

FINE CANADIAN ART



HEFFEL FINE ART AUCTION HOUSE



FINE CANADIAN ART

AUCTION

THURSDAY, MAY 17, 2012

4 PM, CANADIAN POST-WAR
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

VANCOUVER CONVENTION CENTRE WEST
BURRARD ENTRANCE, ROOM 211
1055 CANADA PLACE, VANCOUVER

PREVIEW AT GALERIE HEFFEL, MONTREAL

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& FRIDAY, APRIL 27, 11 AM TO 7 PM

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SATURDAY, MAY 12 THROUGH

WEDNESDAY, MAY 16, 11 AM TO 6 PM

THURSDAY, MAY 17, 10 AM TO 12 PM

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HEFFEL FINE ART AUCTION HOUSE

VANCOUVER • TORONTO • OTTAWA • MONTREAL



HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Limited

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AUCTION LOCATION



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VANCOUVER
 CONVENTION
 CENTRE

*Call our Vancouver office for special accommodation rates, or email reservations@heffel.com
 Please refer to page 152 for Toronto and Montreal preview locations*



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SELLING AT AUCTION

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,500 and over; 15% for Lots sold for \$2,500 to \$7,499; and 25% for Lots sold for less than \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their *Reserve* price.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 148 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 our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque. A cheque not guaranteed by a Letter of Credit must be cleared by the bank prior to purchases being released. We honour payment 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 card is presented in person with valid identification. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2.

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

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

FRAMING, RESTORATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Purchaser, 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. Purchasers who acquire items that require local delivery or out of town shipping should refer to our *Shipping Form for Purchases* on page 147 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.

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



HEFFEL FINE ART AUCTION HOUSE

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The Purchaser and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Purchaser and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 139 through 145 of this publication.

All Lots can be viewed on our Internet site at:

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

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

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM 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 148 of this publication.

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

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 1.03 US dollars, 0.79 Euro, 0.66 British pound, 87 Japanese yen or 8.05 Hong Kong dollars as of our publishing date.

FINE CANADIAN ART

CATALOGUE



Featuring Works from

The Collection of Mr. François Dupré
The Estate of Theodosia Dawes Bond Thornton
An Important Private Estate
An Important Montreal Estate
& other Important Private Collections

SALE THURSDAY, MAY 17, 2012, 7:00 PM, VANCOUVER



101 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Karlukwees, BC

colour woodcut, signed, titled
and editioned 21/100, 1929
10 1/2 x 12 1/2 in, 26.7 x 31.7 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Duncan Campbell Scott, *Walter J. Phillips*, 1947,
reproduced page 27

Carlyle Allison, *The Art of W.J. Phillips*, 1970, the watercolour
and graphite sketch entitled *Karlukwees, Village Island* and the
woodcut reproduced, unpaginated
Michael J. Gribbon, *Walter J. Phillips, A Selection of His Works
and Thoughts*, National Gallery of Canada, 1978, reproduced
front cover, the original watercolour and graphite sketch entitled
Karlukwees, BC reproduced page 64, the larger finished watercolour
reproduced page 65 and a photograph of Walter J. Phillips holding
an impression of the woodcut page 62

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

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

EXHIBITED:

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

In 1927, Walter J. Phillips undertook a sketching trip to the West Coast,
visiting his sister at Alert Bay and then traveling by boat to Tsatsisnukomi,
Mamalilicoola and Karlukwees, a small settlement on Village Island at the
entrance to Knight Inlet. He wrote, "We found another village ~
Karlukwees ~ more interesting than the others. The clean white beach
had borrowed its shape from the new moon... Karlukwees provided



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

many subjects for painting. In fact, never have I seen a more delectable
sketching ground. I regretted leaving the coast, and I long to return."
This superb woodcut is considered to be the crowning glory of Phillips's
woodcut oeuvre. Not only is it technically superb, but its atmosphere of
stillness and peace, together with the delicate impression of falling snow,
create an unforgettable atmosphere. It is also a poignant historical record
~ sadly, little remains of this village today. In 1929, *Karlukwees* was
awarded a gold medal for best colour woodcut by the Society of Arts and
Crafts, Boston, and the National Gallery of Canada has two impressions in
their collection.

Please note: included with this lot is a copy of the book *The Tranquility and
the Turbulence* by Roger Boulet.

ESTIMATE: \$20,000 ~ 30,000



102

102 SYBIL ANDREWS

CPE 1898 ~ 1992

Oranges

linocut in 3 colours, signed and editioned 10/50, 1929
10 1/8 x 7 1/4 in, 25.7 x 18.4 cm

PROVENANCE:

DeVooght Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 50
Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between the Wars*,

Museum of Art, Rhode Island School of Design, 1988, reproduced page 20
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 107, catalogue #SA 3
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints 1914 ~ 1939*, Museum of Fine Arts, Boston, 2008, reproduced page 141

EXHIBITED:

Parkin Gallery, London, *Sybil Andrews*, October 22 ~ November 15, 1980, same image, catalogue #17
Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #3
Museum of Art, Rhode Island School of Design, *The Grosvenor School: British Linocuts Between the Wars*, January 22 ~ March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #5
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints 1914 ~ 1939*, January 30 ~ June 1, 2008, traveling in 2008 ~ 2010 to The Metropolitan Museum of Art, New York, and the Wolfsonian ~ Florida International University, Miami, same image, catalogue #77

The late 1920s through to the early 1930s was a time of tremendous social and economic change for working people in Britain. The Grosvenor School of linocut printmakers, which included Sybil Andrews, was interested in industry and labour, and brought a modernist style to their portrayal of workers which heightened the anonymity of the individual and emphasized movement. Andrews found working men a source of inspiration, and it was an important subject within her oeuvre. Repetition of the figures and the orange crates in a curving chain of movement creates a marching, vigorous rhythm, and the patterns of cast shadows show her awareness of natural light, suggesting the low rays of the morning sun. The colouration of this impression is particularly rich, with contrasts between the warmth of red and orange against cool blue, and together with the strength of her simplification of form, further reinforces the dynamism of this rare, early linocut from 1929 when she executed smaller editions of 50.

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

ESTIMATE: \$15,000 ~ 20,000



103

103 SYBIL ANDREWS

CPE 1898 ~ 1992

Skaters

linocut in 4 colours, signed,
titled and editioned 26/60, 1953
7 7/8 x 14 3/4 in, 20 x 37.5 cm

PROVENANCE:

DeVooght Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982,
reproduced page 61
Lora S. Urbanelli, *The Grosvenor School: British Linocuts Between
the Wars*, Museum of Art, Rhode Island School of Design, 1988,
same image reproduced page 45
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced
page 120, catalogue #SA 52

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,
catalogue #49
Museum of Art, Rhode Island School of Design, *The Grosvenor
School: British Linocuts Between the Wars*, January 22 ~ March 20, 1988,
traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara
Museum of Art, same image, catalogue #8

The image of the skater on the left was initially used in a design for a London Passenger Transport Board poster Sybil Andrews made in the 1930s in collaboration with Cyril E. Power, advertising ice-hockey matches at Wembley Park. Although this linocut was made in 1953 after she had moved from England to Vancouver Island, it retains the spirit of the 1930s. While in England, Andrews was part of the Grosvenor School of linocut artists, whose modernist work was influenced by the Futurist movement and the changes wrought by industrialization. The subject of sport was ideal for portraying the energy of coordinated movement, and Andrews also depicted horse races, football players and rowers. What was emphasized about these figures in synchronized movement was their teamwork and their anonymity, as opposed to the individuality of sports heroes, reflecting the social and egalitarian outlook shared by the Grosvenor School. This dynamic print reinforces the intensity of the skaters' forward thrust by elongating their skate blades against a background of the stylized curves of their track, their bodies moving as finely-balanced racing machines.

This is a fine impression with strong colours on thicker oriental paper.

ESTIMATE: \$10,000 ~ 15,000



104

104 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

The Cave, Johnson's Creek

watercolour on paper, signed,
titled in the margin and dated 1945
15 1/2 x 17 in, 39.4 x 43.2 cm

PROVENANCE:

Private Collection, Ontario; Private Collection, Toronto

LITERATURE:

Michael J. Gribbon, *Walter J. Phillips, A Selection of His Works and Thoughts*, National Gallery of Canada, 1978, the 1945 watercolour titled as *Falls, Johnson Canyon* reproduced page 76 and the 1947 watercolour *Johnson's Creek, near Banff* reproduced page 79

Roger Boulet, *The Tranquility and the Turbulence*, 1981, pages 201 and 203, the 1945 watercolour *Johnson's Canyon* reproduced page 209 and the 1946 watercolour *Waterfall, Johnson's Canyon*, in the collection of the National Gallery of Canada, reproduced page 211

Walter J. Phillips is known for his extraordinary body of work in both woodcut and watercolour. Phillips had a particular interest in waterfalls, seeking them out on his sketching rambles. Amongst his depictions of these tumbling and foaming wonders, none are more outstanding than his watercolours of Johnson's Creek's waterfalls near Banff. His sensitive appreciation is clear in his unpublished manuscript *I Like Waterfalls*. He wrote, "Water is the most expressive element in nature. It responds to every mood from tranquility to turbulence... Here is water in all its forms ~ the clear stream, foam, spray, and still smaller drops suspended in the air ~ a translucent veil in which a rainbow is often woven." Phillips described several falls along Johnson's Creek, including this particular one, stating, "On my next trip I came upon a waterfall spilling into an immense water-worn cavity in the rock... Within the cave the sound of the falling water was increased to a deafening roar." *The Cave, Johnson's Creek*, with its almost miraculous rendering of this dramatic plunging waterfall amidst exquisite textures of the rockface, shows Phillips at his most masterful.

ESTIMATE: \$15,000 ~ 20,000



105

105 SYBIL ANDREWS

CPE 1898 ~ 1992

Flower Girls

linocut in 4 colours, signed,
titled and editioned 36/60, 1934
9 3/4 x 8 1/2 in, 24.8 x 21.6 cm

PROVENANCE:

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

LITERATURE:

Peter White, *Sybil Andrews*, Glenbow Museum, 1982,
reproduced page 40 and page 56 full page colour
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 114,
reproduced page 114, catalogue #SA 28

EXHIBITED:

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image,
catalogue #28

From 1930 to July 1938 Sybil Andrews shared a studio with British artist Cyril Power, a fellow member of the Grosvenor School. This informal working partnership produced an extraordinary body of work for both artists and some of the finest prints of the 1930s. *Flower Girls* is one of these sought-after images produced during this time. Stephen Coppel notes, "The repeated angular shapes and colour patterns give dynamic energy to this study of movement."

Early impressions of this print are on buff oriental laid paper and late impressions are on thicker oriental paper. This is a fine impression with strong colours on thicker oriental paper.

ESTIMATE: \$18,000 ~ 22,000





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

ALC CGP G7 OSA RCA 1873 ~ 1932

Early Autumn, Montreal River, Algoma

oil on board, signed and dated 1919
and on verso signed, titled and inscribed 28992
8 1/2 x 10 3/8 in, 21.6 x 26.3 cm

PROVENANCE:

Acquired directly from the Artist by
Percy and Gertrude Wells Hilborn, Ontario
By descent to the present Private Collection, Ontario

LITERATURE:

Charles C. Hill, *The Group of Seven: Art For A Nation*,
National Gallery of Canada, 1995, pages 79 and 80

Early Autumn, Montreal River, Algoma is a delightful and joyous bouquet of colour. Related closely to several of J.E.H. MacDonald's masterworks such as *October Shower Gleam* and *The Solemn Land*, this work comes from the second boxcar trip arranged by Lawren Harris into Algoma country. Harris, after his discharge from the army in 1918, had traveled to Manitoulin Island with James MacCallum on a respite to aid in his recovery. Not finding the scenery to his liking, Harris suggested a side trip on the Algoma Central Railway to find more appealing views. It was on this side trip that he first encountered Algoma and the inspiration for the boxcar trips came. Harris organized the first boxcar excursion in the fall of that year and included Frank Johnston and MacDonald ~ whom he had to urge, as MacDonald was also recovering from recent illnesses. A third trip, the second of the boxcar expeditions, saw the inclusion of A.Y. Jackson, who had just returned from France, and took place in September of 1919. Jackson describes the scenery as vivid with changing hues: "The colour is disappearing very fast. The reds were gorgeous when we first came, but now it is all orange and yellow." This striking work comes from that trip, and if we can take Jackson's writing literally, it comes from early in the trip, as the reds are indeed gorgeous.

At this time, MacDonald's painting was heavily influenced by his work in design. There is a clear link between this rhythmic painting and the artistry of his beautiful bookplates and lyrical poster designs, but Algoma's ruggedness would add an edge to MacDonald's work that had not been there before; wherein gentility is replaced by wildness, soft lines replaced by bold ones and low-keyed colour heightened by the vivid fall

hues he saw at Algoma. He described the land as being "after Dante's heart. The canyon is like a winding way to the lower regions and last night, when the train went through just after dark, with the fireman stoking up, the light of the fire shining on the smoke clouds, it was easy to imagine his Satanic majesty taking a drive through his domain... The great perpendicular rocks seemed to overhang as though they might fall any minute and the dark Agawa moving quietly through it all had an uncanny snakiness. On a fine day, such as this, the canyon seemed to lead upwards and has all the attributes of an imagined Paradise, excepting, perhaps, anything in the way of meadows. There are beautiful waterfalls on all sides, and the finest trees ~ spruce, elm, and pine."

Early Autumn, Montreal River, Algoma literally dances with colour, pattern and movement. The repeating chevrons of brushwork in the foreground forest are echoed and balanced by the vibrant blues in the sky, and the deep indigo of the river, almost dead centre in the work, is especially rich. MacDonald was a master of colour, often noting in the margins of his notebooks which pigments were essential for the region he was sketching. His ability to observe and to translate the essential character of the landscape into his sketches was foundational in his art, and proved invaluable to his career. As MacDonald increased in stature as an educator, he devoted more and more of his time to teaching and had less time to sketch in the field. He would rely on his *plein air* sketches for inspiration when he had time to work in his studio. Gems such as this evocative painting were essential to him as they had the power to transport him back to the hills above the Montreal River, to take him back into the wilderness that laid the foundations for his early masterworks.

This sketch comes to auction at Heffel through the family of Percy and Gertrude Wells Hilborn and their daughter Esther, and by association with their friends Sam and Kitty Williams. The Williamses had a cottage on Georgian Bay, and were neighbours of one of Jackson's cousins who also had a cottage there. The Williamses frequently entertained the Hilborns and members of the Group at their cottage and supported them by purchasing their work, especially that of Jackson. The Hilborns donated Jackson's masterwork canvas *First Snow, Algoma* to the McMichael Canadian Art Collection in 1969 and Esther subsequently made important gifts to the McMichael Canadian Art Collection, the National Gallery of Canada and the Kitchener~Waterloo Art Gallery.

ESTIMATE: \$80,000 ~ 100,000



**107 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

La Cloche Hills

oil on board, signed and on verso
titled and dated 1936
9 7/8 x 11 7/8 in, 25.1 x 30.2 cm

PROVENANCE:

Laing Galleries, Toronto
Galerie Walter Klinkhoff Inc., Montreal
Warwick Gallery Ltd., Vancouver
An Important Private Estate, Toronto

Franklin Carmichael was the youngest of the founding members of the Group of Seven and a close friend of A.J. Casson. He spent much of his career working as a commercial designer, first at Grip Ltd., where he met the other artists who would form the Group of Seven, then later at Rous & Mann Ltd. and Sampson Matthews Limited. While he is less known for his work in industrial and commercial design, he is credited with several unique creations in kitchenware and utilitarian objects. In all of his creative life, he was a groundbreaker. His style was influenced by Tom Thomson, with whom he had shared a studio over the winter of 1914/1915, and his mature work, such as this lively scene painted in the La Cloche Hills of Ontario's Killarney Provincial Park, often brings to mind the works of another groundbreaker, David Milne.

Carmichael worked in oil in the early part of his career, creating bold works that boast a masterful use of white. He began to work in watercolour in the mid-1920s, demonstrating that this medium could be as forceful and strong as oil when used to depict the wild Canadian landscape. Together with Casson and Frederick Brigden, he founded the Canadian Society of Painters in Water Colour in 1925, which gave new prominence to this method of painting. His skill as a watercolourist can be seen in the way he approached his oils; he gave a great deal of forethought to the finished work before he lifted his brush. At first glance at works

such as this, we are reminded both of watercolour and printmaking, until the sheen of his oil tells us otherwise.

In all the mediums he undertook to use, Carmichael was particularly adept at handling negative space, and his mastery of it shines through in this view of the La Cloche Hills on a cloudy day. Here, the rolling grey clouds echo the grey hills, grey tree trunks and grey foreground rocks, all of which are tied together by the grey negative spaces between tree limb and forest, in the hollows between rocks and patches of grass, along the furrows and clefts in the hills, as well as in the sky. This unity of colour and space gives the work a lively, all-over patterned feeling that balances well with the palette of the work. The angled brushwork on the smaller tree limbs contrasts with the bolder brushwork in the green hills and foreground rocks, and flows nicely into the smooth brushwork of the sky and distant mountains. The additional balance of foreground, middle distance and background, so classically handled by Carmichael ~ accentuated with the vertical starkness of bare, burned-out tree trunks ~ results in a very satisfying scene.

The La Cloche Mountains are a frequent place name in titles of sketches by members of the Group of Seven. In addition to Carmichael, A.Y. Jackson, Arthur Lismer, Lawren Harris and J.E.H. MacDonald all sketched there at various times, but the region was of the greatest importance to Carmichael, who was especially attracted to the unique topography there due to the strong visual predominance of white, as vast expanses of crystalline quartzite reflect sunlight and sparkle against the darker colours of forest and trees. Carmichael's interest in this effect can be seen in this oil, and would figure prominently in the works he produced in the latter part of his life. He painted there often, and Mount Carmichael and Carmichael Lake are named in honour of his works depicting the region. Carmichael died suddenly at the age of 55, thus mature works such as this are rare.

ESTIMATE: \$90,000 ~ 120,000



**108 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

Woman Standing at Easel

watercolour on paper, signed and dated

Dec. 11, 1921 and inscribed M.R.

15 5/8 x 15 3/8 in, 39.7 x 39 cm

PROVENANCE:

Galerie Agnès Lefort, Montreal

An Important Private Estate, Montreal

LITERATURE:

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, page xDavid Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 ~ 1928*, 1998, page 342, reproduced page 342, catalogue #204.26

EXHIBITED:

Art Association of Montreal, *Exhibition of Water-Colour Drawings by David B. Milne*, January 1 ~ 19, 1924, titled as *Figure in the Sun*, catalogue #102Arts Club, Montreal, *David Milne*, January ~ February 1924, titled as *Figure in the Sun*

David Milne was one of the most accomplished artists of his generation, whether in Canada or beyond. He was as profound a thinker about the processes of art as he was prolific, producing over 6,000 works in oil, drypoint, drawing and watercolour during a career of over 50 years.

Milne also distinguished himself as a writer about his own work and as a war artist of penetrating vision at the conclusion of World War I.

Born in Bruce County in rural southwestern Ontario, Milne was ambitious enough to leave at age 21 to study at the Art Students League in New York City (1903 to 1905). Here he came to know both American and European Impressionism, Post-Impressionism and Fauvism, styles that would shape his own unique approach to artmaking. Milne was successful in New York; his work was exhibited and noticed approvingly. The best measure of this early acclaim was his participation in two of North America's most important exhibitions of avant-garde art in the early twentieth century: the *Armory Show* of 1913 (seen in New York, Boston and Chicago) and the *Panama-Pacific International Exposition* at the World's Fair held in San Francisco in 1915.

It is significant that Milne showed watercolours in both these prestigious exhibitions. The delicacy, intimacy and speed of execution characteristic of this medium defined what he wanted his art to be. Milne also valued the small scale typical of watercolours. "The thing that makes a picture is the thing that makes dynamite ~ compression," he wrote. "It's an explosion. Everything must hit at once." *Woman Standing at Easel* encapsulates this and many other qualities. It was painted during a highly productive time in Milne's long stay in upstate New York. Mt. Riga is a hamlet near Boston Corners, the centre of Milne's activities in this region. Milne and his wife Patsy moved to Mt. Riga in October of 1921. In this month he began making work with accompanying notes marked by the "M.R." notation that we see after his signature in this work.

As the catalogue raisonné relates, Milne wrote, "Patsy and I walked up the trail above Rudd Pond at noon Sunday and each made a sketch. As is often the case I did not realize how the larger shapes would simplify against each other until they were on paper. The head and clumps of sumach would have been clearer if left clear white instead of attempting to be literal and use richer color to mark them." Milne was habitually specific about the time and place of his work and he usually focused on formal challenges in both his painting and explanations. Here Patsy becomes a "larger shape" that must be simplified and integrated into the visual details of the foliage behind her. The contrast of detail and scale is accomplished by leaving the foreground almost completely open. Colour is another issue. While Milne notes that richer colour would have been more literally accurate, again he simplifies, using a restrained and exquisitely subtle palette of blue, black, red and green, hues that highlight rather than fill the spaces they touch.

While Milne's means and intentions were decidedly compressed, this watercolour especially invites us to think more expansively as well. He reflects here on the difficult yet thrilling assimilation of nature into art by setting the easel prominently across the centre of the image. Its straight wooden legs integrate yet contrast with the tangle of sumachs that surround and almost consume it. The watercolour is a meditation on painting itself.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of the recent *Artwriting, Nation, and Cosmopolitanism in Britain: The "Englishness" of English Art Theory since the 18th Century*, for contributing the above essay.

ESTIMATE: \$30,000 ~ 40,000



109

109 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Village in Winter

gouache on paper, initialed and dated 1931

10 1/2 x 15 1/2 in, 26.7 x 39.4 cm

PROVENANCE:

Private Collection, New York

LITERATURE:William R. Watson, *Retrospective: Recollections of a Montreal Art Dealer*, 1974, page 43Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two / G~K*, National Gallery of Canada, 1994, the circa 1924 canvas entitled *Village in the Laurentian Mountains* reproduced page 16, catalogue #3529Anne Newlands, *Clarence Gagnon: An Introduction to his Life and Art*, 2005, pages 47 and 51Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, the 1925 canvas entitled *Village in the Laurentian Mountains*, in the collection of the National Gallery of Canada, reproduced page 162, the circa 1919 ~ 1924drawing entitled *Village Street, County of Charlevoix* reproduced page 163 and the 1925 pastel entitled *Laurentian Village* reproduced page 164

In 1929 Clarence Gagnon began illustrating Louis Hémon's beloved 1913 novel *Maria Chapdelaine* for the French publisher Les Éditions Mornay. He was exacting about his contractual terms, wanting "perfect reproduction of the originals", and specified that they were to be returned to him and the plates destroyed. William Watson writes: "For at least two years in succession while living in Paris he did not paint a single picture but worked consistently on the illustrations for *Maria Chapdelaine*."

Village in Winter was painted during this time and, judging by the medium and size, we can speculate that it was intended for use in the book.

Gagnon worked exclusively from his meticulous Quebec drawings and sketches while in Europe, and showed the important canvas *Village in the Laurentian Mountains* in the 1925 Wembley show in England. That canvas was purchased from Gagnon in 1927 by the National Gallery of Canada and is the source for this work. An earlier pencil drawing and a 1925 pastel of this same scene all relate directly to both the masterpiece canvas and *Village in Winter*.

ESTIMATE: \$25,000 ~ 35,000



110

110 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Souvenir du Canada

oil on panel, signed, titled and inscribed

à M. Armand Dayot, circa 1925 ~ 1927

6 3/8 x 9 1/8 in, 16.2 x 23.2 cm

PROVENANCE:

A gift from the Artist to Armand Dayot, France

By descent to the present Private Collection, Spain

Clarence Gagnon appropriately inscribed on this work the words

"Souvenir du Canada" and gave this wonderful sketch to his friend

Armand Dayot. Dayot (1851 ~ 1934) was a French art critic, art historian

and politician. He founded the journal *L'Art et les artistes* and the Breton liberal organisation les Bleus de Bretagne. He became successively the head of the prefecture of Oran, head of the Ministry of Arts in the cabinet of Léon Gambetta and inspector general of the Ministry of Fine Arts. Gagnon must have been particularly pleased with this fine sketch to choose this work as a gift. Certainly Gagnon chose very well, as *Souvenir du Canada* is a classic *plein air* sketch by the artist. There are similar larger studio canvases of this subject that are housed in public museums and, as a whole, works such as these are part of our collective consciousness of Canadian art. *Souvenir du Canada* forms part of this visual history of Quebec, and is the essence of Canadian Impressionism.

ESTIMATE: \$20,000 ~ 30,000



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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Lake Mazinaw from the Hawk's Nest

oil on board, signed and on verso signed
and titled on the artist's label, circa 1951
30 x 40 in, 76.2 x 101.6 cm

PROVENANCE:

Private Collection

LITERATURE:

D.G. Carmichael et al, *The McMichael Canadian Collection*,
1979, the related watercolour entitled *Cliffs, Lake Mazinaw*
reproduced page 173

A.J. Casson visited the Bon Echo area, painting specifically at Lake Mazinaw, in the summers of 1951 and 1952 and again in 1957. While we know that he had been there before, in 1928, painting near the Bon Echo Inn with Franklin Carmichael, we presume that this work comes from watercolours painted on one of those three 1950s trips. On the 1928 trip, Carmichael and Casson had produced only sepia-toned oils of the area as designs for a series of two-colour advertisements, the whereabouts and published results of which are unknown. Perhaps as a result of this initial connection, or perhaps because of the area's mythic reputation and historical significance for artists, Casson returned in the 1950s.

Since F.M. Bell-Smith first painted there in 1911, the vast rock formations that thrust so steeply and dramatically downward into the lake have been

painted by Frank Johnston, A.Y. Jackson, Arthur Lismer and Charles Comfort, to name but a few. The area had also been a popular tourist destination at the turn of the twentieth century, but languished during the late 1920s, and the hotel, once thriving, was destroyed by fire in 1936. Despite this, the magnificent rock forms in the lake drew artists and writers alike, inspiring several plays and magnificent works of art such as Arthur Lismer's iconic *The Sheep's Nose, Bon Echo* from 1922 that was sold by Heffel in May of 2010. The Walt Whitman memorial was carved into the face of Bon Echo Rock in 1919, and re-dedicated in 1955.

A.J. Casson's oils, such as this expansive view of Lake Mazinaw, are painted in a style that is uniquely his. His training in design and his skill in watercolour gave him the foundation that allowed him to use oil paint in a much softer, more stylized fashion than was common. He would hone and perfect these skills in the later years of his painting life, creating works of lacy delicacy, using soft atmospheric qualities combined with a feeling for overall pattern. His training in print design also shows in this work.

Lake Mazinaw is part of Bon Echo Provincial Park, and Mazinaw Rock, more widely known as Bon Echo Rock, lies in the narrows between the northern and southern parts of the lake. Casson sometimes approached his sketching sites by boat, and thus had a great sense of the movement and patterns of the surface of the water. This large-scale painting, with its lovely zig-zagging bands of colour in the lake, is a fine example of Casson's masterful work.

ESTIMATE: \$150,000 ~ 200,000



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

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

In the Cloche Hills

oil on canvas, signed and on verso signed
and titled on the artist's label, circa 1948 ~ 1950
27 x 45 in, 68.6 x 114.3 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Estate, Vancouver

EXHIBITED:

Art Gallery of Hamilton, *Fifteenth Annual Exhibition*, 1964

Franklin Carmichael owned a small cottage in the La Cloche region of Georgian Bay, and it was one of his favourite places to paint until his death in 1945. Of the Group members, Carmichael was A.J. Casson's closest friend and advocate. Following in his mentor's footsteps, Casson began visiting the La Cloche area in 1948, returning again in 1949 and 1950. Casson considered the works created from these trips to be some of his best. He became so enamoured with the area that a lake in the region was named in his honour. The expansive views from high ground, the brilliant blue lakes and dramatic shorelines provided infinite inspiration for the artist. Works that he painted here range in their spirit from moody to serene, in their tones from dark and ominous to light and airy, and are often monumental in size and treatment. It is clear that this region gave him a great variety of interesting subjects. The area's distinct rock

formations are brilliantly white and reflect the sunlight, extending the range of the artist's palette and creating shadows and nuances of colour that are quite unique.

At La Cloche, as he had with other areas, Casson followed his habit of working repeatedly at the same location, so that he came to know it intimately and in a variety of seasons and weather conditions. While he was an avid traveler, he preferred to sketch in areas with which he had become familiar. This habit only benefited his work; like a portraitist who personally knew his sitter, Casson was able to paint La Cloche's unique beauty with a personal and deep understanding.

Here, clouds move in (or out) from the horizon, broiling over the hill formations that are presented as a lovely jumble of smoothed, similarly hued rocks. The horizontal patterning of the rocks and clouds is juxtaposed by the upright trees and the patterns on the hills in the middle ground. Additionally, the colour range of this work is primarily cool, with the blues, purples and greens all set under the grey clouds, but gently countered by the sections of warm orange that indicate lichen or staining on the rocks at La Cloche. The scene has a fine balance overall.

Casson worked in a number of styles over the years, sometimes painting the elements of the scene in a cubist manner, but in this large canvas he took an entirely natural approach, reinforcing the tranquility of this beautiful panoramic scene.

ESTIMATE: \$100,000 ~ 150,000



113

113 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

Lake Superior

oil on board, signed and on verso
titled *L. Superior* and inscribed *to Beekie*
from Arthur Lismer, Jan. 1932, circa 1927
12 1/4 x 16 1/8 in, 31.1 x 41 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,
1981, page 58

EXHIBITED:

McMichael Canadian Art Collection, Kleinburg,
on loan in 1979

After 1920, a bold, direct approach infused Arthur Lismer's art. He championed the need for Canadian artists to observe their subject and to hear the unique voice of Canada, rather than repeat the soft palette and misty atmosphere of England. He stated, "Canada is not like that and neither are its people. It is a country without shades and shadows, with bright colours and brutal changes of climate. Even the sun goes down with a bang."

Lake Superior was one of the Group of Seven's most auspicious painting places. Lawren Harris and A.Y. Jackson had ventured there after their 1921 Algoma trip, and Harris had become enthralled with the region, inviting Lismer there in 1923 and 1927. Foul weather plagued their first trip, aggravated by the fact that they were camping. However uncomfortable the conditions were for the painters, the stormy skies in Lismer's Lake Superior works, including this fine sketch, add to the vitality of the work. Lismer's *plein air* work from these two trips was the inspiration for a number of his most famous Group period masterworks.

ESTIMATE: \$25,000 ~ 35,000



114

114 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

West Wind, Georgian Bay

oil on board, signed and dated 1943
and on verso signed and titled on a label
12 x 15 1/2 in, 30.5 x 39.4 cm

PROVENANCE:

By descent to the present Private Collection, Toronto

LITERATURE:

Marjorie Lismer Bridges, *A Border of Beauty*, 1977, page 28

Arthur Lismer said that, whenever possible, he went to Georgian Bay, and so great was his feeling for it that he did some of his best work there. The element of wind at Georgian Bay is a powerful shaper of this landscape. In *West Wind, Georgian Bay*, Lismer shows its presence in the wind-blown pines, the waves whipped up in the bay and the clouds scudding across

the sky, through his energized, expressionist brushwork. Lismer was fascinated with the appearance of the “pines, turned away in ragged disarray from the west wind, presenting a strange pattern against the sky and water.” Two of his masterpiece oils with a stormy subject are *A September Gale, Georgian Bay*, 1921, and *A Westly Gale, Georgian Bay*, 1916, both in the collection of the National Gallery of Canada. The west wind is an iconic presence in Canadian landscape, such as in Tom Thomson’s famous 1917 canvas *The West Wind*, in the collection of the Art Gallery of Ontario. Fresh and full of life, Lismer’s exuberant oil sketch exudes the romance of the west wind.

ESTIMATE: \$20,000 ~ 30,000



115

115 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Street in Quebec City

oil on panel, signed and on verso signed, titled,
dated circa 1925 in the artist's hand and inscribed
with the Naomi Jackson Groves Inventory #1556
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

An Important Private Estate, Toronto

LITERATURE:

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two / G~K*, National Gallery of Canada, 1994, a 1934 drawing of this scene entitled *Quebec City* reproduced page 246, figure 17379

A.Y. Jackson is renowned for his depiction of Quebec's villages and the rural countryside of the north and south shores of the St. Lawrence.

However, urban street scenes such as this superb Group of Seven period sketch of Quebec City are more rare. Buildings tower above a street piled with snow; the tire-tracked road compresses to a vanishing point as it turns the corner. As in his rural scenes, the telephone poles tilt, their bending adding an organic rhythm to the scene. The snow, painted with vigorous brush-strokes, is shadowed with luscious pastel tones of blue and green. Adding to the predominantly warm palette of pink, orange and red, Jackson uses the orange-brown of the bare panel to boldly light up the painting. At this time, the controversy over the boldness of Group artists was still raging, but the high-profile exhibition of Canadian artists at Wembley in England the year before, which included Group members, brought favourable international reviews. Jackson exhibited his masterpiece canvas *Terre Sauvage* at Wembley, and it was acquired by the National Gallery of Canada, which also has nine of his drawings of Quebec City scenes in its collection.

ESTIMATE: \$25,000 ~ 35,000



116

116 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Lake Tyson

oil on board, signed and on verso signed, titled,
dated Oct. 1940 and inscribed *no retouch* and 29147
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Acquired directly from the Artist by
Percy and Gertrude Wells Hilborn, Ontario
By descent to the present Private Collection, Ontario

Percy and Gertrude Wells Hilborn of Preston, Ontario, were long-time friends of A.Y. Jackson, whom they first met at a friend's neighbouring cottage on Wabec Island on Georgian Bay. The Hilborn family and others supported Jackson financially by acquiring his paintings. In addition, the Hilborns acquired *Early Autumn*, *Montreal River*, *Algoma* by J.E.H. MacDonald, lot 106 in this sale, on its completion after his second trip to

Algoma. In 1969, the Hilborn family donated the impressive early Jackson canvas *First Snow, Algoma* to the McMichael Canadian Art Collection in Kleinburg.

Hilborn and Jackson were both keen outdoorsmen. They shared a log shack on Portage Island north of Wabec, and went on many fishing, canoeing, and camping trips together. *Lake Tyson* is a commanding hilltop view of the powerful landscape in Ontario's Killarney Provincial Park. Jackson captures its raw beauty in the flush of autumn colours, lit by the lake mirroring the light in the sky. This treasured painting, passed by descent to the present owner, is a testament to the longstanding admiration and patronage of Jackson by his dear friends.

ESTIMATE: \$20,000 ~ 30,000



**117 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

Winter, Matawa

watercolour and graphite on paper, signed and dated 1935 and on verso signed, titled and inscribed *21 Cameron Ave., Lansing, Ont.* / \$175.00 on the Canadian National Exhibition label 20 1/4 x 27 1/8 in, 51.4 x 68.9 cm

PROVENANCE:

Miss Marian Wood, Toronto, formerly Principal of Havergal College in Toronto (there is a portrait of Miss Wood by Charles MacGregor at Havergal College ~ MacGregor served on the Committee of the Ontario Society of Artists in the 1930s when Franklin Carmichael was president)
Harry Hughes, Montreal
By descent to a Private Collection, England
Private Collection, Vancouver

LITERATURE:

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, page 67

EXHIBITED:

Canadian National Exhibition, Toronto, 1935

Franklin Carmichael's work in watercolour was as important as his work in oil. His experiments in this medium began as early as 1905, and he refined his techniques during his studies in 1913 at the Académie royale des beaux-arts in Antwerp, Belgium. Carmichael was aware of the accomplishments of eighteenth and nineteenth century English artists working in watercolour, and particularly admired the work of J.M.W. Turner. Later, while experimenting with techniques, he was especially interested in the work of American-born and French-trained Jules Guérin with his rich, luminous colour tints.

From 1914 to 1924 Carmichael worked primarily in oil, and his return to watercolour in 1924 was in a mature style showing a mastery of composition and fluidity of treatment. During an autumn sketching trip in this year to the Ottawa River Valley near Mattawa, Carmichael employed watercolour exclusively as his sketching medium. Through his work as a commercial artist with Rous & Mann Ltd. and his involvement in the Arts and Letters Club, Carmichael came into contact with the future members of the Group of Seven. During a 1925 trip to the North Shore of

Lake Superior with Lawren Harris, A.Y. Jackson and A.J. Casson, Carmichael began a remarkable series of watercolours which expressed the grandeur and space of this vast country. He had a fine eye for elegant compositions, and removed unnecessary details to emphasize that which was truly important. Through this medium, Carmichael found he could be sharp or delicate, forceful or subtle, responsive to the mood of the landscape. He began the practice of painting small watercolour sketches *en plein air*, and then working these up into larger watercolours in the studio, such as this fine work. The larger studio watercolours are fewer in number and tend to be more highly finished. It is interesting to note that Carmichael would often use a preliminary drawing for watercolours as well as for oils.

Not content with just developing his own work, Carmichael was concerned that the use of watercolour was waning in Canada by the 1920s, and together with fellow Group of Seven member A.J. Casson set out to revive its importance. He founded the Canadian Society of Painters in Water Colour in 1925 with Casson and F.H. Brigden to encourage the use of watercolour and to hold exhibitions. After a 1928 trip to Lake Superior with Casson, both artists lobbied to have a special room devoted to their watercolours in the Group of Seven show of 1930. Although the idea was at first coolly received, they were later supported by the positive reaction to the show, and, as Duval writes, it "proved a resounding vindication of the power and eloquence of watercolour and its capacity to interpret the Canadian landscape in a monumental vein."

Characteristic of Carmichael's 1930s watercolours are the use of a panoramic view and a translucence of paint, both seen in this fine, large watercolour. A consummate designer and craftsman, Carmichael had a refined sense of the patterns in the land ~ in this case, both cultivated and wild. Carmichael pulls the viewer's eye from the rural dwellings settled into the rolling fields up into the drama of the peaks of the hills beyond, unifying the scene with a dusting of winter snow. Light and space were of prime interest to him, and here he depicts the subtlety of a clear, even winter light. Carmichael sought not just to record the landscape literally, but to filter it through his thoughts, emotions and techniques, to carefully consider all the parts of the whole. His work in watercolour was superb, and he definitively proved the ability of this beautiful medium to capture the power of the Canadian landscape in all its moods.

ESTIMATE: \$70,000 ~ 90,000



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Morning, Great Bear Lake

oil on canvas, signed and on verso signed, titled, inscribed with the Dominion Gallery inventory #4870, stamped Dominion Gallery and dated 1938 on the Dominion Gallery label
28 x 36 in, 71.1 x 91.4 cm

PROVENANCE:

Collection of the Artist
Dominion Gallery, Montreal, acquired from the Artist in February 1948
Private Collection, Montreal, acquired from the above on July 24, 1950
By descent to the present Private Collection, Toronto

LITERATURE:

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1958, pages 122 and 123
Wayne Larsen, *A.Y. Jackson, The Life of a Landscape Painter*, 2009, the circa 1939 canvas *South from Great Bear Lake*, in the collection of the Art Gallery of Ontario, Toronto, reproduced page 176

In 1938 A.Y. Jackson was invited to visit the newly discovered Eldorado Mine at Port Radium on the shores of Great Bear Lake. Ever the adventurer, and by this time a Canadian celebrity, Jackson was flown by Gilbert LaBine's company plane from Edmonton to Cooking Lake, further to Fort Smith, then on to Great Slave Lake for an extended stay at what he called "... a little centre of industry in a great empty wilderness." While few of the miners showed any interest in Jackson's art, he enjoyed a day's company with J.B. Tyrell, a geologist of international fame and namesake of the Royal Tyrell Museum in southern Alberta. Tyrell was celebrating his 80th birthday with a trip to the North, visiting the Eldorado area and then heading further north to Coppermine.

In his autobiography Jackson recounts details of most of his travels, and Great Bear Lake is no exception: "I spent six weeks at Eldorado, from August into October. The weather was lovely. I wandered over the rocky hills, which were easy to traverse. There were patches of spruce and small birch, and muskeg lakes, but mostly open rock." He had fine weather well into early October, and works such as this vibrant morning scene attest to his affinity for the scenery. The rolling rocks and shoreline, the

harmonious tapestry of fall colour and vast, panoramic skies gave Jackson endless vistas to choose from, and his appreciation for the North, honed on his Arctic journeys with Lawren Harris, and on his own trip to Yellowknife, had whetted his appetite for this vast, vivid landscape. He commented, "Ten years earlier I had been as far as Yellowknife and I always had a yearning to see what kind of country lay beyond." His fine paintings of this region, including masterworks such as *South from Great Bear Lake*, in the collection of the Art Gallery of Ontario, attest to his affinity for the landscape.

Jackson saw more of Canada than any other member of the Group of Seven. His works paint a picture of the vast variety of topography in Canada. He was a feeling painter, particularly sensitive to the rhythm of the landscape. His appreciation for the subtle contrasts of colour in a bed of moss, of the tones of blue and purple in thin wispy clouds in the sky as the sun rose, and for the lyrical movement in scrubby, weather-worn trees is quite poetic. Jackson's painting trips were almost all undertaken on foot, and even when in populated areas he sought out open spaces. He preferred to walk to reach his sketching spots, and it is this time spent on the land, in physical contact with its very surface, that is so evident in his works. He knew the surface of the country intimately, and loved to paint its endless variety. His autobiography and other writings are filled with the anecdotal observations of a seasoned walker - the depth of ditches, the quality of mud on the roads, the challenge of navigation on snowshoes in crusty snow or the problems of unnoticed patches of bramble and thistles. He preferred these intimate details, and noticed them before the vast panorama. His works attest to this, and *Morning, Great Bear Lake* is an especially fine example. In this canvas, he has given a great deal of attention to the shades of purple, blue and red in the foreground rocks, and their texture and weight, even their coolness, is palpable in the work. The soft green of the lichen or moss on the rocks just behind them is a lovely contrast. Jackson's earthy palette, taken directly from nature's colouration, is enlivened by his hand. The spotty pattern of reflections on the wind-stirred water, the licks of bright yellow where autumn has singed the few remaining trees, the bright blue of clear, still water in the middle distance are characteristic of his technique. The sky in particular is lovely, with a spectrum of colour from a pale, golden pink to deep cobalt blue, all blended by the sunrise. Parts of the land have been gilded by the morning sunlight; others are still in cool fall shadow. It is a richly painted scene, earthy and true to the region's unique qualities.

ESTIMATE: \$300,000 ~ 350,000



**119 FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 ~ 1949

Algoma Tapestry

oil on panel, signed Frank H. Johnston
and on verso titled and dated 1918
12 x 15 3/4 in, 30.5 x 40 cm

PROVENANCE:

Roberts Gallery, Toronto
Family of Tom Thomson
By descent to the present Private Collection, Calgary

LITERATURE:

Charles C. Hill, *The Group of Seven, Art for A Nation*,
National Gallery of Canada, 1995, page 83
Roger Burford Mason, *A Grand Eye for Glory: A Life
of Franz Johnston*, 1998, page 36

Algoma Tapestry is a rare early work that not only comes from the very first boxcar trip taken by Frank Johnston, Lawren Harris and J.E.H. MacDonald to Algoma, but also has a special provenance, having passed by descent through the family of Tom Thomson to auction with Heffel. This fine work, exemplary of Johnston's decorative and panoramic style, was painted in the fall of 1918 when the aforementioned artists, together with James MacCallum, went by train from Toronto to Sault Ste. Marie, and from there to Canyon, 113 miles north, where they spent a week painting the vivid and ever-changing autumn landscape. From Canyon they moved to Hubert on the Montreal River and then on to Batchawana, returning to Toronto in early October. Despite the poor weather and constant grey skies, Johnston was prolific, producing 33 *plein air* sketches. Upon his return to Toronto, he, Harris and MacDonald drew on this material to produce sufficient work to mount a show at The Art Gallery of Toronto (now the Art Gallery of Ontario) in April of 1919, a show that was considered a success. In their accompanying text, the artists called upon their audience to accept the works as "evidence that Canadian artists were interested in the discovery of their own country." Brief statements, later termed "Algomaxims", accompanied the works, such as "The great purpose of landscape art is to make us at home in our own country." Another stated, "The old masters were young servants

once," and would have been directed at painters far senior to the fledgling members of the Group, but holds a telling irony for us looking back at their work now.

The pictures were arranged chronologically, documenting the course of the journey as well as the changing colours of autumn. One can assume then ~ by comparison with other works from this trip ~ that *Algoma Tapestry*, due to the still-bright greens of the deciduous trees, is a very early first boxcar trip sketch. A second boxcar trip and another show followed in the fall of 1919, and it was on these two trips that Johnston sketched many of the scenes that would inspire his masterworks now residing in major public collections. The boxcar trips are an extraordinary, almost mythic, chapter in Canadian art history, wherein likeminded individuals experienced something quite profound and produced work that has shaped the national identity of Canada's visual arts. We tend to see the Group as a unit, and the danger of this lies in forgetting that each painter was a very unique artist with his own individual aspirations. Johnston was a family man, an especially strong individualist, and felt that he could forge a path on his own, having had better sales at his solo exhibitions than he did with the Group. The camaraderie and critical discourse of the artists who would become the Group of Seven was highly influential in Johnston's work, but not so much as to influence his work to be similar to theirs; conversely, Johnston sought stylistic independence. He wanted his work to be discernable from that of the others, and would soon break from the Group, taking a job in Winnipeg shortly after the painters formalized themselves as the Group of Seven.

Johnston's work is indeed different ~ he often selected a more panoramic view than his fellow painters, a feeling conveyed as much by the open treatment of the skies and forests in his works as by his ability to capture depth and pattern with clarity. His works are generally less tangled and wild, showing us a more approachable sort of wilderness. Sadly, Johnston would destroy much of his early Group period work in the 1930s; Franklin Arbuckle speaks of the artist "destroying about a hundred of his Group of Seven paintings" at that time. This lack of material has no doubt left gaps in our appreciation of Johnston's work and further confirms the rarity of *Algoma Tapestry*.

ESTIMATE: \$40,000 ~ 50,000



120

120 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Lake Superior

oil on board, signed and on verso signed, titled and titled
Lake Superior Sketches on the artist's label and inscribed
in graphite with the Doris Mills Inventory #4/9 and *Sketch*
for large painting hanging in the Library of Dartmouth College,
Dartmouth, N.H. / Selected for Mary by Lawren Harris and
Ira Dilworth, circa 1928

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Acquired directly from the Artist, with the assistance of Ira Dilworth, by a Private Montreal Collector, circa 1948
By descent to the present Private Collection, England, 1978

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 4 (4/9), Lake Superior Sketches, location noted as the Studio Building, a drawing of this work illustrated by Hans Jensen reproduced page 4
Hilliard T. Goldfarb, editor, *Expanding Horizons, Painting and Photography of American and Canadian Landscape 1860 ~ 1918*, The Montreal Museum of Fine Arts, 2009, the canvas entitled *Lake Superior*, in the collection of the Hood Museum of Art, Dartmouth College, reproduced page 299

EXHIBITED:

The Montreal Museum of Fine Arts, *Expanding Horizons, Painting and Photography of American and Canadian Landscape 1860 ~ 1918*, June 18 ~ September 27, 2009, traveling in 2010 to the Vancouver Art Gallery, the related canvas entitled *Lake Superior*, in the collection of the Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, catalogue #188

Lawren Harris's North Shore of Lake Superior works epitomize his painting more than those of any other period, and this one is a masterwork in every way. Personally selected by Harris for purchase by a friend of one of his close friends, it is also the subject of a later museum canvas. This work, from the later period of Harris's trips to Lake Superior which generated some of his finest works from this landscape, is a powerful and moving example of the artist at his absolute best.

At Lake Superior, the stark landscape of rock and water, the sharp light that cast long shadows, and the vast, unfettered distances provided Harris with visual breathing space. This brought a new expansiveness to his work, as did the intellectual breathing space that his relative isolation there gave him. This allowed him, as a seeker of enlightenment, to connect with the land's essential spirit. There, amid the open vistas and unending skies, Harris's works were pared to their essentials, and the spirit of the land was able to sing out loudly. Harris's even brushwork along with his delicate handling of colour gradation and pattern are very refined in these works. Mathematical, orderly, neat and precise, the Lake Superior works are like perfectly cut jewels, wherein something already precious has been shaped to expose its inherent structural beauty.

Harris sometimes used his best *plein air* sketches as subjects for large studio canvases. This work is such an example, being the source for the canvas of the same name, which is in the collection of the Hood Museum of Art at Dartmouth College, New Hampshire, where Harris was an unofficial artist-in-residence from 1934 to 1938. During this time, the works remaining in Harris's Toronto studio were listed in an inventory by his friend Doris Mills, with the assistance of a resident of the Studio Building, Hans Jensen, who produced drawings of some of the works. The 4/9 number on the verso of *Lake Superior* refers to this 1936 listing. It also tells us that the work remained at the Studio Building and that Harris did not have access to it until his return to Canada. Upon collection of the



Lawren Harris, *Lake Superior*
oil on canvas, 42 1/2 x 49 in, 87 x 102.8 cm
Gift of the Artist, Lawren S. Harris, in memory of his uncle,
William Kilborne Stewart through the Friends of Dartmouth Library
Photo credit: Hood Museum of Art, Dartmouth College

sketch, Harris elected to use it as the primary source for a work he was preparing for the Dartmouth College Library, and he mentions it in a letter in 1951, noting that he still had work to do on the Dartmouth canvas. Harris was, by this time, primarily painting in an abstract manner, evident in the resulting canvas, which leans towards the stylization of his later abstracts.

Lake Superior was acquired directly from the artist, as the inscription on the back notes, on his advice as well as that of Ira Dilworth. Dilworth was a friend of the original owner as well as Harris's long-time friend, sometime advisor, hiking companion and partner in the Emily Carr Trust. Dilworth taught at the University of British Columbia and worked as a director of CBC's British Columbian radio programs, and later of national programming. A critical figure in the development of the arts in British Columbia, Dilworth founded the CBC Vancouver Orchestra and was the first President of the Vancouver Community Arts Council. He had a superior eye for art, having selected Carr's masterpiece *Quiet* for his own collection (sold by Heffel in May of 2004). His consultation over the selection of this superb painting with Harris is of singular significance.

In addition to having Dilworth's and Harris's seal of approval, *Lake Superior* is fortunate to be presented still in its original frame produced by the master framer Alfred J. Boughton, who had a studio in Toronto. This clean-lined scooped design, painted a creamy white and edged with a simple band of gilt, is the perfect complement to this Group period Lake Superior masterpiece.

ESTIMATE: \$400,000 ~ 600,000



121

121 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Landscape at Hochelaga

oil on canvas on board, signed and on verso
certified by Fortin inventory #H-0782, circa 1935
13 x 14 1/2 in, 33 x 36.8 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Michèle Grandbois, editor, *Marc~Aurèle Fortin, The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, page 110 and a similar oil entitled *Landscape at Hochelaga*, circa 1930 ~ 1940, reproduced page 139

The industrialization of the Hochelaga district, Montreal's harbour and its skyline were subjects Marc~Aurèle Fortin would paint repeatedly and

experimentally in the 1920s and 1930s. This area was home to Canada's largest grain port, which ushered in urbanization at an astounding rate. Quiet countryside gave way to city sprawl, and it was this shift towards modernization that Fortin illustrates in this painting. In *Landscape at Hochelaga*, cultivated farmland with horses and haystacks gives way to the unexpected beauty of strongly outlined industrial buildings. Michèle Grandbois writes, "Fortin did not skimp on signs of modernization: hydro poles, electrical wires, a railway, a train and factories cross our sight," and to incorporate such elements was insightful and progressive for the time. Fortin was skilful at combining vibrancy of colour with the starkness and structure of line drawing. Above it all are Fortin's characteristic stunning and dreamy cumulous cloud formations, adding to the fine-tuned balance between the urban and rural in *Landscape at Hochelaga*.

ESTIMATE: \$35,000 ~ 45,000



122

122 RANDOLPH STANLEY HEWTON

BHG CGP RCA 1888 ~ 1960

Looking Towards Murray Bay, PQ

oil on canvas, signed and on verso
signed, titled and dated indistinctly
12 x 14 in, 30.5 x 35.6 cm

PROVENANCE:

Canadian Fine Arts, Toronto
Private Collection, Toronto

LITERATURE:

Victoria Baker, *Modern Colours: The Art of Randolph Stanley Hewton, 1888~1960*, Art Gallery of Hamilton, 2002, page 17

Randolph Hewton trained in France along with Group of Seven artist A.Y. Jackson. When they returned to Montreal in 1913 and had their

first exhibition, Jackson wrote, "While we were not very radical we were exponents of French Art which was not popular at that time in Montreal." Although they may not have been wild radicals, they were decidedly on the side of the modernists. Hewton became one of the members of the Beaver Hall Group in Montreal and was considered to be a formative influence in the lives of Beaver Hall women artists Prudence Heward, Sarah Robertson and Nora Collyer. He traveled on sketching trips with Jackson in the Quebec countryside, and was invited to show in the first Group of Seven exhibition in 1920. As well as painting landscapes, Hewton was one of the few Canadian painters of the time to paint nudes. His landscapes had a strength of composition, freshness of colour and simplicity of form, all manifest in *Looking Towards Murray Bay, PQ*, with its sun-drenched fields and euphoric view of the sea under a glorious sky.

ESTIMATE: \$10,000 ~ 12,000



**123 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Great Bug Pond, Cache River

oil on canvas, signed and on verso signed, titled, dated 1939, inscribed with the Dominion Gallery inventory #G2388 and stamped Kastel Gallery 26 x 30 in, 66 x 76.2 cm

PROVENANCE:

Dominion Gallery, Montreal
The Estate of Susan M. Tenzer, Montreal
Kastel Gallery, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 9, 1995, lot 79
Private Collection, Bermuda
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 18, 1999, lot 100
Private Collection

LITERATURE:

"Variety Features Show of Paintings by Edwin Holgate", *The Standard*, Montreal, October 19, 1946 (review of the Dominion Gallery exhibition)
François-Marc Gagnon, "Simplicité, Complexité, ou Holgate et Lismer", *La Presse*, Montreal, October 19, 1946 (review of the Dominion Gallery exhibition)
Dennis Reid, *The Group of Seven*, 1970, pages 12, 191 and 192
Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, 2005, reproduced page 148 and listed page 173
Fine Canadian Art, Heffel Fine Art Auction House, May 26, 2010, the circa 1938 ~ 1939 oil sketch entitled *Frog Pond (Great Bug Pond, Cachée River)* reproduced page 39

EXHIBITED:

Dominion Gallery, Montreal, *Edwin Holgate, Twenty-five Years of Painting*, October 18 ~ November 2, 1946
Governor General Suite, APEC, Vancouver, 1997, label on verso
The Montreal Museum of Fine Arts, *Edwin Holgate*, 2005, catalogue #97

In 1929, Edwin Holgate became the eighth member of the Group of Seven. Frank Johnston had already been replaced by A.J. Casson, thus Holgate was in fact the Group's ninth painter. He had exhibited with the Group before the formal invitation to join had been issued, already being an artist of note. With the addition of Holgate, the Group made a clear statement about their intention for growth and development. Casson, with his interest and skill in watercolour, had taken the Group in a new direction. Holgate, at the time a respected teacher at the École des

beaux-arts and a master wood engraver, was well known for his sensitive portraits and sculptural nudes, and had strong connections in Montreal. He later taught at the Art Association of Montreal, where Paul-Émile Borduas and Jean Paul Lemieux took his classes. He was superbly trained himself under the Art Association's William Brymner, and well traveled. He added yet another dimension to the Group's focus on landscape.

Holgate had the added distinction of having accompanied A.Y. Jackson and Marius Barbeau to the Skeena River area of British Columbia in 1926, where Jackson and Holgate's famous paintings of the vanishing totem poles were done. Holgate had also been included in the *British Empire Exhibitions* at Wembley and was a member of the modernist Beaver Hall Group. Having studied in Paris twice, he came to know and greatly admired the work of Paul Cézanne. It was Cézanne's attention to mass and solidity that interested Holgate in particular, and he would employ similar techniques in his own increasingly dramatic works, placing his nudes in what were quite obviously Canadian settings where rocky hills formed rolling, sculptural backgrounds for his carefully modeled figures. Holgate was so keenly interested in landscape that he built a cabin on Lac Tremblant in the Laurentians in 1925 from which he was able to access varied sketching grounds nearby and enjoy the sport of skiing, at which he excelled.

In 1939, the same year that *Great Bug Pond, Cache River* was painted, Holgate showed his masterpiece *The Bathers* at the New York City *World's Fair*, and the National Gallery of Canada acquired his important canvas *Totem Poles of the Gitseguiuklas*, done on the Skeena trip. *Great Bug Pond, Cache River* is a large, magnificent canvas painted during this important year, thus is a rare masterpiece from a peak time in Holgate's life. It is an excellent example of Holgate's ability to infuse his landscapes with the same sense of unique character that he gave each of his figures. Through clarity of form, balance of colour and carefully controlled lighting, Holgate frames the scene in a dramatic manner that grabs our attention and takes hold of it for substantially more than a few moments. "Look at me," this landscape cries, "notice the shape of my trees, the way the light turns everything golden." The glassy, slick surface of the water and the conical, repeating forms of trees are indeed beautifully rendered and visually arresting. Fluid lines demarcate the edges of the reedy sections of the pond from the inky water, and a distant, lighter band of fire-swept or wind-blown trunks echoes the colour and form of the two living trunks that we can just see, shining in the sun as it highlights their lines in the lower half of the work. From our vantage point beneath the decorative tree on a hilltop, we look out onto a masterfully painted scene, one of Holgate's absolute best.

ESTIMATE: \$600,000 ~ 800,000



124

124 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Natashquan Village, North Shore, Labrador

oil on panel, initialed and on verso titled, circa 1930
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection

Edwin Holgate's interest in the charming fishing village of Natashquan, now a historic site, adds an additional layer of history to this protected area. This fine vignette depicts the daily chores of the fishermen and furthers our understanding of this way of life that is now largely lost.

A fisherman in a red slicker tends to the fillets drying on racks in the sun while a woman prepares to enter a shack. Boats are pulled up on the sandy beach behind them as they go about their chores, and the cold blue waters of the Saint Lawrence, the source of the abundant catch, show in the distance. The two figures in this work remind us of Holgate's portraits and echo the dignity that he gave to each of his subjects. Holgate had great respect for the hard-working Canadians who toiled or pursued recreational interests outdoors. A listing of his portraits, which includes titles such as *The Ski Patroller*, *The Naturalist* and *The Lumberjack*, could have just as easily included a fisherman.

ESTIMATE: \$80,000 ~ 100,000



125

125 EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Natashquan

oil on panel, initialed and on verso signed, titled, dated 1930, inscribed with the Dominion Gallery inventory #2394 and stamped Dominion Gallery 8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection

Edwin Holgate's depiction of the Canadian landscape extended from British Columbia's Skeena River area to the remote fishing villages of Labrador and Quebec. He twice visited the township of Natashquan,

on the north shore of the Jacques Cartier Strait on the Gulf of Saint Lawrence. A traditional Acadian fishing village settled in 1855, its quaint red-roofed, white-sided shacks ~ called *magasins du Galet* and also known as The Rollers ~ were built specifically to prepare the abundant fish that were caught in the Gulf. Holgate was on his way to Labrador when he first stopped at Natashquan in 1930. He painted several sketches of these picturesque shacks and the nearby village, showing white buildings that sit in jaunty contrast to the exposed sandy bluffs and the deep blue of the waters of the Saint Lawrence, choppy in the distance, perhaps dotted with ice. He would visit again in 1932. These *magasins du Galet* are now a historic site and look much the same as they did when Holgate painted there.

ESTIMATE: \$80,000 ~ 100,000



126 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Encampment, Eastern Arcticoil on canvas, signed and on verso signed
20 x 26 in, 50.8 x 66 cm

PROVENANCE:

Private Collection

LITERATURE:

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1958, pages 132 and 133Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 2Wayne Larsen, *A.Y. Jackson: A Love for the Land*, 2003, page 134

EXHIBITED:

Loch Gallery, Calgary, *Exclusive Works by A.Y. Jackson, RCA, Annual Exhibition & Sale of Historical Works of Significance*, November 5 ~ 19, 2011; this work was on loan for exhibition only

"No other painter has travelled back and forth across this country as Jackson did, never faltering in his lifelong quest to express on canvas the beauty and grandeur of Canada's wilderness and the simple charm of its small towns. Throughout his travels ~ from the fishing villages of Nova Scotia and snow~covered farmland of lower Quebec to the frozen Arctic and native settlements of British Columbia ~ Jackson got to know such a diverse cross section of the Canadian population that he could have written several books. Instead he chose to show the many different parts of this country in his vivid paintings," wrote Wayne Larsen.

In 1930 A.Y. Jackson visited the Arctic with Lawren Harris. It was Jackson's third trip and Harris's first. Jackson had already been to this frozen region of Canada in 1927 and 1928 with Dr. Frederick Banting. These were extremely productive trips, and work from them had been shown at The Art Gallery of Toronto (now the Art Gallery of Ontario) and was well covered by the press. This would spur Harris, who was extremely interested in austere landscapes, to accept Jackson's 1930 invitation. "My heart's in the Arctic, my heart is not here," wrote Jackson as he was preparing for the trip. Aboard the supply ship *SS Beothic*, the artists steamed through Davis Strait and would venture as far north as the Kane Basin, with numerous stops planned along the way. Successful landings at port depended entirely on the weather, which was intermittently foul, and pack ice often thwarted their plans. Sketching days on shore were cherished, and between Jackson's autobiography and his known sketches, we find that they spent most of their onshore time at Pangnirtung, as the *SS Beothic* was delivering building supplies for a hospital there, and in Greenland at Godhavn. They also stopped at Framhavn on Ellesmere Island, Pim Island, Nerck and Coburg Island, and broke through the ever~encroaching pack ice in Bathurst Inlet and Lancaster Sound before its hull~crushing dangers turned them back.

If we consider Jackson's designation of this work as having come from the Eastern Arctic, we can presume that this work depicts a spot in either Greenland or at Pangnirtung, where his writings tell us they had clear



Lawren Harris, A.Y. Jackson and Captain Falke
aboard the *SS Beothic*, 1930

weather, and descriptions fit the scenery. At Pangnirtung he wrote, "The settlement consisted of the usual white painted wooden buildings and the colourful Eskimo igloos and tents made of skins and old sails stuck anywhere. There were husky dogs and boulders all over the place. It would have made a fine setting for a play at Hart House if anyone had ever written one with such a background." He also relates that he "climbed to the top of a high hill and made drawings of the mountains on Pangnirtung Fiord. What a country it was! Lakes, hills, upper grassy meadows, snow~capped mountains. The last time I visited it, fog obscured all." *Encampment, Eastern Arctic* certainly seems to fit this description. The igloo shelter is made of skins anchored with boulders, and the tent is either canvas or old sails. The placement of the figures and their boat reminds us of Jackson's Quebec works wherein red~jacketed figures drive sleighs. Here and there children lean against a fence. Jackson speaks frequently of the huskies in his Arctic writings, and his inclusion of the sled dogs ~ which were everywhere, including on the *SS Beothic* ~ seems fitting. The clean, sweeping lines of the distant mountains, perhaps the very ones he describes in the foregoing quoted passage, are a slight nod to his sketching companion Harris, and rendered in contrasting shades of earthy umber brown and pearly glacial white. His affection for this place, despite the difficulties of travel there, is clear in this fine work.

Jackson used a 1930 graphite drawing as the source material for this vivid Arctic canvas, as well as the oil sketch *Eastern Arctic*, now in a private collection. Both are rare glimpses into the trips he took there. It is rather remarkable to realize that on his journeys he sketched the remains of the Franklin expeditions, drew the camps of nomadic hunters who lived in skin tents, and saw the first telephone poles to be erected on Baffin Island. As with all of Jackson's work, *Encampment, Eastern Arctic* is a significant monument to our diverse and varied Canadian history.

ESTIMATE: \$300,000 ~ 350,000



**127 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Canadian Minesweeper, East Coast

oil on canvas board, initialed and dated 1941
and on verso signed, titled, dated and inscribed
with the Dominion Gallery inventory #A2390
18 x 19 in, 45.7 x 48.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Masters Gallery, Calgary
Private Collection

LITERATURE:

Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, 2005, reproduced page 156 and listed page 173
Pierre Théberge, "Come Discover the Eighth Member of the Group of Seven, Edwin Holgate", *National Gallery of Canada Press Release*, 2006

EXHIBITED:

The Elsie Perrin Williams Memorial Art Museum, label on verso
The Montreal Museum of Fine Arts, *Edwin Holgate*, 2005, catalogue #101

Pierre Théberge stated, "Edwin Holgate was a Montreal artist and a great Canadian painter, attached to Québec's rural culture yet open to the world. Portraits, landscapes and scenes of daily life are depicted with mastery but, above all, Holgate's sensibility and expressiveness went beyond mere representation and questioned the human relationship to nature... Holgate's work shows us an artist of talent, captivated by everything around him, but especially by the human dimension of things."

During World War I, Holgate enlisted and served in France and Canada with the Canadian Expeditionary Forces from 1916 to 1919. His work *Over the Top* from 1918, now in the Beaverbrook Collection of War Art at the Canadian War Museum, is a masterpiece that showed Holgate's sensitivity to the difficult nature of his subject. In it, we see three soldiers exiting a trench at night in silhouette, guided by the faint light of a starry sky. It is a tense and rather frightening scene, extremely evocative of the danger the men faced. In the years between the wars, Holgate established himself in Montreal. He traveled back to Europe to study, then on return

to Canada taught at the Art Association of Montreal and became a member of the Group of Seven. He established himself as a fine figurative painter, exploring modernism in his nudes and portraits of 'Canadian types', and sketched the landscape of Canada, in particular that of Quebec. He painted at Skeena with A.Y. Jackson, and executed murals for the Jasper Room at the Château Laurier in Ottawa as well as for the Canadian Pavilion at the New York *World's Fair* in 1939.

When World War II broke out, Holgate enlisted again, this time as an official war artist. He did not see action, serving instead with the Canadian Air Force at the shipyards in Sorel, Quebec (now Sorel-Tracy). There, Holgate painted the activities of this busy shipbuilding dock, which also served as a major wartime armament port. Among the men he would have met were the sailors who served aboard the minesweepers. He has captured all the tension and danger of their duty in this dramatic scene from 1941. *Canadian Minesweeper, East Coast* is a dynamic and energy-filled work. Holgate has painted the scene from a vantage point that creates a strong feeling of tension. We are looking down onto the deck of the ship, watching four men who are intent on their duties. The boat is clearly caught in high seas, and the expanse of water beyond the safety of the deck churns and boils. The angle of the deck, the frothing water and our lofty vantage point all contribute to a feeling of charged tension ~ Holgate has caught the action at a high point indeed. An interesting similarity of brushwork can be seen between the brush-strokes on the hull of the ship and the way Holgate has handled the water with repeating circular stokes. Despite the tension of the scene, its treatment is quite decorative. The ship's rigging, running in thin lines across and through the foaming spray, is dynamic and precise. Holgate was a master of sculpting his forms, and the shapes and planes of the minesweeper would have presented an opportunity for him to exploit his colour-modeling skills. The grey of the ship is uniform, but Holgate has given it interest in his subtle shading, and treated this unyielding, bulky feature with delicate and careful brushwork. The visual contrast of the ship's brute form against the energy of the wildly churning sea is masterful. However, it is in the angle at which Holgate has depicted the deck of the ship where he fully arrests our attention. The strong lean to the left makes us feel a part of the scene, as if we are on the ship with Holgate, trying to keep our balance as the men comb the water for mines.

ESTIMATE: \$250,000 ~ 350,000

PROPERTY FROM THE COLLECTION OF MR. FRANÇOIS DUPRÉ



128

128 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

Indian Family Camp

oil on canvas, signed and on verso

titled on a label, circa 1850

12 x 18 in, 30.5 x 45.7 cm

PROVENANCE:

Harry A. Norton, Ayer's Cliff, Quebec

Watson Art Galleries, Montreal

John Thornton, Toronto

Galerie Walter Klinkhoff Inc., Montreal

Collection of Mr. François Dupré

LITERATURE:Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of North America*,

1934, page 134 and listed pages 133 and 134

From 1846 to 1853, Cornelius Krieghoff painted First Nations peoples from Caughnawaga with empathy and insight, having had direct contact with them. Marius Barbeau writes, "He observed them almost in their last hours of freedom, and his pictures may now be considered a 'swan song' of their ancient liberties." Caughnawaga natives left their village in the summer, returning to their traditional ways of living in the woods. Krieghoff's meticulous attention to ethnographic detail is seen in his rendering of the birchbark canoe, teepee, cradleboard, baskets, clothing and moccasins. In his description of this work in his early catalogue raisonné, Barbeau notes, "Quality here is in portraiture," bringing attention to Krieghoff's sensitive depiction of the native family. The provenance of this fine work is stellar ~ the original owner, industrialist Harry A. Norton, was an important early Krieghoff collector. François Dupré, in whose collection it most recently resided, was also known for his discernment in his choice of Krieghoff paintings.

ESTIMATE: \$50,000 ~ 70,000



129

129 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

Autumn, Lake Memphremagog

oil on canvas, signed and dated 1863 and on verso titled on the Watson Art Galleries label and certified by William R. Watson, record #12928
13 x 18 1/4 in, 33 x 46.3 cm

PROVENANCE:

Watson Art Galleries, Montreal
Collection of Mr. François Dupré

While living in Quebec City from 1853 to 1863, Cornelius Krieghoff's depictions of First Nations people underwent a shift ~ the landscape became larger and the figures smaller. Increasingly he took a romantic viewpoint, with the native people shown as symbols of unspoiled man

living in freedom and harmony with nature. *Autumn, Lake Memphremagog* is a classic Krieghoff tableau composition, in which he used one of his favourite devices, a Laurentian Shield rock formation against which natives set up their encampment on the lakeshore. His striking palette features a blaze of fall colours against a blue and transcendent sky. His heroic, idealized viewpoint and striking views of the Canadian wilderness made Krieghoff's paintings particularly appealing to the collectors of his time ~ upper class British army officers and an emergent class of wealthy merchants, both Canadian and international. This outstanding tableau painting is from the collection of François Dupré, financier and hotelier, who owned Montreal's Ritz-Carlton Hotel and was known for his excellent taste as a collector. The Krieghoff paintings from Dupré's collection were of the finest quality.

ESTIMATE: \$50,000 ~ 70,000



PROPERTY OF VARIOUS COLLECTORS



130 EMILY CARR

BCSFA RCA 1871 ~ 1945

Eagle Totem

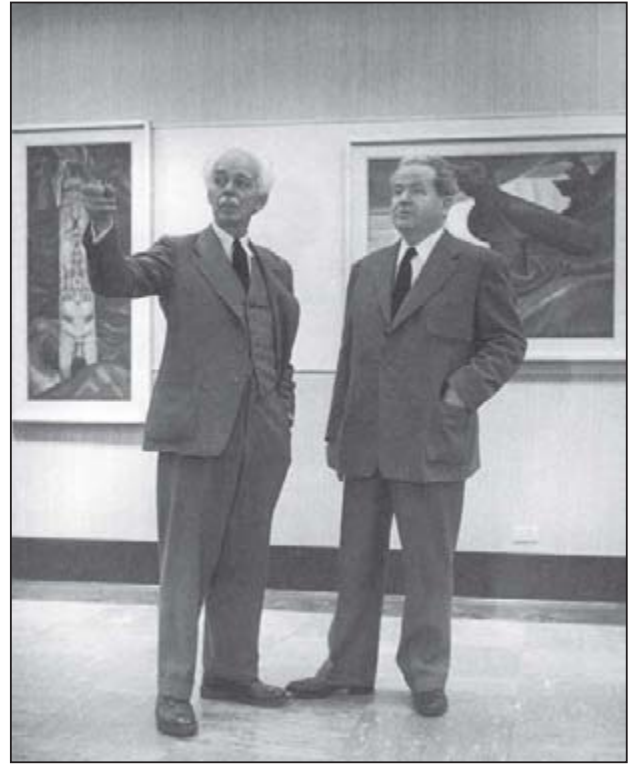
oil on canvas, signed M. Emily Carr and on verso inscribed *No 4* in graphite and stamped twice Dominion Gallery with the original 1448 St. Catherine West address, circa 1930
24 x 18 in, 61 x 45.7 cm

PROVENANCE:

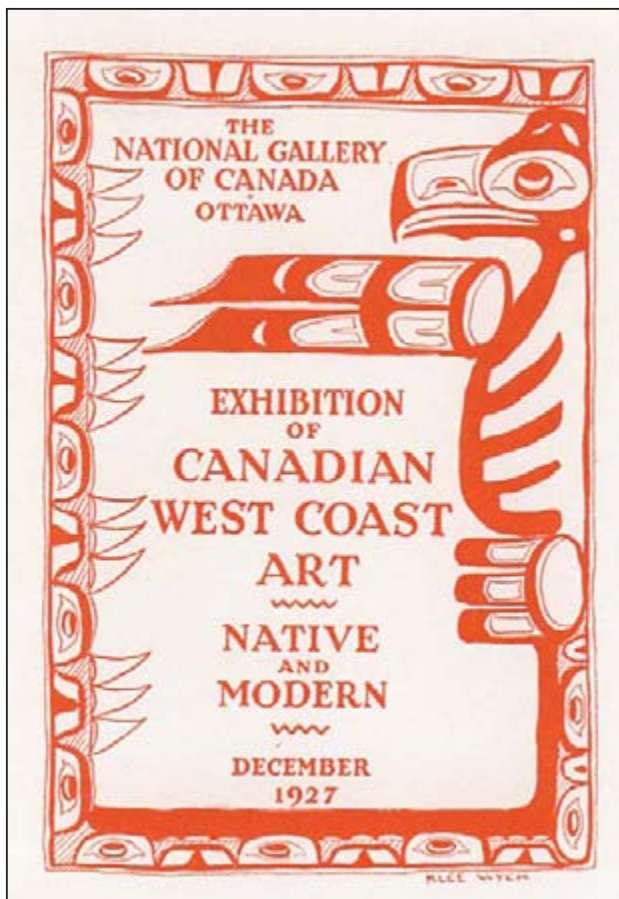
Dominion Gallery, Montreal, circa 1944
By descent to a Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 8, 2001, lot 45, reproduced cover lot Private Collection, USA

LITERATURE:

Sharyn Rohlfen Udall, *Carr, O'Keeffe, Kahlo: Places of Their Own*, 2000, a similar 1931 canvas entitled *Big Raven*, in the collection of the Vancouver Art Gallery, reproduced front cover and page 173
Gerta Moray, *Unsettling Encounters, First Nations Imagery in the Art of Emily Carr*, 2006, a circa 1928 ~ 1929 watercolour of a similar eagle figure entitled *The Great Eagle, Skidegate, BC*, in the collection of the Art Gallery of Greater Victoria, reproduced page 259
Charles C. Hill, Johanne Lamoureux and Ian M. Thom, *Emily Carr: New Perspectives on a Canadian Icon*, National Gallery of Canada, 2006, a similar 1931 canvas entitled *Big Raven*, in the collection of the Vancouver Art Gallery, reproduced page 185
A.K. Prakash, *Independent Spirit, Early Canadian Women Artists*, 2008, a circa 1929 canvas of a large carved bird entitled *Thunderbird, Campbell River, BC* reproduced page 65



*Lawren Harris and Ira Dilworth at the Vancouver Art Gallery around the time of the opening of the new Emily Carr Memorial Galleries, 1951.
Vancouver Art Gallery*



Exhibition of Canadian West Coast Art: Native and Modern *catalogue cover, drawn by Emily Carr in November 1927 and signed Klee Wyck*



The Eagle of Yan, one of the few surviving monuments at the village. Marius Barbeau, 1947

Eagle Totem is one of the rarest treasures in Canadian art; a mature period Emily Carr oil on canvas with First Nations subject matter. Lawren Harris's concern for the fate of Carr's art was so strong that in 1942, when Carr was exceedingly ill, he advised her to create a trust to see to their future care. She agreed, and Harris enlisted the aid of Ira Dilworth to look after Carr's writings and act as her literary executor, as well as anthropologist William Newcombe, whose knowledge of Carr's West Coast subject matter was invaluable. Thus the Emily Carr Trust was created with Harris, Dilworth and Newcombe as the trustees.

Their first task was to assist Carr in selecting a group of paintings to be held in the trust and later bequeathed to the citizens of British Columbia. Many of the works that were selected for the province were masterpieces

with First Nations subjects such as *Eagle Totem*. *Eagle Totem* was selected to be sold by Dr. Max Stern of Dominion Gallery, thus it remains one of the few early 1930s Carr oil on canvas masterpieces in private hands.

The late 1920s were a time of exploration and experimentation for Carr. Her inclusion in the exhibition *Canadian West Coast Art: Native and Modern* in Ottawa in 1927 had introduced her to a new range of possibilities for painting in Canada. Her acceptance by the members of the Group of Seven and her training with Mark Tobey at master classes held at her studio in 1928 reignited her interest in painting, and she turned to the subject matter of First Nations totemic figures again with a renewed vigour. Her goals for these new works were, however, somewhat different from the earlier totemic paintings. Where previously she had



Eagle House Post among the Kaigani~Haidas



Emily Carr in her Studio
Photo credit: Harold Mortimer~Lamb

sought to provide documentation of the poles and had, to some degree, sublimated her own artistic expression in doing so, she was now trying to convey both her deep respect for these sculptural monuments and her own connection to the forests of British Columbia. At the same time she was trying to integrate the new ideas she had seen in Tobey's teaching (a form of Cubism) and the monumentality that she admired in Harris's images of the North Shore of Lake Superior. The best images from this exciting period around 1930 combine a command of volumetric form with an understanding of the feel of forest growth. *Eagle Totem* is a superb example of Carr's mature style. It draws on her own study of the totemic figures from journeys in 1912 and 1928 and close observation of the forest landscape. The totem in this work is at once distinct from and yet a part of the vital whole that Carr conceived as being nature. Carr viewed the poles as coming from and thus being part of the natural world. The powerful form of the bird is convincing in conveying a sense of volume and weight. It is a point of stasis in the moving forms of nature seen in the foreground and the dramatic light effects seen in the background. The close cropping of the image, with the top of the pole cut off, has allowed Carr to give the image a dramatic scale and visual energy that is compelling. What is striking about the painting is Carr's ability to marshal all of the pictorial forces in a way that suggests that she is in complete command of her art. The trees at the left, for example, are highly stylized;

the roiling forms of the foliage at the base of the pole are generalized but convincing. Notable too is the complex pattern of light in the work ~ the dramatic triangular shape emerging from the right side of the image and the fall of light from the left suggested by the highlights on the tops of the foliage and on the totem itself. The white area provides an opportunity to give the bird an imposing silhouette, and the contrast of angular with curved shapes is also striking. The energy of nature is balanced by the power of the totem, which seems to resist the relentless forces of nature that will eventually reclaim it for the forest. *Eagle Totem* is an eloquent statement of Carr's belief in the power of both First Nations art and culture, and the abundance and beauty of nature.

ESTIMATE: \$600,000 ~ 800,000



131 EMILY CARR

BCSFA RCA 1871 ~ 1945

War Canoes, Alert Bay

watercolour on paper, signed, circa 1908
14 3/4 x 19 1/2 in, 37.5 x 49.5 cm

PROVENANCE:

Collection of the Artist
Dominion Gallery, Montreal, acquired directly
from the Artist January 17, 1945, stock #294e
Private Collection, Vancouver, acquired from
the above on May 23, 1947 for \$275
By descent to the present Private Collection, Vancouver

LITERATURE:

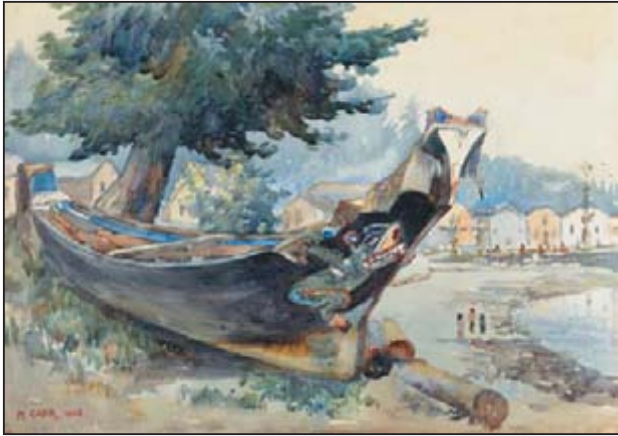
Doris Shadbolt, *Emily Carr, A Centennial Exhibition*, 1975,
reproduced page 66 and the canvas *War Canoes (Alert Bay)*
reproduced page 71, catalogue #35
Doris Shadbolt, *The Art of Emily Carr*, 1979, reproduced page 41,
plate 16 and the canvas *War Canoes, Alert Bay* reproduced page 41,
plate 17
Susan Crean, editor, *Opposite Contraries: The Unknown Journals
of Emily Carr and Other Writings*, 2003, page 177
Emily Carr, *Growing Pains*, 2005, page 257
Gerta Moray, *Unsettling Encounters, First Nations Imagery in the Art
of Emily Carr*, 2006, pages 80, 81, 85 and 146, the smaller circa 1908
watercolour entitled *War Canoes, Alert Bay* reproduced page 88 and
the 1912 canvas *War Canoes, Alert Bay* reproduced page 149
Shore, Forest and Beyond, Art from the Audain Collection, Vancouver
Art Gallery, 2011, the 1912 canvas *War Canoes, Alert Bay*
reproduced front cover and page 35

EXHIBITED:

Vancouver Art Gallery, *Emily Carr, A Centennial Exhibition*,
May 18 ~ August 29, 1971, traveling to The Montreal Museum
of Fine Arts and the Royal Ontario Museum, Toronto, 1971 ~ 1972,
catalogue #10
National Gallery of Canada, Ottawa, *Emily Carr*,
June 29 ~ September 3, 1990, catalogue #5



Emily Carr, War Canoes, Alert Bay
oil on canvas, 1912, 25 x 31 1/2 in, 63.5 x 80 cm
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House
May 10, 2000, lot 137, not for sale with this lot



Emily Carr, *War Canoe, Alert Bay*
watercolour on paper, 1908, 10 5/8 x 15 in, 27 x 38.1 cm
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House,
November 24, 2011, lot 110, not for sale with this lot



Painted War Canoe, Kitwancool Village
Image A~06896 courtesy of Royal BC Museum, BC Archives

In April of 1913 Emily Carr held an important exhibition of her work in Drummond Hall, Vancouver. The exhibition included almost 200 works and was her first solo exhibition. The works presented were the result of her travels in the summer of 1912 to northern British Columbia, where she visited a number of First Nations villages on both Haida Gwaii and the mainland. The exhibition also included many of the earlier First Nations studies, such as *War Canoes, Alert Bay*, produced in the years 1908 to 1910. She had previously shown some of what an unidentified reporter had described as her “strong, clever studies of Indian life” as related by Gerta Moray, as early as 1909 in the first British Columbia Society of Fine Arts exhibition. The larger 1913 exhibition, which concentrated exclusively on First Nations subjects, also occasioned Carr’s first public talk entitled “Lecture on Totems”, which was delivered twice during the exhibition. Carr began her remarks as follows:

“My object in making this collection of totem pole pictures has been to depict these wonderful relics of a passing people in their own original setting: the identical spots where they were carved and placed by the Indians in honour of their chiefs. These poles are fast becoming extinct. Each year sees some of their number fall, rotted with age; others bought and carried off to museums in various parts of the world; others, alas, burned down for firewood.”

Carr clearly had a sense of mission in choosing to portray First Nations villages such as Alert Bay. This sense of mission was formed in 1907 ~ in the summer of that year, she and her sister Alice took a boat trip to Alaska which changed the course of her artistic career. As she writes in *Growing*

Pains, “We passed many villages on our way down the coast. The Indian people and the Art touched me deeply... By the time I reached home my mind was made up. I was going to picture totem poles in their own village settings, as complete a collection of them as I could.” She felt that “Indian Art broadened my seeing, loosened the formal tightness I had learned in England’s schools.”

One of the villages that Carr and her sister visited was Yalis or Alert Bay, the Kwakwaka’wakw village on Cormorant Island, off the northern coast of Vancouver Island. The village was a striking site because of the “row of ten large community houses facing the beach, with five major carved totem poles and a pair of eagle houseposts in front of them”, as Moray described. Carr determined to revisit the community in 1908, and the houses and poles of Alert Bay became an important subject for her. As Moray notes, she painted “at least six large views of the impressive house row and boardwalk.” It was almost certainly on this trip (or immediately afterward) that she executed *Alert Bay, War Canoes*, along with another work, *War Canoe, Alert Bay* (sold at Heffel Fine Art Auction House in November 2011). *War Canoes, Alert Bay* which exists in two versions (of which this is the larger one) is a striking composition that depicts the village in the distance and gives prominence to a group of canoes in the foreground. Moray comments that these canoes were important possessions of the village, displayed as “emblems of wealth that had passed from one owner to another as potlatch gifts.” Carr was obviously struck by the beautiful forms of the canoes and their vividly painted decoration. The tree, which rises above the canoe at the right, is



Indian Village at Alert Bay, 1903
Image I~31657 courtesy of Royal BC Museum, BC Archives



Indian Village at Alert Bay
Image I~55928 courtesy of Royal BC Museum, BC Archives

sensitively rendered and hints at the great accomplishment and power of her later paintings of British Columbia's forests.

The broadening of her vision and loosening of the "formal tightness" of her work that "Indian Art", as she described it, had inspired, made Carr feel that she needed further training, and in the fall of 1910 she left for a period of intensive study in France. There she was introduced, through her studies with British and New Zealand expatriate artists, to the brilliant non-naturalistic colour use of the Fauves such as Henri Matisse and André Derain. Her brushwork opened up and the work she produced in France displayed a new energy. With these new tools, she returned to Canada and First Nations subjects.

This new approach to artmaking also allowed her to reconsider her earlier Alert Bay subjects, and the 1908 watercolours became the basis for 1912 canvases. Carr seems to have been particularly struck by the canoes that she saw in Alert Bay and produced important canvases of this subject. One, *Indian War Canoe (Alert Bay)* is now in the collection of the Montreal Museum of Fine Arts. The second, *War Canoes, Alert Bay*, in the Audain collection, is based on this magnificent watercolour. In the canvas, Carr has reproduced all of the essential elements of this superb watercolour. The canvas is larger and uses Fauve-influenced colours, seen most strikingly in the vivid purple on the background hillside and the elements of purple and blue in the tree trunk. The canvas also introduces a small group of people, who serve to emphasize the size and splendor of the canoes.

The war canoes at Alert Bay were an important subject for Carr and an early example of her documentary project that culminated in the 1913 Vancouver exhibition. Carr did not succeed in having the British Columbia government purchase the collection of paintings as a permanent document of "a passing people". However, works such as *War Canoes, Alert Bay* provide a vital record of the Kwakwaka'wakw peoples and mark Carr's emergence as a major and distinct voice in Canadian painting. Both masterpieces, the large watercolour *War Canoes, Alert Bay* and the oil *War Canoes, Alert Bay*, together tell a powerful story about the importance of First Nations subject matter to Carr and the pivotal effect of the months she spent in France during 1911 on her career.

Included with this lot are copies of correspondence between Doris Shadbolt, the National Gallery of Canada and Douglas & McIntyre relating to exhibition loans that form a historical record of this superb watercolour. This fine watercolour was acquired by the current owner's family in 1947 and it is the first time the work has been offered for sale since that time.

ESTIMATE: \$300,000 ~ 500,000



**132 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Along the Cliff, Beacon Hill, Victoria

oil on board, signed M. Emily Carr and dated 1919 and on verso signed, titled *Horseshoe Bay* on the Dominion label and *Along the Cliff, Beacon Hill, In the Distance Horseshoe Bay* on the board and inscribed with the Dominion Gallery inventory #B1296
15 x 18 in, 38.1 x 45.7 cm

PROVENANCE:

Dominion Gallery, Montreal
Bryan Adams Collection, London, England
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 9, 2000, lot 243
Private Collection, USA

LITERATURE:

Maria Tippet, *Emily Carr: A Biography*, 1979, page 126, reproduced page 126 and colour plate III
Doris Shadbolt, *Emily Carr*, 1990, pages 153 and 155, reproduced page 152

EXHIBITED:

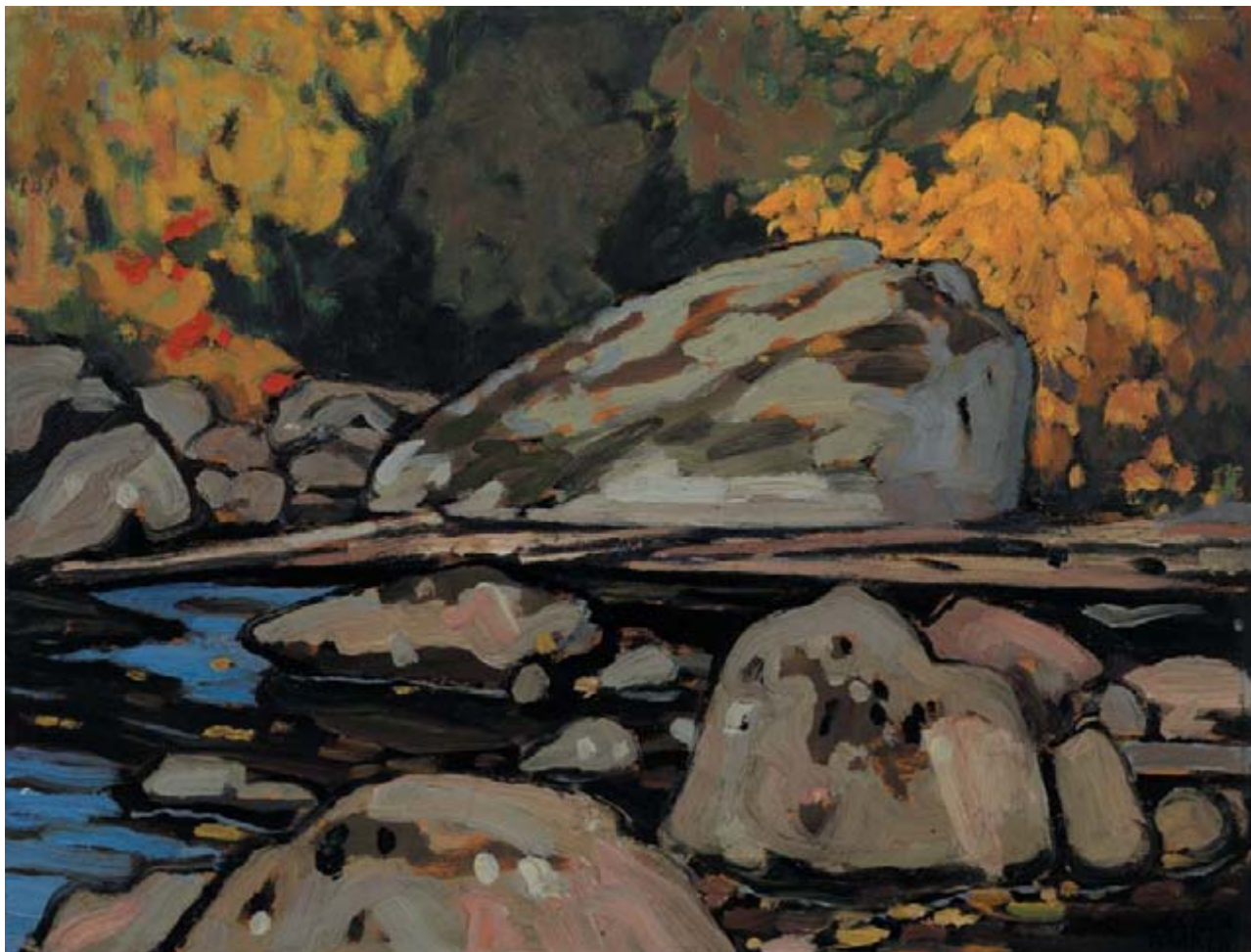
National Gallery of Canada, Ottawa, *Emily Carr*, June 29 ~ September 3, 1990, catalogue #64, titled as *Along the Cliff, Beacon Hill, Victoria*

Emily Carr's journey as an artist was not a straightforward one. Her training took her first to San Francisco and then to England, and after each of these episodes of training she sought to establish herself as an artist and teacher in Victoria or Vancouver. It was not, however, an easy role for a young woman to take and while her efforts met with some modest success, she did not feel that she was reaching her full potential as an artist. When in 1907 she made a trip to Alaska with her sister Alice, she determined that her subject would be the First Nations totems in villages. She pursued this in locations such as Alert Bay for the next couple of summers, but decided that she needed to enhance her artistic skills with further training. A period of study in France in 1911 allowed her to explore the ideas of the Post-Impressionist and Fauve painters and, most importantly, gave her painting a new sense of freedom and a greater command of colour. Upon her return to Canada she embarked on an

intense period of painting from 1912 to 1913, depicting First Nations poles using the colours and brushwork that she had been introduced to in France. These works were shown in Vancouver in 1913, but Carr was disappointed by their reception and soon after she was forced, due to her economic circumstances, to return to Victoria. For more than a decade, the period between 1913 and 1927, Carr was not principally a painter. She built and ran a rooming house, raised dogs, made pottery, grew berries, made hooked rugs and did almost everything but paint. These "years of discouragement and reduced production", as Doris Shadbolt described them, were not completely without painting, however. Carr did produce some landscapes, which Shadbolt notes probably number "twenty or so" and which were frequently painted in Victoria's Beacon Hill Park near her home. She was unable to steal much time away from her duties as a landlady and therefore these works are all the more prized.

Works such as *Along the Cliff, Beacon Hill, Victoria* build on the foundations of Carr's landscapes done in France, but show a greater sense of confidence in the handling of paint and a sensitivity to the colours of her own landscape and the softness of the moist atmosphere of the Victoria area. As Shadbolt has noted, few of these landscapes are dated and it is therefore somewhat difficult to ascertain the pattern of Carr's explorations of "one variant of the Post-Impressionist idiom to another", therefore a securely dated work is particularly important in clarifying Carr's progress during the period. *Arbutus Tree*, 1922, in the collection of the National Gallery of Canada, is one of the few other dated works. *Along the Cliff, Beacon Hill, Victoria*, which uses "larger rolling masses of rich but somewhat muted colour" as Shadbolt defines them, accomplishes something that she never really achieved in her French paintings ~ a clear realization of the underlying structure of the landscape as colour and light. The surging forms of the cliff have a palpable energy and life to them that transcends the somewhat decorative effect of many of the French landscapes. This is a landscape that Carr knew and loved, and it is in works such as *Along the Cliff, Beacon Hill, Victoria* that Carr comes to terms with that landscape and how best to use her French training to depict it. Painted with a vigorous approach, this work reflects "the character of her subject rather than simply imposing a stylistic vision or a manner upon it," as Shadbolt points out. It is this identity of subject and approach that provides the basis for her great landscapes of the thirties.

ESTIMATE: \$100,000 ~ 150,000



133

133 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Brook, Algoma ~ Algoma Sketch CXXVII

oil on board, signed and on verso signed twice, titled variously and inscribed *Bess Harris Collection, property of Bess Harris* (crossed out), in graphite with the artist's symbol, *Not For Sale* and with the Doris Mills Inventory #2/127 (crossed out), circa 1918 ~ 1920

10 1/2 x 13 5/8 in, 26.7 x 34.6 cm

PROVENANCE:

Bess Harris Collection; The Fine Art Galleries, T. Eaton Co. Ltd., Toronto, stock #9067; Private Collection, Ontario

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 2 (2/127), Algoma Sketches, location noted as the Studio Building

This standout sketch of Algoma is notable in that it looks both back and forward in Lawren Harris's work. The fine treatment of the yellow tree leaves recalls his 1913 masterwork *Hurdy Gurdy* (in the collection of the Art Gallery of Hamilton). As well, the water and rocks in the foreground foreshadow the soulful, contemplative works that would be inspired by Algoma as Harris explored it more fully. The verso notations in Harris's hand tell us that he noticed the sketch's superiority. Works marked "not for sale" might become the subject of a canvas, or be reserved for further exploration of an idea that he saw emerging in them. The revisions of the title also reveal that it was reconsidered by Harris. There is a certain feeling of mystery in the sketch, as it depicts the dark corner of a stream—or rather 'brook' as in Harris's revision. It has an anticipatory feeling that something might be revealed in this innocuous moment on a riverbank. As Harris repeated his trips to Algoma, his work underwent a dramatic change, and this superb sketch seems to encapsulate this unfolding.

ESTIMATE: \$125,000 ~ 150,000



134

134 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

On an Algoma Lake

oil on board, signed and on verso signed, titled and inscribed in graphite with the Doris Mills Inventory #2/115 (crossed out), circa 1918 ~ 1920
10 1/2 x 13 3/4 in, 26.7 x 34.9 cm

PROVENANCE:

The Fine Art Galleries, T. Eaton Co. Ltd., Toronto
Private Collection, Ontario

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 2 (2/115),
Algoma Sketches, location noted as the Studio Building

Lawren Harris often chose the place where water meets land as a subject in his work. Water, with its reflective possibilities and depth of shadows,

required a different approach than rocks or the lush undergrowth of forest. *On an Algoma Lake* is a fine example of Harris's ability to play these two elements against each other. The smooth lines of the flat rock jutting out into the water divides the forest from the lake nicely, with a few white accenting laps against the nose of the rock. It is interesting to note how similar the brushwork is in the water and this rock; they work in harmony together, despite their differences in solidity. A single yellow tree blazes against the green forest, and Harris has outlined many of the features in this work with black ~ a striking method of his which served to balance out bright highlights such as the vivid yellow of the small tree. It is a portrait of sorts, wherein the little tree takes most of our attention despite the eloquent surroundings.

ESTIMATE: \$100,000 ~ 125,000



135

135 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Little Country Church

oil on canvas, signed and on verso signed,
titled, dated 1980 on the artist's label
and stamped Kastel Gallery
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Kastel Gallery, Montreal
Private Collection

A.J. Casson's works in oil are painted very thinly and often have the look and feel of watercolours. He was master of that medium, having learned under the high standards of Franklin Carmichael, with whom he had worked as a commercial artist at both Rous & Mann Ltd. and Sampson

Matthews Limited. Casson translated his skill with transparent watercolour paint to his flattened, design-driven oils that often have a stage-like sense of drama to them. In works such as *Little Country Church*, the largely two-dimensional space relies on Casson's exceedingly refined sense of colour and composition. The trees sit at just the right differing angles to counterbalance the straight lines of the church's architecture, and their leafy boughs give the work a sense of rhythmic repeating pattern. Casson casts a soft light on everything, rendered with thin washes and layered with subtle blends of several closely related but distinct colours. This pale, misty light and the harmonious green seem to clothe the whole scene in a peaceful, cool tranquility.

ESTIMATE: \$100,000 ~ 150,000



136

136 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Settler's Cabin

oil on board, signed and on verso
signed and titled, circa 1955 ~ 1960
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Roberts Gallery, Toronto
By descent to the present Private Collection, Ontario

LITERATURE:

Ted Herriott, *Sunday Mornings with Cass: Conversations with A.J. Casson*,
1993, page 121

EXHIBITED:

The Art Gallery of Toronto, Women's Committee, *Sale of Canadian Art*,
catalogue #34

As a young artist working in Toronto, A.J. Casson looked forward to weekends when he could venture by train to his favoured destinations of Ontario villages and rural landscapes. His passion for painting the splendour and simplicity there was at the heart of these journeys. While this sketch's location is not specifically indicated, we recognize the attributes of the Ontario landscape. The farming communities of Ontario were often English, Scottish and Irish, and their buildings were practical and sturdy. Casson captured a subtle feeling of nostalgia for the serenity of this settled countryside. In *Settler's Cabin*, the backdrop of a mesmerizing sky adds a striking element to the stillness of the farm and the surrounding land. The artist's passion and commitment for documenting the landscape continued throughout the course of his career. Casson's explorations, Ted Herriott wrote, "recorded ~ for posterity ~ the disappearing gentle, peaceful villages of Southern Ontario."

ESTIMATE: \$25,000 ~ 35,000



**137 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Strait of Juan de Fuca

oil on paper on board, signed and on verso
inscribed with the Dominion Gallery inventory
#G8782 and *Collection: Dr. and Mrs. Max Stern*
on a label and stamped Dominion Gallery, circa 1935
21 x 31 1/2 in, 53.3 x 80 cm

PROVENANCE:

Collection of Dr. and Mrs. Max Stern, Montreal
Sold sale of *Canadian Art and International Works*,
Heffel Fine Art Auction House, November 9, 1995, lot 68
Private Collection, USA

LITERATURE:

G. Blair Laing, *Memoirs of an Art Dealer*, 1979, page 150
Doris Shadbolt, *Emily Carr*, 1990, pages 180 and 182
Emily Carr, *The Complete Writings of Emily Carr*, 1993,
pages 735, 736 and 736

EXHIBITED:

Glenbow Museum, Calgary, temporary loan, label on verso
Emily Carr's biographer Doris Shadbolt notes, "The sketches of the years 1933 to 1936 when she had the van are her most direct and free, and the times when she was living in it and working from it were surely the most blissful of her adult years." By the mid 1930s, Carr had acquired a sense of spiritual and artistic contentment that she had not possessed before. This inner peace would spread into her work and her relationships. It was also a time of freedom, when she traveled in her beloved canvas-topped trailer which she had outfitted as a camper van and christened The Elephant. Along with her pets, she set up at places such as Cordova Bay for extended stays, where she could sketch from numerous vantage points overlooking the Strait of Juan de Fuca, the location depicted in this joyously rolling, rhythmic work. Her happiness seems embedded in the very lines left by her brush as the leaping sky races upward and the blue of the sea rushes in to meet the cliffs. Everything is swirling and wildly alive. Since 1932 she had been working in oil on manila paper using a unique mixture of white

house paint, gasoline and oil paint, partly out of necessity due to her lack of money for supplies, but also because she found it suited her so well, giving her the freedom to paint gesturally and fluidly in a manner more akin to watercolour than oil. She stated, "It is a kind of sketchy medium I have used for the last three or four years. Oil paint used thin with gasoline on paper... It is inexpensive, light to carry and allows great freedom of thought and action." She found that her subjects ~ the forests and beaches of Vancouver Island ~ when conveyed through this loose method of oil on paper, satisfied her immensely. Her journals note the delighted pleasure she found in this kind of work: "I am keenly interested and I do feel I put more of myself into them, a great deal more, than a year or so back when I was thinking design and pattern... I am painting my own vision now, thinking of no one else's approach, trying to express my own reactions." She worked rapidly, often producing three or four large sketches a day. Even her sister Lizzie, Carr's constant critic, found these mature works moving. This contentment grew as Carr became interested in how people responded to her work, something she had dismissed in the past, finding herself moved to tears by admiring letters.

She loved the place where the sea, the sky and the land met. Carr felt that "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.'"

This work came to auction originally from the private collection of famed art dealer Dr. Max Stern of Montreal's Dominion Gallery, who rivaled the efforts of dealer G. Blair Laing to acquire works from Carr to sell. As Laing related, "Max Stern had already gained an insurmountable advantage in actually having met Emily Carr in that autumn of 1943, making the trip at precisely the right moment... he had read her potentials accurately and pressed his advantage... imparting his dealing philosophy to both Harris and Carr... to retain exclusive and complete control over the sale of her work." Stern would handle works from her estate exclusively, and was able to select those that he thought were outstanding for his own collection. *Strait of Juan de Fuca* is indeed one such work, a remarkably fine oil on paper depicting one of Carr's most favoured sketching locations.

ESTIMATE: \$125,000 ~ 175,000



**138 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Autumn Woods

oil on paper on board, signed and on verso
titled and inscribed *No. 22 \$50* on the artist's
label, circa 1935

24 x 35 3/4 in, 61 x 90.8 cm

PROVENANCE:

Acquired directly from the Artist
By descent to a Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 9, 2001, lot 252
Private Collection, USA

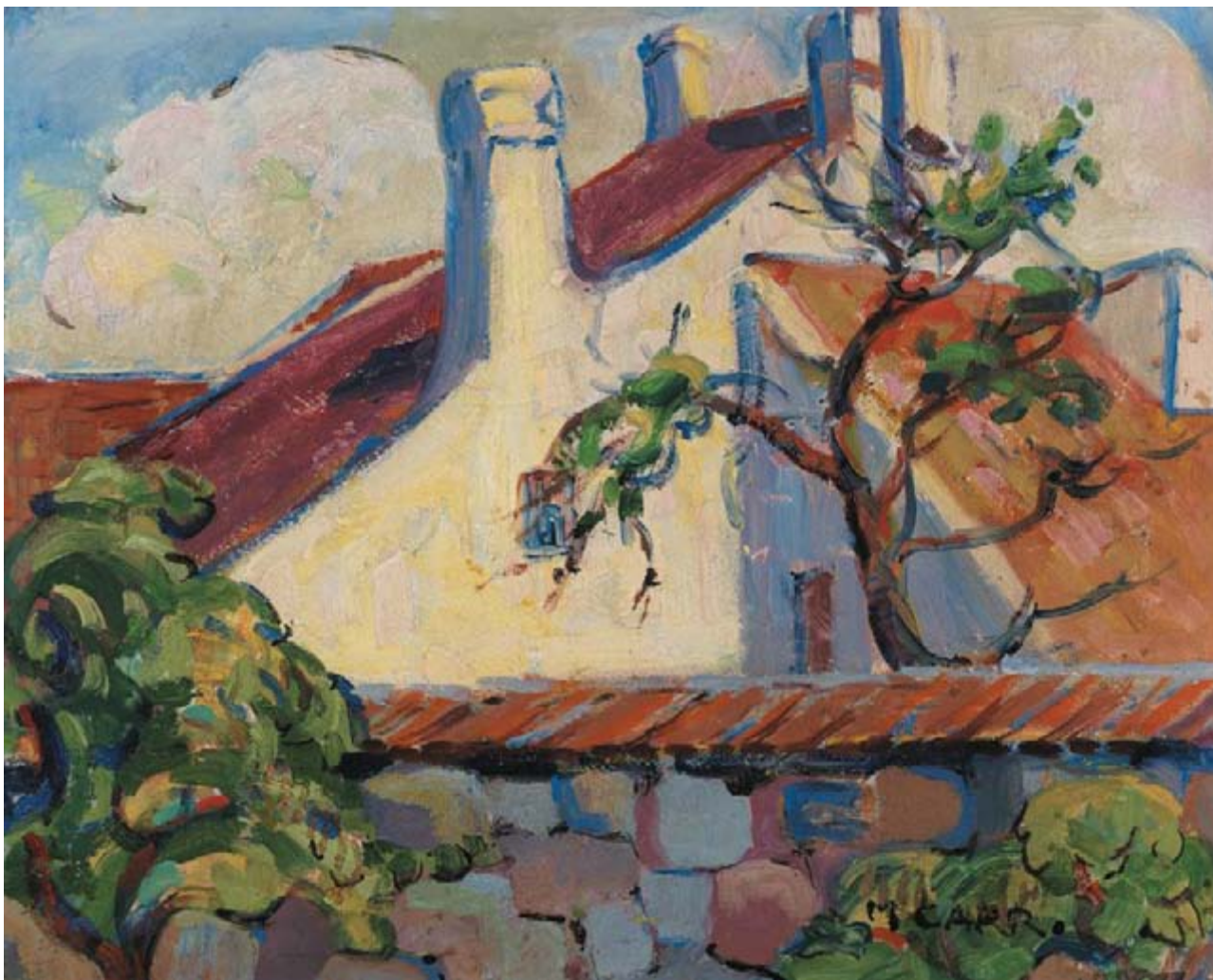
LITERATURE:

Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar oil
on paper entitled *Laughing Forest* reproduced page 157
Emily Carr, *Hundreds and Thousands, The Journals of Emily Carr*,
2006, page 265

Emily Carr's practice of using diluted oil paints to sketch on paper was initially adopted as a replacement method for her watercolour sketches, since she found that a heavier, more opaque pigment was needed to convey the visual force she wished to capture. By the early 1930s, she was fully engaged with the sensory energy that she saw in the sea, sky and forest, and watercolour was simply insufficient. She began to use thinned oils and large sheets of manila paper around 1931, and soon realized that these works had a completeness of expression that did not always need further exploration through a studio version of the work. She had always sought to capture the moment of inspiration in her art, and this rapid-fire method of execution put this moment within her artistic grasp. Carr declared, "What I am after is out there in the woods ~ even the sketches to me are canned food. I like it fresh. Carry it right home and use it."

Carr deeply believed in the idea of conveying the spiritual in these landscapes. In January of 1934, she attended the lectures of Raja Singh, a Christian Hindu and associate of Mahatma Ghandi who was lecturing in Victoria. His blend of Hindu and Christian beliefs aligned with Carr's foundational Christianity and love of the natural world, and seemed to her a perfect balance. Carr felt that God was alive in all parts of nature, and this affirmation of her God-of-the-woods seemed to breathe a sense of spiritual freedom into her work. In *Autumn Woods*, there is a unity of form and rhythm that brings the scene alive ~ we see one vibrating, quivering, breathing flow of life rather than distinct trees, rock forms, or windswept grasses. The work is full of the light and movement that was now possible for her to capture with an oily, slick and rapidly moving brush. Carr was skilled at using the negative space and the warm colour of the manila paper ~ which this work in particular preserves ~ as an earthy, supportive part of her palette. With the freedom of her camper van and this new method, she took long sketching trips in the summer and fall months which she felt were successful and rewarding. She would choose a spot, set herself up and then wait (usually while having a cigarette) for the moment of inspiration. When Carr's awareness had sharpened, she would begin to see "themes everywhere, something sublime, something ridiculous, or joyous, or calm, or mysterious. Tender youthfulness laughing at gnarled oldness. Moss and ferns, and leaves and twigs, light and air, depth and colour chattering, dancing a mad joy-dance, but only apparently tied up in stillness and silence. You must be still in order to hear and see." For a painter who thought this way, who responded to nature in this deeply felt emotive manner, using the method of oil on paper must have felt like learning to speak the language of the forest. *Autumn Woods* is an extremely fine example of her success with this method. It is both finished and fresh, a skilled blend of completion and spontaneity.

ESTIMATE: \$150,000 ~ 250,000



139

139 EMILY CARR

BCSFA RCA 1871 ~ 1945

Houses in Brittany

oil on board, signed and on verso titled on the Dominion Gallery label, inscribed in graphite *Stern / 71K* and with the Dominion Gallery inventory #B4634 and stamped Dominion Gallery, circa 1911

13 x 16 in, 33 x 40.6 cm

PROVENANCE:

Dominion Gallery, Montreal

Private Collection

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

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

ESTIMATE: \$90,000 ~ 110,000



140

140 JAMES WILSON MORRICE

CAC RCA 1865 ~ 1924

Boats by a Promenade

oil on canvas on board, signed
and on verso inscribed 8533
9 x 12 1/2 in, 22.9 x 31.7 cm

PROVENANCE:

Ernest E. Poole, Edmonton

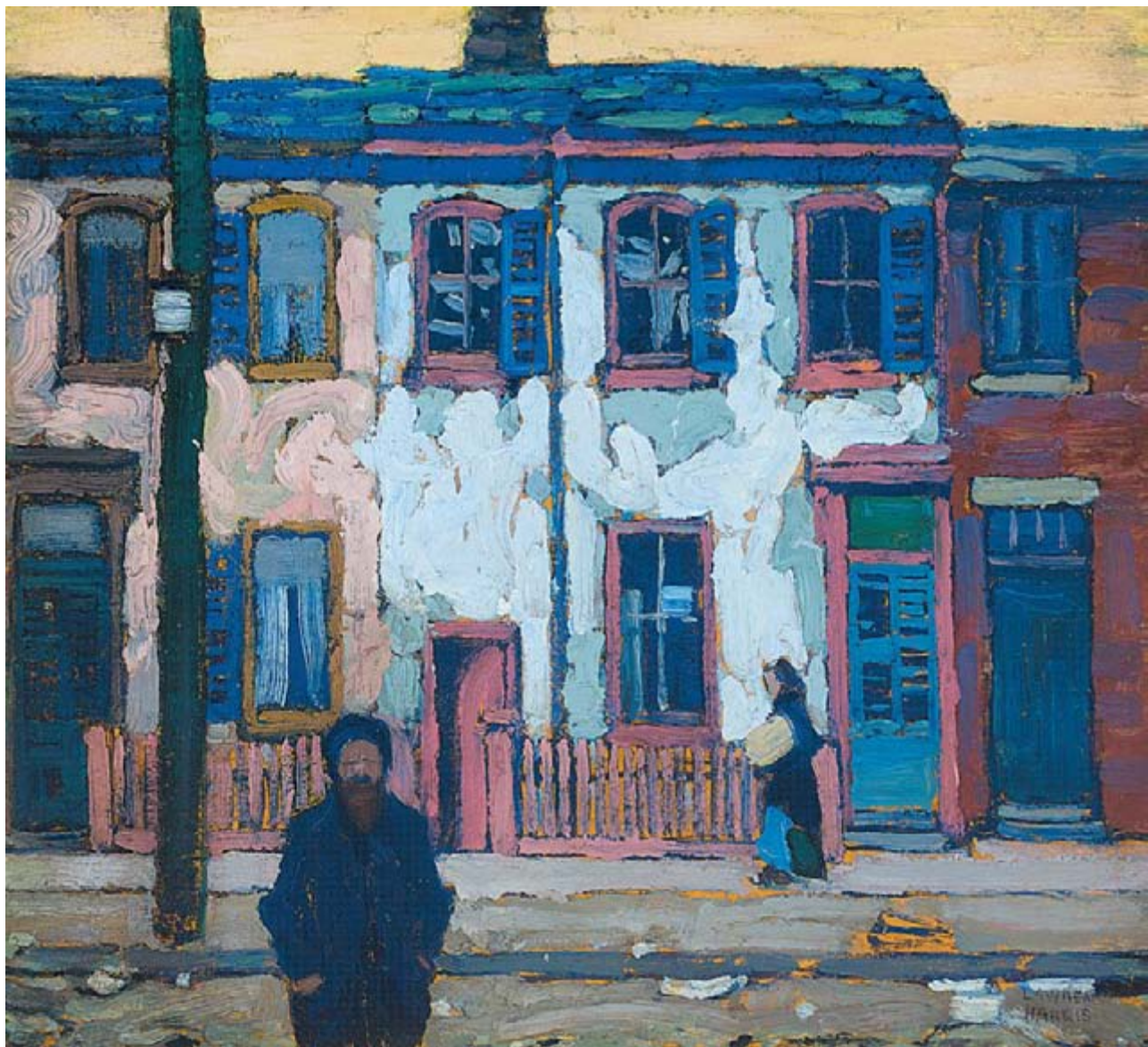
By descent to the present Private Collection, Vancouver

One of Canada's finest Impressionist painters, James Wilson Morrice lived abroad for most of his life, principally in France. Consequently, he was internationally well known, exhibiting in the Paris Salons and throughout Europe and England, participating in over 140 exhibitions between 1888 and 1923. While Paris was his main centre, he loved the Brittany coast and often sketched in small seaside towns such as Dinard, Concarneau, Le Pouldu and Saint-Malo. Morrice was drawn to scenes of beaches with people at leisure, sailing regattas and boat harbours, and depicted their atmospheres with great sensitivity, as he did here in *Boats*

by a Promenade, with its reflection of the row of boats rippling in the water. Morrice's Impressionist vision of colour and light is depicted here with a fluid and unified approach in his brush-strokes, with details such as the onlooker on the promenade with a parasol adding to the mood of leisurely contemplation of this delightful harbour scene.

We thank Lucie Dorais for her assistance in researching this lot. Dorais is currently compiling a catalogue raisonné on the artist's work.

ESTIMATE: \$25,000 ~ 35,000



**141 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

In the Ward

oil on board, signed and on verso signed, titled and inscribed *Not for Sale* in graphite, circa 1920
10 3/4 x 11 3/4 in, 27.3 x 29.8 cm

PROVENANCE:

Private Collection, Ontario
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 2, 2002, lot 31, reproduced front cover
Private Collection, London, England

LITERATURE:

Charles C. Hill, *The Group of Seven, Art for a Nation*, 1995, the 1920 canvas entitled *In the Ward*, in the collection of the University of Manitoba, Winnipeg, reproduced page 98, catalogue #15
Andrew Hunter, *Lawren Stewart Harris, A Painter's Progress*, The Americas Society, 2000, the 1920 canvas entitled *In the Ward*, in the collection of the University of Manitoba, Winnipeg, reproduced page 19, catalogue #7
Gregory Betts, *Lawren Harris In the Ward: His Urban Poetry and Paintings*, 2007, page 72, the 1920 canvas entitled *In the Ward*, in the collection of the University of Manitoba, Winnipeg, reproduced page 4 (detail)
Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, 2010, pages 202, 206 and 279

Lawren Harris turned his attention to the urban landscape while he was training in Berlin between 1904 and 1907. Upon his return to Canada, he began to document and explore the Toronto cityscape, concentrating on the poor area known as the Ward. It was a community of immigrants of the working class, and just a street away from The Arts and Letters Club where Harris was a frequent visitor. When the war broke out and escalated quickly and with horrifying casualties, it encompassed every aspect of life. The impact on the Harris family was devastating. Both sons ~ Howard and Lawren ~ enlisted. Howard was sent to France and was killed in action, leaving Lawren as the only living offspring. A.Y. Jackson had been wounded, and Tom Thomson had mysteriously drowned. It was too much for Harris, who suffered a nervous breakdown and was given a medical discharge from the army.

Back in Toronto, Harris turned again to the cityscape as his painting subject. Much of the Ward, where Harris had painted before the war, had been demolished when the Toronto General Hospital was built in 1913, but the areas adjacent to The Arts and Letters Club still remained, and it was to these regions that Harris returned. He explored alleyways, side

streets and storefronts, capturing the people and their lives with an objective gaze translated through his bold, expressive paintings. Prior to the war, Harris already had a sharp sense of social consciousness. Now it was acute, sensitive to the frequencies of this community of rough-edged citizens and tired souls. These paintings are fascinating. Characterized by vigorous brushwork, they are compelling partly for their technique, which combines frenetic brush-strokes with brilliant, jewel-like colours. Harris achieves the quality of inlaid enamel work in these dazzling canvases, yet this wonderful surface contrasts starkly with the content of the works, which draws us to contemplate them in a deeper manner. In this oil sketch, simply entitled *In the Ward*, a man faces us, stoic and expressionless, and a woman walks past, unaware, on the grey sidewalk. Class, wealth and opportunity, of which Harris had ample portions, are unimportant, and the divide between the two is crossed by the gaze between the painter and the painted. The broken shutters, peeling walls and closed doors speak of poverty and neglect, while the colours are joyous and opulent. Harris heard the message that the Ward was sending him. He understood the ability of the soul to triumph. In these works, the light that shines onto the citizens of the Ward hints at this. Harris had begun to question the unfairness of birthright in his poetry written before the war, and his book of poems entitled *Contrasts*, published in 1922, when read with a visual such as this work in one's mind's eye, is searing and poignant.

The composition of *In the Ward* is remarkable for several reasons: Harris's choice of subject matter, his unorthodox use of colour, and the strong sense of abstract pattern that is developed through these patches of colour as they describe each area within the work. Harris's attention to this part of the city of Toronto is unique within the work of the Group of Seven and speaks of his social and political conscience, as well as his great skill and daring as a painter. Harris's life experiences were quite dramatic, and each of them, as he progressed along the path of his career, added a layer to the whole. He is one of Canada's most complex and fascinating artists.

This work is a sketch for a canvas of the same title, painted in 1920 and now belonging to the University of Manitoba in Winnipeg. In the canvas, the foreground figure has been turned around so that his back is towards us, which changes the relationship between subject and viewer. As well, the pole has been smoothed and its lamp removed. Both works are quite remarkable, and attest to Harris's great skill as a pre-eminent chronicler of the urban landscape.

ESTIMATE: \$150,000 ~ 250,000



142

142 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Humber River Bank

oil on board, signed and on verso

signed and titled, circa 1918

10 5/8 x 13 6/8 in, 27 x 34.9 cm

PROVENANCE:

Private Collection, Ontario

The Humber River watershed, with its vast number of tributaries and smaller creeks, is located north of the city of Toronto. In Lawren Harris's time, it saw less industrial development than other nearby rivers, and

thus its banks were largely unspoiled. It is now a major sport fishing area. Harris's joyous rendition of this sunlit patch of riverbank uses bright colours and swirling brushwork accented with daubs of paint, that give the work a pleasing, airy, pointillist feel. In particular, the daubs of bright green and larger swirls of softer, mid-toned green are filled with light and energy. The two shades of blue are in fine contrast to this, and speak of a shadowed, verdant forest marked by bits of bright sky peeking through. The licks of paint left behind by Harris's rapidly moving brush stand out against the darker, hidden forest interior, and the tilting lines of the exposed tree limbs are a fine addition of decorative line in this inviting work.

ESTIMATE: \$50,000 ~ 70,000



143

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Snowfields, Evening

oil on canvas, initialed and dated 1913 and on verso
signed and titled on a label and inscribed *J.M.'s writing ~ T.M.*
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE:

Masters Gallery, Calgary; Kenneth G. Heffel Fine Art Inc., Vancouver
Private Collection, Edmonton; Sold sale of *Fine Canadian Art*, Heffel Fine
Art Auction House, November 18, 1999, lot 81
Private Collection, California

LITERATURE:

E.R. Hunter, *J.E.H. MacDonald: A Biography and Catalogue of his Work*,
1940, catalogued and described page 49
Nancy E. Robertson, *J.E.H. MacDonald, RCA, 1873~1932*, The Art Gallery
of Toronto and the National Gallery of Canada, 1965, similar subject
reproduced page 15

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*, 1978,
a similar 1912 subject entitled *Early Evening, Winter* reproduced page 38

J.E.H. MacDonald's early works, such as this fine winter scene, are
delicate examples of his work in an Impressionist vein. He had been
employed as a commercial designer at Grip Ltd. in Toronto from 1907 to
1911, where he produced skilled works. Encouraged by his fellow artists
to pursue painting, he began to exhibit professionally in 1908. While
Snowfields, Evening is influenced by both Impressionism and Art
Nouveau, it also speaks clearly of the direction MacDonald's work would
take in a few short years. The emphasis on the landscape being part of a
vast space, the amount of the composition that is given over to the sky, and
the wildness of the scene ~ all point towards the Group of Seven style that
was to come. MacDonald's work from this time is often set at night ~
perhaps because his sketching time was limited by the demands at Grip,
but also because these nighttime scenes, particularly those set in winter,
had a great appeal to him. Low light, fine, elongated shadows and a
peaceful quiet pervade this intimate work.

ESTIMATE: \$20,000 ~ 30,000



144

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

ALC CGP G7 OSA RCA 1873 ~ 1932

Misty Morning, Mongoose Lake

oil on board, initialed and on verso signed,
titled variously and dated 1919 or 1920 on a label,
inscribed *Collection Mrs. A. Crawford Kenney, Toronto*
and certified by Thoreau MacDonald
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

A. Crawford Kenney, Toronto
Private Collection

This vibrant, energetic work comes either from the second Algoma
boxcar trip J.E.H. MacDonald took with Lawren Harris, Frank Johnston

and A.Y. Jackson in the fall of 1919, or from the fall trip they took the
following year to the same region, when they rented a cottage at
Mongoose Lake. MacDonald was enraptured with the scenery of Algoma,
loving it just as much on the second trip as the first, as revealed when he
wrote to his wife in mid-September, "Glad to find the old impression of
the country pleasantly renewed." Paul Duval writes, "In MacDonald's
small, on-the-spot oil sketches created during his three trips, we already
find the astonishing impact Algoma had upon him as an artist. Precisely
observed and brilliantly drawn with a free, loaded brush, these little
panels reveal a new creative confidence and technical assurance...
MacDonald seems to have been on top of his Algoma material from the
beginning." The richness of Algoma's colour, exemplified in this
charming work, and the opulence of pattern and form to choose from,
appealed to him from every hillside and shoreline.

ESTIMATE: \$125,000 ~ 150,000



145

145 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Lumbermen's Shacks, Lake Redstone

oil on board, signed and on verso

signed and titled, circa 1933

9 1/2 x 11 1/4 in, 24.1 x 28.6 cm

PROVENANCE:

Walter Tilden, Toronto

Galerie Walter Klinkhoff Inc., Montreal

Private Collection

LITERATURE:Jean Blodgett et al, *The McMichael Canadian Art Collection*,
McMichael Canadian Art Collection, 1989, page 105**EXHIBITED:**The York Club, Toronto, *Annual Group of Seven Dinner*,
April 26, 2000

A.J. Casson stated, "If I had to define my own contribution to the Canadian art scene, what was particularly mine were really the rural villages and houses." He was especially fond of the landscape of Ontario, where he had sketched out of doors with Franklin Carmichael since 1919. It was Carmichael who suggested Casson become a member of the Group of Seven when Frank Johnston left, and Casson's style of work provided an interesting balance to that of the rest of the Group. Like Jackson, he depicted a gentler, more peopled Canada that was settled with small farms and quaint homes. He painted ramshackle stores and sleepy villages viewed from sunlit hilltops or along quiet roads. But his work has a softer quality than Jackson's. Casson's Canada invites you to come and sit on the porch. He was very skilled in composing his scenes, situating his roads to lead us in, capturing beams of sun so that the buildings are seen in a dramatic light. This early depiction of lumbermen's shacks at Redstone Lake is near Haliburton, one of Casson's regular haunts.

ESTIMATE: \$60,000 ~ 80,000



146

146 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

Indian Hunters

oil on canvas, signed
14 1/4 x 16 in, 36.2 x 40.6 cm

PROVENANCE:

Kastel Gallery, Montreal
Private Collection, Montreal

LITERATURE:

Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of North America*, 1934, page 68

Cornelius Krieghoff was an able outdoorsman, and the scenes of fishing and hunting he observed and participated in were of great interest to his

patrons. However, rather than the pleasurable sport of Europeans, for native peoples it was a necessary way of life. Krieghoff had much contact with First Nations peoples at both Montreal and Quebec City, and Marius Barbeau relates that an elder Huron named Teortolen had conversations with Krieghoff regarding their changing life. He stated, "The meat among our people was not paid for; we gave it away to our relatives and friends... We were generous and brotherly to one another... Long ago we used to fare well on all kinds of wild meat; we were hunters. But now we are told that we must plough the land." In this idyllic woodland scene, Krieghoff's keen eye for detail catches this sense of transition in his depiction of the hunters' modern rifles and the contrasts in their clothing ~ the standing man in his traditional hide clothing and the kneeling man in what is likely a Hudson's Bay blanket coat.

ESTIMATE: \$30,000 ~ 50,000



147

147 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

***Habitant in Winter, A View
of the Citadel in the Distance***

oil on canvas, signed, circa 1860

11 x 9 in, 27.9 x 22.9 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:Marius Barbeau, *Cornelius Krieghoff*,*Pioneer Painter of North America*, 1934, page 93

Cornelius Krieghoff had great admiration for the self-sufficient nature of the French Canadian habitants, descended from rural French settlers, and their lives were an important subject in his oeuvre. Early in his career,

through his wife Louise, Krieghoff gained entry into the bosom of French-Canadian life in Longueuil, and he fit in well with this warm and fun-loving society for, as an acquaintance recounted, he was "jolly, vivacious, full of life, fond of sports and of the country." This is a fine record of a habitant man traversing a snowy landscape featuring upthrust slabs of ice ~ a picturesque scene illuminated with the crisp light of a sunny winter's day, with Quebec City's citadel in the background. Krieghoff included traditional, colourful elements of winter dress such as the red toque, moccasins and a fine multi-hued *ceinture fléchée* or sash. He has captured a vibrant character through his fine rendering of the man's face, detailed with bushy eyebrows and side-whiskers ~ his expression clearly visible ~ conveying a man weathered by elements and time, but possessing the hardiness of the pioneer.

ESTIMATE: \$20,000 ~ 30,000



148

148 MAURICE GALBRAITH CULLEN

AAM RCA 1866 ~ 1934

Sunglow, Near St. Marguerite's North River

pastel on paper on board, signed
and on verso titled, inscribed *Ex.12.1934*
on the Watson Art Galleries label and
certified by Cullen Inventory #1111
24 x 32 in, 61 x 81.3 cm

PROVENANCE:

Watson Art Galleries, Montreal
By descent to the present Private Collection, Ontario

LITERATURE:

A.Y. Jackson, *A Painter's Country, The Autobiography*
of A.Y. Jackson, 1958, page 16

Maurice Cullen is considered a father of Impressionism in Canada.
Group of Seven painter A.Y. Jackson credits Cullen with making younger

generations in Montreal aware of the invigorating new movements in France, and stated, "To us he was a hero. His paintings of Quebec City, from Lévis and along the river, are among the most distinguished works produced in Canada." A master of the medium of pastel, Cullen made his own colours from earths and pigments (artist Charles Henry Fromuth had given him his secret recipe for their preparation). He avoided mixing the pastels on the paper, instead applying each one directly from a wide range of individual hues. This ensured a vibrancy of colour and the ability to depict delicate impressions of light, as seen here in the warm creamy tones of glowing light on snowbanks and darker reflections in the river. The work is enlivened by warm and cool colour contrasts throughout, with the emerald green intermingled with orange, rose and flesh tones in the river being particularly exquisite. This is a stunning example of Cullen's enduring theme of Laurentian rivers in winter.

ESTIMATE: \$30,000 ~ 35,000



149

149 MAURICE GALBRAITH CULLEN

AAM RCA 1866 ~ 1934

Dordrecht at Twilight

oil on canvas, on verso titled on a label
and certified by Cullen Inventory #185
34 x 44 1/4 in, 86.3 x 112.4 cm

PROVENANCE:

Collection of Michel Moreault, former Director
of the Dominion Gallery, Montreal, and his family

Dordrecht at Twilight is evidence of Canadian Impressionist Maurice Cullen's important early connection to Europe. In 1888 when he traveled to Paris to study, Cullen embraced the new breakthrough movement of Impressionism. While based there, he traveled to the French countryside, Italy, North Africa and, before his return to Canada in 1895, to Rotterdam, Holland. In 1901 he was back in Paris, but visited Holland again before his return to Montreal in 1902. Dordrecht, on the Thure River, the

location of this fine atmospheric painting, is the oldest city in Holland. Cullen deftly communicates the ambience of twilight in this scene in elements such as the shadowy church spire and the building at the river's edge, with its glowing lights shimmering in the dark water.

Cullen had achieved recognition in Europe, but it would be some years before his success took hold in Canada. Soon after his return, artist Clarence Gagnon discovered that Cullen was painting over some of his European paintings due to lack of funds for new materials, making large canvases such as this a rare occurrence in the market.

ESTIMATE: \$15,000 ~ 20,000



150

150 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Head Study (Erica)

charcoal, chalk pastel and lipstick on paper,
signed and with the artist's thumbprint, 1940
12 x 9 in, 30.5 x 22.9 cm

PROVENANCE:

A gift from the Artist to the current owner's mother, who is the subject of this work
By descent to the present Private Collection,
Kelowna

LITERATURE:

Christopher Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton Art Gallery, 1981, titled as *Head Study*, page 146, reproduced page 148

Peter Varley, *Frederick H. Varley*, 1983, the 1942 related canvas entitled *Erica* in the collection of Trinity College, Toronto, reproduced page 171

Katerina Atanassova, *F.H. Varley: Portraits into the Light*, Varley Art Gallery, 2007, titled as *Head Study*, reproduced page 93 and listed page 115 and the 1942 related canvas entitled *Erica* in the collection of Trinity College, Toronto, reproduced plate 48, unpaginated

EXHIBITED:

Edmonton Art Gallery, *F.H. Varley: A Centennial Exhibition*, 1981 ~ 1982, traveling to the Art Gallery of Greater Victoria, the National Gallery of Canada, Ottawa, The Montreal Museum of Fine Arts and the Art Gallery of Ontario, Toronto, catalogue #166
Varley Art Gallery, Markham, *F.H. Varley: Portraits into the Light*, 2007 ~ 2008, traveling to the Beaverbrook Art Gallery, Fredericton, the Art Gallery of Alberta, Edmonton, the Kelowna Art Gallery and the National Portrait Gallery, Ottawa, catalogue #64

Christopher Varley writes that Frederick Varley's portrait drawings of women which he executed at Trenton in 1940 "are among his finest tributes to female sensuality and beauty." Varley borrowed model Erica's lipstick to match the colour of her lips in this compelling portrait, which possesses the kind of presence seen in Varley's portraits of Vera. This extraordinary study was the basis for the 1942 oil entitled *Erica*, in the collection of Trinity College, University of Toronto.

ESTIMATE: \$8,000 ~ 12,000

**151 FREDERICK HORSMAN
VARLEY**

ARCA G7 OSA 1881 ~ 1969

Portrait of Erica

charcoal and chalk on paper
on card, signed, 1940
12 x 8 1/2 in, 30.5 x 21.6 cm

PROVENANCE:

A gift from the Artist to the current owner's
mother, who is the subject of this work
By descent to the present Private Collection,
Kelowna

LITERATURE:

Christopher Varley, *F.H. Varley: A Centennial
Exhibition*, Edmonton Art Gallery, 1981,
reproduced page 147
Peter Varley, *Frederick H. Varley*, 1983,
reproduced page 161
Katerina Atanassova, *F.H. Varley: Portraits into
the Light*, Varley Art Gallery, 2007, page 92, listed
page 115 and reproduced page 93

EXHIBITED:

Edmonton Art Gallery, *F.H. Varley: A Centennial
Exhibition*, 1981~1982, traveling to the Art
Gallery of Greater Victoria, the National Gallery
of Canada, Ottawa, The Montreal Museum of Fine
Arts and the Art Gallery of Ontario, Toronto,
catalogue #164
Varley Art Gallery, Markham, *F.H. Varley: Portraits
into the Light*, 2007~2008, traveling to the
Beaverbrook Art Gallery, Fredericton, the Art
Gallery of Alberta, Edmonton, the Kelowna Art
Gallery and the National Portrait Gallery, Ottawa,
catalogue #63

Both of the fine drawings of Erica Leach in this sale
were executed one afternoon in 1940 during
Frederick Varley's summer stay at Wing
Commander C.J. and Rae Duncan's cottage on the
Bay of Quinte near the RCAF base at Trenton.
Varley's ability as a portraitist and his deep
appreciation for women were well-known.
Katerina Atanassova writes that Erica perceived
Varley was "able to see into her very soul" ~ as
indicated by this perceptive depiction of her
beauty and sensitivity.

ESTIMATE: \$8,000 ~ 12,000





152

152 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 ~ 1967

Laurentian Valley Near Ste-Marguerite, PQ

oil on canvas, signed
and on verso signed and titled
19 x 24 in, 48.3 x 61 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Estate, Ontario

Impressionist painter Robert Pilot was a master of capturing twilight, as demonstrated in this fine painting. In his work, he was able to seize the

transitional moment right before the natural light of the day fades into night. Pilot's most exquisite paintings of twilight are his winter scenes because of the many ways the light is able to reflect subtle tonal differences on the white snow. Despite making many painting trips abroad to places such as Europe and North Africa, he was always drawn back to *La belle province*. A protégé of his stepfather Maurice Cullen, Pilot painted with him, and on his return to Canada settled into Cullen's old studio in Montreal. From this base, he made sketching trips to the Laurentians. Pilot's paintings of Quebec demonstrate his mastery of the Impressionist technique and his intimate familiarity with the area.

ESTIMATE: \$20,000 ~ 30,000



153

153 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 ~ 1967

Mont~Tremblant

oil on canvas, signed and on verso

signed, titled and dated 1965

19 x 24 in, 48.3 x 61 cm

PROVENANCE:

Private Collection, Montreal

Robert Pilot was influenced by the French Impressionists during his studies in Paris from 1920 to 1922, and became one of Canada's most important Impressionist painters. Impressionism played a significant role in the development of modernism in Canadian painting, as Canadian artists studying abroad returned home to rediscover the beauty and uniqueness of their own country through new eyes and techniques of paint. A growing mood of nationalism was bubbling to the surface, and

both critics and cultural commentators were expressing a desire for a truly Canadian iconography. The new influences Pilot discovered in France were reinforced by his stepfather, well-known Canadian Impressionist Maurice Cullen, whom he accompanied on sketching trips. Pilot's Quebec urban scenes and landscapes of the Quebec countryside are known for their sensitive atmospheric effects. Mont~Tremblant was named *Manitonga Soutana* (Mountain of the Spirits) by the Algonquin people, who claimed that if anyone disturbed the area's tranquility, the spirits would make the mountain tremble. The soft ambient light of a high overcast winter's day is captured through subtle tonalities in this perceptive depiction of mythic Mont~Tremblant in the Laurentians.

ESTIMATE: \$15,000 ~ 20,000



154 HELEN GALLOWAY MCNICOLL

ARCA RBA 1879 ~ 1915

Easter Lilies

oil on canvas, on verso titled on the stretcher
and stamped with the Studio Helen McNicoll

estate stamp, #41, circa 1907

21 1/4 x 17 1/8 in, 54 x 43.5 cm

PROVENANCE:

Acquired in the early 1950s from the Artist's sisters, Montreal
By descent to the present Private Collection, Toronto

LITERATURE:

Memorial Exhibition of Paintings by the Late Helen G. McNicoll,
RBA, ARCA, The Art Association of Montreal, 1925, listed page 5
Natalie Luckyj, *Helen McNicoll, A Canadian Impressionist*,
Art Gallery of Ontario, 1999, page 17 and a circa 1907 canvas
with a similar model entitled *The Little Worker*, in the collection
of the Art Gallery of Ontario, reproduced page 51

EXHIBITED:

The Art Association of Montreal, *Memorial Exhibition
of Paintings by the Late Helen G. McNicoll*, RBA, ARCA,
November 7 ~ December 6, 1925, catalogue #41

In Helen McNicoll's depiction of children is the essence of an innocent world that recalls late Victorian times, but seen through a more modern eye. McNicoll was from an upper middle class family in Montreal and had private means, but unlike others of her milieu, she used this freedom to pursue her painting; as Natalie Luckyj relates, she was described as having an "aggressive and active intellect". Before she began her art studies, McNicoll kept scrapbooks of paintings and illustrations with images of women and children, which reflected her deep interest in this subject. At the Art Association of Montreal, she took a class in life drawing from nude models. Her early teacher William Brymner emphasized the importance of working directly from nature and opened a door to the new Impressionist style of painting.

By 1902, McNicoll was on her way to London to attend the Slade School of Art, home to a vital group of British modernist painters. Here she continued her figure studies and had further exposure to Impressionism, as well as to a more natural approach to a subject which left behind the sentimentality of Victorian painting. In 1905, she enrolled in Julius Olsson's School of Landscape and Sea Painting in St. Ives under Algernon Talmage, where painting *en plein air* was pursued. McNicoll honed her Impressionist style, depicting outdoor light with a fine handling of sunlight and shadow.

It was likely at St. Ives that McNicoll met British painter Dorothea Sharp, with whom she subsequently traveled and painted. At the turn of the century, the Suffragette movement was rising and women's roles were changing. Breaking traditional female stereotypes, they both practiced *plein air* painting, and it was of great assistance to McNicoll, who had been rendered deaf by a childhood illness, to have a companion while painting out of doors. Sharp also assisted with arrangements with McNicoll's child models.

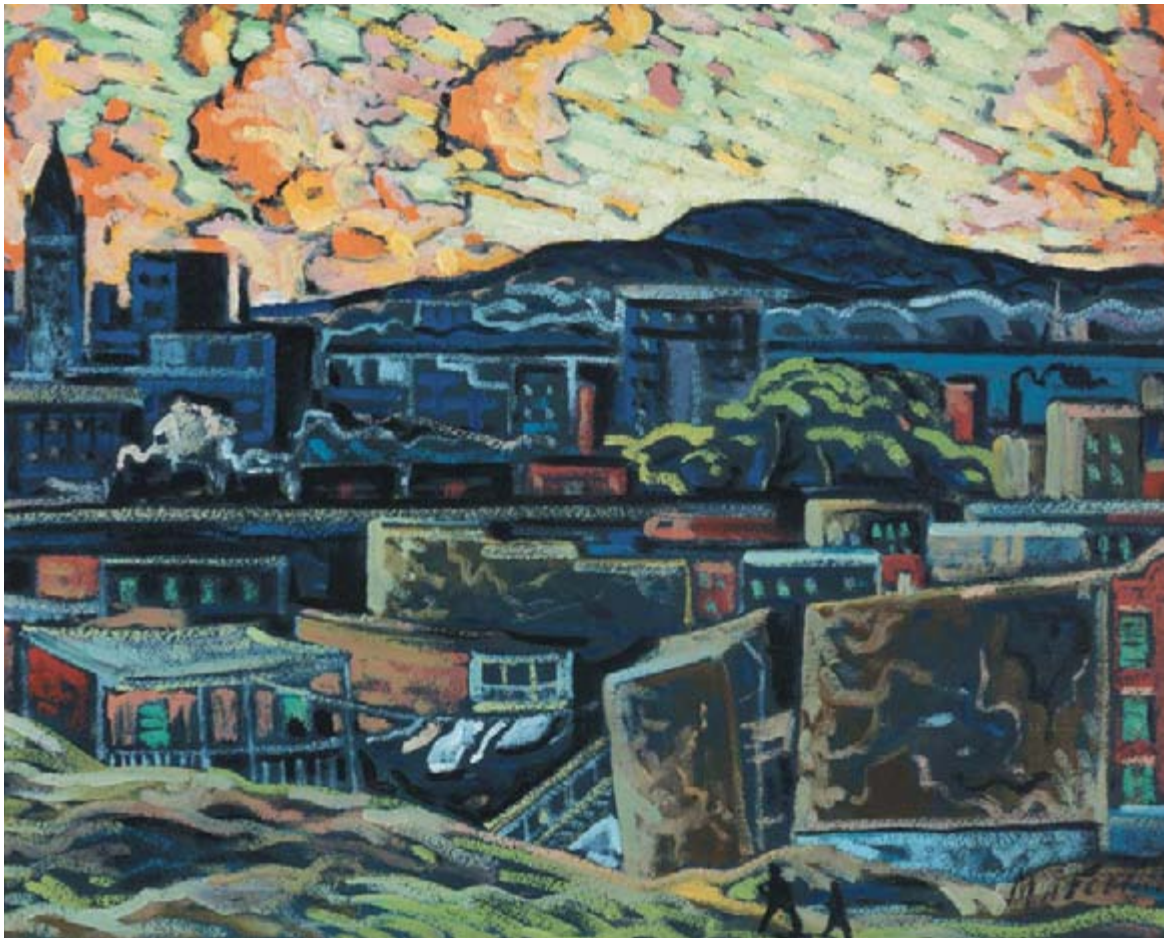


*Helen McNicoll (right); image from
the artist's personal photograph album*

Easter Lilies, in which a young girl stands amidst a profusion of flowers, caught in an entirely natural, unselfconscious moment, embodies all the finest qualities of McNicoll's work. The play of light through the flowers, particularly in the glowing white lilies, is exquisite. The mood of an idyllic moment in harmony with nature and the delicacy of the child's peaceful contemplation envelops the viewer. The brushwork is fluid and assured, building a density of floral growth against a background of softer, more abstract strokes. McNicoll depicts what may be the same child model in a circa 1907 canvas entitled *The Little Worker*, in the collection of the Art Gallery of Ontario, in which the young girl walks across a sun-drenched field.

McNicoll's significance is firmly established in Canada's art history, and her work resonates strongly in contemporary times, as it continues to gather recognition amongst collectors for its intoxicating and sensual perception of light and colour. Her radiant images of women and children, both at work and at leisure, delight with their world of contemplation and the sensory pleasures of their everyday pursuits. J.J. Warren, the father of the collector who acquired this painting from Helen McNicoll's sisters in the early 1950s, was on the board of the Canadian Pacific Railway, as was McNicoll's father, and the two families were friends. When the collector was visiting the McNicoll sisters, Dollie and May, in Montreal, she was offered her choice of any of Helen's paintings, then stored in the attic of their Westmount home. She chose this work ~ referred to in the family as "Girl among the Lilies" ~ because it reminded her of her daughter Mary (the present consignor) as a child. This is the first time this painting has been offered on the market.

ESTIMATE: \$175,000 ~ 225,000



155

155 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Hochelaga

oil on board, signed and on verso signed,
dated circa 1940 on the museum label
and certified by Fortin inventory #H~0779
17 1/2 x 21 1/2 in, 44.4 x 54.6 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Michèle Grandbois, editor, *Marc~Aurèle Fortin, The Experience of Colour*,
Musée national des beaux-arts du Québec, 2011, pages 108 and 110,
similar views of Hochelaga reproduced pages 108, 109, 110, 138 and 140

EXHIBITED:

Musée Marc~Aurèle Fortin, Montreal, *Hochelaga d'après Marc~Aurèle Fortin*, 2006 (virtual exhibit on the museum's website)

The two centres of Marc~Aurèle Fortin's artistic life were Sainte~Rose and Montreal. In Montreal, he lived in a historic part of the city, often painting in Hochelaga, where he was fascinated with change due to industrialization. Fortin related that he often "walked along the railway track that ran below St. Catherine Street all the way up to Hochelaga. There I would sit a hundred times in the same place... All you had [to do] was turn around and things were changing." He painted this multi~tiered view of vibrant urbanity from the 1920s to the 1940s, always including the spire of the Church of Nativité~de~la~Sainte~Vierge rising above it all. In this work, Fortin uses brilliant colour against a black background to striking effect. Contrasting with the urban density is the farmland at its edge and the stunning sky. Fortin's views of Hochelaga received considerable critical acclaim; both the National Gallery of Canada and The Art Gallery of Toronto acquired Hochelaga works and, as Michèle Grandbois points out, "The visibility of Fortin's work at home and abroad throughout the 1930s was due primarily to his views of Hochelaga."

ESTIMATE: \$40,000 ~ 60,000



156

156 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Paysage à Sainte-Rose

oil on card on board, signed and on verso signed,
titled and dated circa 1939 on the gallery label, inscribed
Landscape and certified by Fortin inventory #H-0192
22 x 28 1/8 in, 55.9 x 71.4 cm

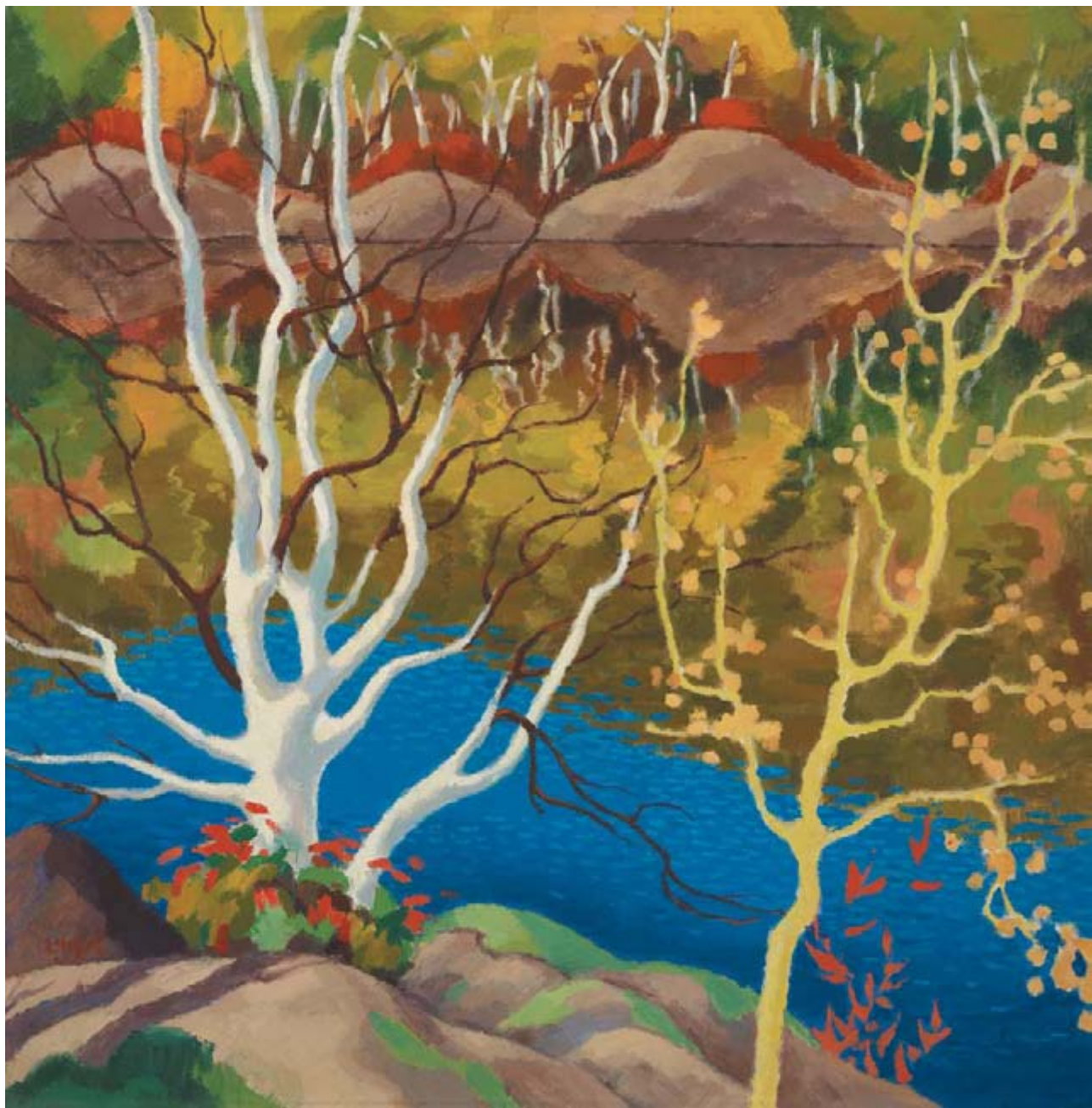
PROVENANCE:

Galerie Claude Lafitte, Montreal
Private Collection, Montreal

This vivid landscape by Marc~Aurèle Fortin depicts the village of Sainte~Rose where he was born and lived much of his life; now a neighbourhood within the City of Laval, it was amalgamated along with numerous other smaller towns in 1965. Fortin was a daring experimenter in his work. He used intense, arresting colours against black and grey backgrounds, employing bold contrasts and white highlights. His work

can be described as a decorative type of Fauvism, wherein brilliant colours are used within the parameters of carefully thought out compositions with lyrical lines and accenting patterns. In this work, the fence line repeats the accenting strokes of white in the sky, and Fortin's brushwork has areas of consistent patterning that unify the work overall. His delicate treatment of the lines of the tree limbs and their endmost branches exemplify Fortin's skill with the large, lush trees which he often sought out to paint. The delicate raw amber leaves, which drip down from the uppermost edges of the work, are especially fine.

ESTIMATE: \$30,000 ~ 40,000



**157 EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 ~ 1977

Lake Reflections, Mt. Tremblant

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

PROVENANCE:

Acquired directly from the Artist
Sold sale of *Canadian Art*, Joyner Fine Art Inc.,
December 7, 1999, lot 38, reproduced cover lot
Private Collection

LITERATURE:

Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, page 332, quoting Henri Girard's article "Suzor Coté, l'exemple" in *La Revue Moderne*, Volume XI, No. 3, January 1930, pages 5 and 55
Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, 2005, reproduced page 160 and listed page 174

EXHIBITED:

The Montreal Museum of Fine Arts, *Edwin Holgate*,
2005, catalogue #127

Edwin Holgate had been exposed to Cubism and other avant-garde styles of European painting when he was in France on two extended trips from 1912 to 1914 and 1916 to 1918. He had also lived under the exotic light and vividly coloured surroundings of Jamaica as a child and on trips there in 1920 and 1929. These international influences would show in his work throughout his life, and his figures and landscapes, especially this masterful, riotous view of the tangled forest on the shores of Lac Tremblant, often seem exotic when compared to other Canadian art created at the same time.

Holgate was very keenly interested in modernism and, as a master woodblock printmaker, had the ability to look at his subjects in terms of their various divisible parts. His planes of space are often flattened, divided, shaped and defined in a print-like manner that further heightens the feeling of modernism. *Lake Reflections, Mt. Tremblant* fully exemplifies this. In this large, square-format work, Holgate's bold colours are applied directly and are often unblended. In the lake, the trees and their foliage, his pigments are vivid and clear. There are lyrical lines throughout the work; in the starkly white branches of the bush that lead into its slimmer, red-brown new growth, the brilliant green branches of the sapling and the distant white trunks of more mature trees across the

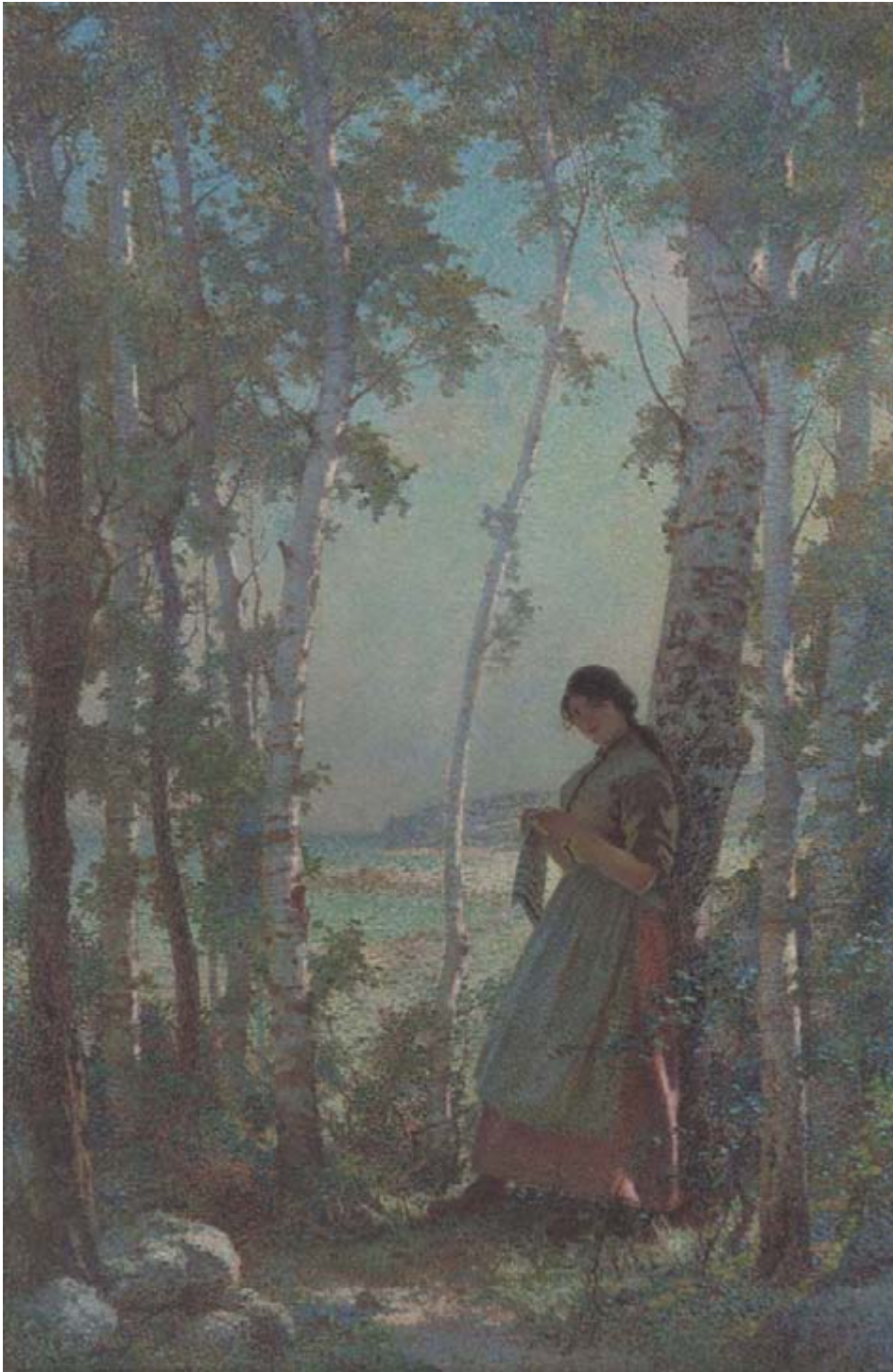
lake ~ all seem to dance in the sunlight. The two shadows that we see on the near-ground rocks are more subtle, and remain still as the dance goes on around them, as do the pale shadows in the crooks of the white shrub's branches. The softly-hued colours of the autumn foliage in the distance provide a fine foil to all these dancing lines.

Holgate had built himself a painting cabin in a remote location on the shore of Lac Tremblant in 1925, and through his repeated scrutiny of the area he had clearly come to know the landscape there in the intimate manner of a resident. Here, his use of unblended colour serves to reinforce the effect of bright sunlight that saturates the work. The twining, vine-like movement of the tree trunks and branches is almost electric. The dappled patterns and reflections in the shimmering waters of the lake convey the palpable feeling of a day when the heat of autumn creates visual mirages and waves that one can almost touch. Looking at this arresting work, we might feel we can hear the insects buzzing. Holgate was in the advantageous position of teaching at both the École des beaux-arts and the Art Association of Montreal. This placed him in contact with a younger generation of artists, writers and critics. He is well known for his bold and sculptural portraits, and his association with the Beaver Hall Group afforded him the company of some of the most interesting portrait painters working in Canada at the time, connecting him to the forefront of the arts in Quebec. His work has, in many instances, and certainly in the latter part of his career, more in common with the new modernists than his associates from the Group.

Holgate had enlisted and served in both world wars and was an official war artist with the Royal Canadian Air Force in Canada and England in 1943 and 1944. When he returned to Canada at the end of World War II, he craved a rural setting and the appealing sketching potential that open landscapes and rural people provided. In 1946 he moved to Morin Heights in the Laurentians north of Montreal, and sketched and painted the surrounding country, using many of its inhabitants as subjects for his portraits.

Early in Holgate's career, his bold modernism was noted by art critics. Henri Girard stated, "An Edwin Holgate canvas presents the artist directly; this is a man who ignores half-tones and paraphrases. He states his case straightforwardly and too bad for you if your sensibility differs from his... This is a beautiful, and so rare quality among our painters." As a groundbreaking modernist, master printer and muralist, as well as a gifted and admired teacher, Holgate's legacy of modernism in Canadian art is unique and distinct.

ESTIMATE: \$300,000 ~ 400,000



**158 MARC~AURÈLE DE FOY SUZOR~COTÉ**

CAC RCA 1869 ~ 1937

Young Girl in Landscape

oil on canvas, signed and dated 1913

81 1/2 x 54 in, 207 x 137.1 cm

PROVENANCE:

Joseph~Marcellin Wilson, Senator for Saurel, Quebec

By descent to Juliet Wilson Dawson, Scotland

By descent to Lucinda Dawson, Jersey

Private Collection, Jersey

LITERATURE:Laurier Lacroix, *Suzor~Coté, Light and Matter*, Musée du Québec, pages 35, 148, 162 and 202

When we try to figure out the place of *Young Girl in Landscape* in Marc~Aurèle Suzor~Coté's oeuvre, we are immediately confronted with a problem. There is no way to link this smiling girl ~ standing, looking at us; knitting, but in an unexpected place (at the edge of a stand of birch trees giving onto an open landscape) ~ with the austere peasants painted a few years before and after the date of our painting. The women he painted then were old, worn out by a life of hard work. Knitting, in these previous works ~ I am thinking of the bronze sculpture *The Wife of the Old Pioneer*, 1918 ~ is not a dilettante affair that you can indulge while smiling in the woods. For the old woman it was an endless chore, having occupied her whole life, even to the point of deforming her fingers, and was essential for survival in the cold winter of Quebec. The priest and historian Lionel~Adolphe Groulx wrote that these old women were knitting even while asleep!

The rendering style adopted in the case of the peasants (if we exclude the sculptures) was also very different from this. The old peasants were done mostly with pastel, and never used the pointillist treatment à la Giovanni Segantini that we see here, or in the famous *Portrait of Sir Wilfrid Laurier*, circa 1910, in the collection of the Musée Laurier, Arthabaska. Suzor~Coté reveals himself to be able not only to change his approach but also his style in favour of this new subject matter, which Laurier Lacroix,

his best commentator, has defined as the affirmation of the modern women. The peasants perpetuate a mode of life belonging to a venerable past, but the young woman's freedom, her self-assurance, represents a new concept and is an urban phenomenon.

This is why her presence in a landscape seems a little odd ~ it is because she knits out of doors for pleasure; and it is because she smiles at the painter (and at us) that her work cannot be the fundamental duty it was for her grandmother.

But was it not city dwellers who discovered the pleasures of the country and developed a new rapport with the countryside? Tourism is an urban invention, and Suzor~Coté, who lived in Montreal and Paris, and died in Daytona Beach, Florida, was as much an urbanite as a citizen attached to his birthplace in Arthabaska. Our *Young Girl in Landscape* is then part of a group of portraits of young women who have ~ like *Youth and Sunlight*, 1913, which obviously uses the same model as in our painting ~ a rapport with Claude Monet's *Woman with a Parasol*, 1875, which represents Camille Monet and her son walking on the beach in the wind, sheltered by a parasol.

In the case of Suzor~Coté, we know the names of some of these young women: Jeanne Boissonneault, Jeanne Pichette, Mlle Bourassa, Madeleine Hope~Hanson, and his niece, Mariette Côté. They agreed to be painted by him, and amongst them, some were liberated enough to pose nude at times. His *Symphonie pathétique*, 1925, portrays one of these young ladies from the back in an improvised landscape, evidently transported by the music ~ hence the title of the work. Suzor~Coté then reveals himself not only as a regional painter committed to depicting the old peasantry who pioneered the country, but also as the poet of the fresh and vibrant young women of the new age. Our painting definitely belongs in the latter category.

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

ESTIMATE: \$150,000 ~ 250,000



**159 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Building the Ice House, Hamilton

oil on panel, on verso signed twice,
titled variously, dated 1912, inscribed
Property Bess Harris, Bess Harris Collection
in graphite, with the Doris Mills Inventory #3/32
(crossed out) and with the artist's symbol and
numbered variously
10 5/8 x 12 3/4 in, 27 x 32.4 cm

PROVENANCE:

Collection of the Artist
By descent within the family of the Artist, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 14, 2002, lot 20
Private Collection, Toronto

LITERATURE:

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 3 (3/32)
Houses Sketches, location noted as the Studio Building
Lawren Harris, *Mayfair*, Volume XXII, No. 10, November 1948,
reproduced page 75
Andrew Bell, "Lawren Harris ~ A Retrospective Exhibition
of His Painting 1910 ~ 1948", *Canadian Art*, Volume VI, No. 2,
Christmas 1948, reproduced page 53
Bess Harris and R.G.P. Colgrove, *Lawren Harris*, 1969,
reproduced page 23
Peter Mellen, *The Group of Seven*, 1970, reproduced page 206
Dennis Reid, *The Group of Seven*, National Gallery of Canada,
1970, page 57, reproduced page 59
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness
Landscapes 1906 ~ 1930*, Art Gallery of Ontario, 1978, reproduced
page 68
Andrew Hunter, *Lawren Stewart Harris: A Painter's Progress*,
The Americas Society, 2000, reproduced page 15

EXHIBITED:

The Art Gallery of Toronto, *Lawren Harris: A Retrospective*,
1910 ~ 1948, 1948, catalogue #100
National Gallery of Canada, *The Group of Seven*, 1970, traveling
to the Musée des beaux-arts de Montréal, catalogue #27
Art Gallery of Ontario, *Lawren S. Harris: Urban Scenes and Wilderness
Landscapes 1906 ~ 1930*, 1978, catalogue #43
High Museum of Art, Atlanta, *The Advent of Modernism*, 1986,
traveling to the Center for Fine Arts, Miami, the Brooklyn Museum
and the Glenbow Museum, Calgary, catalogue #37
The Americas Society, New York, *Lawren Stewart Harris: A Painter's
Progress*, 2000, catalogue #3

While it is commonplace to see Lawren Harris as a great painter of the Canadian wilderness, his importance as a painter of the life and landscape of Canada's cities is less well known. Despite the general lack of knowledge of this aspect of his career, Harris can be placed among the most important painters of urban life in the early part of the twentieth century. In works from 1910 onwards, Harris depicted the houses and to a lesser extent the industrial life of the city (principally Toronto but also Hamilton and Halifax). The early canvas *The Gas Works* (in the collection of the Art Gallery of Ontario) is the first important composition which might be termed "urban industrial". Whereas that work is relatively conventional in composition and subdued in colour, *Building the Ice House, Hamilton* is, in contrast, boldly unconventional in composition and makes brilliant use of colour. Rightly described by Dennis Reid as "amazing", this sketch is among Harris's finest early achievements. Despite being 100 years old, the painting is startlingly modern and remains visually compelling. Although the painting is modest in scale, it is far from modest in ambition and, more importantly, achievement. Harris starts with the most unlikely of subjects, the construction site of a large wooden building, and creates an image of exceptional quality and importance. Perhaps Harris felt that working on a small scale he could be more daring than in a canvas, but here he made a number of decisions that transformed a prosaic source into a vital and original composition. First is his use of colour ~ the deep blue and ochres that he used on the planks of the building, which we immediately realize are not the actual colours but have been selected for their visual power. While the arrangement of the colours across the surface might be read simply as shadow and light, Harris was keenly aware of the abstract visual pattern that he was creating. We are initially struck not by a sense of light and shade but simply by the vivid contrast of the colours. The composition is reduced to very basic elements; there is no landscape to speak of, and the sky is a simple pattern of broad white paint strokes. If one were to describe the work ~ a blank sky, a building ochre and deep blue and a few people (one a woman with a dark red shawl) ~ the listener could hardly be blamed for dismissing the work as uninteresting. However, the magic of this painting is that these ingredients combine visually to create a result that transcends any description. The image is electric with palpable energy and indelibly depicts the subject. One cannot imagine any element changing, as every part of the work has a deliberate and exciting tension. While the word "masterpiece" is used too often, a cursory glance at the exhibition and publication history of this work suggests that it has long been recognized as a painting of primary importance in Harris's career.

ESTIMATE: \$350,000 ~ 500,000



**160 JAMES WILSON MORRICE**

CAC RCA 1865 ~ 1924

Figure and Landscape, Capri

oil on canvas on board, on verso titled as *Figure and Landscape, France* on a label, inscribed 4146 and #B105 and stamped with the ER. Heaton estate stamp, circa 1894
11 1/2 x 7 in, 29.2 x 17.8 cm

PROVENANCE:

ER. Heaton Estate, Montreal

Galerie Walter Klinkhoff Inc., Montreal

By descent to a Private Collection, Montreal

Private Collection, Vancouver

In this figure study ~ a rare subject for James Wilson Morrice, who preferred to express himself through atmospheric landscapes ~ a clothed figure is sitting in a relaxed position, the head looking away from us, with the background almost abstract. A simple image it would seem, but not so easy to decipher. What is she looking at? And what about the grey form behind the figure ~ is it a small building, or perhaps a painting on an easel?

The related drawing, which is in The Montreal Museum of Fine Arts, *Sketchbook #12, Dr. 1973.35*, on page 24, is almost as challenging to interpret; if the figure is the same, the background is slightly different, and no easier to understand. It is only by perusing the sketchbook that we realize we are, surprisingly, on the sunny island of Capri in the Bay of Naples. The figure is probably a hatless woman sitting on a low stone wall, and we can now read the grey block behind her as a small building, for storage use rather than a dwelling. A few leaves at the right border belong to one of the many small trees that border the trails of Capri.

Morrice had brought two sketchbooks on this Italian trip: *Sketchbook #12* deals mostly with Capri, with a few Venice subjects near the end, while another sketchbook ~ now dispersed and impossible to put back in order ~ appears to deal mostly with Venice, with some Capri sheets; the concordance of subjects in both sketchbooks prove that they were used together. We do not know when Morrice visited this extremely popular tourist spot, but the style of his Capri drawings is very similar to that of some sketchbooks he used around 1894.

Using the sketchbooks and a few paintings as a travelogue, we learn that the artist stayed in the town of Anacapri, high above the sea. We can

follow him in the streets of the village, down to the harbour and along some of the picturesque trails radiating from the town centre. Everything, it seems, catches his interest: the white buildings with pergolas, the small boats and the fishermen, the little girls solemnly posing and the lovely myrtle trees bordering the trails. One particular building, a crenelated tower (medieval Torre Materita?) held a special attraction for him, appearing in no less than four drawings and one small painting, *The Black Goat (Capri)*, in the collection of the National Gallery of Canada, a gift from G. Blair Laing.

Our figure study seems to have been painted closer to Anacapri, on the road that overlooks the northern plunging slope before leading down to the village of Capri and its landing port, Marina Grande; the curve of the shore is very similar, especially when it is partly obscured by the morning mist, which would also veil the whitewashed houses down below. The woman's clothing, a brown blouse and a blue skirt, coupled with the absence of a hat, could identify her as a local woman, were it not for the presence, in at least five pages from the two Capri-Venice sketchbooks, of a mysterious woman. She is always shown, as here, with her face turned away, and in other works wearing a cape and a flowered hat, whether she visits Venice or sits overlooking the harbour in Capri; a tourist, not a local woman. Only once do we see her full profile, but alas, only in silhouette. However, when she takes her hat off on a boat in Venice (from a loose sheet, in a private collection), we can see some resemblance in both hairdo and the shape of the face to our painting's model. If she is indeed the same woman, she was probably Morrice's companion on his Italian trip; his insistence in hiding her face could suggest a close relationship, which would make this painting a rare window into the artist's private life. Its early date, however, means that she is not his longtime companion Léa Cadoret.

Whatever memories this trip held for Morrice, he never returned to Capri, whereas his long-lasting love for Venice was kindled during the same voyage. Perhaps the nostalgic northern city was more in tune with his Anglo-Saxon moods than the quasi-oriental, whitewashed southern paradise of Capri.

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

ESTIMATE: \$12,000 ~ 16,000



**161 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Westcoast Forest Edge

oil on paper on board, signed, circa 1934

36 x 24 in, 91.4 x 61 cm

PROVENANCE:

Anne Cochran Wilkinson, Vancouver

By descent to Betty Clark, Ottawa

By descent to a Private Collection, Portland

Sold sale of *Canadian Art and International Works*,

Heffel Fine Art Auction House, November 9, 1995, lot 46

Private Collection, USA

LITERATURE:Doris Shadbolt, *The Art of Emily Carr*, 1979, a similar 1936oil on paper entitled *Young and Old Forest*, BC reproduced

page 155, catalogue #133

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

2006, pages 264, 282, 283 and 293

In the 1930s, Emily Carr did not have to venture far from her home in Victoria to find forested areas to paint ~ locations such as Metchosin, Coldstream, Sooke and Esquimalt Lagoon ~ where she found everything from old growth stands to secondary growth on logged~over land. She sometimes had her caravan The Elephant installed in the forest, and taking her menagerie of pets ~ dogs, a rat and the monkey Woo ~ would camp and paint for periods of time. This allowed her to immerse herself in the forest, something which gave her great joy. She wrote in her journal *Hundreds and Thousands* of how she would plant herself in the forest on a camp stool, art materials at hand, sometimes singing hymns. She would watch and wait, until "Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together. Colours you had not noticed come out, timidly or boldly... The air is alive. The silence is full of sound. The green is full of colour. Light and dark chase each other. Here is a picture, a complete thought, and there another..."

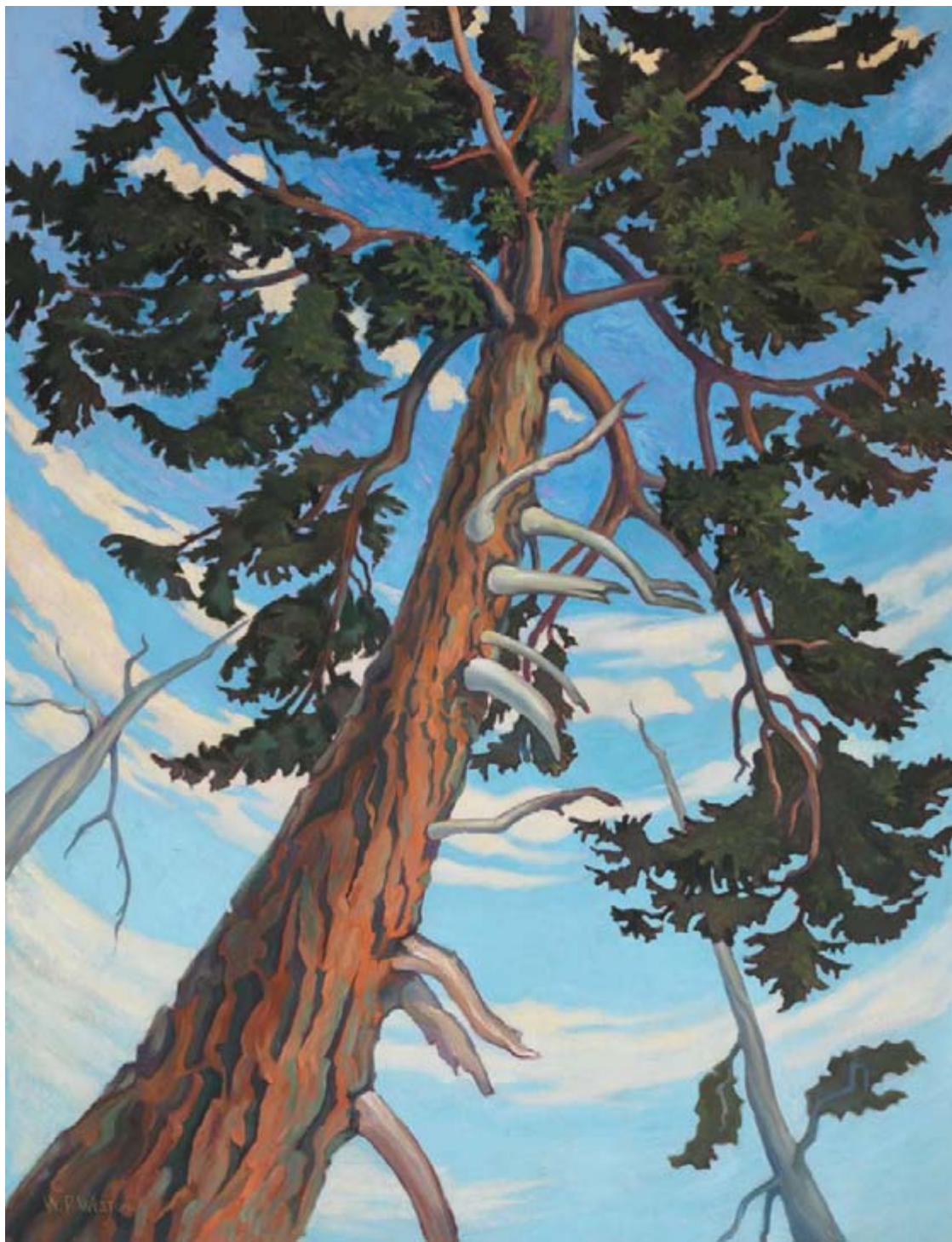
When artists first came to British Columbia, they often spoke of how overwhelming the dense forests were, how difficult to paint. But Carr instinctively knew how to make the right approach ~ she let the vision of

the forest come to her by opening up to it. And although now communing with the forest seems quite natural, in Carr's time she knew that to the average person, as she wrote, "the forest jungle is a closed book," full of strange things, loneliness, darkness and "the awful solemnity of the age~old trees, with the wisdom of all their years of growth looking down upon you, making you feel perfectly infinitesimal." But she was unafraid, and rejoiced in breathing in its life and feeling part of a greater whole.

Being in nature was a profoundly spiritual experience for Carr ~ she had a strong connection with the energy she perceived as running through everything there, from earth to trees to sky. Carr had met and been in correspondence with the Group of Seven's Lawren Harris, and they had discussions regarding Theosophy, an esoteric philosophy to which Harris was fully committed. Harris also perceived the divine in nature, and in this they were attuned. However, in the end Carr found Theosophy not to be her path. She had her own conception of the presence of God in nature. Also, rather than the rarified atmosphere of the mountain top or the Arctic glacier, the forest was her profound point of connection.

Carr's perception was an integral part of her images at this time, and in her oil on paper works, her medium of oil thinned with gasoline or turpentine allowed her to work in sweeping gestures, expressing the rhythm of energy passing through every part of the landscape. *Westcoast Forest Edge* is a fine example of this, with its expressionist strokes of paint that flow in an upward motion from the forest floor through the uptilted evergreen branches and shimmering brush to the sky. The wall of forest vibrates with the press of life pushing up towards the light, while in the foreground the stumps and bare tree express the life cycle of the forest as it continuously passes from new growth to maturity, then decay. In *Hundreds and Thousands*, Carr described how she would always ask herself what it was that she truly wanted to convey in her work. Although composition, colour, light and space were her mediums of expression, what was really important to Carr was something imperceptible, "a breath that draws your breath into its breathing, a heartbeat that pounds on yours, a recognition of the oneness of all things." In works such as *Westcoast Forest Edge*, Carr makes us feel that we perceive the true nature of the forest and that we can experience what she felt there.

ESTIMATE: \$125,000 ~ 175,000



**162 WILLIAM PERCIVAL (W.P.) WESTON**

ARCA BCSFA CGP RBA 1879 ~ 1967

Forest Spires

oil on canvas, signed, circa 1931

36 x 28 in, 91.4 x 71.1 cm

PROVENANCE:

Acquired directly from the Artist

By descent to the present Private Collection, Vancouver

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

House, May 2, 2002, lot 9

Private Collection, USA

LITERATURE:Margery Dallas, *W.P. Weston, ARCA, CGP, BCSA*, 1962, unpublished manuscriptKit Lort, "Weston's art is even better in context", *Monday Magazine*, March 14 ~ 20, 1980W.P. Weston, Heffel Gallery Limited, 1991, a similar 1933 canvas entitled *Unvanquished*, in the collection of the Vancouver Art Gallery, reproduced page 16**EXHIBITED:**The Art Association of Montreal, *49th Spring Exhibition*, March 17 ~ April 17, 1932, catalogue #323

W.P. Weston arrived in Canada from London at the age of 30. Already an experienced artist, and with a steady job established as an art teacher in Vancouver, he was soon exhibiting and involved with the developing art scene. An important educator who taught many school children and generations of their teachers, Weston wrote *The Teacher's Manual of Drawing and Design* and *A Teacher's Manual of Drawing*, both of which were adopted as textbooks. A strong supporter of the British Columbia Society of Fine Arts, he served on its executive for seven years and exhibited with the Society from 1909 to 1967. However, his greatest legacy was his personal vision of the powerful raw landscape of British Columbia.

As Weston explored the natural landscape around Vancouver ~ he was a keen hiker and sailor ~ he very soon realized, as his contemporary Emily Carr had, that the landscape of British Columbia demanded a stronger, more vigorous approach. As he succinctly stated, "You couldn't paint

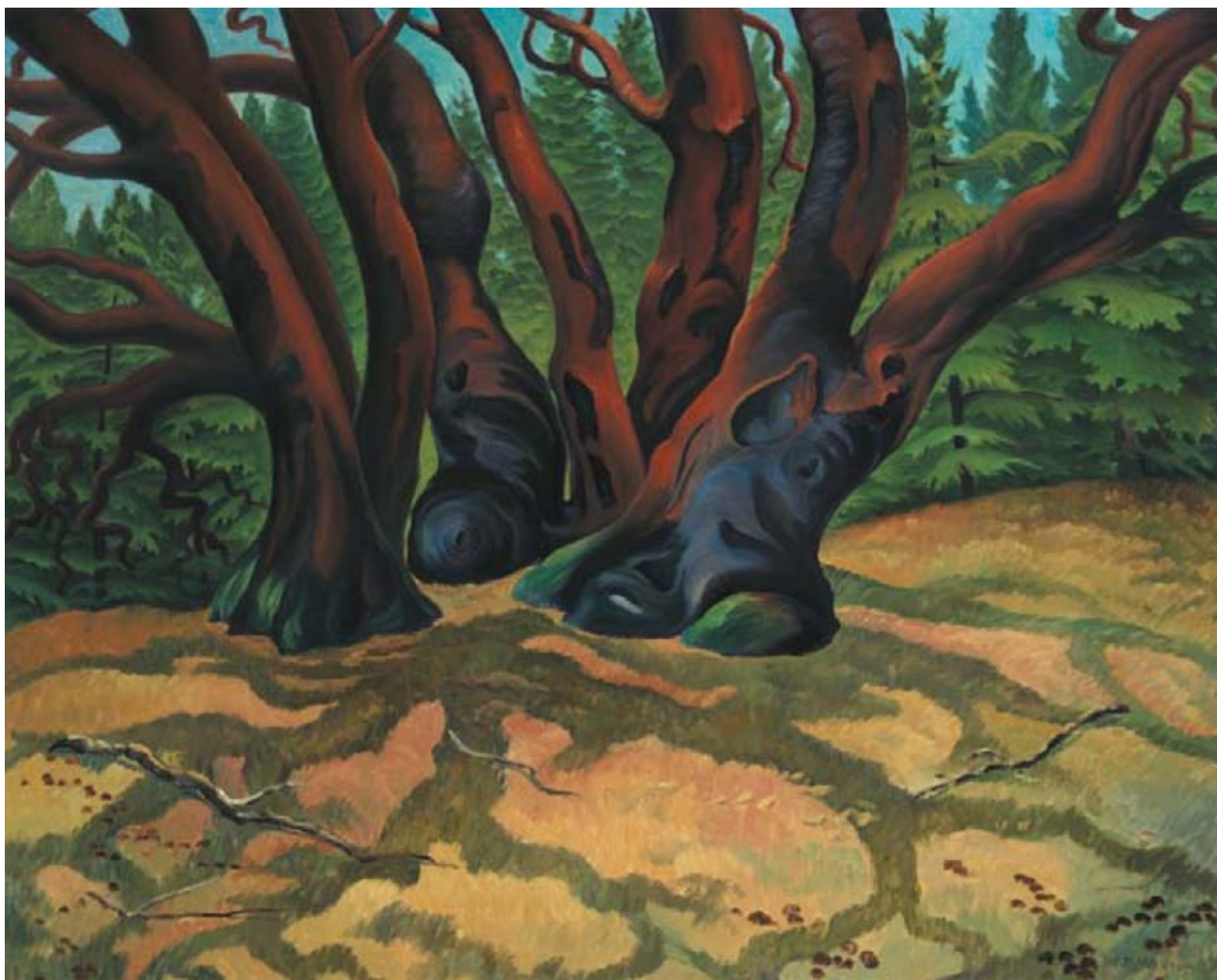
Vancouver harbour to look like the mouth of the Thames." The vaporous misty effects and the pale palette of his British past were thrown over in favour of robust form, brilliant light and colour and panoramic views. From 1917 to 1926, Weston did field sketches, painted and experimented, and in the process, he stated, "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."

This epic quality was soon being expressed in paintings with a strong design sense and formality. One of Weston's important subjects was that of singular, powerful trees ~ at whatever point of their life cycle, whether dead shells, old and gnarled or at the height of vigour ~ such as the towering tree in *Forest Spires*. Similar to the 1933 canvas in the collection of the Vancouver Art Gallery entitled *Unvanquished*, it is a heroic figure, seen from below as it stretches up into the sky. The strong rhythm of motion created by the patterning of the branches, the carved lines of the bark and the rings of clouds in the sky, together with the unusual upward vantage create a sensation of being overwhelmed by the grandeur of the tree and sky.

Such feeling for and devotion to the wilderness leads to comparisons with the work of the Group of Seven. Weston made it clear that he considered that he developed independently of the Group and claimed he had not seen their work until 1930. However, Frederick Varley had been in the Vancouver area since 1926, and it is hard to imagine that Weston was not aware of him. But a more direct influence came from Carr, who was both friend and advisor to Weston. He regularly visited her in the 1930s and was known to have asked her advice on occasion. Her presence can be noted in some of Weston's small panels of deep forest subjects, and in the dappled and high, arching skies in works such as this. But whatever influences may have been present, Weston pursued his commitment to his personal vision of the landscape.

Weston created a body of work that had clarity, precision and power. He succeeded in his quest to depict the sometimes overwhelming grandeur of the West Coast. In *Forest Spires*, he embodied it in a single tree spiraling up into the heavens, capturing the wonder that we feel looking up into a mighty Douglas fir that may have already lived longer than our own life span, tossed and torn by the wind, but always enduring and growing.

ESTIMATE: \$70,000 ~ 90,000



**163 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 evergreen that often
grows on sea bluffs, has the resilience to survive harsh climatic
conditions. Clinging to rough terrain and searching for sunlight causes 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 beautiful symbol of the West
Coast.

ESTIMATE: \$40,000 ~ 60,000

PROPERTY FROM THE ESTATE OF THEODOSIA DAWES BOND THORNTON



164

164 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Algoma Sketch

oil on panel, signed and on verso signed, titled, inscribed 10 and stamped Dominion Gallery, circa 1918 ~ 1920
10 1/2 x 13 7/8 in, 26.7 x 35.2 cm

PROVENANCE:

Dominion Gallery, Montreal, inventory #F1288,
acquired on May 29, 1951 for \$250
Estate of Theodosia Dawes Bond Thornton, Montreal

LITERATURE:

Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*, reproduced, unpaginated, catalogue #R27
David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, a similar circa 1916 oil sketch by Tom Thomson entitled *Autumn Birches*, in the McMichael Canadian Art Collection, reproduced page 257
Lawren Harris visited the Algoma region for the first time in the spring of 1918, returning in September with fellow Group of Seven members

for the historic first boxcar trip to Algoma. A second boxcar trip followed in the autumn of 1919, and Harris was in Algoma again in the spring and summer of 1920. On these forays into the stunning landscape of Algoma, Group members painted together and conducted spirited discussions about painting techniques and the philosophy of art ~ and cross influences abounded. Tom Thomson did not become a member of the Group, as he died before the Group was officially formed, but was closely associated with them. Tragically, he died in a canoe accident in 1917, but his influence lived on with Group members. Harris knew him well, having painted with him at Algonquin Park in 1916. Thus it is interesting to note the marked similarity between this stunning oil sketch and Thomson's circa 1916 oil sketch *Autumn Birches*; both include a rich palette of fall colours, contrasting white birch trunks and foreground rock formations. The period from 1916 until 1920 was a time of tremendous excitement for these artists, and their cross-fertilization of ideas created a crucible of change that affected the course of art history and our Canadian identity.

ESTIMATE: \$60,000 ~ 80,000



165

165 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Northern Sketch

oil on panel, signed and on verso signed, titled,
inscribed 2 and stamped Dominion Gallery
10 1/2 x 13 7/8 in, 26.7 x 35.2 cm

PROVENANCE:

Dominion Gallery, Montreal, inventory #D1286,
acquired May 29, 1951 for \$250
Estate of Theodosia Dawes Bond Thornton, Montreal

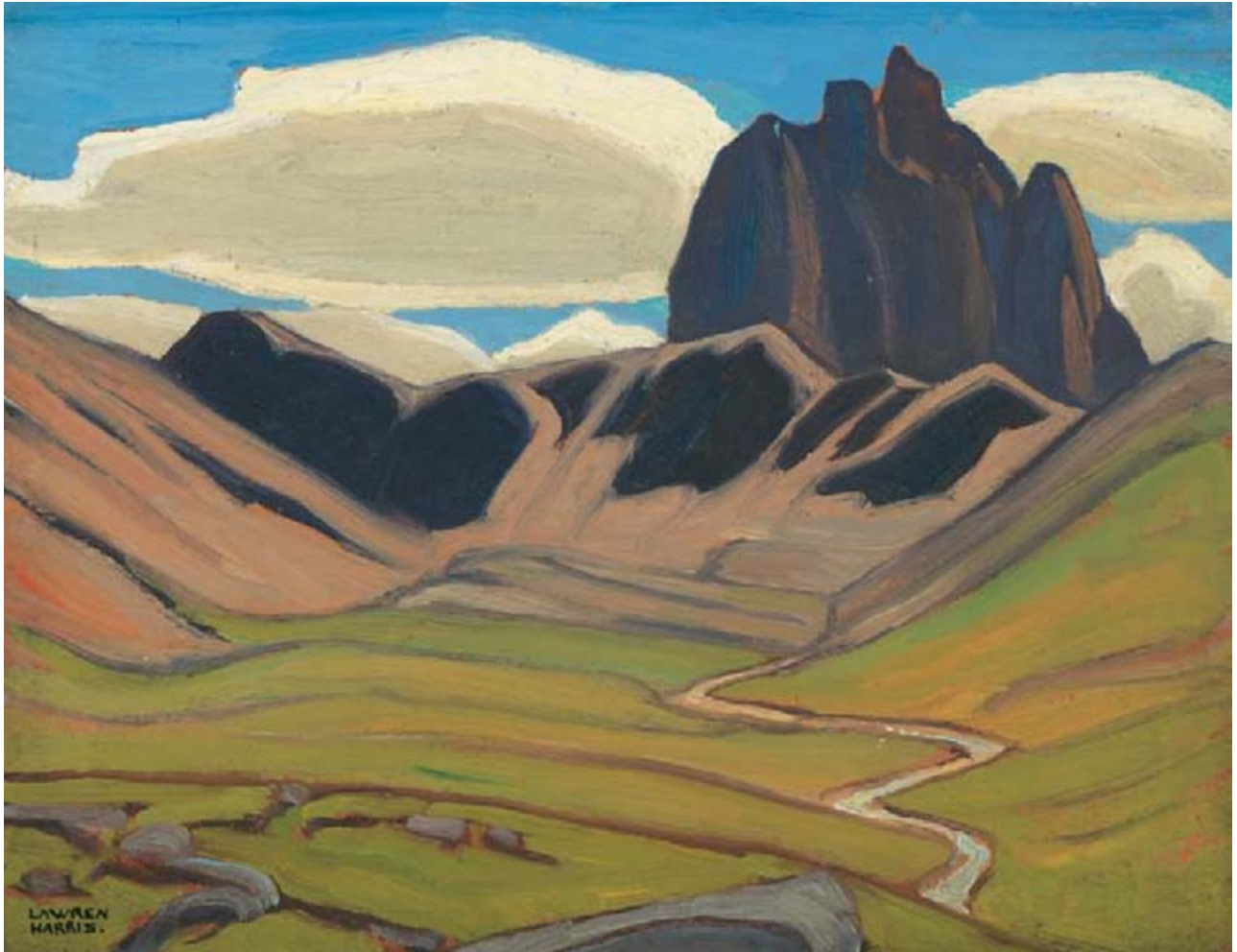
LITERATURE:

Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*,
reproduced, unpaginated, catalogue #R32

Lawren Harris had a keen eye for pattern and sought the structure of good composition in elements of the natural world that he chose to paint. He

looked for balance and harmony in colour, pattern and form in each area of his work. In this sketch, the palette is suffused with soft light as on a fine-weather autumn day. Harris has daubed bright yellow accents on the tree bark and depicted the forest floor in the same shade. His choice of the soft pale green for the foreground tree boughs, together with the chalky blue of the sky which is sliced by clouds, is in complete colour harmony with the yellow. In the distance, pines of a deeper green and warm ochre tree forms push the more softly coloured portions of the forest towards us. The feeling is a pleasant sensation of sun shining onto the grassy yellowness of the foreground and a cool, vast forest leading off beyond. Harris, always the challenging artist, has chosen to show us just the very edge of this scene.

ESTIMATE: \$60,000 ~ 80,000



166 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 ~ 1970

Mountain Sketch

oil on board, signed and on verso signed,
titled and stamped Dominion Gallery, circa 1924
10 1/2 x 13 7/8 in, 26.7 x 35.2 cm

PROVENANCE:

Dominion Gallery, Montreal, inventory #G1816
acquired April 6, 1955 for \$300
Estate of Theodosia Dawes Bond Thornton, Montreal

LITERATURE:

Theodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*, reproduced, unpaginated, catalogue #R36
Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, 2000, a 1924 painting of the same scene by A.Y. Jackson entitled *The Ramparts* reproduced page 59

In 1924, Lawren Harris and A.Y. Jackson sketched in Jasper National Park's Tonquin Valley. They had grand hopes that the Canadian National Railway Company would commission a work for a hotel or train station. It was the heyday of railway building in the Rockies, and the competition between companies was fierce. Jackson and Harris sketched a full panorama from Tonquin Hill, including this vista of The Ramparts, the defining mountain feature in the valley. Jackson painted a similar view, now in a private collection, and one can imagine the two working side by side, framing the same scene on their panels. Harris's depiction of The Ramparts is serene and simple: meadows run in soft bands broken by undulating ridges, the alpine creek is accented with white, echoing the colour of the clouds. Harris's palette, restricted to a handful of colours, is blended smoothly and directly on the panel, a technique he had mastered. The sheer rock face of The Ramparts is subtly balanced between blue and brown and a blend of the two. Sadly, the CNR commission was never realized.

ESTIMATE: \$80,000 ~ 120,000

PROPERTY OF VARIOUS COLLECTORS

167

167 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Woman Gathering Wood

oil on panel, on verso stamped
with the Varley Inventory #404
9 1/4 x 13 in, 23.5 x 33 cm

PROVENANCE:

Private Collection, British Columbia

This charming rustic scene could be a view of a cabin in Algonquin Park in 1914 or in Georgian Bay in 1920 ~ Frederick Varley was accompanied on both trips by his wife Maude ~ or it could be a back view of the Lynn Valley forest ranger's cabin in British Columbia which Varley depicted in the 1920s. Tents and simple cabins were often the base for explorations into the stunning landscapes he and the other members of the Group of Seven pursued.

ESTIMATE: \$12,000 ~ 16,000



168

168 KATHLEEN MOIR MORRIS

AAM ARCA BHG 1893 ~ 1986

The Seminary, Quebec

oil on board, signed
and on verso titled on a label
10 x 14 in, 25.4 x 35.6 cm

PROVENANCE:

Continental Galleries, Montreal
Private Collection, Toronto

Kathleen Morris was one of the pioneering women artists who were part of the Beaver Hall Group in Montreal founded in 1920. One of her important subjects was the religious and social rituals of Quebec, and in her Ottawa, Montreal and Quebec City streetscapes she often depicted

churches, cathedrals and seminaries. Morris's family was from Montreal's Protestant elite, and her mother, a defender of women's rights, staunchly supported her pursuit of an artistic life. Although Morris had a physical impairment, she vigorously pursued painting out of doors in winter, traveling by sleigh to her painting destinations to sketch on the spot.

In this atmospheric winter sketch, Morris's simplified forms and bold brushwork expertly capture the mass of the building. Its imposing presence is crowned by the bell tower and cross, which pull the eye to the sky, a reminder of the ethereal purpose of its inhabitants. In this fresh and vibrant sketch, Morris warms the scene with the inclusion of people passing to and fro, and enlivens the earthy tones of the building's surface with bright strokes of orange, green, blue and mauve.

ESTIMATE: \$18,000 ~ 22,000



169

169 KATHLEEN MOIR MORRIS

AAM ARCA BHG 1893 ~ 1986

Church in the Country, Ottawa

oil on board, signed and on verso titled indistinctly and inscribed 172 O'Connor on a partial Art Association of Montreal label and \$50.00 / 386 / 153, circa 1923 ~ 1929
10 1/8 x 13 3/4 in, 25.7 x 34.9 cm

PROVENANCE:

Private Collection, Vancouver

After the official break-up of the Beaver Hall Group in Montreal in 1922, Kathleen Morris moved to Ottawa in 1923, living at 172 O'Connor Street, as the inscription on verso confirms. She lived there with her mother until

1929, and while there her artistic career was encouraged by the National Gallery of Canada's director Eric Brown; he ensured that the gallery acquired one of her works. While in Ottawa she painted street scenes, often of its vital marketplace and churches. In the winter she took sketching trips to Quebec City, the Laurentians or Berthierville, and in summer to the country surrounding Ottawa, as seen in this charming depiction of a country church. Typical of her style, this work is defined with bold brush-strokes and vibrant colour. The warm atmosphere of this unpretentious and peaceful place of worship with its distinctive spire, together with the radiance of a summer's day, make this an alluring image.

ESTIMATE: \$15,000 ~ 20,000



170

170 MAURICE GALBRAITH CULLEN

AAM RCA 1866 ~ 1934

The North River

pastel on paper on board, signed and on verso

certified by Cullen Inventory #1206

18 x 23 1/2 in, 45.7 x 59.7 cm

PROVENANCE:

Les ateliers RC, Paris

Dominion Gallery, Montreal

Galerie d'Art Vincent, Ottawa

Private Collection, Toronto

Maurice Cullen began to use pastel during his time in Paris around 1892, when he learned the technique from Philippe Roll. He used it to the end of his life and had a great regard for this medium, of which he was a master.

Cullen often visited the Laurentians to sketch, considering winter to be the season that held the most beauty, and in the early 1920s built a cabin at Lac Tremblant to immerse himself in the landscape that meant so much to him. One of the great themes of his oeuvre was that of rivers such as the Cache and the North, their dark and mysterious waters flowing through the snow, their edges tinged with ice, their shores ringed with dark evergreens. Cullen did not follow the fractured brush-stroke and fragmentation of colour of the French Impressionists, but instead used pure colours. Cullen's snow is never just white but, as here, tinged with delicate tones of pink, mauve and blue. Particularly exquisite are the strokes of turquoise under the trees, radiantly cool, in this superb Laurentian pastel.

ESTIMATE: \$25,000 ~ 35,000



171

171 FREDERICK SIMPSON COBURN

AAM RCA 1871 ~ 1960

The Country Doctor

oil on canvas, signed and dated 1945

23 1/4 x 32 1/4 in, 59 x 81.9 cm

PROVENANCE:

By descent to the present Private Collection, Toronto

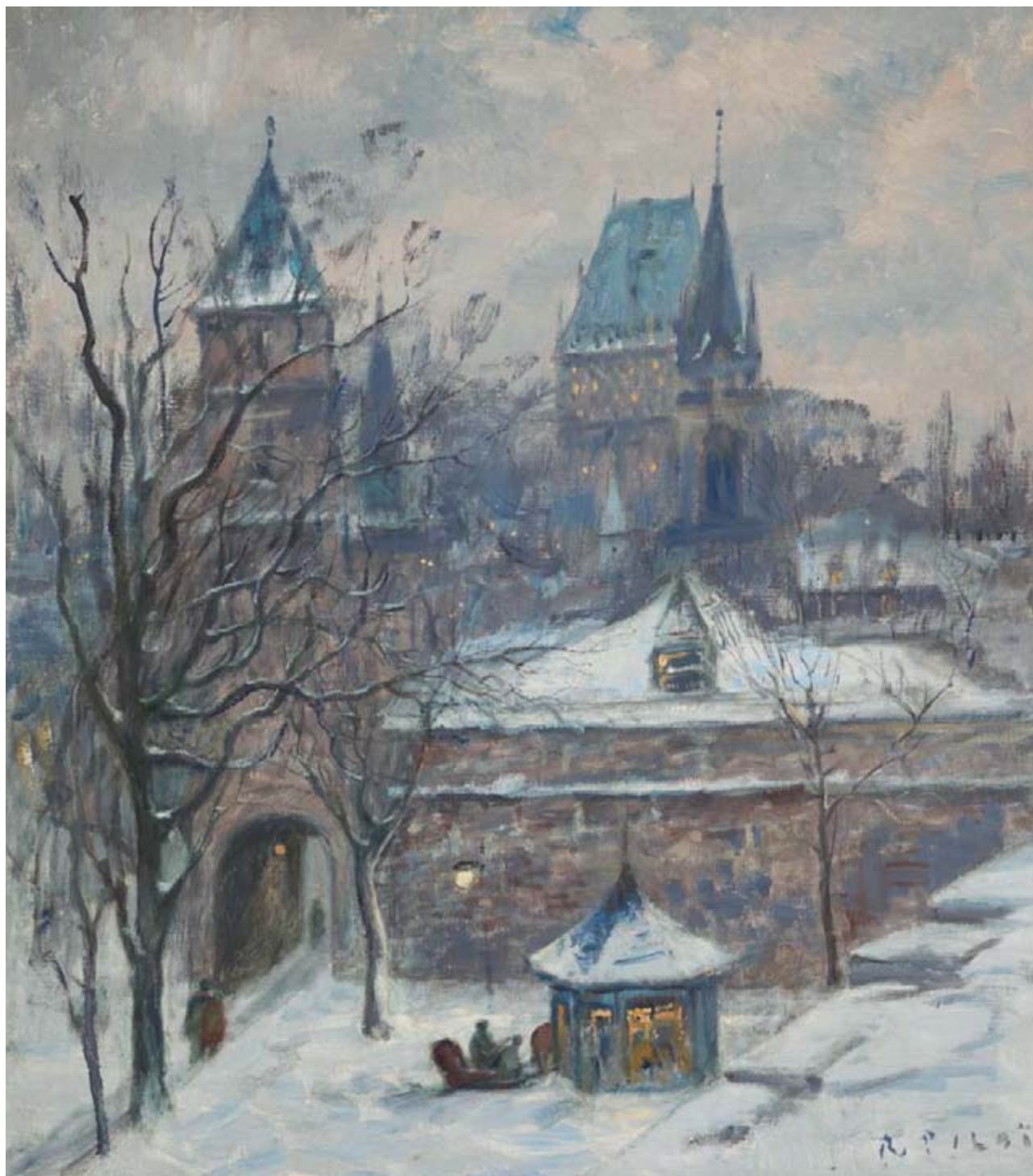
LITERATURE:

Evelyn Lloyd Coburn, *F.S. Coburn: Beyond the Landscape*, 1996, the 1901 illustration entitled *Country Doctor* reproduced page 78 and a similar 1946 canvas entitled *On the Melbourn Road*, in the Coburn Collection, reproduced front cover and page 11

This work is a fine example of a favourite theme in Frederick Coburn's work, that of a country doctor in a red carriage drawn by a white horse

through the wintery countryside. Pictorial elements such as the fringe of the blanket draped over the seat ruffling in the breeze and the brilliant red of the carriage and yellow padding under the horse's collar add visual impact and a jaunty mood to the scene. This subject was developed early in Coburn's oeuvre, as seen in a 1901 illustration entitled *Country Doctor* produced for William Henry Drummond's book about habitant life, *Johnnie Courteau and Other Poems*. Coburn illustrated a number of books on habitant life by Drummond and Louis Honoré Fréchette, and having been brought up in Upper Melbourn in rural Quebec, this subject was close to his heart. He applied fine techniques acquired in Berlin, London, Paris and Antwerp to his Québécois paintings, as seen in *The Country Doctor* in his exquisite treatment of clear winter light and sparkling snow streaked with blue shadows.

ESTIMATE: \$20,000 ~ 30,000



**172 ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 ~ 1967

Porte St. Louis, Quebec

oil on canvas, signed and on verso titled
32 x 28 in, 81.3 x 71.1 cm

PROVENANCE:

Wallack Galleries, Ottawa
Private Collection

LITERATURE:

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 6*, 1982,
page 1703

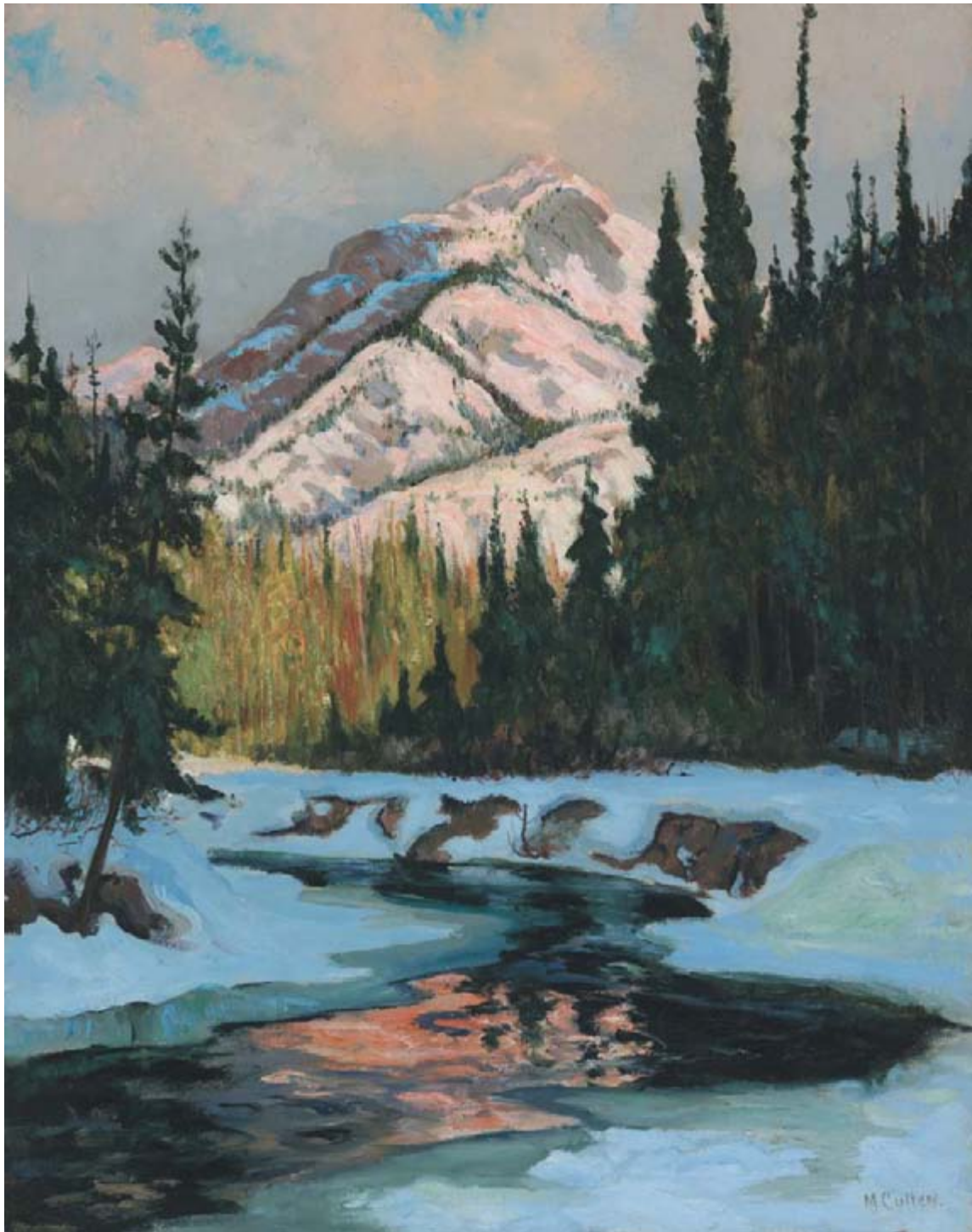
Robert Pilot was one of Canada's painters who embraced the style and tenets of Impressionism. He trained at the Montreal Art Association under the influential teacher William Brymner. Brymner had studied both classical and Impressionist painting in France, and taught his students how to consider light, study atmosphere and evoke mood. He also steeped them in the technical side of painting with attention to its particular details, and Pilot was, throughout his career, very careful in the preparation of his canvases and panels, as well as in his choice of palette and materials. In addition to Pilot, Brymner taught Maurice Cullen, J. W. Morrice, Edwin Holgate and Clarence Gagnon. Brymner encouraged his students to travel, especially to France, and, as Colin MacDonald notes, at a farewell dinner upon the occasion of Holgate's departure for France, Pilot was given the funds to follow by a guest, on the condition that he pay him back when he could. Pilot studied in Paris and worked from a studio there for several years, with Holgate joining him for a time. Subsequently, he lived his life in Canada and Europe, traveling with ease back and forth between Quebec and North Africa, England, France and Italy.

In his work, Pilot was concerned above all with atmosphere, and in this beautiful depiction of the old city of Quebec's fortified ramparts, we have an example of his ability to depict a wintry Quebec atmosphere at its best. *Porte St. Louis, Quebec* is executed in a few closely related shades of grey and blue with additional accents of yellow together with black and white. The grey and blue tones are blended throughout the work and play nicely off of the blanketing white snow. The sky is hazy and very slightly tinted with pink. Against this wintry sky, the tracery of the darker trees on the left contrasts nicely with the square, more solid city walls at the right, and the structures beyond them soften as they fade into the distance. All of these features contribute to the dancing, transitory feeling of an Impressionist work ~ the finest branches of Pilot's trees are delineated in a few spare brush-strokes. Pilot conveys the cold clearly; it is winter indeed. What makes this work really succeed, though, are the tiny spots of glimmering light seen sparkling through distant windows and lighting the way through an arch, which serve to warm the whole scene and give the work a welcoming appeal. A red sleigh has pulled up to the gazebo shop in the foreground that glows with light, adding a pleasing human touch to the work.

Pilot was especially fond of twilight, and we can assume that this is the time of day we see in this evocative scene with its subtle tones and feeling of evening. The couple walking toward the arch have none of the hurry of morning about them.

The fortified city of Old Quebec is a National Historic Site and is the only remaining fortified city on this continent north of Mexico.

ESTIMATE: \$125,000 ~ 175,000



**173 MAURICE GALBRAITH CULLEN**

AAM RCA 1866 ~ 1934

Mount Norquay

oil on canvas, signed and titled
Mount Girouard on a plaque and on verso
certified by Cullen Inventory #406
28 x 22 1/2 in, 71.1 x 57.1 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Ontario

LITERATURE:

William R. Watson, *Retrospective: Recollections of a Montreal Art Dealer*, 1974, pages 30 and 37

Maurice Cullen is beloved as one of Canada's early Impressionist painters. Fortunate to train in Paris in 1888 and 1889, he knew many of the leading artists of the day. In Canada, however, his fortunes were never secure and he often (as was the case with most artists at the time) had trouble supporting himself. Upon his election to the Royal Canadian Academy in 1899 his finances generally improved, and he found a steady dealer and close friend in William Watson. In his memoirs, Watson tells us a great deal about Cullen as a painter, and also describes the artist's philosophy: "I found it very much akin to that of Emerson or Thoreau, especially in his love of nature. I think I would describe him as a transcendental~pantheist; he would often admit to me how profound and all~embracing this love of nature was. 'One justification for living,' he would say, 'is the understanding and love of beauty.'"

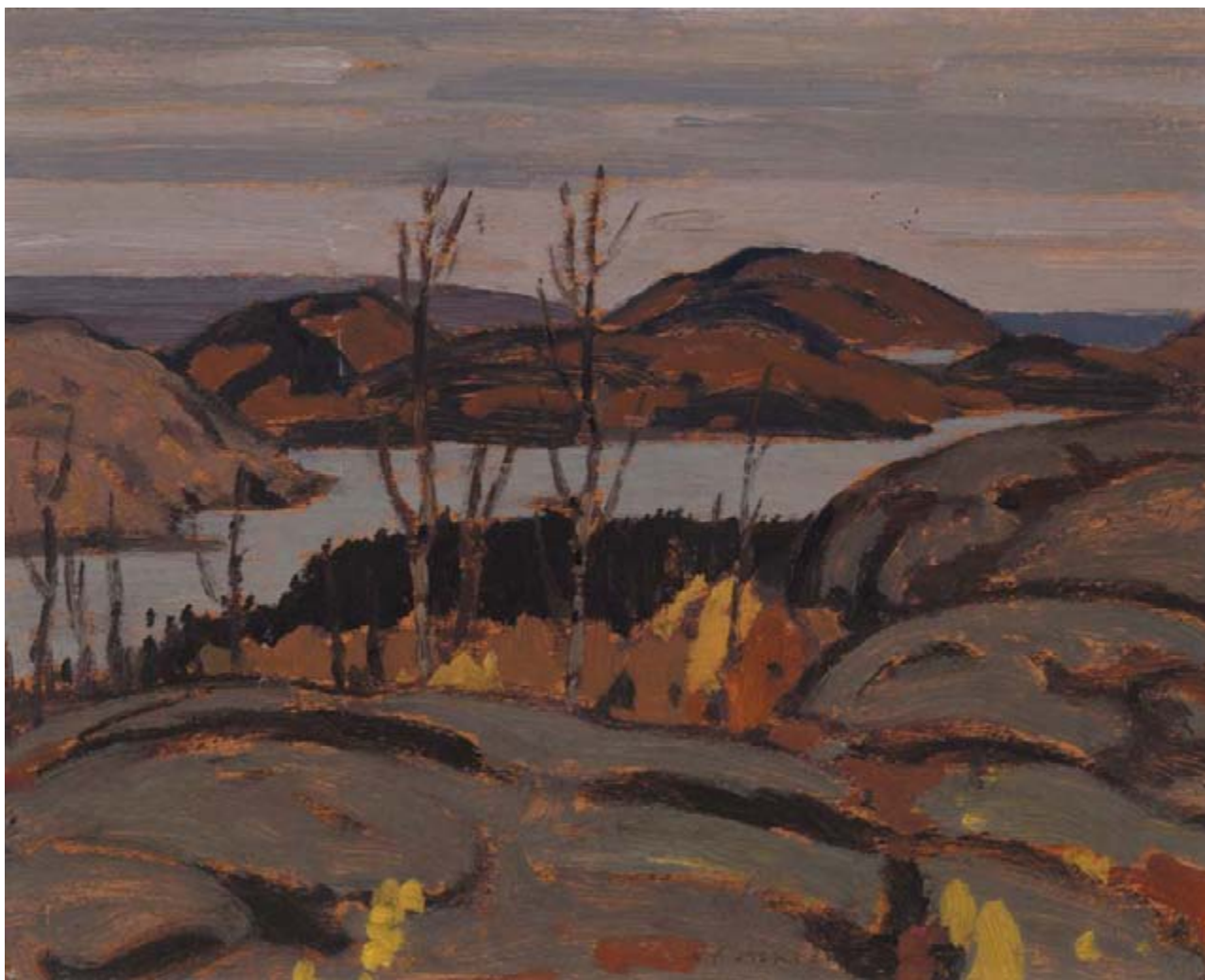
Cullen was considered quite a radical in his day, a groundbreaker in terms of his loose, 'gut~feeling' approach. He was an avid outdoorsman and would hike or snowshoe as required to reach remote scenery, often camping in the woods to work. In the 1920s he built a cabin on the shores of Lac Tremblant in the Laurentians, at which he spent months painting in relative solitude. While he employed many impressionistic techniques, using lighter colours and paying attention to qualities of atmosphere and

feeling, he was also careful to observe what he saw as the 'Canadian~ness' of the landscape ~ painting strong lines where the mountains were rugged, swirling snow when he observed blizzards, and the deeper tones of endless dark forests of pine and spruce.

In addition to Watson, Cullen also caught the eye of Sir William Van Horne, president of the Canadian Pacific Railway and an early collector of European Impressionism, as well as works by many of Canada's early artists. Cullen made one trip to the Banff area of Alberta in the summer of 1930, accompanied by Mrs. Cullen and Watson, and executed a number of vibrant works depicting the region including this painting of Mount Norquay, a mountain just outside of the town of Banff and adjacent to the newly laid rail lines. There is likely a connection between the location depicted in this work and Cullen's friendship with Van Horne. Banff was a railway town, settled after the lines were completed, and Van Horne reproduced paintings by some of Canada's earliest landscape painters in the promotional materials made to attract visitors to the region. Cullen's approach, and his love of *plein air* painting, would have suited this kind of partnership well.

Cullen was a master when depicting the various whites of snow and subtleties that could convey the idea of cold weather. He believed unfailingly in the importance of painting out of doors. His brighter blues are true to the blue of glacially fed mountain rivers and darker where the rivers have their sources in eastern lakes. Watson further remarks: "His compositional lines have a classic restraint, yet his loaded, well~nourished brush~stroke has, at times, the energy and fury of Van [sic] Gogh. In his running streams and tumbling waters of the spring breakup, where a smooth apron of water flows over the rapids, the technical handling echoes the excitement of the scene. Cullen loved the joyous flashes of sunlight, the glow of snow, the gleam of ice, the tumult of the freed river in springtime, and he set down his impressions with an infectious gusto. He taught us to see beauty where we had only thought of cold."

ESTIMATE: \$70,000 ~ 90,000



174

174 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Port Monroe, Lake Superior

oil on panel, signed and on verso titled,
dated 1925 and inscribed *N.D. Young*
8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE:

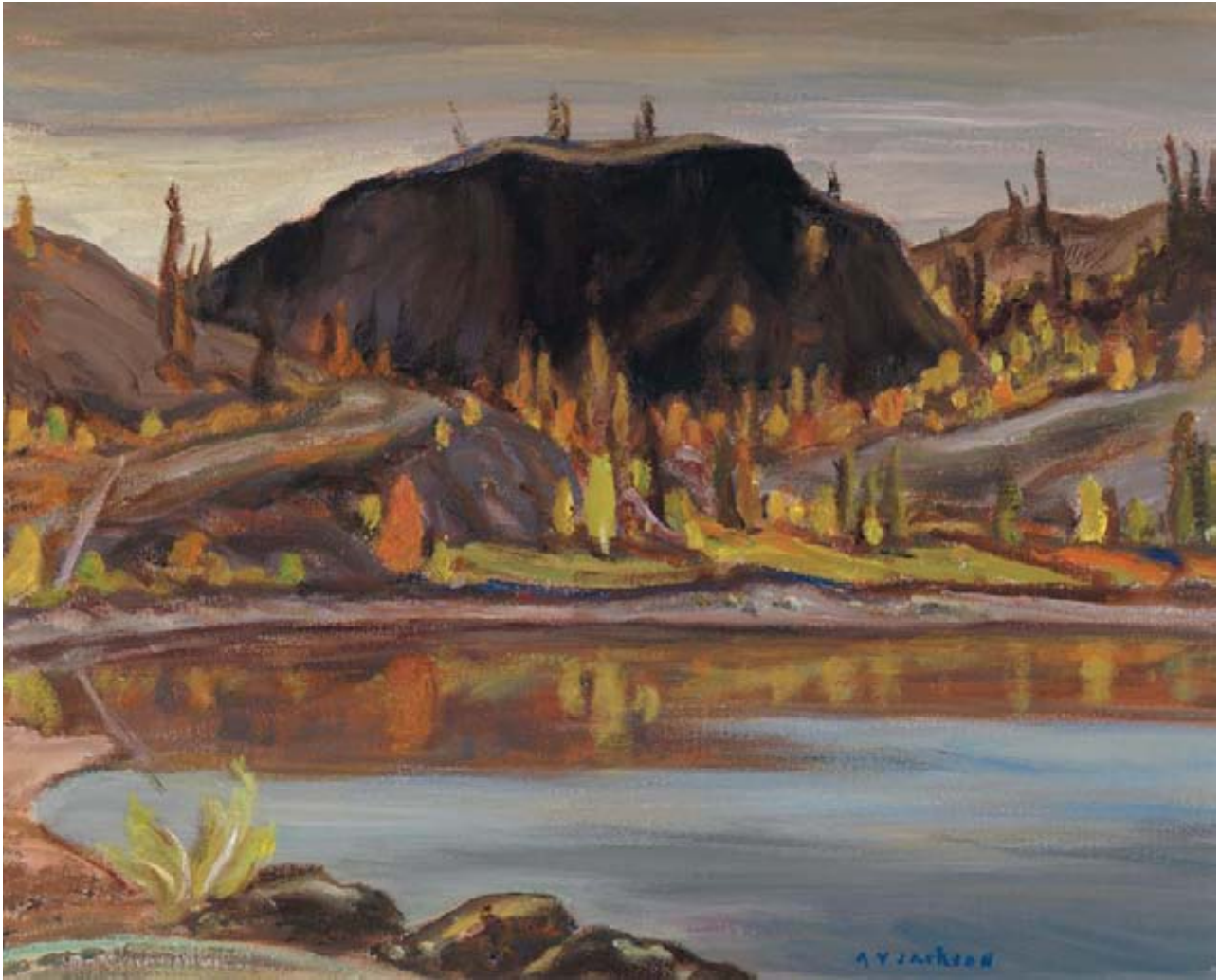
N.D. Young, Toronto

Private Collection, New York

A.Y. Jackson's first exposure to the North Shore of Lake Superior came at the tail end of the 1921 Algoma trip. Arthur Lismer, who had accompanied Jackson and Lawren Harris there, had to return to Toronto

to resume his teaching duties at the Ontario College of Art, so Jackson and Harris continued on to Schrieber and Rosspport, on the shores of Lake Superior. The toughness of the land, its vast, unpopulated expanses and wide skies held endless material. Harris and Jackson returned in the fall of 1922, specifically to the Coldwell region. Here, the conditions were even rougher and the poor weather gave them endlessly overcast skies, cold and rain. This seems, however, to have provided fodder for their experience, and this seminal trip seeded their sketches with the ideas that became many Group period masterworks; *Port Monroe, Lake Superior* is one of these. The sombre palette depicts cold, steely skies and a barren, glacially scrubbed land that fully evokes the character of this region.

ESTIMATE: \$25,000 ~ 35,000



175

175 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Little Lake, Port Radium

oil on canvas, signed and on verso
signed, titled and dated 1960
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

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

LITERATURE:

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,
Art Gallery of Ontario, 1982, page 17

A.Y. Jackson traveled to Port Radium on Great Bear Lake in the Northwest Territories a number of times: 1938, 1949, 1950, 1951 and 1959. In 1938 Gilbert Labine arranged to fly Jackson from Edmonton to his Eldorado Mine, a uranium mine on Great Bear Lake. Hiking all through the country, with its “thousands more lakes among thousands more hills”, Jackson was thrilled by its vast scale. Again in 1949, Jackson was flown to the area on the Eldorado Mine plane, this time joined by the artist Maurice Haycock who also accompanied Jackson on sketching trips to the area in 1950 and 1959. Jackson liked the tapestry of rough lichen-covered boulders and the distinctive patterns of scrub bush in the open land. He lit up this painting with bright trees that are like candles of colour flickering around the hills, their dance reflected in the calm lake.

ESTIMATE: \$30,000 ~ 40,000



176

176 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Sand Lake, Algoma

oil on canvas, signed and on verso signed,
titled and inscribed *Sketch, 1922*

20 x 26 in, 50.8 x 66 cm

PROVENANCE:

Libby's of Toronto
Private Collection, Ontario

LITERATURE:

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

Algoma was an important painting place for the Group of Seven. A.Y. Jackson described it as an "opulent" country, and was inspired by its

streams, waterfalls and intimate little lakes that coursed through thickly wooded hills that in autumn were ablaze with colour. He explored much of this large area stretching from south of Sudbury and westward to above Sault Ste. Marie, in trips that began with a 1919 autumn boxcar trip along the Algoma Central Railway with fellow Group artists Lawren Harris, J.E.H. MacDonald and Frank Johnston. Jackson embarked on numerous camping and sketching trips to this region from the early to mid-1920s in both spring and autumn, often accompanied by various Group members. Sand Lake is located at mile 136 1/2 on the Algoma line, and this warm-hued work features a sensitive interplay between reflections of clouds and treed hills with the play of light on the water's surface.

The inscription indicates that this fine studio canvas is from an oil on panel sketch painted on location in 1922.

ESTIMATE: \$50,000 ~ 70,000



177

177 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Snow on the Hills, Great Bear Lake

oil on board, signed and on verso
titled and dated Sept. 1950
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

By descent to the present Private Collection, Vancouver

LITERATURE:

A.Y. Jackson, *A Painter's Country, The Autobiography of A.Y. Jackson*, 1958, page 152

The landscape of the Great Bear Lake region was particularly interesting to A.Y. Jackson. In his autobiography he writes of the region: "It was an exciting country; with its moss and lichen and small plants turning red

and orange, it looked like a rich tapestry; and big boulders were strewn about everywhere." This oil sketch was painted in 1950 on his third visit to the area ~ his previous trips were in 1938 and 1949 ~ and he was accompanied by painter Dr. Maurice Haycock and Bob Jenkins, a Port Radium mine employee. A bush pilot dropped off the three men for a one~week period during which they were fully immersed in the landscape. Jackson was happiest when painting in nature, and this sketch conveys the affection that he held for this northern land, despite the bitter cold and snow flurries. The cool water, rolling mountains and bare trees are highlighted by the autumn colours of the bush, making *Snow on the Hills, Great Bear Lake* a rhythmic and striking image of the land Jackson found so exciting.

ESTIMATE: \$15,000 ~ 20,000



178

178 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Rising Mist, October

oil on canvas, signed and on verso signed,
titled on the artist's label and dated 1979
on the Roberts Gallery label
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Roberts Gallery, Toronto
An Important Private Estate, Toronto

Ontario was A.J. Casson's prime painting territory, and he explored it extensively from the wild north in Algonquin Park to the villages and rural landscapes of the south. *Rising Mist, October* is proof that Casson

was not just a painter of fair weather subjects, but was drawn to the action of the elements in the landscape, the dramatic light effects of fog, thunderstorms and rain showers. His depiction of these moody scenes led him to explore different modernist approaches in his depiction of space and weather, from a dramatic emphasis on stylized shapes such as in *Rising Mist, October* to a later cubist approach of splitting space into broken planes. His treatment of the mist in this work gives it an eerie fascination as it rises, taking unusual forms. Casson contrasts the pale grey of mist and sky with layers of dark evergreens against the bright yellow-green and coral hues of deciduous trees glowing in their autumn phase, capturing the strength and beauty of this solemn land.

ESTIMATE: \$50,000 ~ 70,000



179

179 FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 ~ 1969

Side of the Pinnacle, Doon

watercolour on paper, signed and on verso
titled and stamped with the Varley Inventory #715,
circa 1948 ~ 1949
10 1/4 x 12 3/4 in, 26 x 32.4 cm

PROVENANCE:

Continental Galleries, Montreal
Private Collection, Montreal

In the summers of 1948 and 1949, Frederick Varley taught at the Doon School of Fine Arts near Kitchener, Ontario. He stayed at an inn near the school so that he could continue to work on his own, and produced a considerable body of work while there ~ drawings, oil sketches and watercolours ~ such as this fluid and atmospheric sketch of mountains through a screen of trees.

ESTIMATE: \$8,000 ~ 10,000

180

180 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

Fringe of the Forest

oil on canvas, signed and on verso
signed, titled and dated 1957
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

Private Collection, Ontario

Arthur Lismer had met the iconic Emily Carr in 1927 and 1930 during her visits to eastern Canada, and spent time with her in 1940 while he was on a lecture tour in the west, even sketching with her one day on the waterfront below Beacon Hill. In 1951, Lismer made his first painting trip to Vancouver Island, also visiting Galiano and Pender Islands. This was the beginning of a 16-year relationship with another important painting place, during which he spent summers exploring the West Coast, sketching both deep forest and shore. Lismer continued to use the bold brushwork and vigorous use of form he developed in Georgian Bay, as seen in this colourful and exuberant composition.

ESTIMATE: \$15,000 ~ 20,000



181

181 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Hills, St-Urbain

oil on panel, signed and on verso titled,
dated circa 1930 on the Roberts Gallery label
and inscribed 87345 and 859/77
8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE:

Acquired directly from the Artist by Dr. Arnold Mason
Given by Dr. Mason to Mrs. Margaret Kirkpatrick
as a wedding gift, 1937
Roberts Gallery, Toronto
Private Collection, Toronto

LITERATURE:

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

A.Y. Jackson sketched annually in the Laurentians and surrounding hilly *terroir* of Quebec. One of his favourite areas to visit and paint was St-Urbain, and he was passionate about the culture, people and unique character of this landscape. Jackson's acclaim as a painter was derived from the immediacy of his *plein air* sketches. On occasion, Arthur Lismer critiqued his good friend's work and perceptively stated, "There is something cosmic in his interpretation of the movement of earth and sky and weather forms in his paintings, but he never pushes the medium to extravagant expression. Always it seems that he grasps the fundamental unity of spirit and technique." *Hills, St-Urbain* is a prime example of Jackson's mastery of these elements. It is an important and beautifully composed sketch from the Group of Seven period in which he captures the bold sensation of sunlight, delicate tonalities of colour in the snow and shadows, as well as the strength and rhythm of the land.

ESTIMATE: \$30,000 ~ 40,000



182

182 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Les Éboulements, Qué.

oil on panel, signed and on verso signed,
titled, dated circa 1928 and inscribed
with the Naomi Jackson Groves Inventory #978
8 1/8 x 10 1/2 in, 20.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

The vistas from Les Éboulements on the North Shore of the St. Lawrence were quite striking, and A.Y. Jackson visited there numerous times on his sketching trips during the 1920s. The word *éboulement* ~ or landslide ~ derives from its geological history dating back to 1663, when severe earthquakes rocked the area for seven months, causing the whole face of

the cliff to collapse. Those unusual steep cliffs are featured in this striking oil sketch, with the Laurentians towering behind. It is a classic Group of Seven period sketch, a Quebec winter scene dominated by Jackson's vigorous, loaded brush-strokes and his discerning eye for balance between the grandness of landscape and the more intimate foreground of the boats. Streaks of brilliant green define the edges of a beached sailboat and splash out into the nearby rocks, illuminating the earthy palette and overcast light. As always with a fine Jackson sketch, there is a liveliness in the rhythm of form in the work and, of course, the sense of Jackson's great affection for the North Shore.

ESTIMATE: \$20,000 ~ 30,000

**183 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Fallen Tree Trunk in Wood

oil on paper, signed with the estate stamp and on verso titled in graphite, inscribed with the Dominion Gallery inventory #936b and stamped Dominion Gallery, circa 1935
18 x 11 3/4 in, 45.7 x 29.8 cm

PROVENANCE:

Dominion Gallery, Montreal

Galerie Walter Klinkhoff Inc., Montreal

By descent to a Private Collection, Vancouver

Sold sale of *Fine Irish and Canadian Art*, Heffel Fine Art Auction House, November 27, 2003, lot 125

Private Collection, USA

Emily Carr began using oil on paper in the early 1930s because she felt that she needed a sketching medium that was more forceful than the watercolour that she had used earlier. Although she remained committed to the idea of sketching out of doors, like her friends in the Group of Seven she generally felt that outdoor sketches were the raw material for canvases produced in the studio. The success of her oil on paper works lies in that she was able to break free of the idea of these works being merely sketches and think of them as works in their own right. The oil on paper medium allowed Carr the immediacy of watercolour but also gave a greater strength of colour and a variety of paint treatments.

ESTIMATE: \$60,000 ~ 80,000

**184 DONALD M. FLATHER**

FCA 1903 ~ 1990

Mt. Garibaldi

oil on panel, signed and on verso
titled and inscribed variously
45 x 33 in, 114.3 x 83.8 cm

PROVENANCE:

Estate of the Artist

Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 9, 2000, lot 208
Private Collection, USA

Mt. Garibaldi has been the subject of extraordinary artists who have lived in British Columbia, such as the Group of Seven painter Frederick Varley who explored and sketched it extensively in 1927 and 1929. The dramatic mountain paintings of W.P. Weston, who also painted Garibaldi, come to mind when viewing this striking depiction of this iconic mountain by Donald Flather. Mt. Garibaldi is a stratovolcano near Squamish, 50 miles north of Vancouver. One of the most well-recognized peaks in the South Coast range, it is the only major Pleistocene epoch volcano in North America to have formed on a glacier. Flather depicts it rising in layers, dwarfing the dock at its base, its forested flanks and glacial fields frosted with snow. The atmosphere is fresh and the palette is bright, as Flather contrasts the snow with cobalt blue ocean and turquoise sky. Mt. Garibaldi's immensity and concealed power is clearly sensed in this bold painting.

ESTIMATE: \$10,000 ~ 15,000



185

185 WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 ~ 1967

Windswept Fir ~ Albert Head, Vancouver Island

oil on canvas, signed and on verso

signed, titled and dated 1953

23 x 27 in, 58.4 x 68.6 cm

PROVENANCE:

Collection of the Artist, Vancouver

Private Collection, Vancouver

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

Auction House, November 18, 1999, lot 31

Private Collection, USA

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

One of W.P. Weston's great themes was that of trees, and this transcendent panorama of an ancient fir clinging to a rocky cliff overlooking the sea is a superb example. Weston stated, "I like the trees that have had a struggle, and that's why I like to paint the trees along the seashore and up on the mountains. They're like people who have had to fight to live; they've developed character." Reminiscent of Japanese bonsai, here nature itself has shaped and trimmed this tree into a striking work of art. Weston sought out these beautiful and desolate scenes; he did not put people in his paintings, feeling that nature was enough. His strong sense of design is imbued in every element. The swirling rings of the sea's tidal movement, the distant mountains on the horizon, the arching movement of the sky to the focal point of the wind-sculpted tree create a stunning scene.

In 1937, Weston produced a larger canvas of this scene entitled *Windswept (Old Fir, Albert Head)*. He must have found it compelling to paint it once more.

ESTIMATE: \$30,000 ~ 40,000



186

186 DONALD M. FLATHER

FCA 1903 ~ 1990

Copper Island

oil on board, signed and on verso inscribed variously
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE:

Estate of the Artist

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

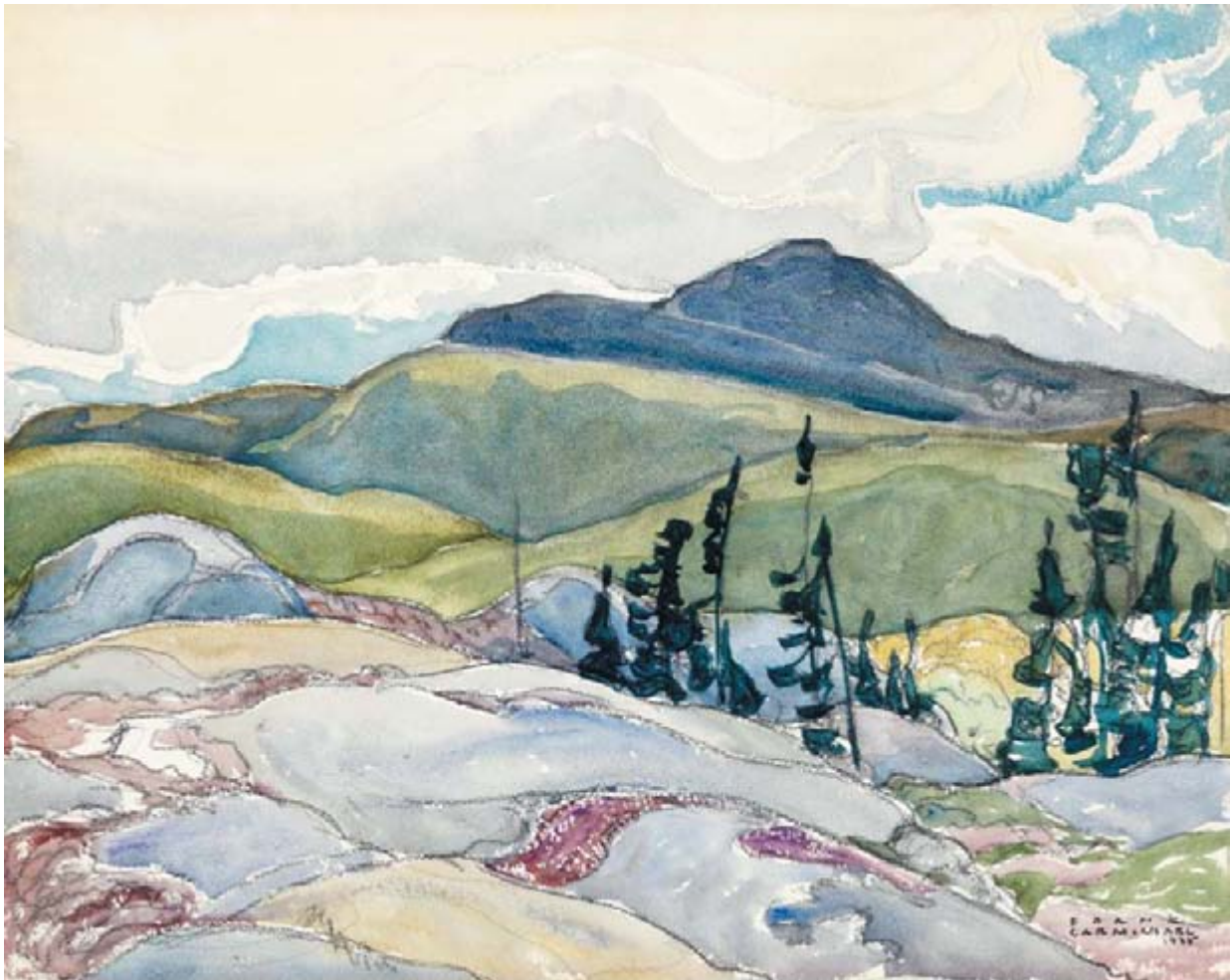
Auction House, May 2, 2002, lot 58

Private Collection, USA

Born in London, England, Donald Flather emigrated with his parents to Shuswap Lake in British Columbia, where his love of landscape began. Flather moved to Vancouver in his twenties and, after his education at the University of British Columbia, taught biology and science at various

Vancouver high schools, rising to vice-principal of King George High School. Throughout his time as an educator, he continued to paint landscape works and was a founding member of the Federation of Canadian Artists, serving as its national treasurer and exhibiting in their shows. Through this organization he would have come into contact with Lawren Harris, who had arrived in Vancouver in 1940, and certainly the influence of Harris's painting can be seen in bold works such as *Copper Island* with its dramatic light and clear atmosphere. After his retirement in 1968, Flather devoted himself full time to his painting, exploring the British Columbia interior and coast, photographing scenes for reference for future paintings.

ESTIMATE: \$9,000 ~ 12,000



187

187 FRANKLIN CARMICHAEL

CSPWC G7 OSA RCA 1890 ~ 1945

La Cloche Hills

watercolour on paper, signed and dated
indistinctly 1925 or 1935
10 1/2 x 13 in, 26.7 x 33 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Estate, Toronto

LITERATURE:

Megan Bice and Mary Carmichael Mastin, *Light and Shadow:
The Work of Franklin Carmichael*, McMichael Canadian Art
Collection, 1990, page 106

Franklin Carmichael first viewed this area from Tower Hill in the North
Range of La Cloche, and found it irresistible. Mary Mastin writes: "Here

were the elements of height, distance, light and solitude he had been seeking, and his immediate rapport with La Cloche was to endure from the early 1920s to the time of his death in 1945." Hilltops scoured by glaciers, sparkling quartzite rock, forests, and many lakes and streams made it visually stunning. It became such an important painting place for him that he built a log cabin at Cranberry Lake in 1935. Carmichael's mastery of watercolour was well known ~ he and fellow Group of Seven artist A.J. Casson along with Fred Brigden formed the Canadian Society of Painters in Water Colour in 1925, and Carmichael was passionate in his promotion of this medium. *La Cloche Hills* is full of light and fresh pastel colours, from pink to blue and peridot green, contrasted by the smokey darker blue of the distant peak. With its expansive view and clear atmosphere, it is a stunning example of his La Cloche watercolours.

ESTIMATE: \$60,000 ~ 80,000



188

188 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Old Houses, Rockford, Ontario

watercolour on paper, signed, titled
in the paper margin and dated 1930
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Estate, Ontario

LITERATURE:

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

The medium of watercolour was very important to A.J. Casson, and he and fellow Group of Seven artist Franklin Carmichael worked to raise its status, which they felt had been neglected. During the April 1930 Group exhibition, Casson and Carmichael exhibited watercolours exclusively,

insisting on having a special room set aside for them. Paul Duval states, "By 1930 Casson had become one of the most powerful and expressive watercolour painters Canada has known." His command of composition and utter assurance with technique had reached a pinnacle. *Old Houses, Rockford, Ontario*, with its transparent washes that so clearly give the impression of sunlight, is an outstanding 1930 Group period watercolour. Crisp and clear in its definition of form, it also poignantly captures the peaceful atmosphere of this small southern Ontario community, a subject that was at the core of Casson's oeuvre.

ESTIMATE: \$20,000 ~ 25,000



189

189 UNIDENTIFIED HAIDA ARTIST
20TH CENTURY

*Early Northwest Coast Carved
Silver Bracelet with Copper Overlay*

silver and copper bracelet, circa 1900

1 1/2 x 8 1/4 in, 3.8 x 21 cm

PROVENANCE:

Acquired by a Red Cross nurse working on the
Northwest Coast circa 1900

By descent to the present Private Collection, Pennsylvania

LITERATURE:

Daina Augaitis et al, *Raven Travelling, Two Centuries
of Haida Art*, Vancouver Art Gallery, 2006, essay by
Peter MacNair, page 106

Spanish explorers on Juan Pérez's expedition in 1774 described Haida
women wearing iron and copper bracelets. By the mid- to late eighteenth

century, jewellery was being made not only for personal ornamentation
but also for trade. The first known account of a silver bracelet
commissioned by a non-native occurred circa 1862 ~ 1870, described by
a photographer in Victoria. Early bracelets such as this one were made
from silver dollars, sometimes sourced from the United States or Mexico
(even Peruvian, by the photographer's early account), melted and
hammered flat into thin surfaces which were then molded and incised
using a round piece of wood. As this finely cross-hatched and incised
bracelet features copper overlay, it is possible that it was produced in
Alaska, as artists there tended to favour these kind of metal techniques.
As Peter MacNair wrote, "The 1870s saw the emergence of many
silversmiths among the Haida and the Tlingit in southeastern Alaska,
where their work was much sought after by cultural tourists drawn to the
newly established Alaska territory."

This bracelet still retains its original clasp.

ESTIMATE: \$10,000 ~ 15,000



190 UNIDENTIFIED NORTHWEST
COAST ARTIST
20TH CENTURY

Northwest Coast Totem

carved and painted wood
with abalone inserts, circa 1910
77 x 10 x 11 1/4 in, 195.6 x 25.4 x 28.6 cm

PROVENANCE:
Private Collection, Toronto

LITERATURE:
Michael D. Hall and Pat Glascock, *Carvings and Commerce, Model Totem Poles 1880~2010*, Mendel Art Gallery, 2011,
essay by Aaron Glass and Aldona Jonaitis, page 13

The totem pole is synonymous with the Northwest Coast First Nations people. Unlike the monumental poles, the model totem was primarily generated by economics. Aaron Glass and Aldona Jonaitis comment, "First Nations carve totem poles to memorialize deceased nobility; tourists purchase miniature souvenirs to commemorate their personal adventures; and scientists collect models in order to immortalize entire cultures, especially those which are expected to imminently vanish from the scene. Thus in their very (and varied) materiality, model totem poles both reflect and encode diverse aspects of intercultural encounter during their production, circulation and consumption, and as such they provide valuable evidence for the ever shifting aesthetic, commercial and political relations between First Nations and settler societies." Events prior to the turn of the century, including the completion of the Canadian Pacific Railway in the late 1880s, the opening of trade routes, cruise ships and world fairs, led to increased tourism on the Northwest Coast and curiosity about native objects. The model pole evolved as a tradeable and transportable commodity that was both in high demand and an important symbol of First Nations culture.

This totem is affixed to a base that measures 12 1/4 x 16 1/2 x 2 3/4 inches. The wooden disc in the mouth of the raven is detachable.

ESTIMATE: \$20,000 ~ 30,000





**191 ATTRIBUTED TO MIDSHIPMAN
THOMAS HEDDINGTON**

1774 ~ 1852

***Village of the Friendly Indians
at the Entrance of Bute's Canal***

india ink and grey wash on paper,
titled in the margin, circa 1792
7 1/2 x 10 in, 19 x 25.4 cm

PROVENANCE:

Private Collection, Edinburgh, Scotland
Christie's, *Exploration and Travel including the Polar sale*, London, UK
Private Collection, Vancouver

LITERATURE:

Charles P. de Volpi, *British Columbia, A Pictorial Record: Historical Prints and Illustrations of the Province of British Columbia, Canada, 1778~1891*, 1973, page 23, an engraving with the same title produced by J. Landseer from a drawing by W. Alexander from this sketch reproduced page 24
John Frazier Henry, *Early Maritime Artists of the Pacific Northwest Coast, 1741~1841*, 1984, an engraving with the same title produced by J. Landseer from a drawing by W. Alexander from this sketch reproduced page 99

One of the earliest depictions of First Nations life on the Northwest Coast, this fascinating drawing is attributed to Midshipman Thomas Heddington who was on the voyage of Captain George Vancouver who led the *HMS Discovery* and the *HMS Chatham* to explore and survey the British Columbia coast and Vancouver Island in 1792. Captain Vancouver was also on a sensitive mission to enforce the terms of the treaty between England and Spain that restored property at Nooka Sound to England ~ the Spanish having seized it from British subjects. Instructions to search for the fabled Northwest Passage rounded off their agenda.

Captain Vancouver, on his return to London, published his journal of discovery in 1798, and some of Heddington's drawings were reproduced in this publication, including an etching of this particular drawing which

was produced by J. Landseer and drawn by W. Alexander. In regard to the scene depicted here, Captain Vancouver wrote:

"It was noon on the 30th (July, 1792) before we reached that part of the western shore, which had appeared broken, and on which the fires of the natives had been observed on entering this canal; which I distinguished by the name of 'Bute's Canal'. Here was found an Indian village, situated on the face of a steep rock, containing about one hundred and fifty of the natives, some few of whom had visited our party on their way up the canal, and now many came off in the most civil and friendly manner, with a plentiful supply of fresh herrings and other fish, which they bartered in a fair and honest way for nails."

Heddington was only 15 years old when he joined the Vancouver expedition as a midshipman on the *Chatham*, but he had already had some years of naval experience. During the voyage he produced numerous survey documents and drawings, which were deposited in the Hydrographic Office in England at the end of the expedition, it being common practice that someone with artistic ability would record the events of the voyage. In 1808 Heddington wrote the Admiralty asking for their return. They were willing to return his charts, but no mention was made of the drawings. Heddington went in person to the office to pick them up. Lieutenant Commander A. C. F. David of the Hydrographic Office in Taunton, who did research on Heddington, was unable to track down his drawings subsequently, except for discovering that Heddington had published copies of two of his drawings. Heddington continued in naval service and attained captain's rank in July 1851.

This drawing depicts wooden structures that First Nations peoples used for drying fish. It is a striking scene with the conical hill topped by the village itself, which clearly commanded a stunning view of the ocean and mountains beyond. This drawing is a very rare depiction of this historic encounter between the men of the Captain Vancouver voyage and First Nations people; most drawings such as this would be in naval museums or archives, as at the time they would have been considered to be commissioned by the Crown.

ESTIMATE: \$30,000 ~ 50,000



192

192 NORA FRANCES ELIZABETH COLLYER

BHG FCA 1898 ~ 1979

Hills, Back of Cap-à-l'Aigle, PQ

oil on board, signed and on verso signed,
titled twice, dated 1947 and inscribed
Apt. 29, 3400 Ridgewood Ave., Montreal
11 7/8 x 14 in, 30.2 x 35.6 cm

PROVENANCE:

By descent to the present Private Collection, Vancouver

Nora Collyer was a member of the influential Beaver Hall Group that formed in 1920 and officially disbanded two years later. Like many of its members, she particularly enjoyed sketching in the Quebec countryside.

Her first sketching trips were with teacher Maurice Cullen, whom she met at the Art Association of Montreal, and it was on these trips that her characteristic quiet rhythm and soft shapes began to emerge. This work takes us to one of her favourite spots, nestled against the base of the hills in Cap-à-l'Aigle in Quebec. There is wonderful visual interest in this piece ~ the aging, dipped roof of the barn, the cluster of houses at the right, the zig-zag of the fence line and varying colors of the fields terraced up the hill. By 1947, as inscribed on verso, she was living at 3400 Ridgewood Avenue in Montreal with her longtime companion Margaret Reid. However, she would frequently return to the picturesque Cap-à-l'Aigle, and her affection for the area is clearly manifested in this charming work.

ESTIMATE: \$7,000 ~ 9,000

193 JOHN YOUNG JOHNSTONE

ARCA 1887 ~ 1930

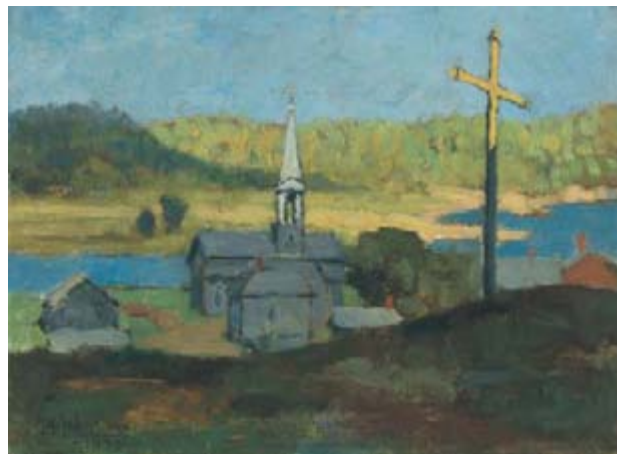
Village by the River

oil on canvas board,
signed and dated 1928
9 1/2 x 12 7/8 in, 24.1 x 32.7 cm

PROVENANCE:

Collection of Michel Moreault, former Director
of the Dominion Gallery, Montreal, and his family

ESTIMATE: \$6,000 ~ 8,000



193

194 EMILY COONAN

BHG 1885 ~ 1971

Landscape with House

oil on canvas, signed
9 1/4 x 12 in, 23.5 x 30.5 cm

PROVENANCE:

Private Collection, Toronto

Emily Coonan's formative studies were at the Art Association of Montreal, where William Brymner was her mentor. She greatly admired the French Impressionists, and in 1912 traveled to France, Belgium and Holland to see their work and expand her artistic horizons. In 1920 she became a member of the Beaver Hall Group in Montreal, and exhibited regularly in annual shows at the Art Association of Montreal and the Royal Canadian Academy. *Landscape with House* is a charming example of the work of this Montreal modernist.

ESTIMATE: \$15,000 ~ 20,000



194

195 JOHN YOUNG JOHNSTONE

ARCA 1887 ~ 1930

Landscape with Windmill

oil on board, signed
and dated 1928
10 x 12 in, 25.4 x 30.5 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Collection of Michel Moreault, former Director
of the Dominion Gallery, Montreal, and his family

On verso of this work is an unfinished sketch of a still life
with a pitcher and cup.

ESTIMATE: \$4,000 ~ 6,000



195



196

196 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

Silent Beauty

tempera on paper, signed and on verso
titled and titled *The Onoman Forest*, dated 1931
on the gallery label, numbered 2 1/4 and #67
and stamped with the artist's studio stamp
14 x 18 3/4 in, 35.6 x 47.6 cm

PROVENANCE:

Rothmans Art Gallery of Stratford, Ontario
Private Collection, Toronto

ESTIMATE: \$10,000 ~ 12,000

197

197 FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

The Lone Gull, Georgian Bay

oil on panel, signed and on verso signed and titled
8 1/2 x 12 in, 21.6 x 30.5 cm

PROVENANCE:

Private Collection, Quebec

This atmospheric oil sketch, painted with luscious pastel tones, was likely painted at Balm Beach on Georgian Bay, where Franz Johnston and his family moved in 1930. He opened an art school there and had a house with a large studio which he called Tondakea, which in Ojibway means "where the world vanishes". Georgian Bay was an idyllic place that exerted a magnetic attraction for the Group of Seven.

ESTIMATE: \$6,000 ~ 8,000



198

198 HENRIETTA MABEL MAY
ARCA BCSA BHG CGP 1877 ~ 1971

House in the Countryside / Landscape

double-sided oil on canvas board, signed
16 x 19 7/8 in, 40.6 x 50.5 cm

PROVENANCE:
Private Collection, Ontario

ESTIMATE: \$10,000 ~ 15,000



199

199 NORA FRANCES ELIZABETH COLLYER
BHG FCA 1898 ~ 1979

Autumn Near Austin, PQ

oil on board, signed and dated 1967
and on verso signed, titled, dated Oct. 1967
and inscribed *View from G. Birks Property, Austin, PQ*
16 x 18 in, 40.6 x 45.7 cm

PROVENANCE:
Kastel Gallery Inc., Montreal
Private Collection, Montreal

ESTIMATE: \$12,000 ~ 16,000

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ANDY WARHOL, *Queen Elizabeth II of the United Kingdom*
screenprint on Lenox Museum Board, 1985, 39 3/8 x 31 1/2 in, 100 x 80 cm
Estimate: \$40,000 ~ 50,000

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ALFRED PELLÁN, *Sans titre*
gouache and ink on paper, 25 x 19 3/4 in, 63.5 x 50.2 cm
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The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;

3 KNOCKED DOWN

The conclusion of the sale of the Lot being auctioned by the Auctioneer;

4 EXPENSES

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

5 HAMMER PRICE

The price at which the Auctioneer Knocked Down the Lot to the Purchaser;

6 PURCHASER

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

7 PURCHASE PRICE

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

8 BUYER'S PREMIUM

The Auction House rate of the Buyer's Premium is seventeen percent (17%) of the Hammer Price of each Lot;

9 SALES TAX

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

10 PROCEEDS OF SALE

The net amount due to the Consignor from the Auction House, which shall be the Hammer Price less commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

11 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 PURCHASER:

1 THE AUCTION HOUSE

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

2 THE PURCHASER

- (a) The highest 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 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) Every bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing prior to the date of the auction, that the bidder is acting as agent on behalf of a disclosed principal and where such agency relationship is acceptable to the Auction House;
- (f) The Purchaser acknowledges that invoices generated during the sale or shortly after may not be error-free, and therefore are subject to review; and,
- (g) Every bidder shall submit a fully completed Registration Form and provide the required information to the Auction House. Every bidder will be assigned a unique paddle number. 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.

3 PURCHASER'S PRICE

The Purchaser shall pay the Purchase Price to the Auction House.

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 Purchaser'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 Purchaser 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 within seven (7) days from the date of the auction by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque (release of Lot subject to clearance of cheque). 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 card is presented in person with valid identification. In all other circumstances, we accept payment by 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 Purchaser 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;
- (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 their 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; and,
- (d) The prospective Purchaser 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 Purchaser 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 Purchaser.

7 PURCHASED LOT

- (a) The Purchaser shall collect the Lot from the Auction House within seven (7) days from the date of the auction sale, after which date the Purchaser 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 Purchaser, and will only be undertaken at the discretion of the Auction House and at the Purchaser's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed *Shipping Form* and payment in full for 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 Purchaser's risk. The Purchaser 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 Purchaser fails either to pay for or to take away any Lot within seven (7) days from 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 Purchaser and without prejudice to any other rights or remedies the Auction House may have:
- (a) To issue judicial proceedings against the Purchaser 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 Lots sold to the Purchaser;
- (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 Purchaser and any surplus, after Expenses, to be delivered to the Purchaser;
- (d) To store the Lot on the premises of the Auction House or elsewhere, and to release the Lot to the Purchaser only after payment of the full Purchase Price and associated cost to the Auction House;
- (e) To charge interest on the Purchase Price at the rate of five percent (5%) 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 Purchaser 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 Purchaser towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Purchaser which is in the Auction House possession for any purpose; and,
- (h) To apply any payments by the Purchaser to the Auction House towards any sums owing from the Purchaser to the Auction House or to any associated company of the Auction House without regard to any directions of the Purchaser or his agent, whether express or implied.

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 PURCHASER

- (a) Prospective Purchasers 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 Purchasers 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 purchaser, and the prospective purchaser hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Purchaser or the Consignor for any neglect or default in making such a bid.

12 EXPORT PERMITS

Without limitation, the Purchaser 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 Purchaser.

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 Condition 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 Purchaser 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 Purchaser 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 Purchaser 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 C.2.a and/or C.2.c above.

3 RESERVES

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

**4 COMMISSION AND EXPENSES**

- (a) The Consignor authorizes the Auction House to deduct the Consignor's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall retain the Buyer's Premium;
- (b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and,
- (c) The charge for illustrating a Lot in the live auction sale catalogue shall be a flat fee paid by the Consignor of \$500 for a large size reproduction and \$275 for a small reproduction, per item in each Lot, together with any Sales Tax chargeable thereon. The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs. The charge for online digital photography, cataloguing and internet posting is a flat fee of \$100 per Lot.

5 INSURANCE

- (a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the consignor so authorizes;
- (b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (01.5%) 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 sub-clause C.4.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 Purchaser;
- (b) If the Auction House has not received the Purchase Price from the Purchaser 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 Purchaser; and,
- (c) If before the Purchase Price is paid in full by the Purchaser, 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 Purchaser 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 Purchaser, save that the Auction House shall not be obligated to issue judicial proceedings against the Purchaser 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 Purchaser on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Purchaser to the Consignor and, if appropriate, to set aside the sale and refund money to the Purchaser.

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 (iii), a charge of, whichever is greater, twenty-five percent (25%) of the high pre-sale estimate or the insured value, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of 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. Upon the expiration of such a period, the Auction House shall have the right to sell such Lots by public or private sale and on such terms as it thinks fit and to 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 90 days following the auction to sell such Lot privately for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Auction House Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction.

10 CONSIGNOR'S SALES TAX STATUS

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

11 PHOTOGRAPHS AND ILLUSTRATIONS

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

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

illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

D GENERAL CONDITIONS:

- 1 The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Purchaser.
- 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 bidder retract or withdraw his or her bid.
- 4 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.
- 5 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.
- 6 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.
- 7 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.
- 8 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
- 9 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.

The Purchaser 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 Purchaser and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.



CATALOGUE ABBREVIATIONS AND SYMBOLS:

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

**CATALOGUE TERMS:**

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

DIMENSIONS

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

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

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

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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



ANNUAL SUBSCRIPTION FORM

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LOT NUMBER LOT DESCRIPTION
in numerical order *artist*

1) _____

2) _____

3) _____

4) _____

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