

FINE CANADIAN ART



HEFFEL FINE ART AUCTION HOUSE

SALE WEDNESDAY, MAY 27, 2015, VANCOUVER



FINE CANADIAN ART

AUCTION

WEDNESDAY, MAY 27, 2015

4 PM, CANADIAN POST-WAR
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

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HEFFEL FINE ART AUCTION HOUSE

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HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Limited

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*Call our Vancouver office for special accommodation rates, or e-mail reservations@heffel.com
 Please refer to page 116 for Toronto and Montreal preview locations*



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SELLING AT AUCTION

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,501 and over; 15% for Lots sold for \$2,501 to \$7,500; and 25% for Lots sold up to \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their *Reserve* price.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 114 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.

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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 ~ 5,000,000	\$100,000

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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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Please consult our website for information specifying which lots will be present in each of our preview locations at:

http://www.heffel.com/auction/LotsByPreview_E.aspx

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM PDT. 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 114 of this publication.

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

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.82 US dollar, 0.77 Euro, 0.55 British pound, 98 Japanese yen or 6.56 Hong Kong dollars as of our publication date.

FINE CANADIAN ART

CATALOGUE



Featuring works from
The Family of Frank H. Johnston
The Family of J.S. McLean
Important Private & Corporate Collections
& a work sold to benefit the Alzheimer's Society of BC

SALE WEDNESDAY, MAY 27, 2015, 7:00 PM, VANCOUVER



101 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Karlukwees, BC

colour woodcut on paper, signed, titled
and editioned 57/100, 1929
10 1/2 x 12 1/2 in, 26.7 x 31.7 cm

PROVENANCE:

Acquired directly from the Artist by the present
Private Collection, Victoria

LITERATURE:

Duncan Campbell Scott, *Walter J. Phillips*, 1947, reproduced page 27
Carlyle Allison, *The Art of W.J. Phillips*, 1970, the 1927 watercolour
and graphite sketch entitled *Karlukwees, Village Island* and the woodcut
reproduced, unpaginated

Michael J. Gribbon, *Walter J. Phillips: A Selection of His Works and
Thoughts*, National Gallery of Canada, 1978, reproduced front cover,
the 1927 watercolour and graphite sketch entitled *Karlukwees, BC*
reproduced page 64, the larger finished watercolour reproduced
page 65 and a photograph of Walter J. Phillips holding an impression
of the woodcut page 62

Roger Boulet, *The Tranquility and the Turbulence*, 1981, page 101,
the related 1926 watercolour *Myth of the Thunderbird (Karlukwees)*
reproduced page 101, the 1927 watercolour and graphite sketch
entitled *Karlukwees, Village Island* and the woodcut reproduced
pages 125 and 126

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981,
reproduced page 319

EXHIBITED:

National Gallery of Canada, Ottawa, *Walter J. Phillips*, 1978, same image
Art Gallery of Greater Victoria, *To the Totem Forests: Emily Carr and
Contemporaries Interpret Coastal Villages*, August 5 ~ October 31, 1999,
same image, catalogue #55.26.59

In 1927 Walter J. Phillips took a sketching trip to the West Coast, visiting
his sister at Alert Bay and then traveling by boat to Karlukwees, a small
settlement on Village Island at the entrance to Knight Inlet. He wrote,
"We found another village ~ Karlukwees ~ more interesting than the
others. The clean white beach had borrowed its shape from the new
moon...Karlukwees provided many subjects for painting. In fact, never



*W.J. Phillips, in about 1942, holding up
his colour woodcut Karlukwees, BC*

have I seen a more delectable sketching ground. I regretted leaving the
coast, and I long to return." This exquisite woodcut is considered to be the
finest in Phillips's woodcut oeuvre. Technically superb, it is a composition
perfectly in balance, and the delicate impression of falling snow cloaking
the village in stillness creates an unforgettable atmosphere of peace. The
woodcut is also a poignant record of the village, as little remains of it
today. In 1929 *Karlukwees, BC* was awarded a gold medal for best colour
woodcut by the Society of Arts and Crafts, Boston.

The National Gallery of Canada has two impressions of this print in
its collection.

Included with this lot is a scanned copy of a letter from Phillips regarding
the acquisition of this work.

ESTIMATE: \$30,000 ~ 40,000



102

102 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Mamalilicoola, BC

colour woodcut on paper, signed, titled

and editioned 95/100, 1928

12 x 14 in, 30.5 x 35.6 cm

PROVENANCE:

Professor D. F. Cheesman

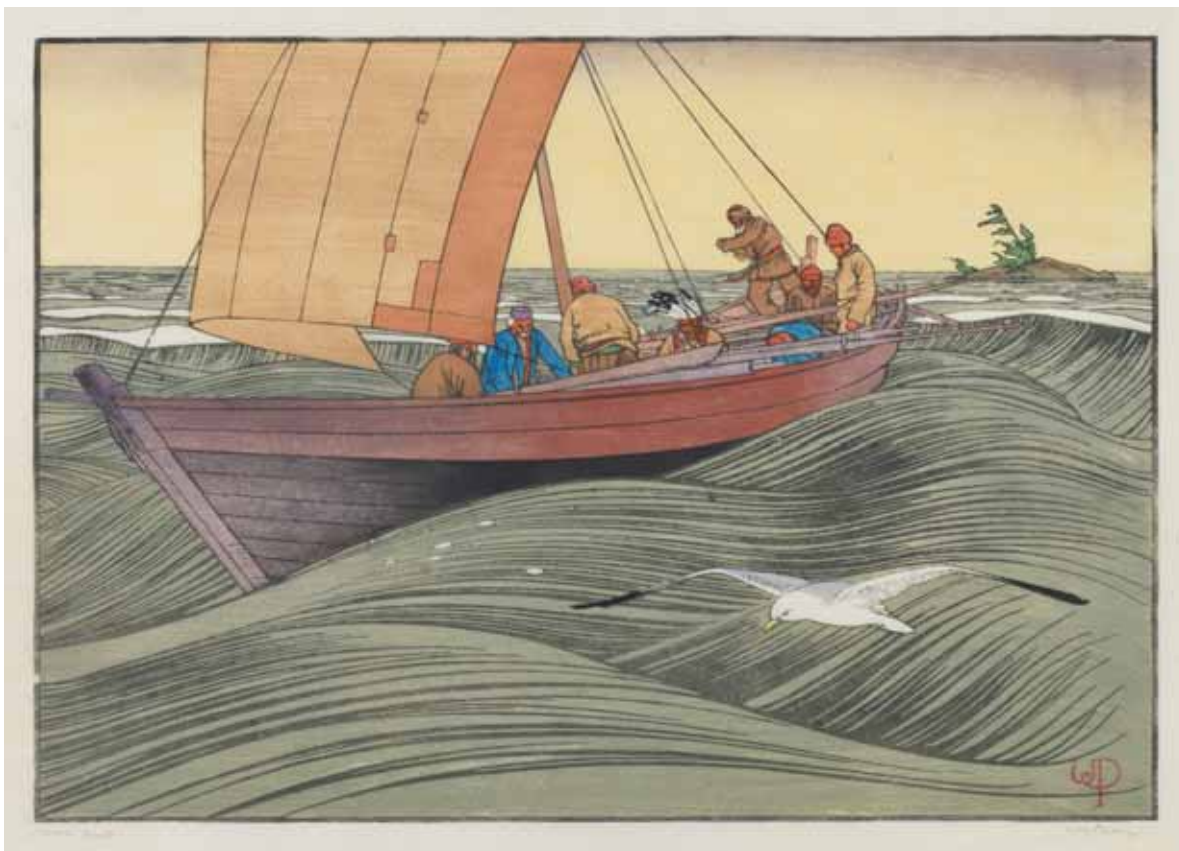
By descent to the present Private Collection, United Kingdom

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

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

The National Gallery of Canada has an impression of this print in its collection.

ESTIMATE: \$20,000 ~ 30,000



103

103 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

York Boat on Lake Winnipeg

colour woodcut on paper, signed,
titled and monogrammed, 1930
10 1/4 x 13 3/4 in, 26 x 34.9 cm

PROVENANCE:

Acquired directly from the Artist by the present
Private Collection, Victoria

LITERATURE:

Malvina Bolus, editor, *The Beaver: Magazine of the North*,
Winter 1969, reproduced page 4
Roger Boulet, *The Tranquility and the Turbulence*, 1981,
reproduced page 133
Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*,
1981, reproduced pages 10 and 335
Maria Tippett and Douglas Cole, *Phillips in Print: The Selected Writings
of Walter J. Phillips on Canadian Nature and Art*, Manitoba Record Society,
1982, page 49, reproduced unpaginated plate

For over a century, the York boat was an important way of transporting goods between inland trading posts and York Factory, at the mouth of the Hayes River on Hudson Bay. The construction of these sturdy boats was based on an old Orkney design derived from the Viking longship. With the advent of the railroad their use died out, but they are still celebrated in a summer festival. In 1928 Walter J. Phillips spent a week on the Lake Winnipeg steamboat *Wolverine* and reached Norway House, sketching buildings, figures and boats along the way. He wrote, "This northern route was taken by picturesque brigades of York boats - big open boats propelled by sweeps when the wind was insufficient to fill the square blanket sail. There are none left now. The last lay rotting on the banks of the Nelson; the sturdy frame that withstood the shocks of a passage of the rapids a thousand times, now yielding to the action of the weather." This dynamic and historic image is considered to be one of Phillips's finest woodcuts.

The National Gallery of Canada has two impressions of this print in its collection.

This work is from an edition of 150.

ESTIMATE: \$15,000 ~ 20,000



104

104 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 - 1963

Lake Louise

watercolour on paper, signed and dated 1951
14 3/4 x 21 5/8 in, 37.5 x 54.9 cm

PROVENANCE:

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

LITERATURE:

Walter J. Phillips and Frederick Niven, *Colour in the Canadian Rockies*, 1937, page 26

Roger Boulet, *The Tranquility and the Turbulence*, 1981, the 1940 colour woodcut of this view entitled *Lake Louise* reproduced page 153 and a similar 1940 watercolour entitled *Lake Louise* reproduced page 185

"We must return to Lake Louise for good reason. I have not yet told you of how the morning comes there. You should not miss that ~ the coming

of day, inverted, in the water mirror... It is something to remember for life." Walter J. Phillips wrote this passage in the 1937 book *Colour in the Canadian Rockies*. In addition to including his sensitive prose, the book illustrated Phillips's watercolours lavishly, introducing a wider population to his version of the splendour of the Canadian Rockies. After teaching for some years at the summer school of the Banff School of Fine Arts, Phillips moved to Banff in 1943. He taught there until 1959, often sketching in the mountains. His appreciation for the subtle beauty of the scenery is demonstrated in works such as this delicate watercolour of Lake Louise. An unmatched technician, Phillips painted the Rockies with a profound sensitivity to the ever-changing light, mood and feeling that came from careful and constant observation of the mountain scenery. This still, ethereal watercolour captures a moment of soft, utterly undisturbed morning sunlight at Lake Louise.

ESTIMATE: \$15,000 ~ 20,000



105

105 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 - 1963

Mount Rundle

watercolour on paper, signed and dated 1955
14 1/8 x 21 1/2 in, 35.9 x 54.6 cm

PROVENANCE:

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

LITERATURE:

Walter J. Phillips, *Wet Paint*, undated, unpublished manuscript, Glenbow Museum archives, M-969-4, <http://www.sharecom.ca/phillips/wetpaint00.html>, accessed January 28, 2015

Roger Boulet, *The Tranquility and the Turbulence*, 1981, a 1949 watercolour entitled *Mount Rundle* reproduced page 186

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, the 1950 colour woodcut of this view entitled *Mount Rundle* reproduced page 567

In his manuscript titled *Wet Paint*, Walter J. Phillips described the effect that a dominant colour has on the surrounding landscape. "Local colour

is reflected on all surrounding objects. It is definitely marked on the white bole of the birch, producing an opalescent effect that is characteristic, but difficult for the amateur to paint. In the same way blades of grass will reflect, at a certain angle the blue or gray sky; even the red soil is affected [by] a canopy of foliage. In painting, whether colour reflection is apparent or not, every hue must echo neighbouring hues, so that homogeneity may be attained."

This delicate, sensitive watercolour exemplifies Phillips's mastery of colour ~ the whole scene is washed in pale sunlight and cast in the homogeneous blue of the summer sky. Phillips had an unparalleled understanding of the medium of watercolour, and this fine work demonstrates his subtle touch and visual sensitivity. Indeed, Phillips's mastery was his ability to create a scene of utter perfection, wherein each brush-stroke and the resulting flow of watercolour was applied with exacting precision, but appeared effortless in execution.

ESTIMATE: \$10,000 ~ 15,000



**106 SYBIL ANDREWS**

CPE 1898 ~ 1992

Speedway

linocut in 4 colours, signed, titled
and editioned 45/60, 1934
12 3/4 x 9 1/2 in, 32.4 x 24.1 cm

PROVENANCE:

DeVooght Gallery, Vancouver
Petley Jones Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Susan Mertens, "Sybil's Great Splash with Art," *The Vancouver Sun*,
January 16, 1982, front page of the Entertainment section, unpaginated
Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced
page 37, full page colour and page 57
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 114,
reproduced front cover and page 114
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints
1914 ~ 1939*, Museum of Fine Arts, Boston, 2008, reproduced page 81
and a detail image page 188 and the four linoleum blocks for *Speedway*
reproduced page 193

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,
catalogue #29
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, 2008, same image, catalogue #30, and the
four linoleum blocks for *Speedway*, in the collection of the Glenbow
Museum, exhibited catalogue #14~107

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, and she attained international acclaim for
them. *Speedway* is considered one of her finest linocuts.

During World War I, Andrews 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). Andrews commented in a 1982 newspaper
article: "There was no accepted way of treating the block, so we were all
experimenting. We didn't know what effects would be achieved until we
had actually printed them. As you can imagine, many of the blocks ended
up in the wastebasket."

From 1930 to July 1938, Andrews and Power shared a small studio at
2 Brook Green in Hammersmith, London, 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. It was
a period of widespread change, when new materials such as linoleum
emerged, a period when art, industrial design, architecture and fashion
design were transformed. 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. In total,
Andrews produced an incredibly consistent body of 76 linocuts, of which
43 were made from 1929 to 1939 ~ considered her best period ~ when she
shared the studio with Power. 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.

In 1938, Andrews and Power gave up their studio at Brook Green. During
World War II, Andrews worked in the British Power Boat Company
shipyard at Southampton, where she met her future husband, Walter
Morgan. After the war Andrews and Morgan immigrated to Canada,
settling in Campbell River, which at that time was a remote logging town
on Vancouver Island. In 1951 Andrews built a simple studio and resumed
her printmaking; she also taught art and music classes.

Speedway is Andrews's most important and highly sought-after linocut.
Its importance is reflected in the fact that this work was chosen for the
front cover from all the works of the seven Grosvenor School artists
profiled in Stephen Coppel's catalogue raisonné *Linocuts of the Machine
Age*. *Speedway* was created when Andrews was still in London and
working in the Brook Green studio. Coppel writes, "This image of
motor-bike trials was originally conceived as a poster commission for the
London Passenger Transport Board in the 1930s, although no poster was
ever made." This print is the embodiment of the dynamism of
machine-age speed that fascinated the modern world.

A copy of *Speedway* is in the collection of the Museum of Modern Art, New
York, and was a highlight in the Museum of Fine Arts, Boston, exhibition
Rhythms of Modern Life: British Prints 1914 ~ 1939 that toured to the
Metropolitan Museum of Art, New York, in 2008.

This is a very fine impression on cream fibrous oriental laid paper.

ESTIMATE: \$60,000 ~ 80,000



107

107 SYBIL ANDREWS

CPE 1898 ~ 1992

Theatre

linocut in 3 colours, signed, editioned 7/50
and inscribed 42, 1929

12 1/2 x 9 1/2 in, 31.7 x 24.1 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 50

Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 106, reproduced page 106, catalogue #SA 2

Gordon Samuel and Nicola Penny, *The Cutting Edge of Modernity: Linocuts of the Grosvenor School*, 2002, reproduced page 27

Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints 1914 ~ 1939*, Museum of Fine Arts, Boston, 2008, reproduced page 151

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #2

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

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

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

ESTIMATE: \$20,000 ~ 30,000

108 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG
1885 – 1970

Two Works**a) Laurentian House, New Hampshire**

graphite on paper, on verso dated 1937
8 1/2 x 9 in, 21 x 22.9 cm

b) Study of Space

graphite on paper, inscribed 83 and on verso
inscribed *Folder 2-13*, circa 1936
7 3/4 x 6 1/4 in, 19.7 x 15.9 cm

PROVENANCE:

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

LITERATURE:

Joan Murray and Robert Fulford, *The Beginning of Vision, Lawren S. Harris: The Drawings of Lawren S. Harris*, 1982, *Laurentian House, New Hampshire*, dated circa 1934 ~ 1938, reproduced page 152

Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, Art Gallery of Ontario, 1985, re *Study of Space*: this drawing, as well as the related circa 1936 oil entitled *Abstract Sketch* in the collection of the National Gallery and the *Untitled* circa 1936 oil from this drawing reproduced page 68

These two fine graphite drawings allow us a revealing glimpse into the working methods of Lawren Harris. The first drawing of buildings is quite straightforward, a fine and detailed work that gave him the opportunity to scrutinize the composition, consider its balance and make any changes that he felt were necessary in a further drawing ~ a method that was Harris's habit. The second image is even more revealing. Related to the important painting *Abstract Sketch* from circa 1936, in the collection of the National Gallery of Canada, and directly related to a circa 1936 *Untitled* oil, it gives us reference points to follow in our journey with Harris into his abstractions. It combines elements derived from natural forms ~ perhaps mountains or icebergs ~ as well as ideas of the spiritual plane, in which Harris was fully immersed. What is impressive about the drawing is its forceful presence, its sense of assured elegance, and its expression of harmony between the natural and the spiritual world.

ESTIMATE: \$8,000 ~ 12,000



108 a



108 b



**109 ALBERT HENRY ROBINSON**

CGP RCA 1881 ~ 1956

St. Joseph de Lévis, Quebec

oil on canvas, signed and dated 1923

17 1/2 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, unpaginatedJennifer 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 quaint 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: \$70,000 ~ 90,000



**110 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 – 1949

Autumn ~ Algoma

tempera on board, signed Frank H. Johnston and dated 1919 and on verso signed, titled and titled *Algoma in October* and inscribed *return to 2474 Yonge St. / \$200 and 19 Glencairn Ave.* on the Ontario Society of Artists label 24 3/4 x 20 7/8 in, 62.9 x 53 cm

PROVENANCE:

Collection of the Artist

By descent to the present Private Collection, British Columbia

LITERATURE:Roger Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, 1998, pages 33 and 34**EXHIBITED:**The Art Gallery of Toronto, *Group of Seven*, May 7 – 27, 1920Palace of Arts, Wembley, England, *British Empire Exhibition*, Canadian Section of Fine Arts, 1924 ~ 1925Ontario Society of Artists, Toronto, *Annual Exhibition*, 1927Arts and Letters Club, Toronto, *Commemorative Exhibition*, on loan September ~ October 1983The Montreal Museum of Fine Arts, *Group of Seven*, October 3 ~ December 1, 1996, catalogue #22

The Robert McLaughlin Gallery, Oshawa

West Parry Sound District Museum, Ontario, *Franz Johnston: Rebel Among Rebels*, July 1 – September 29, 2001

In the history of Canadian art, no sketching excursion undertaken by a group of artists carries the aura of fascination as do the boxcar trips taken by the artists who would become the Group of Seven. Organized largely by Lawren Harris, these railway freight car excursions occurred in 1918 and 1919, taking place in the fall along the sidings of the Algoma Central Railway. Boxcar ACR 10557 was outfitted under Harris's direction with windows (unusual for a boxcar), bunk beds and a stove, lamps, a water tank, cupboards and a sink. Comfortable and practical, it sequestered together a group of like-minded painters in a remote wilderness setting. The works that resulted from these trips carry the unique distinction of having been executed in the ferment of this formative wilderness adventure. "There was," as J.E.H. MacDonald would later write, "exhilaration for the sketchers in working by rapid and fall. Every rushing stream was a prompter of song like the running of a tap to the house canary."

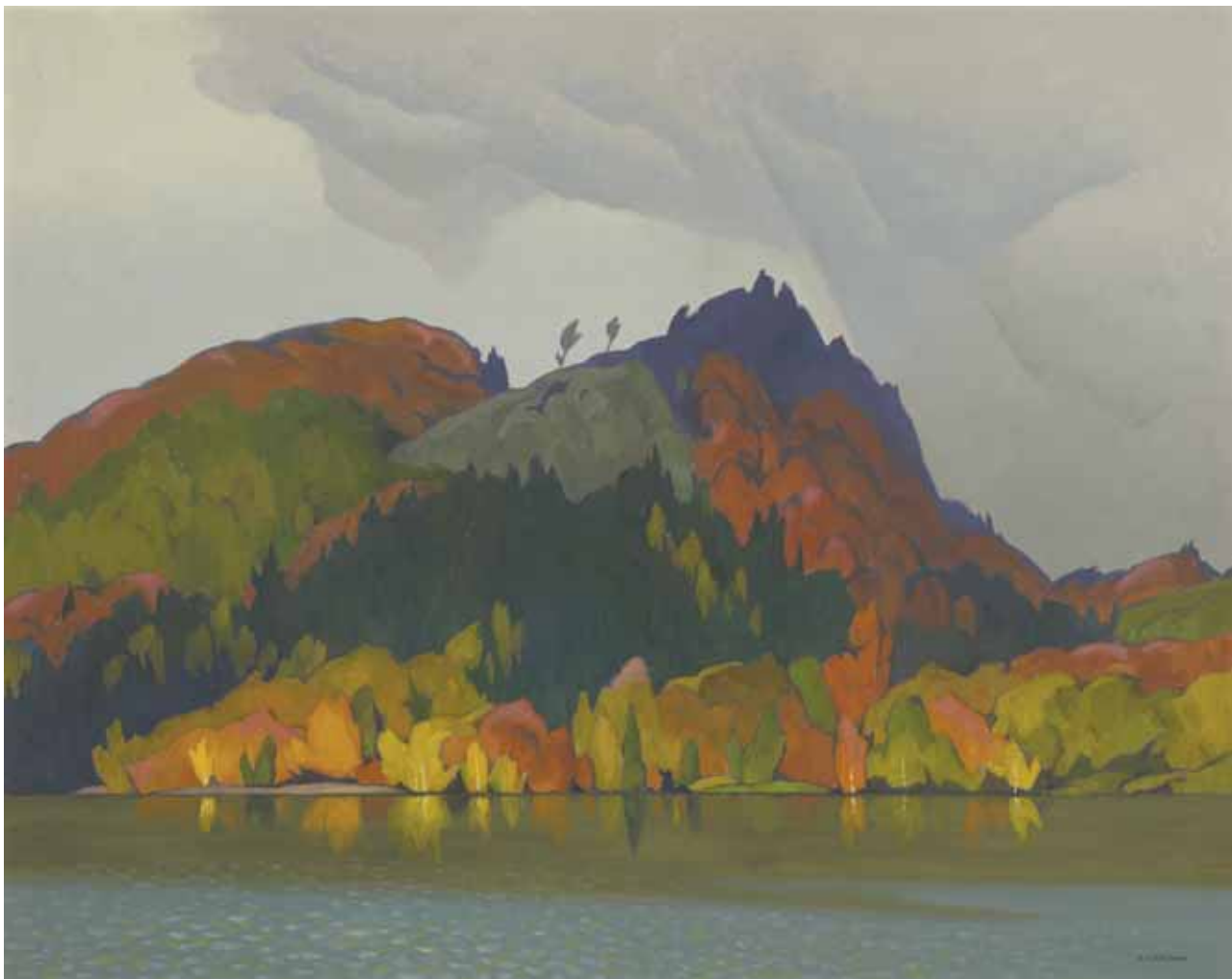
Frank Johnston had been encouraged to join the 1918 boxcar expedition by Sir Edmund Walker, then director of the National Gallery of Canada and a representative of the Canadian Commission on War Records. The commission instituted the Canadian War Memorials project, and in July of 1918 would appoint Johnston to it. With Walker's approval, Johnston would take leave from this work within months of the appointment in order to go on the first boxcar excursion to Algoma. Walker felt the trip would have a positive influence on Johnston's work, contribute to his

success in the War Memorials project and provide him with respite from his work at the commercial art firm Rous & Mann Ltd.

Johnston would participate in three of the four trips to Algoma (additional trips, although not using the boxcar, took place in 1920 and 1921). This charming, decorative work comes from the second boxcar trip, in 1919, and it was exhibited the following year at the 1920 *Group of Seven* show. Since that time it has acquired a pedigreed exhibition history and has remained in the family of the artist. Johnston's exemplary talent in tempera is evident in this work. Using this quick-drying medium allowed him to produce a significant number of works while in the wilderness. From the first boxcar trip alone he was especially productive, showing 60 works in the exhibition of Algoma material at the Art Gallery of Toronto in April of 1919.

Autumn ~ Algoma is a delicate tapestry of leafy forest set against golden hills. The weather on the boxcar trips is noted in the recollections of each artist who participated as being consistently wet and gloomy. Yet their resultant works seem to contradict this. No doubt their camaraderie and shared purposefulness contributed to the remarkable body of work that resulted. From the boxcar, the painters could venture further along the rail line by way of a handcar, extending their range and expanding their view. The boxcar was taken to Canyon, a remote spot 181 kilometres north of Sault Ste. Marie, in the area of Agawa Canyon, where Roger Burford Mason writes that they encountered "some of the wildest landscape they were to see, [and] they sketched and painted along the banks of the Agawa River and in its environs for almost a week." The distant hills in *Autumn ~ Algoma* echo the view there, suggesting that this work depicts the steeply sided walls of this formidable canyon, a region that resounds in the boxcar artwork of the Group of Seven.

ESTIMATE: \$50,000 ~ 70,000



111

111 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Hills in Autumn

oil on canvas, signed and on verso signed,
titled and dated 1980 on the artist's label
30 x 36 in, 76.2 x 91.4 cm

PROVENANCE:

Roberts Gallery, Toronto
Sold sale of *Important Canadian Art*, Sotheby's
Canada, June 16, 1998, lot 27
Private Collection

A.J. Casson's atmospheric, ethereal works have a quality of timelessness and serenity, conveyed through his unique painterly style. He was, from childhood, a great lover of nature, and combined with this, his

apprenticeship as a designer under Franklin Carmichael allowed him to not only carefully observe the more subtle side of the natural world, but also to give voice to the fleeting effects of light, colour and atmosphere in his work. Casson was especially skilled at painting rainstorms. His treatment of clouds, mist in the air, bands of breaking light and rain on water is astonishingly subtle. He used slight variations in brushwork and colour to convey the idea of building volume in a moisture-filled cloud, or rain as it moves across an otherwise still lake. Often, there are geometric elements in his works, such as the angular squall of rain behind the hills here. These effects convey to us the physical energy that he observed in such grey, autumnal storms. Contrasted with the cloudy sky are the rich colours of the changing leaves, giving us a balanced, serene work.

ESTIMATE: \$90,000 ~ 120,000



112

112 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Gibraltar Point ~ Joe Lake

oil on canvas, signed and on verso signed, titled *Gibraltar Point ~ Joe Lake [sic]*, dated 1979 on the artist's label and inscribed with various numbers
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Masters Gallery Ltd., Calgary
Private Collection, Calgary

LITERATURE:

Margaret Blair Gray et al., *A.J. Casson*, 1976, page 49

In discussing his painting technique, A.J. Casson admitted that he found layering paint to be a challenge, stating, "I can't build paint up. I've never consciously drifted away from it. I use solid paint but I lay it on smoothly. The heavy buildup was for textural effects in the old days." Casson's unique painterly style of smooth, solid colour sets his work apart. His palette is harmonious, which contributes a further layer of calm and tranquility to his scenes. It is somewhat ironic that so often in these serene paintings, Casson is actually depicting stormy weather. But his storms are not the wild, drenching ones that Tom Thomson or A.Y. Jackson might have painted – instead, they are portraits of storms, wherein the weather sits still and behaves nicely for the artist. His careful observation of the weather in *Gibraltar Point ~ Joe Lake* is evidenced in a subtle array of greys in the clouds as they break apart, allowing the sun to shine through and change the colour of the water in the distance.

ESTIMATE: \$60,000 ~ 80,000



113

113 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Temagami Backwater

oil on canvas, signed, dated 1945 and inscribed
VE Day and on verso titled on a label
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

By descent to the present Private Collection, Toronto

In their explorations of the landscape of Canada, the Group of Seven ventured into the white pine and old-growth red pine forests of the Temagami region. With over 4,000 kilometres of easy paddling routes, this locale is beloved by canoeists. Arthur Lismer found the backwaters

and swampy lakes of Temagami very appealing. His palette in *Temagami Backwater* indicates the rich growth of the region. Mossy green rocks and silvered stumps play foil to the brilliantly coloured water of the pool, which dances with the action of bugs and other life, and is rippled with white accents in its indigo blue. Reflections of green and orange further enhance the hues of the water, and the scene is filled with action and energy. Lismer's work at the time this gem was executed contained a vivid life force. He often depicted the ground at his feet, finding the sculpted forms that constituted the natural debris of forest floors ~ and here, at the edge of the pool ~ visually delightful. His technique of scratching into the paint with the tip of his brush handle adds vigour to the work.

ESTIMATE: \$55,000 ~ 75,000



114

114 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

The Silent Pines

oil on board, signed and on verso signed, 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: \$40,000 ~ 60,000



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

April, Waterton Park, Alberta

oil on canvas, signed and on verso signed,
titled and inscribed 5515, circa 1955
25 x 32 1/8 in, 63.5 x 81.6 cm

PROVENANCE:

Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's
Canada, November 10, 1987, lot 174
Collection of the Contemporary Art Gallery of Montreal
Private Collection, Ottawa, 1991
By descent to the present Private Collection, Vancouver

LITERATURE:

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, pages 120 and 122
Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,
Art Gallery of Ontario, 1982, page 15

A.Y. Jackson's brother Ernest Jackson had lived in the small city of Lethbridge, Alberta, near the Rocky Mountains, since 1906. A.Y. visited him often, but until the late 1930s he had not sketched in the area. He found the landscape "intriguing," as he states in his autobiography, but had not sat down to paint there. Intriguing indeed, as in this windswept region of the province, the nearby mountains are largely, and somewhat unusually, unobstructed by foothills, and farm and ranch lands roll into their slopes with an abrupt, unrestricted flow. Jackson visited his brother more regularly beginning in 1937, and it was then that he began to paint the area with his usual dogged determination.

For the next 20 years, he would dedicate part of his annual sketching schedule to the region. In his habitual gregarious manner, the artist would befriend locals and gain access to their land to sketch in places that afforded spectacular views, such as this vista, which looks towards the edge of Waterton-Glacier International Peace Park, as it is officially known. Jackson's characteristic brushwork and rhythmical style were particularly suited to the landscape near Waterton, which has been shaped by relentless winds ~ to which the stunted trees stand as testament. This charming scene was painted in April, and in the rolling foreground, the green of spring is showing through the dry winter stubble as the shortgrass prairie, unique to this region of Alberta, comes back to life.

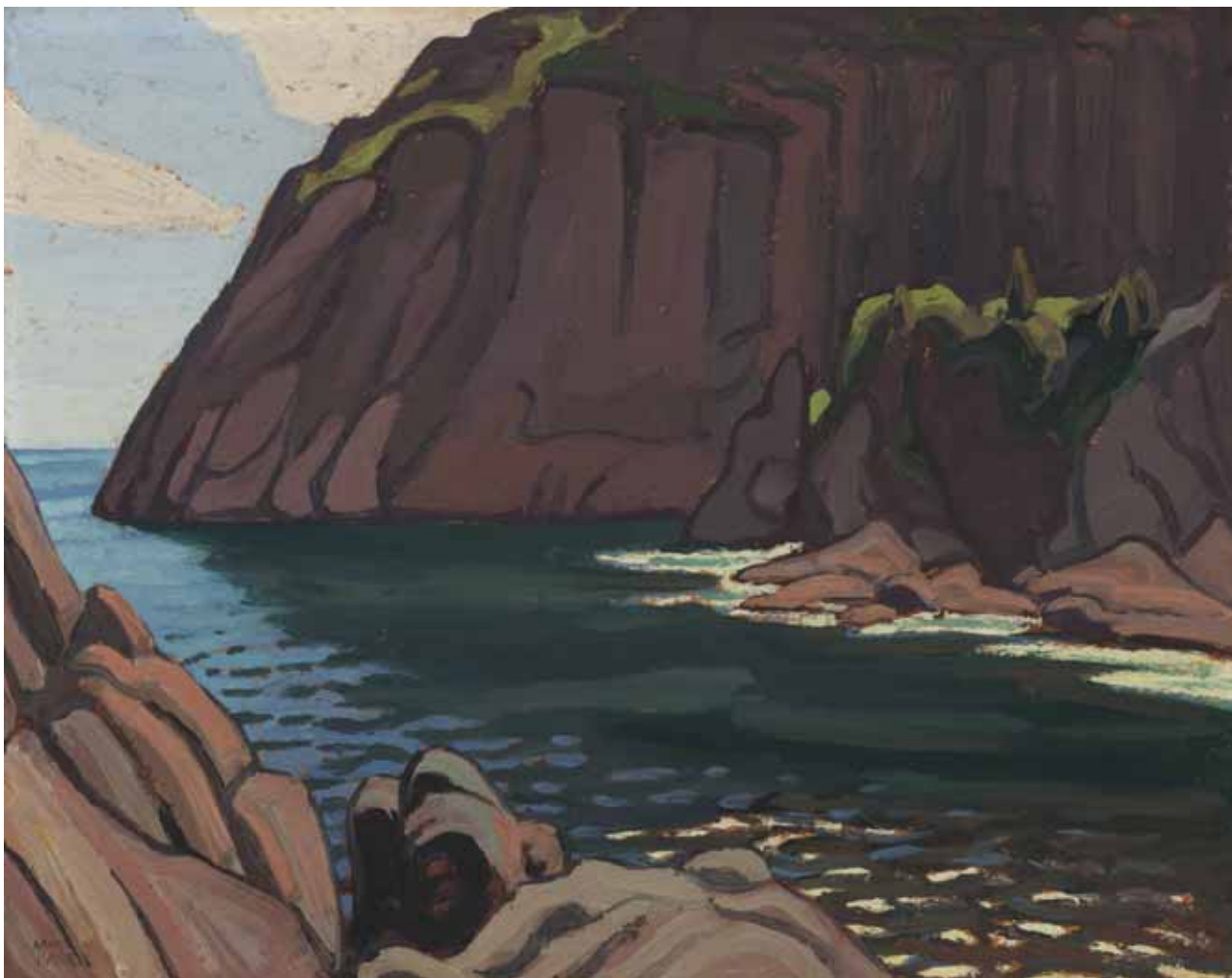
Jackson's visits in southern Alberta coincided with prolonged periods of drought, and his palette in works spanning the years from 1937 until his last trip there in 1959 records the persistent effect of the "Dirty Thirties" and the slow re-greening of the landscape. Of the early days, he wrote in his autobiography, "One could drive for miles and miles across the land without seeing a blade of grass. Russian thistle and dwarf cactus seemed to be all that would grow there. Underneath the burned-up land was wealth untold, which only a few people then visualized. Hills rose from the prairies, range after range of them, and then the mountains rose abruptly out of the hills. Valleys with shallow streams at the bottom cut through the hills. The countryside offered all kinds of motifs for composition."

In his discussion of Jackson's work depicting this area, Dennis Reid writes, "There is a stronger sense of direction in the Alberta paintings ~ lateral. The colour of the Alberta sketches differs from those of Quebec... and the rhythm of the land is different in each region... these Alberta sketches are fresh, emphatic images, full of the palpable presence of southern Alberta." Jackson recorded not only the land, but also small towns, ranch buildings and grain elevators. Today, the latter are an almost entirely vanished icon of the Prairies.

In the later part of his life, Jackson was increasingly attracted to vast open spaces. A number of major canvases were produced based on his Alberta material, significantly *Porcupine Hills, Alberta*, in the collection of the National Gallery of Canada; *Blood Indian Reserve, Alberta*, in the collection of the Art Gallery of Ontario; and this masterful canvas of *Waterton Park*. His nomadic habits never changed, and his ability to wander from hamlet to hamlet, reacquainting himself with his Alberta family and friends, drew him back to the region year after year. Jackson was essentially a loner, and despite having friendships in most regions of Canada and an unrequited love affair with artist Anne Savage, it is no stretch to observe that his closest companion throughout his life was, in fact, the landscape of Canada itself. This was his first and most enduring love, and it seems, as evidenced in his extraordinarily vast body of work, that he felt a greater attraction and deeper loyalty to the Canadian land than to anyone or anything else.

Included with this work is an appraisal certificate from the Ottawa Art Gallery, certified by Gaston Therrien, director of the gallery, and dated 1996.

ESTIMATE: \$70,000 ~ 90,000



116

116 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

Entrance to Quidi Vidi, Newfoundland

oil on board, signed and on verso signed, titled and inscribed
To Phylis and Bill with love and best wishes for every happiness,
Bess and Lawren and in graphite (*Phylis Dilworth*) and with
the Artist's symbol

10 1/2 x 13 3/4 in, 26.7 x 34.9 cm

PROVENANCE:

A gift from Lawren and Bess Harris to
Phylis (née Dilworth) and Bill Inglis
Private Collection, Vancouver

The neighbourhood of Quidi Vidi, near St. John's, Newfoundland, is
nestled in a pocket harbour known locally as The Gut. Sculpted and

beaten by weather and the action of the Atlantic Ocean, the cliffs display
an astonishing variety of colours, which Lawren Harris captures here in a
palette of purples tinged with green. Verdant growth on the clifftops
attests to the frequency of rain in the region, and the sheerness of the cliffs
keeps the water in shade even on sunlit days. Harris enlivens the scene
with white accents and speckles the water on the near shore with bright
blue. He was a master at inviting his audience into his works ~ the tiny
entrance to the harbour, marked by the ribbon of bright blue water,
beckons us into the distance.

On verso is Harris's notation "To Phylis and Bill with love and best wishes
for every happiness..." Phylis (Dilworth) Inglis was the niece of Ira
Dilworth. Dilworth and Harris were executors for the estate of Emily
Carr, and after Dilworth's death in 1962, Phylis worked with William
Clarke, Carr's publisher, to ensure the publication of Carr's journals.

ESTIMATE: \$60,000 ~ 80,000



117

117 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Bradford

oil on board, signed and on verso signed, titled, dated 1922 and inscribed *Made on a sketching trip with Frank Carmichael*

9 1/4 x 11 1/2 in, 23.5 x 29.2 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 37

A.J. Casson did not formally become a member of the Group of Seven until 1926, but had already been introduced to other Group members by Franklin Carmichael in 1920. Casson and Carmichael met in 1919 while

working at the commercial art firm Rous & Mann Ltd. Carmichael was a mentor to Casson, and the two artists often went on sketching trips together. By the time Casson joined the Group, he had established his prowess as a landscape artist and his identity as a painter of the rural villages and countryside of Ontario. *Bradford* is a classic example of this subject, notable for its interesting view up a rolling hillside, the feeling of peace and warmth in the habitations, and its rich green palette applied with loaded brush-strokes. Paul Duval relates that in the early 1920s, Group member A.Y. Jackson “congratulated his younger colleague on being one of the very few artists he knew who could handle that difficult colour successfully.” The frank interactions of these ground-breaking artists, ranging from technical to philosophical discussions, were part of what infused their work with such great vitality.

ESTIMATE: \$30,000 ~ 40,000



PROPERTY FROM THE FAMILY OF J.S. MCLEAN



118 EMILY CARR

BCSFA CGP 1871 - 1945

Forest Light

oil on canvas, signed, circa 1931 ~ 1936

21 1/2 x 18 1/2 in, 54.6 x 47 cm

PROVENANCE:

Acquired directly from the Artist by J.S. McLean, Toronto, 1937
By descent to the present Private Collection, Vancouver

LITERATURE:

Canadian Art, 1760 ~ 1943, Gallery of Fine Arts, Yale University and the National Gallery of Canada, 1944, introduction by A.E.C., listed as circa 1936, unpaginated

Ira Dilworth and Lawren Harris, *Emily Carr: Her Paintings and Sketches*, National Gallery of Canada and the Art Gallery of Toronto, 1945, listed page 57

Paintings and Drawings from the Collection of J.S. McLean, National Gallery of Canada, 1952

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, pages 151 and 152

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 1966, listed as circa 1931 ~ 1932, page 287

J.S. McLean, *The J.S. McLean Collection of Canadian Painting*, Art Gallery of Ontario, 1968, reproduced and listed as circa 1936, unpaginated
Doris Shadbolt, *The Art of Emily Carr*, 1979, reproduced page 145
Doris Shadbolt, editor, *The Complete Writings of Emily Carr*, 1997, page 861

University of British Columbia Library, *Doris Shadbolt: An Inventory to Her Fonds*, 2008, listed page 59, #16~3

EXHIBITED:

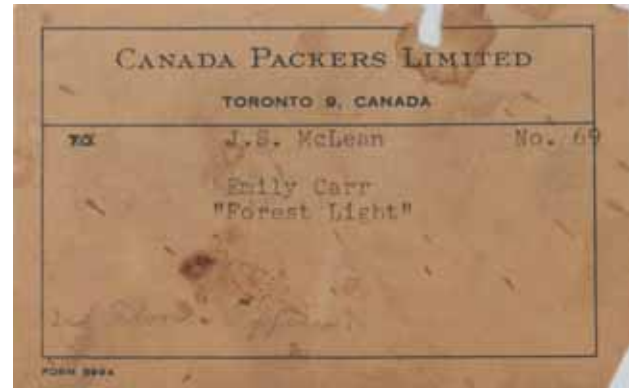
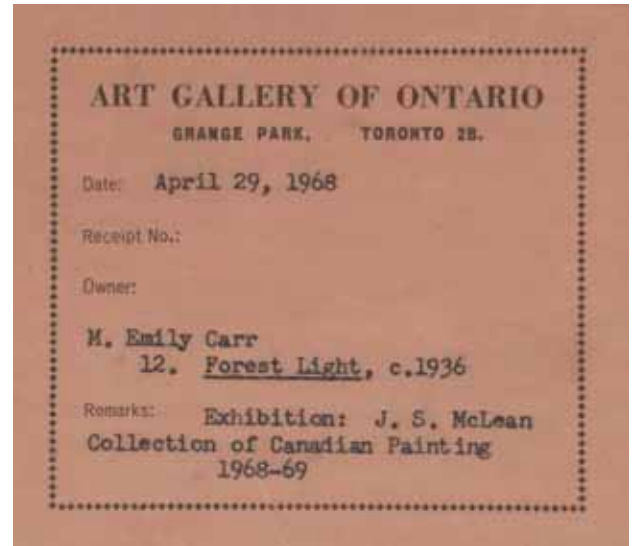
The Art Gallery of Toronto, 1937

The Art Gallery of Toronto, *Carr*, 1943

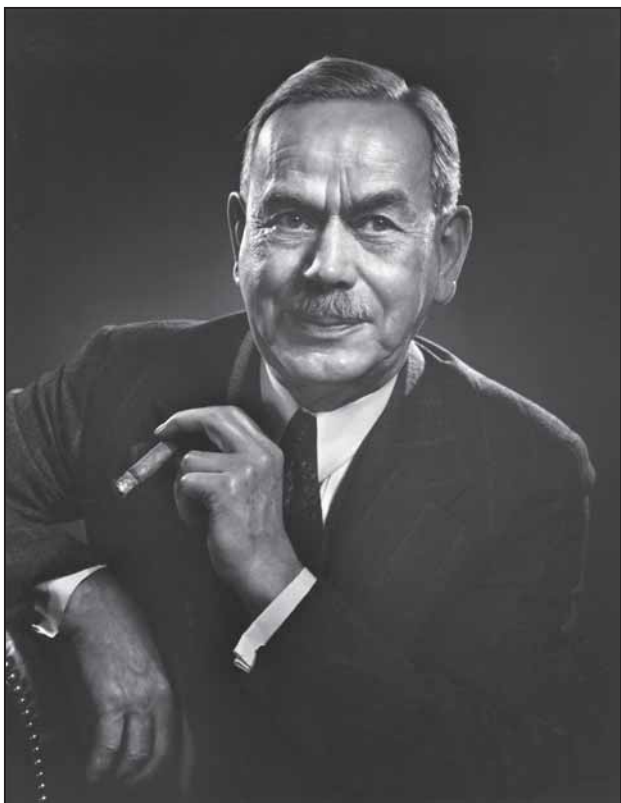
Gallery of Fine Arts, Yale University, New Haven, *Canadian Art, 1760 ~ 1943*, March 11 ~ April 16, 1944

National Gallery of Canada, Ottawa, and the Art Gallery of Toronto, *Emily Carr: Her Paintings and Sketches*, 1945, traveling to the Art Association of Montreal and the Vancouver Art Gallery, 1945 ~ 1946, catalogue #50

National Gallery of Canada, Ottawa, *Paintings and Drawings from the Collection of J.S. McLean*, February 23 ~ March 24, 1952, catalogue #7
Art Gallery of Ontario, Toronto, *The J.S. McLean Collection of Canadian Painting*, September 19 ~ October 20, 1968, traveling to the Confederation Centre Art Gallery and Museum, Charlottetown; the Beaverbrook Art Gallery, Fredericton; the London Public Library and Art Museum; the Winnipeg Art Gallery; the Mendel Art Gallery, Saskatoon; the Norman Mackenzie Art Gallery, Regina; the Edmonton Art Gallery; and the Vancouver Art Gallery, 1968 ~ 1969, catalogue #12



labels on verso 118



James Stanley McLean (1876 ~ 1954)
Photograph by Yousuf Karsh
Photo credit: The Archives of Ontario
© Estate of Yousuf Karsh



detail 118

Emily's Carr's magnificent master canvas *Forest Light* comes to auction from the collection of James Stanley McLean, a well-known philanthropist and collector of Canadian art. In 1901, as a young man, McLean worked as a clerk at Harris Abattoir Co. Ltd. in Toronto. He was an excellent businessman, and through careful attention to the details of Harris Abattoir's budget, he turned the company into a profitable firm against the odds of the economy of the 1920s. In 1927, Harris Abattoir merged with several other small companies to form Canada Packers Ltd., where McLean was president until 1954. He founded and built the J.S. McLean Collection of Canadian Art, which hung in the offices of Canada Packers and which in 1952 was the focus of the exhibition *Paintings and Drawings from the Collection of J.S. McLean*, held at the National Gallery of Canada in Ottawa. A selection from this collection was also shown at the Art Gallery of Ontario in 1968, and it toured to eight other cities in Canada.

McLean knew many of the artists whose works he collected, including A.Y. Jackson, and a story from Jackson's autobiography speaks to

McLean's character. Jackson was staying with the Cowan family in southern Alberta, who were cattle ranchers, and Jackson discovered they did not approve of McLean, considering him too shrewd a cattle buyer. Jackson relayed this to McLean, who sought out the Cowans to win them over, and when Jackson next saw them, they reported that McLean was "one of the most delightful persons they had ever known."

Forest Light has been exhibited numerous times and has been reproduced in several books on Carr, which list the work with different dates. The painting relates in terms of handling of light and modeling of form to several canvases in public collections, including *Old and New Forest*, from 1931 ~ 1932, and *The Little Pine*, from 1931, both in the collection of the Vancouver Art Gallery, supporting a date of 1931 to 1932. But its purchase by McLean during Carr's lifetime was remarked upon in her journal *Hundreds and Thousands*: "Today another cheque came, for \$225. It's almost unbelievable. Mr. McLean of Toronto bought one little old canvas and one brand new. Everyone is tickled." McLean also purchased the canvas *Skidegate* from 1928, now in the collection of the Vancouver



Emily Carr in The Elephant, Esquimalt Lagoon, May 1934

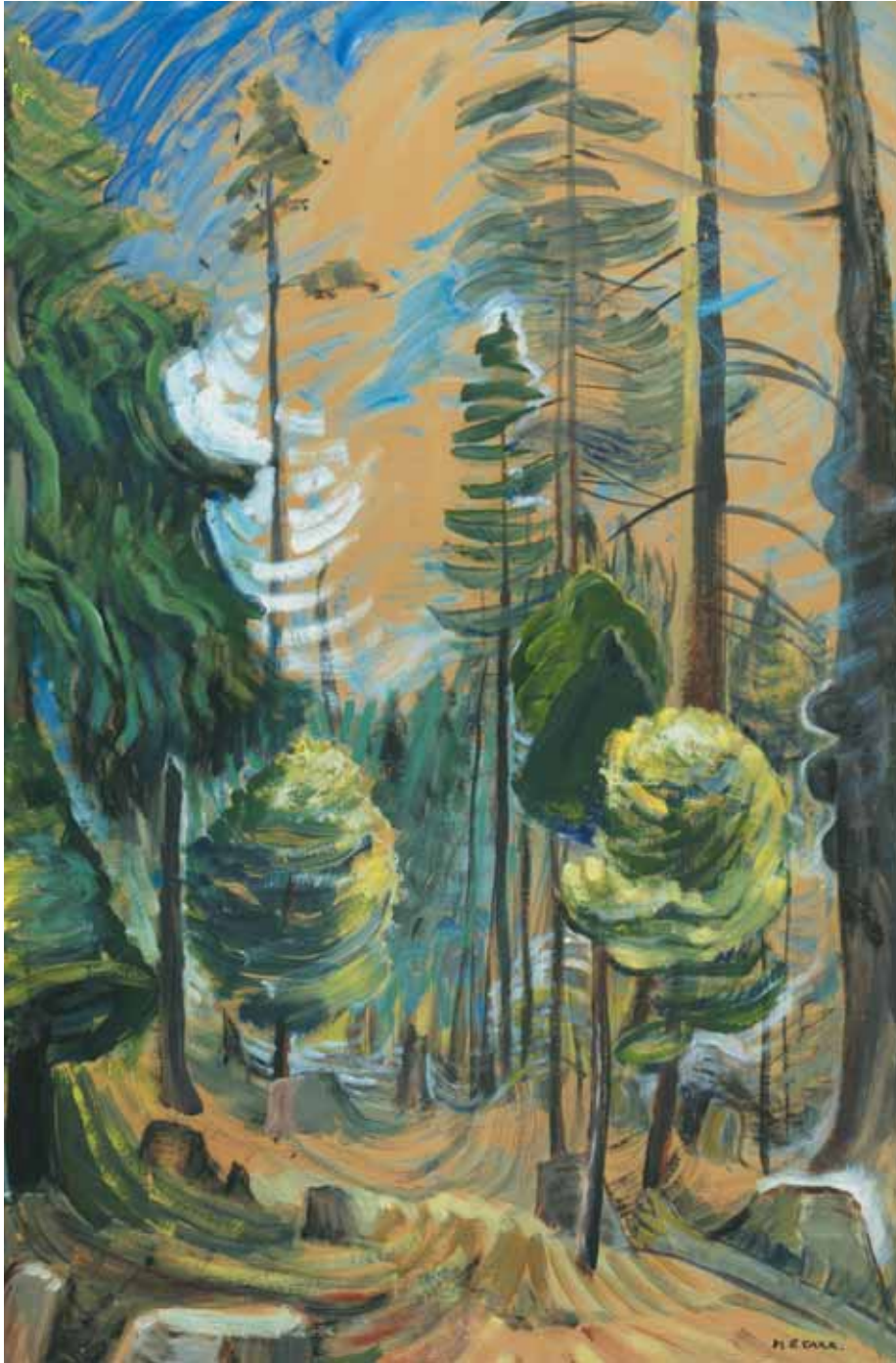
Art Gallery, and if Carr is indeed referring to these two works in her journal entry, that would make *Skidegate* the “old canvas” and *Forest Light* “the new,” dating it to 1936. This later date is supported by the records from an American exhibition of the work, when it was one of two Carrs selected for inclusion in the important exhibition *Canadian Art, 1760 ~ 1943*, organized by the Gallery of Fine Arts at Yale University in New Haven, Connecticut, in 1944. Of the 77 works in the show, the two Carrs were *Blunden Harbour*, from the collection of the National Gallery of Canada, and *Forest Light*, dated circa 1936.

While the exact date of the work is difficult to verify, its impact and power as a mature canvas is indisputable. In a journal entry written two days after the one expressing delight at the McLean purchase, Carr’s words could easily be describing the essence and feeling in this powerful work. She wrote, “It seems to me that a large part of painting is longing, a fluid movement ahead, a pouring forward towards the unknown, not a prying into things beyond but a steady pressing towards the barriers, an effort to be on hand when the barriers lift. A picture is just an on-the-way thing,

not something caught and static, something frozen in its tracks, but a joyous going, towards what? We don’t know. Music is full of longing and movement. Painting should be the same.” Certainly, in *Forest Light*, the sense of longing and fluidity shows in Carr’s adept handling of the silvery light and conical, upward yearning tree forms. The forest itself seems to reach off the canvas, drawn towards the light that streams in despite the heavy canopy of tree boughs. The work is executed with a beautiful balance of light and dark, showing the forest caught in a moment of utter stillness. It speaks volumes about the life force Carr felt all around her when she was in the forest, and it reveals the palpable attraction that the verdant, fragrant beauty of cedar and pine held for her.

ESTIMATE: \$400,000 ~ 600,000

PROPERTY FROM VARIOUS COLLECTIONS



**119 EMILY CARR**

BCSFA CGP 1871 – 1945

BC Forest

oil on paper, signed ME Carr, circa 1935
34 x 22 3/4 in, 86.3 x 57.8 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Doris Shadbolt, *The Art of Emily Carr*, 1979, pages 142,
155 and 159

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,
2006, page 150

“This is a place of high skies, blue and deep and seldom cloudless. I have been trying to express them and have made a poor fist of it. Everything is eternally on the quiver with wind. It runs on the short dry grass and sluices it as if the earth were a jelly. The trees in shelter stand looking at the wobbly ones in the wind’s path, like a strange pup watches two chum pups playing, a little enviously. I think trees love to toss and sway; they make such happy noises.”

One can easily imagine this passage from Emily Carr’s journal *Hundreds and Thousands* applying to *BC Forest*, where the woods look to be “on the quiver,” especially the two young trees that flank either side of the path leading back to the thicker forest in the distance. Carr often anthropomorphized what she saw in nature, as she does in this quote. Doris Shadbolt notes, “The empathizing nature of Carr’s metaphor – her frequent anthropomorphizing ~ relates to her instinctive animism... It was as though, through all the layers of training and conditioning, she had managed, like some educated primitive, to hang on to a vestige of primal spirit affinity with all the forms of creation.” Carr frequently assigned human overlays to the life cycles of the trees as if they were on a stage – the young, joyous trees bursting with life, death in the form of stumps, and wisdom in the mature trees towering above it all. Carr’s trees reach to the sky, seeming to express, like Carr, a spiritual yearning. Completely in tune with nature, she pushed herself to grasp its very essence.

This superb work likely dates to the mid-1930s, a time of release and freedom in Carr’s artistic life. The medium she used here of oil on paper thinned with turpentine and even gasoline facilitated this freedom of expression, and Carr painted out of doors to get as close as possible to the natural realm she was depicting. Carr’s palette is particularly rich in *BC Forest* – emerald greens, golden greens and deep blue dominate. Carr also uses flowing strokes of white paint, a device she used in the mid-1930s, like a prescient mist. She even went so far as to paint whorls of white in some works around this time, reminiscent of Vincent van Gogh. They add to the impression of movement in the forest, gliding over the forest floor, up trees and into the air. In this movement is the expression of the life force of the forest, something that Carr channeled into her painting. She describes in her journal *Hundreds and Thousands* how she would sit on her

camp stool in the middle of the woods, waiting with quiet mind to sense its life and to let the important elements of her composition slowly move into place in her consciousness before touching brush to paper.

Paintings such as *BC Forest* are proof of Carr’s heartfelt admiration for the unstoppable creative power of the earth. As she wrote, “There is nothing so strong as growing. Nothing can drown that force that splits rocks and pavements and spreads over the fields... Life is in the soil... Touch it with air and light and it bursts forth like a struck match.” In today’s world, such reverence for nature seems all the more precious.

ESTIMATE: \$150,000 ~ 200,000



**120 EMILY CARR**

BCSFA CGP 1871 ~ 1945

Strait of Juan de Fuca

oil on paper on board, signed M. Emily Carr
and on verso titled on the Dominion Gallery
label and inscribed with the Dominion Gallery
inventory #C2644, circa 1935 ~ 1936
22 1/4 x 35 1/2 in, 56.5 x 90.2 cm

PROVENANCE:

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

LITERATURE:

Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar circa 1935 ~ 1936 oil on paper entitled *Sky*, in the collection of the National Gallery of Canada, reproduced page 174 and a similar circa 1936 oil on paper entitled *Strait of Juan de Fuca*, in the Art Gallery of Alberta Collection, reproduced page 176
Doris Shadbolt, *Emily Carr*, National Gallery of Canada, 1990, listed, unpaginated
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, pages 55 and 165
Sarah Milroy et al., *From the Forest to the Sea: Emily Carr in British Columbia*, Art Gallery of Ontario and Dulwich Picture Gallery, 2014, the circa 1936 oil on paper entitled *Strait of Juan de Fuca*, in the McMichael Canadian Art Collection, reproduced page 267

EXHIBITED:

National Gallery of Canada, Ottawa, *Emily Carr*, 1990, catalogue #143

We are fortunate to have a record of Emily Carr's life events and artistic processes in the books that she wrote. In her journal *Hundreds and Thousands*, her entry for November 3, 1932, documents her intention to begin painting the seashore as well as the woods. While taking tea on the beach at sunset, surrounded by her dogs, she mused, "Why don't I have a try at painting the rocks and cliffs and sea? Wouldn't it be good to rest the woods." So began a series of transcendent views of sky and water executed in and around Victoria during the 1930s, including this stunning oil on paper work.

As with her forest works, Carr depicted her subject with an awareness of the unity of all its elements through her sweeping brush-strokes,

conveying the energy moving through rock, sea and sky in one continuous movement. Carr incorporates rhythm everywhere in this work ~ from the curve of the beach to rounded rock formations and rippling water. Her new medium of oil thinned with turpentine and gasoline facilitated her expression of this rhythmic movement, and her accomplishment in the body of work done in this medium is extraordinary. At the turn of the century Carr worked with watercolour in the English tradition, but after her trip to France in 1911, Post-Impressionist colour transformed her treatment of this medium. Her watercolour depictions of First Nations sites in 1928 saw her continue to evolve, as she demonstrated a much greater facility for three-dimensional form. But when she abandoned this medium at the beginning of the 1930s for oil on paper, it was a revolutionary step. She found that thinned oil possessed the fluidity of watercolour, but could be more colourful and flexible, with effects that ranged from dense pigmentation to light washes. Carr considered these paintings to be complete works in themselves, as opposed to studies for canvases.

In *Strait of Juan de Fuca*, Carr builds from a more solidly painted foreshore with richer colour in green grass and deep blue ocean at the beach's edge to a horizon that dematerializes into light. This light, depicted in strokes of white, streams from above, bounces off the water and moves upward into the firmament. Carr's seascapes are a reflection of her spiritual yearning. Once again, it is Carr's eloquent journal entry of April 1934 that reveals what she endeavoured to capture in her seascapes. She wrote, "It seems as if those shimmering seas can scarcely bear a hand's touch. That which moves across the water is scarcely a happening, hardly even as solid a thing as a thought, for you can follow a thought. It's more like a breath, involuntary and alive, coming, going, always there but impossible to hang on to. Oh! I want to get that thing. It can't be done with hands of flesh and pigments. Only spirit can touch this."

Other similar circa 1935 ~ 1936 oil on paper works are in museums, such as *Sky*, in the collection of the National Gallery of Canada; *Strait of Juan de Fuca*, in the McMichael Canadian Art Collection; and *Strait of Juan de Fuca*, in the Art Gallery of Alberta Collection. Our *Strait of Juan de Fuca* is the equal of these works, and in its ethereal beauty is the successful embodiment of Carr's desire to capture "those shimmering seas [that] can scarcely bear a hand's touch."

ESTIMATE: \$150,000 ~ 200,000



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Ruisseau Jureux

oil on canvas, signed and on verso signed,
titled, dated 1931 and inscribed 20368
21 x 26 in, 53.3 x 66 cm

PROVENANCE:

Masters Gallery Ltd., Calgary
Private Collection, British Columbia

LITERATURE:

Exhibition of Seascapes and Water-Fronts by Contemporary Artists and an Exhibition of the Group of Seven, The Art Gallery of Toronto, 1931, listed page 5
Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, pages 101 and 102

EXHIBITED:

The Art Gallery of Toronto, *Exhibition of Seascapes and Water-Fronts by Contemporary Artists and an Exhibition of the Group of Seven*, December 4 ~ 24, 1931, catalogue #89

In A.Y. Jackson's oeuvre, his passion for his home province of Quebec blazed brightly. This passion is particularly evident in scenes of the north and south shores of the St. Lawrence, whether the subject was a peaceful village or a wild landscape, such as in this majestic canvas. In early spring throughout the late 1920s and early 1930s, Jackson often took the "artist trail" running from Baie-Saint-Paul on the north shore of the St. Lawrence River, sketching at locations such as Ruisseau-Jureux. On this route he found intimate villages, grand vistas with coastal panoramas and wild terrain such as this. This area was affected by the ancient grinding action of glaciers, resulting in sculpted boulders and rocky headlands.

Capturing the rawness and wildness of Canada's wilderness was a primary Group of Seven tenet. They used a wide colour palette and showed their brush-strokes, building them up into textured surfaces, and thus making the viewer conscious of the artist's process. This broke the rules of traditional painting as established by the old schools of European painters (the kind of work that still had a hold on many Canadian collectors), who used a restrained palette and who created smooth, carefully modulated surfaces. When the Group's first show opened at the Art Gallery of Toronto in May of 1920, it elicited strong and contradictory responses. Some asked, "Are these new Canadian painters crazy?" But many were excited - in a review in the *Canadian Courier* by Augustus Bridle (a member of the Arts and Letters Club), he defended the Group, stating, "They are not decadent, but creative. They go direct to nature. Their aim in art is greater virility - and they have got it." But the controversy surrounding the exhibition stirred the public to see what it was all about, and the National Gallery of Canada soon acquired Jackson's *Night, Georgian Bay*. Undeterred, Jackson and his fellow Group members continued their painting expeditions, fired by a nationalistic spirit to capture the uniqueness of Canada.

In this rugged work from 1931, Jackson captures the strength of this land - from rock formations plunging into the water to the dark trees ringing its shores. The primary impression is of an earthy palette of brown, grey and orange, but closer viewing reveals mauve, pale green and blue, which give bright notes and add further definition to the mass of rocks and vegetation. Jackson uses the reflections in the water to great effect, contrasting the dark trees with shimmering areas of gold, peach and pale blue pulled from the sky. In *Ruisseau Jureux*, Jackson draws the raw poetry of nature into a strong, yet contemplative landscape.

ESTIMATE: \$150,000 ~ 200,000



SOLD FOR THE BENEFIT OF THE ALZHEIMER'S SOCIETY OF BC



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

April, Faulkenham Lake, Ontario

oil on canvas, signed and on verso signed,
titled and titled *Faulkenham Lake, Red Lake
District* and dated 1953 on the Roberts
Gallery label

25 1/4 x 32 1/4 in, 64.1 x 81.9 cm

PROVENANCE:

Roberts Gallery, Toronto
Mrs. J. Frederick M. Stewart, Toronto
The Art Emporium, Vancouver
Private Collection, Vancouver

LITERATURE:

Arthur Lismer, *A. Y. Jackson: Paintings, 1902 ~ 1953*, The Art Gallery of Toronto, 1953, page 4, titled as *Faulkenham Lake, Red Lake District*, listed page 28

EXHIBITED:

The Art Gallery of Toronto, *A. Y. Jackson: Paintings, 1902 ~ 1953*, October ~ November 1953, traveling to the National Gallery of Canada, Ottawa, December 9, 1953 ~ January 17, 1954, titled as *Faulkenham Lake, Red Lake District*, catalogue #84

"Jackson approached his life's work with firm understanding of European painting, and with unconcealed disgust of the price paid for our second-hand importation of the worst of French and British painting... His attitude toward the Canadian environment was that of a Northerner ~ born to explore the meaning of mountains, streams, woodlands, and lakes, and come to terms with them... He paints neither as a poet, writer, archaeologist, or historian, but as a painter with a purpose; to reveal, to say, 'Here I was, here I saw and felt, and this is what I found.' A Canadian with a few generations long in the land before him, he reveals deep affection for his native soil and a lyric quality of mood of time and space."

These insightful comments about A. Y. Jackson were written by his fellow Group of Seven artist Arthur Lismer for Jackson's 1953 exhibition at the

Art Gallery of Toronto (now the Art Gallery of Ontario) and the National Gallery of Canada. Lismer addressed some core issues of the Group ~ their rejection of the depiction of the Canadian landscape using an old-school European overlay and their deep desire to depict the raw vitality of our landscape in a new and fresh way. However, the work of European innovators such as the French Impressionists and modern Scandinavian painters who were depicting northern landscapes informed their work. Jackson had traveled to France in 1912 and returned to Montreal filled with enthusiasm for his discoveries.

This is a fine panoramic view over Faulkenham Lake, which lies in the northeast part of the Ontario wilderness in the Red Lake district. Jackson captures a foreground full of visual interest ~ it is early spring and blue-shadowed patches of snow still lie in the hollows amidst scattered boulders, stumps and bare trees. His colour palette is rich, and close scrutiny rewards the viewer with more colour than on first glance ~ for example, the face of the triangular rock in the left central foreground, painted with light blue and pale green with dots of creamy orange. Although it is early in the season and branches are still bare, Jackson's pastel tones of pink and mauve, along with accents of hot red and orange, warm the scene. This daring use of colour reflected Jackson's early absorption of the use of colour by the French Impressionists, applied to a wild Canadian scene.

Jackson was always aware of the inherent rhythm in the landscape, and here he emphasizes the gentle roll of land in the hills. The foreground elements feature much vitality in the interplay of shapes ~ such as lines of bare trees and fallen trunks versus triangular and rectangular shapes of rocks. There is also a relationship between the shapes of the patches of snow and the surface of the lake, both of which have similar white-based tonal values. Jackson's sure eye for composition is evident in this large and stunning canvas ~ first connecting us with the unique topography in the foreground, then pulling the eye up to soar over the lake into the distant purple mountains, in a scene both intimate and expansive.

Partial proceeds from the sale of this work will be donated to the Alzheimer's Society of BC.

ESTIMATE: \$80,000 ~ 100,000

PROPERTY FROM VARIOUS COLLECTIONS



123

123 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 – 1967

Western Terminals and Bowater Pulp and Paper Mill, Corner Brook, Newfoundland

oil on canvas, signed twice and on verso

inscribed No. 3 and 319

24 x 32 in, 61 x 81.3 cm

PROVENANCE:

Commissioned by Bowater Pulp and Paper, Newfoundland

Acquired as a gift from the above, circa 1952

By descent to the present Private Collection, Vancouver

Montreal was Robert Pilot's base, but he was born in St. John's, Newfoundland. This fine painting was commissioned by Bowater Pulp and Paper in Corner Brook, Newfoundland, an important early industrial

company there, and given to a former director of the firm. Bowater was known for its art collection, the majority of which was donated to the Corner Brook Art Museum. Pilot was one of Canada's best-known Impressionist painters, and his deft handling of atmosphere is prominently featured here. Plumes of smoke rise from freighter stacks and steam from the mill, and on the left arc up into the cloud formations above. Although the day is overcast, light evenly illuminates the vista, which has a soft, evocative feeling. It is an active scene with many interesting details, from the workers walking the docks to the little rowboats in the harbour. One of the tenets of French Impressionism was the use of dappled light, which Pilot demonstrates to great effect here in the water, with its fractured reflections. Not only is this a splendid work by the artist, it is also an intriguing document of Newfoundland's history.

ESTIMATE: \$25,000 ~ 35,000



124

124 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 – 1967

Rainy Day, Baie St. Paul

oil on canvas on board, signed
and on verso signed and titled
12 1/4 x 16 1/2 in, 31.1 x 41.9 cm

PROVENANCE:

Kastel Gallery, Montreal

Sold sale of *Canadian Art*, Joyner Fine Art, May 13, 1994, lot 49Sold sale of *Canadian Art*, Joyner Fine Art, November 21, 1997, lot 35

Private Collection

Robert Pilot is well known for his ability to portray the half-light atmosphere of sunrise and sunset. Here, we see that his ability to capture

the atmospheric effects of weather was just as well honed. One of the vistas that he often painted, that of Baie-Saint-Paul, Quebec, is depicted in the misty mauve and white of a fine rain falling on snow. Everything is washed into harmonious shades, with the subtle accents of the red, pink and pale turquoise houses running through the centre of the work in a chain of colour. The moisture in the air is palpable, and we see the whole scene through a screen of humid, dampened hues. Pilot's brushwork only adds to the feeling of mistiness – there is a uniformity to the sky and distance in the work, while the near ground has more texture and areas of impasto that give both depth and solidity to the snowbanks. From a true master of light and weather, *Rainy Day, Baie St. Paul* is a quintessential work by one of Canada's finest Impressionists.

ESTIMATE: \$25,000 ~ 30,000



**125 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 – 1967

Ferry Landing ~ Lévis, PQ

oil on canvas, signed and on verso signed,
titled, dated 1922 and inscribed \$400.

13 7/8 x 17 7/8 in, 35.2 x 45.4 cm

PROVENANCE:

Private Collection, Ontario

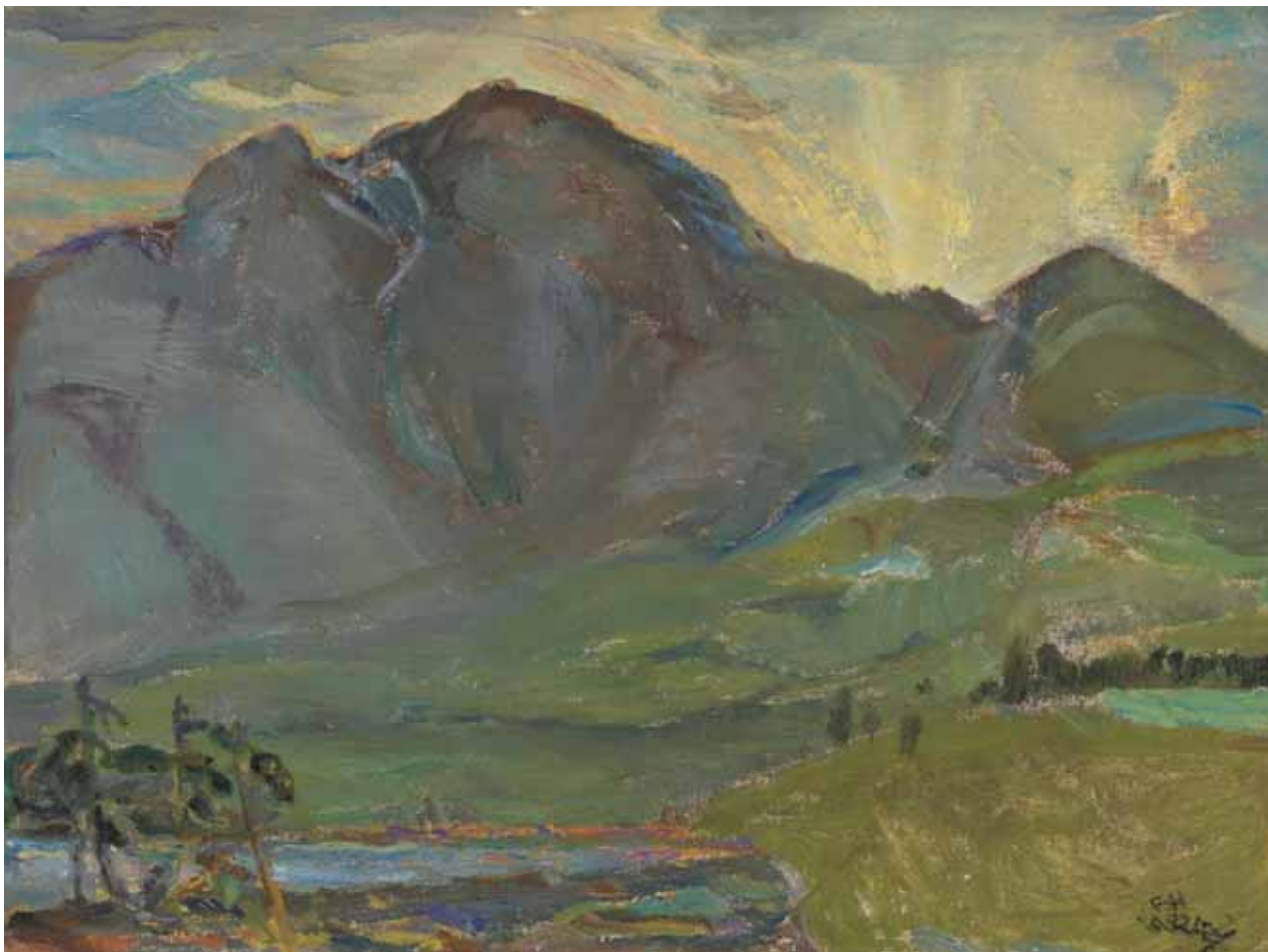
The view from Lévis, looking towards old Quebec City, is today a captivatingly beautiful scene, just as it was when Quebec was new. It ranks highly as a quintessential subject for Quebec's Impressionist artists and has been the inspiration for some of their most successful works. In this early canvas, Robert Pilot has accentuated the almost monochrome dark evening sky with a black plume of smoke emerging from the coal-fired ferry. Pilot's palette is made up of a closely related set of colours; the inky blacks, grey blues and dark browns are all echoed, here and there, in the treatment he has given to the snow. The result is an utterly convincing portrayal of a typical dark night at the ferry terminal in Lévis. The feeling of heavy coal smoke in the air is palpable, the cold of the winter night, very real. In stark contrast to the foreground, which is bathed in light, the unfolding, almost opaque, view across the St. Lawrence includes the twinkling lights of the ferry emerging from the greyness and the distant high cliffs of the city, also picked out with single lights on the far shoreline.

As with many of Pilot's best paintings of this period, our attention is drawn to the working horses, the trusted labourers who kept the small traders and cabbies in business. In some of Pilot's works these sturdy horses stand in a busy marketplace, surrounded by human activity and commerce. Here, they stand silent in the cold night, still harnessed to their loads, blanketed against the chill, patiently waiting for the arrival of the ferry. The shadow of the horse nearest to us gives both depth and contrast to the scene, as the white snow is made whiter by the contrasting shadow. With deft and assured brush-strokes, reminiscent of the work of James Wilson Morrice, Pilot has completed the scene with a huddle of

fur-coated figures, caught up in what appears to be animated, intense conversation. It seems they are as eager as the horses to complete the night's work, and return to barn and bed.

Morrice also chose to depict the view from Lévis, and also painted scenes charting the arrival and departure of the ferry at night. It was a location where an artist could set up to work and be guaranteed a view out onto its industrious activities, both human and animal, set against a varied and appealing backdrop. Pilot's influences and teachers are prominent names in Canadian art history. He often painted with his stepfather Maurice Cullen, who taught him how to properly grind his colours, prepare his canvas and craft his own frames. He studied under William Brymner at the Art Association of Montreal and worked abroad with Edwin Holgate, and while he traveled widely to paint in Italy, Spain, North Africa, Ireland and France, the scenery of Quebec remained his first and truest love.

ESTIMATE: \$40,000 ~ 60,000



126

126 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Pyramid Mountain, Jasper

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

11 3/4 x 14 3/4 in, 29.8 x 37.5 cm

PROVENANCE:

Laing Galleries, Toronto
Private Collection, Toronto

LITERATURE:

Katerina Atanassova, *F.H. Varley: Portraits into the Light*, 2007, page 103

Frederick Varley's depiction of the west face of Pyramid Mountain is alive with the varied colours of his vivid palette. Varley's work is luminous ~

as Katerina Atanassova wrote, he "insisted on seeing the true nature of colour, searching out the exact value and hue instead of resorting to formulas... He never viewed colours separately, because his goal was always a harmonious blend." His figures are often comprised of complex colour harmonies, and his landscapes, as we see here, can be glowing jewels. Pyramid Mountain is part of the Victoria Cross Ranges of mountains and is easily accessible from the town of Jasper, Alberta. Varley has depicted the peak from across the valley, showing Pyramid Lake in the lower left-hand foreground and Patricia Lake on the right. The meadows in this region are lush, and Varley's bright greens are heightened by the colour of summer wildflowers. His treatment of the sky recalls other mountain works by him ~ it glows with a golden, ethereal light.

ESTIMATE: \$25,000 ~ 35,000



127

127 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Sunset After Storm, Kootenay, BC

oil on board, signed and with the artist's thumbprint
and on verso titled and inscribed *circa 1924 ~ 1926*
on the G. Blair Laing gallery label and stamped
with the Varley Inventory #271
11 3/4 x 15 in, 29.8 x 38.1 cm

PROVENANCE:

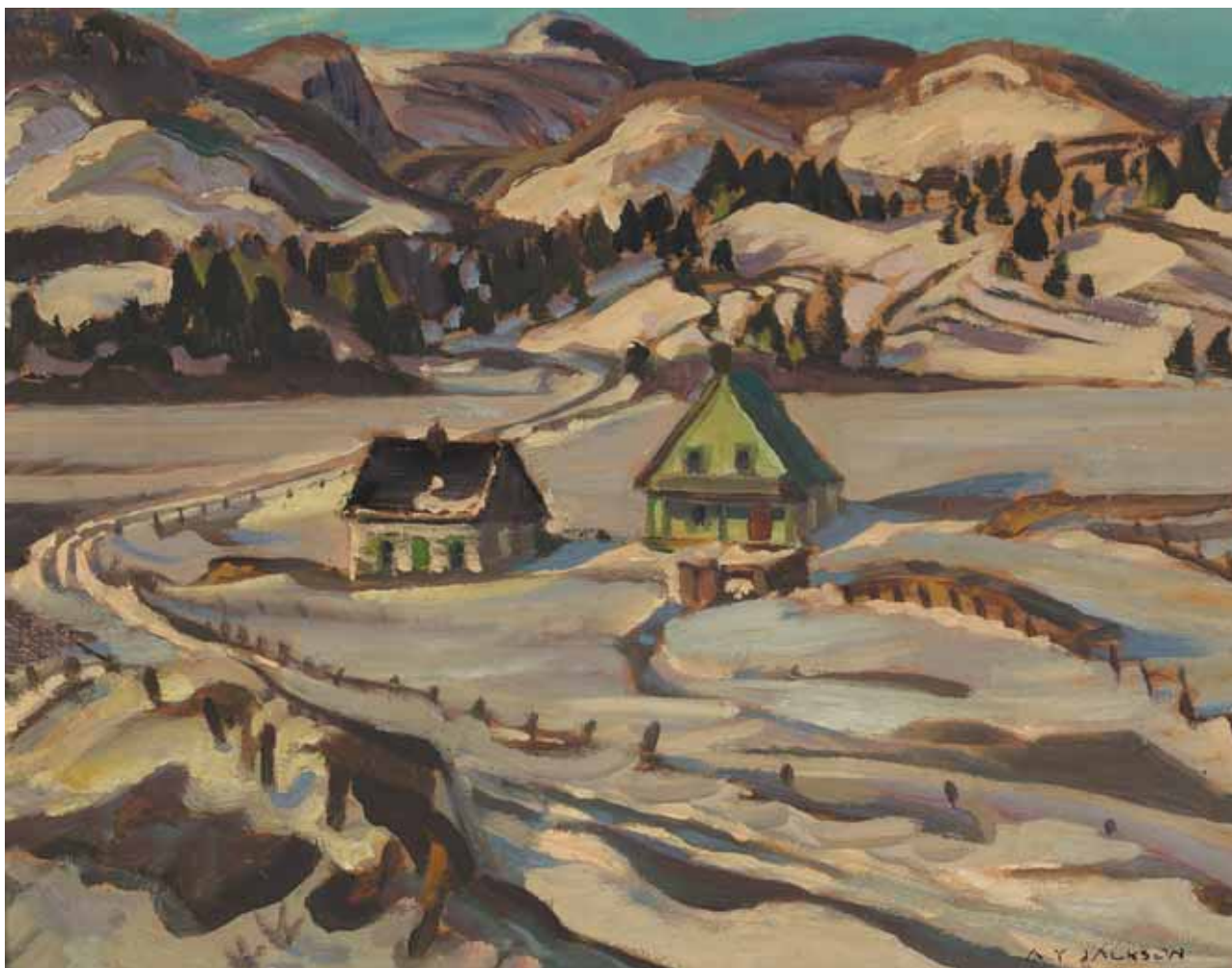
G. Blair Laing Limited, Toronto
Mayberry Fine Art, Winnipeg
Private Collection, British Columbia

LITERATURE:

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,
Edmonton Art Gallery, 1981, page 174

After his arrival in British Columbia in 1926 to teach at the Vancouver School of Art, greens and blues began to dominate Frederick Varley's palette. *Sunset After Storm, Kootenay, BC* showcases the richness of his colouration with its greens, blues and purples, contrasted by warm tones of ochre, peach and red. Varley had long been attracted to the mystic philosophies of India, and the glowing outlining of the central figure, like an energy aura, brings a spiritual connotation to the work. Vigorous brushwork animates both landscape and people, giving great vitality to this striking natural scene. Even after moving back to Ontario, Varley could not forget British Columbia, and in 1957 he traveled to the Kootenays with his patron Kathy McKay. Christopher Varley documents that in a 1955 letter, Fred "ruminated again about returning to B.C., and in 1957 made the first of several sketching trips to the south-east corner of the province. Kathy accompanied him... They generally stayed on the eastern side of Kootenay Lake, around which Varley found most of his subject matter."

ESTIMATE: \$30,000 ~ 50,000



128

128 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 – 1974

Les Éboulements, Quebec

oil on board, signed and on verso signed,
titled, dated 1936 and inscribed 193
8 1/4 x 10 1/2 in, 21 x 26.7 cm

PROVENANCE:

Laing Galleries, Toronto
Sold sale of *Canadian Art*, Joyner Fine Art, May 14, 2002, lot 49
Private Collection, United Kingdom

Les Éboulements is on the north shore of the St. Lawrence River, on the “artist trail” leading from Baie-Saint-Paul, an area greatly favoured by A.Y. Jackson, who took many winter sketching trips there during the 1920s and 1930s. The word *éboulement* – meaning landslide – derives

from the area’s geological history dating back to 1663, when severe earthquakes rocked the land for seven months. Jackson captures the beauty and vigour of this scene, with its undulating cultivated land at the foot of rolling hills. Rhythm was integral to Jackson’s work, and it manifests everywhere, including in the rough snake fences, the trees marching in rows up the hills and the curving mounds of snow. Jackson captures the brightness of the day, accentuated by a rich palette highlighted by the turquoise sky and the peridot green house. Delicate tints abound in the snow, and the blue and purple shadows are particularly exquisite. *Les Éboulements, Quebec* is a superb sketch from this beloved part of Jackson’s oeuvre, expertly balancing the sensation of warm human presence and the strength of the land.

ESTIMATE: \$20,000 ~ 30,000



129

129 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

February Afternoon, Bon Echo

oil on board, signed and on verso titled, circa 1924
8 1/4 x 10 1/2 in, 21 x 26.7 cm

PROVENANCE:

Mrs. W.L. Davis, Montreal
Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

LITERATURE:

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, page 60

In 1924, A.Y. Jackson wrote to J.E.H. MacDonald from Baie-Saint-Paul,
"Leave here 24th January to go to Bon Echo. Expect to find myself in a

very exclusive literary circle with Merrill Denison and Artie Heming. Yours, Alex." Denison, the artistic director at Hart House in Toronto and a member of the Arts and Letters Club, ran an inn at Bon Echo and invited artists he knew (such as Jackson and Heming) to paint the surrounding landscape.

Referring to Jackson, Denison wrote to his fiancée, "I'm very glad the place is to be painted in its winter garb by a fine painter." Bon Echo, the location of a stunning granite cliff on Mazinaw Lake, was a mecca for artists and writers. From this trip, only nine oils are known to exist ~ seven of them sketch panels ~ making *February Afternoon, Bon Echo* a rare depiction of this area. It is a particularly fine Group of Seven-period work, in which Jackson depicts a bright winter's day with blue-shadowed snowbanks undulating down a hillside with strong, fluid brushwork.

ESTIMATE: \$20,000 ~ 30,000



**130 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

Camp at Noon, Gullfoot Lake

watercolour on paper, titled *Gullfoot Lake* and dated 1940 and on verso inscribed by Duncan 12 / W ~ 217 *Camp at Noon*
15 x 20 in, 38.1 x 50.8 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
The Art Emporium, Vancouver
Private Collection, Vancouver, 1970
Private Collection, Toronto

LITERATURE:

Vancouver Collects, Vancouver Art Gallery, 1992, titled as *Ghost Lake*, reproduced page 38
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 ~ 1953*, 1998, page 734, reproduced page 737, catalogue #402.13

EXHIBITED:

Douglas Duncan Picture Loan Society, Toronto, *Twenty-Five Years of Water Colours by David Milne*, 1942, titled as *Camp at Noon*
Hart House, University of Toronto, *David Milne*, 1947, titled as *Camp at Noon*
The Montreal Museum of Fine Arts, *Watercolours by David Milne*, January ~ February 1954, titled as *Camp at Noon*
Vancouver Art Gallery, *Vancouver Collects*, January 20 ~ March 15, 1993, titled as *Ghost Lake*, catalogue #78

David Milne's work ~ especially in watercolour ~ maintains a freshness, a sense of inspiration and joy in painting in nature that few landscapists can equal. *Camp at Noon, Gullfoot Lake* is a prime case in point. Painted in the summer of 1940 in the Haliburton region not far from Toronto, where Milne and Kathleen Pavey took an extended camping trip, this substantial work encapsulates the freedom and exuberance of Milne's later production.

The surface is replete with painterly and anecdotal interest. We see a campsite in the woods, one alive with human activity if not with figures. There are cooking pots in use, boots ready to wear, what looks like a hamper of food in front of the tent, and most significantly in this tightly

integrated welter of accoutrements, just to the left of the couple's tent, a suggestion of the artist's palette and a jar of water ~ the painting tools that made this image and others like it. Direct observation and a celebratory relationship to seeing are hallmarks of Milne's work, but it would diminish his achievement to suggest that he was in any way an innocent in the bush. As the inclusion of the technology of painting here suggests, Milne was fully self-aware about his process. He was an extraordinarily keen observer of the visual details and feel of an individual place, which he often called a "painting place" when titling his work. The close view was to him more important than the far horizon of the Group of Seven or the Canadian Group of Painters, with whom he was a contemporary. What intimacies of observation are conveyed in *Camp at Noon, Gullfoot Lake*? That this is a painter's place is one. That nature is largely domesticated is another; the spectacularly, even fancifully pink~mauve of the tent's canvas dominates the image, even though its hues are carefully picked out in the surrounding foliage. The animation of ambient space is also characteristic of Milne here. That the image's foreground is a largely untouched expanse of white ~ and that these unmodeled but by no means blank areas reverberate through the image ~ is fundamental to its lively appearance, a lesson perhaps learned from Paul Cézanne's late watercolours.

Milne believed that paintings should be executed quickly, so that immediate and fleeting effects of light, colour and form stood a chance of registering for the artist and his viewers. We feel the almost breathless pace of his hand here: the bold shadow in front of the tent is the result of pigment soaking into the watercolour painting and then streaked in a quick diagonal at its foremost edge. We sense that Milne is moving on in his excitement here, adding only bright green squiggles for leaves on the tree that frames the scene to the left.

Calligraphic speed is palpable in this work. It bespeaks directness, but again, not a lack of self-awareness. Where and how artists place their signatures and titles in a painting is another element of their professional tool box. On the far lower right side of this surface we plainly see *Gullfoot Lake* and the date, 1940. Is Milne punning on "foot," given the boots nearby? Like so many sticks ready for the fire shown here too, Milne's dry title is part of the scene, and part of his ~ and our ~ visual pleasure.

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

ESTIMATE: \$40,000 ~ 60,000



131

131 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

**Syrup Making, Six Mile Lake,
Muskoka, Ontario**

watercolour on paper, initialed and dated
1938 and on verso titled *Syrup Making*,
dated and inscribed *W 36*
10 x 14 in, 25.4 x 35.6 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
Robertson Galleries, Ottawa
Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

LITERATURE:

Ian M. Thom, editor, *David Milne*, Vancouver Art Gallery and McMichael
Canadian Art Collection, 1991, page 153
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné
of the Paintings, Volume 2: 1929 ~ 1953*, 1998, reproduced page 660,
catalogue #306.11

EXHIBITED:

Robertson Galleries, Ottawa, *Drawings and Water Colours by David
Milne and LeMoine FitzGerald*, September 25 ~ October 7, 1967,
catalogue #34

David Milne moved to Six Mile Lake in Muskoka in 1933, building a
cabin in an isolated spot near Big Chute. He was painting the same kind of
landscape he had known previously at Temagami ~ forest, rock, islands,
points and headlands. Showing his woodsy Canadian pluck, here he
depicted his rendering of maple syrup over an open campfire. This was a
frequent practice ~ revealed in a 1935 quote: "This morning I loaded the
sled with the painting and syrup making outfits... I had to go about half a
mile from the cabin, to Rattlesnake Pete's Sugar Bush... Today I did fairly
well... I tapped the bush in the morning and in the afternoon I painted it."

After a twelve-year hiatus, Milne returned to the medium of watercolour
in the summer of 1937, using fluid washes and a seemingly casual
approach to line and form, which, given Milne's command of the
medium, was anything but. Here Milne uses fluid black outlines to define
form, adding a wash of bright blue and dashes of red and orange
contrasted to white bare paper, in a watercolour both effortless and
evocative.

ESTIMATE: \$10,000 ~ 15,000



132

132 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 – 1953

Elevators, Uxbridge, Ontario

watercolour on paper, on verso dated 1944 and inscribed
W-424 / W-578 / 424 (1944) W361 / Elevators David Milne
and *DRX Summer (Oct 1947), 1944*
10 3/4 x 14 3/4 in, 27.3 x 37.5 cm

PROVENANCE:

Douglas Duncan Picture Loan Society, Toronto
Collection of Alan and Betty Jarvis, circa 1955
Acquired from the above in 1989
By descent to the present Private Collection, British Columbia

LITERATURE:

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 ~ 1953*, 1998, reproduced page 838, catalogue #404.83
Katharine Lochnan, *David Milne Watercolours: Painting toward the Light*, Art Gallery of Ontario, 2005, page 136

EXHIBITED:

Douglas Duncan Picture Loan Society, Toronto, 1955, catalogue #5
Despite the fact that World War II was ongoing, David Milne's life in Uxbridge in 1944 continued on peacefully and productively. Milne was working predominantly in watercolour, and using wet washes as his technique of execution. He described his process, which was like that of traditional Asian brush painting, as follows: "The planning has to be done before-hand in great detail; the order in which the colors are to be applied, what brushes are to be fully charged and what with only the slightest amount of paint on them, what effects of the diffusion, spreading and overlapping, due to the wetness of the paper." Thus careful preparation culminated in a seemingly spontaneous execution of image. This watercolour contains the repeating forms of telephone poles, a visually arresting pictorial element. Contrasting them against large areas of bare paper, Milne delineates his forms with strong outlines and brushes in soft areas of black, red and blue to define space ~ their bleeding edges giving a further impression of fluid spontaneity. In the background, the jagged trees are an instantly recognizable characteristic of Milne's unique use of line.

ESTIMATE: \$15,000 ~ 20,000



**133 EMILY CARR**

BCSFA CGP 1871 – 1945

In the Woods

oil on paper, signed with the Estate stamp and on verso titled on the Dominion Gallery label and inscribed with the Dominion Gallery inventory #B172, circa 1931 ~ 1932
36 3/8 x 24 1/4 in, 92.4 x 61.6 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Estate, Ontario

LITERATURE:

Charles C. Hill, *Canadian Painting in the Thirties*, National Gallery of Canada, 1975, http://cybermuse.gallery.ca/cybermuse/enthusiast/thirties/html_chapters/catalogue_3_en.html, accessed January 19, 2015
Doris Shadbolt, *Emily Carr*, 1979, page 208
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 56

"Listen, this perhaps is the way to find that thing I long for: go into the woods alone and look at the earth crowded with growth, new and old bursting from their strong roots hidden in the silent, live ground, each seed according to its kind expanding, bursting, pushing its way upward toward the light and air, each one knowing what to do, each one demanding its own rights on the earth. Feel this growth, the surging upward, this expansion, the pulsing life..." ~ Emily Carr

During the early 1930s, the forest had become Emily Carr's prime subject as she moved away from her themes of First Nations villages and totems, and she was searching for a new way to express the power of the life process she experienced there. Her discovery of a new medium of oil thinned with turpentine or gasoline and applied to manila paper proved to be just what she needed. Setting up her paints, easel and camp stool in the forest, she would pause, listen and watch, until, as she put it, "slowly things began to move, to slip into their places" and the composition presented itself to her.

Carr's senses were so finely honed that she felt the movement of the air, perceived sound in the silence and felt the pulse of life energy that moved through everything around her. It was this pulse that she expressed with broad sweeping brush-strokes in rhythmic movement using her new, more fluid medium. Here she shows this movement in the feathery branches of the evergreens, which look as though the wind is lifting up the tips of their branches, and in the flowing lines of the forest floor.

In the context of her forest subjects, *In the Woods* has a particularly strong structure, with the trees defined with dark greys and blacks. Their verticality dominates and there is not much depth of ground. Short vertical strokes of lighter grey in the background keep us at the front of the picture plane, and the use of pale, bare paper lets in a directionless light. In its monochrome palette and flatter use of space, *In the Woods* shows modernist tendencies. One of the artists that influenced Carr's work as she entered the 1930s was Mark Tobey, the well-known American abstract painter and teacher based in Seattle. In 1928 he came to Victoria

and taught a class in her studio, and in 1930 he stayed in her studio again. During this time they had many discussions regarding form, volume and light.

Tobey told Colin Graham, former director of the Art Gallery of Greater Victoria (detailed by Graham in a letter to the National Gallery of Canada's Donald Buchanan), that he "battled with her to get her to accept his views of form. He had evolved a system of volumetric analysis of forms combined with what he called the pressure of light areas against dark, and vice versa. The latter he had derived from the work of El Greco, while the former... was a modified kind of analytical cubism." He advised her to "get off the monotone, even exaggerate light and shade, to watch rhythmic relations and reversals of detail, to make [her] canvas two-thirds half-tone, one-third black and white." In addition to *In the Woods*, Carr also used this pared-down palette of black, grey and white in other works ~ such as in the circa 1931 ~ 32 canvas *Grey*, a Cubist enfolded forest subject that reflects Tobey's influence. Regarding *Grey* and this time period, Doris Shadbolt comments that the "chromatic concept of grey relates this painting to the group of sketches ~ oil-on-card or early oil-on-paper works ~ similarly carried out in ranges of grey, which she did around the same time." Also in the early 1930s, Carr produced charcoal-on-paper works of inner forest subjects, which were notable for their strong sense of form.

This is a bold work that exerts an undeniable presence. Carr wrote, "Enter into the life of the trees. Know your relationship and understand their language, unspoken, unwritten talk." *In the Woods* shows how deeply she understood them.

ESTIMATE: \$100,000 ~ 150,000



**134 EMILY CARR**

BCSFA CGP 1871 – 1945

Rocky Hill, BC

oil on paper on board, signed and on verso titled on the Dominion Gallery label and stamped Dominion Gallery, Montreal twice
34 1/4 x 23 1/4 in, 87 x 59 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 147

Sarah Milroy et al., *From the Forest to the Sea: Emily Carr in British Columbia*, Art Gallery of Ontario and Dulwich Picture Gallery, 2014, the circa 1930 oil on paper work *British Columbia Forest* reproduced page 211

In *Rocky Hill, BC*, Emily Carr took a strong, visceral approach to form in her handling of this prominent stony cliff, creating the impression of the rock face both towering above and pushing out at us. To place further emphasis on it, Carr has cropped the view, cutting off the top of the central tree and filling most of the painting with the cliff. Her bold handling of its rugged layers makes the viewer feel its mass. Her treatment of form and use of shading to create definition is similar to how she painted the rocks in the foreground of the circa 1930 oil on paper work *British Columbia Forest*, in the McMichael Canadian Art Collection.

This forceful image impacts us with its sense of volume, but also with its painterly qualities of colour and its brushwork. In Carr's use of colour can be seen a connection to the transformation that took place in her colour palette when she went to France in 1911, a time in which she was influenced by the work of the French Impressionists. So to the rocky cliff, which would naturally be brown or grey, Carr added tones of pink, orange, purple and pale green. Softly brushed patches on the surfaces of the rocks have an abstracted appearance, like small colour-field areas. So when we look only at the lower half of the work, it could read as an abstract painting. As well, echoes of Cubism can be seen in her cascading treatment of the planes of the rocks.

In contrast to the materiality of the rock face is the dome of the sky above, its ethereal nature contrasting with the solidity of the rocky hill. It is brilliantly coloured in tones of cobalt and turquoise, and is illuminated by glowing light effects. Carr's sweeping, arching brush-strokes suggest the movement of the air and even the curvature of the earth.

In *Rocky Hill, BC*, Carr worked with oil on paper, an ingenious solution to her desire for a medium more fluid and responsive to her increasingly freer brush-stroke. Using paint thinned with turpentine and even gasoline on manila paper, Carr was able to work rapidly and intuitively. With this adaptable medium and the lightness of the paper, she could work outdoors, which appealed to her greatly. Her works on paper vary from more strongly painted works such as this one to light, translucent

depictions of energy running through forest and shore. One of Carr's concerns was the life cycle of nature, as seen here in the small group of trees clinging to the top of the rock formation. The central, focal tree is a stalwart living evergreen, while next to it is a tree trunk, broken but still standing. On either side are stick-like windblown trees – all three lashed by the wind, the left one leaning from its force. These trees, disconnected from any forest, have the quality of characters on the stage of the rock formation, bravely withstanding the elements.

Rocky Hill, BC is an outstanding example of Carr's assured handling of space and volume and her ability to capture the energetic essence of nature. Her landscapes are alive – full of her sense of joy at being in nature and her love of the earth, which was the source of spiritual sustenance for her. The following passage, which she wrote on March 9, 1933, expresses this passion: "Dear Mother Earth! I think I have always specially belonged to you. I have loved from babyhood to roll upon you, to lie with my face pressed right down on to you in my sorrows. I love the look of you and the smell of you and the feel of you. When I die I should like to be in you uncoffined, unshrouded, the petals of flowers against my flesh and you covering me up."

ESTIMATE: \$100,000 ~ 150,000



135

135 FRANKLIN CARMICHAEL

CSPWC G7 OSA RCA 1890 – 1945

Southern Ontario Farm

watercolour on paper, on verso stamped
Estate of Franklin Carmichael, circa 1930
11 x 13 1/4 in, 27.9 x 33.7 cm

PROVENANCE:

Estate of the Artist

Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 28, 2003, lot 78
Private Collection

LITERATURE:

Frederick B. Housser, *Yearbook of the Arts in Canada*, 1929, page 85
In 1925 Franklin Carmichael, A.J. Casson and Frederick Brigden
founded the Canadian Society of Painters in Water Colour. Their work

had a strong impact, and art collector and historian Frederick Housser credited them with "giving to the Canadian landscape a statement in water colour as bold and untraditional as that which some of their associates have given it in oils." Carmichael's work in particular is confident and assured, facilitated by an excellent design framework and compositional structure. Watercolour is an unforgiving medium wherein mistakes cannot be covered by subsequent layers of paint. The painter must set out with certainty as to what the outcome will be. Carmichael's skill as a commercial designer underpins his ability to work so well in watercolour. He had honed these graphic skills at three of the most influential design firms of the time – Grip Ltd., Rous & Mann Ltd. and Sampson Matthews Limited. *Southern Ontario Farm* is an excellent example of Carmichael's skills at their finest. We can see the expert drawing through his fluid colours, resulting in a completely appealing, idyllic work.

ESTIMATE: \$45,000 ~ 55,000



136

136 FRANKLIN CARMICHAEL

CSPWC G7 OSA RCA 1890 – 1945

In the La Cloche Mountains

watercolour on paper, signed and on verso
titled on the G. Blair Laing gallery label
11 x 13 in, 27.9 x 33 cm

PROVENANCE:

G. Blair Laing Limited, Toronto

Acquired from the above by a Private Collector, Toronto, 1969
Private Collection, Toronto

The exposed, harsh beauty of the landscape of the Canadian Shield has attracted artists since they began to work in Canada. Paul Kane painted the La Cloche Hills in 1845, and it is a beloved painting destination today. Now set aside in Ontario's Killarney Provincial Park, the La Cloche Hills

and McGregor Bay were a favoured destination for several members of the Group of Seven – Franklin Carmichael, Arthur Lismer and A.Y. Jackson all worked there. Jackson favoured trees and brush, Lismer the lakes, and Carmichael the bare skeleton of the landscape – the exposed rock of the Canadian Shield. Here in the silver-grey light of the La Cloche Hills, Carmichael explores the medium of watercolour, of which he was a master, in subtle shades of blue and grey. A founding member of the Canadian Society of Painters in Water Colour, Carmichael had abilities with this delicate medium that are astounding. In this work, he has used the rough texture of the watercolour paper to its maximum advantage, working with saturated paint in a near-drybrush method in the sky, and allowing us to see much of his pencil drawing in the final work. The result is stark and clean, an unadorned depiction of land, water and sky.

ESTIMATE: \$40,000 ~ 50,000



137

137 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Maritime Still Life, Nova Scotia

oil on board, on verso signed, titled and titled
Dock Litter on labels, dated 1963 and inscribed
To Leon Katz, 23.8.1966 and 5
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:

Acquired directly from the Artist by Leon Katz, Toronto, 1966
Acquired from the above by the present Private Collection, Toronto

LITERATURE:

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*,
Art Gallery of Ontario, 1985, page 37

Arthur Lismer first went to Cape Breton Island off the Nova Scotia peninsula in 1940 on a summer trip, and he continued to sporadically take summer trips there up until 1954. As he traveled on sketching trips around the island, Lismer became fascinated with the fishermen's gear he saw on the docks, such as barrels, buoys, ropes and killicks (homemade stone and wooden anchors). There are parallels here with Lismer's motifs of woody detritus in his Georgian Bay works of the 1930s, in that the man-made objects on the dock appealed to Lismer in their "natural" jumbled state left by the fishermen. He wrote that "they seem to have as well the same feeling of weather as pine trees... To rearrange them into formal still lifes would be to kill them." In *Maritime Still Life, Nova Scotia*, Lismer deftly defines the strong shapes of tools with muscular line and robust brushwork. Patterns of netting and coiled rope, as well as texture in the brushwork, impart a raw vigour to this dynamic testament to the livelihood of the mariners.

ESTIMATE: \$10,000 ~ 15,000



138

138 WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 – 1967

Howe Sound from Whytecliff

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

PROVENANCE:

Acquired directly from the Artist, circa 1940s
By descent to the present Private Collection, British Columbia

LITERATURE:

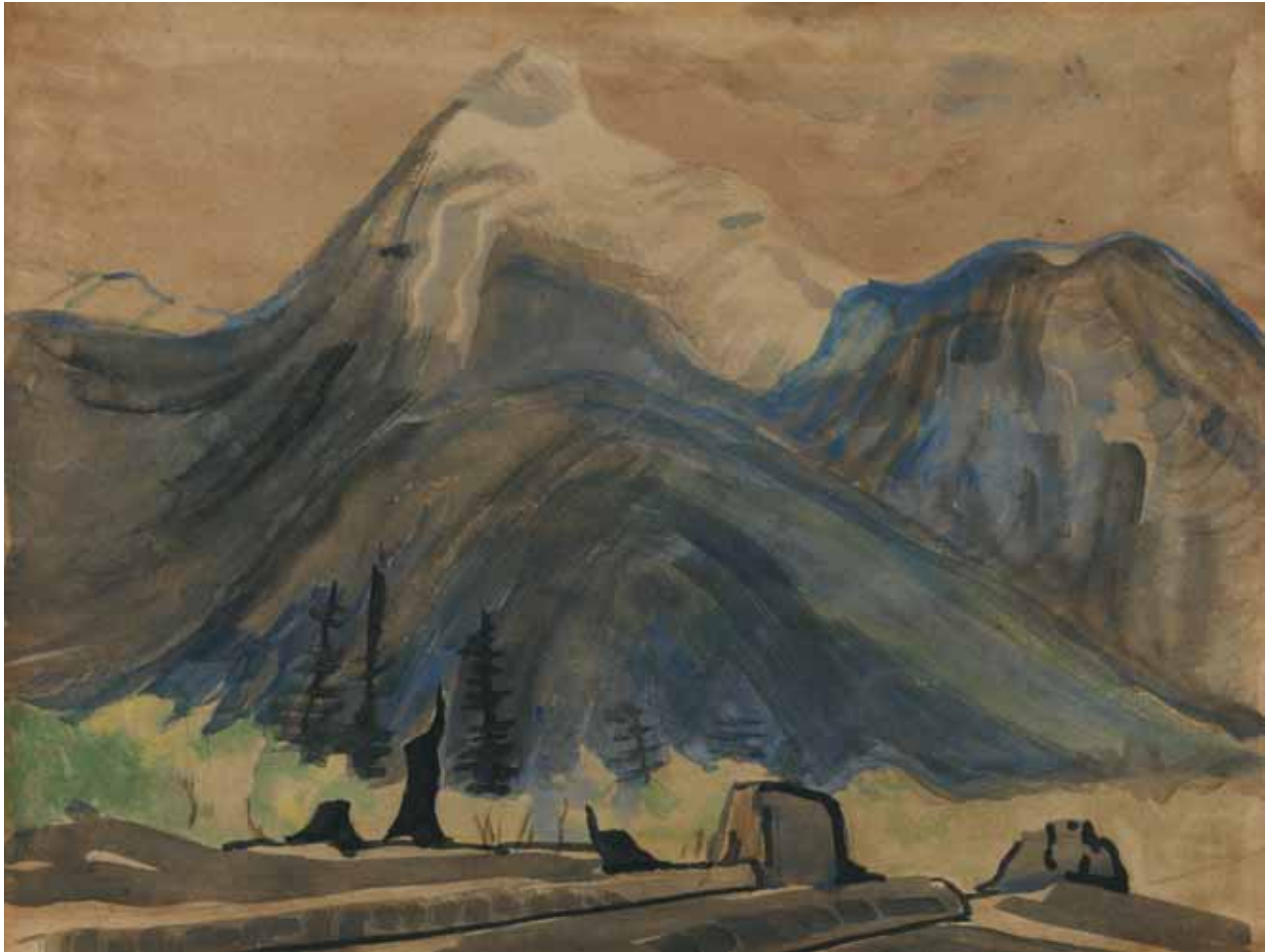
Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,
Richmond Art Gallery, 1993, page 11

In the 1930s, William Weston was prominent amongst the small group of artists doing important work in British Columbia. He was driven to express the power of the land and could paint its strength without being

overwhelmed. Whytecliff, a natural park in West Vancouver's Horseshoe Bay area, overlooks the rugged coastline of Howe Sound. Weston had a great affinity with the tenacious trees there that cling to rock formations, shaped by the winds blasting through the sound. Weston revealed, "I like the trees that have had a struggle, and that's why I like to paint the trees along the sea shore and up on the mountains. They're like people who have had to fight to live; they've developed character." With its central heroic tree silhouetted against a stunning backdrop of this ocean inlet surrounded by powerful mountains, *Howe Sound from Whytecliff* is a classic Weston image.

This painting was given by Weston as a gift to the current owner's grandfather, who was on staff at the Provincial Normal School in Vancouver when Weston was head of the Art Department.

ESTIMATE: \$10,000 ~ 15,000



139

139 EMILY CARR

BCSFA CGP 1871 – 1945

Mountain Peak, Cheekye

oil on paper, signed with the Estate stamp
and on verso titled *Cheekye [sic]* and *Mountain Peak,*
Cheekye [sic] on the Dominion Gallery label and inscribed
M Wolfenden, circa 1933

10 x 11 7/8 in, 25.4 x 30.2 cm

PROVENANCE:

Dominion Gallery, Montreal

Acquired from the above by the present Private Estate, Ontario

LITERATURE:

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006,
pages 67 and 75

It is likely that *Mountain Peak, Cheekye* dates from a June 1933 trip Emily Carr took from Victoria to the British Columbia mainland, in which she went to visit relatives at Brackendale, then took a train to Lillooet. From there she traveled south to Seton and Anderson Lakes, then on to Pemberton, where she hiked up Harvey Mountain, commenting in her diary, "The mountains [are] glorious, tossing splendour and glory from peak to peak." North of Squamish, the Cheekye River and Cheekye Glacier are near Mount Garibaldi, which this peak resembles. In this fluid, assured oil on paper work, Carr grounds her lofty view with a foreground of strongly defined stumps and logs; above them rises the mountain range, powerful yet ethereal. In a diary entry from July 1933, Carr expressed her passionate response to a mountain subject: "Ages it has stood, thrusting its great peak into the sky, its top in a different world, changed in that high air to a mystic wonder... God throws a white mantle over it and it is more unearthly than ever in its remote purity, yet its foundation sprawls with solid magnificence on the earth."

ESTIMATE: \$30,000 ~ 40,000



140

*digital flat scan, courtesy: Bill McLennan 140***140 DUNCAN GINAAWAAN**

~ 1876

Sea Bear

sterling silver bracelet

7/8 x 7 1/4 in, 2.2 x 18.4 cm

PROVENANCE:

By descent to the present Private Collection, Vancouver

LITERATURE:Robin K. Wright, *Northern Haida Master Carvers*, 2001, pages 174 and 209

Duncan Ginaawaan was a Haida of the Raven clan and a well-known early resident of Klinkwan, in Alaska. His mother was from the Middle Town People and his father was said to have been a white sea captain, from

whom he received his name. His family was entwined with that of Albert Edward Edenshaw ~ whose descendant was the famous artist Charles Edenshaw. Robin Wright notes: "It is possible that Charles Edenshaw learned silver engraving from Duncan ginaawaan, his wife's mother's uncle, after moving north in the 1850s. We know that Charles and his wife, Isabella, named their first son (Robert) ginaawaan after this man, two years after his death." Pioneer anthropologist Marius Barbeau was aware of Ginaawaan's accomplished jewellery. He commented on a gold bracelet worn by Ginaawaan's daughter, "It is beautifully engraved, one of the wonders of that day." This rare, exquisitely carved early Haida bracelet features very fine cross-hatching work and elegantly stylized vegetal forms to either side of the central sea bear form, a supernatural being of the undersea realm.

ESTIMATE: \$6,000 ~ 8,000



141

141 JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 – 1941

Baie St. Paul

oil on canvas, signed and dated 1929

and on verso inscribed #845

18 x 22 in, 45.7 x 55.9 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:Dorothy M. Farr, *J.W. Beatty, 1869–1941*, Agnes Etherington Art Centre, 1980, page 25

J.W. Beatty was an important early painter of the Canadian wilderness. He was older than the emerging members of the Group of Seven, with whom

he sketched at locations such as the Laurentians and Haliburton, but shared their enthusiasm and nationalist pride in depicting the landscape with a new, authentic vision. His first trip to northern Ontario in 1909 inspired him so greatly that he declared he would forget the art of the “Old World.” In 1911 Eric Brown, director of the National Gallery of Canada, upon acquiring Beatty’s *Evening in the Northland* for the museum, wrote to C. W. Jefferys, “I look to you and Beatty as the two who will point the way to the young ones as well as take the first steps. I have great hopes...” *Baie St. Paul* is an outstanding example of Beatty’s abilities with light and colour. This delightful canvas exudes the fresh atmosphere of a sunny winter’s day, with its bright, pastel-accented snow and sinuous blue shadows. The location, Baie-Saint-Paul, was a revered painting place on the “artist trail” on the north shore of the St. Lawrence.

ESTIMATE: \$30,000 ~ 40,000



142

142 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992

End of Day

oil on board, signed and on verso signed,
titled and dated 1967 on the artist's label
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

Roberts Gallery, Toronto

By descent to the present Private Collection, Toronto

Having retired from his commercial art career with Sampson Matthews Limited in 1958, the 1960s were a time in which A.J. Casson could give all his energy to his painting. He also secured a dealer, Roberts Gallery in Toronto, and his shows there proved to be very successful. Casson was

enjoying his freedom to paint, prosperity and the admiration of the public for his Group of Seven status.

In *End of Day*, Casson's sensitive treatment of this rural Ontario setting shows his ease in portraying a subject of lifelong interest to him. There is a nostalgia to the scene, as the buildings, quiet and dark, seem to await the figure trudging towards them to bring them to life. Casson's tonal palette contributes to the mood, with its carefully controlled range of browns, taupe and mauve - even the snow is tinted with mauve. This makes his sky, illuminated with the golden tones of the sun, glowing as sunset nears, all the more rich. It is a finely crafted image that shows Casson's eye for harmony in the elements of his composition.

ESTIMATE: \$40,000 ~ 60,000



**143 JOHN WILLIAM (J.W.) BEATTY**

OSA RCA 1869 ~ 1941

Winter Break~Up, Algonquin Park

oil on canvas, signed and dated 1928

28 x 36 in, 71.1 x 91.4 cm

PROVENANCE:

Georges Loranger, Toronto

Winter Break~Up, Algonquin Park is a serene masterwork. The brilliant palette, sparkling light and the glowing, building clouds show us J. W. Beatty at his very best. Born in Toronto in 1869, Beatty was a child of the new Canadian confederation. In his youth he witnessed landmark events in Canadian history, including the Riel Rebellion and the completion of the Canadian Pacific Railway. He served as a Canadian war artist in World War I, and he had earlier studied with some of Canada's most important painters, first with Frederic Marlett Bell-Smith at Galbraith's Academy in 1893, and then under George A. Reid and William Cruickshank at the Central Ontario School of Art and Design in 1894. He was elected to the Royal Canadian Academy of Arts in 1903 and began to immediately produce Canadian landscapes to wide critical acclaim. As was the custom of the time, he enrolled in the prestigious Académie Julian in Paris, and would later travel in England, Italy and Spain.

While these travels and the scenery he encountered in Europe influenced him and appeared as subjects in his works, upon his return to Canada in 1908, Beatty fully embraced its scenery with nationalistic pride. He focused his brush on the Laurentians and sketched in Haliburton and Lake Memphremagog with Lawren Harris in 1909, and worked with Frederick Challenger in Conestoga. He sketched in northern Ontario and the Canadian Rockies with Thomas Wesley MacLean, and again in the northern Rockies with A. Y. Jackson in 1914. That same year he sketched in Algonquin Park, possibly at Canoe Lake, with Jackson and J. E. H. MacDonald. His works were widely shown, and were thus a drawing card to the Canadian wilderness for the future members of the Group of Seven, and it was at Beatty's suggestion that MacDonald, whom he had known since 1901, first went to the Magnetawan River to sketch.

Success came readily to Beatty; he was a charter member of the Arts and Letters Club, which upon its founding in 1909, was the fertile ground in which the seeds of Canadian artistic nationalism began to take root and grow. During this time, a rift was developing between painters of European-style scenery who explored European themes and painters of Canadian scenery and Canadian themes. Beatty led an outcry against the National Gallery of Canada over the acquisition of a work titled *A Dutch Peasant*. As a result, his own magnificent 1910 canvas *The Evening Cloud of the Northland* was acquired instead. It is now considered a masterpiece of Canadian art. Beatty's influence runs strongly throughout the formative days of the Group. Jackson wrote of his admiration for him in 1910, and he and MacDonald would later work with Beatty in Algonquin Park. Beatty's influence on Tom Thomson ~ whom he met about 1913 ~ is likely, and many authors have suggested him as Thomson's early stylistic model. The similarities between early works by Thomson and elements of classic Beatty atmosphere and composition are certainly evident. Beatty, together with MacDonald, having been hit hard by Thomson's death, would build Thomson's memorial cairn at Canoe Lake in 1917.

In *Winter Break~Up, Algonquin Park*, we see a perfect division of the canvas, with a horizon line just above centre, and the half-frozen river melting its way towards us in the valley. The distant hill covered in trees that still hold their colourful fall leaves is serenity embodied. The bright light on these deciduous trees and on the snow in the near ground serves to offset the deeper tones of the coniferous trees and their shadows cast on the snow. By the time this work was painted in 1928, the Canadian art world was focused on the sometimes controversial and often unconventional work of the Group. But it is important to remember the stature of an artist such as Beatty, who remained true to his academic training and continued to execute serene depictions of the Canadian wilderness. His role as one of the leading painters who gave birth to the conditions that enabled the Group to form cannot be underestimated. He was not only a remarkable painter of wilderness, but also a gifted and influential teacher and a vocal defender of painters who turned their attention to the Canadian scene.

ESTIMATE: \$30,000 ~ 50,000



**144 JAMES WILSON MORRICE**

CAC RCA 1865 ~ 1924

The Pasture

oil on canvas, on verso titled on the Montreal Museum of Fine Arts label and titled *Spring Day, Brittany*, inscribed M231 / \$85.00 and 1949 on the Continental Galleries label and stamped with the F.R. Heaton Estate stamp, circa 1894 ~ 1896

15 x 18 in, 38.1 x 45.7 cm

PROVENANCE:

Estate of F.R. Heaton, Montreal
Continental Galleries of Fine Art, Montreal
Acquired from the above by the present Private Estate, Ontario

LITERATURE:

J.W. Morrice: 1865 ~ 1924, The Montreal Museum of Fine Arts, 1965, reproduced page 39 and listed page 67
Lucie Dorais, *James Wilson Morrice, peintre canadien (1865~1924) : les années de formations*, M.A. thesis, Université de Montréal, 1980, page 152

EXHIBITED:

The Montreal Museum of Fine Arts, *J.W. Morrice: 1865 ~ 1924*, September 30 ~ October 31, 1965, traveling to the National Gallery of Canada, Ottawa, November 12 ~ December 5, 1965, titled as *The Pasture* and *Paturage*, catalogue #63

This bucolic landscape was acquired by its present owner in 1949. James Wilson Morrice's early landscapes prove that he, as the Impressionists had done, enjoyed painting *en plein air* around Paris. As these excursions were mere day outings, they were not recorded in any document, save in the paintings themselves and the drawings in his sketchbooks.

No exact drawing corresponds to *The Pasture*, but two works in Sketchbook #13 (in the collection of the Montreal Museum of Fine Arts, Dr.1973.36), executed in Dieppe and Normandy from mid~1894 to early 1896, are close: on page 17 is a nervous drawing of a woman bending over in a field, a tree in winter, a river and its opposite bank in the background, and with what is perhaps a cow at lower left. On page 22 is a more quiet field with tree silhouettes (winter again) between two fences with a forest vaguely suggested at the back, but no river, figure or cow. An inscription on page 46 of this sketchbook, "St Pierre Vouvray / Normandie / Rouen" (referring to Saint~Pierre~du~Vauvray, a train stop on the Paris~Rouen~

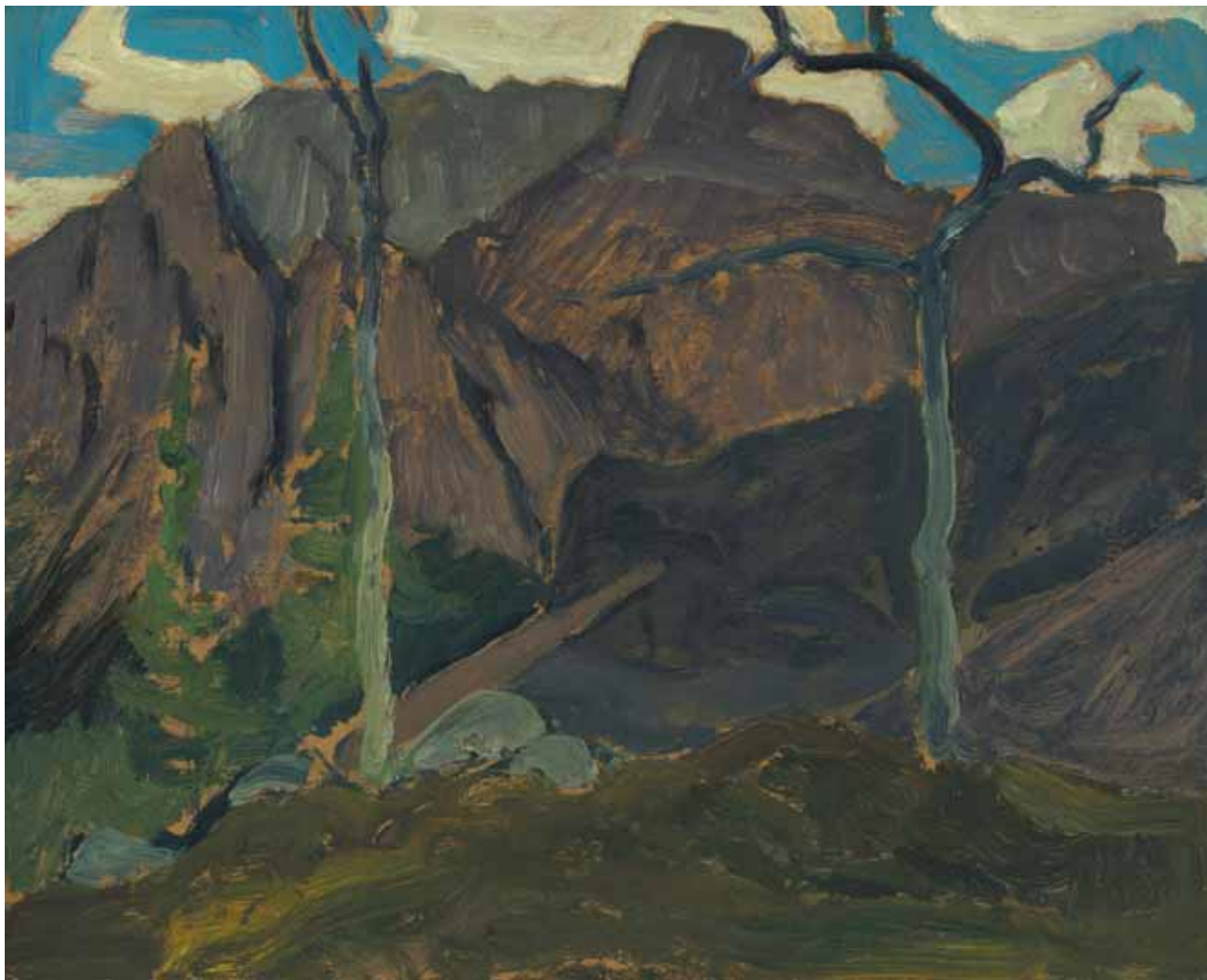
Le Havre line), confirms that Morrice spent some time in Normandy; it is under the drawing of a woman's head, suggesting a nice lunch with a friend. Similarly, the two field drawings and *The Pasture* might record a picnic, but this is less likely, given the season. But Normandy is definitely the location: we are in an apple tree orchard, faced by a typically red and white *vache normande*, giver of the best milk in the world. The owner of the painting also thought it represented Normandy (from a conversation, June 1978).

Morrice was often described as a *flâneur* walking around Paris in search of a suitable subject ~ he would then sit down at a nearby café to quickly jot down his vision of urban life. But this Morrice was just emerging in 1895. Until then, his main subjects were mainly empty fields or the quays and bridges of Paris, painted on the spot on small canvas boards. The grass was green, the water blue, the sky reflected the weather and the perspective was normal. But this is not what we have here: the background has been brought forward and the sky is almost hidden by the expanse of the wood on the left. The grass is a soft green colour field, with fallen leaves evenly distributed on its surface and some light and dark brush~strokes to delineate the land spatially. Morrice had first used the natural colours of the scene, but he had decided at some point to change his composition by overpainting most of it; brighter sections, like the grass or the cow, were toned down, while darker ones, like the skirt of the woman, were brought one tone higher. The dark silhouettes of the trees, which add quite a lot to the decorative effect, have been pushed back to the surface with lighter brown highlights.

This composition evokes the Japonisme so much in vogue in Paris at the time, and we wonder whether Morrice was already aware of the young Nabis artists Édouard Vuillard and Pierre Bonnard, then just starting their careers, who were very influenced by Japanese prints. These were mainly promoted by the oriental art dealer Siegfried Bing; in December 1895, he opened the gallery Maison de l'Art Nouveau, and Morrice noted its address in his Sketchbook #13 (page 60). *The Pasture*, probably painted around that time, is unique in that it is quite "Japanese"; it is an important step between Morrice's early landscapes and the next phase of his art, dominated by the "art for art's sake" philosophy of James McNeill Whistler.

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

ESTIMATE: \$150,000 ~ 200,000



145

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Part of Cathedral Mountain

oil on board, on verso signed, titled, dated
circa 1927 and monogrammed JM
8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE:

Loch Gallery, Winnipeg
Private Collection

To reach his beloved sketching destination of Lake O'Hara, J.E.H. MacDonald would have taken the train from Toronto to Hector Station, British Columbia, a siding stop on the Canadian Pacific rail line on the

shore of Wapta Lake. From there he would have continued by packhorse, 11 kilometres up the valley of Cataract Creek, and into the region of Lake O'Hara itself. His journeys are chronicled in the epic poem *My High Horse*, from which it is very clear that the artist was not a horseman. This painting tells us that MacDonald got off his horse long enough to sketch the mountains that surrounded the valley to which he was headed ~ we see the ridge of Mount Victoria showing over the shoulder of the distinctive smokestack peak of Cathedral Mountain, and the unmistakable silhouettes of the Wiwaxy Peaks on the left. A work created from this viewpoint speaks of MacDonald's eagerness to begin sketching, his love of the region, and perhaps even of his preference to be under his own steam rather than on the back of an uncooperative packhorse.

ESTIMATE: \$75,000 ~ 100,000



146

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Brush Tangle

oil on board, initialed and on verso signed, titled and inscribed *Gull River Brush Tangle Coboconk / property T.M. NFS / re McMichael Kleinberg [sic] wants this can't have it T.M.*
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Collection of Thoreau MacDonald, Toronto

The Gull River region was a frequent destination on the map of J.E.H. MacDonald's sketching territory from 1911 until the year before his death. Numerous paintings of the river are known to have been executed

by him, and they depict the lush shoreline, beautiful tree-lined banks and the quaint village of Coboconk, which was a short distance away and easily accessed by train from Toronto as early as 1901. Historically, Coboconk was a logging town, and MacDonald sometimes depicted the river dotted with logs floating their way downstream to the sawmill. MacDonald made specific trips to Gull River in 1911, 1916, 1921 and 1923. This painting captures the region in a riotous, tangled, close-in view. Reminiscent of the work of both Arthur Lismer and Tom Thomson, *Brush Tangle* is vigorous and energized. MacDonald's characteristic brushwork animates the whole scene, from the tangled brush in the near ground to the sunlit meadow that we see in the distance.

ESTIMATE: \$30,000 ~ 40,000



**147 THOMAS JOHN (TOM) THOMSON**

OSA 1877 ~ 1917

Woods in Winter

oil on board, inscribed *Tom Thomson* (incised)
and on verso inscribed with incised lettering (label)
(half torn) *Wm Tyrell, 780 Yonge Street, Toronto, 1912*
6 7/8 x 9 13/16 in, 17.5 x 24.9 cm

PROVENANCE:

Lena Edgar Greer, 1917, given as a wedding present from a roommate
and friend who had lived in the same lodge [Mowat?] as Thomson
By descent to Earl Logan, Strathroy (Lena Greer's nephew)
Ritchies Toronto, October 1982
Sold sale of *Important Canadian Art*, Sotheby's Canada,
December 3, 1997, lot 84
Private Collection, Blenheim, Ontario
Private Collection

In the year 1912, Tom Thomson lived at three different addresses,
boarding twice with fellow employees of Grip Ltd. engravers – the design
firm he had joined in 1909 and where he worked under the direction of
J.E.H. MacDonald – and then bunking with a friend. His vagabond
lifestyle suited work at Grip – he painted with his fellow artists on
weekends and had enough freedom to undertake extended trips into the
woods. At Grip, he found himself in the inspiring company of many other
artists and designers, several of whom would go on to become Canada's
most esteemed painters. In addition to MacDonald, he worked with
Albert Henry Robinson and was introduced to Arthur Lismer (who had
joined the firm in 1911), as well as Franklin Carmichael and Frederick
Varley.

While attending an exhibition of MacDonald's work, he also met Lawren
Harris. In late May of 1912, Thomson painted in the region most
associated with his name – Canoe Lake – and also returned there in the
summer with William Broadhead. Thomson and Broadhead met the park
warden Archibald Belaney, the man who later took on the persona of Grey
Owl. That fall, Thomson and a number of other artists left Grip en masse
to go to work for Rous & Mann Ltd., and he also met Group of Seven
patron Dr. James MacCallum. It was a fertile year of change and
stimulation.

We know of several places where Thomson traveled and presumably
painted in the late spring of 1912. In May he was at Canoe Lake Station in
Algonquin Park, and he camped at Tea Lake Dam and Canoe Lake.
Perhaps *Woods in Winter* depicts late-winter snow, but the image also
conveys a feeling of wetness, and the grey sky might depict a spring rain.
In late summer of 1912, Thomson also took an extended sketching trip by
canoe with Broadhead. At the end of July, and stretching into the latter
part of September, they explored Bisco and Ramsey Lakes, Spanish Lake
via the Spanish River, Canoe Lake, Osagama Lake, Green Lake and
Aubrey Falls. They also spent time in the Mississagi Forest Reserve
canoeing the Aubinadong River and running the Squaw Chute rapids.
September in Canada is not too early for snow, and the tinges of orange
and brown in this work could be fall colours, hidden under an early
snowfall. Interestingly Thomson and Broadhead are known to have used
a Peterborough canoe on this trip, likely the very one depicted in
Thomson's lyrical and evocative canvas *The Canoe* from 1912, gifted to the
Art Gallery of Ontario by J.S. McLean, whose contribution to Canadian
art as a collector is discussed further in relation to lot 118 in this sale.

Regardless of its specific location and season, *Woods in Winter* depicts a
copse of trees that are a study in contrasts. Black trunks, dark foliage and
grey shadows create a pattern of cool colour against winter white. At the
time this work was painted, Thomson had been working consistently in
oil paints for only a year. His fluid assuredness and subtle palette were
already burgeoning, and his distinctive, crisp brushwork was fast
becoming established. The work is typical of Thomson's hand – quickly
painted and gestural, it captures a fleeting moment of beauty in the
natural world, when sunlight shines on a small patch of forest, heightening
whites, casting interwoven shadows and throwing everything into a
spotlight. This was Thomson's genius – his ability to note and quickly
record these transient moments, which, as suddenly as they appeared,
would change and then vanish.

This work is included in Thomson's catalogue raisonné as #1912.01
and can be viewed at <http://tomthomsoncatalogue.org/catalogue/entry.php?id=94>.

ESTIMATE: \$250,000 ~ 350,000



148

148 MARC~AURÈLE FORTIN

ARCA 1888 - 1970

Feu de feuilles automnal

oil on board, signed and on verso signed
twice, titled indistinctly and inscribed
292 twice, circa 1940
27 x 21 in, 68.6 x 53.3 cm

PROVENANCE:

Private Collection, Quebec

One of the most pleasing things about the work of Marc~Aurèle Fortin is our ability to see the hand of the artist in his use of paint. Fortin's technique is especially pleasant to contemplate here ~ his marks are full of vibrant energy and there is a sense of joyous abandonment to the very

making of them. It is as if, in his urgency to capture the scene, Fortin's marks have a mind of their own. He is known for strong contrasts of brilliant colours, which has much to do with the way he prepared his surfaces. He worked in both a grey and a black manner, first painting a solid layer of grey or black paint on the support and allowing it to dry before adding colour. He often chose to further outline parts of the work with black, as we see here, which serves to accent and heighten the brightness and colour contrasts. The smoke from the burning pile of leaves billows lazily upward through the centre of this work, drawing our attention to the man as he attends to this autumnal chore.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H~1021.

ESTIMATE: \$40,000 ~ 60,000



149

149 EMILY CARR

BCSFA CGP 1871 ~ 1945

Houses in Brittany

oil on board, signed and on verso titled on the Dominion Gallery label, inscribed in graphite *Stern / 71K* and with the Dominion Gallery inventory #B4634 and stamped Dominion Gallery, Montreal twice, circa 1911
13 x 16 in, 33 x 40.6 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection

In June of 1911 when Emily Carr was in Paris, she followed her teacher, Harry Phelan Gibb, from Crécy-en-Brie to Saint-Efflam on the northern

Brittany coast. In Paris she had seen the work of the Fauves, which influenced her palette and taught her to look at light and to compose her works in a new way. This charming village scene sums up much of her French experience and training. The simple corner of a cottage with its walled garden portrayed here could be one that she was invited into, as her mostly wordless communications with the local women revolved around kitchens, laundry tubs, shared loaves of bread and household chores. An interesting composition, the work focuses on the bright contrast of colour between the plastered white exterior of the cottage and its clay roof, which repeats in the sky and the colours in the rock wall. Dappled light touches the leaves of the trees here and there, and enlivens the vines that cling to the wall.

ESTIMATE: \$60,000 ~ 80,000



**150 CLARENCE ALPHONSE GAGNON**

CAC RCA 1881 ~ 1942

Twilight in the Laurentians, Winter

oil on canvas, signed and on verso titled
Twilight in the Forest on a label, circa 1910
20 1/8 x 26 1/4 in, 51.1 x 66.7 cm

PROVENANCE:

Private Collection, Quebec
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 24, 2006, lot 64, cover lot, eastern Canadian version
Private Collection

LITERATURE:

Memorial Exhibition of Works of Clarence Gagnon RCA, J. W. Beatty,
RCA OSA, The Art Gallery of Toronto, 1942, listed page 5
Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 ~ 1942:*
Dreaming the Landscape, Musée national des beaux-arts du Québec,
2006, similar work entitled *Twilight, Baie-Saint-Paul* reproduced
page 142

EXHIBITED:

Art Association of Montreal, *32nd Annual RCA Exhibition*, 1910,
catalogue #69
Ontario Society of Artists, 1911
Reitlinger Gallery, Paris, 1913
The Art Gallery of Toronto, *Memorial Exhibition of Works of Clarence*
Gagnon RCA, J. W. Beatty, RCA OSA, October ~ November 1942,
catalogue #13

Twilight in the Laurentians, Winter is a superb example of Clarence Gagnon's luminous views of the Laurentian mountains, illustrating the artist's empathetic engagement with this landscape subject. Gagnon was among Canada's first Impressionist artists, esteemed at home and abroad for his resonant paintings portraying the landscapes and lifestyles of rural Quebec. His distinctive views of the Charlevoix region and the quotidian rituals of its inhabitants now constitute an integral part of our pictorial narrative.

The topographic grandeur of the Laurentians and the quaint character of the village of Baie-Saint-Paul had captured Gagnon's interest as early as 1903, and his fascination with the region would continue undiminished throughout his career. This painting was first exhibited in the 1910 Royal Canadian Academy exhibition and with the Ontario Society of Artists in 1911. It stems from a period of unprecedented productivity and mounting fame, when Gagnon's fluency with an Impressionist idiom had gained its own distinct character. *Saturday Night's* Hector Charlesworth, in reviewing the 1914 RCA show, applauded his "brilliant, gay and colourful" works portraying "the charm of sunlight upon snow." As early

as 1910 Gagnon's "lighter more ethereal touch" was eliciting positive attention, with Montreal's *Gazette* praising his snow themes as being "nothing short of enchanting."

Gagnon's facility with an Impressionist syntax is fully evident in *Twilight in the Laurentians, Winter*, a work which encapsulates the artist's pursuit of the sensory dimension of his outdoor subject. Like many of his compatriots seeking proximity to the artistic pulse of the day, Gagnon traveled to Paris in the winter of 1904, following his studies at the Art Association of Montreal. He attended the Académie Julian briefly but was soon drawn to travels through France, Italy, Spain and England. While he never drifted from a tempered modernism, his early friendship with James Wilson Morrice stimulated his adoption of the tenets of Impressionism, freeing his palette of the sombre tones of academism and encouraging his practice of in situ painting ~ the making of visual notes on small panels which would later be translated onto canvas.

By 1907 Gagnon had set up an atelier at 9 rue Falguière, and while he had come to consider Paris his home, his abiding attachment to Canada and Charlevoix prompted numerous Atlantic crossings, particularly before the outbreak of World War I. Undoubtedly, the promise of a 1913 solo exhibition at the famed Reitlinger Gallery in Paris and its planned focus on winter scenes in the Laurentian mountains spurred his return, and, perhaps more importantly, inspired close to half his overall output of paintings. The Reitlinger show ~ exotic to a European audience ~ served to secure Gagnon's reputation as the quintessential painter of snow, and the chorus of favourable comments on the Continent found equal echo at home. In 1914, following his inclusion in the *Peintres de Neige* show, *La Presse's* correspondent proclaimed that "no painter has so appreciated our countryside in winter with the marvelous light of our Canadian sky from dawn's earliest light to the final flickering of twilight."

Certainly *Twilight in the Laurentians, Winter* epitomizes Gagnon's splendid skill at capturing the distinctive spirit of place of his beloved Charlevoix. The sweeping grandeur of the snow-swathed terrain, the distant mass of blue mountains and the ephemeral brilliance of the light-streaked sky impart a sense of sublime serenity to the scene. Gagnon's naturescapes were always first and foremost places of passage or habitation. Here, the half-buried farmhouse visible in the middle ground, and the winding road that leads into the composition, act as traces of lived human experience. *Twilight in the Laurentians, Winter* eloquently captures not only the pictorial prowess that garnered accolades from collectors and critics of the day, but also Gagnon's deeply felt interpretation of this uniquely personal painting place.

We thank Montreal art historian Karen Antaki for contributing the above essay.

ESTIMATE: \$300,000 ~ 400,000



151

151 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 - 1942

Sunlit Street, Dinan

oil on canvas, signed and dated 1909
and on verso inscribed *Dinan*
31 x 22 1/8 in, 78.7 x 56.2 cm

PROVENANCE:

Ernest Alexander, Montreal, circa 1920s
By descent to the present Private Collection, Vancouver

LITERATURE:

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon 1881 - 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 63, drypoint etchings of similar street scenes of Dinan dated 1907 - 1908 entitled *Tour de l'Horloge, Dinan*; *Rue des Cordeliers, Dinan*; and *Rue de la Haute-Voie, Dinan* reproduced pages 282, 283 and 289

Clarence Gagnon went to France in 1903 to study, and in the spring of 1907 left Paris to travel through Île-de-France, Brittany, the coast of Picardy and Normandy. He spent the summer in Brittany at Saint-Malo, Dinard and Dinan, a picturesque medieval citadel with thirteenth-century ramparts and fifteenth-century half-timbered houses. Gagnon produced a fine group of etchings of Dinan in 1907 and 1908 of street scenes similar to this work. This striking painting, with its view down a cobblestone street with its high-walled houses, both shadowed and sun-drenched, shows the influence of Impressionism in its beautiful atmospheric effects. Gagnon's time in France transformed his work beyond its earlier traditional influences from the Barbizon and Hague schools into a brighter palette and the use of fresh, *en plein air* effects. Hélène Sicotte writes, "For numerous Canadian and American artists living in Paris, the art of landscape painting was learned in Brittany and Normandy." In *Sunlit Street, Dinan*, Gagnon has captured the charm of the leisurely, warm life of this historic town and the luminous, transcendent light of an afternoon in Brittany.

ESTIMATE: \$30,000 ~ 50,000

**152 WILLIAM HENRY
CLAPP**

RCA 1879 ~ 1954

Seated Nude

oil on board, on verso inscribed
From the Estate of William H. Clapp
24 x 20 in, 61 x 50.8 cm

PROVENANCE:

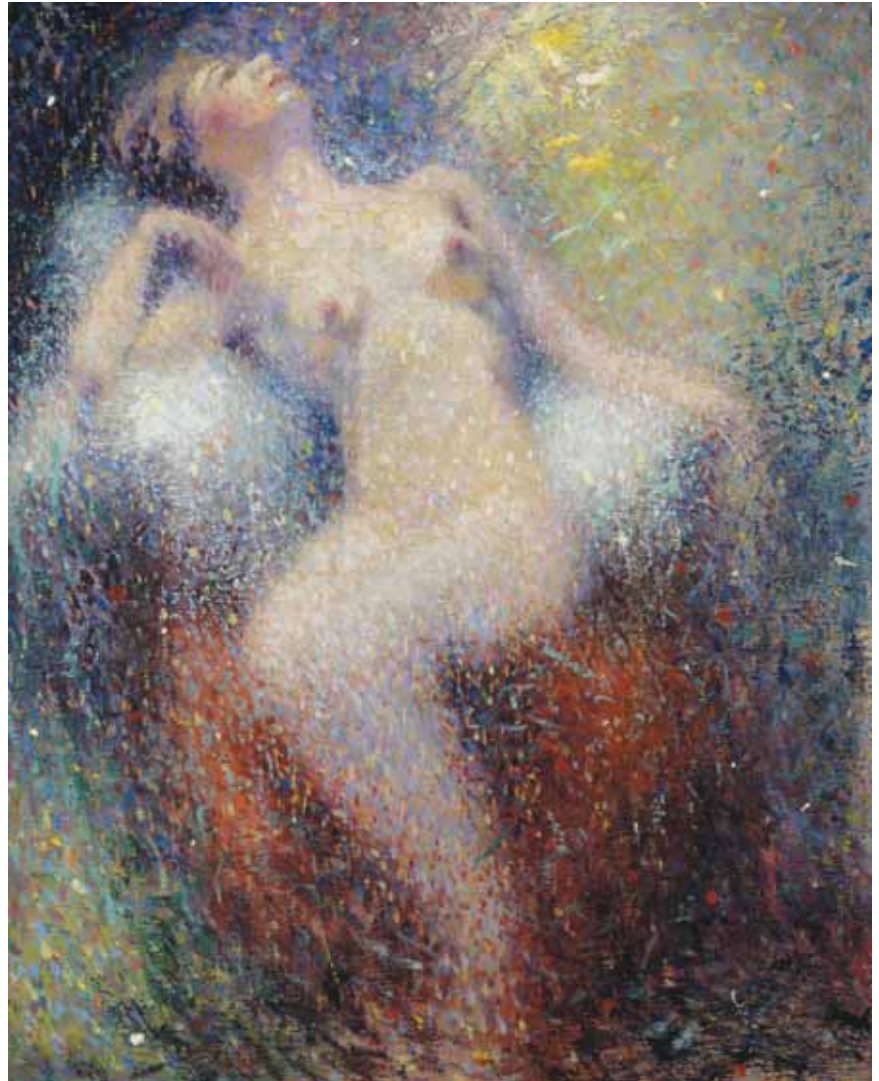
Laky Gallery, Carmel, California
Maxwell Galleries, San Francisco
Private Collection, Toronto

EXHIBITED:

California State University, *Society of Six*,
Sacramento, April 2002

French Impressionism played a strong role in the development of modernism in Canadian art, opening up a new approach to colour and atmosphere. William Clapp initially studied in Montreal under Canadian Impressionist William Brymner, then traveled in 1904 to Paris, where he embraced the Impressionist movement at its source. While there, he exhibited at the prestigious *Salon d'Automne*, along with prominent artists such as Pierre-Auguste Renoir and Pierre Bonnard. Arriving back in Montreal in 1908, he soon gained critical acclaim, exhibiting at the Royal Canadian Academy and the Art Association of Montreal's annual shows. Clapp would remain devoted to Impressionism and Neo-Impressionism throughout his career, possibly the truest follower of these movements in Canada. In *Seated Nude*, Clapp used techniques from both, from the broken brush-stroke and light pastel colours of Impressionism to the application of dots of paint that Pointillism was known for. The nude woman, gracefully and languorously posed, and bathed in a pointillist haze of colour, charms the viewer with her sensuous state of reverie.

ESTIMATE: \$15,000 ~ 20,000





153

153 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992

Ten Mile Bay

oil on board, signed and on verso signed, titled,
dated 1976 on the work and on the artist's label
and inscribed with various inventory numbers
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Ontario

In the 1970s, A.J. Casson rose even further into the limelight, as after the death of A.Y. Jackson in 1974, he was the last surviving member of the Group of Seven. Accolades rained down upon him ~ in 1975 the Paul

Duval book on his work was published, in 1978 the Art Gallery of Windsor and the Art Gallery of Ontario jointly showed a retrospective of his work, and in 1979 he received the Order of Canada. To honour his commitment to the land itself, a lake and township in Ontario were named after him. Through it all, Casson continued painting. *Ten Mile Bay* is the kind of scene that was of enduring attraction for him ~ a tranquil lake with a clear view from the foreground, and on the far shore, hills cloaked in autumn yellows and oranges. Casson particularly liked painting in autumn ~ not only for the fall colours, but for the skies, and here, the sky glows with softly modulated tones of blue and mauve. *Ten Mile Bay* depicts a golden time of tranquility and beauty, in which the onset of winter seems far away.

ESTIMATE: \$12,000 ~ 16,000



154

154 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 ~ 1992

Negeek Lake ~ Madawaska River

oil on board, signed and on verso
signed, titled, dated 1960 and inscribed
To Mr. and Mrs. A.Y. Eaton, June 1961
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Sold sale of *Canadian Art*, Joyner Fine Art,
December 4, 2001, lot 28
Private Collection

A.J. Casson was a master of painting wet weather. He depicted driving rain squalls and the lifting fog of their aftermath, light, almost

imperceptible drizzles, and the breaking clouds and sun shafts that often follow. His ability to render these things with such authenticity comes from the first-hand knowledge he gleaned through time spent on the land. He was very fond of the small lakes of southern Ontario, including Negeek Lake, which we see here. This lake is located at the confluence of the Madawaska and York Rivers, and it has many small bays and scenic spots easily reached from the nearby town of Combermere. In this atmospheric painting, Casson captures a fleeting moment in the landscape when a very light rain, almost a mist, fills the air between us and the distant hills. The mirrored reflection of the hills in the water of Negeek Lake is a hazy impression, and wind, or perhaps a small squall, stirs the water in the near ground.

ESTIMATE: \$20,000 ~ 30,000



155

155 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Barrenlands Near Lake Atnick

oil on canvas, signed and on verso titled, dated 1961

and inscribed *sketch 1959, canvas 1961*

25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

Dominion Gallery, Montreal

Private Collection, Vancouver

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

Auction House, May 25, 2005, lot 96

Private Collection, USA

LITERATURE:Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, Art Gallery of Ontario, 1982, pages 32 and 33, the 1959 sketch for this work entitled *Near Atnick Lake, Northwest Territories* reproduced page 26

This richly coloured large canvas was based on an oil sketch painted during a trip A.Y. Jackson made with Maurice Haycock from August through September of 1959 that ranged from Lake Athabasca in northern Saskatchewan to Great Slave Lake and Port Radium on Great Bear Lake. From there they traveled by helicopter to Hornby Bay and Atnick Lake and Lake Rouvière in the Barren Lands between Teshierpi Mountain and the Dease River. Dennis Reid wrote, "They camped for a week at Lake Rouvière and Jackson brought back wonderful pieces from there and Atnick Lake, rich, vibrant colour studies of the visually remarkable country." Reid also praised the canvases that resulted from this trip, with their "free sketch-like handling, the delight in various textures, from coarse grit to silky smoothness, and the strange, intense colours. The colours are unforgettable. Strident, but in close harmony, they call the tune for a dream-like dance, as the twisting forms and rippling contours celebrate the cycle of survival."

ESTIMATE: \$70,000 ~ 90,000



156

156 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Jack Wade Mining Camp, Alaska

oil on board, signed and on verso signed, titled, dated September 1964, inscribed *Gold mining, long abandoned / To Martin and Ester Harland, From Alex Jackson* and on the frame *Studio Building, Severn Street, Toronto* and certified by the Naomi Jackson Groves Inventory #1470 10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

By descent to the present Private Collection, Alberta

LITERATURE:

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

In the fall of 1964, A.Y. Jackson took a seven-week camping trip to the Yukon and Alaska, in the company of fellow artists Ralph Burton and Maurice Haycock. Jackson's affinity for the North took him there on many trips, and even at this point in his life, he was eager to return. The Jack Wade gold mining camp, named for prospectors Jack Anderson and Wade Nelson, was located in Alaska. Rugged locations such as this were a magnet for Jackson and his artist-geologist friend Haycock. Dennis Reid wrote of Jackson, "In his later sketching he seems to become more and more particular in his close observation of texture and atmosphere... Each image increasingly is conceived as a continuum, the fluid passage from form into form eased by countless subtle observations of the more-or-less comfortable union of all things in nature." Here, Jackson unifies the elements of this mining camp scene with a warm palette of gold, orange and red, while effortlessly capturing the raw nature of the northern bush.

ESTIMATE: \$15,000 ~ 20,000



157

157 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

Sawmill

oil on board, signed and on verso signed,
titled and inscribed *A. Henry, 383 Ashbury Rd,
Rockcliffe, Ott.* and variously
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Private Collection, Calgary

In A.Y. Jackson's travels across Canada, he witnessed and depicted the structures of industry in the landscape, such as mines, grain elevators and sawmills. Jackson sometimes traveled with geologists and saw such scenes as a natural part of Canadian life. Here the buildings of the sawmill

are surrounded and almost submerged by huge snowdrifts ~ the thick snow sculpted into a rhythmic pattern of mounds. Jackson was never intimidated by winter and customarily painted outdoors, traveling by snowshoe if necessary, carrying his paintbox and small wood panels. In *Sawmill*, the winter light is bright and indirect, with the snow itself generating illumination. Typical of Jackson, his palette in the snow is full of luscious accent pastels of mauve and green. Edges of bare panel showing through give emphasis to form, and their orange brings warmth to the coolness. *Sawmill* contains the essence of Jackson's practice ~ painted out of doors, capturing the rhythm present in the landscape and the subtleties of colour that only the trained artist's eye would notice, laid down by powerful, loaded brush-strokes.

ESTIMATE: \$20,000 ~ 30,000



158

158 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974

The Bar X Ranch, Pincher Creek, Alberta

oil on board, signed and on verso signed,
titled, dated May 1954 and certified by
the Naomi Jackson Groves Inventory #1474
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Acquired from the Artist in 1954
By descent to the present Private Collection, Alberta

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, Art Gallery of Ontario, 1982, reproduced page 75
David McNeill, *Southern Alberta by A.Y. Jackson*, Southern Alberta Land Trust and the Pincher Creek & District Historical Society, 2001, reproduced and listed, unpaginated

EXHIBITED:

Southern Alberta Art Gallery, Lethbridge, *A.Y. Jackson in Southern Alberta*, December 5, 1981 - January 3, 1982
The University of Lethbridge Art Gallery, *Southern Alberta by A.Y. Jackson*, Southern Alberta Land Trust and the Pincher Creek & District Historical Society, September 28 - October 31, 2001

In May of 1954, A.Y. Jackson depicted this farm on the Bar X Ranch with the late snow that often lingers in the foothills of the Canadian Rockies in the spring. Jackson had sketched in southern Alberta regularly since 1937 at the invitation of his brother Ernest, who lived in Lethbridge, and had made numerous friends there. He had grown very fond of the vast open spaces, and was attracted to river valleys and coulees, where the land had more character and took unexpected twists and turns. Known locally as "river bottoms," these regions provided shelter from the area's relentless winds, held snow longer in the spring and created belts of shelter for trees. Along these river bottoms, considered oases of the prairies, many ranchers chose to build their homes and barns, and shelter their livestock.

ESTIMATE: \$15,000 ~ 20,000



159

159 ALBERT HENRY ROBINSON

CGP RCA 1881 – 1956

Venice

oil on board, signed, titled and dated 1913
and on verso inscribed *Albert H. Robinson Venice 1913*
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Jennifer Watson, *Albert H. Robinson: The Mature Years*, Kitchener~
Waterloo Art Gallery, 1982, page 14, a similar 1913 harbour scene
entitled *At Venice*, in the collection of the Art Gallery of Ontario,
reproduced page 18, figure 7

As early as 1903, Albert Robinson traveled to France to study. He
subsequently went back and forth from Montreal to Europe several times,

including a 1913 trip in which he visited Nice, Venice and Naples.
Robinson was drawn to harbour scenes in Europe, as he appreciated
the play of boats and sea airs. Here he could find “sun and wind and big
clouds, moonlight, mist and every effect one could wish for,” as he
commented about the harbour at Saint-Malo, France. This quote
demonstrates his commonality with the French Impressionists, to whom
atmosphere was of paramount importance. Robinson readily admitted
that he was influenced by this group, and their impact is evident in the
gorgeous pastel palette and shimmering optics of air and water of this
lovely work. Emerald green under the dark boats makes them a focal
point and adds depth to his pale palette. The haloed sun, casting a golden
light in the sky and softly reflected in the water, communicates the haze
in the air, creating a gentle ambience that is the very essence of
Impressionism.

ESTIMATE: \$12,000 ~ 16,000



160

160 ALBERT HENRY ROBINSON

CGP RCA 1881 – 1956

St. Malo

oil on canvas, signed and dated indistinctly
and on verso inscribed *no. 13* faintly
18 1/2 x 24 3/8 in, 47 x 61.9 cm

PROVENANCE:

Warwick Gallery Ltd., Vancouver
Private Collection, Vancouver

Albert Robinson visited Saint-Malo, France, in 1911 in the company of A.Y. Jackson, whom he had met the year before. He also worked with William Brymner, Edmund Dyonnet, Maurice Cullen, Clarence Gagnon, Edwin Holgate and Randolph Hewton. In addition to having these important artists as his influences, Robinson visited France at an

extremely fertile and exciting time in art history. He and Jackson spent four months traveling and sketching between Saint-Malo and Carhaix, both beautiful old cities in Brittany, until Robinson ran out of money and was forced to return home. However, while they were there, the influence of the Impressionists would have been all around them. This new and, to Canadian eyes, dazzling approach to painting threw scenes from the everyday world into a shimmering, light-dappled spotlight. These French sailboats, each painted with a wide, colourful stripe, tied up at dock and reflecting gently in the water of the harbour, would seem right at home next to the work of a painter like Claude Monet.

ESTIMATE: \$20,000 ~ 30,000



161

161 FRANCES ANNE BEECHEY HOPKINS

1838 ~ 1919

***Landscape with Encampment
on a Timber Raft***

watercolour and mixed media

on paper on board, initialed, circa 1865

15 1/8 x 22 in, 38.4 x 55.9 cm

PROVENANCE:

Private Collection, United Kingdom

LITERATURE:

Janet E. Clark and Robert Stacey, *Frances Anne Hopkins, 1838 ~ 1919: Canadian Scenery*, Thunder Bay Art Gallery, 1990, a similar work entitled *Timber Raft on the St. Lawrence*, collection of the Royal Ontario Museum, reproduced page 77

Frances Anne Hopkins came to Canada in 1858 from London, England, settling in Lachine, Quebec, with her husband, who was a Hudson's Bay

Company official. She spent 12 years in Canada and was a pioneer recorder of socio-historical images such as the life of the voyageurs, the fur trade industry, canoe travel and the transportation of lumber. She was an artist during a time when being a woman in this pursuit was unusual, as it was the preserve of British military officers trained in watercolour who documented early Canadian scenes. The subject of the timber raft was of great interest to Hopkins ~ these distinctive rafts were often seen on major Canadian rivers such as the St. Lawrence and Ottawa Rivers at the time. This intriguing work is full of visual interest with its simple shelter, men huddling around a blazing fire and a canoe with fishermen. Hopkins's fine ability with watercolour is particularly evident in her handling of these details and of the soft, hazy atmosphere that envelops the scene.

ESTIMATE: \$8,000 ~ 12,000



162

162 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969

Woods in Autumn, Near Aylmer, Quebec

watercolour on paper, signed and on verso
titled and stamped with the Varley Inventory
#571, circa 1940

9 3/4 x 13 1/2 in, 24.8 x 34.3 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

LITERATURE:

Peter Varley, *Frederick H. Varley*, 1983, page 174

In the fall of 1940, Frederick Varley went to Montreal, where he established a studio at 201 Sherbrooke West, in an area inhabited by a

small colony of artists and writers. For six months, Varley was funded by a mystery patron, and it was a productive time for the artist. This Quebec forest scene is a fine example of Varley's facility with the medium of watercolour. Peter Varley writes of his father's watercolour process of the 1940s: "One of his characteristic techniques was to load his brush with diluted colour and allow the liquid to touch the surface gently. Varley either extended this laid colour into larger shapes or left it as a drop. As these areas dried, their edges held the pigment and formed rich outlines." Loosely brushed blocks of colour are here balanced against more carefully drawn outlines, and the work is predominantly light and transparent. Varley spices up his natural woody palette with blues, golden ochre and orange. Soft and sensitive, *Woods in Autumn, Near Aylmer, Quebec* is an expression of Varley's ease of technique and his attunement to nature.

ESTIMATE: \$8,000 ~ 12,000



163

163 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay / Dock Litter (verso)

double-sided oil on board, signed and dated 1952

faintly and on verso inscribed *Georgian Bay*

11 7/8 x 15 3/4 in, 30.2 x 40 cm

PROVENANCE:

By descent to the present Private Collection, Edmonton

LITERATURE:Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981, page 142

In the 1920s and 1930s, Arthur Lismer and his family enjoyed many extended holidays at Georgian Bay, often at the cottage of Charles S. Band, an active member of the Education Committee at the Art Gallery of Ontario (then the Art Gallery of Toronto), upon which Lismer also served. Lismer's works from this time depict tangled forest undergrowth, gnarled pine trees and twisted shorelines; they are exuberant expressions of his delight in the wild growth of the natural world. He was extremely fond of Georgian Bay, where the colours mixed and blended according to the seasons, and Nature twined herself around rocks in persistent, determined growth. Lismer never considered himself an abstractionist,



verso 163

yet his work here, particularly the scene painted on the reverse of this painting, certainly leans towards abstraction. He stated, "An abstract can be the essence of a multiplicity of forms abstracted or extracted for the purpose of expressing the point of view of the artist. You have to grant an artist personal vision, but he's not getting it from the past, he's getting it from inside. It's an inner vision..."

ESTIMATE: \$20,000 ~ 30,000



164

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

ARCA BCSFA CGP OSA P11 1897 ~ 1960

***On the Golf Course, Kelowna, BC /
Abstract (verso)***

double-sided oil on board, signed and dated 1944
and on verso titled on a label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

By descent through the family to the present Private Collection, Victoria

EXHIBITED:

The Art Gallery of Toronto, *Jock W.G. Macdonald: A Retrospective
Exhibition*, May 1960

This double-sided work reveals the duality occurring in Jock Macdonald's work in the 1930s and 1940s when he was living in British Columbia: concurrent with painting landscapes, he was exploring abstraction. Lawren Harris, who had moved to Vancouver in 1940 and whose own work had become abstract, was a confidant with whom Macdonald could discuss his search for transcendence through his art. In 1943, Macdonald wrote that abstract work held a "deeper value... For me,

*verso* 164

abstract and semi-abstract creations of pure idiom are statements of the new awakening consciousness." Images such as *Abstract*, based on aspects of nature, began around 1935 when he was living in Nootka Sound on Vancouver Island, and Macdonald called them "thought-expressions" and later "Modalities."

ESTIMATE: \$8,000 ~ 12,000



165

165 MAURICE GALBRAITH CULLEN

AAM RCA 1866 – 1934

Early Snowfall, Caché River

oil on canvas, signed and on verso titled on various labels, inscribed with the Dominion Gallery inventory #B4548 and certified by the Cullen inventory #1310, circa 1928
18 x 24 1/2 in, 45.7 x 62.2 cm

PROVENANCE:

Dominion Gallery, Montreal; Hiram Walker and Sons Ltd., Walkerville, Ontario; Canadian Fine Arts, Toronto; Peter Ohler Fine Arts Ltd., Vancouver; Private Collection, British Columbia

LITERATURE:

Hughes de Jouvancourt, *Maurice Cullen*, 1978, page 111, reproduced page 106
Sylvia Antoniou, *Maurice Cullen, 1866 ~ 1934*, Agnes Etherington Art Centre, 1982, reproduced page 80 and listed page 81
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, page 321

EXHIBITED:

Agnes Etherington Art Centre, Kingston, *Maurice Cullen, 1866 ~ 1934*, September 26 ~ October 31, 1982, traveling 1982 ~ 1983, catalogue #68
Art Gallery of Windsor, *Windsor Collects: 150 Years of Canadian Art*, July 19 ~ September 28, 1997, catalogue #23

Around 1922, Canadian Impressionist Maurice Cullen built a cabin in the Laurentians at Lac Tremblant, and from there, as Hughes de Jouvancourt writes, he “began the series of landscapes which would bring fame to three small rivers: Cachée, Diable and the Rivière du Nord.” His long meditation on the beauty of these rivers in winter in canvases such as *Early Snowfall, Caché River* was extraordinary. A.K. Prakash writes, “He painted these landscapes with pearls of ice melted by the sun, lost in the mist of lakes, rimed with frost, and covered with snow. They have an atmosphere of dreams and secret places that few other artists have been able to attain.” *Early Snowfall, Caché River* is an outstanding Laurentians canvas, recognized by its inclusion in the 1982 ~ 1983 retrospective that traveled to museums across Canada.

ESTIMATE: \$35,000 ~ 45,000



166

166 MAURICE GALBRAITH CULLEN

AAM RCA 1866 – 1934

The Frozen Caché

oil on board, signed and on verso titled and certified by the Studio Cullen / Watson Art Galleries stamp, #2750, dated March 1934, and by the Cullen inventory #1564
12 1/2 x 17 1/4 in, 31.7 x 43.8 cm

PROVENANCE:

Watson Art Galleries, Montreal
Private Collection, Montreal

LITERATURE:

Sylvia Antoniou, *Maurice Cullen, 1866 ~ 1934*, Agnes Etherington Art Centre, 1982, page 11

Inscribed in pencil by William R. Watson on verso: *One of the rare sketches done on the spot by Cullen and never altered. He never sold these small pictures during his lifetime, only at the death of Mrs. Cullen were they available to the public. There are very few in existence, as for some strange reason Cullen*

destroyed them after he had painted his large picture from them. WRW, Montreal 1947

The inscription on this work from respected Montreal dealer William Watson points out the rarity of this oil sketch produced *en plein air*. Maurice Cullen's practice of painting outdoors in Quebec winters required fortitude. Regarding an 1897 sketching trip, his painting companion James Wilson Morrice stated, "We have had very cold weather 30 below zero. Difficult to work out of doors – paint gets stiff." To have better access to his subject, Cullen built a cabin at Lac Tremblant in the Laurentians. His depiction of rivers in winter such as the Caché, whether open waters edged with ice or frozen and snow-covered, was one of his greatest themes. Particularly exquisite in this work is the quality of light, which reflects the artist's absorption of Impressionist tenets in capturing atmospheric effects, and his delicate pastel palette in sky and snow. Golden patches of clouds float over a mauve sky while the diffused, pale glow of the sun indicates its radiant presence. A trail of violet footprints in the snow is a poignant reminder of the artist's path.

ESTIMATE: \$12,000 ~ 16,000



167

167 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 – 1942

Stormy Day

oil on board, signed and dated 1908

and on verso inscribed A=4336

5 1/2 x 7 1/4 in, 14 x 18.4 cm

PROVENANCE:

Private Estate, Vancouver

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

Auction House, May 17, 2011, lot 179

Private Collection, Vancouver

One of Canada's important Impressionist artists, Clarence Gagnon spent considerable time in France. During his time abroad, he continued to

send works for exhibition in Canada, while building a profile in Europe through exhibitions in the Paris Salons. In 1904, he traveled to France and in early 1908 was painting in the French countryside at locations such as Dinan and La Hisse on the River Rance in Brittany. Returning to Quebec from Paris in July of 1908, Gagnon painted in Montreal and at a house in Baie-Saint-Paul on the banks of the River Gouffre. One of the tenets of Impressionism was the capturing of ephemeral effects of light outdoors and, in *Stormy Day*, Gagnon captures a shimmering, watery atmosphere. Dramatic towers of dark storm clouds give way to a silvery-white cloudbank underneath, and rain pours down on the town in sheets. It is a testament to Gagnon's abilities that this small and mercurial oil sketch gives the impression of a larger scale, and so strongly communicates the play of space and the elements in the sky.

ESTIMATE: \$18,000 ~ 22,000



168

168 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Laurentian Landscape

oil on board, initialed and on verso

signed and dated 1969

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

PROVENANCE:

Private Collection, Vancouver

Group of Seven artist Edwin Holgate had a long, intimate relationship with the landscape of the Laurentians. He built a log cabin at Lac Tremblant in 1925, which was his base for sketching trips. In 1946 he left Montreal, acquiring nine acres of land at Morin Heights, a small village

nestled amid lakes and hills, where he would remain until 1973. Holgate felt he had little in common with the abstract painting that was on the rise in Montreal at the time, and he sought to immerse himself in the landscape that he had such great feeling for. He embraced rural life and his naturalist inclinations, roaming the countryside to paint on the spot. Particular to Holgate is his awareness of volume ~ early on, he had been an admirer of Paul Cézanne's work, and Cézanne's influence shows in this work in the rounded hills, the thick banks of trees and the cloud forms above, all of which have a palpable solidity. In *Laurentian Landscape*, Holgate has captured a beautiful Quebec scene steeped in tranquility and glowing with summer's rich growth.

ESTIMATE: \$12,000 ~ 16,000



169

169 MAURICE GALBRAITH CULLEN

AAM RCA 1866 – 1934

Normandy Farm

oil on canvas, signed and on verso
titled on the gallery labels, circa 1895
19 3/4 x 28 3/4 in, 50.2 x 73 cm

PROVENANCE:

Manuge Galleries Ltd., Halifax
Sold sale of *Important Canadian Art*, Sotheby's
Canada, May 17, 1989, lot 11, cover lot
Private Collection, Montreal

LITERATURE:

Sylvia Antoniou, *Maurice Cullen, 1866 ~ 1934*, Agnes Etherington
Art Centre, 1982, listed page 60
Maurice Cullen Exposition Rétrospective, Galerie Walter Klinkhoff Inc.,
2000, listed

EXHIBITED:

Agnes Etherington Art Centre, Kingston, *Maurice Cullen, 1866 ~ 1934*,
September 26 ~ October 2, 1982, traveling to the Art Gallery of Ontario,
Toronto; the Art Gallery of Hamilton; the National Gallery of Canada,

Ottawa; and the Edmonton Art Gallery, 1982 ~ 1983, catalogue #8
Musée des beaux-arts de Montréal, *Rétrospective Maurice Cullen*,
December 15, 1983 ~ January 22, 1984, catalogue #8
Galerie Walter Klinkhoff Inc., Montreal, *Maurice Cullen Exposition
Rétrospective*, September 16 ~ 30, 2000, catalogue #29

Maurice Cullen arrived in Paris in 1888 and proceeded to study at the
École des beaux-arts and Académie Colarossi, followed by the Académie
Julian from 1889 to 1892. He achieved success in the Paris Salon
exhibitions ~ in May of 1895, he was the first Canadian to become an
associate member of the Société Nationale des Beaux-Arts. Every year
during his stay in France, Cullen spent time sketching in Brittany, and as
evidenced by this work, in Normandy as well. This lushly painted and
light-filled canvas is ample evidence of Cullen's absorption of the tenets
of French Impressionism. It is likely based on a sketch produced *en plein
air*, and its peaceful yet vibrant atmosphere is immensely appealing. The
central tree, with its corona of pink blossoms and unfurling of new spring
growth, radiates the joyous glow of life.

Cullen returned to Quebec in June of 1895. He is recognized as one of
Canada's most important Impressionists, and was a leading disseminator
of this movement's discoveries through his teaching and work.

ESTIMATE: \$25,000 ~ 35,000



170

170 JOHN YOUNG JOHNSTONE

ARCA PPCM 1887 ~ 1930

Quebec Village

oil on panel, signed
3 1/2 x 5 1/8 in, 8.9 x 13 cm

PROVENANCE:

Charles Edlington Gallery, Montreal
Private Estate, Toronto

Born in Montreal, John Johnstone studied at the Art Association of Montreal under William Brymner and in Paris at the Académie de la Grande Chaumière. He was a member of Montreal's Pen and Pencil Club, and was included in the Beaver Hall Group's first exhibition in 1921. He exhibited at the Art Association of Montreal's spring shows and with the Royal Academy. Like Canadian Impressionist James Wilson Morrice, Johnstone had a practice of painting small panels on the spot ~ and Impressionist influences can be seen in this exquisite work, which shows a keen awareness of light in the effects of sunlight and shadow washing across the cottages. *Quebec Village* is full of visual elements in a finely

balanced composition that expands beyond its scale. Accents of red and orange and the warmth of the exposed wood panel add vibrant notes to this tranquil rural scene.

Johnstone's artistic career was cut short when he died at age 43 in Havana, Cuba, making works like this all the more precious. The National Gallery of Canada has four of his canvases in its collection.

ESTIMATE: \$3,000 ~ 5,000

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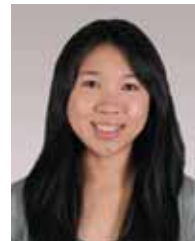
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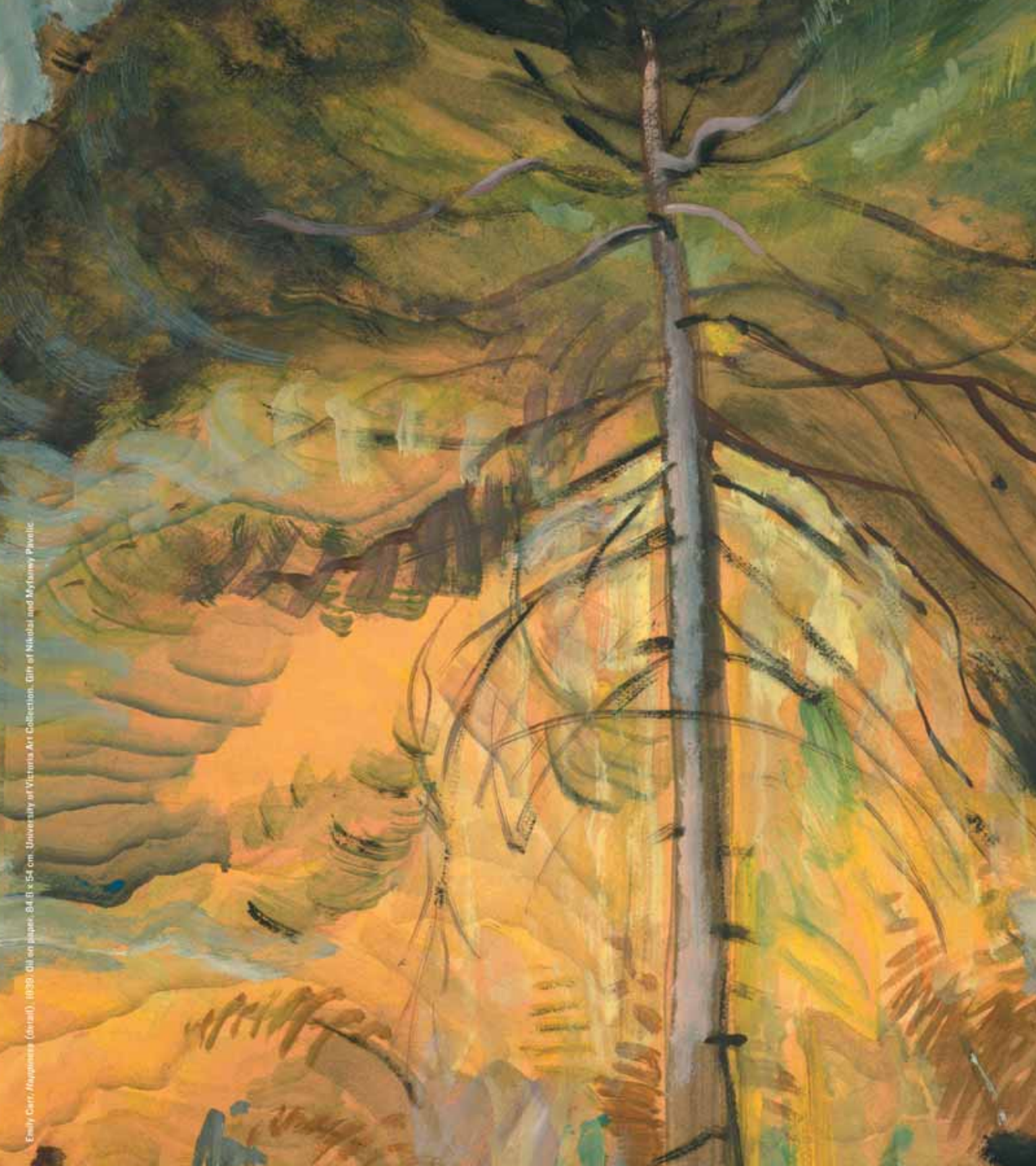


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A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;

14. PROCEEDS OF SALE

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

15. LIVE AND ONLINE AUCTIONS

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

B. THE BUYER:

1. THE AUCTION HOUSE

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

2. THE BUYER

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



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

3. BUYER'S PRICE

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

4. SALES TAX EXEMPTION

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

5. PAYMENT OF THE PURCHASE PRICE

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

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

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

6. DESCRIPTIONS OF LOT

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy himself as to all matters referred to in a), b) and c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. If the prospective Buyer is unable to personally view any Lot, the Auction House may, upon request, e-mail or fax a condition report describing the Lot to the prospective Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House



shall not be held responsible for any errors or omissions contained within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

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

7. PURCHASED LOT

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; and
- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

8. RISK

- a) The purchased Lot shall be at the Consignor's risk in all respects for seven (7) days after the auction sale, after which the Lot will be at the Buyer's risk. The Buyer may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy; 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:
- there is doubt as to its authenticity;
 - there is doubt as to the accuracy of any of the Consignor's representations or warranties;
 - the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
 - 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:
- 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;
 - 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
 - notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.



- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

6. PAYMENT OF PROCEEDS OF SALE

- a) The Auction House shall pay the Proceeds of Sale to the Consignor thirty-five (35) days after the date of sale, if the Auction House has been paid the Purchase Price in full by the Buyer;
- b) If the Auction House has not received the Purchase Price from the Buyer within the time period specified, then the Auction House will pay the Proceeds of Sale within seven (7) working days following receipt of the Purchase Price from the Buyer; and
- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

7. COLLECTION OF THE PURCHASE PRICE

If the Buyer fails to pay to the Auction House the Purchase Price within thirty (30) days after the date of sale, the Auction House will endeavour to take the Consignor's instructions as to the appropriate course of action to be taken and, so far as in the Auction House's opinion such instructions are practicable, will assist the Consignor in recovering the Purchase Price from the Buyer, save that the Auction House shall not be obligated to issue judicial proceedings against the Buyer in its own name. Notwithstanding the foregoing, the Auction House reserves the right and is hereby authorized at the Consignor's expense, and in each case at the absolute discretion of the Auction House, to agree to special terms for payment of the Purchase Price, to remove, store and insure the Lot sold, to settle claims made by or against the Buyer on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Buyer to the Consignor and, if appropriate, to set aside the sale and refund money to the Buyer.

8. CHARGES FOR WITHDRAWN LOTS

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b (ii) or C.1.b (iii), a charge of twenty-five percent (25%) of the high pre-sale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the Property.

9. UNSOLD LOTS

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;
- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said ninety (90) day period, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

10. CONSIGNOR'S SALES TAX STATUS

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which he warrants is and will be correct and upon which the Auction House shall be entitled to rely.

11. PHOTOGRAPHS AND ILLUSTRATIONS

In consideration of the Auction House's services to the Consignor, the Consignor hereby warrants and represents to the Auction House that it has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a non-exclusive, perpetual, fully paid-up, royalty free and non-revocable right and permission to:



- a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and
- b) use and publish such illustration, photograph or other reproduction in connection with the public exhibition, promotion and sale of the Lot in question and otherwise in connection with the operation of the Auction House's business, including without limitation by including the illustration, photograph or other reproduction in promotional catalogues, compilations, the Auction House's Art Index, and other publications and materials distributed to the public, and by communicating the illustration, photograph or other reproduction to the public by telecommunication via an Internet website operated by or affiliated with the Auction House ("Permission"). Moreover, the Consignor makes the same warranty and representation and grants the same Permission to the Auction House in respect of any illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

D. GENERAL CONDITIONS:

1. The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw his bid.
4. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
5. Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given, and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
6. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days.
7. The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.
8. The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
9. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
10. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
11. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word "person" shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
12. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

The Buyer and the Consignor are hereby advised to read fully the Agreement which sets out and establishes the rights and obligations of the Auction House, the Buyer and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.



CATALOGUE ABBREVIATIONS AND SYMBOLS:

AAM	Art Association of Montreal <i>founded in 1860</i>	P11	Painters Eleven 1953 ~ 1960
AANFM	Association des artistes non-figuratifs de Montréal	PDCC	Print and Drawing Council of Canada
AAP	Association des arts plastiques	PNIAI	Professional Native Indian Artists Incorporation
ACM	Arts Club of Montreal	POSA	President Ontario Society of Artists
AGA	Art Guild America	PPCM	Pen and Pencil Club, Montreal
AGQ	Association des graveurs du Québec	PRCA	President Royal Canadian Academy of Arts
AHSA	Art, Historical and Scientific Association of Vancouver	PSA	Pastel Society of America
ALC	Arts and Letters Club	PSC	Pastel Society of Canada
AOCA	Associate Ontario College of Art	PY	Prisme d'yeux
ARCA	Associate Member Royal Canadian Academy of Arts	QMG	Quebec Modern Group
ASA	Alberta Society of Artists	R5	Regina Five 1961 ~ 1964
ASPWC	American Society of Painters in Water Colors	RA	Royal Academy
ASQ	Association des sculpteurs du Québec	RAAV	Regroupement des artistes en arts visuels du Québec
AUTO	Les Automatistes	RAIC	Royal Architects Institute of Canada
AWCS	American Watercolor Society	RBA	Royal Society of British Artists
BCSA	British Columbia Society of Artists	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RI	Royal Institute of Painters in Watercolour
BHG	Beaver Hall Group, Montreal 1920 ~ 1922	RMS	Royal Miniature Society
CAC	Canadian Art Club	ROI	Royal Institute of Oil Painters
CAS	Contemporary Arts Society	RPS	Royal Photographic Society
CC	Companion of the Order of Canada	RSA	Royal Scottish Academy
CGP	Canadian Group of Painters 1933 ~ 1969	RSC	Royal Society of Canada
CH	Companion of Honour <i>Commonwealth</i>	RSMA	Royal Society of Marine Artists
CPE	Canadian Painters ~ Etchers' Society	RSPP	Royal Society of Portrait Painters
CSAA	Canadian Society of Applied Art	RWS	Royal Watercolour Society
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SAA	Society of American Artists
CSMA	Canadian Society of Marine Artists	SAAVQ	Société des artistes en arts visuels du Québec
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SAP	Société des arts plastiques
EGP	Eastern Group of Painters	SAPQ	Société des artistes professionnels du Québec
FBA	Federation of British Artists	SC	The Studio Club
FCA	Federation of Canadian Artists	SCA	Society of Canadian Artists 1867 ~ 1872
FRSA	Fellow of the Royal Society of Arts	SCPEE	Society of Canadian Painters, Etchers and Engravers
G7	Group of Seven 1920 ~ 1933	SSC	Sculptors' Society of Canada
IAF	Institut des arts figuratifs	SWAA	Saskatchewan Women Artists' Association
IWCA	Institute of Western Canadian Artists	TCC	Toronto Camera Club
LP	Les Plasticiens	TPG	Transcendental Painting Group 1938 ~ 1942
MSA	Montreal Society of Arts	WAAC	Women's Art Association of Canada
NAD	National Academy of Design	WIAC	Women's International Art Club
NEAC	New English Art Club	WS	Woodlands School
NSSA	Nova Scotia Society of Artists	YR	Young Romantics
OC	Order of Canada	φ	Indicates that Heffel Gallery owns an equity interest in the Lot
OIP	Ontario Institute of Painters		Denotes that additional information on this lot can be found on our website at www.heffel.com
OM	Order of Merit <i>British</i>		
OSA	Ontario Society of Artists <i>founded in 1872</i>		

**CATALOGUE TERMS:**

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work possibly executed in whole or in part by the named artist.

STUDIO OF CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by an unknown hand in the studio of the artist, possibly executed under the supervision of the named artist.

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work of the period of the artist, closely related to the style of the named artist.

MANNER OF CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work in the style of the named artist and of a later date.

AFTER CORNELIUS DAVID KRIEGHOFF

In our best judgment, a copy of a known work of the named artist.

DIMENSIONS

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

SIGNED / TITLED / DATED

In our best judgment, the work has been signed/titled/dated by the artist. If we state "dated 1856" then the artist has inscribed the date when the work was produced. If the artist has not inscribed the date and we state "1856," then it is known the work was produced in 1856, based on independent research. If the artist has not inscribed the date and there is no independent date reference, then the use of "circa" approximates the date based on style and period.

BEARS SIGNATURE / BEARS DATE

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

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

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

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



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1) _____

2) _____

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