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FINE CANADIAN ART

SALE WEDNESDAY, MAY 25, 2016 · 7 PM · VANCOUVER



W. E. W. 1911







FINE CANADIAN ART

AUCTION

Wednesday, May 25, 2016

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Vancouver Convention Centre West

Burrard Entrance, Room 211

1055 Canada Place, Vancouver

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Saturday, May 7, 11 am to 6 pm

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Thursday, May 12 through

Saturday, May 14, 11 am to 6 pm

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HEFFEL GALLERY, VANCOUVER

2247 Granville Street, Vancouver

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Telephone 604-732-6505

Fax 604-732-4245

Toll Free 1-800-528-9608

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Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

VANCOUVER

2247 Granville Street, Vancouver, British Columbia V6H 3G1
Telephone 604-732-6505, Fax 604-732-4245
E-mail: mail@heffel.com, Internet: www.heffel.com

CALGARY

888 4th Avenue SW, Unit 609, Calgary, Alberta T2P 0V2
Telephone 403-238-6505, Fax 403-265-4225

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13 & 15 Hazelton Avenue, Toronto, Ontario M5R 2E1
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Heffel.com Departments

FINE CANADIAN ART

canadianart@heffel.com

APPRAISALS

appraisals@heffel.com

ABSENTEE AND TELEPHONE BIDDING

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CONTENTS

4	Preview and Auction Locations
5	Selling at Auction
5	Buying at Auction
5	General Bidding Increments
5	Framing, Conservation and Shipping
5	Written Valuations and Appraisals
7	Fine Canadian Art Catalogue
94	Heffel Specialists
96	Terms and Conditions of Business
102	Catalogue Abbreviations and Symbols
103	Catalogue Terms
103	Heffel's Code of Business Conduct, Ethics and Practices
104	Annual Subscription Form
104	Collector Profile Form
105	Shipping Form for Purchases
106	Absentee Bid Form
107	Notice for Collectors
108	Index of Artists by Lot

PREVIEW AND AUCTION LOCATIONS



Auction ☆

VANCOUVER CONVENTION CENTRE WEST

Burrard Entrance, Room 211
1055 Canada Place, Vancouver
Saleroom Cell 1-888-418-6505

Preview Location

HEFFEL GALLERY

2247 Granville Street, Vancouver
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Please consult our online catalogue for information specifying which works will be present in each of our preview locations at:

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If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM 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 106 of this publication.

We recommend that you test your streaming video setup 30 minutes 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 0.79 US dollar, 0.71 Euro, 0.55 British pound, 89 Japanese yen or 6.35 Hong Kong dollars as of our publication date.

AUCTION DETAILS

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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 and promote works and complete any required work such as re-framing, cleaning or conservation. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful Hammer Price for each Lot sold for \$7,501 and over; 15% for Lots sold for \$2,501 to \$7,500; and 25% for Lots sold up to \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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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 106 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your Credit Card details by fax or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

General Bidding Increments

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

\$500-2,000	\$100 increments
\$2,000-5,000	\$250
\$5,000-10,000	\$500
\$10,000-20,000	\$1,000
\$20,000-50,000	\$2,500
\$50,000-100,000	\$5,000
\$100,000-300,000	\$10,000
\$300,000-1,000,000	\$25,000
\$1,000,000-2,000,000	\$50,000
\$2,000,000-3,000,000	\$100,000
\$3,000,000-10,000,000	\$250,000

Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Form for Purchases* on page 105 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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



M EMILY CARR
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SALE WEDNESDAY, MAY 25, 2016 · 7 PM · VANCOUVER

FINE

CANADIAN

ART

CATALOGUE

FEATURING WORKS FROM

A Prominent Montreal Corporate Collection

Saint-Jean-Baptiste Parish, Sherbrooke

The Terra Foundation for American Art

& other Important Private and Corporate Collections



101 Sir Frederick Grant Banting

1891 – 1941

Glacier off South Shore of Bylot

oil on board, signed and on verso titled, dated 1927

and inscribed *F. Moriarty 1987 / M.P.B.*

8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Pavilloner Art Galerie, Charlottetown

Jim A. Hennock Ltd., Toronto

Private Collection, Calgary

IN 1927, A.Y. JACKSON and Frederick Banting departed Sydney Harbour in Cape Breton and sailed up the east coast of Baffin Island, painting at various ports along the way. Their vessel, the *SS Beothic*, was a supply ship, which made frequent stops to

deliver and collect passengers and goods. The two artists crossed the Davis Strait in foul weather, thus few paintings resulted from this portion of their trip, but after they recrossed the strait, the weather improved and they were able to paint several views of Bylot Island, situated directly across the water from Pond Inlet. This fine work by Banting depicts one of the numerous glaciers that scour their way down the steep south shore of Bylot and calve ice into the sea, often choking the waters of Eclipse Sound and making passage impossible. Here, the tongue of the glacier reaches into relatively open water, and ice pans and small bergs drift under a grey sky. Bylot Island is an especially scenic part of the eastern Arctic, and it was painted several times by both Banting and Jackson, and in 1930 by Lawren Harris.

ESTIMATE: \$20,000 – 30,000



102 Sir Frederick Grant Banting

1891 – 1941

Cobalt

oil on board, signed and on verso signed,
titled and dated 1932 indistinctly
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dr. W.J. Scott, a friend of the Artist
By descent to the present Private Collection, Ontario

ALTHOUGH FREDERICK BANTING is internationally known for his co-discovery of insulin, he also had an intense interest in the visual arts. Banting likely met Group of Seven artist A.Y. Jackson when the former exhibited two oil sketches at a Hart House Sketch Club show in Toronto in January of 1925. Banting had

shared in the winning of the Nobel Prize in medicine in 1923, but Jackson was unimpressed by celebrity and instead was pleased to meet an artist who enjoyed the rigours of outdoor sketching in the backwoods and small villages of rural Canada as much as he did. Together they would seek out small villages and quiet farms, and paint the Canadian landscape from Georgian Bay to the Arctic. The companionship and artistic guidance provided by Jackson and the other painters Banting met through him gave the doctor greater confidence and assuredness in his work. Lawren Harris nominated Banting for membership in the Arts and Letters Club in 1926, further extending Banting's circle of artist friends. Banting and Jackson are both known to have visited Cobalt, Ontario in 1932, where Banting painted this vigorous winter scene with colourful houses.

ESTIMATE: \$30,000 – 40,000



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

ALC CGP G7 OSA RCA 1873 – 1932

Boat House, Roche's Point, Lake Simcoe, Ontario

oil on board, initialed and dated 1919

and on verso titled and dated

8 x 10 in, 20.3 x 25.4 cm

PROVENANCE

Acquired directly from the Artist by Mrs. C.M. Land, 1919

A gift to Dora Wainwright, Toronto

By descent to her niece, Joan Chrysler Donnelly Quain, Quebec

By descent to the present Private Collection, Ontario

J.E.H. MACDONALD IS known to have made several trips to Lake Simcoe, north of Toronto, in the period just after the First World War. While living in Thornhill, he would have taken the

electric tram that went all the way from Toronto to the east shore of the lake. Roche's Point was an exclusive spot with large estates owned by such notables as the financier Sir Edmund Osler and the philanthropist Robert Alexander Laidlaw, who subsequently bought the boathouse depicted in this fine work. Well-known from these sketching trips are MacDonald's scenes of the colourful herbaceous borders of the grand estates and sky-filled views across the lake, such as *Lake Simcoe*, 1920, in the collection of National Gallery of Canada. Here, in contrast, MacDonald has selected an inward-looking view, a serene spot where the mirror-like surface of the lake is broken by just the faintest ripple. The essence of the painting, however, is not the lake, nor even the boathouse. It is the trees with their branches weighed down by the heavy summer foliage—showcasing MacDonald's ability to capture the abundance of nature with liberated brush-strokes.

ESTIMATE: \$20,000 – 30,000



104 Sir Frederick Grant Banting

1891 – 1941

Lake in the Rockies

oil on board, on verso dated circa 1936 on the gallery label, inscribed 3636H and stamped with the certification and signed by Henrietta E. Banting, March 28, 1970
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto

FOLLOWING THE LEAD of the landscape painters with whom he sketched, Frederick Banting traveled to various regions of Canada, seeking out interesting scenery to paint. He was also seeking solitude from the fame that came with winning the 1923 Nobel

Prize for medicine for his co-discovery of insulin. He enjoyed the woods, and tramping about with his sketch box with his friend A.Y. Jackson along riverbanks and through the forest was his preferred escape from the spotlight of celebrity. Banting was guided by Jackson's extensive knowledge of places where one could find lodging and a good meal, and then immediately walk outside to paint the scenery, and in his works we see many of the same locations favoured by Jackson. It is not known if or when the two painters worked together in the Rockies, but it is certainly likely that Jackson's sketches enticed Banting to Jasper National Park. It is possible that this bright, energetic painting depicts Mount Samson at Maligne Lake, a distinctive peak that was a subject for both Lawren Harris and Jackson during their 1924 canoe trip there.

ESTIMATE: \$15,000 – 25,000



105 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Summer Parade

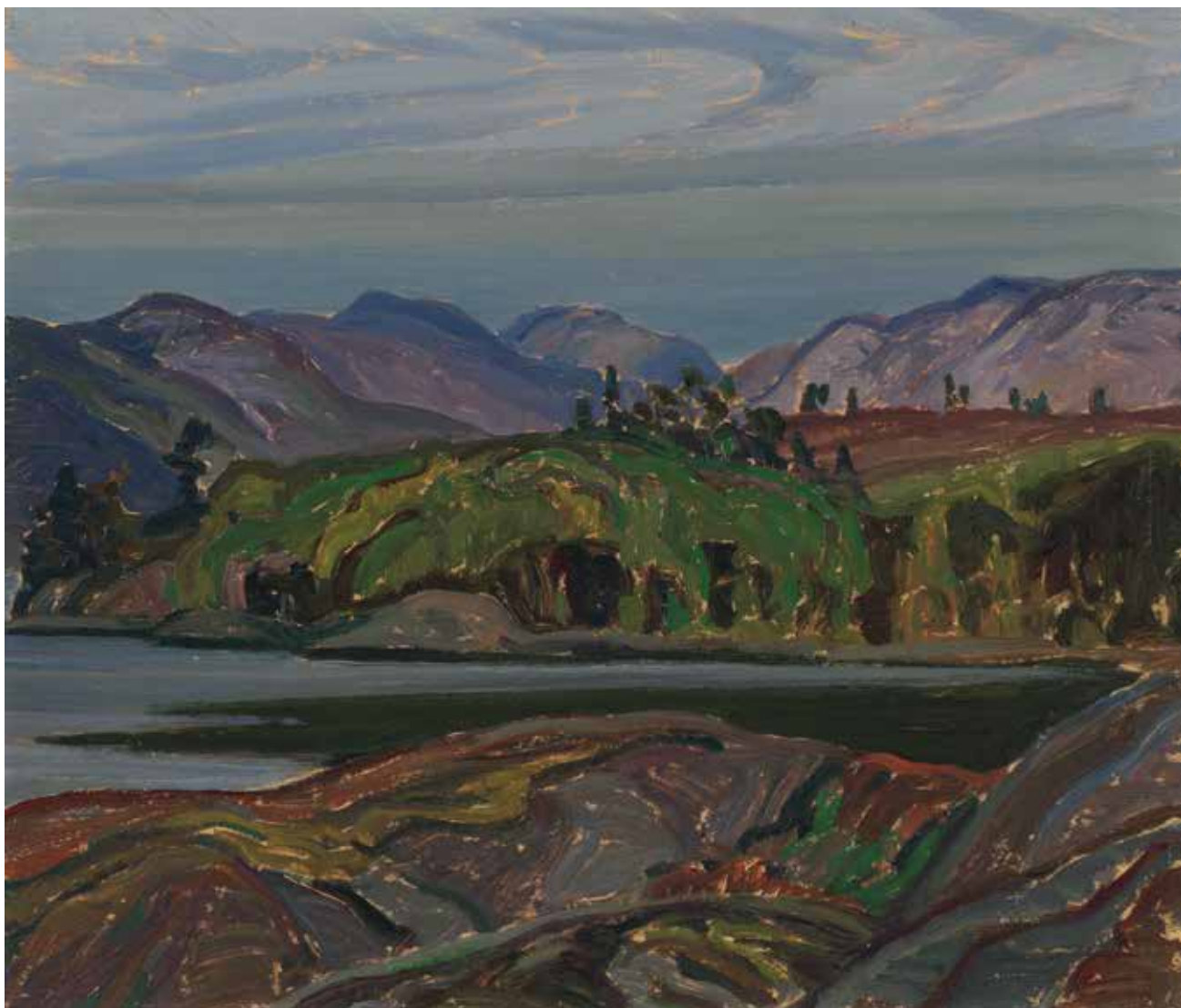
oil on board, signed and on verso signed and titled
on a label and inscribed 34 and *South of Wilberforce*
in Haliburton on the Roberts Gallery label
30 x 36 in, 76.2 x 91.4 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 18, 1992, lot 95
A Prominent Montreal Corporate Collection

A.J. CASSON'S PASSION for the landscapes and villages of Ontario was the foundation of his identity in the Group of Seven. Haliburton county in central Ontario was documented as one of A.J. Casson's main painting places in 1937, 1939, 1940 and 1941, and he was specifically noted as being at the town of Wilberforce during the 1941 trip. Piled with vertical, layered cloud formations, this is a spectacular sky, and in his title, *Summer Parade*, Casson emphasizes their elemental grandeur as they sail above the land. In the 1940s, Casson was incorporating some modernist elements into his work, and here his Cubist stylization of the clouds further accentuates their sculptural qualities. This large painting is a superb example of Casson's compositional skills—the feather-like trees echo the pointed shapes in the clouds, and he leads the eye up the hill into the sky through the criss-cross placement of rock formations on the right. The use of dramatic lighting completes this fine painting, as Casson contrasts the brightly illuminated foreground with the shadowed hillside beyond and juxtaposes dark with light clouds.

ESTIMATE: \$60,000 – 80,000



106 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

La Cloche

oil on board, on verso inscribed by Carmichael's wife,
Ada L. Carmichael, 1939 year / *Original sketch by
Franklin Carmichael*

10 x 11 ¾ in, 25.4 x 29.8 cm

PROVENANCE

The Art Emporium, Vancouver, 1969

By descent to the present Private Collection, Vancouver

FRANKLIN CARMICHAEL'S FIRST trip to La Cloche, a rugged hilly area north of Manitoulin Island extending west from Killarney Provincial Park, was likely in 1924. Carmichael's nature was contemplative and spiritual, and the region's pristine beauty captivated him. For two decades he sketched there extensively, building a cabin in 1935 as his base. From there, he roamed the surrounding hills and lakes, and often painted panoramic views from the heights of the land. He was the first Group of Seven member to become involved with this landscape and soon inspired others to visit—such as A.Y. Jackson and Arthur Lismer in the 1930s. In *La Cloche*, Carmichael's skill as a designer (he worked for prestigious design companies such as Sampson Matthews Limited) shows in his sure arrangement of compositional elements. Sketching from his vantage on the foreground rock formations, he pulls us right into the scene, then up across the lake and hills to the sky. Fluid brush-strokes loaded with glistening oil in tonalities of purple and green lay down Carmichael's masterful impression of this magnificent land.

ESTIMATE: \$80,000 – 100,000



107 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Countryside Near McArthur Mills

oil on board, signed and on verso signed, titled and dated 1966
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto

IN 1958 A.J. Casson retired from Sampson Matthews Limited, the commercial art firm where he had been vice-president for many years. This freed him to paint full time, and he continued to travel and sketch in the Ontario countryside that was so intrinsic to his identity within the Group of Seven. Located south of Algonquin Park, McArthurs Mills is where Casson would have created the sketch upon which this fine studio painting was based. Casson's keen eye for a strong composition drew him to paint these rolling hills open to the sky. Autumn colours illuminate the hilltops, and the work conveys a sense of drama in the shadowed hill in the centre that contrasts with the brightly lit land surrounding it. Rocky outcroppings show the "bones" of the land, expressing the strength of their foundations, while Casson's feathery trees are light, ready to sway with the wind. Skies full of clouds were a Casson favourite, and here he emphasizes the arc of the sky through their curved layers. Strong and steeped in atmosphere, *Countryside Near McArthur Mills* is an exceptional Casson painting.

ESTIMATE: \$50,000 – 70,000



108 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

Cranberry Lake, La Cloche

watercolour on paper, signed and dated 1926

11 ¼ x 13 ¼ in, 28.6 x 33.7 cm

PROVENANCE

Galerie Dresdnere, Toronto

Private Collection, Hamilton

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

November 15, 1995, lot 64

A Prominent Montreal Corporate Collection

EXHIBITED

Galerie Dresdnere, Toronto, *Franklin Carmichael*, October 1964,
catalogue #18

OF THE MANY places Franklin Carmichael frequented to paint, Cranberry Lake in Ontario's La Cloche Mountains is

the most synonymous with his name. He built a cabin there in 1935 and undertook frequent long visits there with his family, and he painted numerous works depicting the surrounding region. Carmichael's work in watercolour is extraordinarily fine, and *Cranberry Lake, La Cloche* is an example of his skill in this demanding medium. As is often the case in his watercolours, his assured drawing shows through the pigment, underpinning the boldly applied swathes of colour in the hills and adding a charged sense of movement to the cloud-filled sky. The coolness of the scene is readily palpable, and the land we see here is lush, with glints of sun breaking through, shining on the rocky hills and glinting off the water of the lake. In addition to the appealing atmospheric qualities Carmichael gives this work, the artist conveys a vast sense of distance, with the La Cloche Mountains rolling away in endless mounds, receding off the edges of the work under equally endless towers of clouds.

ESTIMATE: \$40,000 – 60,000



109 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Farm at Wilno—October

oil on board, signed and on verso signed and titled

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Private Collection, USA

A.J. CASSON JOINED the Group of Seven in 1926; he had already known Group members for years and shared their passion for the landscape. He was not consulted or invited—Group member and friend Franklin Carmichael simply informed him, after walking home from a party at Lawren Harris's home, that they had made him a member.

Fall was Casson's favourite time for sketching trips into the countryside, when he was drawn to the drama of autumn colour that we see portrayed so richly in *Farm at Wilno—October*. The contrast of the saturated greens and oranges against the natural tones of the weather-beaten wood of the farm buildings is particularly vibrant. Human presence is implied rather than seen, and there is a stillness over the land. Casson's penchant for skies full of weather effects is in full force here, as bright white clouds are overshadowed by a ridge of dark clouds that casts shadows over the hills and suggests an impending rainstorm. Casson's great affection for rural Ontario is palpable in the warm atmosphere of this sketch.

ESTIMATE: \$15,000 – 25,000



110 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Eldorado, Autumn

oil on board, signed and on verso signed by various people and inscribed *Dr. H. Keenleyside / JJV / 27 / 4* and variously 10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Estate of Dr. Hugh Llewellyn and Katherine Keenleyside
By descent to the present Private Collection, British Columbia

A.Y. JACKSON'S SKETCHING trips ranged across Canada, from Labrador to British Columbia, and north to the Arctic and the Northwest Territories. In 1938 mine owner Gilbert LaBine invited Jackson to visit Eldorado Mine at Port Radium on Great Bear Lake, flying him up on his company's plane. Jackson was thrilled by the sight of this wilderness during his flight. Hiking out

into the rocky hills to sketch, Jackson used up the panels he had brought in his quest to capture the spirit of this compelling land. He returned for subsequent trips, depicting this vast country of hills and muskeg lakes stretching out to the far horizon with his characteristic fine sense of rhythm. In *Eldorado, Autumn*, Jackson paints rich fall colours rolling through the tapestry of bushes and low plants growing in the rock formations, and his inclusion of a vista over the hills to the lake gives a lofty sense of freedom to the scene.

Hugh Llewellyn Keenleyside was a Canadian professor, diplomat and civil servant. He was the Canadian ambassador to Mexico from 1944 to 1947 and commissioner of the North West Territories from 1947 to 1950. In 1969 he was made a Companion of the Order of Canada.

There is an unfinished landscape sketch on verso.

ESTIMATE: \$15,000 – 20,000



111 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

La vieille église de Sherbrooke Est par temps de neige

oil on canvas, signed and on verso titled, circa 1910
18 x 24 5/8 in, 45.7 x 62.5 cm

PROVENANCE

A gift by the Artist in 1913 to Father Joseph-Arthur Laporte, pastor of the Saint-Jean-Baptiste parish in Sherbrooke, where it has remained until the present

LITERATURE

Victoria Baker, *L'art des Cantons de l'Est 1800 - 1950*, Galerie d'art du Centre culturel de l'Université de Sherbrooke, 1980, reproduced pages 4 and 51, titled as *La première église St-Jean-Baptiste à Sherbrooke*

Jacques Amaz, "La Cène de l'archevêché de Sherbrooke: un témoin du séjour de l'artiste lyonnais Étienne Couvert au Canada," *Journal of the Eastern Townships Studies* 12, Spring 1998

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, pages 172, 176 and 177

EXHIBITED

Galerie d'art du Centre culturel de l'Université de Sherbrooke, *L'art des Cantons de l'Est 1800 - 1950*, 1980, titled as *La première église St-Jean-Baptiste à Sherbrooke*, catalogue #33

MARC-AURÈLE SUZOR-COTÉ is inseparably linked with Arthabaska, in south-central Quebec, a region he introduced to the whole of Canada through his unique landscapes. However, it would be reductive to limit his output to this series of paintings, as he also produced superior quality portraits, still lifes, genre scenes, historical paintings, and sculptures that are now, and always have been, very highly regarded.

Suzor-Coté was not a sedentary artist, and if it is said that he often returned to Arthabaska, it is only because he often had to leave. One only has to recall those long years in France, his ongoing presence in his Montreal studio, the numerous trips he undertook when commissioned by clients, in addition to all his travels throughout the country for his own exhibitions. The Eastern Townships, a region neighbouring that of the Bois-Francs, was one he did not neglect, as he often visited his friend and art collector Harry Norton in Coaticook. In 1909 Suzor-Coté was commissioned to do a portrait of Jean-Marie-Joseph-Pantaléon Pelletier, Member of Parliament for Sherbrooke and Speaker



MARC-AURÈLE DE FOY SUZOR-COTÉ

La vieille église Saint-Jean-Baptiste, Sherbrooke

pastel on paper, circa 1910

10 ¼ x 15 in, 27.7 x 38 cm

Collection of the Musée national des beaux-arts du Québec

Acquired in 1927 (1934.26)

Photo credit : MNBAQ, Jean-Guy Kérouac. Not for sale with this lot

of the Legislative Assembly; and during this period, he created several works inspired by that region. For example, in 1913, he painted *Rivière Magog, hiver*, in which the Sherbrooke Railway & Power Company hydroelectric plant is visible.

La vieille église de Sherbrooke Est par temps de neige presents a major snowfall—and God knows the artist was well versed in snow—that completely covers the landscape. The only element that stands out in the storm is the solid, welcoming red brick building. The veiled silhouettes of a row of poplars and of an elm surround the edifice, and in the distance, a stand of trees can be made out. Children and an adult who seem to be heading for the church add a few hints of colour and vibrancy to the foreground.

As always, what is important to the artist, beyond mere representation, is the strictly pictorial depiction. The whole of the painting is built around a more or less tight juxtaposition of touches of blue (grey blue, purplish blue), white, grey mauve and turquoise—cold colours contrasting with the church's ochres, oranges and browns. These touches are applied with self-assurance and efficacy on a white background that is sometimes used to contour shapes, as well as on the sketch, on which some architectural lines of the church are still visible.

A diagonal movement suggests wind direction as it blows various sizes of snowflakes that cover the whole of the painting. The result is a vibrant surface that is brought to life through a whirlwind of clear tones. Brush-strokes that form the background and the painting's very texture are transformed into snow, merging technique and subject matter. Only the church, with its impastoed roof, represents some stability in this fluid environment. Its steep rooftops of various sizes, flat shapes and elevated steeple convey a welcoming and accessible element at the very heart of the storm.

This painting represents the first Saint-Jean-Baptiste Church in Sherbrooke (on Conseil Street), built in 1884 and replaced



Old and New Catholic Churches, Sherbrooke, P.Q., circa 1910

Photo credit: Fonds Jean-Guy Dubois

Société d'histoire de Sherbrooke

in 1908 by a new structure designed by architect J. Wilfrid Grégoire. It is the old building, which today has been significantly modified—it was once home to the parish hall and now houses the Sercovie civic centre—that Suzor-Coté selected rather than the new construction. The artist has always shown a marked preference for representing tradition and elements of the past.

In a letter that Father Joseph-Arthur Laporte (1857–1921), pastor of the Saint-Jean-Baptiste parish from 1903 to 1921, wrote to Lyon painter Étienne Couvert on July 16, 1913, he stated: “Mr. Suzor Côté [*sic*], who is currently in France, when passing through here a few years ago I believe, was struck by the appearance of my old church, drew a sketch of it during a snowy December day and made a very lovely copy of it for me. Your own painting will be in good company.” This passage confirms that the artist worked on the subject matter even in cold weather. The circa 1910 pastel, titled as *La vieille église Saint-Jean-Baptiste, Sherbrooke*, in the collection of the Musée national des beaux-arts du Québec, suggests the shape of the snow-covered building. From his sketch, Suzor-Coté created a composition for Father Laporte that brought the architecture to life.

This painting, which has remained relatively unknown for more than a century, has now resurfaced and has been added to Suzor-Coté's catalogue of works. It illustrates, in a different manner, the interest Suzor-Coté had in older subjects, which he transformed through his modern pictorial language.

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

Consignor proceeds from the sale of this lot will benefit the fundraising campaign for the restoration and renovation of the Saint-Jean-Baptiste Church in Sherbrooke.

ESTIMATE: \$100,000 – 150,000



112 Marc-Aurèle Fortin

ARCA 1888 – 1970

Hochelaga

oil on canvas on board, signed and on verso
titled and dated 1928 on the gallery label
and inscribed with various stock numbers
16 x 24 $\frac{3}{8}$ in, 40.6 x 61.9 cm

PROVENANCE

Galerie L'Art Français Ltée, Montreal
Private Collection, Ottawa

LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, a similar canvas entitled *Landscape, Hochelaga*, in the collection of the National Gallery of Canada, reproduced page 130, and a similar watercolour entitled *Landscape at Hochelaga*, in the collection of the Art Gallery of Ontario, reproduced page 250

IN 1925 MARC-AURÈLE FORTIN established his residence in Montreal at 351 Notre-Dame Street East, and the city became his prime subject—particularly its harbour, the Jacques-Cartier Bridge construction project and the working-class neighbourhood of Hochelaga, in the east end of the city. Fortin discovered this area while walking along the railway line beside the river; he found it a fascinating subject due to the expansion of the residential and industrial development into the surrounding rural farmland. From an observation point on a rise, he painted the panoramic view over Hochelaga to the hills beyond numerous times, from dawn to dusk. Rising above the tiers of houses and apartments is the striking Church of Nativité-de-la-Sainte-Vierge-d'Hochelaga, contrasted with a massive industrial structure nearby. *Hochelaga* is an exceptional painting of this subject. Richly coloured and detailed, it records the complexity of this dense neighbourhood, where the historical and the modern mixed together, against the expansiveness of its natural background of mountains and a sunset sky with small islands of floating clouds. Fortin's signature great tree on the right adds the final note to this fine painting.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-1033.

ESTIMATE: \$50,000 – 70,000



113 Peter Clapham Sheppard

ARCA OSA 1882 – 1965

The Visit

oil on canvas, signed and on verso titled on the gallery label
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Canadian Fine Arts, Toronto
Private Collection, Toronto

PETER CLAPHAM SHEPPARD was trained under two of Canada's finest historical painters—George A. Reid and John William Beatty. From them, he learned to dedicate his life to fine art. He also followed the practice of the day, traveling and painting

in Europe, and thus we find the influence of Impressionism in his work. This charming scene, titled simply *The Visit*, shows elements of the light and brushwork we might see in the works of the Impressionists, as well as their saturated and brilliant colour. Sheppard has created an intriguing play of subject and composition in this work. A woman stands purposefully on a chalky green doorstep, intent on her undertaking, whatever it might be, with her back to us. She is oblivious to the riot of sunlit colour around her. Her form is contained by the door frame, but outside of it, the play of light and colour in the patterns of flowers, vines, window frames and plastered walls is made even more attractive by the fact that she does not seem to notice it.

ESTIMATE: \$25,000 – 35,000



114 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

Belmont Street, Montreal

oil on board, signed and on verso titled and inscribed *Apt. 1 3745 Coronet Rd., Montreal, P.Q.* and \$45.00 on a label
14 x 12 in, 35.6 x 30.5 cm

PROVENANCE

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

KATHLEEN MOIR MORRIS'S depictions of Old Montreal reflect her love of the city and celebrate its unique character and essential *joie de vivre*. Busy street scenes, carriages jostling with cars and bustling market days are repeatedly depicted in her work,

and these are often shown in winter. Morris was especially fond of painting scenes wherein she could let her fine sense of colour loose, and in her representation of snow, especially melting snow, we see her at her best. In this depiction of Belmont Street in Montreal, Morris's saturated palette of pinks, purples and browns used for the architecture is set off by the blues and greens in the melting snow. She captures the sense of winter sunlight so well—the golden sky over the dome of the Cathédrale Marie-Reine-du-Monde casts an even, warm light over everything. Morris's first teacher, William Brymner, taught her how to infuse landscapes with luminosity and clarity. Her second teacher, Maurice Cullen, taught the rigours of proper technique, and the influence of the renowned Canadian Impressionist James Wilson Morrice can be seen in her choice of subject.

ESTIMATE: \$20,000 – 30,000



115 James Wilson Morrice

CAC RCA 1865 – 1924

Garden in France

oil on canvas, on verso inscribed by F.R. Heaton,
W. Scott & Sons, Montreal, executors of Morrice's
estate: *J.W. Morrice from his Estate / Feby 1935 /*
W. Scott, circa 1896
13 1/8 x 16 1/4 in, 33.3 x 41.3 cm

PROVENANCE

Estate of the Artist

JAMES WILSON MORRICE is considered to be Canada's most prominent Impressionist painter. He spent much of his life in France, where he was held in great esteem, and his work had a lasting effect on the generation of Canadian artists that followed him. Among the subjects he depicted were garden scenes, ranging from urban—for example, Paris's Luxembourg Garden—to rural locations such as Normandy and Brittany. In 1896 Morrice saw the work of American artist James McNeill Whistler, and in response, he began to include broad areas with grey and green tones in his paintings. This palette is seen in this delightful rural garden scene, brightened by the fruit trees and the orange tiled roof of the adjoining house. Soft painterly brush-strokes, contrasts of shade and light, and a peaceful mood make this a fine, atmospheric work by Morrice.

The National Gallery of Canada has a circa 1895 – 1896 canvas in its collection entitled *Study for "The Garden, Bois-le-Roi"* (a village near the forest of Fontainebleau).

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

ESTIMATE: \$70,000 – 90,000

PROPERTY OF THE TERRA FOUNDATION FOR AMERICAN ART, CHICAGO
SOLD TO BENEFIT THE ACQUISITION FUND



116 James Wilson Morrice

CAC RCA 1865 – 1924

Scene in Dieppe (Scene in Brittany)

oil on canvas on board, signed and inscribed
à mon ami Howe and on verso titled as *Scene
in Brittany* and dated circa 1896 – 1898
on various gallery labels
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE

A gift from the Artist to William Henry Howe, New York
Berry-Hill Galleries Inc., New York
Terra Foundation for American Art, Chicago, 1993

EXHIBITED

Musée d'Art Américain, Giverny, *Lasting Impressions: American
Painters in France, 1865 – 1915*, April 1 – October 30, 1994
and April 1 – October 31, 1995, exhibited as *Scene in Brittany*,
catalogue #107
Musée d'Art Américain, Giverny, *Visions of France*, April 1 –
October 31, 1997, exhibited as *Scene in Brittany*
Musée d'Art Américain, Giverny, *The City and the Country:
American Perspectives, 1870 – 1920*, April 1 – July 15, 1999,
exhibited as *Scene in Brittany*
Musée d'Art Américain, Giverny, *Waves and Waterways: American
Perspectives, 1850 – 1900*, April 1 – October 31, 2000, exhibited
as *Scene in Brittany*
Terra Museum of American Art, Chicago, *American Classics from
the Collection*, May 14 – June 15, 2003, exhibited as *Scene in
Brittany*
Terra Museum of American Art, Chicago, *Studies Abroad: Painted
Impressions from the Collection*, September 6, 2003 – April 4,
2004, exhibited as *Scene in Brittany*
Musée d'Art Américain, Giverny, *Passing through Paris: American
Artists in France, 1860 – 1930*, April 1 – October 31, 2005 and
April 1 – October 29, 2006, exhibited as *Scene in Brittany*

THIS DELIGHTFUL WORK by James Wilson Morrice was exhibited as *Scene in Brittany* for many years, but actually depicts a scene in Dieppe, France, looking across the harbour towards the square tower of the Gothic-style Church of Saint-Jacques. Morrice's work is prized for its beauty of light and colour, and this work is painted using a softly muted palette of pinks, greens, greys and reds that unifies and harmonizes the scene. Boats, people, buildings and water are all cast in a softening white light that infuses the scene with a feeling of delicacy and airiness. Morrice's scenes of people at leisure—whether sitting outside in cafés or, as we see here, strolling along the quay and contemplating this picturesque harbour scene, are particularly sought after. The surface of the deck they are on is as fluid and reflective in its brushwork as the water below them, giving an exquisite sense of atmosphere to the scene. William Henry Howe, the first owner of this fine work, was an American painter who worked in Paris. Morrice's inscription to his friend "Howe" on the front of this work adds a note of particular warmth to this appealing scene.

The Terra Foundation for American Art—based in Chicago and the consignor of this work—is dedicated to the belief that cultures can be both united and distinguished through the exploration of their art. Terra seeks to foster understanding of the visual arts of the United States by exhibiting and studying its own art collection, as well as supporting education, research, exhibitions and collaborative projects with others. Proceeds from the sale of this work will benefit the Acquisitions Fund of the Terra Foundation for American Art.

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

ESTIMATE: \$30,000 – 50,000



117 James Wilson Morrice

CAC RCA 1865 – 1924

Along the Seine

oil on canvas board, signed and on verso titled
on various gallery labels, circa 1892 – 1896
9 x 11 ½ in, 22.9 x 29.2 cm

PROVENANCE

Acquired directly from the Artist by Violette de Mazia,
Pennsylvania
Sold sale of *Property from the Violette de Mazia Collection, Merion, Pennsylvania*, Christie's New York, May 25, 1989, lot 216
Berry-Hill Galleries Inc., New York
Terra Foundation for American Art, Chicago, 1989

LITERATURE

William H. Gerdtts et al., *Lasting Impressions: American Painters in France, 1865 – 1915*, Musée d'Art Américain, Giverny, 1997, page 266, reproduced page 267
Nathalie Reymond, *An American Glance at Paris: 37 Works Belonging to the Terra Foundation for the Arts*, 1997, pages 63 and 64, reproduced page 62

EXHIBITED

Musée d'Art Américain, Giverny, *Lasting Impressions: American Painters in France, 1865 – 1915*, June 1 – November 1, 1992, April 1 – October 31, 1993, April 1 – October 30, 1994 and April 1 – October 31, 1995, catalogue #83
Musée d'Art Américain, Giverny, *An American Glance at Paris*, April 1 – October 31, 1997
Musée d'Art Américain, Giverny, *Waves and Waterways: American Perspectives, 1850 – 1900*, April 1 – October 31, 2000
Terra Museum of American Art, Chicago, *American Classics from the Collection*, May 14 – June 15, 2003
Terra Museum of American Art, Chicago, *Studies Abroad: Painted Impressions from the Collection*, September 6, 2003 – April 4, 2004

THIS CHARMING WORK by James Wilson Morrice comes to Heffel with a remarkable provenance. It was acquired directly from Morrice by Violette de Mazia, a Parisian who moved to the United States in the 1920s. She enrolled in classes at the Barnes Foundation in Merion, Pennsylvania, subsequently joined its teaching staff, and worked there for the rest of her life. She built the Barnes Foundation's education program, assisted with acquisitions for their collection, and launched the *Barnes Journal of the Arts* and the publication *Vistas*. She served as a foundation trustee and became director of education in 1950. She established the Violette de Mazia Foundation, which underwrites student tuition and sponsors accredited classes at the foundation. Together with Dr. Albert C. Barnes, she authored four books on art: *The French Primitives and Their Forms* (1931), and three on Auguste Renoir, Henri Matisse and Paul Cézanne. From these titles we can ascertain her interest in Morrice, and it is possible that Barnes himself first exposed de Mazia to the artist, as he had many works by Morrice in his own collection.

Proceeds from the sale of this work will benefit the Acquisitions Fund of the Terra Foundation for American Art.

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

ESTIMATE: \$30,000 – 50,000

PROPERTY OF VARIOUS COLLECTORS



118 **Marc-Aurèle Fortin**

ARCA 1888 – 1970

Étude à St. Sauveur, PQ

oil on board, signed and on verso signed, titled
and inscribed 258, circa 1938
13 x 16 ³/₄ in, 33 x 42.5 cm

PROVENANCE

Galerie L'Art Français Ltée, Montreal
Private Collection, Vancouver

MARC-AURÈLE FORTIN HAD a lifelong connection with the locale of Sainte-Rose, often painting the surrounding countryside and nearby towns such as Saint-Sauveur. Although Fortin spent most of his life in Quebec, alternating between Montreal and Sainte-Rose, he studied at the Art Institute of Chicago and

also traveled periodically to Europe. After a trip to France in 1933/1934, Fortin began laying pure pigments onto black and grey backgrounds, achieving radiant colours, as demonstrated by this charming sketch, *Étude à St. Sauveur, PQ*. The scene is characteristic of Fortin's quintessential Quebec landscapes, with a slope-roofed house, horse and cart, and small village nestled into rolling hills. Painterly brushwork, particularly in the billowing sky and verdant farmland, energizes the vista, as do strong black outlines and a contrasting colour palette. Fortin's style can be described as a decorative type of Fauvism and is unique in Canadian art. Painted circa 1938, *Étude à St. Sauveur, PQ* is a delightful example from one of Canada's most distinctive artists.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-1037.

ESTIMATE: \$15,000 – 25,000



119 Marc-Aurèle Fortin

ARCA 1888 – 1970

Scène de Val-Jalbert

oil on board, signed, circa 1948

17 ¾ x 23 in, 45.1 x 58.4 cm

PROVENANCE

Jean-Marie Denis Art Contemporain, Quebec City
Private Collection, Quebec

MARC-AURÈLE FORTIN WAS brought up in the small Quebec town of Sainte-Rose, and he had a deep attachment to the rural countryside of his province. Around 1945, Fortin discovered the Saguenay region, which he explored until 1949. He was known to have been based at Bagotville in Saguenay, at writer and lecturer

René Bergeron's home, in 1946 and 1948. Typical of Fortin's practice, he explored the region by bicycle, carrying his painting materials with him, and was sometimes away for days in the back country. This vigorous and colourful work depicts Val-Jalbert, a small historical town near to Lac-Saint-Jean in Saguenay. Established in 1901, it was once an industrial site, which, after falling into decline, has now been restored. In *Scène de Val-Jalbert*, rich greens, reds and blues are contrasted by glowing white snow, which lights the work. Black outlines give strong emphasis to structure, and Fortin's expressive brushwork energizes this vivid winter scene.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0776.

ESTIMATE: \$30,000 – 50,000

120 James Wilson Morrice

CAC RCA 1865 – 1924

A Bathing Cove, Trinidad

watercolour on paper board, signed and on verso titled, inscribed #129 and stamped Estate F.R. Heaton, circa 1921
7 ¾ x 12 ½ in, 19.7 x 31.7 cm

PROVENANCE

Estate of F.R. Heaton
W. Scott & Sons, Montreal
Continental Galleries of Fine Art, Montreal
Private Collection, Toronto

LITERATURE

John Lyman, *Morrice*, 1945, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced plate 20, page 25
Donald W. Buchanan, *James Wilson Morrice, Canadian Art Series*, 1947, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 19
A Portfolio of Canadian Painting, National Gallery of Canada, 1950, a related canvas reproduced
R.H. Hubbard, *The Development of Canadian Art*, National Gallery of Canada, 1963, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 84
James Wilson Morrice: 1865 – 1924, Montreal Museum of Fine Arts, 1965, reproduced page 52 and listed page 76, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 23, listed page 75
Kathleen Daly Pepper, *James Wilson Morrice*, 1966, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced, unpaginated
R.H. Hubbard and J.R. Ostiguy, *Three Hundred Years of Canadian Art: An Exhibition Arranged in Celebration of the Centenary of Confederation*, National Gallery of Canada, 1967, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 132
Nicole Cloutier, *James Wilson Morrice, 1865 – 1924*, Montreal Museum of Fine Arts, 1986, page 237, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 236
Charles C. Hill, *Morrice: A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, 1992, page 177
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, the related 1921 oil on canvas entitled *Landscape, Trinidad* reproduced page 363
Collection of the National Gallery of Canada, the 1921 oil on canvas entitled *A Bathing Cove, Trinidad* and the related 1921 graphite drawing and oil on canvas entitled *Landscape, Trinidad* reproduced, <http://www.gallery.ca/en/see/collections/artwork.php?mkey=3374>, accessed February 25, 2016

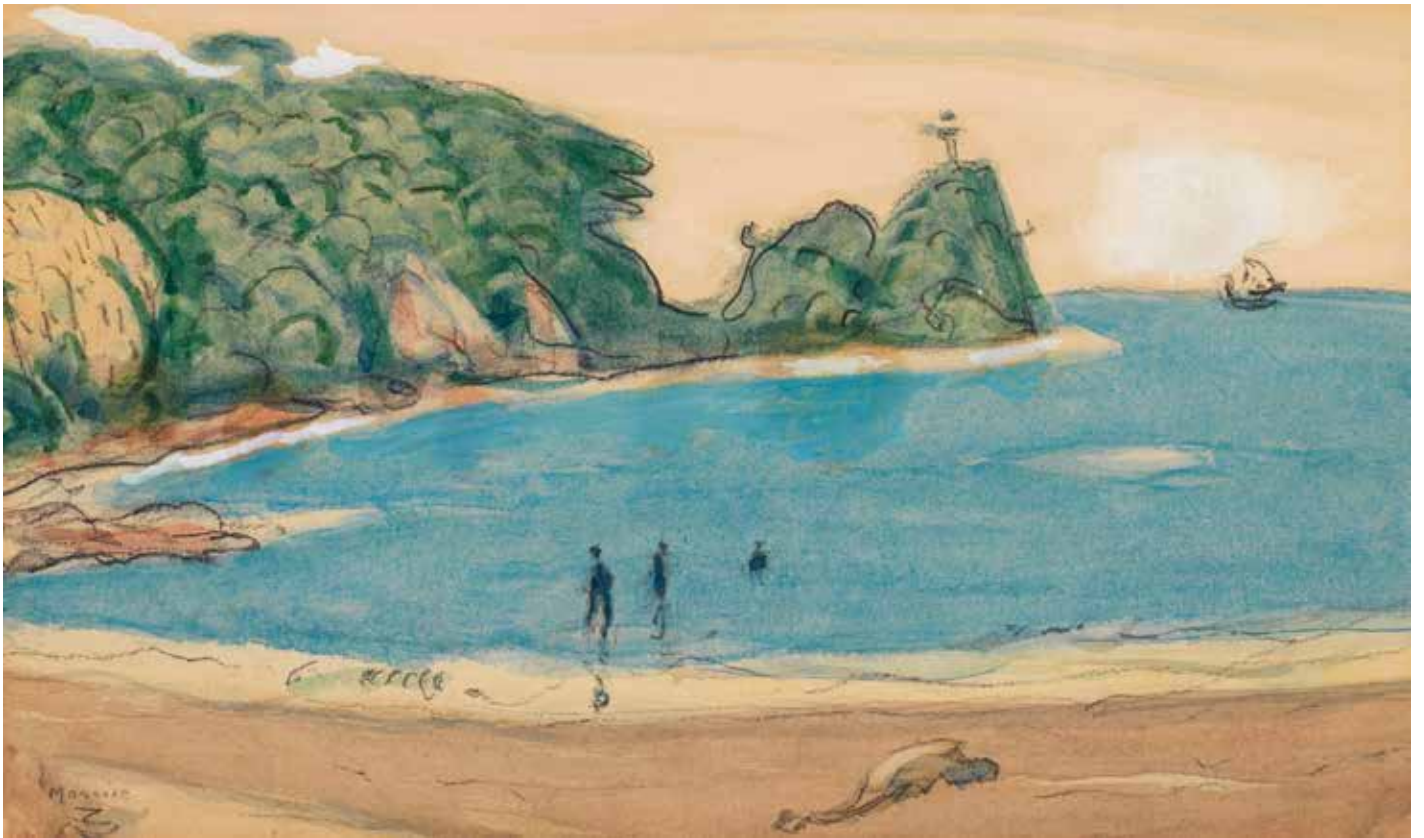
EXHIBITED

Goupil Gallery, London, 1921, a related canvas, catalogue #193
Galerie Simonson, Paris, 1926, a related canvas
W. Scott & Sons, Montreal, *James Wilson Morrice, Exhibition of Paintings*, April 1932, a related canvas
National Gallery of Canada, Ottawa, *James Wilson Morrice, R.C.A., 1865 – 1924: Memorial Exhibition*, November 25 – December 27, 1937, a related canvas, catalogue #111
Museum of Fine Arts, Boston, *Forty Years of Canadian Painting: From Tom Thomson and the Group of Seven to the Present Day*, July 14 – September 25, 1949, the related 1921 oil on canvas entitled *Landscape, Trinidad*, catalogue #68
National Gallery of Art, Washington, DC, *Canadian Painting*, 1950, the related 1921 oil on canvas entitled *Landscape, Trinidad*, catalogue #61
Venice Biennale, 1958, a related canvas, catalogue #29
XXIX Biennale Internazionale d'arte di Venezia, 1958, a related canvas, catalogue #45
Vancouver Art Gallery, *The Arts in French Canada*, July 12 – August 23, 1959, a related canvas, catalogue #186
Montreal Museum of Fine Arts, *James Wilson Morrice: 1865 – 1924*, September 30 – October 31, 1965, traveling to the National Gallery of Canada, Ottawa, November 12 – December 5, 1965, catalogue #119

JAMES WILSON MORRICE had a great attraction to traveling to sensual, light-drenched southern climes to paint, from North Africa, as in *Café, Tunis*, lot 153 in this auction, to Cuba, Jamaica and Trinidad, the subject of this exquisite watercolour. Morrice developed this image into two fine canvases, both in the collection of the National Gallery of Canada—*A Bathing Cove, Trinidad* and *Landscape, Trinidad* (one of his most widely exhibited oils), which takes a slightly closer view of the same scene. Morrice traveled to Trinidad in January 1921, and as Charles C. Hill writes, “Painting at Macqueripe Bay and Las Cuevas, he was especially attracted to the beaches and the lushly verdant hills.” Nicole Cloutier notes that this location is Bull’s Head in Macqueripe Bay, not far from Port of Spain, and that “Morrice became quite fascinated with this landscape.” The proof lies in this dreamy, evocative watercolour, and the two paintings and the graphite drawing of this subject in the collection of the National Gallery of Canada.

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

ESTIMATE: \$50,000 – 60,000





121 Emily Carr

BCSFA CGP 1871 – 1945

Shoreline

oil on canvas, signed and on verso inscribed 890a indistinctly and stamped Dominion Gallery with the original Saint Catherine Street West address and West End Gallery, circa 1936
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Dominion Gallery, Montreal
West End Gallery, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Private Collection

LITERATURE

Doris Shadbolt, *The Art of Emily Carr*, 1979, the similar 1936 oil entitled *Shoreline*, in the McMichael Canadian Art Collection, reproduced page 123
Emily Carr, *The Complete Writings of Emily Carr*, 1993, pages 735 and 736

EXHIBITED

Masters Gallery Ltd., Calgary, *Emily Carr Retrospective*,
March 13 – 20, 2013

BY THE TIME Emily Carr painted this masterwork canvas in 1936, she had come to terms with her own sense of spirituality, which was based firmly on her relationship with nature. Lawren Harris had urged her to read and consider some of the precepts of theosophy, which he practised, but she would quickly reject this idea. Carr had known for many years that the church-going approach to religion held no interest for her. She did, however, believe deeply in the spirituality of the woods—present in the beach, the pebbles and the stones. That god, she felt, was everywhere. She wrote in 1934 that religion should “waken one to a far bigger sense of life, far bigger than the sense of life that comes through theosophy, that static, frozen awfulness, sort of a cold storage for beautiful thoughts... At one time I was very keenly interested, thought perhaps it was the way. Now it numbs and chills me.”

In her view, Harris’s theosophy was too distanced from nature for her to accept it, too remote from the deep personal connection she felt to the forest and sea with whom she communed daily. She continued in the same passage of writing: “The beach was sublime this morning—low, low tide that showed things that are

most times hidden, great boulders, and little round stones the size of heads, covered with a kind of dried sea moss and looking like the tops of human heads. The sea urchins squirted at you as you walked and crabs scuttled, and the air and the sea and the earth were on good terms, and made little caressing sounds. The sea kissed the pebbles and the little breeze petted everything and wasn’t cold or annoying. As for the earth, she is beside herself with sprouts and so happy. The air and the earth and the sea seemed to be holding some splendid wonderful secret, folding it up between them and saying to you, ‘Peep and guess. If you guess right you can have it.’ And you’re almost scared to guess for fear of being wrong and not getting it.” In this canvas, the sea and earth and the sky are clearly on very good terms. They are united by Carr’s rich palette of saturated, balanced colour—the orange and green of the near shore, the purple-grey driftwood, the almost black seaweed-covered stones and the richly hued blues of the sea water. These are held together by the distant shore and spots of these same saturated colours echoing in the wisps of reddish purple and streaks of blue in the sky. In this rare, mature period canvas, we do not even need to guess at the “splendid, wonderful secret” that Carr so eloquently described. She has painted it for us.

Carr continues, “I think perhaps it’s this way in art. The spirit of the thing calls to your soul. First it hails it in passing and your soul pauses and shouts back, ‘Coming.’ But the soul dwells in your innermost being and it has a lot of courts and rooms and things to pass through, doors and furniture and clutter to go round and through, and she has to pass through and round all this impedimenta before she can get out in the open and catch up and sometimes she can’t go on at all but is all snarled up in obstructions. But sometimes she does go direct and clear and catches up and goes along. Sometimes they can go only a little bit of way together and sometimes quite far, but after a certain distance she always has to drop back. But, oh, if you could only go far enough to see the beauty of the whole complete thought that has called out to you!” Carr’s wanderings along the beach, her hours of solace spent painting her beloved forest and her ability to not only see, but to deeply feel nature’s beauty gave her the capacity to depict the “complete thought” called out to her by the spirit of things. Here, this thought seems to be one of strength and boldness, layered with a wild and colourful sense of utter joy.

ESTIMATE: \$600,000 – 800,000

122 Emily Carr

BCSFA CGP 1871 – 1945

Woodland Interior

oil on paper on board, signed with the estate stamp and on verso inscribed 88 and with the Dominion Gallery Inventory #844d, circa 1938
24 x 35 3/8 in, 61 x 90.5 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE

Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar circa 1937 – 1940 oil on canvas entitled *Sombreness Sunlit*, in the collection of the BC Archives, reproduced page 131, and a similar circa 1937 – 1940 oil on canvas entitled *Dancing Sunlight*, in the McMichael Canadian Art Collection, reproduced page 144
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, pages 179, 185, 273 and 282

I am circled by trees. They are full of chatter, the wind and the birds helping them. Through the sighing of the wind they tell their sorrows. Through the chortle of the birds they tell their joy.

—EMILY CARR, 1934

TO EMILY CARR, the forest was a green jungle, wild and unfettered, a place of unstoppable life and mystery. While at home in Victoria, she would long to get out into the woods and commune with nature. In her journal *Hundreds and Thousands*, she asked, “What attracts me in those wild, lawless, deep, solitary places?” Again and again, in each work Carr sought to capture the heart of the forest and her own experience of it—to set down the ungraspable in paint. In doing so, she created a body of work that expressed the essence of the British Columbia forest.

One of Carr’s chapters in her journal *Hundreds and Thousands* is entitled “A Tabernacle in the Wood,” making it clear that she found a religious experience in the forest. To attain this, she immersed herself in the forest to paint. After setting up her stool and painting materials, she settled, waiting for her vision to coalesce. In the 1930s, Carr’s method of working with oil thinned

with turpentine or gasoline on paper allowed her to paint out of doors; it also gave her great freedom to work intuitively and express the stream of ideas that came to her. She wanted her subject to impose itself on her, not the other way around. Carr’s intention was to channel the spirits of nature surrounding her, and she transferred her vision to paper with bold, fluid strokes, at the same time experiencing an elevated state of consciousness.

To Carr, trees were animate beings. She painted ancient old-growth giants reaching for the sky, young, slender evergreens dancing in the wind, fallen trees and broken stumps. Trees in all stages of their life cycle, emerging from and returning to the earth, were fascinating to her, and she had a tendency to anthropomorphize them. She wrote of “the awful solemnity of the age-old trees, with the wisdom of all their years of growth looking down on you, making you feel perfectly infinitesimal.” Then, at the opposite pole, she expressed her delight with young trees, such as “little frivolous pines, very bright and green as to tips. The wind passes over them gaily, ruffling their merry, fluffy tops and sticking-out petticoats.”

In this inner forest work, a solemn grove of trees in the foreground is lit from behind by a golden green glow created by light filtering through the canopy into a clearing and striking rolling mounds of soft moss and grass. Streaks of pink and orange further warm this inviting space. Carr’s trees here have a distinctive style seen in the late 1930s—a segmentation of tree trunks into rings, formed by short, horizontal strokes of paint. This stylization recalls the inner growth rings in trees, which indicate the age of the tree. In the slender background trees, these rings open up and show space in between, a manifestation of the dematerialization of form in the stream of energy pulsing through the forest.

Carr was very conscious of energy moving through all parts of the forest, rolling up from the ground and moving like an electrical current through the tree trunks and up into the canopy, merging into one great pulse of life. The imperative of creation is unstoppable, and Carr perceived that from the earth “rushes again the great green ocean of growth. The air calls to it. The light calls to it. The moisture. It hears them. It is there waiting. Up it bursts; it will not be kept back. It is life itself, strong, bursting life.” *Woodland Interior* is Carr’s stirring visual poem to that life.

ESTIMATE: \$125,000 – 175,000



123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Coldwell, Lake Superior, Lake Superior Sketch xxii

oil on board, signed and on verso signed, titled variously and inscribed 25 *Severn St. Toronto* and with the Doris Mills inventory number 4/22, circa 1924
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 23, 2007, lot 82
Private Collection, Toronto

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Lake Superior Sketches,
Group 4, listed, catalogue #22

FROM AS EARLY as 1908, Lawren Harris had been painting the Canadian landscape in a remarkable variety of locations. He had worked on his own and in the company of other painters from Lake of the Woods on the Ontario/Manitoba border to the Laurentians in Quebec. We can dot a map using locations mentioned in the titles of the works: Algoma, Lake Simcoe, Minden, the Haliburton Highlands, Georgian Bay, Mattawa and Temiskaming, to name but a few. A trip to the northern shore of Lake Superior in the company of A.Y. Jackson in 1921 proved to be absolutely seminal. This region would affect him like no other location he had seen. Only the landscape of the Canadian Rockies, still three years away in his journeys, would have such a profound impact on his visual language. And, as with the Rockies, and later the Arctic, the visual material at Lake Superior would become a language of sorts in his landscape work: the characteristic anchor of a smooth, foreground rock placed low at the edge of the work, unobtrusive yet solid; the hummocky bushes on the distant hill; the undulating treeline in the foreground; the pattern of light and shadow on the shore in the far left of the work. This rugged, unpopulated land, with its vastness of space, would allow him to further explore light, to include expansive amounts of sky and to not have to bother with any sort of painterly clutter. The smooth surface of the land here was polished by glaciers many years prior to Harris's brush, yet his treatment of it serves to further this quality, taking the landscape ever closer to what Harris saw as perfection.

In *Coldwell, Lake Superior, Lake Superior Sketch xxii*, we see the barren land spread out before us, dark rounded hills distant and smooth, the sky a play of yellow and blue, grey and white. The scene is utterly still—no wind, no rain, no boat on the lake. The sky is handled in bands of light that masterfully

communicate the vastness of this region. The brushwork is classic Harris, visible in some places, but always completely controlled. Many of Harris's works have an uncanny ability to visually vibrate, almost to hum, when contemplated at length. These are effects Harris would consciously seek, often using hot colours as under-paint; he often used halos both above and below features to cause them to seemingly float.

Coldwell, Lake Superior is a stunning work. Expansive, uncontained by the limits of space, it echoes the measureless visual distances that Harris encountered on the north shore and captures the elusive spiritually heightened state he sought to reach.

The Lake Superior works follow a path of simplification in much the same manner as do the Rockies paintings. In these works, Harris moves from a traditional representation of the scenery through stages of geometric simplification, through a mathematical paring down of physical features to intellectual abstraction. Each stage is extremely interesting, leading—sometimes cleanly—one to another, and following in tandem with Harris's understanding of and commitment to theosophy. Theosophy's founder, Madame Helena Blavatsky, proposed that theosophy was the original wisdom that gave rise to all other religions. This wisdom is rooted in the natural world, and it requires followers to scrutinize their own actions and behaviours in order to achieve a divine state. Harris believed that all things are made up of layers, both visible and invisible, depending upon the viewer's ability to see them. The outer layer—the one we all see, the physical layer—was the least desirable, a sight he sought to move past. The innermost layer was the spirituality of the thing, visible only to those fully attuned to see it. Harris's role as an artist—his path to a divine state—was to take us with him past the outer layers and into the spirit of the scene. In his Lake Superior works, he is painting the spirit of the land through his attuned eyes.

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

The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto have partnered on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario. The exhibit is on at the Museum of Fine Arts, Boston until June 12, 2016 and will open on July 1, 2016 at the Art Gallery of Ontario.

ESTIMATE: \$450,000 – 550,000



JAMES
HARRIS



124 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Farm at St. Tite des Caps

oil on canvas, signed and on verso signed, titled, dated 1937 and inscribed *Studio Bldg., Severn St., Toronto*
21 x 26 ¼ in, 53.3 x 66.7 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

A.Y. Jackson, “There Is Still Snow in Quebec,” *The Tangent*, annual of the Students’ Club, Ontario College of Art, 1929, page 46

Robert Ayre, *Montreal Standard*, January 14, 1939

A.Y. Jackson, *A Painter’s Country: The Autobiography of A.Y. Jackson*, 1958, pages 63 and 64

EXHIBITED

W. Scott & Sons, Montreal, *A.Y. Jackson*, January 15 – 19, 1938, titled as *St. Tite-des-Caps*

W. Scott & Sons, Montreal, *A.Y. Jackson*, January 1939, titled as *Winter Morning, St.-Tite-des-Caps*

Art Gallery of Toronto, *A.Y. Jackson: Paintings, 1902 – 1953*, October – November 1953, traveling to the National Gallery of Canada, Ottawa, December 1953 – January 1954, titled as *Farm, St. Tite des Caps*, catalogue #63

A.Y. JACKSON FIRST painted on the Lower St. Lawrence in February and March of 1921. Though he was a native of Quebec, his previous painting sites had been closer to Montreal, but in 1921 he traveled as far as Rivière-du-Loup and Cacouna, opposite the mouth of the Saguenay River. Over the subsequent decades he would make almost annual forays to this region in late winter and early spring, alternating between the south and north shores. He made his first visit to Saint-Tite-des-Caps in April 1928 with artists Randolph Hewton and Albert Robinson, returning in April of 1934.

Jackson’s Quebec paintings of the 1920s frequently depict the small, older villages hugging the shores of the St. Lawrence, with houses clustered around a church, or with snowbound streets running between the colourful frame houses. Saint-Tite-des-Caps was not an old village and lay on Cap Tourmente, 40 miles below Quebec City and some distance from the St. Lawrence. As Jackson wrote in his autobiography *A Painter’s Country*, “We could look down on it from several directions.”

Jackson was always attracted to the relationship of rural architecture to the surrounding landscape and depicted the old buildings settling into the curves of the hills. But Saint-Tite-des-Caps posed challenges, and as he wrote to artist Sarah Robertson on April 9, 1934, in a letter (in the National Gallery of Canada archives), “I came here instead of going to St. Fidele, perhaps because I could not find much to do when I was here before. It’s a country that looks great until you try to paint it, then you find it won’t compose. It just won’t. It is too scattered and no fundamental shapes and all the old barns have disappeared since Randolph and Ab and I were here last. I walked five miles down the road on Saturday and nine houses out of ten all along had new barns. So what can a poor artist do?”

Old frame barns rather than the villages increasingly attracted Jackson, beginning with his 1926 canvas *Barns*, in the collection of the Art Gallery of Ontario, and in the 1930 canvas *A Quebec Farm*, formerly in the Massey Collection and now in the collection of the National Gallery of Canada; the latter work was also sketched at Saint-Tite-des-Caps. The sagging, weather-worn barns in these works are isolated, centred at the crest of the rolling hills and crowned by the sweeping rhythms of the clouds above. The architecture and landscape share the same sweeping rhythms, but the architecture stands as a symbol of survival and resilience in the face of nature.

Jackson returned to Saint-Tite-des-Caps in March of 1937 with Dr. Frederick Banting. While there, he wrote letters, one to Arthur Lismer in South Africa on March 20 (in the archives of the McMichael Canadian Art Collection), stating, “Here we are again eating pea soup and pottering round with the old sketch box. In spite of the open winter in Toronto, there is heaps of snow in St. Tite and Quebec goes its own serene way.” He then wrote to Sarah Robertson on the 24th, that “St. Tite looks good but it has been very cold with cutting north winds that freeze the fingers. There is all the snow one could wish, three to four feet of it... Nobody here bothers about Hitler or Mussolini or the mess over in Europe.” On April 19 he wrote to Harry McCurry at the National Gallery of Canada: “Left St. Tite Saturday morning, still friz up and piles of snow. I got a lot of sketches. It’s the third squeezing I’ve given the place and it’s about all it will yield because they keep tearing down their houses and barns which hurries up the depletion state” (these two letters are in the National Gallery of Canada archives).

As these letters hint, besides the old barns, it was the snow that attracted Jackson, as he noted in his article “There Is Still Snow in Quebec,” which appeared in the 1929 Ontario College of Art annual, *The Tangent*:

The middle of April, and winter still holding sway in St. Urbain; but slowly it is getting pried loose... Over the fields and in the woods the snow still lies deep. Slowly settling down, the frost at night hardens it up, and it takes the sun the whole morning to get to where he left off the day before; and then, after a hard day’s thaw, it clouds up and starts another little snowstorm. Then there are the winds, which have a lot to do with artists. In the early spring they seem to be very variable. The south wind is pleasant and soft, but it is seldom one gets clean color with it. The east wind is raw, and generally comes with colorless days—hills twenty miles away seem as sharp and hard

as objects in the foreground. The south-west wind can be very fine, boisterous and soul-stirring, tossing masses of clouds across the sky, and playing with lights and shadows over the landscape. But the west wind is the good old stand-by. Blue skies and cooler blue shadows on the snow, and everything radiant with color, particularly when there is a little north in it. The pure, undiluted north is sparkling, but with unsympathetic blue and violets, so clear they make the palette look like mud, and so with frozen paint and hands the artist, discouraged, goes back to the hotel trembling, and fills himself full of pea soup...

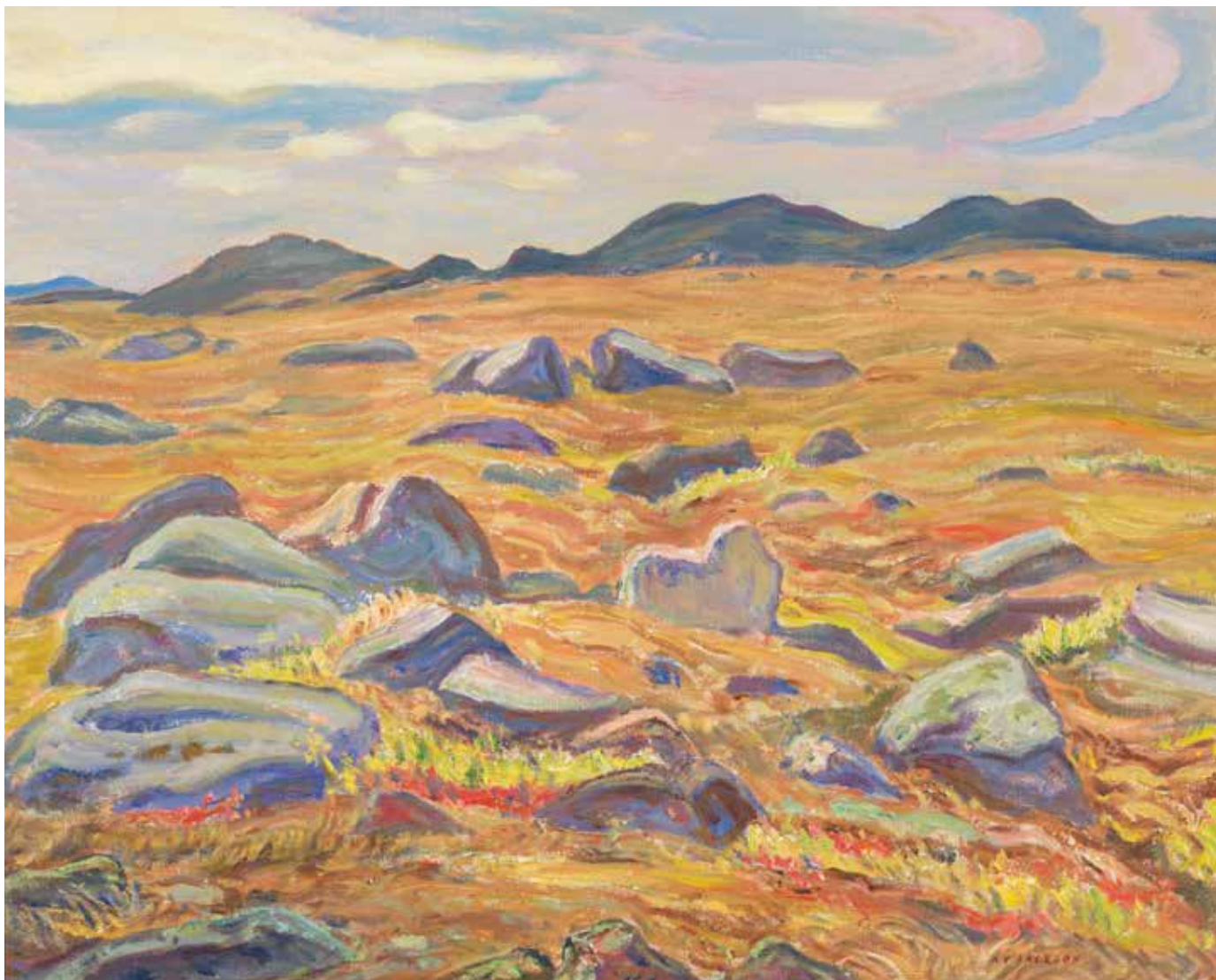
There is going to be little of the picturesque left for the next generation to paint... But the artist will always find interesting relationships, and with the help of the snow, which takes the stiff lines away, covers up unwanted detail, and with light and shadow playing over it, there will still be problems to solve. The little vicissitudes of the artist might include such items: “Fresh snow—light so glaring you had to go round with your eyes closed, or else wear smoked glasses.” “Rained and froze in the night, the whole country covered with icing; shadows all shattered by reflections; had to wait three days for the sun to melt it off.” “Colorless, snow and sky alike. Farms and barns on hilltops floating in space.” “Rich grey skies, thaw, snow warm, almost yellow, subjects everywhere.” “Fall of very fluffy snow; it absorbs all the light and reflects nothing; grey, even with the sun on it.”

Jackson first exhibited his 1937 Saint-Tite-des-Caps canvases in his solo exhibition at Montreal’s W. Scott & Sons gallery in January of 1938. Writing in the *Montreal Gazette* on January 22, St. George Burgoyne praised Jackson’s ability to reveal “in sunlight and shadow, a vast sweep of snow-covered country that stretches from a snow-laden barn in the foreground to a high ridge” in his canvas *Winter Morning, St.-Tite-des-Caps* (in the McMichael Canadian Art Collection). Robert Ayre’s description in the *Montreal Standard*, purportedly of the same canvas exhibited again at Scott’s in January 1939, would more properly describe our canvas. It “climbs in long, horizontal zigzags back and forth to the hilltops and the green sky, a barn half-buried in the lavender snowswirl for anchor.”

In the 1930s Jackson returned to old themes and explored new ones, sometimes repeating previous compositions but then breaking out in bold new experiments. In *Farm at St. Tite des Caps* Jackson achieved a breakthrough in his interpretation of the rural Quebec landscape. The complex of barns, first sketched in a drawing now in the collection of Museum London (catalogue #63.A.12), is half-buried in the swirling pink snow, the crest of the hill capped by the blue sky and billowing clouds. The barns no longer anchor the landscape as in *Barns* and *A Quebec Farm*, but are integrated into the vastness of the unfolding landscape and the natural elements. The human and the natural environments are one in a fragile if uncertain bond in a brilliant landscape.

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

ESTIMATE: \$300,000 – 500,000



125 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: \$40,000 – 60,000



126 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Near Sutton, Quebec

oil on board, signed and on verso
signed, titled and dated July 1937
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

DURING THE 1930S, from his base in the Studio Building in Toronto, A.Y. Jackson traveled around to his various painting places in regular migratory patterns, to locations such as Georgian Bay, La Cloche, the North and South Shores of the St. Lawrence, and others throughout Quebec. Here he depicts Sutton in Quebec's Eastern Townships, where unspoiled, humble villages such as this, with their clapboard and shingle-clad houses, seemed to grow out of the very soil. In this delightful

oil sketch, Jackson takes a close, intimate view of the colourful houses with their blue and plum-toned roofs, and he depicts the near house painted a fresh, pale green. Jackson uses the bare board for definition, and its orange tone warms the image. Long fluid brush-strokes in the foreground grass and the road give a sense of rhythm and motion around the stationary houses. In later decades, Jackson would lament the passing of the traditional houses and barns of rural Quebec that he had such great affection for, and works done on the spot such as *Near Sutton, Quebec* prove that no one expressed the feeling of these places as he did.

ESTIMATE: \$15,000 – 25,000

127 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885–1970

Mount Sampson, Maligne Lake

oil on board, on verso signed, titled and inscribed *Bess Harris collection / 28* and with the artist's symbol, 1924
10 ¾ x 14 in, 27.3 x 35.6 cm

PROVENANCE

Bess Harris Collection
The Framing Gallery, Toronto
Kenneth G. Heffel Fine Art Inc., Vancouver
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE

Peter Mellen, *The Group of Seven*, 1970, a related oil sketch entitled *Maligne Lake, Jasper Park* reproduced page 160
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906–1930*, Art Gallery of Ontario, 1978, the related 1924 canvas entitled *Maligne Lake, Jasper Park*, in the collection of the National Gallery of Canada, reproduced page 169
Charles C. Hill, *The Group of Seven: Art for a Nation*, 1995, the related 1924 canvas entitled *Maligne Lake, Jasper Park*, in the collection of the National Gallery of Canada, reproduced page 149, catalogue #164, and the drawing made from this sketch entitled *Maligne Lake, Jasper Park, Alberta* reproduced page 168, catalogue #74
Lisa Christensen, *A Hiker's Guide to Art of the Canadian Rockies*, Glenbow Museum, 1996, reproduced page 112 and listed page 126

EXHIBITED

Glenbow Museum, Calgary, *A Hiker's Guide to Art of the Canadian Rockies*, June 22 – October 14, 1996
Edmonton Art Gallery, *Lawren Harris and A.Y. Jackson: Jasper / Robson 1924*, September 10, 1999 – January 16, 2000

IN JULY OF 1924, Lawren Harris and A.Y. Jackson took the train from Toronto to Edmonton, and then to Jasper National Park. It is here in the Rockies that Harris refined ideas he had begun to explore in his Algoma works and where the seed of the Lake Superior works was planted. His exploration of theosophical ideas was well under way at this point, and the mountains were soon to be his prime inspiration for his spirituality. *Mount Sampson, Maligne Lake* is an excellent example of this refinement as it was unfolding, one of the markers on Harris's trail to enlightenment.

Using the Jasper Park Lodge as a base, Harris and Jackson took two major trips into the back country of the park to paint. One of these was to the vast and remote Maligne Lake. They went first by horse up the Maligne River valley for 45 kilometres to the outlet of Maligne Lake. From there, they continued by canoe down the lake, stopping to camp and explore the surrounding peaks and high alpine valleys as they went. It was a challenging trip;

“maligne” means “wicked” and the valley was wild and rough going. Once at the lake, traveling by canoe must have been tranquil by comparison. They set out in an 18-foot canoe and paddled the vast waters of this pristine lake for a distance overall of 25 kilometres.

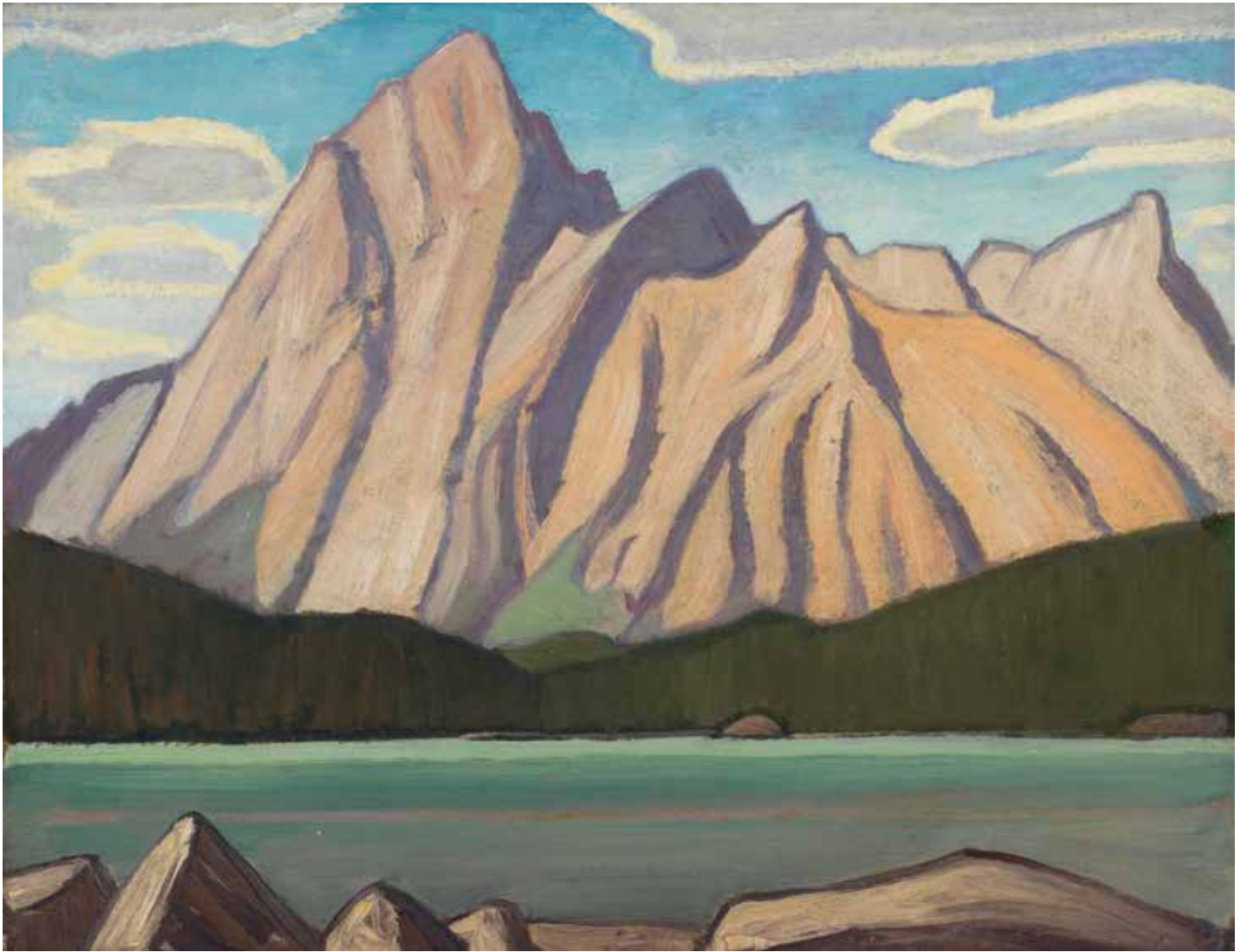
The lakeshore at Maligne Lake is unforgiving, with very few places flat enough to camp or even pull up a canoe. At the 15 kilometre point they would have discovered the beautiful region of Maligne Lake Narrows—the site of Spirit Island and one of the few places one can camp. The spot is famous in photographs by Byron Harmon and the subject of one of Harris's most important Rockies works: *Maligne Lake, Jasper Park*, 1924, now in the collection of the National Gallery of Canada. This spot and the peaks surrounding it provided Harris with a wealth of material that strongly appealed to him. He did numerous pencil drawings from the crests of the mountains he and Jackson climbed, and sketches of peaks from there to the end of the lake at Coronet Creek include Mounts Charlton, Unwin, Maligne and Paul.

From the Narrows, they canoed to the opposite shore of the lake and sketched from the rocky shoreline. It was there that the view of Mount Samson that we see in this work would have greeted them. It resulted in this tranquil painting as well as the pen and ink drawing *Maligne Lake, Jasper Park, Alberta*, 1924, in the collection of the National Gallery of Canada. *Mount Sampson, Maligne Lake* is a rhythmic exploration of an ancient mountain. At this high elevation, there is little tree line left before the mountain becomes bare rock. Harris has emphasized the curving vertical lines of the peak which scallop upwards, taking our eye with them. These planes of rock, once having lain flat, have been thrust up by the forces of geological time, a concept that would have greatly appealed to the burgeoning theosophist in Harris. The foreground rocks on which he would have sat to work echo Mount Samson (Sampson was Harris's spelling of the mountain) in their composition, colour and handling. The chalky waters of the lake and the undetailed band of forest, barely green, further the consistent and extremely limited palette that Harris was a master in using. Slight outlines on all of the imagery—from clouds to rocks to forest to lake—give the work a unified and serene feeling.

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

The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto have partnered on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario. The exhibit is on at the Museum of Fine Arts, Boston until June 12, 2016 and will open on July 1, 2016 at the Art Gallery of Ontario.

ESTIMATE: \$250,000 – 300,000





128 Sybil Andrews

CPE 1898 – 1992

Windmill

linocut in 3 colours, signed, titled and editioned 31/60, 1933
12 ½ x 8 ¾ in, 31.7 x 22.2 cm

PROVENANCE

Collection of Michael Stewart, 1980
Private Collection, British Columbia

LITERATURE

Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*, Museum of Art, Rhode Island School of Design, 1988, reproduced page 23
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 113 and full-page colour plate 16, catalogue #SA 27
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints, 1914 – 1939*, Museum of Fine Arts, Boston, 2008, reproduced page 171
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue*, 2015, reproduced page 74

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #27
Rhode Island School of Design Museum, *The Grosvenor School: British Linocuts Between the Wars*, January 22 – March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #12
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints, 1914 – 1939*, January 3 – June 1, 2008, traveling to the Metropolitan Museum of Art, New York, September 23 – December 7, 2008, same image, catalogue #99

BORN IN BURY St. Edmunds in England, Sybil Andrews moved to Canada in 1947, settling in Campbell River, on Vancouver Island. In England, Andrews was part of the Grosvenor School, a group of artists influenced by Futurism, which celebrated the dynamism and movement of the machine age. *Windmill* was produced when Andrews shared a studio with Cyril Power in Hammersmith, a time in which Andrews produced an extraordinary body of work. In *Windmill*, she expresses the rhythms of nature through the wind, harnessed by this man-made machine. The model for this linocut was Elmers Mill, an old Suffolk post windmill near Bury St. Edmunds. Andrews sets the viewpoint from below, emphasizing the rotating blades that dominate the sky. Form is streamlined and stylized, curving and pointed, increasing the sense of dynamic movement. Bold, simple planes of colour and emphatic outlines of black add to the linocut's visual punch.

Andrews has achieved international acclaim for her linocuts. *Windmill* was exhibited 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 an excellent impression on thin cream oriental laid paper.

ESTIMATE: \$35,000 – 45,000



129 Sybil Andrews

CPE 1898 – 1992

Steeplechasing

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

PROVENANCE

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

LITERATURE

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

EXHIBITED

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

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

This print is from the USA edition and is a fine impression on buff oriental laid tissue.

ESTIMATE: \$12,000 – 16,000



130 Sybil Andrews

CPE 1898 – 1992

Tillers of the Soil

linocut in 4 colours, signed, titled and editioned 47/60, 1934
10 ½ x 13 ¼ in, 26.7 x 33.7 cm

PROVENANCE

Private Collection
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
May 27, 1999, lot 1
Private Collection, Vancouver

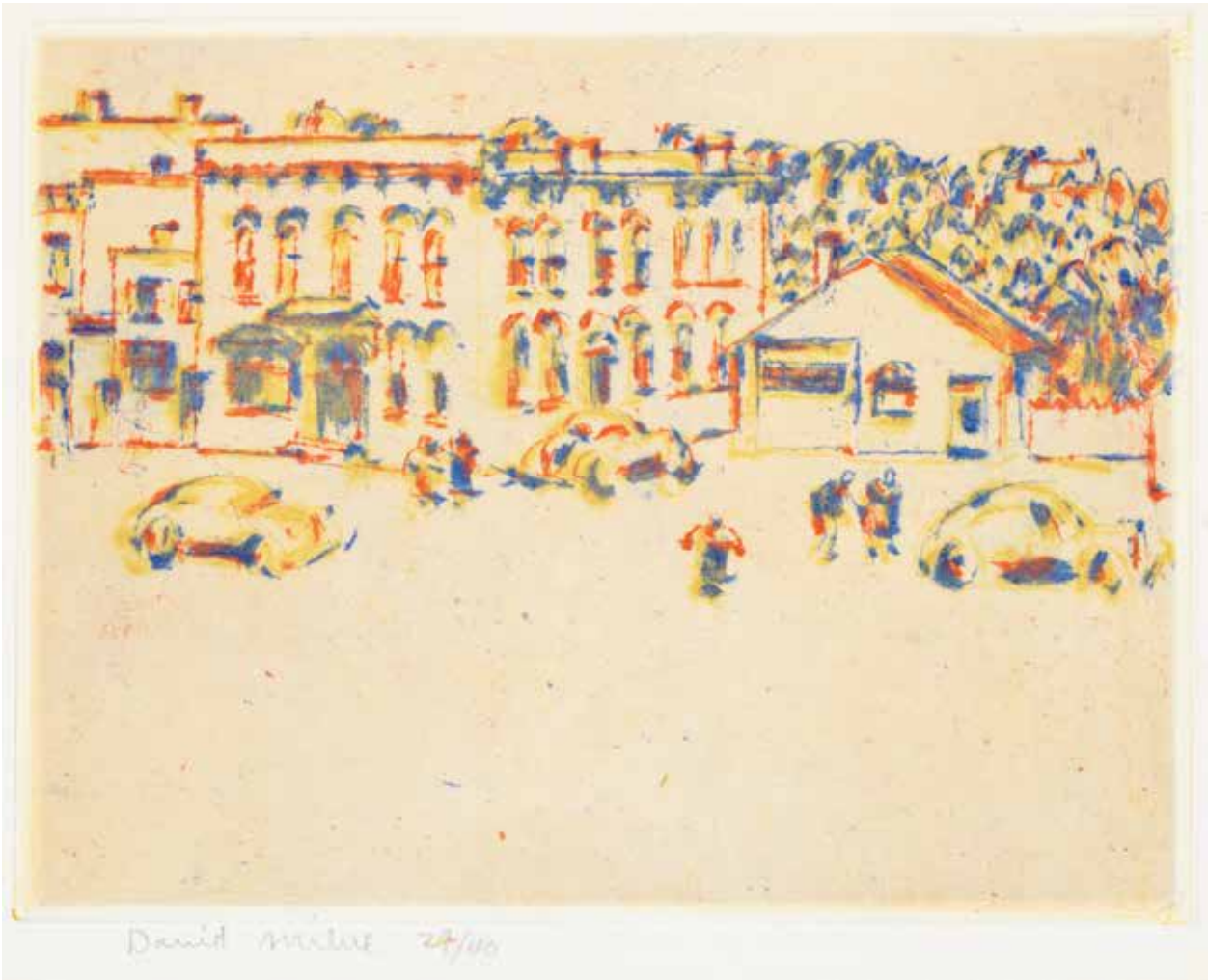
EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #31
Rhode Island School of Design Museum, *The Grosvenor School: British Linocuts Between the Wars*, January 22 – March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #10

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

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

ESTIMATE: \$12,000 – 16,000



131 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Main Street

colour drypoint etching on paper, signed, editioned 29/40 and inscribed *DMD* and on verso inscribed *e240*, 1942
7 x 9 in, 17.8 x 22.9 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Alan Jarvis, *David Milne*, National Gallery of Canada, 1955, listed catalogue #163, unpaginated
Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, National Gallery of Canada, 1980, pages 196 – 197, state IV, same image reproduced pages 180 and 196, catalogue #80

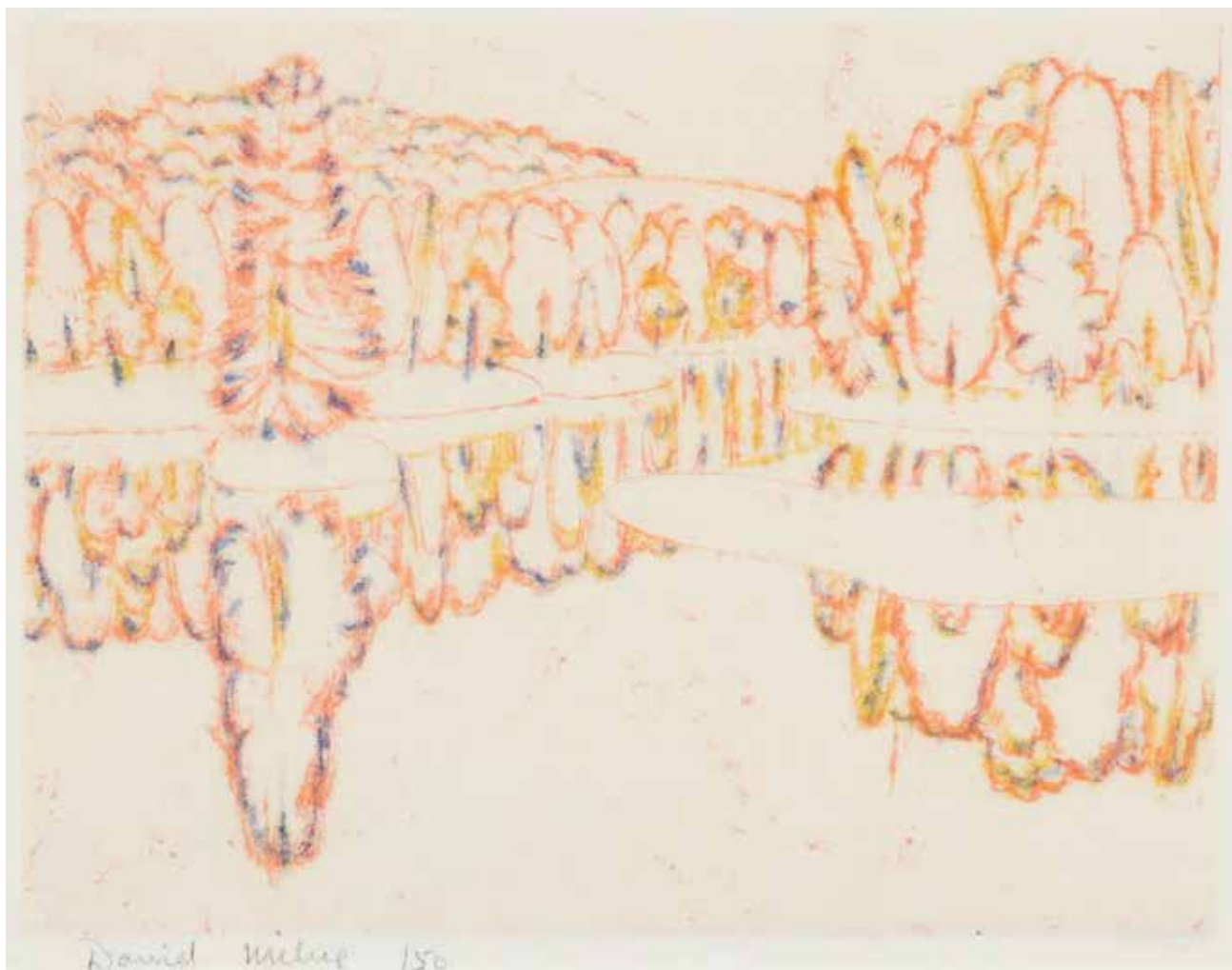
EXHIBITED

Biblioteca Publica Municipal, São Paulo, Brazil, *Artes graficas do Canada*, May – June 1946, catalogue #137
National Gallery of Canada, Ottawa, *David Milne*, September 16 – October 9, 1955, traveling across Canada 1955 – 1956, same image, catalogue #163, and state II, catalogue #162

National Gallery of Canada, Ottawa, *Gift from the Douglas M. Duncan Collection and the Milne-Duncan Bequest*, 1971, traveling, 1971 – 1972, same image, state III, catalogue #196

DAVID MILNE BEGAN producing colour drypoints in March of 1922 and continued to refine his process and colour palette over the course of his career. Rosemarie Tovell wrote, “Colour remained dependant on a three-value system, but as the years wore on, black as a pure colour almost disappeared from his palette. Dark browns and blues replaced black. White was gradually reduced to the role of supplying emphasis, while light washes took over its function as a light-value scheme. As white and black lost pre-eminence in Milne’s colour system, his palette increased its range to include a greater variety of mixed colours.” This work is a vibrant example of Milne’s refined execution in this medium. *Main Street* depicts the view from Milne’s studio onto Brock Street in Uxbridge, Ontario. Milne produced a total of four states of this image, revisiting the colour scheme over five months, January to May of 1942, until he achieved his desired effect. This dynamic image is a fine example of the final version, state IV. Impressions of this print are included in a number of public collections, including the National Gallery of Canada.

ESTIMATE: \$20,000 – 30,000



132 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Outlet of the Pond

colour drypoint etching on paper, signed and editioned /50 and on verso titled and inscribed *Drypoint / 3 plates / Light Printing*, 1930
6 ¾ x 8 ¾ in, 17.1 x 22.2 cm

PROVENANCE

Private Collection, Nova Scotia
Sold sale of *Important Canadian Art*, Sotheby's Canada,
December 3, 2009, lot 16
Masters Gallery Ltd., Calgary

LITERATURE

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, National Gallery of Canada, 1980, pages 146 – 149, state VII / VII reproduced on the cover and on page 146, catalogue #61

IN 1980 ROSEMARIE L. TOVELL published *Reflections in a Quiet Pool: The Prints of David Milne* for the National Gallery of Canada. She chose this print to reproduce on the cover, in this same state, befitting of its importance and complexity. It is one of Milne's most sought-after drypoints, depicting the tranquil waters of Squash Pond, behind Big Moose Lake, in Palgrave, Ontario. This pond held Milne's interest for some time while he lived in Palgrave; it is the subject of four canvases and another drypoint titled simply *The Pond*. The atmosphere is light and airy—the pond is caught in mist, and at a glance the print seems utterly uncomplicated. Therein lies the paradox of Milne—with him nothing was ever simple. Produced in seven states with variations in three of these, as well as two inking variations, only 13 signed impressions are known from the edition of 50, with just eight being sequentially numbered. This print is inscribed by the artist as being a "Light Printing" and the result is remarkable—a shimmering, dancing, varicoloured haze.

ESTIMATE: \$15,000 – 20,000



133 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

À l'orée du bois, Charlevoix

oil on panel, on verso signed, titled, dated 1920 and certified by the Lucile Rodier Gagnon Inventory #111
6 ½ x 9 ¼ in, 16.5 x 23.5 cm

PROVENANCE

Sold sale of *Canadian Art*, Joyner Fine Art, November 28, 1989, lot 102

A Prominent Montreal Corporate Collection

IN 1920 CLARENCE GAGNON was living in Baie-Saint-Paul, one of the now-famous locations on the “painting trails” along the St. Lawrence River. Gagnon felt passionately about the village, the surrounding countryside and its people, and while he was away from it, in letters to his friend Dr. Tremblay he wrote about how his memories tied him deeply to this area and of his great emotion and nostalgia for it. His illustrations for the book *Maria Chapdelaine* are his tribute to his experiences at Baie-Saint-Paul. This fresh and vivid oil *pochade* contains a great brilliance of hue, due to the fact that Gagnon ground his own pigments, ordered from Morin et Janet in Paris, mixed his own colours and used a white-based palette. In the winter, Gagnon made excursions on skis with his paintbox, sketchbook and stool, capturing scenes such as this one on the spot. Gagnon’s use of blue shadows contrasted with warm pastel tints in the snow is particularly exquisite, and the work generates a strong sensation of light and the crisp atmosphere of a chilly yet sunny day.

ESTIMATE: \$12,000 – 16,000



134 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

Ice Cutters, Longueuil

pastel on paper, signed and on verso
certified by the Cullen inventory #1567, circa 1914
14 x 18 in, 35.6 x 45.7 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Loch Gallery, Winnipeg
Private Collection, Winnipeg
By descent to a Private Collector, Vancouver Island
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 24, 2006, lot 15
A Prominent Montreal Corporate Collection

LITERATURE

Joan Murray, *Impressionism in Canada, 1895–1934*, Art Gallery of Ontario, 1973, a circa 1906 oil on canvas of a similar subject entitled *Ice Harvest*, in the collection of the National Gallery of Canada, reproduced page 28, and a 1916 oil on canvas of a similar subject entitled *The Last Loads*, in the collection of the Art Gallery of Ontario, reproduced page 33

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, a 1914 oil on canvas of a similar subject entitled *Ice Harvest*, in the collection of the Montreal Museum of Fine Arts, reproduced page 319

A.K. PRAKASH WRITES, “In his paintings of logging and harvesting in settled rural areas and ice cutting on the frozen St. Lawrence ... Cullen became the first Canadian to move the nineteenth-century vision of Cornelius Krieghoff into the realm of Canadian Impressionism.” Ice cutting on the St. Lawrence was an important theme for Maurice Cullen, reflected in the fact that his paintings of this subject are in the collections of the National Gallery of Canada, the Art Gallery of Ontario and the Montreal Museum of Fine Arts, among others. Scenes such as this are a fascinating document of everyday life in Quebec in the early 1900s, and Cullen’s Impressionist handling of light and luscious pastel tones in this landscape is superb. An icy mist suffuses the scene, creating a glowing atmosphere, and Cullen balances cool blue shades with pale, warm golden, pink and flesh tones. Cullen was renowned for his ability with pastels, which he made himself from earths and pigments. He avoided mixing colours on the paper, to ensure pureness of colour tone. *Ice Cutters, Longueuil* is an outstanding pastel by this Impressionist master.

ESTIMATE: \$30,000 – 40,000



135 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Hillside with Snow

watercolour on paper, signed and dated Jan. 8, 1920
and on verso inscribed #30 and #13
15 ¼ x 22 in, 38.7 x 55.9 cm

PROVENANCE

Douglas Duncan Picture Loan Society, Toronto
J.S. McLean, Toronto
Given as a wedding gift from the above to Mr. and Mrs. J. Flavelle
MacMillan, Toronto, 1956
By descent to the present Private Collection, Vancouver

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 – 1928*, 1998, pages 250 and 257, reproduced page 257, catalogue #201.21

FROM 1919 TO 1920, David Milne lived in Boston Corners, a tiny hamlet in New York state. From here, he painted an extraordinary group of works portraying the Boston Corners valley in winter. Milne's notes regarding this contemplative watercolour give us an intriguing insight into his perceptions and methods. On the morning of January 8, 1920, he wrote, "Overcast, occasionally a sprinkle of rain. Watercolor half sheet. Attracted first by yellow hillock, second by reddish birch trees; not much interested in mountain beyond. Note: picture is pretty much in one tone, all colors same depth; use of one tone and predominance of one shape (herringbone) gives a peculiar effect; note the drawing of the wood, the best part of the picture." Milne was transitioning from watercolour wash effects to the use of a drybrush technique we see here, and it produced a highly individual use of line and form against white space. Although Milne left Boston Corners after 1920, never to return, the catalogue raisonné states that "it remained in his mind as the happiest of all painting locations."

ESTIMATE: \$30,000 – 50,000



136 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884–1963

Windsor Golf Course

watercolour on paper, signed and on verso titled as *Country Club Creek* on the gallery label and inscribed 15733, circa 1945
10 x 14 $\frac{3}{4}$ in, 25.4 x 37.5 cm

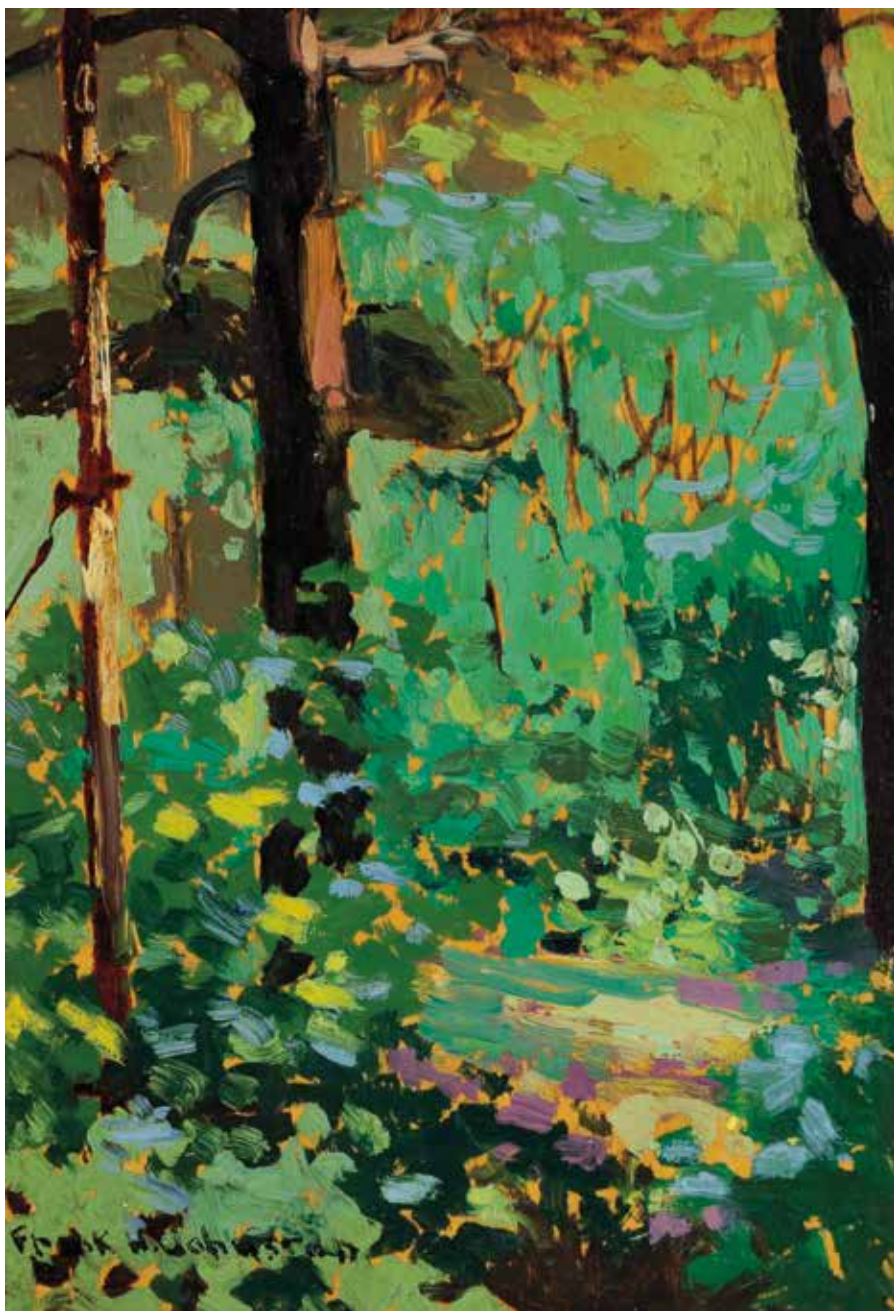
PROVENANCE

Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

WALTER J. PHILLIPS and his family emigrated from England and settled in Winnipeg in 1913. Winnipeg proved to be a highly successful base for Phillips—he taught art at St. John's Technical School and produced an astonishing body of work in colour woodcut, etching and watercolour. His ability in watercolour was renowned—his knowledge was gained from the techniques of the great nineteenth-century British watercolourists, such as John Sell Cotman. But in Manitoba, the prairie light was bright and the

air was dry, so Phillips adapted his techniques and his approach to his subject accordingly. *Windsor Golf Course* demonstrates Phillips's sensitivity to his image, his powers of observation and his masterful technique. The most pleasing element of this lovely watercolour is the lush cascade of vegetation in green and bluish tones. Phillips handles light and dark contrasts with ease, capturing the dappled light in the trees, backlit by the sunny field. Even though the golfer is extricating his ball from a challenging spot beside the creek, he and his companion seem relaxed, enjoying their recreation in this verdant Winnipeg golf course.

ESTIMATE: \$15,000 – 20,000



137 **Frank Hans (Franz)
Johnston**

ARCA CSPWC G7 OSA 1888 – 1949

**Water Works Park, Sherwood
Street, Toronto**

oil on board, signed Frank H. Johnston and
on verso titled, dated 1916 and inscribed
with the Roberts Gallery inventory
#7191-C and St & c263
8 ½ x 6 in, 21.6 x 15.2 cm

PROVENANCE

Roberts Gallery, Toronto
Art Emporium, Limited, Montreal
Canadian Fine Arts, Toronto
Masters Gallery Ltd., Calgary

THE TANGLED FOREST depicted in this charming work by Frank Johnston shows us a small sun-dappled corner of Waterworks Park in Toronto. The park's name was changed to Sherwood Park by the City of Toronto in 1920 and it is now a 16.2 hectare park in the heart of the city, but from 1912 until its expansion in the 1920s it was a small, forested area set aside around the North Toronto waterworks and pumphouse. The forest there still contains the lineage of trees of the Great Lakes–St. Lawrence Forest: eastern white pine, American beech, both red and white oak, sugar maple and eastern hemlock. This variety of growth contributes to Johnston's vivid palette of greens, which is brightened by spring sunlight and accentuated by the colour of blossoming shrubs in the undergrowth, contrasted by the dark brown, almost black bark of the pines. *Water Works Park, Sherwood Street, Toronto* is a lush jewel of a painting and an intriguing glimpse into Toronto's past.

ESTIMATE: \$15,000 – 25,000



138 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

North

oil on board, signed and on verso signed, titled, dated circa 1928
on a gallery label and inscribed 180 and ST #B21
17 x 19 in, 43.2 x 48.3 cm

PROVENANCE

The Art Emporium, Vancouver
Private Collection, British Columbia
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 23, 2007, lot 93
The Art Emporium Inc., Seattle
Private Collection, Vancouver

EXECUTED CIRCA 1928, *North* is a remarkable amalgam of Franz Johnston's ideals: his abilities as a painter of snow, his love

of Canada's north country and his supreme talent as an illustrator. Here, he has captured the essence of a winter landscape caught in bright sun, with the hillside lit from behind and dramatic purple and blue shadows spread across the drifts of white. By its colour, *North* reminds us of Johnston's earlier, pre-1920s paintings. Looking up to the ragged pine trees that stand like sentinels on the crest of the hill, silhouetted sharply against a brilliant blue sky, we are reminded of Johnston's Group of Seven-period work and his interest in the remote wilderness, chosen here again as his subject. Finally, we are reminded of his skill as an illustrator—he has used a remarkable perspective and interesting format for this work, taking us right into the scene, as if we were about to climb up and stand atop the hill and become a part of this dazzling depiction of light and colour.

ESTIMATE: \$20,000 – 30,000



139 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay Pool

oil on canvas, signed and dated 1962 and
on verso titled on the gallery label
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LIKE THAT OF other members of the Group of Seven, Arthur Lismer's early work forms a record of his travels throughout Canada. In his sketches we find scenes depicting Algonquin Park, the Canadian Rockies, the harbour at Halifax and the north shore of Lake Superior. In the latter part of his career, when he was a sought-after teacher and lecturer on the subjects of art education and history, academia consumed more and more of his time, and thus his painting was confined largely to his vacations from teaching and other administrative duties. During these respites he often visited Ontario's cottage country, and his favoured subjects there included the miniature lakes that dot the hard rock of the Canadian Shield. These rich, enclosed water gardens with their gnarled vegetation, exposed roots and heavily weathered trees are constituent geologic features of the region and tempting subjects for a painter. Small oases in a sea of rock, they are filled with abundant life, a haven for bugs, birds and water plants.

This work is one of the masterpieces Lismer painted depicting this favoured subject, variously titled as bug ponds, ponds and pools. Lismer painted these water features in all seasons, with the exception of winter, sometimes storm tossed, at other times tranquil. Lismer's repetition of this subject bears comparison with Impressionist painter Claude Monet's fascination with the water gardens at his beloved home at Giverny. As Monet painted his garden in all its varied seasons, so too Lismer painted the pools near Georgian Bay in their many moods. In the National Film Board of Canada's production *Lismer*, by Allan Wargon (1951), the artist has chosen this subject as the one he will paint for the

film crew to capture. This charming film, available for viewing on the NFB's website, shows the artist at his easel, creating a similar depiction of a small, enclosed pond, seemingly from memory. His approach to the canvas is assured and vital, and the sequence shows a masterful painter creating a work of great beauty. He knows this subject well and has, no doubt, vivid memories of time spent along the edges of these ponds, swatting flies and mosquitoes while capturing the verdant wildness of the scene in sketch format. *Georgian Bay Pool* was painted more than a decade after the movie was made, when the artist was 77, and is a testament to his continued affection for this subject.

Lismer's work depicting the area around Georgian Bay spanned the regions from Temagami to the bay itself—in particular, the Manitou Dock Island area. He visited there frequently from 1933 until 1953, but never stopped revisiting the region by executing larger canvases based on earlier sketches. While teaching took up much of his time, his legacy is not only the fine body of work he executed, which has had extensive visual influence on a generation of subsequent painters, but also the untold number of students he personally inspired to follow their own muse in the creation of art. Parallels between Lismer's work and that of Scottish painter Peter Doig can certainly be made, and in this particular painting, with its brilliant colour and energetic brushwork, we can see the foreshadowing of what was to come in Canadian art. Lismer's "Canadian Jungle" paintings, as they are known, lead us directly forward into abstraction.

A few of the late Lismer paintings stand out on their own as crowning achievements and as comments on Lismer's earlier works. *Georgian Bay Pool* is both. A redevelopment of the lively sketch *Georgian Bay Pool* painted in 1950 and now in a private collection, this canvas is an outstanding painting that is confident, joyful and expressive of the artist's enduring love of the region he visited so often. In many ways, it sums up Lismer's lifetime body of work, as an autumnal scene painted during the autumn of the artist's very accomplished life.

ESTIMATE: \$40,000 – 60,000



140 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Long Beach, Vancouver Island

oil on board, signed and on verso signed, titled and dated 1958 or 1960 by the artist
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Kastel Gallery Inc., Montreal
Sold sale of *Canadian Art*, Joyner / Waddington's, December 2, 2003, lot 127
Private Collection, Toronto

LITERATURE

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Art Gallery of Ontario, 1985, page 50

FROM 1951 TO 1968, Arthur Lismer traveled almost every summer to Vancouver Island to paint. Lismer delighted in the jungle-like rain forest and the seacoast, with its tidal pools and shore edges full of flotsam and jetsam, flung up by the ceaseless pounding of the Pacific. He found the tumble of shells, seaweed and rock a fine subject for natural still lifes such as *Long Beach, Vancouver Island*. Lismer's interest in this theme had its roots in his earlier forest floor works from Georgian Bay, and his dock and shore still lifes from Nova Scotia. In his West Coast works, Lismer's use of paint exuded a raw vitality. As Dennis Reid wrote, "That this pushing of the material characteristics of paint to yet new heights of extravagant texture, rough, crude forms, and the extremes of tone and hue was a direct response to the west coast environment there can be no doubt." In *Long Beach, Vancouver Island*, Lismer has scratched into the richly layered surface with the tip of his brush, adding to the dynamism of this bright and vibrant work.

ESTIMATE: \$15,000 – 20,000



141 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA
1885 – 1969

Tree in Forest, BC

oil on board, signed and on verso signed,
titled and inscribed *1485 Fort St., Apt. 4*
on the artist's label

16 x 12 in, 40.6 x 30.5 cm

PROVENANCE

The Art Emporium, Vancouver, 1969
Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel
Fine Art Auction House, November 6,
1997, lot 83
Private Collection, British Columbia

LITERATURE

Dennis Reid, *Canadian Jungle: The Later
Work of Arthur Lismer*, Art Gallery of
Ontario, 1985, page 51

AFTER THE CLOSE of his cross-country retrospective exhibition at the Art Gallery of Greater Victoria and the Vancouver Art Gallery in 1951, Arthur Lismer spent time on Galiano Island, exploring other nearby Gulf Islands before moving on to Long Beach on Vancouver Island. The lure of the West Coast brought him back to a cabin at Long Beach almost every summer until 1968. Here he painted beachscapes and deep forest works, such as this impressive forest giant. Lismer did a series of paintings of single, old-growth trees, and Dennis Reid wrote that these works “are the only ones that evoke the memory of Emily Carr. It is the moodiness of their sombre mass that partakes of her vision of the great rain forest, and the fact that upon a few occasions she too isolated a lone tree in order to celebrate the thrusting force of arboreal energy.” Carr was on Lismer’s mind on the Pacific coast; as he stated, “I’m always expecting Emily Carr to appear from behind a tree.” Looming above the playful vegetation on the forest floor, Lismer’s stately giant embodies the power and mystery of coastal forests.

ESTIMATE: \$12,000 – 15,000



142 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Laurentian Landscape

oil on canvas, signed, 1913 – 1914

30 1/8 x 35 in, 76.5 x 88.9 cm

PROVENANCE

Acquired from the Artist, after 1948

G. Blair Laing Limited, Toronto, 1958

Private Collection, Toronto

G. Blair Laing Limited, Toronto, 1966

Acquired from the above on June 8, 1966 for \$8,400

by the present Private Collection, Toronto

LITERATURE

“Where the Artists Work by Northern Light—Model Studios Will

Develop Natural Art,” *Toronto Daily Star*, February 28, 1914

M.O. Hammond, “Strong and Varied Pictures at the O.S.A.

Exhibition,” *The Globe* (Toronto), March 14, 1914, page 10

Hector Charlesworth, “Ontario Society of Artists Annual

Exhibition,” *Saturday Night*, March 21, 1914, page 5

A.Y. Jackson, “Lawren Harris: A Biographical Sketch,” in *Lawren*

S. Harris Paintings 1910 – 1948, Art Gallery of Toronto, 1948,

pages 8 – 9

Dennis Reid, *The Group of Seven*, National Gallery of Canada,

1970, pages 62 – 63, reproduced and listed page 63

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness*

Landscapes, 1906 – 1930, Art Gallery of Ontario, 1978, pages

48 – 50, reproduced page 48, listed page 222

Peter Larisey, *Light for a Cold Land: Lawren Harris’s Work and*

Life—An Interpretation, 1993, pages 18, 32 and 33, reproduced,

plate 9, unpaginated

Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011,

reproduced page 68 and listed page 397

EXHIBITED

Ontario Society of Artists, Toronto, *42nd Annual Exhibition*,

March 14 – April 11, 1914, exhibited as *A Laurentian Hillside*,

catalogue #74

Canadian National Exhibition, Toronto, August 29 – September

14, 1914, exhibited as *A Laurentian Hillside*, catalogue #275

Art Gallery of Toronto, *Lawren S. Harris Paintings 1910 – 1948*,

October – November 1948, catalogue #4

National Gallery of Canada, Ottawa, *The Group of Seven*, June 19 –

September 8, 1970, traveling to the Montreal Museum of Fine

Arts, September 22 – October 31, 1970, catalogue #34

Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes*

and Wilderness Landscapes, 1906 – 1930, January 14 –

February 26, 1978, catalogue #32

LAWREN HARRIS RETURNED to Toronto in February 1908 after four years of studying in Berlin. He slowly entered the Toronto art world, traveling that fall to Saint-Jovite, Quebec, where he and Fergus Kyle, painter and newspaper artist, sketched the Laurentian hills and valleys. Only in March of 1911 did Harris exhibit his paintings in Toronto for the first time, when he was elected a member of the Ontario Society of Artists. His earliest exhibited

paintings were logging scenes and studies of the older streets of Toronto, a subject he would continue to explore over the next few years in an increasingly impressionist palette.

In November 1909, Harris became a member of Toronto’s Arts and Letters Club, a creative milieu in which artists, architects, writers and musicians interacted and fueled new directions for the arts in Canada. J.E.H. MacDonald had been associated with the club from its outset in 1908, but he only became a member in February 1911. His exhibition in November of that year inaugurated a series of one-man shows at the club and brought Harris and MacDonald together. Over the next two years they went on joint sketching trips, and in January 1913 they traveled to Buffalo to see an exhibition of modern Scandinavian art. It was, above all, the Swedish and Norwegian paintings they admired. As MacDonald later wrote, “Except in minor points, the pictures might all have been Canadian, and we felt, ‘This is what we want to do with Canada.’”

The stimulus towards experimentation was furthered by the arrival of A.Y. Jackson in the Toronto artists’ midst in 1913. Having returned to his native Montreal after years of study in France, Jackson was contemplating leaving for the United States in frustration over the lack of initiative of his fellow Montreal artists. Harris’s offer to purchase his 1910 canvas, *Edge of the Maple Wood* (in the collection of the National Gallery of Canada), and the proposal of Dr. James MacCallum, ophthalmologist and patron of Tom Thomson, to stake Jackson for a year through the purchase of his paintings, brought Jackson to Toronto. Awaiting completion of the construction of the Studio Building, financed by Harris and MacCallum as a centre for artists’ studios as well as a gallery and theatre, Jackson shared Harris’s studio over the Canadian Bank of Commerce at the corner of Yonge and Bloor Streets. As Jackson wrote in the catalogue of Harris’s 1948 retrospective exhibition, “There were lively interchanges of opinion. There was the stimulus of comparison and frank discussion on aims and ideals and technical problems, which resulted in various experiments. One of Harris’s efforts to get vibrant colour was to drag his brush quickly through three or four colours and slap it on the canvas. Among ourselves it was known as ‘Tomato Soup.’”

In November and December 1913, at Yonge and Bloor, Jackson painted his largest canvas to date, *The North Land* (later retitled *Terre Sauvage*, in the collection of the National Gallery of Canada), which was dubbed by MacDonald “Mount Arrarat,” as Jackson recounted in his autobiography *A Painter’s Country*, “because he said, it looked like the first land that appeared after the Flood subsided.” And Harris’s audacious experiment, “Tomato Soup,” is the method used in our *Laurentian Landscape*. The two paintings mark a turning point in the history of the future Group of Seven.

Laurentian Landscape, first exhibited as *A Laurentian Hillside*, was painted from a sketch of 1908, not one from Harris’s return trip to the Laurentians with MacDonald in the fall of 1913. The small oil sketch, titled *Near Saint Jovite* (in the Firestone Art Collection, Ottawa Art Gallery) is painted on a thin, grey-coloured composition board Harris brought back with him from Europe. The fluid brushwork is concisely handled in a limited range of muted warm and cool brown earth tones.



The Canadian Bank of Commerce, northwest corner of Yonge and Bloor Streets, where A.Y. Jackson shared Lawren Harris's studio while awaiting completion of the Studio Building
 Photo credit: Panda Associates

In the canvas Harris altered the format to create an almost square composition. As in the sketch, the eye is first confronted by the aggressively rising wave of turned-up earth, grass and rocks at the left, then pulled into the striated field and to the bare hill crowned by dead trunks and a deep-blue sky dotted with clouds that echo the pinky-white crests in the foreground. The palette and brushwork have been completely altered to intense autumnal colours, juxtaposing thick strokes of complementary hues, the cool blues and whites creating a dynamic tension with the warm reds and oranges. The technique described by Jackson whereby Harris dragged his brush quickly through three or four colours and slapped it on the canvas is most apparent in the forcefully painted hillside and foreground. In contrast the plowed field is painted in parallel lines of red, orange, yellow and blue, recalling the technique adopted by the Italo-Swiss painter Giovanni Segantini and known as the “Segantini stitch” for its similarity to the parallel threads of embroidery. As Jeremy Adamson has noted, a somewhat similar technique was used by the American painter Marsden Hartley in his *Carnival of Autumn* of 1909 (collection of the Museum of Fine Arts, Boston).

The radical nature of Harris’s interpretation becomes evident when compared to a very similar composition painted at the same time by MacDonald from a study sketched during their joint trip



ALEXANDER YOUNG (A.Y.) JACKSON

Terre Sauvage

oil on canvas, 1913

50 ¾ x 60 ¾ in, 128.8 x 154.4 cm

National Gallery of Canada, Ottawa

Photo: © NGC

Photo: © Carleton University Art Gallery, Ottawa

Not for sale with this lot

to the Laurentians in October 1913. In MacDonald’s *Laurentian Hillside, October* (in a private collection), the foreground diagonal rises to the right, gently moving the eye into the composition. A farmhouse and man plowing (not present in the oil sketch for the canvas) occupy the middle ground and the whole is painted in soft pastel tones. In Harris’s canvas, MacDonald’s gentle lyricism becomes an aggressive canticle of praise for the clarity and vividness of the northern light.

When first exhibited with the Ontario Society of Artists in March of 1914, Harris’s paintings both delighted and startled the critics. M.O. Hammond of *The Globe* wrote, “The influence of Canadian subjects was never so plainly seen, with scores of canvases depicting the rugged life of the northland, the mellow pasture field, the rosy snowy landscape, or the glorious colors of autumn. Methods vary from the ‘tight’ work of a generation ago, through intermediate stages of broadness and on to the pure color applications of Lawren Harris or the exceedingly impressionistic style of A.Y. Jackson.”

Hector Charlesworth of *Saturday Night* was more startled. “Mr. J.E.H. MacDonald ... revels in carmine effects; but his work seems devoid of emotional feeling and more startling, than genuinely interpretative of Nature. The same is true of the offerings of that undoubtedly brilliant young painter, Mr. Lawren Harris. There is



LAWREN STEWART HARRIS

Near St. Jovite, Laurentians

oil on panel, circa 1908

Firestone Art Collection of Canadian Art, Ottawa Art Gallery

Donated to the City of Ottawa by the Ontario Heritage Foundation

Photo credit: Tim Wickens

Not for sale with this lot



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

Laurentian Hillside, October

oil on canvas, 1914

30 x 40 in, 76.2 x 101.6 cm

Private Collection

Not for sale with this lot

splendid dash in the manner in which he puts his paint on canvas, yet there is a distinct absence of poetic appeal.”

As Peter Larisey has observed, “*Laurentian Landscape* constitutes a promise that was not fulfilled, for [Harris] moved away from such vigorous colour experiments into the gently decorative snow paintings that became his main interest until his breakdown in early 1918.” Stimulated by the optimism of the burgeoning movement on the eve of the artists’ move into the Studio Building, the boldness of *Laurentian Landscape* marks the most radical point in Harris’s early experimentation. Just as he would do after painting the daring 1917 composition *Decorative Landscape* (in the collection of the National Gallery of Canada), with its electric blue spruce against an egg-yolk yellow sky, Harris pulled back to incorporate the lessons learned in a completely new direction.

No study or appreciation of the history of the Group of Seven or the work of Lawren Harris can ignore the tremendous importance and power of *Laurentian Landscape*. December 1913 marks the culmination of the first chapter in the prehistory of the Group of Seven, a moment marked by the satirical review of Jackson’s solo exhibition at the Arts and Letters Club. “The Hot Mush School, or Peter and I,” published in *Saturday Night* December 12, 1913, and MacDonal’s articulate response, became the literary echoes of the ideals of the Studio Building tenants as expressed in

the *Toronto Daily Star* in February 1914. The two paintings Jackson and Harris painted that month are “pictures which partake of the larger, bigger feeling which abounds in Canada—conveying to the minds of people something broader, grander, more noble, even, of the aspects of life which come to artists who are permeated by the virility and enthusiasm of the freer atmosphere of a new country.”

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

The Hammer Museum in Los Angeles and the Art Gallery of Ontario in Toronto have partnered on a major exhibition entitled *The Idea of North: The Paintings of Lawren Harris*. The exhibition is curated by Steve Martin in collaboration with Cynthia Burlingham, Deputy Director, Curatorial Affairs at the Hammer Museum, and Andrew Hunter, Fredrik S. Eaton Curator, Canadian Art, at the Art Gallery of Ontario. The exhibit is on at the Museum of Fine Arts, Boston until June 12, 2016 and will open on July 1, 2016 at the Art Gallery of Ontario.

ESTIMATE: \$1,200,000 – 1,600,000



143 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Rock Point II, Severn River, Muskoka

oil on canvas, on verso titled *Rocks and Islands* and dated circa 1930 on the Masters Gallery label and inscribed (169) / 1 ¼ 105A / #15, 1933
12 ½ x 14 in, 30.8 x 35.6 cm

PROVENANCE

Milne sale to Vincent Massey, 1934; A gift to H.O. McCurry, 1934
Returned to Vincent Massey; By descent to Hart Massey, Port Hope
The Morris Gallery, Toronto, 1982; Masters Gallery Ltd., Calgary, 1982; University of Lethbridge Art Gallery, Alberta, 1982
Mira Godard Gallery, Toronto, 1995; Peter Ohler, Vancouver, 1995
Winchester Galleries, Victoria; Private Collection, Toronto

LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, page 246
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 - 1953*, 1998, reproduced page 572, catalogue #303.5

AFTER DAVID AND Patsy Milne separated in 1933, David Milne left their home in Palgrave northwest of Toronto, and undertook a canoe trip on Lake Couchiching and the Severn River, camping near Port Severn, near Georgian Bay. He found the region to be closed in and mourned the loss of the open skies of Palgrave. However, he stated in a letter from June 11, 1933 to James Clarke, that “anything is good painting material when you get to know it.” With this attitude in mind, he explored, discovering that the exposed rocky outcrops along the edge of the river allowed no foothold for growth and opened up the scenery to the expanses of sky and distant views that he preferred. This vista looks out over the river from such an outcrop to the far shore, which is seen as a line of hummocky trees painted with characteristic Milne simplicity, using only black, green and white with a touch of orange. The rock itself is defined in grey, and the white sky, reflected in the river water, breathes in the open and refreshing manner that Milne was seeking.

ESTIMATE: \$25,000 – 35,000



144 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Tent Interior, Haliburton, Ontario

oil on canvas, on verso titled, dated 1945 on the gallery labels and inscribed 0-636 *David Milne: Tent Interior (1945)* by Douglas Duncan and 880 by the Duncan estate on a label 11 7/8 x 16 in, 30.2 x 40.6 cm

PROVENANCE

Estate of the Artist
Mira Godard Gallery, Toronto
Masters Gallery Ltd., Calgary

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 - 1953*, 1998, page 873, reproduced page 873, catalogue #405.67

EXHIBITED

Grace Borgenicht Gallery, New York, 1992

IN SEPTEMBER OF 1945, David and Kathleen Milne and their four-year-old son, David Jr., camped near Coboconk, Ontario. Milne stayed on for three weeks after his wife and son returned home, and he wrote to Kathleen on September 28: “This afternoon painted inside the white tent—things on the table, including some of the flowers... Tomorrow will probably go across the river to paint if it isn’t rainy.” Milne’s interior view of the white tent is a revealing scene. While the floor is strewn with a jumble of what look like boxes, the table is a neat arrangement of objects, including a clear glass jar filled with flowers. Milne painted flowers often at this point in his career—numerous still lifes with flowers and various studio objects are known, but this humble and honest tableau seen through the flaps of the white tent has a different character. Milne has painted a light wash over much of the work, and the tent seems to glow from within, as if a joyous light were shining from the interior, casting a golden yellow hue on the surrounding forest.

ESTIMATE: \$20,000 – 30,000

145 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Mt. Klitsa

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

PROVENANCE

Mrs. D. Hauschka, Vancouver
Heffel Gallery Limited, Vancouver, 1991
Jacques Barbeau, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 9, 2000, lot 227
Private Collection, USA
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 22, 2012, lot 130
Private Collection, Toronto

LITERATURE

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

EXHIBITED

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

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

Weston was among a small early group of exceptional artists who tackled the daunting task of depicting the West Coast, with

its overwhelming scale and rugged beauty. Like Emily Carr, Weston immersed himself in the landscape, searching for his own voice as an artist. He stated, "I painted some pretty wild things, but always I came a little closer to my own language of form and the expression of my own feeling for this coast region; its epic quality, its grandeur, its natural beauty." People were not a part of his vision, since he felt, "The mountains and forest are so gigantic that man seems puny and his slight inroads are comparatively insignificant. If, as I believe, the function of the artist is to express his reactions to the environment, he cannot but record the overwhelming preponderance of nature and omit the human element."

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

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

ESTIMATE: \$90,000 – 120,000





146 Emily Carr

BCSFA CGP 1871 – 1945

Gitwangak

watercolour on paper, signed M. Emily Carr and titled, circa 1927
27 x 21 in, 68.6 x 53.3 cm

PROVENANCE

By descent to the present Private Collection, Vancouver

LITERATURE

The Vancouver Sun, February 19, 1912, page 5

Maria Tippett, *Emily Carr: A Biography*, 1979, the related 1912 canvas entitled *Gitwangak* shown in Carr's studio, reproduced page 254

Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995

Susan Crean, *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings*, 2003, "Lecture on Totems" by Emily Carr, page 195

Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, the related 1912 canvas entitled *Gitwangak*, in the collection of the Art Gallery of Ontario, reproduced page 191 and the 1912 watercolour entitled *Gitwangak*, in the collection of the National Gallery of Canada, reproduced page 193

EMILY CARR'S MONUMENTAL watercolour *Gitwangak* is based on a painting of that village that she made in 1912. It both records and, as we shall see, transposes her experience of 1912. Carr shows us the Gitksan village Gitwangak (also spelled Kitwanga) as she found it during her first major northern sketching trip. A row of tall totem poles stands along the bank of the Skeena River, memorial poles raised in memory of deceased chiefs by their successors. These poles carried family crests in the form of animals, birds and guardian spirits, and made references to legends associated with the hereditary lineages and their founders. They served as records of the traditional rights and privileges of each family.

Behind the poles, Carr's watercolour shows some of the large extended-family houses, mostly newer ones built of milled lumber, since the village had its own sawmill. Gitwangak and other Gitksan villages in the area had accepted the arrival of missionaries in the previous three decades and had established a useful working relationship with them. Most villages now had day schools, and the Gitksan were active participants in the local resource economy brought by incoming settlers: the salmon fisheries and canneries particularly depended on them as a seasonal workforce. They selectively adopted Western technology and the amenities that the frontiers of settlement brought. Carr herself commented that while she was painting the poles in the village of Hazelton, "an Indian stepped up & photographed me." Yet under their strong chiefly leadership, the Gitksan maintained the integrity of their society and sustained themselves by fishing and hunting on their traditional lands.

To reach Gitwangak, Carr had traveled 300 kilometres inland along the Skeena on the newly opened Grand Trunk Pacific Railway, completing the last 30 kilometres to the new mining town of Hazelton by steamship. The *Vancouver Sun*, earlier that year, had



EMILY CARR

Kitwanga Totem

oil on plywood, 1928

15 1/2 x 13 1/2 in, 39 x 34.2 cm

Gift of Wallace R. Joyce

McMichael Canadian Art Collection, 1986.19.RV

Photo: © McMichael Canadian Art Collection

Not for sale with this lot



proclaimed: “Thousands of men will soon be working the mines in the Hazelton district, providing millions in value for the fortunate owners of the mines. Thousands of farmers will soon develop the vast area of agricultural lands in the Skeena, Kispiox and Bulkley valleys and they should all get rich in a few years.” With the arrival of modern transportation, tensions were mounting as the Gitksan attempted to defend their traditional territories against increasing settler encroachment.

What did Carr understand of this complex situation and how is it reflected in her representations of *Gitwangak*? She could only observe the First Nations communities she visited as an outsider, but she brought an attitude of strong sympathy and the desire to learn. The ambitious six-week sketching trip of 1912 took her north to the territories of the Gitksan, the Haida and the Kwakwaka’wakw of northern Vancouver Island. Her goal was to make the most complete record she could of the poles in all the villages she could access. Most settler citizens were familiar with totem poles displayed as curiosities or in their city museums, but Carr’s intention was to represent them in their original settings.

Her earlier watercolour *Gitwangak*, 1912 (in the collection of the National Gallery of Canada), shows the village during her summer

visit, when most of the adult population was away at the salmon canneries. Unlike the typical imagery of the time, which featured Natives in picturesque costume or engaged in traditional activities, Carr observes a quiet moment in an almost deserted scene: a small boy waves his stick at a group of dogs on the path beside the row of poles, which lead the eye to the azure-blue mountains.

In 1912 Carr was painting in the new Post-Impressionist style she had learned while in France during 1910 to 1911. Her teachers there had confirmed her belief in the outstanding artistic merit of First Nations carving. They taught her to render sunlight and atmosphere through the use of intense colour and to create broad decorative effects. Now she felt she could do justice to the scale and colours of the British Columbia landscape and to its Native heritage. *Gitwangak*, 1912, with its pervasive blues of sky and distant mountains and the contrasting orange of buildings and shore, glows almost like a stained glass window.

This later watercolour, also titled *Gitwangak*, is closely based on the 1912 watercolour, but shows a very different style and a new expressive purpose. It belongs among a set of works Carr made in 1927 to 1928 as she found her way to the power and monumentality of her later paintings using Aboriginal motifs. The watercolour is almost monochrome, with only faint touches of coloured pigment inflecting a tonal range of brownish greys. The emphasis on light rather than colour gives unity to the scene and creates a much greater sense of spatial expanse. Carr has added another figure, a girl walking towards the poles in the middle distance, reinforcing the effect of spatial recession. The poles now take on a powerful physical presence with their enhanced three-dimensional modeling and stand out dramatically against a stormy sky, as though in tune with the elemental forces of the landscape. They are a bold declaration of the Gitksan relationship to the land.

Carr made this painting at a pivotal moment in her career, after a period of discouragement when her venture to record First Nations cultural achievement for her province seemed to have failed. Her ambitions were rekindled in 1927 when her 1912 paintings of Native villages were included in the *Exhibition of West Coast Art, Native and Modern* at the National Gallery in Ottawa. She went east to attend the show and was brought into the orbit of the Group of Seven and their project to create an “art for a nation.” It was Lawren Harris’s stylized landscapes with forms bathed in a visionary light that prompted her to turn to a tonal mode of painting at this time.

On her return from Ottawa Carr immediately began a series of paintings of First Nations villages, with which she aimed to rival the power she found in the work of the Group. Some of these, such as *The Crying Totem*, 1928 (in the collection of the Vancouver Art Gallery, #42.3.53), she based on her own 1912 works and some, like the watercolour *Indian House and Totems, Skidegate*, 1928 (in the collection of the Art Gallery of Ontario, #2545), were composed from photographs. These works share the new tonal palette of *Gitwangak*, as do Carr’s sketches on the return trip she made to the North in 1928. A small oil sketch, *Kitwanga Totem*, in the McMichael Canadian Art Collection, produced in 1928, shows the fluidity of paint handling we find in the watercolour *Gitwangak*, as well as a dramatic new compositional turn. The totem poles now



become protagonists who confront us as viewers, making “strong talk” on behalf of their people.

When Carr revisited Gitwagak in 1928, she found it much changed. The poles had been taken down by the Department of Mines, coated in heavy industrial paint, and re-erected in a straight line to greet the tourists arriving from the railway station. Is that why she decided to copy her 1912 watercolour around this time? With her second version of *Gitwagak*, Carr predicts the new dramatic vision that will culminate in her monumental village scenes of 1928 to 1930, *Kispiox* (in the collection of the Art Gallery of Ontario) and *Kitwancool Totems* (in the collection of Hart House, University of Toronto).

We thank Dr. Gerta Moray, Professor Emerita, University of Guelph, author of *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, for contributing the above essay.

ESTIMATE: \$200,000 – 300,000

OPPOSITE PAGE:

EMILY CARR
Gitwagak

watercolour over graphite on wove paper, 1912
29 ¾ x 21 in, 75.5 x 53.3 cm

National Gallery of Canada, Ottawa

Photo: © NGC

Not for sale with this lot

ABOVE:

Skeena River in front of Gitwagak, 1915

Photo by Harlan I. Smith



147 John William (J.W.) Beatty

OSA RCA 1869 – 1941

Laurentian Winter

oil on canvas, circa 1928

30 ¼ x 35 in, 76.8 x 88.9 cm

PROVENANCE

G. Blair Laing Limited, Toronto

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

May 15, 1996, lot 22

Private Collection, Toronto

LITERATURE

Dorothy Farr, *J.W. Beatty, 1869 – 1941*, Agnes Etherington Art Centre, 1981, page 10

JOHN BEATTY'S DEPICTION of winter in the Laurentians is a serene and masterful work of art. The warmth of palette and subtle evening light show us Beatty at his finest. In his early

life Beatty traveled to Paris, where he enrolled in the esteemed Académie Julian. Later he traveled to England, Italy and Spain. He studied with some of Canada's most important painters and served as an official war artist in World War I. Beatty also had a passion for teaching, and he never left his academic training behind. *Laurentian Winter* highlights a fresh, nationalistic approach to the subject of the Canadian landscape. The scholar and curator Dorothy Farr stated, "The movement to paint Canada in a distinctly Canadian way went back to the early years of the century when Toronto artists such as C.W. Jefferys, George Reid and others sought to shut from their minds the dominating popular presence of European painting and instead, to select subjects for painting which were expressive of the Canadian milieu." Beatty actively participated in this movement and, on early sketching trips, painted alongside the artists who would ultimately form the Group of Seven.

ESTIMATE: \$25,000 – 35,000



148 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

The Break-Up

oil on board, signed Frank H. Johnston
and on verso titled and inscribed \$16, circa 1920
5 ¾ x 8 ½ in, 14.6 x 21.6 cm

PROVENANCE

The Art Emporium, Vancouver
Private Collection, Vancouver

THE SIGNATURE ON this fine early oil sketch by Frank Johnston indicates it is from his Group of Seven period, for Johnston changed his first name from Frank to Franz after he left the Group in 1924. During the formative days of the Group, Johnston participated in the two legendary boxcar trips to Algoma in 1918 and 1919, in which a boxcar outfitted for camping was transported up the Algoma Central Railway, from which the artists made

sketching forays into the surrounding wilderness. These were heady days for the Group, and Johnston was enthusiastic in his participation in their ground-breaking vision of the Canadian wilderness.

The Break-Up captures the serene beauty of this landscape at the evocative change of the seasons. Snow is gone from the hilltops and the ice is breaking up, with Johnston capturing this change through delicate tones of ivory, rose and beige in the melting ice. The clouds open, showing a turquoise sky and letting in rays of sunlight that brighten the scene. Johnston's layered vista exudes a fresh atmosphere, full of the promise of spring's rebirth.

ESTIMATE: \$8,000 – 10,000



149 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Old Pine, Vancouver Island

oil on canvas, signed and on verso signed, titled, dated 1933
and inscribed *1045 West 15th Ave, Vancouver, BC*
36 x 40 in, 91.4 x 101.6 cm

PROVENANCE

Kenneth G. Heffel, Vancouver, early 1970s
Warwick Gallery Ltd., Vancouver
Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 7, 1996, lot 31
Private Collection, British Columbia

LITERATURE

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

EXHIBITED

Art Association of Montreal, *50th Spring Exhibition*, March 16 –
April 16, 1933, titled as *Pines, Vancouver Island*, catalogue #338
National Gallery of Canada, Ottawa, *Traveling Exhibition*, 1941,
titled as *Old Pine—BC Coast Scene*
Vancouver Art Gallery, *W.P. Weston*, November 12 – December 1,
1946, titled as *Old Pine*, catalogue #4

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 moun-
tains. They're like people who have had to fight to live;
they've developed character.

—W.P. WESTON

AFTER RECEIVING HIS art training in England, W.P. Weston arrived in Vancouver in 1909. He soon found his own approach to expressing the grandeur and primeval power of British Columbia's mountains and coastal scenes, becoming one of the pre-eminent early painters of the province. Weston simplified form and excluded extraneous detail, much as Lawren Harris did in his Rocky Mountain scenes. *Old Pine, Vancouver Island* reflects Weston at the height of his powers, depicting this gnarled yet living tree shaped by the elements. Although its branches are stripped bare by the wind, the tree is still radiant with life and crowned by rich foliage. The setting for this heroic tree is also stunning, with rich, golden grasses curling at its roots, and a backdrop of trees on the bluffs swaying in the wind that sweeps over the ocean channel and mountains in the distance.

ESTIMATE: \$40,000 – 60,000



150 Paul Rand

BCSFA RCA 1896 – 1970

Mt. Whistler

oil on canvas, signed and on verso titled twice, dated circa 1946 [*sic*] and inscribed *RCA Travel Ex.*, 1942
32 x 36 in, 81.3 x 91.4 cm

PROVENANCE

Mrs. Paul Rand, Vancouver

Acquired directly from the above by the present Private Collection, Vancouver

LITERATURE

Paul Rand, 1896 – 1970, Simon Fraser Gallery, 1972, listed, unpaginated

Roger Boulet, *Paul Rand*, Art Gallery of Greater Victoria, 1980, listed pages 22, 28 and 29 with various titles

Evelyn de R. McMann, *Royal Canadian Academy of Arts: Exhibitions and Members 1880 – 1979*, 1981, listed page 338 as *Mount Whistler, BC*

EXHIBITED

Vancouver Art Gallery, *B.C. Artists' Summer Exhibition*, July 7 – September 2, 1942, catalogue #34, titled as *Mt. Whistler, Alta Lake*

Art Gallery of Toronto, *Royal Canadian Academy 63rd Annual Exhibition*, 1942, catalogue #116, titled as *Mount Whistler, BC*

Simon Fraser Gallery, Simon Fraser University, Burnaby,

Paul Rand, 1896 – 1970, February 22 – March 10, 1972

Art Gallery of Greater Victoria, *Paul Rand*, January 9 – March 2, 1980, catalogue #26

PAUL RAND IMMIGRATED to Canada from Germany, settling in 1926 in Vancouver, where he took courses at the Vancouver School of Decorative and Applied Arts with Jock Macdonald, W.P. Weston and Frederick Varley. Like many well-known artists of the time, such as Group of Seven artist A.J. Casson, Rand worked in commercial art firms and painted on weekends and holidays. He became part of a new generation of artists on the West Coast, showing at both the British Columbia Society of Artists annual exhibitions and the B.C. Artists' annual exhibitions at the Vancouver Art Gallery. Certainly the influence of Weston's mountain paintings can be seen in *Mt. Whistler* in its bold use of form. From the striking peak with its glacier field, green-clad mountain flanks descend to a still lake rippling with dark reflections of the evergreen spires on its shores. Richly coloured, this painting transmits a strong sense of the mountain's mass, great clarity of atmosphere, and an impressive play of light and shadow. This magnificent painting is a *tour de force* of Rand's abilities, and it is one of his finest works.

ESTIMATE: \$30,000 – 50,000



151 Emily Carr

BCSFA CGP 1871 – 1945

Forest Interior

oil on paper on board, signed and on verso inscribed with the Dominion Gallery inventory #C162 and #E7254 and stamped with the Dominion Gallery stamp
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Montreal
Sold sale of *Important Canadian Art*, Sotheby's Canada in association with Ritchies, May 29, 2006, lot 154
Private Collection, British Columbia

LITERATURE

Doris Shadbolt, *The Art of Emily Carr*, 1979, pages 114 and 122

AFTER TURNING AWAY from First Nations themes in the early 1930s, Emily Carr made the forest and the sea her focus. Within a short journey from her home in Victoria were many locations for these subjects—such as Langford, Goldstream and Metchosin. In using thinned oil on paper she found her ultimate sketching medium, commenting in her journal that in it she found “freedom and direction. You are so unafraid to slash away because material scarcely counts.” Her new, liberated brushwork expressed her joyous identification with nature and brought her a breakthrough idea: “A picture equals a movement in space.” *Forest Interior* explores that movement in space, with its swirling inner space behind the anchoring tree trunks. Brushstrokes arise from the forest floor as well, adding to the fluidity of this vital painting. Streaks of white add light to the darkness of the trees, and the darkening of the paper over time into warm orange acts as a unifying element. In *Forest Interior* Carr accomplished what she intended, the articulating of one movement into another to express the life energy of the forest.

ESTIMATE: \$90,000 – 120,000



152 Emily Carr

BCSFA CGP 1871 – 1945

Two Trees in Wood

oil on paper, signed with the Estate stamp and on verso titled, inscribed with the Dominion Gallery inventory #948c and stamped with the Dominion Gallery stamp
18 x 11 ½ in, 45.7 x 29.2 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, British Columbia

EMILY CARR IS well known for her use of oil paint diluted with gasoline on paper. She experimented with this medium in the early 1930s and immediately discovered that the fluidity of thinned oil was much to her liking. She could work very quickly, capturing fleeting moments in her beloved forests such as this one, when the wind has swirled the tree boughs into a vibrating dance. She executed some of her most accomplished works in this medium, and it gave new vigour to her artistic voice. Here Carr has taken the experiment even further, paring her palette to the monochrome and using thinned black oil paint alone. This work has the visual qualities of a charcoal drawing, and we can see that Carr's brush was barely moistened with paint in many places, which accentuates the work's drawing-like qualities. Without having to mix and change her colours, Carr could place her entire focus on the idea she wanted to capture, and here it seems to be the tree forms vibrating with energy, showing us the very life force of the forest.

ESTIMATE: \$25,000 – 35,000



153 James Wilson Morrice

CAC RCA 1865 – 1924

Café, Tunis

oil on panel, on verso inscribed 8 (circled) and *B.L.* and stamped with the J.W. Morrice studio stamp, #308
5 x 6 in, 12.7 x 15.2 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal
Private Collection, Toronto

LITERATURE

Kathleen Daly Pepper, *James Wilson Morrice*, 1966, page 67
Lucie Dorais et al., *Morrice and Lyman in the Company of Matisse*,
Musée national des beaux-arts du Québec, 2014, the related
canvas entitled *Tangier, the Town* listed page 244 and
reproduced page 88

EXHIBITED

Musée national des beaux-arts du Québec, Quebec City,
Morrice and Lyman in the Company of Matisse, May 8 –
September 7, 2014, traveling to the McMichael Canadian Art
Collection, Kleinburg, October 4, 2014 – January 4, 2015,
the related canvas entitled *Tangier, the Town*, catalogue #37

CANADIAN IMPRESSIONIST James Wilson Morrice spent much of his life abroad in France, but in the winter of 1911 – 1912, to escape the damp and cold in Paris, he made his first trip to North Africa, joining fellow artist Henri Matisse in Tangiers. Morrice found the light and colour there refreshing, and in a letter to a friend, he stated, “A painter should go south; it clears your palette for you.” In 1914, the disruption of war broke in on Morrice’s contented life in Paris, and he traveled again to North Africa, this time to Tunis, the location of this vibrant oil. The brilliant skies and whitewashed villages were full of visual contrasts, as seen here, where shades of blue migrate from pale and milky to rich ultramarine, and highlights of orange and red brighten his predominantly cool palette. Morrice’s effortless brushwork and his capturing of the exotic atmosphere of this sun-drenched scene make this a fine example of the work he produced in Tunis.

The Montreal Museum of Fine Arts has a striking circa 1914 canvas entitled *Afternoon, Tunis* in its collection.

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

ESTIMATE: \$50,000 – 60,000



154 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Montreal Harbour, Lighthouse in Winter

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

PROVENANCE

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

ROBERT PILOT'S SCENES of Canadian winter are quintessential. He spent many hours painting out of doors, and through these long, cold sketching sessions, he observed all the nuances of

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

ESTIMATE: \$30,000 – 50,000



155 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Arbutus

oil on canvas, signed and on verso signed and titled, 1943

30 x 37 in, 76.2 x 94 cm

PROVENANCE

Estate of the Artist, Vancouver

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

May 25, 2005, lot 124

Private Collection, USA

LITERATURE

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

1980, pages 9 and 13

EXHIBITED

British Columbia Society of Fine Arts, Vancouver, *33rd Annual*

Exhibition, 1943, catalogue #65

Vancouver Art Gallery, *W.P. Weston*, 1946, catalogue #55

W.P. WESTON OFTEN painted trees, admiring their resilience and character. He stated that “all these forms have been affected by and moulded by the elements—wind, rain, frost and snow in one way or another, e.g., ... changes in structure in living forms. The study of this is most interesting and has been the main force behind all my drawings and paintings.” The arbutus tree, a distinctive West Coast broadleaf evergreen that often grows on sea bluffs, has the resilience to survive harsh climatic conditions. Clinging to rough terrain and searching for sunlight cause its unique gnarled growth patterns. The tree may even allow part of itself to die during drought. It does, however, store water in burls, which Weston has shown at the base of the trees.

This work is typical of Weston’s mature style, which, as Ian Thom writes, “owes more to the design motifs of art nouveau/ deco, Japanese pattern books and Weston himself than to artists in the east ... [and shows] the use of heavy opaque brush-strokes, a ‘cool, palpitating and luminous’ use of colour, a strong sense of mass and a linear, decorative design.” In this vigorous painting, Weston used the shadows of the branches on the carpet of moss like reflections in water, delighting in the sculptural shapes. The distinctive orange-red of the smooth trunks stands in dramatic contrast to the green around it. Weston has clearly shown us the powerful life force of this arbutus grove, a classic symbol of the West Coast.

ESTIMATE: \$30,000 – 40,000



156 Paul Peel

OSA RCA 1860 – 1892

Study for How Bitter Life Is

oil on canvas, signed and on verso titled *Life Is Bitter*

on the exhibition label, circa 1889

24 ¼ x 20 ¼ in, 61.6 x 51.4 cm

PROVENANCE

Estate of the Artist

Isaure Vendier Peel

Marguerite Peel

Haynes Art Gallery Auction, Toronto, 1936

Norman C. Pearce, Toronto

By descent to the present Private Collection, Toronto

LITERATURE

Victoria Baker, *Paul Peel: A Retrospective, 1860 – 1892*, London

Regional Art Gallery, 1986, reproduced page 136, and the

larger canvas of this subject on the easel in the artist's studio

reproduced page 49 and the larger canvas entitled *The Modest*

Model reproduced page 137

EXHIBITED

London Regional Art Gallery, *Paul Peel: A Retrospective, 1860 – 1892*, traveling to the Royal Ontario Museum, Toronto; Concordia Art Gallery, Montreal; the Winnipeg Art Gallery; and the Vancouver Art Gallery, 1986 – 1987, catalogue #45

STUDY FOR HOW BITTER LIFE IS presents a rare and unique opportunity to own an exemplary work by Paul Peel that was the model for larger paintings in museum collections. Although this study features the well-known theme of painter and model in a studio setting in a manner common to the late nineteenth century, when we examine the subject in detail, a progressive shift occurs. In writing about the subject of this painting the author Victoria Baker states: “He [Peel] includes the model, and creates a visual dialogue between the two figures, one which includes a subtle commentary on the relationship between artist and model, and by extension, between illusion and reality, between the concept of art and the concept of nature or of the natural.”

The larger canvas was exhibited in May 1889 at the *Paris Salon* under the French title *Que la vie est amère (How Bitter Life Is)*. That canvas, now entitled *The Modest Model*, is in the collection of Museum London, Ontario. In addition, another oil painting based on this study, entitled *The Tired Model*, is in the collection of the Art Gallery of Ontario.

ESTIMATE: \$40,000 – 50,000



157 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

November in the Albion Hills

oil on board, signed and on verso signed,

titled and dated 1963

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Roberts Gallery, Toronto

The Art Emporium, Vancouver

Private Collection, Vancouver

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

November 7, 1989, lot 119

A Prominent Montreal Corporate Collection

THE 1960S WERE a triumphant time for Group of Seven artist A.J. Casson. After retiring from his position as vice-president of the commercial art firm of Sampson Matthews Limited, he was

at last free to paint full time. His sketching explorations of the Ontario countryside continued apace, ranging from locations such as this one, the Albion Hills north of Toronto, to painting places in the central and northern parts of the province. He was exhibiting with Roberts Gallery in Toronto, having had his first exhibition there in 1959. These shows sparked a renaissance of interest in Casson's work, culminating in a sell-out show in 1968 at which buyers competed in a wild melee for the paintings. *November in the Albion Hills* features a sought-after aspect of Casson's work—a sky full of dramatic weather, its towering dark cloud formations contrasted with a glowing light horizon. Casson accents his tonal grey and brown palette with vibrant slivers of green and rose in the central rise of land. Foreground grasses shivering in the wind add a further impression of vital movement in this exhilarating stormy work.

ESTIMATE: \$15,000 – 20,000



158 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Near Diamond Lake

watercolour and graphite on paper, signed
and on verso titled *Nr. Diamond Lake*. circa 1955
11 ½ x 14 in, 29.2 x 35.6 cm

PROVENANCE

Private Collection, Toronto
Sold sale of *Canadian Art*, Joyner Fine Art, May 14, 2002, lot 50L
A Prominent Montreal Corporate Collection

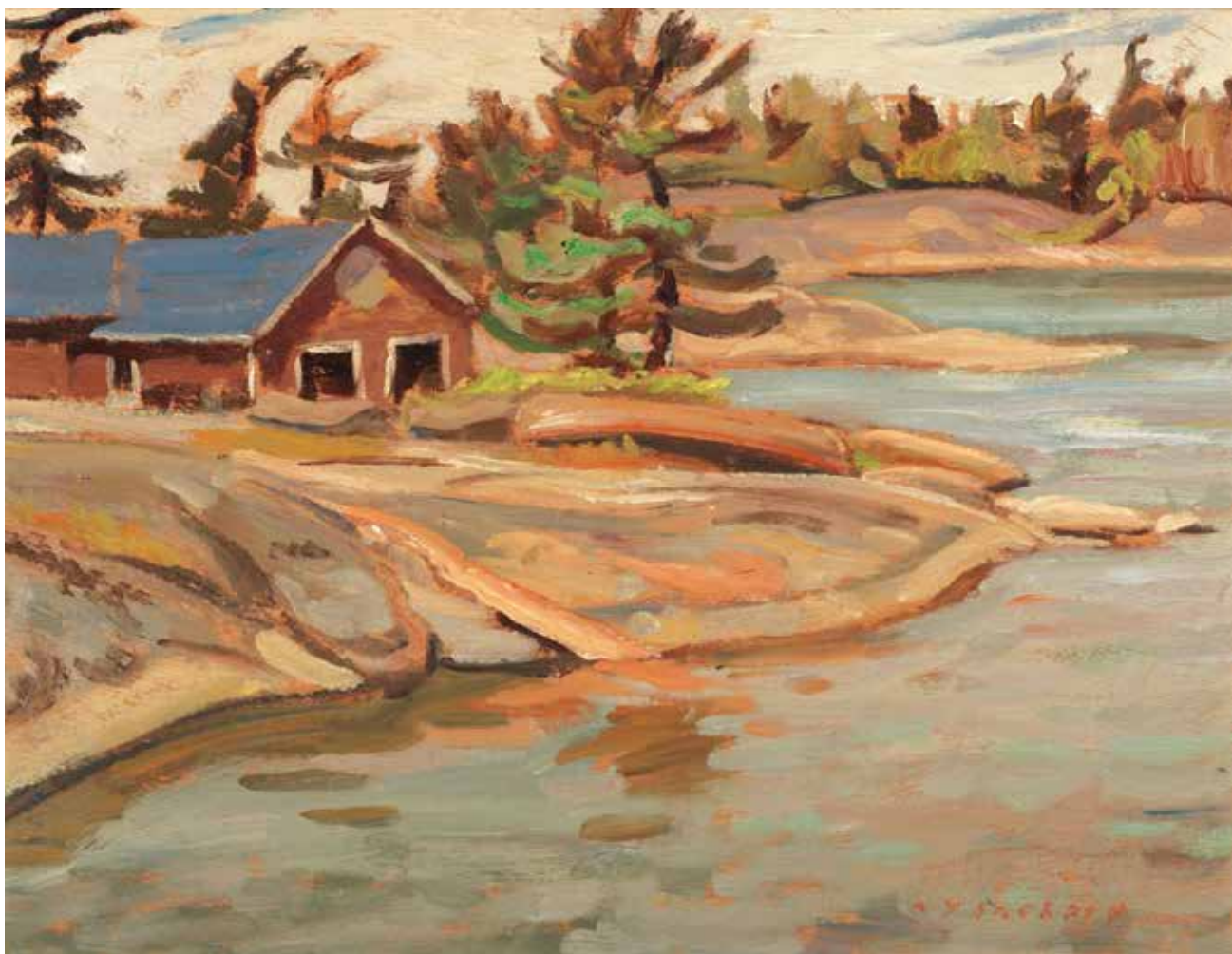
LITERATURE

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

IN THE 1920S, Group of Seven members A.J. Casson and Franklin Carmichael brought about a renaissance in watercolour, which at that time was overlooked in Canada. Both artists, who often sketched together, shared a great respect for

the medium. In 1923 Carmichael discovered a book illustrated with the watercolours of American artist Jules Guérin, who had trained in France, and both artists avidly studied his techniques and conducted experiments with materials to try to reproduce them—one of which ended with an explosion! In 1925, along with F.H. Brigden, they founded the Canadian Society of Painters in Water Colour, and their first exhibition took place in 1926. For the Group exhibition of 1930, Casson and Carmichael insisted on a room reserved exclusively for their watercolours, and it was a resounding success. Paul Duval wrote that “by 1930 Casson had become one of the most powerful and expressive watercolour painters Canada has known.” Bright and effortlessly devised, this beautiful painting incorporates the landscape elements Casson was so well-known for: striking cloud formations, contrasts between dark and light, and the fresh atmosphere of the wild Ontario countryside.

ESTIMATE: \$12,000 – 16,000



159 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Georgian Bay

oil on board, signed and on verso titled, dated 1947 and inscribed 47 xxx / #2368 / from Continental A4718520
10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

A Prominent Montreal Corporate Collection

LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 38

GEORGIAN BAY WAS one of A.Y. Jackson's most enduring painting places. His first sight of it was in 1910, when he stayed with relatives. During a 1913 sketching trip, he met art patron Dr.

James MacCallum, who gave him the use of his cottage on Go Home Bay and, in a life-changing gesture, offered him a year's financial support. Jackson returned to Georgian Bay often up until 1967, enjoying the company of friends and family and sketching. His pleasure at the endless variety of subjects he found there led him to declare that Georgian Bay was a place that "le Bon Dieu made on a holiday, out of sheer joy." This fine oil sketch depicts the windblown pines and distinctive rocky headlands of this area, along with one of the rustic cabins that dotted its shores. The inclusion of a canoe is particularly meaningful, for Jackson explored the area's islands, rocky channels and bays using one. Soft, expressive brush-strokes fluidly define the rock formations and the calm reflective water lapping the shores, and iconic pines bend in the wind under a sky in movement.

ESTIMATE: \$12,000 – 16,000



160 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Smile of Spring

oil on board, signed and on verso titled on the artist's label
24 x 35 in, 61 x 88.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

SMILE OF SPRING is a feast of colour and light. It showcases Franz Johnston's keen eye for beauty in a landscape and his expert handling of contrasts between bright, sunlit colour and cool depths of shade. Here is a sky that scintillates in an almost Pointillist approach, due to its purplish background overlaid with dabs of brilliant turquoise. Johnston then repeats these tones along the edges of the banks and in creases in the snow, and

he echoes the sky in the creek in darker shades of emerald and blue-green. From out of the shadows in the background, a pool of glowing icy blue gleams. The clear atmospheres of northern Ontario in winter became strongly identified with Johnston's oeuvre. His enthusiasm for hiking and for painting outdoors in sub-zero temperatures originated with the heroic approach to landscape he experienced during his Group of Seven days and, after he left the Group, deepened during his many trips to northern Ontario during the 1930s. This luminous work is a superb painting in which Johnston captures the intense clarity and colour of Ontario's stunning northland in winter.

ESTIMATE: \$15,000 – 20,000



161 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Pyramid Mountain, Jasper

watercolour on paperboard, inscribed 9 and stamped with the signature stamp and on verso titled, dated circa 1959 on the gallery label and numbered with the Varley Inventory #32

9 x 11 ¾ in, 22.9 x 29.8 cm

PROVENANCE

Roberts Gallery, Toronto

Sold sale of *Important Canadian Art*, Sotheby's Canada, June 3, 1986, lot 92

Private Collection, Toronto

WHILE HE WAS teaching and living in Vancouver from 1926 to about 1937, mountains had enthralled Frederick Varley, and he spent much time exploring them, from the North Shore of Vancouver to Garibaldi Park. After moving back to eastern Canada, he still ruminated about British Columbia, and in 1957 he was drawn back to the West in the first of several painting trips in the company of his art patron, Kathy McKay—this time to the south-eastern part of the province. Here he depicts Pyramid Mountain, a striking peak in Jasper National Park in Alberta. Watercolour had long been a part of Varley's oeuvre, and *Pyramid Mountain, Jasper* is a fine example of his sensitive brushwork and subtle but varied palette. In this magnificent view, he captures the volume and unique formation of the mountain with its strong triangular shapes, yet infuses a free and airy feeling through his use of soft washes, consistent with the transcendent atmosphere of the Rockies.

ESTIMATE: \$12,000 – 16,000



162 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Trees

watercolour and charcoal on paper, signed
9 ¾ x 13 ¼ in, 24.8 x 33.7 cm

PROVENANCE

Private Collection, New York

Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchies, May 27, 2003, lot 193

A Prominent Montreal Corporate Collection

FRED VARLEY WAS adept in the technique of watercolour and used it throughout his career, particularly in the 1940s while based in Ottawa. The image of pines blowing in the wind was an iconic one for the Group of Seven, and this fine watercolour contrasts their substantive forms and deep colouration with soft and subtle tones in the land and sky. Varley was known for his wide-ranging colour palette, and here, close viewing reveals more colour than on first impression—a spot of teal at the base of a tree;

a purplish tone in the land on the left; and pink, teal and champagne in the sky. The initial perception of the trees is of their deep olive tones, but magenta and blue soon emerge. In Varley's foreground washes, colours have pooled and bled, creating a fluid and transparent surface. Varley would load his brush and, once it touched down, extend the liquid into larger shapes. As the watercolour dried, the edges of the areas held the pigment, creating outlines. *Trees* exhibits Varley's prowess with watercolour and the ease with which he created this fresh, atmospheric landscape.

ESTIMATE: \$8,000 – 12,000

Thank you for attending our sale of *Fine Canadian Art*. Please view additional lots in our May Online Auction of *Fine Canadian Art* at www.heffel.com, which closes Saturday, May 28, 2016. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal.

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TERMS AND CONDITIONS OF BUSINESS

THESE TERMS AND Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.

A. DEFINED TERMS

- 1. Auction House**

The Auction House is Heffel Fine Art Auction House, a division of Heffel Gallery Limited., or an affiliated entity;
- 2. Consignor**

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;
- 3. Seller's Commission**

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

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

The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;
- 6. Knocked Down**

Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;
- 7. Expenses**

Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;
- 8. Hammer Price**

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

The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;
- 10. Purchase Price**

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

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

Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;
- 13. Registered Bidder**

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

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

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

B. THE BUYER

- 1. The Auction House**

The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.
- 2. The Buyer**
 - a)** The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

- b) 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;
- c) 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:
 - (i) there is doubt as to its authenticity;
 - (ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;
 - (iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
 - (iv) any other just cause exists.
- c) In the event of a withdrawal pursuant to Conditions C.1.b (ii) or C.1.b (iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and
- d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of Conditions C.2.a and/or C.2.c above.

3. Reserves

The Auction House is authorized by the Consignor to Knock Down a Lot at less than the Reserve, provided that, for the purposes of calculating the Proceeds of Sale due to the Consignor, the Hammer Price shall be deemed to be the full amount of the agreed Reserve established by the Auction House and the Consignor.

4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;
- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor, who hereby undertakes to:
 - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
 - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
 - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

6. Payment of Proceeds of Sale

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

- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or thirdparty storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

D. GENERAL CONDITIONS

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to:
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- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

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CITY

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BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

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

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

SHIPPING FORM FOR PURCHASES

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

SALE DATE _____

Please indicate your preferred method of shipping below
All Charges are Collect for Settlement by the Purchaser

Shipping Options

Please have my purchases forwarded by:

- Air Surface or

Consolidated Ground Shipment to (when available):

- Heffel Toronto Heffel Montreal Heffel Calgary

Carrier of Choice

Please have my purchases couriered by:

- FedEx Other _____

CARRIER ACCOUNT NUMBER _____

Optional Insurance

- Yes, please insure my purchases at full sale value while in transit. Heffel does not insure works valued under \$2,000, ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)
- No, I do not require insurance for the purchases listed on this form. (I accept full responsibility for any loss or damage to my purchases while in transit.)

Shipping Quotation

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

PURCHASER'S NAME AS INVOICED

SHIPPING ADDRESS

CITY PROVINCE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

RESIDENCE TELEPHONE BUSINESS TELEPHONE

FAX CELLULAR

CREDIT CARD NUMBER EXPIRY DATE

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

Lot Number	Lot Description
in numerical order	artist

1 _____

2 _____

3 _____

4 _____

Authorization for Collection

- My purchase will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICK-UP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

HEFFEL FINE ART AUCTION HOUSE

2247 Granville Street, BC, Canada V6H 3G1
Tel: 604-732-6505 · Fax: 604-732-4245
mail@heffel.com · www.heffel.com

ABSENTEE BID FORM

SALE DATE _____

BILLING NAME _____

ADDRESS _____

CITY _____ PROVINCE/STATE, COUNTRY _____

POSTAL CODE _____ E-MAIL ADDRESS _____

DAYTIME TELEPHONE _____ EVENING TELEPHONE _____

FAX _____ CELLULAR _____

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

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

SIGNATURE _____ DATE _____

DATE RECEIVED (FOR OFFICE USE ONLY) _____

CONFIRMED (FOR OFFICE USE ONLY) _____

Please view our *General Bidding Increments* as published by Heffel.

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

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

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

MASTERCARD OR VISA # _____ EXPIRY DATE _____

NAME OF BANK _____ BRANCH _____

ADDRESS OF BANK _____

NAME OF ACCOUNT OFFICER _____ TELEPHONE _____

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

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Lawren Harris

Mountain and Glacier

oil on canvas

29 ¼ x 35 in, 74.3 x 88.9 cm

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INDEX OF ARTISTS BY LOT

A–B

Andrews, Sybil 128, 129, 130
Banting, Sir Frederick Grant 101, 102, 104
Beatty, John William (J.W.) 147

C–E

Carmichael, Franklin 106, 108
Carr, Emily 121, 122, 146, 151, 152
Casson, Alfred Joseph (A.J.) 105, 107, 109, 157, 158
Cullen, Maurice Galbraith 134

F–I

Fortin, Marc-Aurèle 112, 118, 119
Gagnon, Clarence Alphonse 133
Harris, Lawren Stewart 123, 127, 142

J–L

Jackson, Alexander Young (A.Y.) 110, 124, 125, 126, 159
Johnston, Frank Hans (Franz) 137, 138, 148, 160
Lismer, Arthur 139, 140, 141

M–O

MacDonald, James Edward Hervey (J.E.H.) 103
Milne, David Brown 131, 132, 135, 143, 144
Morrice, James Wilson 115, 116, 117, 120, 153
Morris, Kathleen Moir 114

P–Q

Peel, Paul 156
Phillips, Walter Joseph (W.J.) 136
Pilot, Robert Wakeham 154

R–U

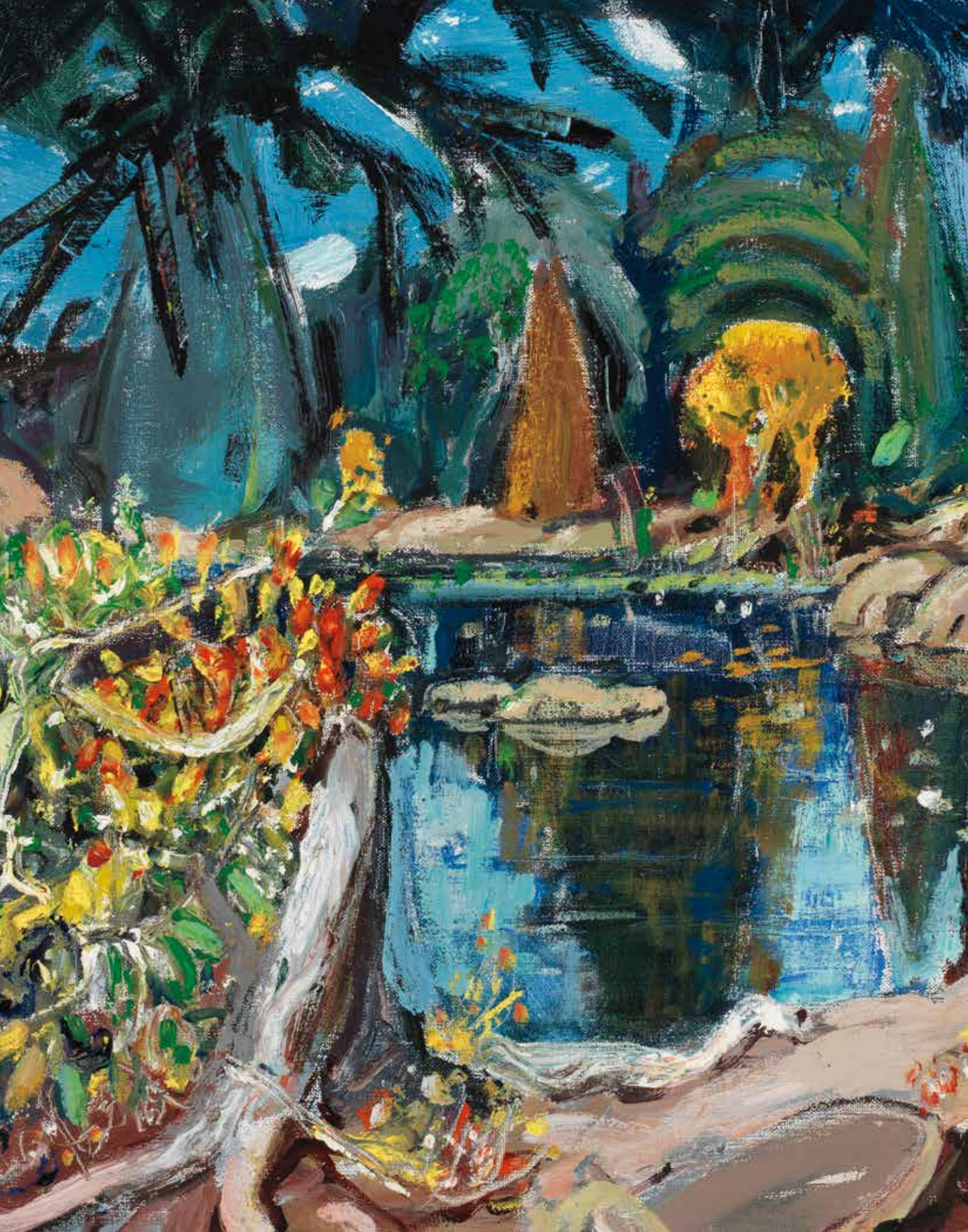
Rand, Paul 150
Sheppard, Peter Clapham 113
Suzor-Coté, Marc-Aurèle de Foy 111

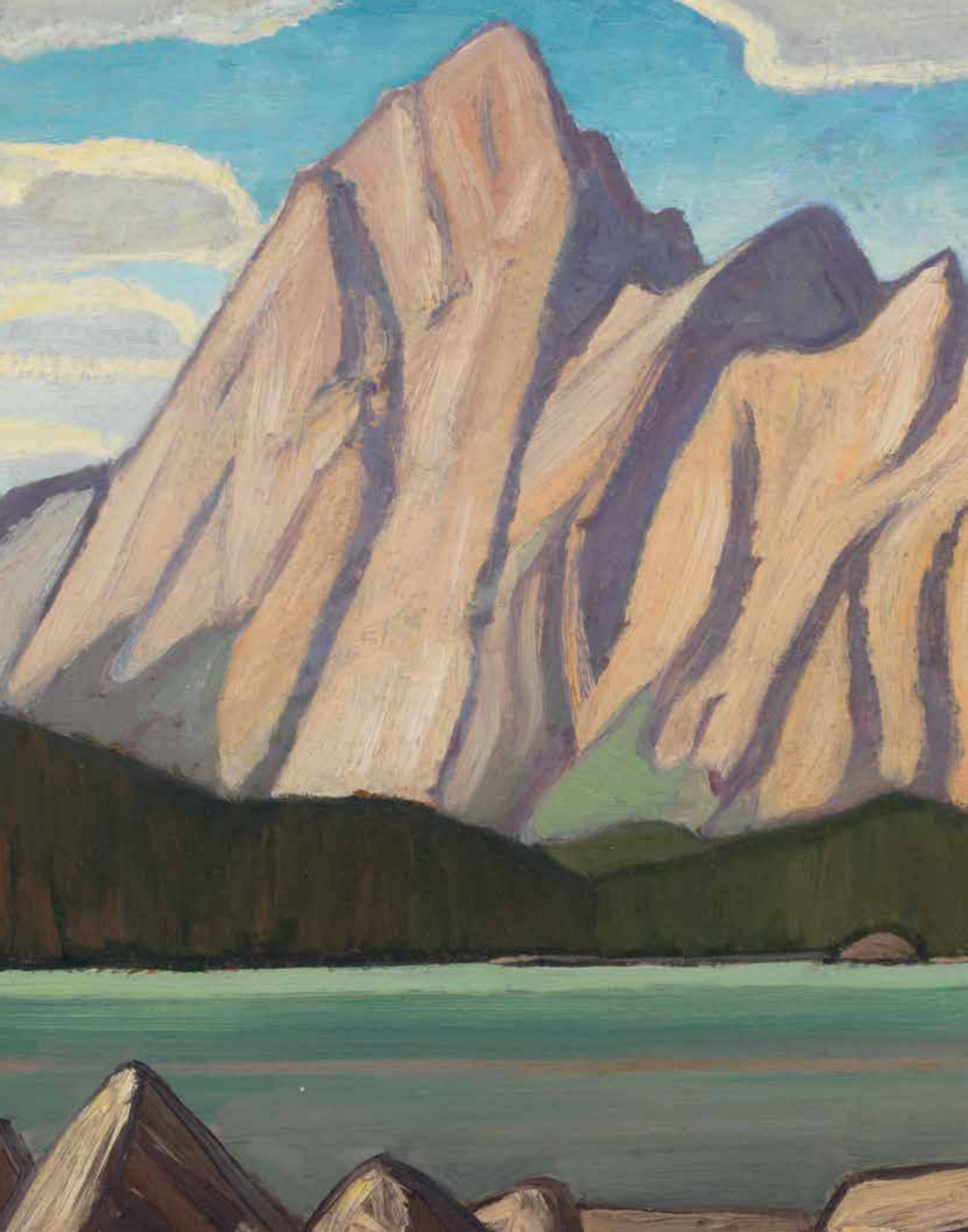
V–Z

Varley, Frederick Horsman 161, 162
Weston, William Percival (W.P.) 145, 149, 155



A. V. KASHKIN







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