brigade, serving both internationally. His other volunteer positions included colonel commandant of the Canadian Provost Corps, president of the Dominion of Canada Rifle Association and director of the Canadian Wildlife Association. In 1967 he was on the first list of recipients of the Order of Canada and was promoted to Officer in the mid-1970s because of his many voluntary activities. He was also appointed honorary chief of the Blackfoot Confederacy and of the Blood Indian Tribe (the Kainai). He died in 1983 and is buried in the RCMP cemetery in Regina. The RCMP National Headquarters Building in Ottawa was named after him in 1998.

In 1959 as a retirement gift, the RCMP commissioned A.Y. Jackson to paint a landscape for Nicholson. The artist spent the weekend at the Nicholsons’ cottage, and together they selected the scene depicted in *The Madawaska at Arnprior* (lot 125). Nicholson was a keen photographer, and the photograph of Jackson is from Nicholson’s own collection. Nicholson subsequently bought three more paintings from Jackson, and the four works are being offered to the market for the first time.



TOP: Commissioner Leonard Hanson Nicholson (1904 – 1983), 1959

BOTTOM: A.Y. Jackson
Photos courtesy of the Nicholson family collection



125 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

The Madawaska at Arnprior

oil on canvas, signed and on verso titled and inscribed
*Commissioned by the RCMP for Commander L.H. Nicholson
on the occasion of his retirement—sketch painted Oct. 1959,
this canvas completed shortly afterwards*
25 ¼ x 32 ¼ in, 64.1 x 81.9 cm

PROVENANCE

Given as a retirement gift to Commissioner Leonard
Hanson Nicholson
By descent to the present Private Collection, Ontario

AFTER HE MOVED from the Studio Building in Toronto to Manotick, near Ottawa, A.Y. Jackson's "artist trails" changed. He began to visit the Ottawa Valley, with the Ottawa and Madawaska Rivers. In the process of transforming the on-the-spot sketch, lot 126 in this sale, to the larger studio canvas, Jackson made some interesting choices. Although the elements of both works are similar, in the canvas Jackson added more blue to the water, creating more contrast to the warm autumn colours in the trees, and gave more spatial clarity to the river. The church with its tall spires, a striking architectural feature, is more strongly emphasized, and we see a broader view of the sky and a distant view of a blue mountain. The original fluid study, concentrating on mass, tone and colour, acquired a greater definition in the canvas. Jackson's well-honed eye for composition and his feeling for the essence of a place can be clearly seen in *The Madawaska at Arnprior*. The inclusion of this canvas and its related sketch in this auction offers a rare opportunity to acquire both these works.

ESTIMATE: \$30,000 – 50,000



126 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Arnprior

oil on board, signed and on verso signed, titled, dated
Oct. 1959 and inscribed 60331/4
10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Acquired directly from the Artist by Commissioner Leonard
Hanson Nicholson
By descent to the present Private Collection, Ontario

LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*,
2009, page 223

A.Y. JACKSON ONCE said, “I like to think of a sketch not as a little picture but rather as an idea for a big one,” and this fresh and fluid oil on board work was the “idea” for the canvas *The Madawaska at Arnprior*, lot 125 in this sale. *Arnprior* reflects Jackson’s practice of painting on the spot, deftly selecting what would make the strongest image from what he observed. Rhythm in the landscape was always important to Jackson, and in *Arnprior*, his rollicking brush-strokes follow the waves of water sweeping around small, treed rocky outcroppings. In his palette, the warm colours of fall dominate, and the town blends in with the screen of trees glowing with orange and gold, above which rise the distinctive towers of the church. The bare orange-toned panel shows through the layers of paint, making us aware of Jackson’s painting process and adding further warmth of colour. *Arnprior* is a rich and spontaneous oil sketch from the body of work Jackson produced in the Ottawa Valley after moving to Manotick in 1955.

ESTIMATE: \$9,000 – 12,000



127 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Coppermine—Shoreline in Front of Nursing Station

oil on board, signed and on verso signed, titled and inscribed
*Commissioner Nicholson / Aug. 1959 / 60331/4 twice / Walter
 Stewart / M.H. Long 11615 Saskatchewan Drive (1st House),*
 circa 1951

10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Acquired directly from the Artist by Commissioner Leonard
 Hanson Nicholson
 By descent to the present Private Collection, Ontario

LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 222

A.Y. JACKSON, UPON discovering the North, developed a great affinity for painting there, stating, “Every chance I get I go by plane up into the tundra, into the Barren Lands...I’m perfectly happy to be put down with my pack up among these rivers and lakes.” In both 1950 and 1951, Jackson was in the Coppermine River area of the Barren Lands, a bold country of bare hills with sparse dwarf birch and willow. Jackson was captivated by this unique land, depicting its tapestry of rocks covered by moss and lichen under a wide open sky. His palette in this oil sketch is particularly rich, and close viewing reveals strokes of blue, green, orange, pink, mauve and red-brown. Jackson was hardy and adaptable, whether rough camping out in the rolling hills, eating caribou and occasionally encountering a wolf or a wolverine, or painting in small settlements such as this and meeting its diverse inhabitants, including native peoples. He had a passion for the Canadian wilderness in all its manifestations, and he was compelled to travel to its outermost regions to capture it.

ESTIMATE: \$18,000 – 25,000



128 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Anglican Mission, Coppermine

oil on board, signed and on verso titled and inscribed
Commission Nicholson / Aug. 1959 and *60331/4* twice, circa 1951
 10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Acquired directly from the Artist by Commissioner Leonard
 Hanson Nicholson
 By descent to the present Private Collection, Ontario

LITERATURE

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume 2 / G-K*, 1994, the 1951 graphite drawing entitled *Church at Coppermine* reproduced page 287, catalogue #17801r

IN 1951 A.Y. Jackson traveled to Great Bear Lake in the Northwest Territories, camping and sketching out on the Barren Lands, which he loved for their desolate and vast vistas. On September 7 he flew to Coppermine, the location of this fine oil sketch. A small settlement such as this was fascinating to Jackson, as was its setting in the boulder-strewn land covered with dwarf vegetation, mosses and lichens. As always, Jackson responded to the rhythm inherent in the landscape, emphasizing undulating ridges and furrows in the land with his fluid brush-strokes, echoed in the clouds in the sky. A palette of rich greens and blues is contrasted with earthy brown and brightened by touches of yellow. The short season of summer in the North would soon be over, and Coppermine is deftly caught by Jackson in the golden time before the turn to winter.

The 1951 graphite drawing for this oil, entitled *Church at Coppermine*, is in the collection of the National Gallery of Canada.

ESTIMATE: \$18,000 – 25,000

PROPERTY FROM VARIOUS COLLECTIONS



129 **Adrien Hébert**

BHG RCA 1890 – 1967

Dominion Coal, Montreal

oil on canvas, signed and on verso titled, circa 1930

15 ¼ x 20 in, 38.7 x 50.8 cm

PROVENANCE

Private Collection, Toronto

THE SON OF noted Quebec sculptor Louis-Philippe Hébert, Adrien Hébert was born in Paris while his father was there working on bronze castings. While studying in Paris, Adrien would often cut classes to observe the boat traffic plying the Seine River. He returned to Montreal in 1914, and this keen interest resurfaced in 1924 when he began to paint that city's port, depicting ships, trains and city streets with great vitality. These works were often multi-layered compositions, such as this vigorous industrial scene dominated by the charge of the steaming locomotive. *Dominion Coal, Montreal* exemplifies the social realism prevalent

in the 1930s, when workers and their modern machines were seen as important subjects. Hébert has captured a fine sense of atmosphere here, drawing the eye to the pale ground and banks above the tracks and the white steam pouring from the locomotive in the foreground, contrasted against the smoky, dusky background. Prominent Montreal dealer Watson Art Galleries showed his work, and he achieved considerable recognition during his life—a painting in a 1938 show at London's Tate Gallery was acquired by the National Gallery of Canada.

There will be an exhibition of Beaver Hall artists, including the work of Hébert, at the Montreal Museum of Fine Arts from October 24, 2015, to January 31, 2016, entitled *Une modernité des années 1920 Montréal, le Groupe de Beaver Hall / 1920s Modernism in Montreal: The Beaver Hall Group*.

ESTIMATE: \$15,000 – 20,000



130 Marc-Aurèle Fortin

ARCA 1888 – 1970

Crépuscule d'automne au bord de l'île

oil on board, signed and on verso signed, titled and inscribed 13984 and 33410, circa 1940
15 ½ x 23 ½ in, 39.4 x 59.7 cm

PROVENANCE

Private Collection, Montreal
Sold sale of *Important Canadian Art*, Sotheby's Canada,
May 31, 1990, lot 193
Private Collection

LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, page 33

EXHIBITED

Musée Marc-Aurèle Fortin, Montreal, October 9, 1985 –
January 12, 1986, catalogue #167

MARC-AURÈLE FORTIN was born in the peaceful Quebec town of Sainte-Rose and had a lifelong connection with this locale, often painting the surrounding countryside. Fortin felt a great attraction to the venerable old trees there, and Richard Foisy writes that “they burst into the history of Quebec painting as if no other painter before Marc-Aurèle Fortin had ever looked at a tree and managed to depict it on a canvas with all of its foliage perpetually rustling, against a background of dazzling ever-present cloud effects.” Here a towering tree spreads its twisting branches over the whole scene, its darkness dramatically highlighted against a stunning sunset. Adding to the strength of this painting, Fortin used a distinctive technique of laying down a black background, then applying chromatic planes of colour. This black underlay adds depth and an awareness of his painterly brushwork in the areas of lighter colour. Saturated with atmosphere, this striking painting of people’s activities at day’s end in autumn captures the essence of rural Quebec.

This work will be included in the forthcoming catalogue raisonné on the artist’s work, #H-0182.

ESTIMATE: \$40,000 – 60,000



131 William Henry Clapp

RCA 1879 – 1954

Sunset, Incoming Tide

oil on board, signed, dated 1909 and inscribed *Canadian Artists Patriotic Fund, 1915* on a plaque and on verso signed, titled and inscribed *314 St. Catherine St. W., Montreal* on the 1914 Patriotic Fund exhibition label and *Mrs. J.D. Hazen, c/o Hon. J.D. Hazen, Chateau Laurier* on a label
23 3/8 x 33 1/4 in, 59.4 x 84.4 cm

PROVENANCE

Sir John Douglas Hazen, PC KCMG
By descent to the present Private Collection, Ontario

LITERATURE

Exhibition of Pictures and Sculpture Given by Canadian Artists in Aid of the Patriotic Fund, Royal Canadian Academy of Arts, 1914, reproduced and listed, unpaginated

EXHIBITED

Royal Canadian Academy of Arts, Toronto, *Exhibition of Pictures and Sculpture Given by Canadian Artists in Aid of the Patriotic Fund*, December 30, 1914, traveling to Winnipeg, Halifax, Saint John, Montreal, Ottawa, London and Hamilton, catalogue #61

WHEN WILLIAM CLAPP painted this glorious work, he was years ahead of his Canadian contemporaries. Clapp's time in Europe studying the latest techniques preceded a highly successful return to Canada in 1908. In that year he won the prestigious Royal Canadian Academy's Jessie Dow Prize for the best Canadian painting of the year with a similarly colourful canvas entitled *Spanish Garden*, now in the collection of the National Gallery of Canada. *Sunset, Incoming Tide* was painted while the artist was based in Montreal, and it is an extraordinarily beautiful Impressionist painting. It was shown in 1914 to 1915 across Canada as part of a selling exhibition of works given by artists in aid of the Canadian Patriotic Fund for soldiers' dependants from the First World War. It was acquired by New Brunswick politician Sir John Douglas Hazen, Minister of Fisheries and then Minister of the Naval Service in the government of Sir Robert Borden, and has remained in the family's collection until now—this is the first time it has been seen in public for over 100 years.

ESTIMATE: \$20,000 – 30,000



132 William Henry Clapp

RCA 1879 – 1954

Two Nudes in a Landscape

oil on board, signed and on verso inscribed *EL58.63.32*

15 x 18 in, 38.1 x 45.7 cm

PROVENANCE

Estate of the Artist

Private Collection, California

Private Collection, Toronto

FRENCH IMPRESSIONISM PLAYED a strong role in the development of modernism in Canadian art, opening up a new approach to colour and atmosphere. William Clapp initially studied in Montreal under Canadian Impressionist William Brymner, who encouraged him to travel to Paris to experience the Impressionist movement at its source. Clapp

traveled there in 1904, and this experience galvanized him—there he crystallized his style, based on the pastel palette and broken brush-strokes of Impressionists such as Claude Monet, and the Pointillist technique of Neo-Impressionists such as Georges Seurat. He remained loyal to this style for the rest of his life, as embodied in *Two Nudes in a Landscape*, which glows with colour and light. Warm yellows and pinks envelop the two figures, and even the tree seems to bend over them in a protective gesture, creating a lush and intimate atmosphere of sensual delight. Clapp's works are in the collections of the National Gallery of Canada, the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec and, in the United States, the Oakland Museum of California and the Smithsonian American Art Museum.

ESTIMATE: \$10,000 – 15,000



133 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Study for “Olé” Spanish Dancer

oil on board, on verso titled and dated 1906

on the label and certified by Lucile Rodier Gagnon
Inventory #631

9 ¼ x 6 in, 23,5 x 15,2 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal

Estate of Michel Moreault, Montreal

LITERATURE

Hughes de Jouvancourt, *Clarence Gagnon*, 1970,
the 1906 oil titled as *Olé, the Spanish Dancer*,
collection of the Musée national des beaux-
arts du Québec, reproduced page 47

Hélène Sicotte and Michèle Grandbois,
*Clarence Gagnon, 1881 – 1942: Dreaming the
Landscape*, Musée national des beaux-arts du
Québec, 2006, listed page 342, reproduced
page 78

EXHIBITED

Musée national des beaux-arts du Québec,
Quebec City, *Clarence Gagnon, 1881 – 1942:
Dreaming the Landscape*, June 7 – Septem-
ber 10, 2006, traveling to the National
Gallery of Canada, Ottawa, and the
McMichael Canadian Art Collection,
Kleinburg, 2006 – 2007, catalogue #20

CLARENCE GAGNON'S FIRST sojourn in Paris was from 1904 to 1908, and from April to May of 1904 he took a trip to Spain, exploring Burgos, Madrid, Seville, Córdoba, Granada and Toledo. While in Madrid, Gagnon made frequent visits to the Museo del Prado to see the works of El Greco, Titian, Jan van Eyck, Francisco Goya and, of particular interest, Diego Velázquez. This spirited painting of a Spanish dancer was likely executed on the spot. Spain is known for flamenco, and here Gagnon captures the passion of this dancer with a palette of sumptuous reds, oranges and golden skin tones. Lit from below, her shadow cast on the wall adds emphasis to her dramatic pose. This work is the preliminary study for the painting *Danseuse espagnole*, in the collection of the Musée national des beaux-arts du Québec, which was first exhibited as *Olé!* at the 1906 Salon of the Société des artistes français in Paris. In *Danseuse espagnole*, Gagnon added guitar players in the background, but in this work, the dancer is the entire focus—exotic and sensual, she is mesmerizing.

ESTIMATE: \$15,000 – 20,000

134 John Young Johnstone

ARCA PPCM 1887 – 1930

Indian Trinket Sellers

oil on panel, signed and on verso titled on the gallery label and inscribed *Bonsecours Market* and 2468, 1915
12 x 9 ½ in, 30.5 x 24.1 cm

PROVENANCE

Watson Art Galleries, Montreal
Private Collection, Toronto

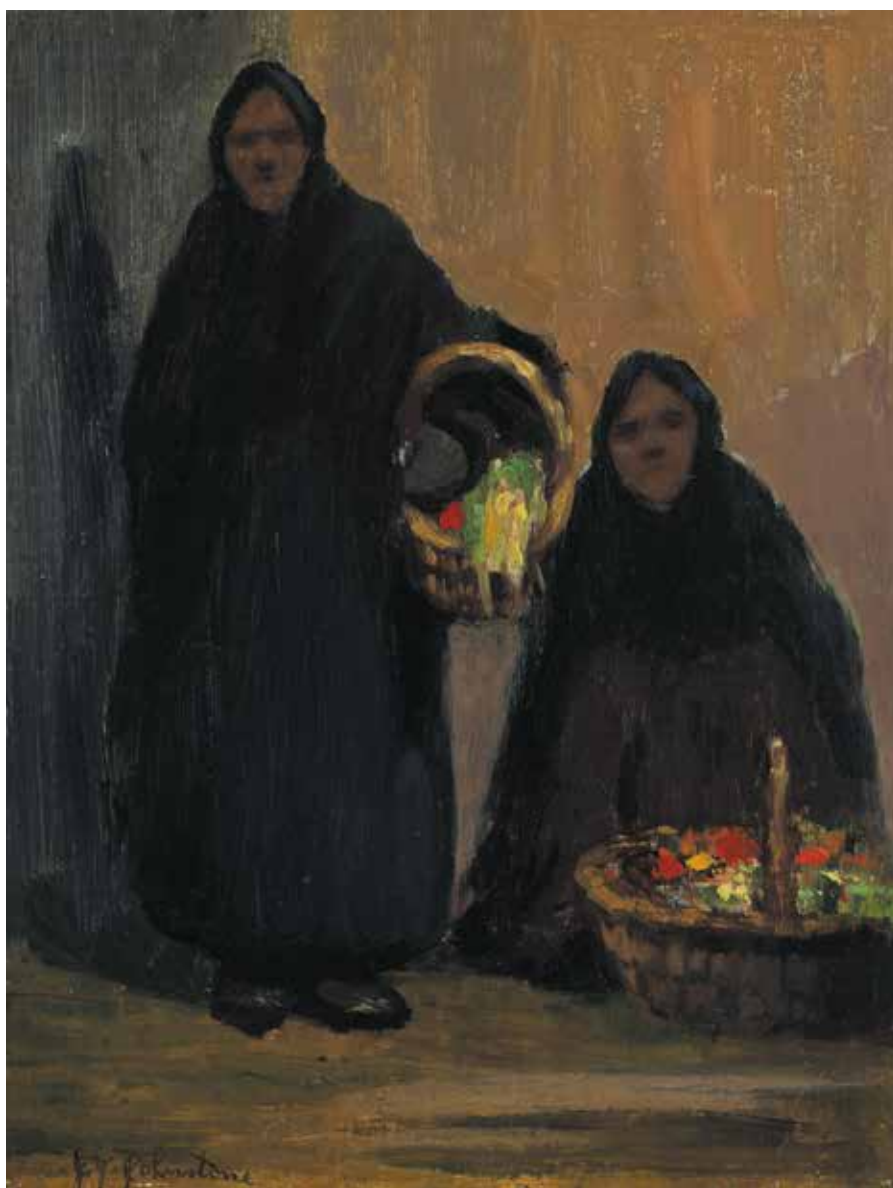
LITERATURE

John Young Johnstone Retrospective Exhibition, Galerie Walter Klinkhoff Inc., 2005, reproduced page 7
Group of Seven: Revelations and Changing Perspectives, McMichael Canadian Art Collection, 2010, reproduced plate 25
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, page 603, reproduced page 606

EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *John Young Johnstone Retrospective Exhibition*, September 17 – October 1, 2005, catalogue #21
McMichael Canadian Art Collection, Kleinburg, *Group of Seven: Revelations and Changing Perspectives*, May 22 – September 19, 2010, catalogue #25

JOHN JOHNSTONE STUDIED at the Art Association of Montreal under Impressionist William Brymner and later trained in Paris at the Académie de la Grande Chaumière. Back in Montreal, he became a member of the city's Pen and Pencil Club, and was included in the Beaver Hall Group's first exhibition in 1921. He painted Montreal street scenes as well as rural villages along the St. Lawrence. A.K. Prakash describes Johnstone's mature style as "essentially a beautiful, simplified realism, though influenced by Impressionism." There is an intriguing stillness in Johnstone's work, as seen in *Indian Trinket Sellers*, embodied in the solidity and stoicism of the First Nations women, patiently waiting for buyers. Broad brush-strokes bring strength and simplicity to the image, and the close vantage point and abstracted background make the figures dominant. Johnstone's palette is primarily dark and earthy, giving strong contrast to the bright sparks



of colour of the trinkets. One can sense Johnstone's empathy for the women, and this, together with his distillation of the image into strong, simple elements, gives this work its impact.

ESTIMATE: \$15,000 – 20,000



135 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Portrait of a Naval Officer, Harry Kelman

oil on canvas, signed and with the artist's thumbprint and on verso titled *Sub-Lieutenant* on the Roberts Gallery label, inscribed *Harry Kelman*, c. 1943 and stamped twice with the Varley Inventory #722, 1943
27 ½ x 21 ½ in, 69.8 x 54.6 cm

PROVENANCE

Roberts Gallery, Toronto
Sold sale of *Canadian Art*, Joyner Fine Art, November 25, 1987, lot 33
Private Collection

EXHIBITED

Canadian National Exhibition, Toronto, 1955

PORTRAITURE WAS AN important part of Frederick Varley's oeuvre, and these works clearly express his intuitive understanding of his subjects, whether they were beautiful women, family members, patrons or military officers. Varley had painted for the Canadian War Records Office during World War I; his fine 1918 portrait of Lieutenant G.B. McKean is in the collection of the Canadian War Museum. In 1942, while living in Ottawa, Varley approached Vincent Massey and Lord Beaverbrook about obtaining a war commission. While he did not receive an official appointment from the Canadian War Artists' Committee, he was commissioned to do several portraits of military personnel stationed at Kingston, Ontario. While in Kingston, Varley befriended some artists in the Naval Art Services, who invited him to share their studio. In the area at the time was the artist Harry Kelman, who later went overseas with *The Navy Show*. Although here he is formally dressed in his military clothes and hat, Kelman's pose is informal, and his expressive face indicates a lively and humorous personality. Typical of Varley's approach, this insightful portrait pulses with life and spirit.

Portrait of a Naval Officer, Harry Kelman is #722 in the Varley Inventory listing, titled as *Portrait of Harry Kelman (The sublieutenant)*.

ESTIMATE: \$30,000 – 50,000

136 **Marc-Aurèle de Foy Suzor-Coté**

CAC RCA 1869 – 1937

Père Esdras Cyr, Arthabaska

pastel on paper on card, signed and on verso

titled on the gallery label

14 1/8 x 12 in, 35.9 x 30.5 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

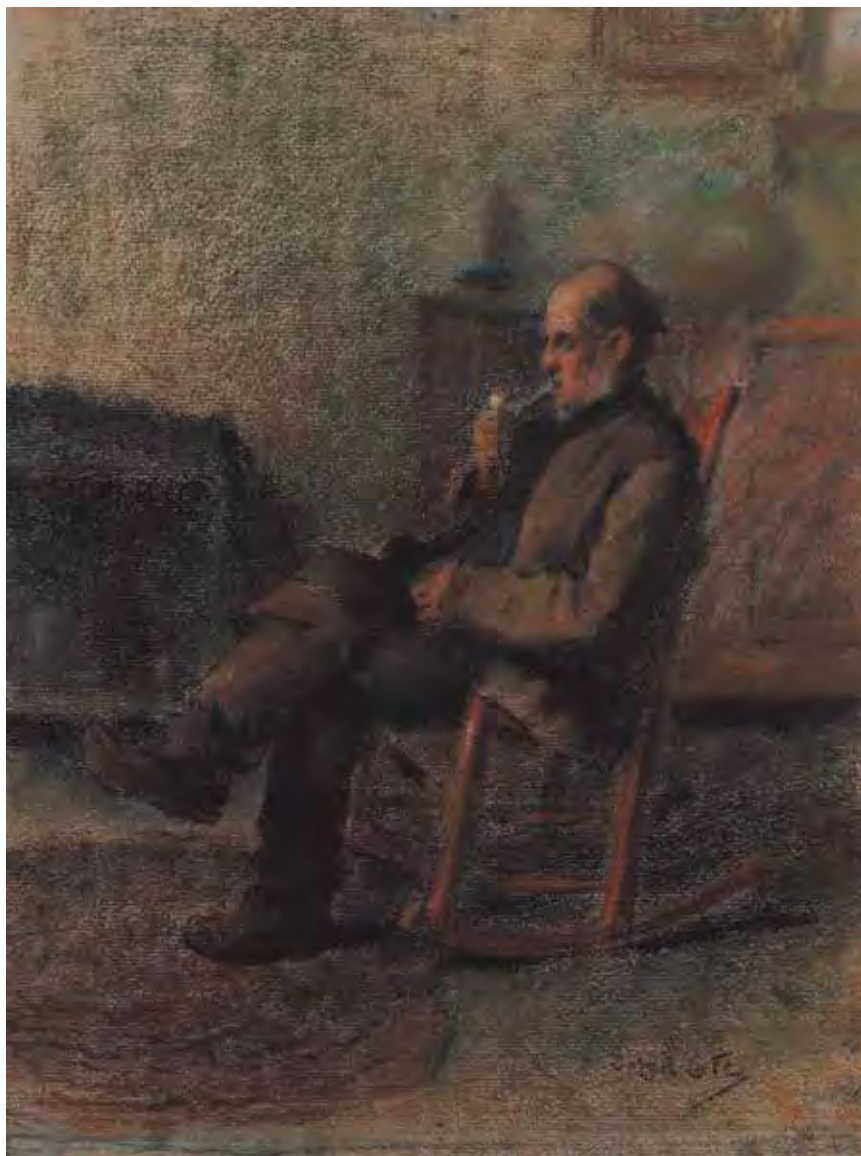
Estate of Michel Moreault, Montreal

LITERATURE:

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, page 76, the 1908 charcoal on paper entitled *Esdras Cyr*, in the collection of the Weir Foundation, reproduced page 224; the 1908 charcoal on paper entitled *Esdras Cyr, Quarter Profile*, in the collection of the Musée du Québec, reproduced page 227; the circa 1910 pastel entitled *Esdras Cyr*, in the collection of the Musée du Québec, reproduced page 228; the 1911 pastel entitled *Père Esdras Cyr* reproduced page 229; and the 1911 plaster sculpture entitled *The Old Pioneer* reproduced page 234 and the 1912 bronze entitled *The Old Canadian Pioneer* reproduced page 237

AFTER RETURNING TO Canada from France in 1894, Marc-Aurèle Suzor-Coté set up a studio in Montreal and another in Arthabaska, and announced that he would “specialize in oil and pastel portraits.” Suzor-Coté often depicted the habitant people of Quebec, particularly those whose features showed the character of a long life, and in *Esdras Cyr*, from the generation of pioneers who had cleared the Bois-Francs region and lived in the second concession in Arthabaska, he had the perfect model. Suzor-Coté’s friend Renaud Lavergne described Cyr as “truly an authentic old pioneer with a remarkable countenance...the more he spoke, the more Suzor-Coté liked him. The old man used to recount the hard life he had led in his struggle against the forest and the miserable time he had had settling in Sainte-Sophie d’Halifax with nothing to his name but his axe and his courage.” Such was Suzor-Coté’s fascination with Cyr that he depicted him in charcoal, pastel, oil, etching and sculpture, and some of these works are in museum collections. This reflective and atmospheric pastel shows both his mastery of the medium and his great regard for his subject.

ESTIMATE: \$4,000 – 6,000





137 James D. Duncan

ARCA SCA 1805 – 1881

Hayes House Fire, Montreal

oil on canvas, initialed faintly and on verso titled as *Barracks, Notre-Dame Street, Hayes House and Theatre Royal, Officers Barracks* on the Walter Klinkhoff certificate, 1852
11 ½ x 16 in, 29.2 x 40.6 cm

PROVENANCE

Private Collection, Toronto

ON JULY 8, 1852, a fire engulfed and destroyed almost half of Montreal's housing. When it was over, 1,200 buildings had been destroyed and 10,000 people were left homeless—a fifth of Montreal's population at the time. The fire started at Brown's Tavern on Saint-Laurent Boulevard and spread to the wooden houses built nearby. In *The Gazette* of July 10, 1852, a journalist wrote: "Within half an hour, a hundred houses were on fire. They were generally the dwellings of poor artisans and labourers, and it was a heart-rending spectacle to see the poor people gathering their few household goods together and carrying them to a place where the fire would reach them a few minutes after." Despite the devastating loss of property, no deaths were reported.

The Saint-Jacques Cathedral and the diocesan building attached to it, on the corner of Saint-Denis and Saint-Catherine Streets, constructed around 1822, were also destroyed. The cathedral has been reconstructed and destroyed several times since. Today, since 1973, the facade with its spire, built in 1876, which is considered a historical monument, is integrated into the Université du Québec à Montréal (UQAM). The Théâtre Royal, also known as the Royal-Hays, in existence from 1847 to 1952, is represented in the background of our painting, facing us. The Hayes House mentioned in the title was the name of one of the finest hotels in Montreal—it is the building on fire on the right. Both were located on Dalhousie Square, where James Duncan shows the people gathering their belongings, as well as the soldiers and volunteers helping them. The Dalhousie Square we see here does not exist any more—only a tiny road, Dalhousie Street,

keeps the memory of the name, given in honour of General George Ramsay, the ninth Earl of Dalhousie, governor general of British North America from 1820 to 1828. During the fire, the volunteer firemen and soldiers worked hard and succeeded in saving some important buildings, such as the Notre-Dame Church and Montreal General Hospital, then situated on Dorchester Street. Nevertheless, the Great Fire of 1852 was one of the greatest catastrophes endured by Montreal in its history.

Duncan was born in Northern Ireland and immigrated to Canada in 1825. He was a professional artist and teacher of drawing. By 1831, John Samuel McCord, the father of the McCord Museum's founder, had already commissioned Duncan to paint views of the Montreal region. The McCord collection contains numerous examples of Duncan's work. These paintings are an invaluable resource as they depict Montreal between the years of 1831 and 1878, when it was expanding rapidly. But more relevant to our subject matter, the McCord Museum holds a larger oil on board in its collection entitled *Burning of Hayes House, Dalhousie Square, Montreal*, a slightly different version of our painting, as well as a print done after the painting, around 1900. Both works were donated by the founder of the museum, David Ross McCord. The differences between the two paintings are minimal—for instance, in the McCord painting, the snowshoes in the foreground of our painting are now on the left, and the chest held by two individuals on the right in this painting has become a sofa. In each work, there are differences in some of the items piled in the square. We do not know which painting came first, this work or the McCord Museum painting, but what we do know is that both works are fascinating, and could be described as *the* paintings on the 1852 fire in Montreal.

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.

This work is accompanied by a photograph certificate from Galerie Walter Klinkhoff Inc. signed by Walter Klinkhoff, Montreal, January 17, 1975.

ESTIMATE: \$30,000 – 50,000

138 Frederick Arthur Verner

ARCA OSA 1836 – 1928

Indians Shooting the Rapids

oil on canvas, signed and dated 1886

24 x 42 in, 61 x 106.7 cm

PROVENANCE

Private Collection, Toronto

EXHIBITED

National Gallery of Canada, Ottawa, *Frederick Arthur Verner, 1836 – 1928: Paintings, Watercolours, Drawings*, 1976, traveling to The Art Gallery of Windsor; Beaverbrook Art Gallery, Fredericton; The Montreal Museum of Fine Arts; The Fine Arts Gallery, University of British Columbia, Vancouver; and the Mendel Art Gallery, Saskatoon, 1976 – 1977, catalogue #59

FREDERICK VERNER'S DEPICTIONS of early Canada tell us much about the lives of Canada's First Peoples—recording details of their villages, clothing, how they hunted and trapped, and other aspects of their customs. Verner was born in what was then called Upper Canada—now Sheridan, Ontario—and as a child was fascinated by the art of Paul Kane. Kane's depictions of First Nations people were well known, and Verner tried to convince the more seasoned artist to take him on as a pupil. Kane declined, although the two would become friends later in life.

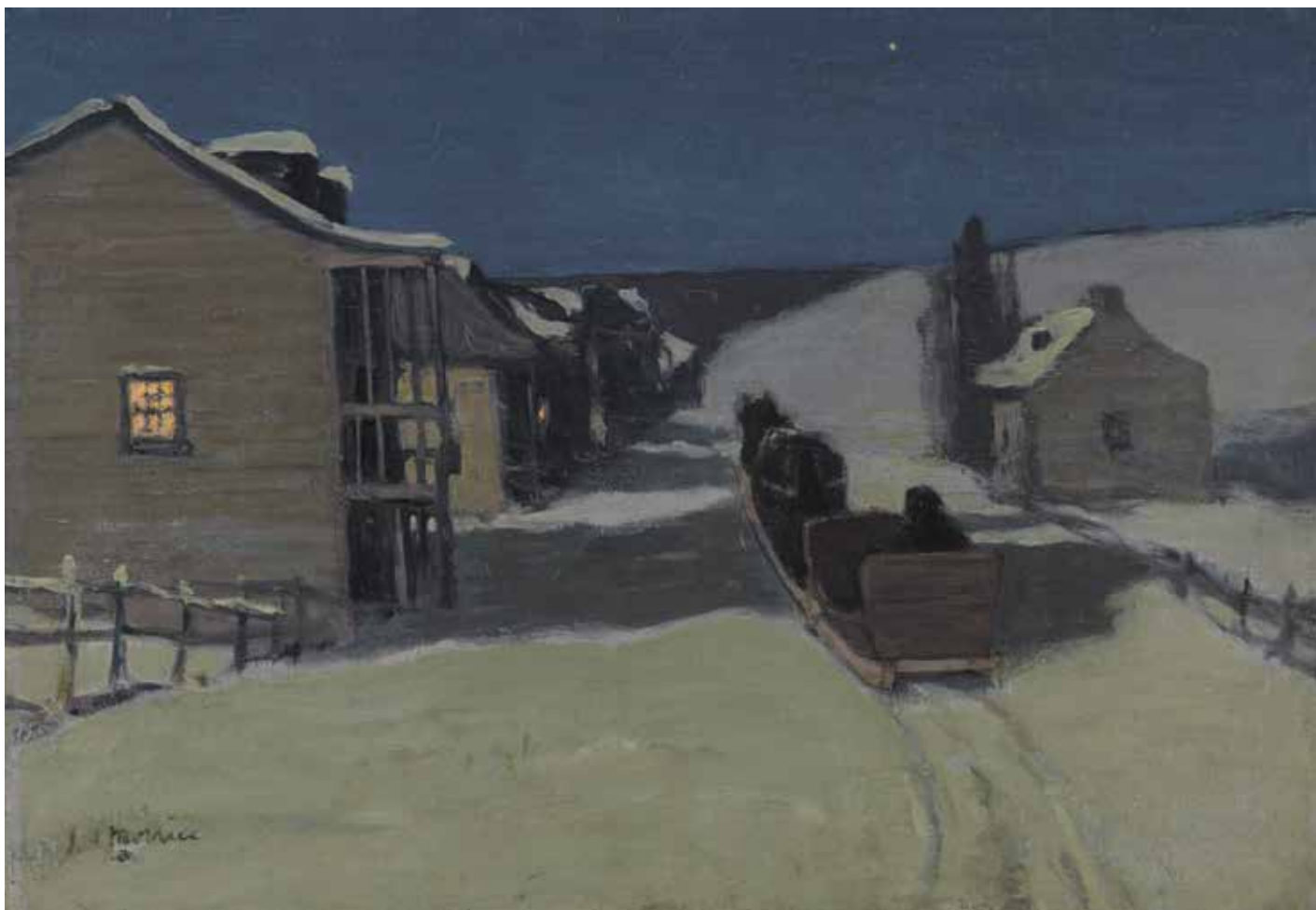
Verner pursued his own art education, traveling to London to study at Heatherley's Academy. Upon his return to Canada in 1862, he worked as a photographic colourist and then a photographer, but still aspired to follow Kane's path. His opportunity to do so came when he was invited to join Manitoba Chief Justice Alexander Morris at the signing of the North-West Angle Treaty at Lake of the Woods in 1873 (Treaty No. 3). While there, Verner filled sketchbooks with drawings, and many of these became the source material for his later canvases. He sought authenticity in his work, and while his paintings might appear less detailed than Kane's, this is due in part to the fact that he was less inclined to embellishment.

Here we see two canoeing parties negotiating the rapids of a wide river, their boats sitting very high in the water. Perhaps they are heading out on a hunting trip or venturing to a trading post—as they are so lightly loaded, we cannot be sure. Verner has painted the rapids as a rush of golden, frothy water, and depicts the paddlers standing high in the canoes in order to negotiate the rocks. All the figures in the first boat look into the water, and they are completely focused on the task at hand. Around them, the forest shows the first signs of fall, as a tree here and there is lit like an orange flame by the change of season. The forest is dressed for autumn, and Verner picks up and repeats these fall colours in the clothing the figures are wearing—the shirt of the bow paddler in the first canoe, the stern paddler in the second, and the sashes and scarves of other individuals—as well as in the markings on the gunwale of the canoe nearest to us. The sky is filled with softly coloured clouds, which in their brushwork echo the treatment of the water.

The birchbark canoe is an example of one of the most ingenious and important inventions of the First Nations people of Canada. These vessels were essential in the exploration of early Canada—they supported the fur trade and underpinned the success of intercontinental trade. The Algonquin peoples were expert paddlers and master canoe builders, building their canoes in the spring, when tree sap was running and the wood was pliable. Bark was peeled from select birch trees in large sheets and immersed in water to keep it soft, while the ribs and gunwales were made from black spruce (or cedar in western Canada) and the thwarts from hardwood trees. Resin from boiled spruce or pine sap was softened with animal fat and used as a sealant; spruce roots were split into long strands and soaked to make them pliable enough to sew the bark over the hull. Beautiful designs were often painted onto the bow and stern, and patterns along the gunwales were also common. They were very fine boats indeed. Verner is one of a mere handful of artists who depicted early Canada, and in this rare work, we have a masterful rendering of a bygone time.

ESTIMATE: \$70,000 – 90,000





139 James Wilson Morrice

CAC RCA 1865–1924

Landscape, Sainte-Anne-de-Beaupré

oil on canvas, signed, circa 1897

18 3/8 x 25 3/4 in, 46.7 x 65.4 cm

PROVENANCE

Napoléon Filteau, Montreal

E. Languedoc, Montreal

G. Blair Laing Limited, Toronto

Acquired from the above by the present

Private Collector, Toronto, March 18, 1966

LITERATURE

James Wilson Morrice, letter to Edmund Morris, Yale University
Library fonds

Donald W. Buchanan, *James Wilson Morrice: A Biography*, 1936,
listed catalogue raisonnée section, page 154

Lucie Dorais, *James Wilson Morrice, peintre canadien (1865–1924):
les années de formations*, MA thesis, Université de Montréal,
1980, pages 133–142, 209–215 and 235–254

UNDOUBTEDLY AT THE insistence of his parents, who would have preferred that their son join the family firm, James Wilson Morrice first studied law at the University of Toronto, an apparently more respectable profession than that of an artist. Yet immediately after passing his bar exams, in 1890 Morrice left for England and subsequently Paris, where he would remain for the rest of his life. Art was his passion, but only in 1897 did his real talent begin to emerge.

From January to April 1897, while back in Canada, Morrice painted at Quebec City and on the coast of Beaupré, on the north shore of the Saint Lawrence opposite Île d'Orléans. Here he painted with Maurice Cullen, recently returned from Paris and already an associate member of the new Salon or the Société nationale des beaux-arts. Morrice complained of the bitter cold: "30 below zero. Difficult to work out of doors—paint gets stiff." So he took down visual notes in a sketch pad, now in the collection of the National Gallery of Canada. Views of Quebec and Sainte-Anne-de-Beaupré are intermingled with drawings of the ice bridge on the St. Lawrence, ferries, snowbound farms, horses and a variety of sleighs. "I find Lower Canada much like



JAMES WILSON MORRICE

Entrance to a Quebec Village in Winter

blue wash and graphite on wove paper, 1897

4 ¼ x 6 ½ in, 10.8 x 16.7 cm

National Gallery of Canada, Ottawa, Photo © NGC

Not for sale with this lot



JAMES WILSON MORRICE

Sainte-Anne-de-Beaupré

oil on canvas, 1897

23 ¾ x 32 ¼ in, 60.5 x 82 cm

Private Collection, Montreal

Not for sale with this lot

France. The atmosphere is not so clear as it is around Toronto,” he wrote to fellow artist Edmund Morris. And to Robert Henri he wrote, “The landscape is very quaint. They are very fond of painting their wooden houses in delicate colours & in fact use colour everywhere.”

In her 1980 thesis, Lucie Dorais, compiler of the catalogue raisonné of Morrice’s oeuvre, remarked upon the importance of nocturnes in Morrice’s work in the mid-1890s. His exhibited subjects are variously identified as “early morning,” “evening” and “nocturne,” the times of day when the waxing and waning light is diffused, evoking a tranquil, poetic mood. Nocturnes, a term derived from music, were subjects most effectively treated by the Anglo-American artist James McNeill Whistler in the 1860s and 1870s. In his nocturnal views of ports and rivers, Whistler brushed the diluted paint across the support, creating transparent veils that subordinated subject matter to the effects of modulated colour.

In the sketchbook Morrice used at Quebec City and Beaupré, the nocturnal effects are interpreted through rubbed graphite or in blue ink washes (*Entrance to a Quebec Village in Winter*), and in his early nocturnes, and in the 1897 canvas *Quebec Citadel at Night* (Musée national des beaux-arts du Québec), Morrice applied the diluted paint thinly in a manner derived from Whistler. But in two canvases depicting sleighs on the outskirts of the village, *Sainte-Anne-de-Beaupré*, and our painting, *Landscape, Sainte-Anne-de-Beaupré*, the paint covers the surface, allowing no visible trace of the support or ground. The two canvases are variants of the same theme, the former a broader view with the sleigh further in the distance and houses visible on the top of the hill under a grey-lavender sky. In the more intimate and synthesized

Landscape, Sainte-Anne-de-Beaupré, a solitary foreground sleigh, somewhat out of proportion to the adjacent houses and slowly receding into the distance, is the only sign of life, save for the accents of light in the windows at the left. The clarity of the moonlight, cast from the left foreground, is superbly interpreted, emerging between the houses and illuminating the walls and snow-covered roofs and hill beyond. Olive green shadows break up the sleigh’s meandering path, but it is above all the rich, dark blue sky that determines the nocturnal mood. An accomplished flautist, Morrice plays with harmonies of tone, bathing his canvas in a tender glow, creating a floating rhythm evocative of the transience of life, nostalgia and of a distant, dream world of colour and light.

This superb jewel of a painting once belonged to Napoléon Filteau, to whom, as Donald Buchanan notes, Morrice gave another small canvas entitled *Tilling the Fields*. Filteau is listed in *Lovell’s Montreal Directories* as a gilder in 1898 – 1899, a decorator in 1899 – 1900 and subsequently as foreman for W. Scott (later William Scott & Sons), Morrice’s lifelong Canadian dealer. Undoubtedly the artist came to know Filteau on his regular visits from Paris to spend the Christmas holidays with his parents.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *Morrice: A Gift to the Nation, The G. Blair Laing Collection*, for contributing the above essay.

We thank Lucie Dorais for her assistance in cataloguing this lot. Dorais is currently compiling a catalogue raisonné on the artist’s works, in which this painting is included.

ESTIMATE: \$800,000 – 1,200,000



140 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Quidi Vidi, Newfoundland

oil on canvas, signed and on verso
titled and inscribed \$800 on a label
22 x 28 in, 55.9 x 71.1 cm

PROVENANCE

By descent to the present Private Collection, Victoria

LITERATURE

T.R. MacDonald and Harold Beament, *Robert W. Pilot Retrospective*, The Montreal Museum of Fine Arts, 1968, the larger canvas entitled *Quidi Vidi* reproduced page 24

ROBERT PILOT SHOWED with the Group of Seven in their first exhibition in 1920, but did not formalize his association with them—he generally preferred subjects of inhabited landscapes, such as this fine winter scene, rather than wilderness views. Born

in St. John's, Newfoundland, he was based in Montreal, but returned to Newfoundland to sketch. Quidi Vidi, a neighbourhood near St. John's, was once a historic fishing village. Pilot captures the charm of this community, depicting its inhabitants chatting over the fence and smoke rising from chimneys. The influence of Impressionism infused Pilot's work, and his mastery of soft atmospheres is seen here in the cool winter light, delicate pastels in the snow and creamy green in the ice on the inlet.

The National Gallery of Canada has one of Pilot's Newfoundland canvases entitled *Houses, St. John's, Nfld.* in its collection. The larger canvas of this Quidi Vidi scene, exhibited in Montreal in 1968, was in the collection of the Dominion Bridge Company, the connection being that Pilot married Patricia Dawes, whose father, Norman James Dawes, was a director of this company.

ESTIMATE: \$35,000 – 50,000



141 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

The Parliament Building, Ottawa

oil on board, signed and on verso signed,
titled and dated 1933 on a label

7 ½ x 9 ½ in, 19 x 24.1 cm

PROVENANCE

Private Collection, United Kingdom

WITH ITS FINE winter effects and historic architecture, this is a classic work by Canadian Impressionist Robert Pilot. Renowned for his urban scenes depicting the traditional architecture of Montreal and Quebec City, such as cathedrals and other landmark structures, here Pilot turned his attention to Ottawa's Parliament Buildings. Pilot was a master of atmospheric effects, such as twilight or the subtle winter light of day, as seen in this refined painting. The overcast illumination from the sky above is then

bounced back by the snow, and there is a slight fog or ice crystal haze present in the air. This haze mutes and unifies the scene's background elements, creating a soft ambience, while in contrast, Pilot has depicted the foreground as slightly more definite. Pilot's strength lay in his sensitive and romantic lyricism—rather than emphasizing the monumentality of the Parliament Buildings, he shows them in the context of their natural setting by the Ottawa River, and cloaked in winter's frosty airs.

In 1957, Prime Minister John Diefenbaker presented a painting of the Ottawa Parliament Buildings by Pilot to Queen Elizabeth and Prince Philip to commemorate their visit to Canada.

ESTIMATE: \$8,000 – 12,000



142 Albert Henry Robinson

CGP RCA 1881 – 1956

St. Joseph de Lévis, Quebec

oil on canvas, signed and dated 1923

17 ½ x 21 in, 44.4 x 53.3 cm

PROVENANCE

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

LITERATURE

Rosalyn Porter, *The Group of Seven and Their Contemporaries*,
Kenneth G. Heffel Fine Art Inc., 1980, the oil sketch entitled
Saint Joseph de Lévis reproduced, unpaginated

Jennifer Watson, *Albert H. Robinson: The Mature Years*,
Kitchener-Waterloo Art Gallery, 1982, the oil sketch entitled
Saint Joseph de Lévis reproduced page 35 and listed page 36

THE QUIANT PARISH municipality known as Saint-Joseph-de-Lévis was, at the time Albert Robinson painted this work, a separate and distinct region from the city of Lévis, of which it is now a part. Originally known as Saint-Joseph-de-la-Pointe de Lévy, it became part of the city of Lévis in 2002 but still maintains its rural feel—it has wide streets and many of its original buildings remain intact. Here, Robinson has painted the parish in winter, giving us a jumble of similarly hued buildings nestled cozily between a snow-covered hillside and the expanse of the St. Lawrence River. Robinson was masterful at depicting snow, using varied hues of pink and blue to touch his whites, which gave them a gentle, appealing tone.

In *St. Joseph de Lévis, Quebec*, he skilfully mixes the colours used to depict the parish buildings into the whites of the snow and the distant shoreline. The result is a harmonious, unified feeling that conveys winter as soft and beckoning, rather than harsh and cold. Additionally, his pastel accents and concordant palette belie the realities of sketching outside in winter. He quickly learned how to work fast to create the feeling he wanted on the panel, rather than to wait for the moment to arrive while he grew steadily colder. Robinson taught Group of Seven artist A.Y. Jackson these practical methods of sketching. The two artists

were frequent working companions in all seasons, but for each, winter held particular appeal, as both were similarly interested in the snow-laden rural landscape and, being robust, were generally content to tramp about in the snow.

In this fine work Robinson's colour is at its best. The partially ice-covered St. Lawrence River is depicted in a deep blue-green, capturing the glassy chill of a river in winter and accenting the chalky white tones of the scene nicely. The manner in which Robinson has composed the setting adds to the work's appeal as we look over the snowy crest of the hill and down towards the village, with the river and its undulating shore trailing off into the distance. In addition to their serene beauty, Robinson's depictions of Quebec are historically accurate records of the townscapes at the time, and often we can compare them with the present-day urban landscape. He recorded church spires, cupolas, domes and rooflines with a fair degree of accuracy, and Saint-Joseph-de-Lauzon Church remains much the same today as it was when Robinson painted it. Saint-Joseph School can be seen downhill and towards the water from the church—its cupola and sculpted figure have not changed—and the domed building to the right of the church, now the École de musique Jésus-Marie, still remains part of this urban landscape, largely the same. The small homes and buildings have changed and trees have grown up between them, but the anchoring architecture is much as Robinson recorded it.

Robinson has been compared to Canadian Impressionist painter James Wilson Morrice, and this work is particularly evocative of Morrice's colour and compositional methods. Lévis was a frequent subject for both painters, and a love of the lower St. Lawrence River and its quaint hamlets was a steady and recurring theme in their work.

In 1926, the consignor's mother was given \$125 as a wedding gift from her grandmother. While she was taking art classes at the Montreal Museum of Fine Arts, her class went to Robinson's studio, where she acquired this fine canvas with the money she had received.

ESTIMATE: \$30,000 – 40,000

143 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Lake in the Hills

oil on board, signed and on verso

signed and titled on a label

24 x 30 in, 61 x 76.2 cm

PROVENANCE

By descent to the present Private Collection, Victoria

A.J. CASSON BECAME a part of the Group of Seven in 1926, six years after their first formal exhibition in 1920. Casson had met Group members at Toronto's Arts and Letters Club, and had been an invited contributor to their shows. He was close to Franklin Carmichael, who he worked with at commercial art firms Rous & Mann Ltd. and Sampson Matthews Limited, and with whom he went on many sketching trips in the Ontario countryside. During the early 1920s, Casson's accomplishments as an artist were on the rise, and Group members were taking note of him. Casson was elected to the Ontario Society of Artists in 1923, and two of his canvases were acquired by the National Gallery of Canada—*Clearing* in 1923 and *Summer Landscape* in 1925. After Frank Johnston left the Group, they decided Casson should be one of them. He was never formally invited—Carmichael just informed him he had been made a member on a walk home with their wives from a party at Lawren Harris's house. This pivotal moment would affect Casson for the rest of his life. He shared their passion for the Canadian landscape but was careful to define his own identity artistically within the Group.

Ontario was Casson's territory—from the southern towns and countryside to the more northerly untamed land. *Lake in the Hills*, with its expansive panorama across sculpted hills passing into shadowed, distant layers of land, has the kind of sublime drama the Group of Seven was renowned for. Wild and lonely land such as this forged their nationalist fervour to get out into the landscape and portray it from a completely fresh point of view. Lakes often appeared in Casson's work, so it was fitting that a lake was named after him in Ontario.

This is a particularly striking lake scene. From Casson's lofty position at the top of a cliff, the view plunges down into the blue lake at the centre, which passes from deep cobalt into a shimmering lighter blue as it is struck by light at its far end. In the centre of the work, light also makes the pale rock formations glow against the darkness of the terrain beyond. Warm gold and orange in the hills contrasts with the intense blue of the lake, and the palpable crispness of the fall atmosphere further adds to the beauty of the scene. Casson's mastery of his subject is clear, as every element contributes to the striking effect of the scene and the sensation of soaring freedom that it creates.

ESTIMATE: \$70,000 – 90,000



144 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

Mountain Stream

oil on board, on verso titled on the gallery label, inscribed *TM / 1422A* and stamped with the Dominion Gallery stamp, circa 1929
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE

James Edward Hervey MacDonald, “A Glimpse of the West,”
The Canadian Bookman, November 1924, pages 229 – 231
James Edward Hervey MacDonald Papers, National Archives
of Canada, 3OD 111, Vol. 1, unpaginated
Ian A.C. DeJardin, *Painting Canada: Tom Thomson and the Group
of Seven*, Dulwich Picture Gallery, 2013, a similar work entitled
Waterfall near Lake O’Hara, 1929, in the collection of the Art
Gallery of Ontario, reproduced plate 91, page 166

AT J.E.H. MACDONALD’S beloved Lake O’Hara in the Rockies, many bubbling waterfalls and picturesque mountain streams attracted his attention, and he sat down by several of them to execute fresh, intuitive sketches. He often made his way up to Lake Oesa, and on the way there he was visually enticed to stop along the edges of the gurgling stream that flows down from Lake Oesa and Lefroy Lake—both on the surface and underground—then tumbles down into Lake O’Hara in the main valley below.

Here, he captures the stream in one of its most dramatic moments, as the icy water, fresh out of Lake Oesa and having only recently been released from its frozen glacial state, froths over the rocks in the form of a small waterfall, flowing freely in sheets of clear, cold white. The trail in this area during MacDonald’s time would have been a mere mountain goat path, or perhaps a rudimentary climber’s trail, yet MacDonald often chose to follow it, climbing along the edges of the treacherous, rocky creek bed and making his way slowly up the valley, painting views in different directions each time. At the place where *Mountain Stream* was painted, the valley narrows due to the cliff on one side and a field of boulders on the other. Logically, one takes the path of least resistance, which is right beside the stream. Other artists have also found this spot enticing, and Walter J. Phillips is known to have painted several works just a few steps away from it.

MacDonald’s perspective in *Mountain Stream* looks steeply upwards from a seated position and thus creates an interesting and somewhat unusual composition. The tops of the trees in a distant patch of forest are seen in the lower right foreground of the work, almost out of sight, and the waterfall itself is directly above us. This composition speaks of the steepness of the trail and brims with the anticipation of seeing the source of the water, the lake that is still to be reached.

MacDonald was astounded by the beauty he found at Lake O’Hara, and upon his return to Toronto from his first trip there in 1924, he wrote, “I got the beautiful Lake O’Hara, lying in a rainbow sleep, under the steeps of Mount Lefroy and the waterfalls of Oesa. And there I realized some of the blessedness of mortals ... For nineteen days I wandered in the neighbourhood of O’Hara. I sat and sketched her beauty, I looked at the emerald and violet of her colour. It is emerald and malachite, and jade, and rainbow green, and mermaid’s eyes, and the beads of Saint Bridget, and the jewels of Patrick’s Crown, and anything else the delighted imagination can ascribe to it.”

While the grey sky in this work indicates less than perfect weather, days like this were the ones that delighted the artist, and as he further described, “There were grey cold days when one heard the echoes of chaos and cold nights on the upper slopes.” The low light of this overcast day accentuates the colours of the greenery in his sketch, and passing rain has heightened the smoky purples and blues of the rocks. MacDonald has captured the idea of rapidly moving water well, following the principles he taught to his students at the Ontario College of Art. He stated, “Speed helps in sketching just as in sprinting. Try to grasp the idea of your subject quickly ... Get the effect, it goes quickest, the objects remain and can be studied at leisure if need be.”

We thank Lisa Christensen, author of *The Lake O’Hara Art of J.E.H. MacDonald and Hiker’s Guide* and director of Heffel’s Calgary office, for contributing the above essay.

ESTIMATE: \$100,000 – 150,000



145 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Mountain and Glacier

oil on canvas, signed and on verso dated 1930
on the G. Blair Laing label and inscribed *E/3541*
29 ¼ x 35 in, 74.3 x 88.9 cm

PROVENANCE

Collection of the Artist
G. Blair Laing Limited, Toronto
Acquired from the above by the present Private Collector,
Toronto, April 21, 1964

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, listed, Rocky Mountain Paintings, location noted as the Studio Building, catalogue #16, a drawing of this work illustrated by Hans Jensen page 79, large paintings section
Lawren Harris Notebook (1954) 4-2, National Archives of Canada, MG 30 D208, Vol. 4, pages 7 and 8
A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 107

IN THE YEARS between 1924 and 1929, when Lawren Harris traveled to the Rocky Mountains of Alberta and British Columbia to paint, his work underwent a profound and visually stunning change. Beginning in 1924 with works that for the most part represented the scenery that he saw, by 1929 his paintings had transformed into stylized, idealized works such as *Mountain and Glacier*. These changes in his art mirror the metamorphosis that was simultaneously occurring in both his spiritual and personal life. In 1923 Harris had become a member of the Toronto chapter of the Theosophical Society in Canada. His mother had converted from the Baptist faith to Christian Science some years earlier, and Harris, ever the intellectual, was also seeking a new belief system within which he could understand and cope with the events of his life to that point. He needed to make sense of the death of his father, the death of his brother amid the horrors of the First World War, the loss of Tom Thomson and the breakdown of his own marriage.

The ideals, principles and tenets espoused by Theosophy offered a path of understanding through spiritual and psychic connection to divine wisdom. This wisdom overlaid and negated all earthly matters in a way that resonated with Harris's interest in the wild places of Canada—which included mountains, by virtue of their vast remoteness and their sacred nature. For Harris, when a true understanding of divine wisdom was communicated to others through his art, he, as the creator of the art, would be placed in a state of spiritual elevation by the act of creation. The mountains and the North, because of their simplicity (relative to cities), were already a subject of elevated purity, and Harris's use of them to introduce Theosophy to a wider audience through his paintings was a logical choice for this artist-messiah in his efforts to convert others. By presenting images of the landscape—if we can refer to representational landscapes as being painted in the language of the uninitiated—Harris could also speak to us through them in the language of divine wisdom, the language of



Lawren Harris and Ira Dilworth hiking near Mount Temple, Canadian Rockies
Photo courtesy of The Estate of Lawren S. Harris



the initiated. He called his paintings highways between particular things and universal feelings. Conveniently, these universal feelings—the divine wisdom of Theosophy—spoke a language that overlapped that of the particular. The symbolism of blue, white and yellow, for instance, represented faith, truth and knowledge, respectively, and meshed seamlessly with the naturally occurring colour of the mountains. Harris refined his palette to emphasize this even more, thus speaking his language and ours at the same time and visually paving the highway from the particular to the universal. So many things that he wanted to say, that could not be put into works by the particular, could be shaped by the universal in the mountains.

After the Rockies (and in 1930, the Canadian Arctic and Greenland), Harris's art would leave all traces of representation behind, instead exploring concepts including Divine Symmetry, psychic atmosphere and other principles of Theosophy through complex abstract works. *Mountain and Glacier* is among the last in the body of Group period canvases, of utterly refined and beautifully stylized mountain works. The work depicts Thunderbolt Peak, Angle Peak and Alcove Mountain in the Tonquin Valley region of Jasper National Park. Harris would have seen this view, and made detailed pencil studies of it, on his trip to Jasper with A.Y. Jackson in 1924. He and Jackson had hiked into the area and encountered a heavy snowstorm, and ended up spending a few nights at the Warden's cabin, then staffed by Percy Goodair. Harris discovered that Goodair was also interested in Theosophy, and very well read on the subject. No doubt their conversation stimulated Harris, and when fine weather broke through, Harris and Jackson stationed themselves on Tonquin Hill, high in the middle of the valley, and made detailed drawings of the entire panorama, Harris taking one side and Jackson taking the other. As Jackson related, from this vantage "the whole way around the horizon could be seen, a grand panorama of mountains and lakes with stretches of forest and Alpine pastures." They had hoped to be awarded a commission from the Canadian National Railway Company, which had tentative plans to build a hotel in the region.

Harris's very detailed drawings were the basis for many of his masterworks that were painted in subsequent years, and provide clues to the places he visited, as his titles most often do not. He made specific colour notes on each in pencil, indicating the hues he would use in the subsequent works, with phrases such as "gold x blue x grey" and so forth, keeping his composition simple, all the while striving for a refined goal. The drawings themselves are very fine and show Harris's assured hand. He is known to have referred back to these drawings throughout his career, and remnants of the forms and shapes he explored in his mountain sketchbooks can be tracked by their structure, colour and quality of light directly into his abstract works. Mountain forms left their imprint on Harris's later paintings, never fully leaving him, and always influencing the atmosphere of even his most cerebral, aesthetic works.

Following what we might call his spiritual rules of composition, in *Mountain and Glacier*, Harris eliminates all unnecessary detail from this scene, and we are given a series of consistently coloured purple-brown peaks, laden with icing-smooth glaciers that seem to melt rather than advance or recede, as glaciers



usually do. These peaks sit in the distance behind the foreground of blue-green ice, evocative of the Emerald Glacier in its colour. Harris's ideals would affect his choice of colour, his compositional style and his refinement of his brush-stroke—virtually every aspect of his art. He sought to convey what he called "an underlying order in life," and felt that it was his sacred duty as an artist to communicate this order so that it could be "disclosed in every land, before a people can be said to inhabit it fully." In this matter, he succeeds marvelously, rendering order from the mountain scenery like a gemologist cuts a faceted diamond from its rough natural form. In his achievement of this goal, we might find that "the whole country was cleansed by the pristine and replenishing air and the psychic health which sweeps out of that great hinterland."

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* and director of Heffel's Calgary office, for contributing the above essay.



The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto are partnering on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario, and will open on October 11, 2015 at the Hammer Museum and in 2016 at the Art Gallery of Ontario.

ESTIMATE: \$1,000,000 – 1,500,000

ABOVE:

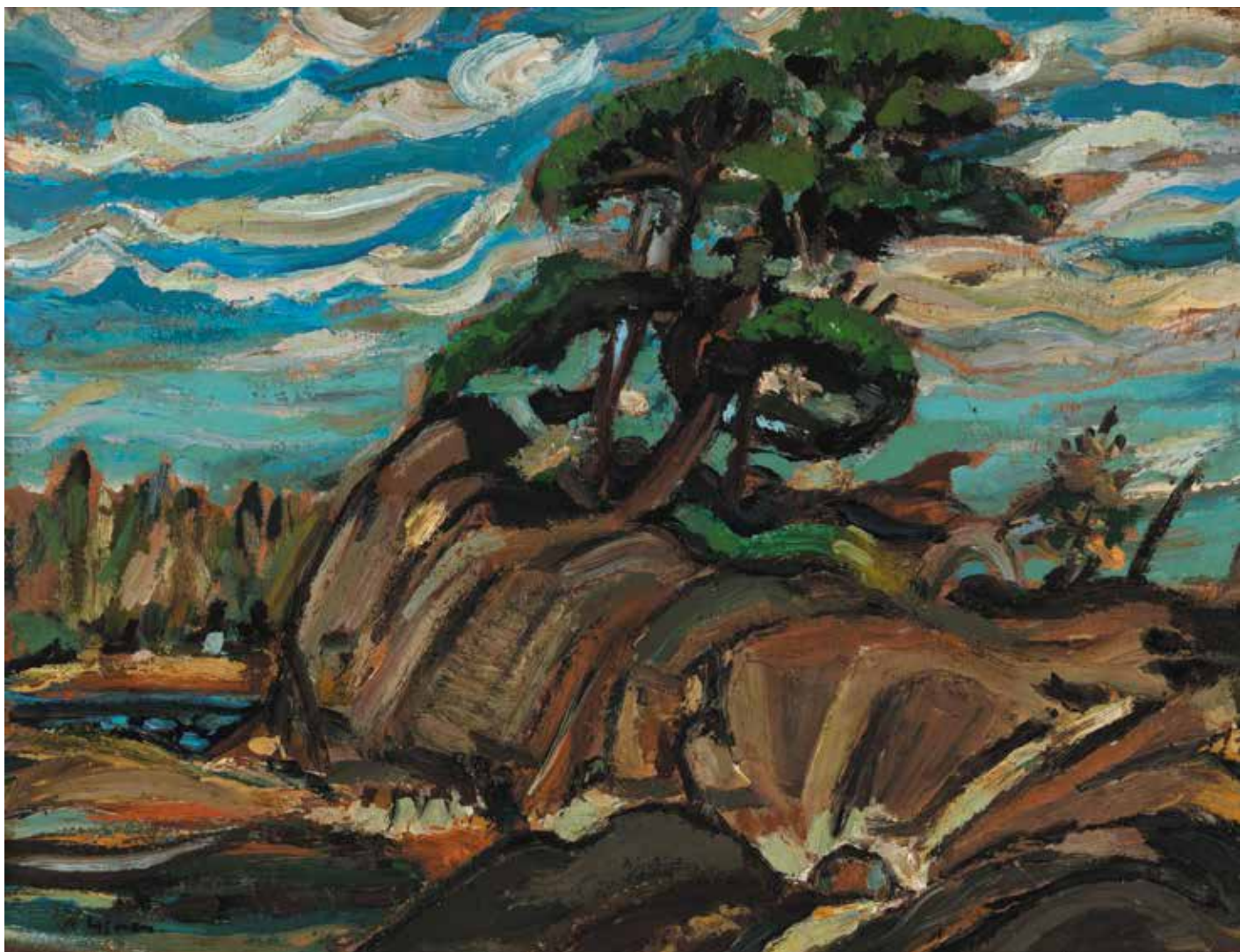
LAWREN STEWART HARRIS
Rocky Mountain Drawing 9 – 51

graphite on paper, circa 1929
7 ½ x 9 ¾ in, 19 x 25.1 cm
Private Collection

Not for sale with this lot

OPPOSITE PAGE:

Lawren Harris hiking in the
Rocky Mountains



146 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay

oil on board, signed and on verso signed, titled,
dated 1935 and inscribed *To the Clarkes*
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE

A gift to Sir Frederick Clarke, Professor of Education at McGill
University, Montreal, 1935
By descent to the present Private Collection, United Kingdom

LITERATURE

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*,
Art Gallery of Ontario, 1985, page 23

EACH MEMBER OF the Group of Seven had painting places in which they felt most empowered, and for Arthur Lismer that place was Georgian Bay. He spent many summers there, and in August of 1935 he was at McGregor Bay in Georgian Bay. Earlier that year, under the auspices of Eric Brown, director of the National Gallery of Canada, he had traveled west to visit provincial universities and to investigate art galleries and museums. Since Lismer was busy with his report, Dennis Reid records that “relatively few sketches survive from that summer.” This rare work from that time is a classic Georgian Bay painting, in which iconic pines cling to sculpted rock formations. The atmosphere is fresh, as if a light breeze ruffles the bay, under a brilliant blue sky marked with thin clouds rushing along. This outstanding sketch bears a similarity to Lismer’s 1933 canvas *Pine Wrack*, in the collection of the National Gallery of Canada.

In 1935 collector Sir Frederick Clarke was appointed as adviser to overseas students at the Institute of Education, University of London, and in 1936 he became the institute’s director.

ESTIMATE: \$25,000 – 35,000



147 **James Edward Hervey (J.E.H.)
MacDonald**

ALC CGP G7 OSA RCA 1873–1932

Shores at Petite Rivière, Nova Scotia

oil on board, signed and on verso signed, titled and inscribed
by Thoreau MacDonald *card came from Sperry's store in Petite
Rivière, 1922 and 2315 / ATE\$ 50¢ LB*
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Private Collection, Toronto

EXHIBITED

McMichael Canadian Art Collection, Kleinburg, January 1977

THE VIEW J.E.H. MacDonald has depicted in this verdant work looks out over a vast river valley, where fields run down to the water's edge and the sky is filled with floating clouds. His palette is bright and pleasing—in particular the blue, a colour he later came to embrace fully while painting high alpine lakes in the Rockies. Here, the brightness of the work conveys a feeling of lush, well-watered growth. All that we see has been fed by the waters of the river, which occupy the majority of space in the middle ground of the composition. The clouds enhance this feeling of moisture as they move languidly across the sky. Our vantage point up on the hill above the farmland adds an extra note of pleasure to the work. As we look out onto the productive, tranquil and bucolic scene, we feel the vastness of the landscape, the wideness of the river, and the endless distance of the sky.

ESTIMATE: \$25,000 – 35,000



148 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Cabbies

oil on canvas, signed and dated 1924 and on verso stamped with the Dominion Gallery stamp
6 ½ x 8 ¾ in, 16.5 x 22.2 cm

PROVENANCE

Watson Art Galleries, Montreal
Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, reproduced page 624

CABBIES IS AN iconic image from Robert Pilot's oeuvre. The distinctive horse-drawn sledges portrayed here were an integral part of life in Quebec cities in the 1920s and a favourite subject of the artist. Defined by thick, textured brush-strokes, this grouping of horses, sledges and people has a vitality that makes the viewer feel as though they have stepped into the scene. Taught by his stepfather Maurice Cullen, Pilot was Canada's last important Impressionist painter. Atmosphere was of paramount importance in Impressionism, and Pilot's refined perception of the even, overcast light of winter amplified by snow in urban settings is expertly expressed here. This type of small wood panel, known as a *pochade*, was also used by Canadian Impressionist James Wilson Morrice (whose work Pilot admired) when sketching out of doors. The strength and solidity of Pilot's close-up view of his subject gives this image an impact far greater than its size. *Cabbies* is an outstanding oil sketch, its composition intuitively and carefully crafted, while still retaining the freshness of the live-action scene.

ESTIMATE: \$35,000 – 45,000



149 James Wilson Morrice

CAC RCA 1865 – 1924

Schoolgirls and a Nun in the Park

oil on panel, on verso inscribed 10/25 Laing 51 and stamped with the J.W. Morrice studio stamp, circa 1894

3 ¾ x 6 in, 9.5 x 15.2 cm

PROVENANCE

G. Blair Laing Limited, Toronto

Acquired from the above by W. Allan Manford, Toronto,
May 2, 1966

By descent to the present Private Collection, USA

FROM 1892 TO 1896, James Wilson Morrice was living in Paris. This charming *pochade*, an oil sketch on a small wooden panel, painted *en plein air*, is documented in the archives of the Montreal Museum of Fine Arts by a photograph titled *Nuns in a Park*. However, clearly this image is a group of uniformed schoolgirls under the direction of a nun, identified by her cornette—a wing-shaped white wimple. This distinctive headdress was worn by the Daughters of Charity, whose mother house was in Paris and who had many convents in France. With soft, assured brushstrokes, Morrice captures the tranquil ambience of this urban park setting in which shade and sunlight intermingle. For this master Canadian Impressionist, this was a classic subject—Morrice was greatly attracted to Paris's public gardens such as the Tuileries, the Bois de Boulogne and Luxembourg Gardens, where he painted delightful scenes such as this, of people enjoying respite from the city in sylvan settings.

This work is included in the catalogue raisonné on the artist's work that is currently being compiled by Lucie Dorais.

ESTIMATE: \$20,000 – 30,000



150 Frederick Simpson Coburn

AAM RCA 1871 – 1960

Four Teams of Horses

oil on canvas, signed and dated 1937

21 ¼ x 27 ¼ in, 54 x 69.2 cm

PROVENANCE

W. Scott & Sons, Montreal
Private Collection, Toronto

LITERATURE

Evelyn Lloyd Coburn, *F.S. Coburn: Beyond the Landscape*, 1996,
page 115

IN 1937, FREDERICK COBURN was painting steadily and enjoying great success with collectors through the respected Montreal dealer William Watson. Over the next decade, this achievement continued, and Evelyn Lloyd Coburn wrote of the artist, “It was

during this period that he did some of his best work.” Coburn spent winters in Montreal, painting in his St. Matthew Street studio and also in his studio and home in Upper Melbourne, where scenes like this inspired him. This is a fine, classic Coburn image featuring the inclusion of no less than four horse teams. This procession through the countryside of the Eastern Townships of Quebec must have been the result of industrious logging activities, and it gives this striking winter scene an extra measure of vitality. The landscape setting is painted with much detail, and the pale blue sky and the deeper blue shadows cast on the exquisitely tinted snow communicate a crisp atmosphere. In *Four Teams of Horses*, Coburn has distilled the essence of Quebec’s hardy, self-sufficient people, completely in harmony with their natural environment, depicted with the mastery attained during this mature period of his oeuvre.

ESTIMATE: \$20,000 – 30,000



151 Frederick Simpson Coburn

AAM RCA 1871 – 1960

Winter, Hauling Wood

oil on canvas board, signed and dated 1933 and on verso titled on the Roberts Gallery label and stamped with the Dominion Gallery stamp

7 ½ x 12 ¼ in, 19 x 31.1 cm

PROVENANCE

Dominion Gallery, Montreal
Roberts Gallery, Toronto
Private Collection, Toronto

AFTER 1914, THE horse-drawn sleighs used in winter by farmers, woodcutters and ice haulers in the Laurentians and Quebec's Eastern Townships became the dominant subject in Frederick Coburn's oeuvre. Seen through his studio window in the town of Upper Melbourne, a team of horses hauling a sledge laden with logs from a sawmill at Kingsbury had struck Coburn like a revelation. In *Winter, Hauling Wood*, men drive logging sledges through the open countryside, enjoying an expansive view of the Laurentian Mountains. One of the elements distinguishing this work is the brightness of the winter day—light streams from the unclouded sky, illuminating the snow and casting cool blue shadows. Coburn often used the motif of one brown and one white horse hauling a sledge together; here they work with separate loads. He was known for his fine painting techniques developed while studying in Berlin, Munich, Paris and Antwerp, and Coburn's sensitive rendering of the landscape and feeling for the working people of Quebec are both clearly evident in this outstanding example of the subject for which he was renowned.

ESTIMATE: \$8,000 – 10,000

152 Emily Carr

BCSFA CGP 1871 – 1945

Forest Interior

oil on paper on board, signed, circa 1935 – 1938

23 7/8 x 35 3/4 in, 60.6 x 90.8 cm

PROVENANCE

By descent to the present Private Collection, Ottawa

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 1966, pages 31 and 199, a canvas with a similar theme entitled *Roots*, in the collection of the BC Archives, Victoria, reproduced page 231

There is a sea of salal and bracken, waving, surging, rolling towards you. Green jungle, thick yet loose-packed, solid, yet the very solidity full of air spaces. Perfectly ordered disorder designed with a helter-skelter magnificence. How can one express all this? To achieve it you must perch on a desperately uncomfortable log and dip among the roots for your material.

—EMILY CARR

THE LIFE CYCLE of the forest was always present in Carr's perception and in her work, from young trees to old-growth-forest giants to those returning to the earth as stumps and logs. Images of roots often occurred in Carr's paintings, whether in the form of driftwood thrown up on the beach or in the large exposed root systems we see in *Forest Interior*. These are the result of mature trees having been pushed over by a powerful wind, pulling up the woven mat of their root systems as they have fallen. Once they had generated life, "strong roots hidden in the silent, live ground," as Carr wrote in her journal *Hundreds and Thousands* as she reflected on forest growth bursting from the earth. Now, upended, they will provide living spaces for insects and other life, eventually decaying into the humus on the forest floor.

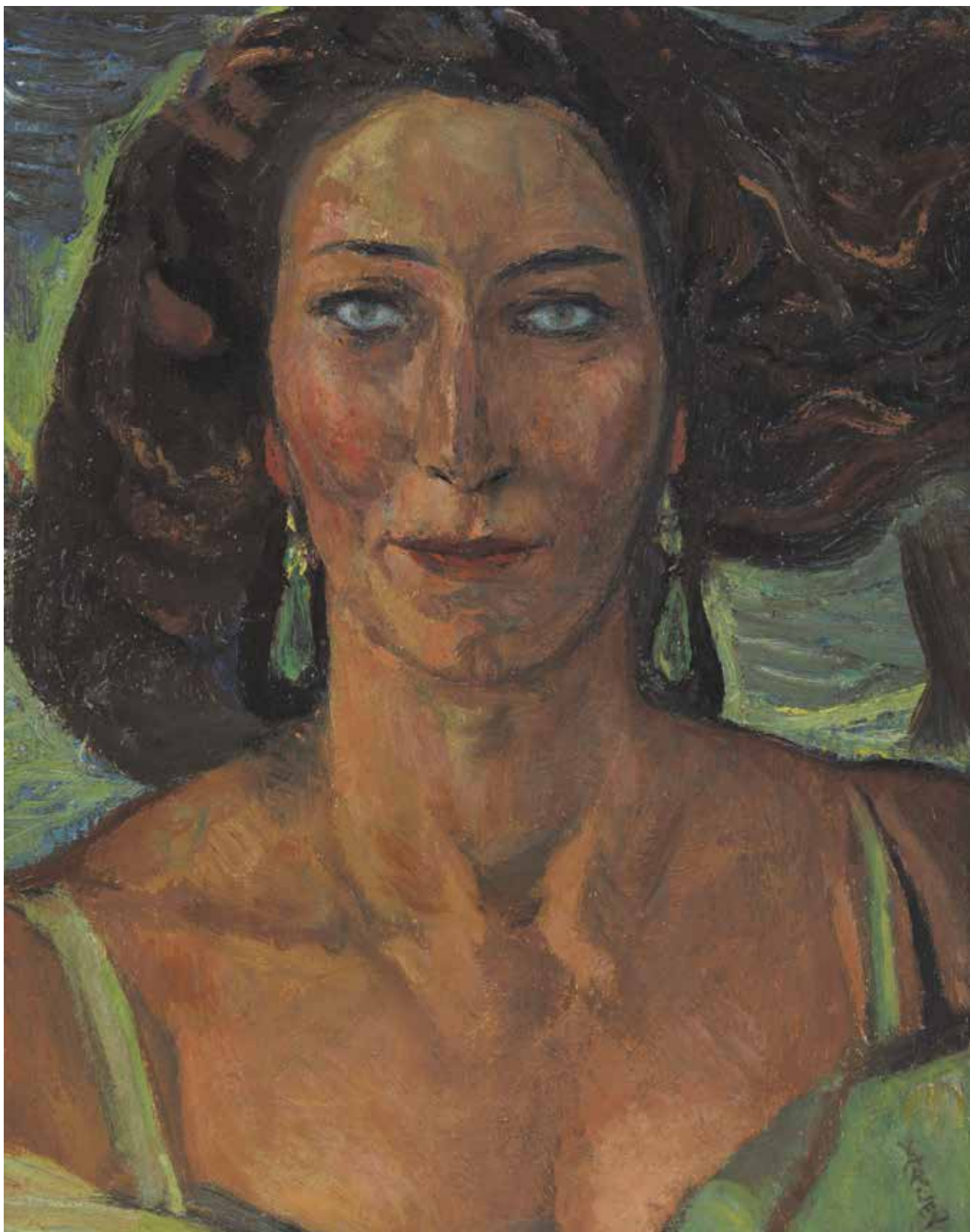
Forest Interior is densely packed with vegetative life. Young trees in the foreground stand in a row before a thick stump, above which tower two twisted and powerful root systems, while between them, undergrowth ripples through a narrow channel like green water. A screen of trees forms the backdrop, with a central glow of light filtering through it, creating a transcendent atmosphere. Carr was conscious of creating a unity of movement in works such as this to reflect the great throb of life energy she saw running through everything—rising from the forest floor and running through the trees with a rhythmic roll and a buzzing electricity.

Carr's medium in this extraordinary painting is that of oil on paper. This medium, which she used extensively in the 1930s, allowed her great freedom to innovate. This use of oil paint, thinned with turpentine and sometimes gasoline, allowed Carr to retain the richness of oil, but it had a fluidity like that of water-colour. It also facilitated her use of sweeping brush-strokes that embodied the energy she was perceiving in the landscape. Its effects could range from light washes, such as those she used in her seashore paintings, to the denser pigmentation seen here in *Forest Interior*, which glows with rich greens and deep, warm earth tones.

In her journal Carr reflected on her own artistic "roots," writing, "So, artist, you too from the deeps of your soul, down among dark and silence, let your roots creep forth, gaining strength. Drive them in deep, take firm hold of the beloved Earth Mother ... Draw deeply from the good nourishment of the earth but rise into the glory of the light and air and sunshine." *Forest Interior* immerses the viewer in the renewing aliveness of the woods and allows us to see it on a deeper level. Having seen Carr's work even briefly, our perception of West Coast forests is richer. For those who have spent time with her work, it is hard to imagine being in the forest and not seeing an overlay of her powerful vision of it, and feeling our own roots in nature.

ESTIMATE: \$150,000 – 200,000





153 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Natasha

oil on board, signed and on verso titled
on an exhibition label, inscribed 54 and stamped
with the Dominion Gallery stamp, circa 1943
15 x 11 ¾ in, 38.1 x 29.8 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE

Group of Seven Exhibition, Dominion Gallery, 1944,
listed under Paintings by F.H. Varley, #7
Peter Varley, *Frederick H. Varley*, 1983, page 37
Katerina Atanassova, *F.H. Varley: Portraits into the Light / Mise
en lumière des portraits*, 2007, pages 94 and 95, a circa 1943
portrait entitled *Natalie* (also known as *Natasha*), collection
of the Town of Markham, reproduced plate 50

EXHIBITED

Dominion Gallery, Montreal, *Group of Seven Exhibition*,
May 13 – 24, 1944
The Fine Art Galleries, T. Eaton Co. Limited, Toronto,
October 30 – November 11, 1944
Royal Canadian Academy, Montreal (label on verso)

IT IS WELL known that Frederick Varley's relationships with his models were complex. Some were simply sitters, children of friends or his own children, others were wives of fellow artists and friends, or students. It is also known that with some of these, he had physical relationships. Varley was conversationally adept, and he had an ability to engage women he was attracted to in intense discussions on subjects such as art, creativity, personal growth, marriage and relationships. At a time when the role of women in society was undergoing fundamental change, many of these women had expectations for their lives outside of marriage and domestic life. Varley's portraits of these women are thus records of a unique time, when Canadian women became the catalyst for enormous change within their personal value systems as well as in their greater societal roles. Reva Brooks, who was later to become an internationally known photographer, recalled that it was Varley who first "tried to convince her to awaken her artistic nature and devote more time to things that were important to her growth, instead of just being happy as a wife."

Katerina Atanassova wrote that Natalie Kessab—our Natasha—was "probably the most mysterious woman ever to enter the painter's life. Said to be of Lebanese or Armenian descent, she had exotic, Oriental features." She was also financially independent, divorced, and the owner of a lingerie shop in Montreal. Natasha was referred to by Peter Varley as a woman who was "the ideal type to awaken Dad's gypsy soul. We know the whereabouts of one head of her, but another has vanished. It was a striking, fearsome portrait—fiery eyes, a flame of hair, torso nearly bare... Natalie was the only woman Dad couldn't get the better of." Our *Natasha* is the vanished head, and she is fiery indeed.

There is more here than a gorgeous woman caught in a storm of green—there is another storm in this picture, and it is between the artist and the model. Whether it is brewing and building, holding itself at a steady state, or dissipating and dying is Natasha's secret, but it is there and very real, caught in a painter's moment in a perpetually frozen state, in the look in Natasha's eyes. Even her hair seems caught in a maelstrom, flying up and away, tossed by the energy that is otherwise contained.

Varley's brushwork is such that *Natasha* is almost a sculpture. Literally moulded in paint, her tanned, olive skin is highlighted with the characteristic greens that we so often see in varying amounts in Varley's works, but which dominate here. Natasha's earrings, her dress, her skin and the background, which is rather ambiguous, are all green. Is she in front of a churning sea or caught in a windswept forest? The trunk-like form on the right seems to suggest the latter, but it is the feeling in the work that comes across most strongly, that of a contained storm. Natasha leans slightly towards and looks directly at us with her heavy-lidded gaze. Is she about to speak? Has she just said something and is she watching the artist's reaction? Natasha is statuesque, sensual and absolutely self-assured. Her forceful presence seems to be contained just enough not to explode from the work—she is a storm composed.

The original title of this work was *A Lady of Antioch*, which might refer to Philippa of Antioch, a princess who was the mistress of Adronicus I Comnenus, a Byzantine emperor who spent his life fleeing from the displeasure of various courts as a result of his seduction of numerous women.

Another portrait of Natasha, titled simply *Natalie*, was painted in 1943 and is now in the collection of the Frederick Horsman Varley Art Gallery in Markham, Ontario.

Natasha is #690 in the Varley Inventory listing, titled as *Natalie*, circa 1943.

ESTIMATE: \$60,000 – 80,000

154 Emily Carr

BCSFA CGP 1871 ~ 1945

Farm, Sea and Sky

oil on paper on board, signed
22 ½ x 35 ¾ in, 57.1 x 90.8 cm

PROVENANCE

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

LITERATURE

Edythe Hembroff-Schleicher, *Emily Carr: The Untold Story*, 1978, page 137

Maria Tippet, *Emily Carr: A Biography*, 1979, a similar circa 1938 oil on paper work entitled *Mrs. Jones' Farm*, in the collection of the Vancouver Art Gallery, reproduced page 228

Doris Shadbolt, *The Art of Emily Carr*, page 175, 1979

DURING THE 1930S, Emily Carr's sketching trips were to the areas immediately surrounding Victoria, such as Goldstream, Langford, Sooke and Metchosin, areas where small farms were often to be found. In the early thirties, Carr would rent habitations such as rough cabins and cottages to position herself in her sketching locations. Then, in summer of 1933, she acquired a caravan trailer, which she dubbed *The Elephant*. This gave her more freedom, since she could have it towed to various countryside locations. Outfitted specifically for her needs, it provided a cozy base for her and her animal companions.

Her first outing with *The Elephant* was in May of 1934, when it was set up beside Esquimalt Lagoon in Metchosin. After getting swamped by rain, it was hauled further up Lagoon Road into a dry, sunny field owned by Mr. Strathdee, a Scottish farmer. With coastal views, open skies, woods and farmland, Metchosin became an important painting place for Carr. Her summer outings in *The Elephant* continued until 1938, when she sold it due to health concerns. That same year in July, she rented a cottage on a dairy farm on Telegraph Bay Road in Cadboro Bay, near Victoria, owned by Mr. Godfrey. Edythe Hembroff-Schleicher wrote that "the pastoral, idyllic setting of the Godfrey farm, so close to the dark blue waters of the Strait of Georgia, made it the most scenic and delightful of all Emily's sketching sites." The Vancouver Art Gallery has a similar work entitled *Mrs. Jones' Farm*, which has a circa date of 1938.

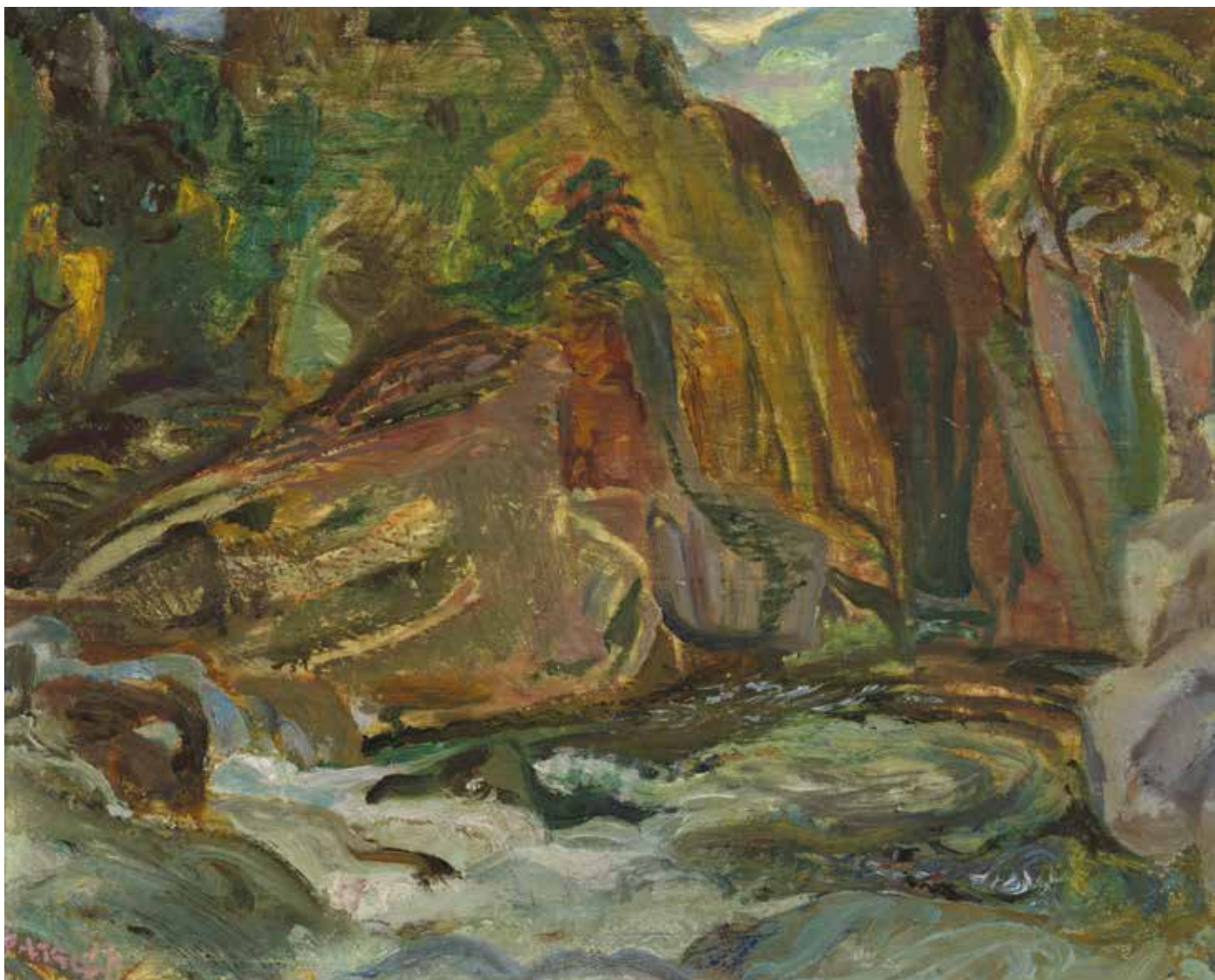
While it is hard to know exactly which farm setting this work was produced from, what is certain is that it is a quintessential rural British Columbia scene. Languid, summery, with a view to the ocean and mountains from a grassy field, the work pulls the viewer into its peaceful ambience. One of Carr's primary concerns in the 1930s was the depiction of energy in the natural world through a unity of movement, and here this energy rolls through the fields, gathers in the trees and beams up into the sky. As she stated in her journal *Hundreds and Thousands*, "One must be careful about the transition of one curve of direction into the next, vary the length of the wave of space but keep it going, a pathway for the eye and the mind to travel through and into the thought... Now I see there is only one movement. It sways and ripples. It may be slow or fast but it is only one movement sweeping out into space." What we see here is the essence of Carr's process. She felt deeply what she saw—sensing the unseen energy present in all living things—meanwhile rationally reflecting on how best to show this. To emphasize this movement, Carr used streaks of white paint sweeping up from land to sky, where rippling strokes of blue vibrate.

To accomplish this flowing, vibrating movement, Carr used the medium of oil on paper, in which she thinned oil paint with turpentine or gasoline. This allowed her to use long, sweeping brush-strokes and more transparent effects. She also allowed the paper to show through, which over time has turned orange, adding an element of warmth to these paintings. It also stands in contrast to her streaks of white paint, making us more aware of them, and is another element of unity running through all the parts of the image.

This is an outstanding painting from Carr's 1930s body of work in and around the Victoria area. It conveys both the warmth and intimacy of the small-scale farm and the expansiveness of the panorama of sea and sky. Glowing with a palette of rich greens and blues accented with touches of red, and expressive of radiant energy through Carr's powerful brush-strokes, *Farm, Sea and Sky* makes a strong visual impact.

ESTIMATE: \$150,000 – 200,000





155 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Cheakamus Gorge / West Coast—Low Tide (verso)

double-sided oil on board, signed and on verso titled variously and dated 1929 on gallery labels
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Collection of Irving and Sylvia Ungerman, Toronto
Mayberry Fine Art, Winnipeg
Private Collection, Saskatoon

LITERATURE

Arthur Lismer et al., *F.H. Varley: Paintings, 1915 – 1954*, The Art Gallery of Toronto, 1954, page 8

Peter Varley, *Frederick H. Varley*, 1983, page 114, a similar 1929 oil entitled *Cheakamus Canyon* reproduced page 114
Varley: A Celebration, Frederick Horsman Varley Art Gallery of Markham, 1997, listed

EXHIBITED

Frederick Horsman Varley Art Gallery of Markham, *Varley: A Celebration*, May 31 – August 10, 1997, catalogue #20

FREDERICK VARLEY ARRIVED in Vancouver in the fall of 1926 to teach at the Vancouver School of Decorative and Applied Arts. He immediately responded to the beauty of the area's mountains and ocean, and the subtlety of its coastal atmospheres. During his time in Vancouver, Varley spent his weekends and summers sketching in the North Shore mountains and up through Howe Sound to Garibaldi. His fellow artist Jock Macdonald, who

FREDERICK VARLEY
West Coast—Low Tide
 double-sided oil on board
 12 x 15 in, 30.5 x 38.1 cm



accompanied him on his 1929 trip to Cheakamus Canyon and Garibaldi, stated that Varley did not consider it a hardship to haul all their gear such as tents, simple foods and sketching materials to their rugged destinations. Macdonald related, “He loved camping. The more he camped the more he became part of the earth, of day and night and the diversified weather.” This passion for immersion in the landscape and for painting out of doors was central to the artists of the Group of Seven.

Cheakamus Canyon, 20 miles north of Squamish, is a stunning natural location. In a letter to fellow Group artist Arthur Lismer in February of 1928 about his 1927 trip there, Varley described the area’s striking features: “Chunks of mountain, freakish stuff... Cheakamus Canyon has a heave of water lifting through it that has the weight and grandeur of slow motion.” It is that “heave of water” that Varley has captured here, gathered into a pool from a waterfall above, then swirling and pressing on the immovable rock. Varley makes us feel the mass of this rocky canyon, towering in formations sculpted by the elements.

Varley’s colour palette in his British Columbia works was rich—and here the water ripples with tones of pale green, icy blues and emerald green. Rocks are not just flat tones of brown or grey, but are enriched by highlights of mauve, red and emerald, to name a few. Varley was very aware of colour and studied colour theory, such as Albert Munsell’s system in his book *A Color Notation*. To Varley, colour had energy vibrations, which he perceived emanating from objects. He also ascribed psychological meaning to colour based on Buddhist teaching and its five basic qualities of

Tantric energy. Thus to Varley, green, associated in Buddhism with all-accomplishing wisdom, had a spiritual significance, and uniquely iridescent, vibrant shades of green frequently animate his British Columbia works.

The verso of this work is *West Coast—Low Tide*, which depicts another theme of great interest to Varley—views across the water to distant mountains. This was a subject he could (and did) paint out his windows and from the deck of his house at Jericho Beach, a view that included tidal sand flats. Deep-blue water contrasts with orange sand, and dreamy cumulus clouds float above distant blue and mauve mountains. Varley’s ocean horizon forms an arc, like the curvature of the earth.

British Columbia, although culturally backward in the 1920s, was rich in its natural environment, and Varley loved it. He wrote: “British Columbia is heaven... It trembles within me and pains me with its wonder as when a child I first awakened to the song of the earth... The sea is here, and the sky is as vast...” Nature was on a grand scale, but Varley was not overwhelmed by it, and the work he did in the province was powerful and transcendent. With its ethereal sea view and rugged, elemental canyon scene, this unique double-sided work is a fine example of Varley’s passion for different aspects of the British Columbia landscape.

Cheakamus Gorge is #224 in the Varley Inventory listing, and *West Coast—Low Tide* is #225.

ESTIMATE: \$70,000 – 90,000



156 Emily Carr

BCSFA CGP 1871 – 1945

Spring No. 3

oil on paper on board, signed and on verso titled on a label, circa 1938
22 ¾ x 18 in, 57.8 x 45.7 cm

PROVENANCE

By descent to the present Private Collection, Vancouver

LITERATURE

Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar oil on canvas entitled *Sombreness Sunlit*, in the collection of the BC Archives, reproduced page 131, and a similar oil on canvas entitled *Dancing Sunlight*, in the McMichael Canadian Art Collection, reproduced page 144

THIS ANIMATED INNER forest work, which appears to be swept by gusts of energy, is related to what author Doris Shadbolt refers to as Emily Carr's "light-in-the-woods theme." Two similar works—*Dancing Sunlight*, in the McMichael Canadian Art Collection, and *Sombreness Sunlit*, in the collection of the BC Archives—possess this very distinctive segmentation of tree trunks into rings, formed by short strokes of paint. This stylization recalls the inner growth rings in trees, which indicate their span of years. So free is Carr's brushwork that these strokes of paint actually disconnect, showing space in between, as if the trunks are on the verge of breaking free of their material form. Furthering this sense of dematerialization, thin wavy branches fragment on the left, and the stump below them appears to hover. Into this forest from the unseen sky comes sunlight, glowing yellow and white as it strikes the vegetation and brings the earth to new life. *Spring No. 3* is an immensely free and expressionist painting, imbued with a sense of the joyousness of spring.

ESTIMATE: \$60,000 – 80,000

157 Emily Carr

BCSFA CGP 1871 – 1945

Two Klee Wyck Bowls

a Thunderbird Motif Bowl

painted ceramic sculpture, on verso
signed Klee Wyck

5 ½ x 5 ½ x 1 ¾ in, 14 x 14 x 4.4 cm

b Thunderbird Motif Bowl

painted ceramic sculpture, on verso
signed Klee Wyck

5 ½ x 5 ½ x 1 ¾ in, 14 x 14 x 4.4 cm

PROVENANCE

Acquired directly from the Artist by

Kate Mather, Banff

By descent to the present Private

Collection, Ontario

LITERATURE

Maria Tippett, *Emily Carr: A Biography*,
1979, page 134

IN 1900, EMILY Carr took a course in clay modeling at the Westminster School of Art in London, England, but it was not until 1924 that she began to produce pottery. This same year in Victoria, a demonstration by a local teacher showing the use of blue clay from an area nearby inspired craftspeople, and a flurry of pottery-making ensued. Mrs. Kate Mather, the original owner of these works, operated a gift shop in Banff and wintered in Victoria, staying at Carr's boarding house in 1924. Maria Tippett writes that Mather "asked Emily to make 'Indian pottery' for her to sell. Mather's prompting, and the promise of a commercial outlet, gave Emily the impetus she needed to begin." Carr was eager to supplement her income, as these were lean years for her. To keep her native iconography accurate, she studied artifacts at the National Museum of Canada and consulted books such as John Swanton's ethnography of the Haida and A.P. Niblack's *Coast Indians*, making drawings from them. These colourful *Klee Wyck* bowls show Carr's enterprising and inventive use of native designs.

ESTIMATE: \$8,000 – 12,000



157 a



157 b



158 Charles Sidney Williams

19th Century British

Metlakatla, British Columbia

watercolour on paper, initialed, titled *Metlakahtla* and dated June 13, 1868
8 7/8 x 13 3/4 in, 22.5 x 34.9 cm

PROVENANCE

Private Collection, United Kingdom

IT IS NOT known what brought Lieutenant Charles S. Williams to the West Coast and ultimately to Metlakatla, a Tsimshian village near Prince Rupert, but in 1868, when this work was produced, British Columbia was still a British colony (until it joined the Dominion of Canada in 1871) and the British Royal Navy had a base in Esquimalt, adjacent to Victoria. Military officers such as Williams were trained in watercolour technique, thus he painted in the English style. These officers produced artworks as personal records of the Canadian landscape and for military reports or used them as a basis for commercial reproductions such as prints or engravings in books. *Metlakatla, British Columbia* is a fascinating historical record of this coastal settlement, with details such as the First Nations canoe in the foreground and the schooner

anchored offshore. The presence of the large church alongside the habitations onshore shows the juxtaposition of First Nations people and the missionaries who established a base there. Williams exhibits a fine command of the medium, and his composition is a vital record of this time of change on the West Coast.

ESTIMATE: \$4,000 – 6,000

159 Early Haida Artist

19th Century

Early Trade Pipe with Three Euro-American Figures, Horse and Bowl Carved with a Human Head

argillite with bone sculpture, circa 1850s
4 x 9 x 1 1/4 in, 10.2 x 22.9 x 3.2 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Peter L. Macnair and Alan L. Hoover, *The Magic Leaves: A History of Haida Argillite Carving*, Royal British Columbia Museum, 2002, pages 72 – 73



159



160

SMOKING WAS INTRODUCED to the Haida by the Euro-American explorers, whalers and traders who arrived on the Northwest Coast at the end of the eighteenth century. Once the Hudson's Bay Company was established there, it imported and sold clay pipes. Seeing this, the Haida took up carving argillite pipes, ranging from plain to complex, often combining Euro-American figures with stylized animals. In this and lot 160, the bowl is fully formed and could have been used for smoking. The bowls often took the form of a human head, as do both these lots. According to Peter Macnair and Alan Hoover, the production of these pipes flourished during the two or three decades following 1850. These early trade pipes are finely carved and both feature bone elements. The stylized animals and the carved faces on the figures and human heads on the bowls are strong and expressive. Exquisite works such as this, which show the Haida's interest in other cultures appearing on their shores, are rare to the market.

ESTIMATE: \$20,000 – 30,000

160 Early Haida Artist

19th Century

Early Trade Pipe with Euro-American Figure, Bear and Bowl Carved with a Human Head

argillite with bone sculpture, circa 1850s
2 ½ x 8 x 1 in, 6.3 x 20.3 x 2.5 cm

PROVENANCE

Private Collection, Vancouver

ESTIMATE: \$10,000 – 15,000



161 side a



161 side b



162

161 Early Tlingit Artist

19th Century

Dance Wand

yellow cedar sculpture with human hair inserts
19 ¾ x 5 x 3 in, 50.2 x 12.7 x 7.6 cm

PROVENANCE

Sold sale of *Fine American Indian Art*, Sotheby's New York,
December 3, 1986, lot 183
Collection of Jim and Marilyn Bergstrom, Seattle
Sold sale of *Important American Indian Art*, Christies,
December 5, 1996, lot 45
Private Collection, Vancouver

LITERATURE

Bill Holm, *The Box of Daylight: Northwest Coast Indian Art*, Seattle
Art Museum, 1983, page 94, reproduced page 94, catalogue
#160

EXHIBITED

Seattle Art Museum, *The Box of Daylight*, September 15, 1983 –
January 8, 1984

THE TLINGIT (People of the Tides) traditionally lived in four territories in British Columbia, the largest of which ranged along the northern coast up to Alaska. The Tlingit used carved wands such as this fine piece for ceremonies; they were carried by dancers, who would gesture with them in response to the dance songs. Shamans also used wands as magical weapons in their practices to repel malevolent forces, but this wand was most likely used for dancing. Such wands were referred to as paddles because they resembled canoe paddles. The nature of the animal depicted here is indeterminate, and the purpose of the hole in the centre is unknown. Bill Holm's cataloguing comments for the Seattle exhibition in which this wand was featured note: "The border of the wand is decorated with carved ovals that represent opercula inlay. Probably when the piece was new the light yellow of the wood contrasting with the black border gave a satisfactory imitation of the inlaid shell. A typical fringe of hair falls from the edge." Richly painted and decorated with motifs, *Dance Wand* is an intriguing Tlingit cultural artifact.

ESTIMATE: \$12,000 – 16,000

162 Unidentified Northwest Coast Artist

19th Century

Otter Effigy Bowl

wood sculpture
17 x 5 ¼ x 6 ½ in, 43.2 x 13.3 x 16.5 cm

PROVENANCE

Private Collection, Vancouver

ALTHOUGH IT IS not known which First Nations people produced this work, the Haida carved animal-form bowls, often in argillite, and the earliest argillite pieces were based on delicate wooden bowls used for eulachon oil. The carving of animal-form bowls by the Haida took place over a long period of time, even into the twentieth century. Whatever its cultural source, this otter bowl was likely produced in the nineteenth century, as a trade piece. In the First Nations bestiary, the otter symbolizes friendship, peace and family, and in legend, it was the giver of great fortunes. Only tribal nobility wore its fur. As the sea otter often naturally floats on its back, grasping items to eat such as sea urchins and using rocks as tools to crack their shells, the form of the otter is a fitting choice for a bowl that would contain food. This bold carving features a deep bowl, and its shape follows the sleek and graceful form of this playful and curious sea mammal.

ESTIMATE: \$4,000 – 6,000



163 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Morin Heights

oil on panel, initialed and on verso
inscribed 1856 on a label, circa 1950
8 ½ x 10 ½ in, 21.6 x 26.7 cm

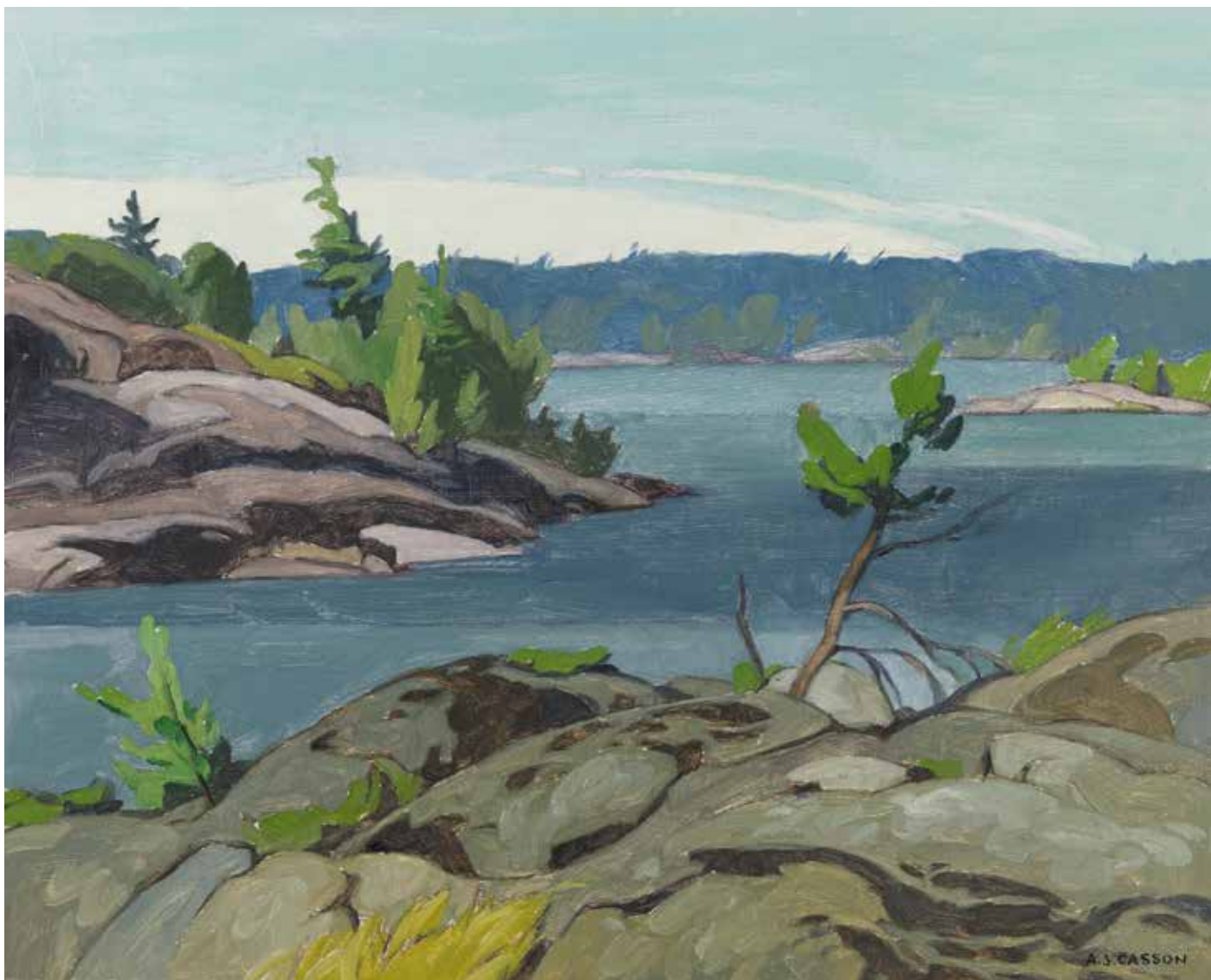
PROVENANCE

Private Collection, Montreal

ONE OF QUEBEC'S outstanding painters and printmakers, Edwin Holgate was invited to join the Group of Seven in 1929. While he was based in Montreal, he bridged both the English and French components of its art community. He was a founding member of the Beaver Hall Group and was also a member of the Canadian

Society of Graphic Art, the Montreal Arts Club and the Pen and Pencil Club. Holgate had a love for Quebec's rural landscape, and he built a log cabin at Lac Tremblant in 1925 as a base for sketching trips. A longing grew to immerse himself in the countryside, and in 1946 he left Montreal and acquired nine acres of land at Morin Heights, a village nestled amid lakes in the Laurentians. Holgate's approach to form was one of reductive simplicity, and he emphasized volume. In *Morin Heights*, the trees have a conical solidity, standing like sculptures in the open fields. The misty background mountains give a sense of depth to the scene, presided over by the arc of the sky, which Holgate depicted using exquisite tones of pale blue and peridot green.

ESTIMATE: \$10,000 – 15,000



164 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Sturgeon Bay

oil on board, signed and on verso signed,
titled and dated 1967 on the artist's label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Roberts Gallery, Toronto
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Vancouver
Private Collection, British Columbia

AFTER RETIRING FROM his position as vice-president of the commercial art firm Sampson Matthews Limited in 1958, A.J. Casson experienced a renaissance in his life as an artist.

About the same time he secured a dealer—Roberts Gallery in Toronto—to oversee exhibitions and sales, which proved to be a very successful alliance. Free from day-to-day concerns, he devoted himself full time to painting, regularly heading out into the Ontario countryside to sketch. In this fresh, classic work, he depicts Sturgeon Bay, off the east side of Georgian Bay north of Pointe au Baril. Casson's identity in the Group of Seven had been forged on his sensitive depictions of both the wilderness of Ontario and its countryside and villages. His discerning choice of a fine composition such as this was seemingly effortless—from the bay rise rocky headlands, to which iconic wind-shaped pines cling tenaciously. Tones of blue in the channels of water, misty hills and sky make *Sturgeon Bay* cool and refreshing, an embodiment of the rejuvenating energy of nature.

ESTIMATE: \$15,000 – 20,000



165 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Evening, Greenan Lake

oil on board, signed and on verso
signed and titled on a label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Private Collection, Toronto

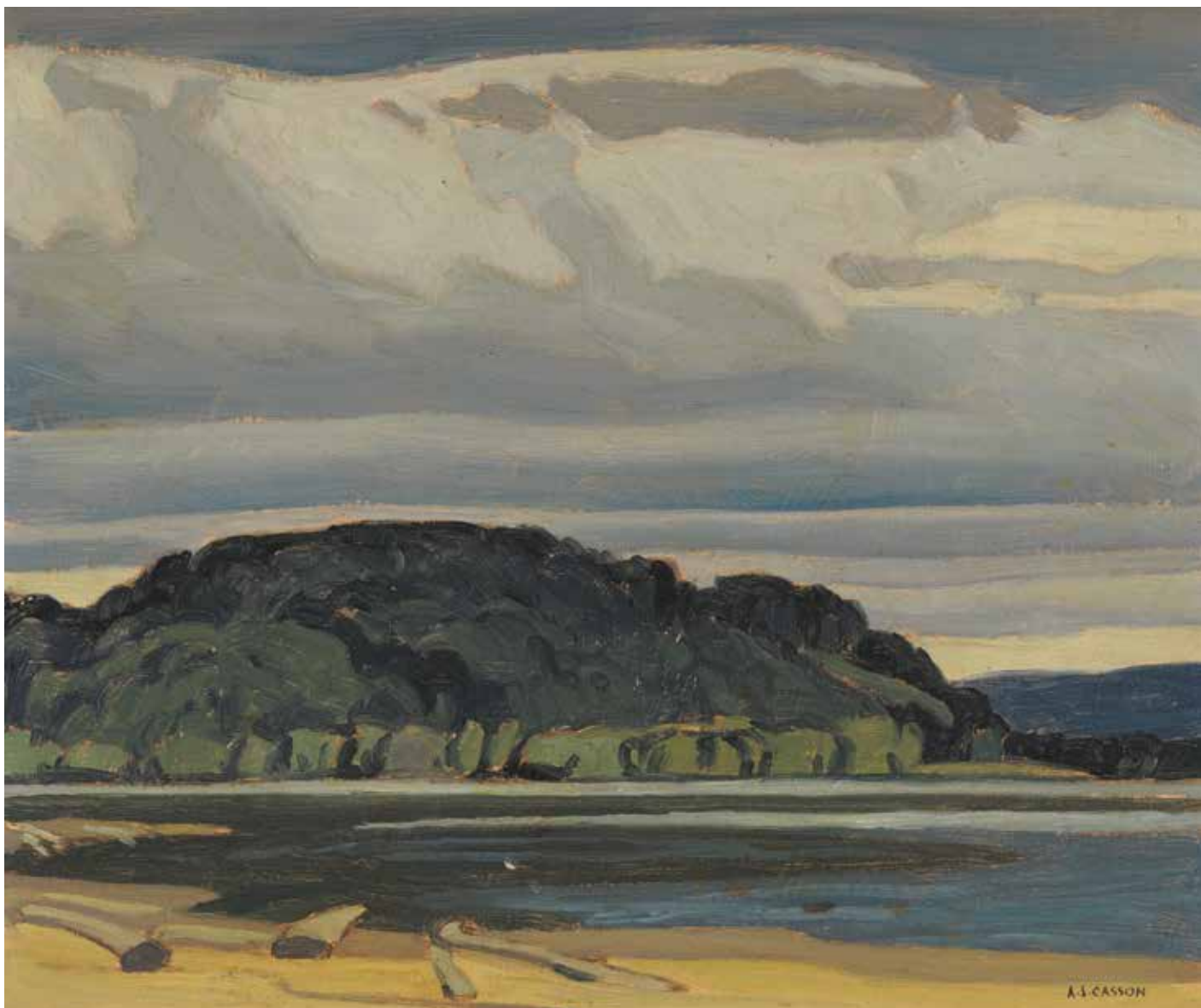
LITERATURE

Ted Herriott, *Sunday Morning with Cass: Conversations with A.J. Casson*, 1993, page 227

A.J. CASSON HAD a great affinity for skies in his paintings, which was well known to his fellow Group of Seven members. Casson stated that they would “even call a certain kind of day—blowing

clouds—a Casson day.” He loved stormy, electric skies such as this, which he was sure to find during his autumn sketching trips. This depiction of Greenan Lake, near Barry’s Bay in the Madawaska Valley, features Casson’s dramatic use of geometry in the sky, a style derived from Cubism. A strong right angle of pale grey-green cuts into the steely dark clouds, backlighting the scene. Unusually shaped clouds float underneath the layer of overcast, their angular dark shapes lending more suspense to this brooding sky. Offsetting the sky and steely lake is the palette of warm autumn gold and orange sweeping across the hills. Casson’s heartfelt depictions of Ontario were his legacy in the Group, and *Evening, Greenan Lake*, which crystallizes a moment of primordial beauty, is a fine example of his depictions of that province’s wild countryside.

ESTIMATE: \$12,000 – 16,000



166 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Grey Day, Lake of Two Rivers, Algonquin Park

oil on panel, signed and on verso

signed and titled, circa 1941 – 1943

9 ½ x 11 ½ in, 24.1 x 29.2 cm

PROVENANCE

Acquired directly from the Artist by Joseph Ernest Sampson,
Toronto

By descent to the present Private Collection, Toronto

THE FIRST COLLECTOR of this fine landscape was Joseph Ernest Sampson, a partner in the well-known Toronto commercial art firm Sampson Matthews Limited that employed fine artists such as A.J. Casson and Frank Carmichael. Casson began working for Sampson Matthews in 1926, and this gave him the financial

stability he needed to pursue his painting without relying on sales of his work—which would have been risky at that time, even though in that same year, he became a member of the Group of Seven. Casson rose to vice-president of Sampson Matthews in 1946, a position he held until his retirement in 1958.

Algonquin Park was an important painting place for the Group, and Casson sketched there every year from 1942 to 1945. With its lakes, hilly land formations and big skies, it was emblematic of Ontario's wild north. *Grey Day, Lake of Two Rivers, Algonquin Park* captures these landscape elements brilliantly in a layered, atmospheric composition that takes us from the shore scattered with driftwood across the lake and up to a moody, weather-laden sky, immersing us in the beauty of raw nature.

ESTIMATE: \$20,000 – 30,000



167 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Pines at Dusk

oil on board, signed and on verso titled,
inscribed *After the Rain at Dusk / 40* and
numbered with the Varley Inventory #107
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE

Private Collection, Toronto

EXHIBITED

McMichael Canadian Art Collection, Kleinburg, January 1977

THIS LYRICAL WORK by Frederick Varley might belong to a group of works he painted at Georgian Bay, near the cottage of Group of Seven patron Dr. James MacCallum. Works by Varley from as early as 1915 show his interest in the pines that grew on the rocky isles and islets there. Wizen by time and the weather, their gnarled trunks and dancing boughs held Varley's interest for some time; *Stormy Weather, Georgian Bay*, in the collection of the National Gallery of Canada, was painted in 1921. However, the inclusion of what appears to be a rough-hewn fence running through the work questions a Georgian Bay location, as fences are not common in this area. Regardless of location, the handling of *Pines at Dusk* owes much to the influence of Tom Thomson. Its fluid execution, contained energy and glowing light bring Thomson's evening and nighttime works instantly to mind, but the palette and atmosphere are all Varley. Lush, velvety and saturated with dark, rich colour, *Pines at Dusk* is a fine example of Varley's rich approach to painting the scenery of Canada.

ESTIMATE: \$15,000 – 25,000



168 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

The Silent Pines

oil on board, signed with stamped signature and on verso titled on the work, dated circa 1925 on the gallery label and stamped with the Arthur Lismer Estate stamp
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE

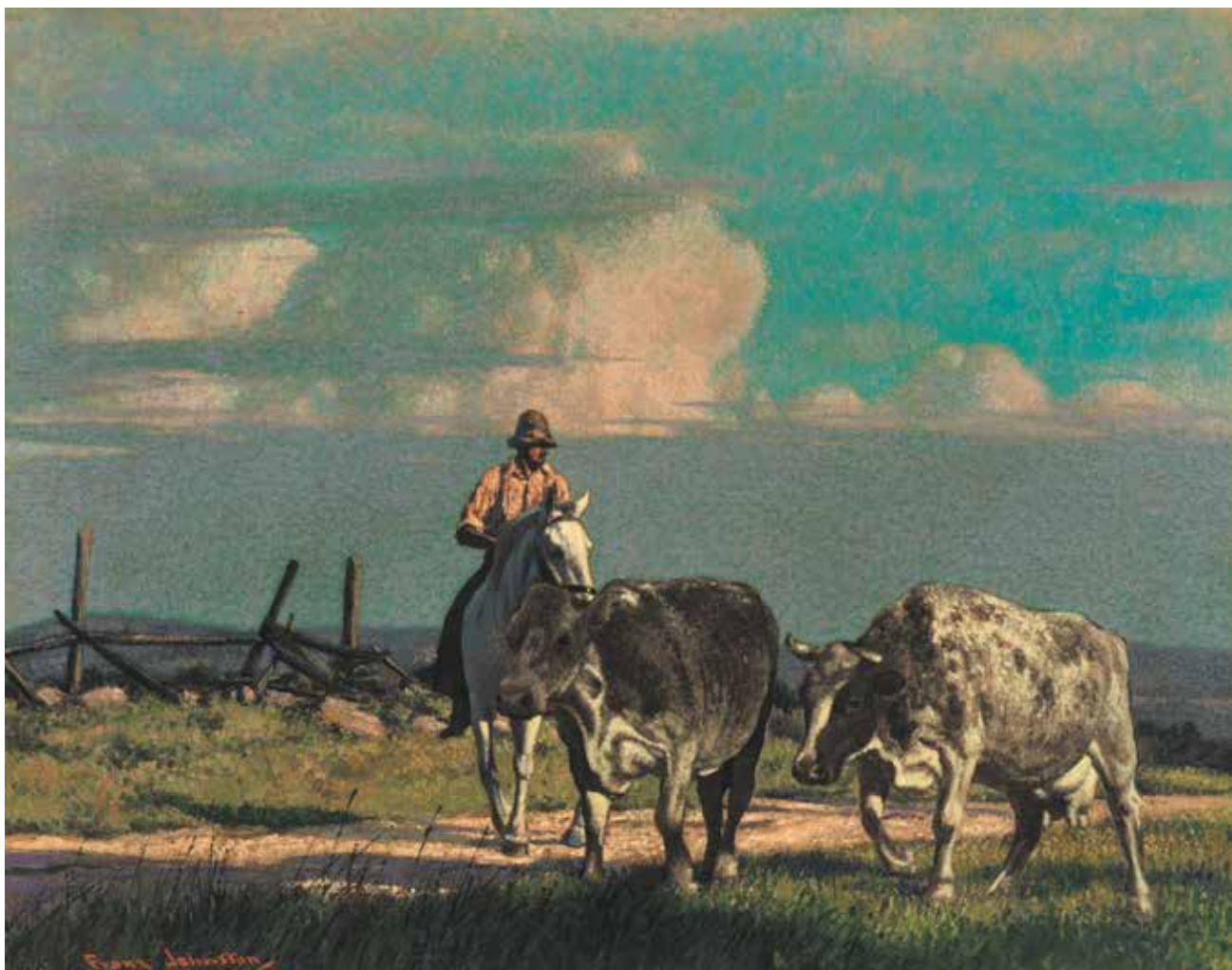
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE

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

APPEARING IN GROUP of Seven paintings of Algonquin Park, Lake Superior and Georgian Bay, the pine tree has become an icon of Canadian landscape art. Arthur Lismer painted in all these locations, but the one he had the greatest passion for was Georgian Bay. During the 1920s he traveled there a number of times on summer sketching trips. He spoke of his admiration of its “radiant air...the endless expanse of turbulent water and sky, the magnificent sturdy stance of pine trees pitted against the wind.” Often depicted in windblown disarray by Lismer, here the pines are still and stately, silhouetted against rich blue water and sky. Lismer’s expressionist brushwork and bold dabs of colour accents convey the aliveness of the landscape in its rocky headlands, rippling water and changing sky. His use of the exposed panel gives warmth to the cool palette and emphasizes the work’s painterly qualities. Fresh and vigorous, full of the atmosphere absorbed while painting on the spot, *The Silent Pines* is an outstanding Group of Seven-period Lismer.

ESTIMATE: \$25,000 – 35,000



169 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

The Stragglers

oil on board, signed and on verso

titled on the gallery label

22 x 28 in, 55.9 x 71.1 cm

PROVENANCE

Haynes Art Gallery, Toronto, circa 1928

By descent to the present Private Collection, Vancouver

FRANK JOHNSTON LEFT Toronto in 1921 to take a post as principal of the Winnipeg Art School and director of its art gallery. By 1924, Johnston had formally left the Group of Seven, desiring to follow his own path, and had even renamed himself Franz to claim his individuality. While in Winnipeg, he took frequent expeditions to the surrounding landscape and further across the Prairies, traveling as far as the Rocky Mountains. Consequently, some “western” subjects show up in his oeuvre, such as the 1925 oil entitled *Cowboy Camp, Sundown, Lake Louise*, in the collection of the Art Gallery of Ontario, and this atmospheric painting. Johnston had a keen eye for a picturesque subject, and here he sets the cowboy rounding up cattle against a magnificent backdrop of lofty cumulus clouds tinted by soft pastels that float in a glowing turquoise sky. In *The Stragglers*, Johnston shows his strength in handling light and shadow, as he contrasts luminous mauve-tinted shade with the warm late-afternoon sunshine washing across the land and lighting up the clouds.

ESTIMATE: \$15,000 – 25,000

170 **Frank Hans (Franz)
Johnston**

ARCA CSPWC G7 OSA 1888 – 1949

**Night in the North, His Majesty's
Royal Mail**

tempera on board, signed and on verso
titled and dated circa 1926 – 1927 on
the Rothman's Art Centre label
40 x 29 in, 101.6 x 73.7 cm

PROVENANCE

Private Collection, Toronto
Private Collection, Winnipeg

LITERATURE

Canadian National Exhibition, 1927,
listed, unpaginated
Roger Burford Mason, *A Grand Eye for
Glory, 1998, page 75*

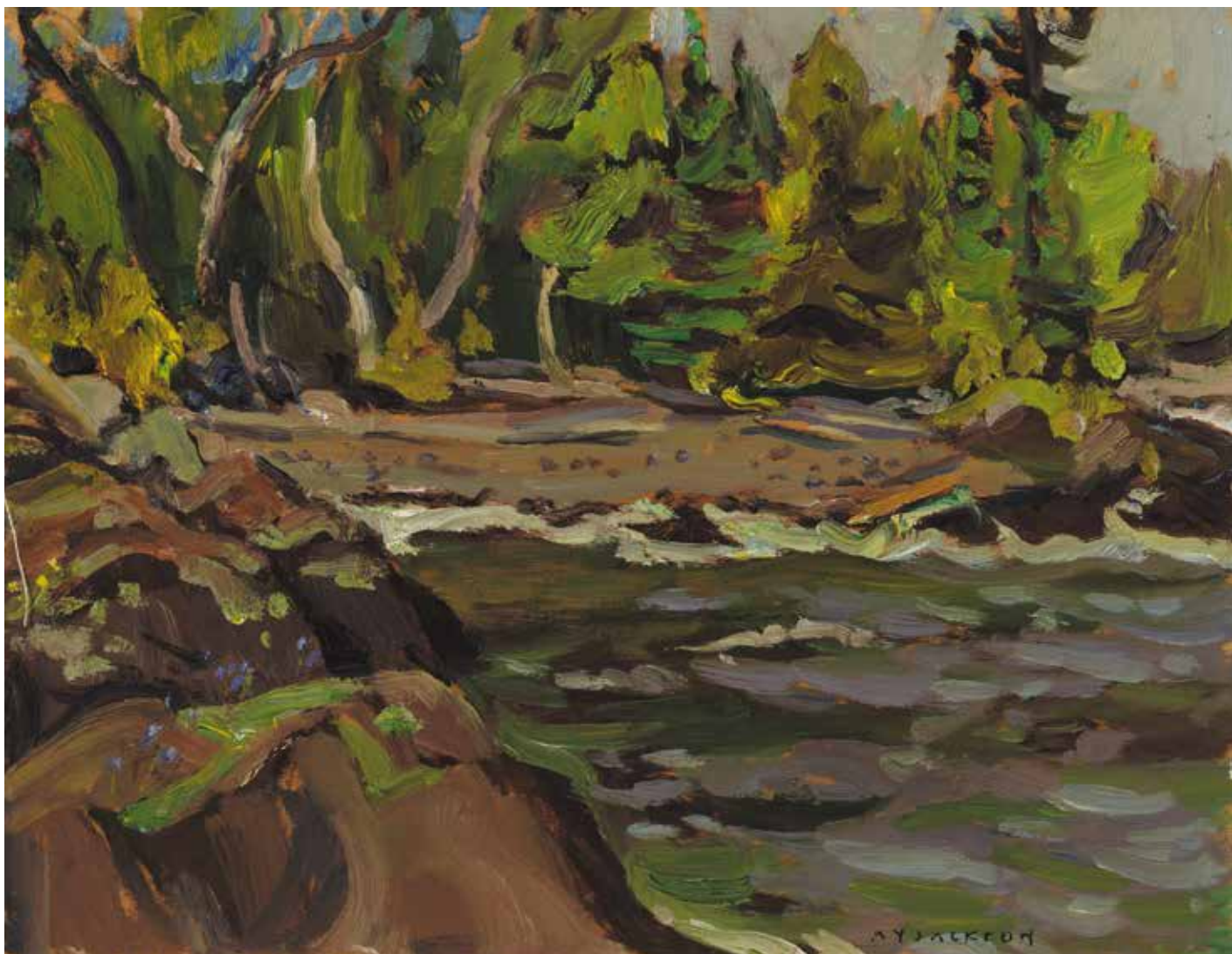
EXHIBITED

Canadian National Exhibition, 1927,
catalogue #153
Rothman's Art Centre of Stratford,
September – October 1970

IN *NIGHT IN THE NORTH, His Majesty's Royal Mail*, the man and his dog team travel towards the distant horizon under a night sky so clear that the Milky Way can be seen. Franz Johnston journeyed frequently to the Canadian North, from the early days of the Group of Seven up until his last trip to the Nipigon territory in 1946, ranging from northern Ontario to Eldorado at Great Bear Lake. Roger Burford Mason writes that on these northern trips, Johnston “reveled in the brilliance of the light, the intense clarity and colour generated in those rarefied atmospheric conditions.” This night scene also shows Johnston’s mastery of the medium of tempera, one which was predominant in his oeuvre. With its icy blues, crackling sub-zero atmosphere and transcendent starry sky, *Night in the North, His Majesty's Royal Mail* is an outstanding northern work by Johnston. The National Gallery of Canada has a 1917 tempera painting of a similar subject entitled *A Northern Night* in its collection, depicting two men crossing a snowy plain with a backdrop of a night sky full of stars and northern lights.

ESTIMATE: \$60,000 – 80,000





171 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Lake Superior

oil on board, signed and on verso signed,

titled and dated August 1955

10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal

By descent to the present Private Collection, Victoria

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, page 46

A.Y. JACKSON FIRST saw Lake Superior with Lawren Harris in 1921, when they traveled to its north shore, and while Harris was transfixed by its stark, dramatic vistas of lake and sky, Jackson was drawn to its rocky hills and small pools. Jackson declared, “I know of no more impressive scenery in Canada for the landscape painter,” and for the next few years, the North Shore was a regular destination. Later, the eastern shore became one of his regular painting places after he built a cabin in 1955 at Twidale Bay. He sketched there frequently during summers in the 1950s and 1960s, painting more intimate scenes of Lake Superior, with waves lapping its rocky shores and small beaches. Lushly painted, this work is dominated by a palette of green and brown tones, but close scrutiny reveals Jackson’s bold use of colour, with strokes of pink and mauve in the tree trunks, dots of bright blue on the rocks, and in the water, strokes of mauve and grey, animated by a sliver of brilliant emerald at the edge of a wave.

ESTIMATE: \$20,000 – 30,000



172 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Fishing Shacks, Wawa, Ontario

oil on board, signed and on verso signed, titled,

dated July 1956 and inscribed No. 2857

10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal

By descent to the present Private Collection, Victoria

IN 1955, AFTER moving in the spring to his new studio/home in Manotick, Ontario, A.Y. Jackson, along with his friends Professor and Mrs. H.U. Ross, bought property at Twidale Bay on Lake Superior, near Wawa. From his base at a cabin that was built there, he would explore and sketch on the eastern shore of Lake Superior, and it became one of his regular painting places of the time. This sketch is a fine example of his depictions of the eastern Lake Superior area, in which he captured brightly painted rustic cabins nestled at the lake's edge amid sculpted boulders, with a colourful boat floating off the right edge of the panel. Jackson created sensations of movement through the diagonal sweep of the clouds that rise behind the trees, the vertical undulation of the trees and the gentle rippling in the water that breaks up the reflections in the foreground. Seen as if painted from a boat, *Fishing Shacks, Wawa, Ontario* shows how keenly Jackson could make the viewer feel the fresh, alive atmosphere of this place.

ESTIMATE: \$20,000 – 30,000



173 Horatio Walker

AWCS CAC NAD RCA RI RSC SAA 1858 – 1938

Sunset Over a Snowbound Pasture

oil on canvas, signed and dated 1911 and on verso titled
28 x 38 in, 71.1 x 96.5 cm

PROVENANCE

By descent to the present Private Collection, California

IN 1878 HORATIO WALKER moved from Ontario to New York. In 1881 he traveled to Europe, where his work was much influenced by the Barbizon painter Jean-François Millet, then returned to New York. By 1907, Walker was the most famous Canadian painter of the time, and since he had a New York dealer, his works were acquired by many major American collections. However, Walker kept his ties to Canada, acquiring a summer home on Île

d'Orléans near Quebec City, which became his permanent home in 1915. It was a measure of Walker's success that one of the first major acquisitions of the National Gallery of Canada was his painting *Oxen Drinking*, for which the gallery paid \$10,000 in 1911—a considerable amount at that time. Walker was a founding member of the Canadian Art Club, an important early artists' group, and became its president in 1915. He was renowned for his pastoral scenes portraying habitant life in the Quebec countryside, such as this fine painting. Walker's mastery of atmosphere is clear in the stunning sunset effects and the luminous winter light that bathes the shepherd and his flock.

ESTIMATE: \$15,000 – 25,000



174 Sir Frederick Grant Banting

1891 – 1941

French River

oil on board, signed and on verso titled twice and inscribed *Lady Banting* on the Hart House exhibition label and inscribed 155
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Lady Henrietta Banting, Toronto
Oeno Gallery, Ontario
Private Collection, Ontario

EXHIBITED

Hart House, University of Toronto, *Exhibition of Paintings of the Late Sir Frederick Banting*, February 13 – March 1, 1943

SCIENTIST FREDERICK BANTING was internationally renowned for his discovery, along with Dr. Charles Best, of insulin, used to treat diabetes. But Banting also had an attraction to art, and he believed that scientists were also creators. He joined Toronto's Arts and Letters Club, a ferment of artistic exchange, where he met Group of Seven artist A.Y. Jackson. They became friends and went on sketching expeditions together. Banting enjoyed the opportunity to escape the formality of his university research environment and immerse himself in the heady atmosphere of camaraderie, nationalist enthusiasm for the landscape, and adventure of painting in the outdoors that were part of the Group experience. Banting was known to have sketched with Jackson in the French River area of Ontario (from Lake Nipissing to Georgian Bay) in 1930 and 1934. This vibrant autumn scene with its view through a screen of trees across the river to the hills beyond is a subject typical of Group compositions, and Banting's bold brush-strokes, simplified shapes and rich palette show how thoroughly he understood the breakthroughs in landscape painting of this era.

ESTIMATE: \$15,000 – 20,000



175 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Seascape

oil on board, signed with stamped signature and on verso dated 1919 and inscribed *oil*, titled on the gallery label and the exhibition label and stamped with the Arthur Lismer Estate stamp
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE

Estate of the Artist
Kastel Gallery Inc., Montreal
Private Collection, Ontario

LITERATURE

Gemey Kelly, *Arthur Lismer: Nova Scotia, 1916 – 1919*, Dalhousie Art Gallery, 1982, reproduced page 45

EXHIBITED

Dalhousie Art Gallery, Halifax, *Arthur Lismer: Nova Scotia, 1916 – 1919*, December 2, 1982 – October 2, 1983, catalogue #20

FROM 1916 TO 1919, Arthur Lismer lived in the village of Bedford, outside of Halifax, where he was principal of the Victoria School of Art and Design. Lismer was very productive while in Nova Scotia; he rented a studio where he did freelance work such as murals, as well as his own painting. While there, his subjects included harbour scenes that featured the military vessels present there during World War I and seascapes such as this. Lismer was commissioned by the Canadian War Memorials Fund, which issued him special permits to sketch around the harbour, with its military fortifications. This delightful painting adeptly captures the freshness of the foaming waves crashing on the rocks, and a sky full of floating clouds adds a dreamy atmosphere. Lismer's interest in sky and cloud formations derived from his study of John Constable and the eighteenth- and nineteenth-century Romantic tradition of landscape painting. However, Lismer's treatment was entirely modern—his palette of whites, translucent green and rich blues is light-filled; his brush-stroke vigorous and expressionist; and the sense of immediacy almost makes one catch the scent of salt air.

ESTIMATE: \$20,000 – 30,000



176 Lionel Lemoine FitzGerald

CGP G7 MSA 1890 – 1956

Prairie Landscape

oil on canvas, signed faintly and on verso

titled on the gallery labels, circa 1920

10 x 12 in, 25.4 x 30.5 cm

PROVENANCE

Laing Galleries, Toronto

Roberts Gallery, Toronto

Private Collection, Toronto

LITERATURE

Ferdinand Eckhardt et al., *L.L. FitzGerald, 1890 – 1956:*

A Memorial Exhibition, National Gallery of Canada, 1958,
unpaginated

LEMOINE FITZGERALD RESIDED his whole life in Winnipeg. During his early years he spent summers at his grandmother's farm in southern Manitoba at Snowflake, and the vivid impressions he gathered there would inspire his painting. Later, he would often cycle from his house out into the open prairie to the

area of Stevenson Field, attracted to what he described as the "intense light and the feeling of great space." From 1912 to 1921, FitzGerald worked as a commercial artist and painted. Despite his relative isolation in Winnipeg until he met Group of Seven artist Frank Johnston in 1921 (he would become a member of the Group in 1932), he was well aware of the current modernist movements, having absorbed information from art magazines, books and museum shows. His work strongly shows the influence of Impressionism in the early 1920s, as demonstrated by *Prairie Landscape*, with its soft pastel palette, sun-drenched atmosphere and dreamy cloud-laden sky. FitzGerald's expert brushwork, varying from square dabs to long, fluid strokes, is another pleasurable aspect of this lovely work.

ESTIMATE: \$12,000 – 15,000

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Lawren Stewart Harris

Abstraction 119, c. 1945

Gift of Michael Audain
and Yoshiko Karasawa

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Photo courtesy of Vancouver Art Gallery
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CURATED BY STEVE MARTIN

OCTOBER 11, 2015–JANUARY 24, 2016

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Los Angeles

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Free Admission

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LAWREN HARRIS, *MOUNTAIN FORMS*, CA. 1926 (DETAIL), OIL ON CANVAS, 60 x 70 IN. (152.4 x 177.8 CM), COLLECTION OF IMPERIAL OIL LIMITED, © FAMILY OF LAWREN HARRIS.



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- 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; and
- 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 presale 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 thirdparty 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 period of ninety (90) days, 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 nonexclusive, perpetual, fully paidup, 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>	PSA	Pastel Society of America
AANFM	Association des artistes non-figuratifs de Montréal	PSC	Pastel Society of Canada
AAP	Association des arts plastiques	PY	Prisme d'yeux
ACM	Arts Club of Montreal	QMG	Quebec Modern Group
AGA	Art Guild America	R5	Regina Five 1961 - 1964
AGQ	Association des graveurs du Québec	RA	Royal Academy
AHSA	Art, Historical and Scientific Association of Vancouver	RAAV	Regroupement des artistes en arts visuels du Québec
ALC	Arts and Letters Club	RAIC	Royal Architects Institute of Canada
AOCA	Associate Ontario College of Art	RBA	Royal Society of British Artists
ARCA	Associate Member Royal Canadian Academy of Arts	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
ASA	Alberta Society of Artists	RI	Royal Institute of Painters in Watercolour
ASPWC	American Society of Painters in Water Colors	RMS	Royal Miniature Society
ASQ	Association des sculpteurs du Québec	ROI	Royal Institute of Oil Painters
AUTO	Les Automatistes	RPS	Royal Photographic Society
AWCS	American Watercolor Society	RSA	Royal Scottish Academy
BCSA	British Columbia Society of Artists	RSC	Royal Society of Canada
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RSMA	Royal Society of Marine Artists
BHG	Beaver Hall Group, Montreal 1920 - 1922	RSPP	Royal Society of Portrait Painters
CAC	Canadian Art Club	RWS	Royal Watercolour Society
CAS	Contemporary Arts Society	SA	Society of American Artists
CC	Companion of the Order of Canada	SAAVQ	Société des artistes en arts visuels du Québec
CGP	Canadian Group of Painters 1933 - 1969	SAP	Société des arts plastiques
CH	Companion of Honour Commonwealth	SAPQ	Société des artistes professionnels du Québec
CPE	Canadian Painters-Etchers' Society	SC	The Studio Club
CSAA	Canadian Society of Applied Art	SCA	Society of Canadian Artists 1867 - 1872
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SCPEE	Society of Canadian Painters, Etchers and Engravers
CSMA	Canadian Society of Marine Artists	SSC	Sculptors' Society of Canada
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SWAA	Saskatchewan Women Artists' Association
EGP	Eastern Group of Painters	TCC	Toronto Camera Club
FBA	Federation of British Artists	TPG	Transcendental Painting Group 1938 - 1942
FCA	Federation of Canadian Artists	WAAC	Women's Art Association of Canada
FRSA	Fellow of the Royal Society of Arts	WIAC	Women's International Art Club
G7	Group of Seven 1920 - 1933	WS	Woodlands School
IAF	Institut des arts figuratifs	YR	Young Romantics
IWCA	Institute of Western Canadian Artists	φ	Indicates that Heffel Gallery owns an equity interest in the Lot
LP	Les Plasticiens	📄	Denotes that additional information on this lot can be found on our website at www.heffel.com
MSA	Montreal Society of Arts		
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Order of Canada		
OIP	Ontario Institute of Painters		
OM	Order of Merit British		
OSA	Ontario Society of Artists <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		

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.

NATIONALITY

Unless otherwise noted, all artists are Canadian.

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.

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

Any reference to certificates, literature or exhibition history represents the best judgment of the authority or authors named. Literature citations may be to references cited in our Lot essay. These references may also pertain to generic statements and may not be direct literary references to the Lot being sold.

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

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- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

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EXPIRY DATE

SIGNATURE

DATE

- I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Ltd., on its own behalf and on behalf of Heffel Gallery Inc., Galerie Heffel Québec Ltée. and Heffel Gallery Alberta Ltd.

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

SHIPPING FORM FOR PURCHASES

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

SALE DATE _____

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All Charges are Collect for Settlement by the Purchaser

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Please have my purchases forwarded by:

Air Surface or

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Carrier of Choice

Please have my purchases couriered by:

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CARRIER ACCOUNT NUMBER _____

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- Yes, please send me a quotation for the shipping options selected above.
- No shipping quotation necessary, please forward my purchases as indicated above. (Please note: packing charges may apply in addition to shipping charges.)

PURCHASER'S NAME AS INVOICED

SHIPPING ADDRESS

CITY PROVINCE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

RESIDENCE TELEPHONE BUSINESS TELEPHONE

FAX CELLULAR

CREDIT CARD NUMBER EXPIRY DATE

SOCIAL SECURITY NUMBER FOR U.S. CUSTOMS (U.S. RESIDENTS ONLY)

Lot Number

in numerical order

Lot Description

artist

1 _____

2 _____

3 _____

4 _____

Authorization for Collection

- My purchase will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICK-UP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

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SALE DATE

BILLING NAME

ADDRESS

CITY

PROVINCE/STATE, COUNTRY

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FAX

CELLULAR

I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium of eighteen percent (18%) of the Hammer Price of the Lot at \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500 and applicable GST/ HST and PST. I understand that Heffel Fine Art Auction House executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel Fine Art Auction House will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel Fine Art Auction House will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel Fine Art Auction House catalogue.

I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Ltd., on its own behalf and on behalf of Heffel Gallery Inc., Galerie Heffel Québec Ltée. and Heffel Gallery Alberta Ltd.

SIGNATURE

DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

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Lot Number	Lot Description	Maximum Bid
numerical order	artist	Hammer Price \$ CAD (excluding Buyer's Premium)

1

2

3

4

5

6

7

8

To be sure that bids will be accepted and delivery of lots not delayed, bidders not yet known to Heffel Fine Art Auction House should supply a bank reference. All Absentee Bidders must supply a valid MasterCard or VISA # and expiry date.

MASTERCARD OR VISA #

EXPIRY DATE

NAME OF BANK

BRANCH

ADDRESS OF BANK

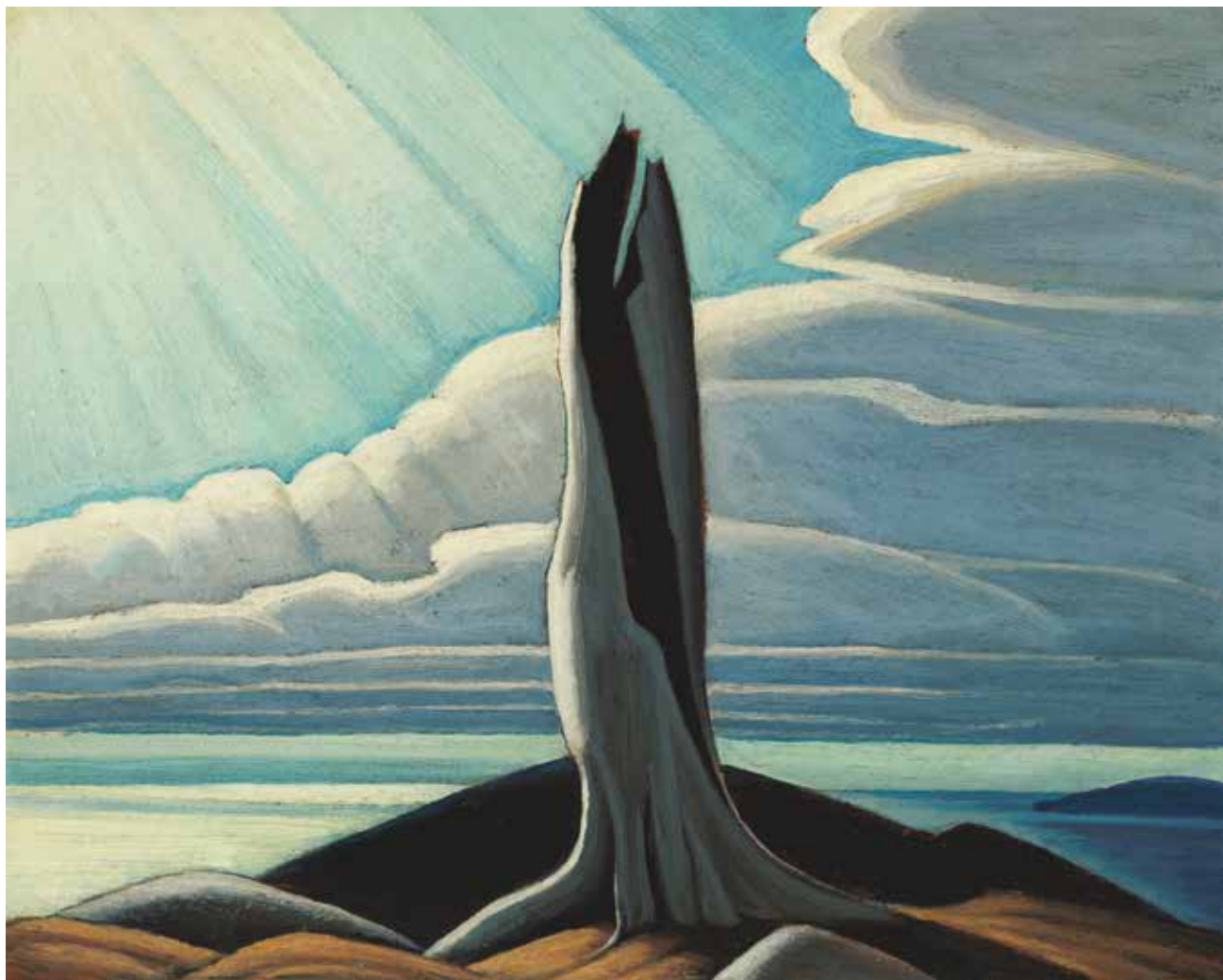
NAME OF ACCOUNT OFFICER

TELEPHONE

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel Fine Art Auction House will confirm by telephone or e-mail all bids received. If you have not received our confirmation within one business day, please re-submit your bids or contact us at:

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Lawren Harris

The Old Stump, Lake Superior

oil on board

12 x 15 in, 30.5 x 38.1 cm

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