



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**CANADIAN,  
IMPRESSIONIST &  
MODERN ART**

**SALE** WEDNESDAY, JUNE 1, 2022 · 4 PM PT | 7 PM ET

















## **CANADIAN, IMPRESSIONIST & MODERN ART**

### **AUCTION**

Wednesday, June 1, 2022

Heffel's Digital Saleroom

Video Presentation

1:30 PM PT | 4:30 PM ET

Post-War & Contemporary Art

2 PM PT | 5 PM ET

Canadian, Impressionist & Modern Art

4 PM PT | 7 PM ET

The Joan Stewart Clarke Collection

5:30 PM PT | 8:30 PM ET

### **PREVIEWS**

By appointment

**Heffel Gallery, Vancouver**

2247 Granville Street

Saturday, April 16 through

Monday, April 25, 11 am to 6 pm PT

**Galerie Heffel, Montreal**

1840 rue Sherbrooke Ouest

Friday, May 6 through

Wednesday, May 11, 11 am to 6 pm ET

**Heffel Gallery, Toronto**

13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Friday, May 20 through

Tuesday, May 31, 11 am to 6 pm ET

## Heffel Gallery Limited

Additionally herein referred to as “Heffel”  
or “Auction House”

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Heffel Gallery Limited regularly publishes a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our *Annual Subscription Form* can be found on page 85 of this catalogue.

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# NOTICE FOR COLLECTORS



## Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 76 through 82 of this publication.

Please visit [www.heffel.com](http://www.heffel.com) for information on which Lots will be present at each preview location, virtual auction previews and to book your in-person preview appointment. Preview appointments can also be booked by calling 1-888-818-6505.

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least two (2) business days prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 86, 87 and 88 of this publication.

## Live Stream

Please note that we produce a live stream of our sale beginning with a video presentation at 4:30 PM ET and the auction commencing at 5 PM ET. We recommend that you test your video streaming 30 minutes prior to our sale at:

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All Lots and additional images depicting the frame and verso are available at [www.heffel.com](http://www.heffel.com).

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.78 US dollar, 0.70 euro, 0.58 British pound, 0.72 Swiss franc, 95 Japanese yen, 5.1 Chinese yuan or 6.1 Hong Kong dollars as of our publication date.



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Heffel offers 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 front and verso 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 at least 90 days prior to our auction. This allows time to photograph, research, catalogue and promote works and complete any required work such as re-framing, cleaning or conservation. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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You can bid by completing the *Absentee Bid Form* found on page 86 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel 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. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least 24 hours in advance of the auction.

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## General Bidding Increments

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

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

## Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 89 and our *Terms and Conditions for Shipping* on page 90 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

## Written Valuations and Appraisals

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



Brought to the front  
April 1910





**SALE** WEDNESDAY, JUNE 1, 2022 · 4 PM PT | 7 PM ET

**CANADIAN,  
IMPRESSIONIST  
& MODERN ART  
CATALOGUE**

**FEATURING WORKS FROM**

The Family of Lawren S. Harris

The Family of R.A. Laidlaw

The Family of Kate Stovel Mather

The Family of Gavin L. Ogilvie

The Family of Enid Strathearn Hendrie Owen

The Family of William Edwin Troup

An Important Private Collection, British Columbia

& other Important Private and Corporate Collections





## 101 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

### Côte des Neiges Road, Montreal

oil on board, signed and on verso titled

on the artist's label, circa 1930

12 x 14 in, 30.5 x 35.6 cm

#### PROVENANCE

Private Collection, Montreal

By descent to the present Private Collection, UK

KATHLEEN MOIR MORRIS'S family was prominent in Montreal's Protestant community, and she studied with William Brymner and Maurice Cullen at the Art Association of Montreal. Morris was a founding member of Montreal's Beaver Hall Group and often showed locally as well as internationally, at venues such as the Corcoran Gallery in Washington, DC; the British Empire Exhibition at Wembley Park, London (1924 – 1925); and the First Pan-American Exhibition in Los Angeles (1925), to name a few.

Affected by a neurological disorder, Morris was supported by her mother, who was a strong defender of women's rights. From 1922 to 1929, Morris lived in Ottawa, where Eric Brown, then director of the National Gallery of Canada, acquired her work for its collection. In 1929, Morris returned to Montreal, producing strong urban scenes such as this fine composition, an overview of layered streets from Chemin de la Côte-des-Neiges. This work embodies the qualities that Morris was best known for—strong structure defined by bold brush-strokes and vibrant colour, in the bright blue, orange, yellow and red house fronts. Morris balances the vertical element of the trees with the horizontal rooftops covered by snow. Groups of people on the street add a strong sense of animation to this vital urban winter scene.

**ESTIMATE: \$30,000 – 50,000**





## 102 Efa Prudence Heward

BHG CAS CGP 1896 – 1947

### The Corner House

oil on canvas, on verso initialed

19 × 20 in, 48.3 × 50.8 cm

#### PROVENANCE

Private Collection, Montreal

*Important Canadian Art*, Sotheby's Canada

in association with Ritchie's, May 26, 2008, lot 103

Private Collection, Vancouver

#### LITERATURE

Evelyn Walters, *The Women of Beaver Hall: Canadian*

*Modernist Painters*, 2005, page 49

Sarah Milroy, editor, *Uninvited: Canadian Women Artists*

*in the Modern Moment*, McMichael Canadian Art Collection,

2021, page 15

In my opinion she was the very best painter we ever had in Canada and she never got the recognition she richly deserved in her lifetime. I wanted her to join the Group of Seven, but like the Twelve Apostles, no women were included.

—A.Y. JACKSON, quoted in *The Women of Beaver Hall*

PRUDENCE HEWARD'S FAMILY was part of the Montreal establishment, and she received training at the Art Association of Montreal, under William Brymner and Maurice Cullen. Heward associated with members of the Beaver Hall Group (1920–1922) and, after its dissolution, was part of the network of women artists who continued to exhibit together. Heward was an important early Montreal modernist—she studied in Paris from 1925 to 1926 at the Académie Colarossi, and her work also showed the groundbreaking influence of the Group of Seven. A.Y. Jackson was a mentor and supporter, and she exhibited with the Group in 1928. *The Corner House* embodies the best qualities of Heward's work, exhibiting bold brushwork, strong form and clear light. A particularly fine feature of this painting is the arched halo in the sky, akin to the ethereal atmospheres found in Lawren Harris's landscapes.

In 2021, the McMichael Canadian Art Collection presented the exhibition *Uninvited: Canadian Women Artists in the Modern Moment*, including eight pieces from Heward. Sarah Milroy wrote in the catalogue: “The city paintings of Marian Dale Scott, of Marion Long, of Prudence Heward depict new zones of freedom and urban experience for settler women who had been released from the sacred duties of the hearth and home.”

**ESTIMATE: \$60,000 – 80,000**





### 103 Sir Frederick Grant Banting

1891 – 1941

#### Bylot Island

oil on board, on verso signed, titled on the labels, dated *Previous to 1928/1927* on the exhibition label and inscribed *Bedford Road, Toronto/Arctic Island* and on the exhibition label on *Arctic expedition/21* (circled), 1927  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Mrs. J.L. Heal, Toronto  
Laing Galleries, Toronto  
William Edwin Troup, Ontario, 1945  
By descent to the present Important Private Collection, Ontario

#### LITERATURE

F.G. Banting, “With the Arctic Patrol,” *Canadian Geographical Journal*, vol. 1, no. 1, May 1930, page 19  
Michael Bliss, *Banting: A Biography*, 1992, pages 170 and 171

#### EXHIBITED

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

THIS WORK WAS produced during Frederick Banting’s sketching trip with A.Y. Jackson aboard the government supply ship the *Beothic*, on its annual run to the eastern Arctic in the summer of 1927. Funded by the federal Department of the Interior to resupply remote arctic outposts and towns, the trip would be Spartan and potentially hazardous, and Banting, encouraged by Jackson, persuaded the government minister to make room for him on the basis of his medical skills rather than his then-unknown artistic ones. Banting reveled at his first holiday since 1918 “free from speeches, lectures, & labs,” as well as the chance to improve his drawing and painting alongside Jackson.

Once aboard, the artists were elated at the expansive and unfamiliar landscape, characterized by low treeless flats, rocky seaside crags and ever-shifting icefields and bergs. Bylot Island would be the first Canadian Arctic soil they would encounter on the voyage, distinguished by what Banting described as “blue, shaggy cliffs” and sharp peaks capped by thick glacial ice that flowed, “fan-shaped,” into the sea before breaking into icebergs. Here Banting captures the dramatic landscape at the edge of the continent, with sweeping mountains pressed between lavender-purple glaciers and frozen greenish-blue sea. This dramatic landscape is an expressive illustration of Michael Bliss’s suggestion that Banting “gloried at being on frontiers—medicine, art, now geography.”

This work was part of the collection of William Edwin Troup of Jordan Station, Lincoln, Ontario, who was a passionate collector and former director of the Lincoln Museum and Cultural Centre (LMCC). The W.E. Troup Collection, housed at the LMCC, contains a wealth of nineteenth-century objects and artifacts related to the Pennsylvania German settlers of the area.

**ESTIMATE: \$20,000 – 30,000**



A.Y. Jackson and F.G. Banting sketching aboard the ss *Beothic*, August 1927  
Collection of University of Toronto Library

## 104 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

### On Mongoose Creek, Algoma

oil on board, signed and dated 1919 and on verso signed twice, titled, dated and inscribed *Mongoose Creek, Algoma / R.A. Laidlaw / not for sale* (crossed out) / #1507 / 4 and variously 8 ¾ × 10 ½ in, 21.3 × 26.7 cm

#### PROVENANCE

Collection of R.A. Laidlaw, Toronto  
By descent to the present Private Collection, Ontario

#### LITERATURE

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*, 1978, pages 85 and 89

What Thomson was to Algonquin country, MacDonald was to Algoma.

—A.Y. JACKSON, *Canadian Forum*, January 1933

THESE WORDS WERE from A.Y. Jackson's posthumous tribute to fellow Group of Seven member J.E.H. MacDonald. When one takes into account the breadth and intimacy of understanding that Jackson had of his friend's work, this praise is acute and exceptional. He places the work MacDonald produced in the Algoma region of Ontario at the very epicentre of a style of painting that has been celebrated now for over 100 years, and he was not alone in this assessment. In his book *The Tangled Garden* on MacDonald's art, Paul Duval wrote, "These little painted pieces of board or wood panel are among the most vivid portrayals of the Canadian earth," adding that they "represent a perfect meeting between artist and theme."

This on-site oil sketch was produced on the second of three journeys taken to Algoma by Group members, a foray that was the final of the two mythical "boxcar trips" via a retrofitted railcar, equipped with bunks, a sink and a stove. The artists made themselves at home on the trip, decorating the car's interior with the Latin motto *Ars longa, vita brevis* ("Art is long, life is short"). From their boxcar base, the members of the Group ventured out on foot, and sometimes along the track by handcar, to find their preferred inspirations. Their sketch boxes were loaded with their

paints and supports, which in MacDonald's case was often book-binding board from Brown Brothers in Toronto, usually prepared in advance by his son Thoreau with a coat of shellac. This would render the boards a sound surface to receive oil paint, while also imbuing them with a warm, earthy glow, as visible in the gaps between the artist's applications.

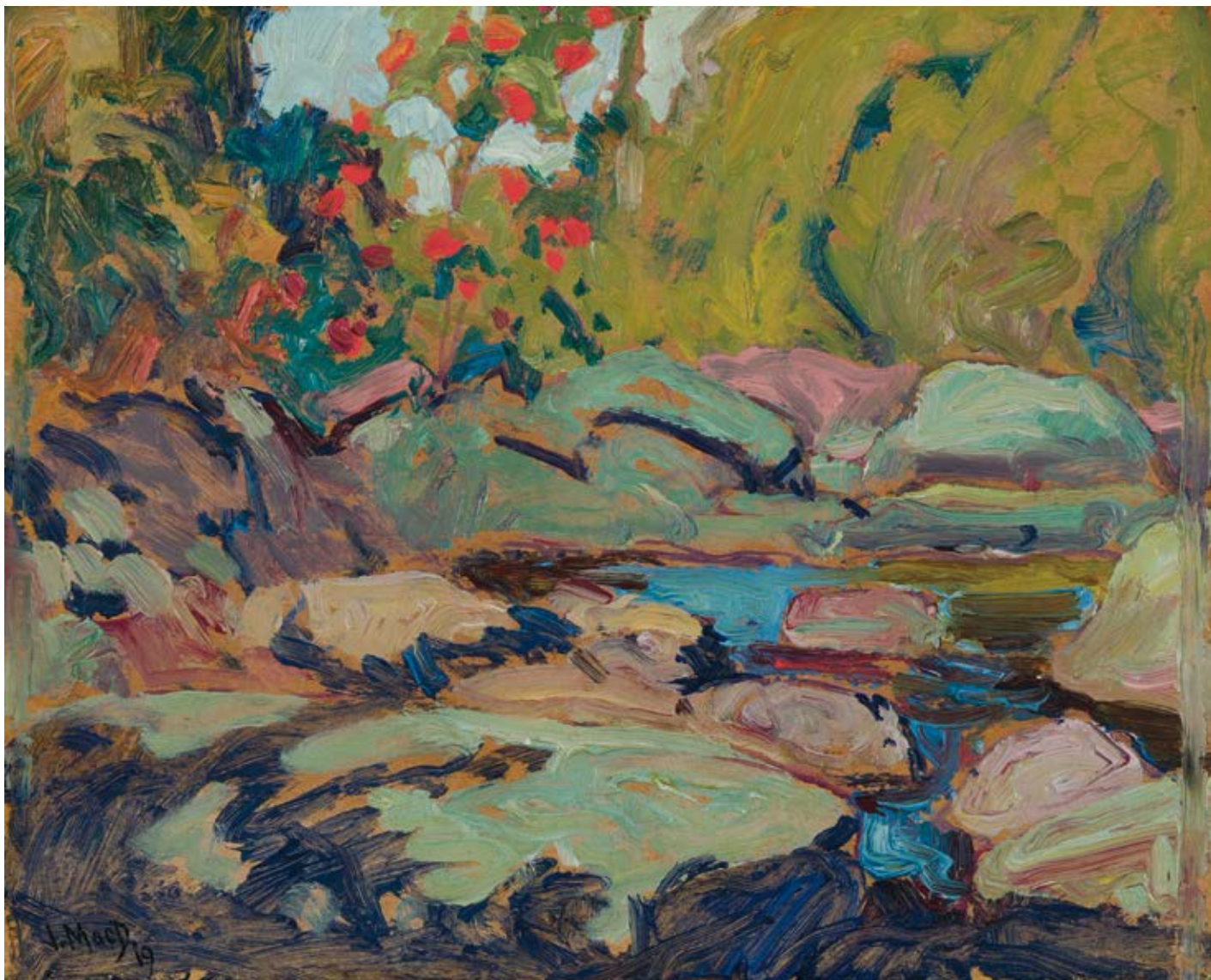
MacDonald's paint handling, at times described as elegant or musical, is fully deserving of those descriptors here. The sweeping gesture in the impasto evokes the rock forms and burbling creek in full, fresh daylight, and the notes of red in the trees beyond the creek bed provide a well-chosen note of contrast, completing the composition with a subtle visual complexity. In many ways, the intimate feel of this painting hearkens back to MacDonald's exceptional *Tangled Garden* works of the years just prior, once notoriously derided, now profoundly beloved. Thoreau noted that his father thought painting in this way was "the finest pleasure in life," and MacDonald's capacity to capture the lyrical resonance of nature in secretive moments was one of his many astonishing abilities.

MacDonald was skilled not only in making art, but also in forming friendships and mentoring other artists. Earlier in the decade, while employed by the commercial art firm Grip Ltd. in Toronto, he encouraged the emerging artistic voices of his colleagues, including Arthur Lismer, Franklin Carmichael and Tom Thomson, urging them to explore painting in their spare time. If Thomson was the guiding light for the Group of Seven, MacDonald was its centre.

With regard to this painting's provenance, it could hardly be more sterling: originally owned by R.A. Laidlaw, a pre-eminent collector in Canadian art history, whose name is spread liberally throughout the Tom Thomson catalogue raisonné and the McMichael Canadian Art Collection. Exhibiting amazing foresight, Laidlaw built an exceptional collection of contemporary Canadian art at a time when few saw its value, for the Canadian art market as a whole would take many more decades to find its footing. With many of the works he once owned now in prominent public collections, an example available at auction represents a notably rare opportunity for acquisition.

**ESTIMATE: \$60,000 – 80,000**







## 105 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

### March, Baie St. Paul

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

*Studio Bldg, Severn St., Toronto*, circa 1923

8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Alex Fraser Galleries, Vancouver

Private Collection, Toronto

By descent to the present Private Collection, Toronto

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 70

BAIE-SAINT-PAUL WAS LOCATED at the beginning of two “artist trails” running north and east on Quebec’s North Shore, one closer to the St. Lawrence River, the other running inland. Quebec villages and countryside were at the heart of

A.Y. Jackson’s most beloved subject matter—he understood the land and its people intimately. He took late winter–early spring sketching trips to the North Shore often during the 1920s, regularly with other artists, and he was documented as painting in Baie-Saint-Paul in 1923 and 1924. This fresh, on-the-spot sketch is an outstanding example of his work. Jackson builds the structure of the town, backed against the lower slopes of a Laurentian mountain, with fluid brushwork. He leaves the foreground clear of all but snow, accented by exquisite hues of pastel blue, pink and ivory, and seizes the eye with the red doors of the house on the right. The artist’s broad horizontal brush-strokes reveal strips of bare board, which define the layers of snow. Jackson captured the winter light of an overcast day expertly—the purplish sky casts a warm hue on the snowy landscape and village, which glows with an even light. *March, Baie St. Paul* is an exceptional Group period work, and one of Jackson’s most sought-after subjects.

ESTIMATE: \$30,000 – 50,000





## 106 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### House at Whitney

oil on board, signed and on verso signed, titled and dated 1940  
9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

#### PROVENANCE

Collection of Don and Joyce Blyth, Ontario  
Miller & Miller Auctions Ltd., October 9, 2021, lot 238  
Private Collection, Toronto

THIS 1940 OIL sketch by A.J. Casson is, in many ways, classic. The autumnal treeline, rendered in a cropped, rhythmic pattern, and the powder-blue sky sashed with geometric clouds are touchstones of his style. The rolling, rocky forms of the hillside, in a nuanced earth-toned palette, descend gently towards another

key Casson archetype, a modest country home, near the middle foreground. The artist's depictions of rural Ontario architecture are central to his oeuvre, cultivated over decades of sketching journeys by car with his friend, mentor and fellow Group of Seven member Franklin Carmichael. Warm and bucolic, these images speak with sentiment to a period and way of life Casson saw as being lost to time. These homes, mills and storefronts, often depicted in the gentle shade of pink used here, perhaps relate to the artist's childhood, when the countryside was simple and welcoming. Not only a master of mood, colour and composition, Casson also excelled in his expressions of light, depicted here as full, dazzling sunshine, rendered lyrical by the rich, deep purple chosen for the shadows.

**ESTIMATE: \$20,000 – 30,000**



## 107 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Mrs. Varley in Front of Her Tent

oil on board, signed and dated 1925 and on verso titled, dated and inscribed *Bobcaygeon, Ontario* and No. 243 Varley inventory, notify National Gallery of Canada on the gallery label and with a photocopied image of the Varley Inventory #243 stamp  
11 7/8 x 16 1/8 in, 30.2 x 41 cm

#### PROVENANCE

Origine Beaux Arts Co., Montreal  
Acquired from the above by a Private Collector, 1971  
By descent to the present Private Collection, Ontario

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, page 64

IN THE YEARS after the First World War, Frederick Varley established himself in Toronto as a fine portrait painter, with commissions of well-known people such as Alice Massey. However, these commissions did not provide a stable income, plus

Varley was reckless with money, and in 1922 the Varleys defaulted on their mortgage. In 1923, the family spent the summer camping on E.J. “Ned” Pratt’s property at Bobcaygeon, northeast of Toronto, until they were able to move to stable lodgings. By 1925, their situation settled, as Varley was appointed a teacher at the Ontario College of Art.

As well as producing formal portraits, Varley often painted his family, and Christopher Varley opined that “Varley’s best portraits were ... of family and friends.” *Mrs. Varley in Front of Her Tent* is a superb example, with its warm and peaceful portrayal of Maud on a sun-drenched summer day. At her feet is the abstracted form of a child, possibly Peter Varley, who would have been four years old at the time. The painting is full of atmospheric effects, notably the gauzy curtain at the tent’s entrance billowing in the breeze, painted in classic Varley blue green. The artist’s colour palette is exquisite, ranging from pink and flesh tones to many hues of blue and green, and his depiction of light effects, such as the bright, reflective white of the tent canvas contrasted by its shadowed interior, is brilliant.

This work is #243 in the Varley Inventory listing, titled as *Mrs. Varley in Front of Her Tent*.

**ESTIMATE: \$30,000 – 40,000**





## 108 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Georgian Bay

oil on board, signed and dated 1950

12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Collection of Harry and Esther Handel, Montreal  
By descent to a Private Collection, Montreal  
*Canadian, Impressionist & Modern Art*, Heffel Fine Art  
Auction House, July 15, 2020, lot 132  
Private Collection, California

#### LITERATURE

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

ARTHUR LISMER HAD an affection for the bright and shining land of Georgian Bay that went beyond the ordinary. For him it was “like being on a different continent—the radiant air, the rocks, the endless expanse of turbulent water and sky.” This was a place he started to explore in 1913, and he returned on many trips. It was here he found his voice as an artist—it became a painting place that shaped him. He was moved by a new experience of a unique land of high rocks, crowned with leaning pines and punctuated by little ponds that collected in the rocky basins. Lismer often painted these pools, dark with reflections and filled by water lilies, their perimeters defined by rock shelves and green foliage. Although his depiction of the rocks is rough, they seem to mould themselves around the pool, which nestles into them in an intimate way. Gentle and contemplative, the pond offered respite from the scouring of the west wind, which shaped the pines around it.

On verso of this work is a sketch by the artist.

**ESTIMATE: \$20,000 – 30,000**





## 109 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### Mountain Sketch

oil on board, signed and on verso signed, titled, inscribed x x/ and with the Doris Mills Inventory #7/79, and with the Dominion Gallery Inventory #F1816 on the gallery label and stamped with the Dominion Gallery stamp, circa 1928  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Acquired from the above by Enid Strathearn Hendrie Owen,  
May 4, 1955  
By descent to the present Private Collection, Quebec

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain Sketches, Group 7, catalogue #79, location noted as the Studio Building, and a drawing of the painting illustrated by Hans Jensen

*MOUNTAIN SKETCH*, a confident and powerful painting, is a brilliant demonstration of Lawren Harris's ability to channel the inspiration of the Canadian landscape into striking and profound artistic expressions. Painted at the apex of his landscape period in the late 1920s, and featuring a scene near Lake McArthur in Yoho National Park, this work depicts an imposing mountain landscape in brilliant blues and using dramatically simplified forms. It is also a clear testament to Harris's fascination with light, reflecting the importance it held for him in the mission to discover and convey the underlying spiritual significance of the world around him through his art.

Harris first traveled to the Rockies in 1924, accompanied by A.Y. Jackson, and together they explored the valleys, lakes and peaks of Jasper National Park. Capturing landscapes on an entirely different scale than seen anywhere in Ontario, Harris's initial works focus mostly on the striking topography of the region and are impressive, original and invigorating. As Harris continued to return to the mountains and as he explored the areas around Lake O'Hara, Lake Louise and Mount Robson, his focus shifted, expanding from the grandeur of these wondrous geological cathedrals to include the spirit of being amongst their majesty and the resonance of their presence. His work in the mountains became a significant step in his artistic journey, where he pushed the limits of objective expression and his processes of simplification and selection. Through this, he would find a direct path to abstraction, where he would later "in one painting endeavor to achieve a combination of moods, rhythms, character, and spirit that would be an expressive synthesis of many mountain experiences."<sup>1</sup> With mountains providing Harris with the gateway to abstraction, it is no surprise that we find not only clear reference to their forms in many of the later abstract works but also the clearest precedents of abstraction in his mountain subjects, such as in this fine painting.

Harris perceived the trajectory of an artist as evolving through stages, with growth and discovery being the reward of the courageous and determined devotee. As he explained, "Each new phase constitutes a new experience, a fresh reevaluation, readjustment and alteration of emotional values that at times may prove trying. But the growth has been an inevitable and natural one,



Lawren Harris hiking in the Rockies, circa 1940s  
Courtesy of the family of Lawren S. Harris



THIS PAGE:

FIGURE 1: **LAWREN HARRIS**  
**Untitled Mountain Landscape**

oil on canvas, circa 1928

48 ¼ x 60 ¼ in, 122.2 x 152.7 cm

Thomson Collection at the Art Gallery of Ontario,

AGOID.103935

Photo: © Art Gallery of Ontario

Not for sale with this lot

OPPOSITE PAGE:

FIGURE 2: **LAWREN HARRIS**  
**Rocky Mountain Drawing 9-19**

graphite on paper

7 ½ x 9 ¾ in, 19 x 25.1 cm

Private Collection

Not for sale with this lot

and will broaden and extend and deepen in the future. Inevitably, if the artist does not slip into the deadening backwater of desire for reward or position, he is led from particular expression and outward aspect toward universal expression and the spirit that informs all life.”<sup>2</sup> *Mountain Sketch* is a demonstration of Harris in the process of such development, as he strains against the tethers of reality in the expression of his own perception of the mountain experience—trying to capture its essence and convey truths that more literal translations would fall short of.

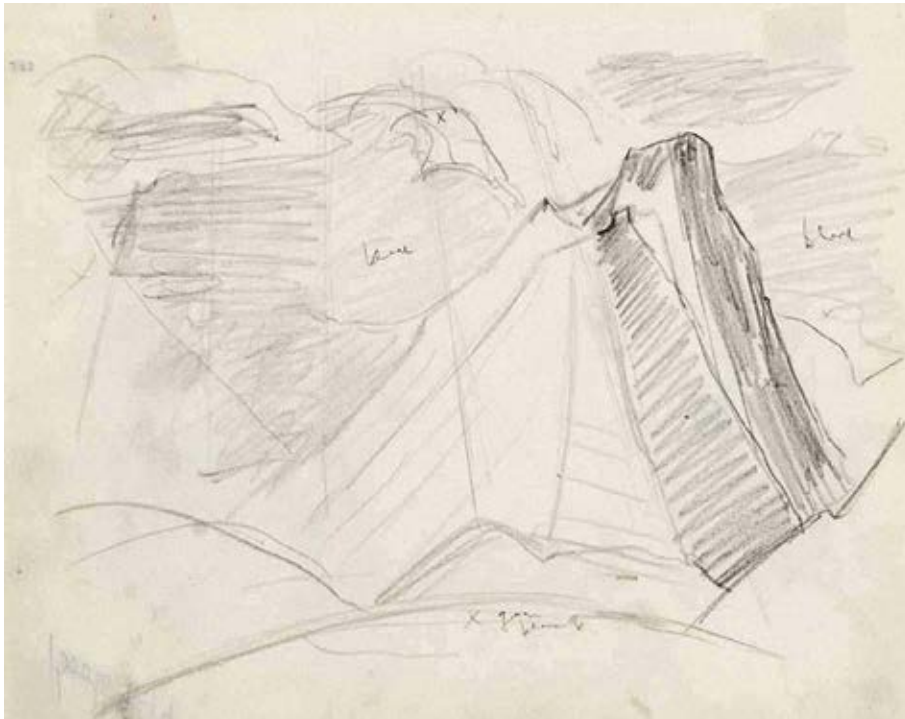
This painting’s central focus, the atmospheric beams of ethereal light that are reverently depicted and celebrated, represent much more than an atmospheric phenomenon, a fleeting moment in time. For Harris, they are an exploration of the connections between the realms of heaven and earth and, more generally, a manifestation of ideas Harris often contemplated regarding the interplay between conceptual planes. Similar themes can be found in Harris’s earliest explorations of abstraction, including the canvas *Figure with Rays of Light* (in the Thomson Collection at the Art Gallery of Ontario), which was exhibited as *Design for a Chapel* in 1928. It is easy to align these works and, given its luminance and clarity of design, view *Mountain Sketch* as akin to an allegorical stained glass window for these deeper inquiries.

*Mountain Sketch*’s treatment of the sky also directly links it to one of Harris’s most spiritually imbued landscape canvases, the ethereal *Untitled Mountain Landscape* (also in the Thomson Collection at the Art Gallery of Ontario, figure 1). Though the

canvas depicts a different specific location (the mountains surrounding Banff’s Moraine Lake) and is preceded by another oil on board sketch, the light beams that we see in the sketch and the canvas seem to find their inspiration in the scene depicted in *Mountain Sketch*. Significant insight into Harris’s methods can be gained from the examination of his graphite sketches, which were almost always carried out in the field, in front of the scene, preceding the oil done on site or in the studio. *Mountain Sketch* has a related pencil study (*Rocky Mountain Drawing 9-19*, sold by Heffel in November 2013, figure 2), which places the subject in the vicinity of Lake McArthur in Yoho National Park and features the same central mountain and indications of light beams, a composition that the oil sketch refines, placing the mountain directly under the source of light. *Untitled Mountain Landscape* features this same arrangement, but the composition of the original pencil sketch for that scene (*Rocky Mountain Drawing 9-63*, sold by Heffel in June 2019) shows no reference to the beams of light, suggesting their origin is from elsewhere, and the connection can clearly be drawn here to our work. Like his fellow artists, Harris would sometimes use multiple source materials for a final piece (Tom Thomson’s *The Jack Pine* being the most well-known painting illustrating this practice), and in such a manner, the full magnificence of the *Untitled Mountain Landscape* canvas was realized utilizing key components from *Mountain Sketch*.

In the catalogue to the first Group of Seven exhibition, in 1920, Harris wrote some brief notes about the artists’ inspiration and motivations, and also how they hoped the works would





be received. Harris wrote, “The artists invite adverse criticism. Indifference is the greatest evil they have to contend with. But they would ask you—do you read books that contain only what you already know? If not, they argue, then you should hardly want to see pictures that show you what you can already see for yourselves.”<sup>3</sup> In *Mountain Sketch*, Harris has indeed revealed to us something original and challenging, a vision of realms beyond the immediate, peering into the eternal. Even now, almost a century later, works such as this invite new reflection, shining exciting insight into Harris as an artist and offering inspiring, novel perspectives on the Canadian landscape itself.

We thank Alec Blair, Director/Lead Researcher, Lawren S. Harris Inventory Project, for contributing the above essay.

The original owner of this work, Enid Strathearn Hendrie Owen (1888 – 1968), was the daughter of Sir John Strathearn Hendrie KCMG CVO (1857 – 1923), 11th Lieutenant-Governor of Ontario, from 1914 to 1919.

1. Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan, 1969), 91.

2. Quoted in *ibid.*, 96.

3. Foreword, *Catalogue: Exhibition of Paintings, May 7th – May 27th, 1920* (Toronto: Art Museum of Toronto, 1920).

**ESTIMATE: \$500,000 – 700,000**





## 110 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### La gare, Paris

oil on panel, on verso titled and certified by the  
Lucile Rodier Gagnon Inventory #450, circa 1908  
6 ¼ x 9 ¼ in, 15.9 x 23.5 cm

#### PROVENANCE

Estate of the Artist  
Collection of Tom Edwards, Montreal  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Toronto

#### LITERATURE

René Boissay, *Clarence Gagnon*, 1988, reproduced page 76  
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*,  
2015, page 558

*LA GARE, PARIS* was produced at the end of Clarence Gagnon's first sojourn in Paris, which took place from 1904 to 1908. James H. Morgan, a wealthy patron of the arts who ran a gallery in the large Montreal department store owned by his family, Henry Morgan & Company, funded this trip—paying for Gagnon's travel expenses and giving him a monthly stipend for living expenses. Paris was a mecca for artists at the time, and Canadians and Americans formed the largest group of foreign students. Impressionism was revolutionizing the art world, and these students were also exposed to Pointillism, Post-Impressionism and the Fauves.

Gagnon joined the group of French-Canadian artists in Paris, which included artists such as Marc-Aurèle Suzor-Coté. He first resided in the Montparnasse neighbourhood in various locations, and by 1907 he was living at 9 rue Falguière, in one of the large studios made available at low rent to accomplished artists by the French government. It became his permanent Paris address, and he alternated between spells in Canada and sojourns in the French capital until his permanent return to Quebec in 1936. Gagnon would spend half of his artistic life in France.

During this first sojourn, Gagnon briefly studied at the Académie Julian, learned etching techniques from printmaker

Donald Shaw MacLaughlan and traveled in Europe. He also explored France extensively on sketching trips. During 1905, 1906 and 1908, he showed with the *Salon de la Société des artistes français*—it was an effective way to establish his reputation in Paris. Between 1905 and 1908, he also contributed works to the prestigious *Salon des Champs-Élysées*. He quickly gained recognition for his etchings, which were acquired in The Hague, Dresden, Florence and Venice. Significantly, he became friendly with Canadian Impressionist James Wilson Morrice, who was also living in Paris, and who briefly shared Gagnon's 9 rue Falguière studio. Gagnon strolled around Paris with Morrice, who, A.K. Prakash wrote, “taught Gagnon to make quick sketches on the spot, capturing the essence of the scene on the small wooden panels he favoured... Gagnon regarded Morrice as a soulmate, and they remained friends to the end of the older artist's life.” Gagnon, in a 1938 lecture at the Art Association of Montreal, praised Morrice's “poetic conceptions... exquisite colour and delicacy of feeling,” words which could easily be used to describe this gorgeous *pochade*.

The influence of Morrice's Impressionist style is seen quite clearly in *La gare, Paris*, in Gagnon's choice of subject and the soft brush-strokes that convey the essentials of the scene. The subject of the train station and leisure travel was an interesting and modern choice for this composition. Here, Gagnon depicts small clusters of well-dressed people in the train station with a large, smoking locomotive looming behind them. Beyond the station, Gagnon captures the radiant atmosphere of the deepening blue twilight over the city, with a single star shining in the sky and orbs of light glowing in the city beyond. Gagnon's dark and light contrasts are acute—the light colours of the women's dresses and the pale plume rising from the smokestack against the dark locomotive are dramatic. Vivid splashes of orange and gold on the clothing and lamps enliven the scene. Gagnon's brushwork is sensitive, capturing this atmospheric urban locale on the spot in sure, fluid strokes of paint. In *La gare, Paris*, Gagnon has created an evocative and luminous composition that reflects his mastery of the tenets of Impressionism.

**ESTIMATE: \$40,000 – 60,000**



**111 Clarence Alphonse Gagnon**

CAC RCA 1881 – 1942

**The Wayside Cross, Charlevoix**

oil on panel, on verso titled and dated circa 1915 on the labels  
and certified by the Lucile Rodier Inventory #738

6 ¼ x 9 ¼ in, 15.9 x 23.5 cm

**PROVENANCE**

Galerie Claude Lafitte, Montreal  
Private Collection, Quebec

**LITERATURE**

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 – 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 22, the 1916 canvas titled *The Wayside Cross, Autumn*, collection of the National Gallery of Canada, reproduced page 139 and the 1916/1917 canvas titled *The Wayside Cross, Winter*, collection of the Art Gallery of Ontario, reproduced page 131, and both works listed page 350



## EXHIBITED

Musée national des beaux-arts du Québec, Québec City, *Clarence Gagnon, 1881 – 1942: Dreaming the Landscape*, June 7 – September 10, 2006, traveling in 2006 – 2007 to the National Gallery of Canada, Ottawa, and the McMichael Canadian Art Collection, Kleinburg, the 1916 canvas titled *The Wayside Cross, Autumn*, collection of the National Gallery of Canada, catalogue #73 and the 1916/1917 canvas *The Wayside Cross, Winter*, collection of the Art Gallery of Ontario, catalogue #75

FROM MARCH 1915 to November 1916, Clarence Gagnon lived in Baie-Saint-Paul in the county of Charlevoix, where he strengthened his ties with the warm and supportive inhabitants of that town. He had a pattern of alternating sojourns in Paris with time spent in his home province of Quebec, and the North Shore community of Baie-Saint-Paul and its surrounding rural countryside in the Laurentian Mountains became an important part of his oeuvre. Although in 1916 and 1917 Gagnon was experiencing personal tribulations and economic difficulties due to the continuation of World War I, he produced some major canvases during these years, including *The Wayside Cross, Autumn* (collection of the National Gallery of Canada, figure 1) and *The Wayside Cross, Winter* (collection of the Art Gallery of Ontario and winner of the 1917 Jessie Dow Prize, figure 2), another version of the same scene in winter, with the addition of a horse-drawn sledge with logs. Gagnon often painted works with similar subjects—variations on a theme. This important small sketch, on which both canvases are based, contains most of the motifs of the large paintings. When painting this *pochade*, the artist captured the significant elements of the scene in compressed form, his impressions executed *en plein air*, with sure and fluid brush-strokes.

Wayside crosses are a legacy of Quebec's past. The first crosses were erected by Jacques Cartier to claim territory for the French. Later they were built for various other purposes, such as to mark the founding of a village or a church, to stand as a symbol of protection for farmers' fields, or to designate a place where people would gather for evening prayers. Primarily religious objects, and the anchors of rural villages and surrounding countryside, they are symbols of French-Canadian faith and heritage, and around 3,000 of them still stand in Quebec.

*The Wayside Cross, Charlevoix* is a beautiful *pochade*. Gagnon's palette is luscious, with both warm tones in the sky and cool hues in the land. The background is intriguingly abstract, painted with soft, amorphous brush-strokes of cream, mauve, orange and peach, like towering cumulus clouds of colour floating behind the foreground cross and houses. In the canvases, the backgrounds consist of a flat plain backed by mountains and a soft dappled sky, suggestions of which can be picked out in the *pochade*. Gagnon was also a master at depicting light, and the foreground, with its icy blues and greens, glows against the warm background with its reflected sunlight. *The Wayside Cross, Charlevoix* oozes atmosphere and expresses, as Michel Collot wrote, "the second sight that is the imagination, in a kind of dream-seeing."

**ESTIMATE: \$20,000 – 30,000**



TOP: FIGURE 1: **CLARENCE GAGNON**

**The Wayside Cross, Autumn**

oil on canvas, 1916

22 x 29 ¼ in, 56 x 74.5 cm

National Gallery of Canada

Photo: NGC

Not for sale with this lot

BOTTOM: FIGURE 2: **CLARENCE GAGNON**

**The Wayside Cross, Winter**

oil on canvas, 1916 – 1917

27 ¾ x 36 ¼ in, 70.8 x 91.7 cm

Thomson Collection at the Art Gallery of Ontario, GOID.76665

Photo: © Art Gallery of Ontario

Not for sale with this lot





## 112 Clarence Alphonse Gagnon

CAC RCA 1881–1942

### Soleil et ombre, Baie-St-Paul

oil on panel, on verso titled and dated circa 1921 on the labels, inscribed *Paris, 1946* on the Lucile Rodier label and 46077, certified by the Lucile Rodier Inventory #175 and stamped with a thumbprint 6 ¼ × 9 ¼ in, 15.9 × 23.5 cm

#### PROVENANCE

Galerie Claude Lafitte, Montreal  
Private Collection, Quebec

DURING CLARENCE GAGNON'S fourth return to Quebec from France during 1919 to 1924, he started a new chapter in his life—he married Lucile Rodier and resumed living in Baie-Saint-Paul. He continued his outdoor sketching, traveling through the Laurentian landscape on skis in the winter and on foot in the summer, carrying his paintbox, sketchbook and folding stool, painting striking *pochades* such as this.

Since the First World War, Gagnon had eschewed commercially produced artist colours, since the quality had declined. He ground his own pigments, ordered in large quantities from the Paris firm of Morin et Tanet, and he was known for the vivacity and purity of his colours. He used white as his base, infused with pale pastels, which caused snowscapes such as this to appear incandescent. Sunlight breaks through the scudding clouds, raking across the Laurentian Mountains and causing an exquisite interplay between light and shadow. A quiet stream with a sinuous curve meanders through the scene, bordered by the organic lines of a snake fence. This is a quintessential Baie-Saint-Paul scene for Gagnon, in which the artist contrasted the cultivated surrounds of the town at the foot of the mountain against their wilderness setting.

ESTIMATE: \$20,000 – 30,000





### 113 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

#### Baie-St-Paul

oil on panel, on verso titled and dated circa 1911 on the labels, certified by the Lucile Rodier Inventory #316 and stamped with a thumbprint  
4 ½ x 7 in, 11.4 x 17.8 cm

#### PROVENANCE

Private Collection, Minnesota  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Quebec

#### LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 – 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, the canvas titled *The Farm on the Hill*, circa 1908 – 1913, reproduced page 116 and listed page 349

#### EXHIBITED

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

the canvas titled *The Farm on the Hill*, circa 1908 – 1913, catalogue #66

CLARENCE GAGNON VISITED Baie-Saint-Paul in 1908, and after his sojourn in France from 1910 to 1912, he immediately returned to the town in July 1912, working there until late fall. He continued to go back and forth between Baie-Saint-Paul and Paris until his final return to his beloved Baie-Saint-Paul in 1936. Considering this timeline and the existence of a related canvas entitled *The Farm on the Hill*, dated circa 1908 to 1913, a more accurate circa date for this *plein air* sketch would be circa 1908. The canvas, which was in the 2006 Gagnon exhibition at the Musée national des beaux-arts du Québec, is a view of the same scene from a slightly different angle. The humble farm possesses a glorious view of the St. Lawrence River from its lofty vantage point, and the scene shows how Gagnon responded to the unique topography of the area, in which three centuries of human occupation existed side-by-side with wilderness. Chromatically Gagnon uses his typical warm-cool contrasts, with the lemon yellow of the farmhouse drawing the eye, its warmth contrasting with the delicate pastel tints of the glowing snow and the deeper blues on the horizon.

**ESTIMATE: \$15,000 – 25,000**







Chapman  
Zwick 1876





## 114 Cornelius David Krieghoff

1815 – 1872

### The Sleigh Race

oil on canvas, signed, dated 1856 and inscribed *Quebec*  
and on verso titled on the Watson Art Galleries label  
and stamped with the Watson Art Galleries wax seal  
17 × 24 in, 43.2 × 61 cm

#### PROVENANCE

Acquired at auction in London, UK, by Watson Art  
Galleries, Montreal, circa 1920  
Acquired from the above by Gavin L. Ogilvie, Montreal,  
January 1921  
By descent to the present Private Collection, Toronto

#### LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North  
America*, 1934, pages 58, 59 and 81 and listed page 110  
Marius Barbeau, *Kriehoff*, *The Gallery of Canadian Art: 1,*  
1962, page 10

#### EXHIBITED

National Gallery of Canada, Ottawa, *Exhibition of Paintings  
by Cornelius Krieghoff, 1815 – 1872*, February – March 1934, trav-  
elling in 1934 to Art Association of Montreal, catalogue #99

CORNELIUS KRIEGHOFF IS possibly one of the best-known Canadian artists of the nineteenth century. His large production, his keen sense of observation, humour and rich colouring, as well as the widespread availability of his images, have all contributed to his reputation. For many he is seen as having made unique contributions to our vision of the landscapes and life of mid-century Quebec. Yet few of Krieghoff's subjects were new to Canadian art. Many had been painted by earlier artists, most notably by the British military topographers stationed in Canada. For instance, waterfalls in the Quebec City region, which were frequently painted by Krieghoff, had long been favourite subjects for artists working in Lower Canada. James Peachey and George Heriot had painted the ice cone at the base of Montmorency Falls in 1781 and 1794, respectively. Thomas Davies, Charles Ramus Forrest, James Pattison Cockburn and James Hope-Wallace had painted the falls on the La Puce, Sainte-Anne and Saint-Ferréol rivers, subjects also painted by Joseph Légaré around 1840.

Winter sleighs were regular subjects of early Canadian views, especially the gathering of the sleighing or tandem clubs, depicted in both watercolours and prints. Andrew Brown, John Crawford Young, James Smillie, Sir Richard George Augustus Levinge, William Eager and James Duncan had all depicted the gatherings of the military and middle-class members of the tandem clubs in Quebec, Saint John, Halifax and Montreal. While Krieghoff may not have had access to the British artists' original watercolours, he was undoubtedly familiar with the prints published by Peachey, Cockburn and Smillie.

Born in Amsterdam and having spent his youth in Bavaria, by 1846 Krieghoff had settled in Montreal, moving to Quebec City



FIGURE 1: **CORNELIUS KRIEGHOFF**  
**The Ice Bridge at Longue-Pointe**  
oil on canvas, circa 1847 – 1848  
24 x 30 in, 60.8 x 76.2 cm  
National Gallery of Canada  
Gift of Geneva Jackson, Kitchener, Ontario, 1933  
Photo: NGC

Not for sale with this lot



FIGURE 2: *The Sleigh Race* hanging at the National Gallery of Canada during the *Exhibition of Paintings by Cornelius Krieghoff, 1815 – 1872*, February 1934  
Photo: NGC

seven years later. In 1848, four lithographs after Krieghoff's paintings, "illustrative of life in Lower Canada," were published by R. & C. Chalmers of Montreal.<sup>1</sup> More animated than his earlier compositions, his print of the Place d'Armes continues the tradition of tandem club gatherings. Although the principal subject was the then recently constructed Bank of Montreal on Saint James Street, the foreground is animated by elegant sleighs circling the square. Another lithograph, erroneously captioned *Sledge Race Near Montreal*, though more accurately titled on the portfolio wrapper as *Sleighting Scene on the Saint Lawrence*, has been identified by Russell Harper as depicting Lord and Lady Elgin, to whom the prints were "dedicated by permission."<sup>2</sup> While it is uncertain whether one of the passengers is Lord Elgin, the print does depict two elegant couples in a cutter with steel runners, being driven by a team of four trotters—but not a race. Couples in elevated sleighs or cutters, pulled across the ice by horses in tandem and very possibly portrait commissions, appear in a number of Krieghoff's canvases over the years, the sequels to the 1848 lithograph *Sleighting Scene on the Saint Lawrence*.

But Krieghoff strikes a new note in his paintings of the late 1840s depicting rural families huddling in sleighs stopped by the frozen water's edge. While *habitants* or *canadiens* had appeared in the paintings of earlier Quebec artists, the figures were usually mere staffage in landscapes and urban views, not principal actors. Following the seventeenth-century Dutch tradition of painting scenes from the daily life of all classes, Krieghoff brought the Quebec rural population to the forefront. In *The Ice Bridge at Longue-Pointe* from circa 1847–1848 (figure 1), the *canadien* family is the principal subject. The mother and children huddle in a box sleigh or *berlot* with a single white horse, while the father converses with two men in a *traîneau à batons*, or stick sled, pulled

by a brown horse. The men wear traditional hooded blanket coats with a red stripe, clasped by a *ceinture fléchée* or arrow sash, and a fur hat or toque. The path across the ice is marked with a sapling or *balise* and a cutter is being driven down the slope to the water's edge at the right. Three different sleighs are included in this vast winter landscape.

Ramsay Cook has written about the importance of Krieghoff's documentation and interpretation of rural Quebec sleighs and horses and how they reveal his perception of class and ethnic differences.<sup>3</sup> Pairs of imported trotters pull the elevated sleighs with narrow metal runners in the 1848 lithographs, while the *canadien* horses, one per sleigh, were small with powerful legs and shoulders, broad hooves and a heavy mane and tail. They are harnessed in the rural fashion and the boxes, fitted out with seats and sitting low on the snow, are mounted on wide wooden runners. The low box sleigh was known as a *berline* while the box set on slightly higher runners was known as a *berlot*. The more elementary *traîneau à batons* had no box to protect the passengers or seats, merely a platform of simple boards, turned up at one end like a toboggan, with vertical sticks to hold the load of wood, ice, game or passengers, with the driver standing to hold the reins.

Krieghoff produced a variety of compositions on related themes. From the early 1850s, the static groupings of the late 1840s were replaced by racing sleighs driven by *canadiens* in canvases variously titled *Going to* (or *Returning from*) *Town*, *Bilking the Toll*, *The Upset Sleigh* or *A Winter Incident*, in which a sleigh forces another off the narrow road in a winter storm. While the themes are similar, each is interpreted in an original way, always with immense creativity and imagination. To the best of my knowledge, no painting is a direct copy of another painting by Krieghoff but always an inventive reworking.





detail 114

*The Sleigh Race* from 1856, presented here, reworks a grouping previously seen in *Sleigh Race on the Saint Lawrence at Quebec*, an 1852 canvas of approximately the same dimensions, a detail of which was used to illustrate the cover of the catalogue of the major Krieghoff exhibition organized by the Art Gallery of Ontario in 1999.<sup>4</sup> In the 1852 canvas, four seated *canadiens* in a *berlot* race against three standing *canadiens* in a *traîneau à batons*. The racing sleighs cross the ice below the citadel at Quebec and in the distant right can be glimpsed two additional cutters on the frozen river. As Laurier Lacroix has written, the 1852 racers reappear as one detail among many in the 1853 canvas *Montmorency Falls*.<sup>5</sup>

In *The Sleigh Race* from 1856, four seated figures occupy a *berline*, the runners reinforced with metal for smoother sliding, and three figures stand in the *traîneau à batons* racing from the frozen river to the shore. Three farmhouses crown the rises behind them, a sapling at the left marks the safe passage across the ice, and another sleigh can be seen on the slope between the two houses on the right. In the 1856 canvas, a dark brown horse with a blue ribbon pulls the *berline* and a bay horse with a red ribbon pulls the *traîneau à batons*, reversing the horses' decoration and placement in the 1852 canvas. Krieghoff similarly rearranged the poses and costumes of the racers and horses, and in the 1856 canvas, the rear figure on the *traîneau à batons* cocks a snook at his competitors.<sup>6</sup>

This painting was included in the first major Krieghoff exhibition organized by the National Gallery of Canada, in 1934 (figure 2), and in Marius Barbeau's seminal volume on the artist, *Cornelius Krieghoff: Pioneer Painter of North America*, published that same year. As Barbeau wrote, the painting is "full of movement and a sense of fun and life."<sup>7</sup> And in 1962, Barbeau

described this painting as "among the best examples of the artist's Quebec period."<sup>8</sup>

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada, for contributing the above essay.

1. Reproduced in Dennis Reid, *Krieghoff: Images of Canada* (Toronto: Art Gallery of Ontario; Vancouver: Douglas & McIntyre, 1999), exhibition catalogue, 35–36, 283.
2. J. Russell Harper, *Krieghoff* (Toronto: University of Toronto Press, 1979), 39, 43.
3. Ramsay Cook, "The Outsider as Insider: Cornelius Krieghoff's Art of Describing," in Reid, *Krieghoff*, 145–163.
4. Reid, *Krieghoff*, 22.
5. Laurier Lacroix, "Le cheval canadien et les voitures hippomobiles d'hiver vus par Cornelius Krieghoff," *Les Cahiers des dix*, no. 69 (2015): 281–301. *Montmorency Falls* is reproduced in Reid, *Krieghoff*, 104–5.
6. A variant of the 1856 canvas, titled *Sleigh Race, Quebec* and dated 1857, was illustrated in the catalogue *Selections from the Sobey Collections, Part I, Cornelius Krieghoff (1815–1872)* (Halifax: Dalhousie Art Gallery, 1983), cat. no. 4.
7. Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America* (Toronto: Macmillan, 1934), 110.
8. Marius Barbeau, *Krieghoff*, The Gallery of Canadian Art No. 1 (Toronto: McClelland & Stewart, 1962), 10.

**ESTIMATE: \$300,000 – 400,000**

## 115 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### La fille du pionnier

oil on canvas on board, signed and dated 1911 and on verso inscribed 43999 and *Appartient à Suzor-Coté studio* on the 1929 École des beaux-arts de Montréal exhibition label 29 x 24 in, 73.7 x 61 cm

#### PROVENANCE

Canadian Artists Galleries (A.B. Watson)  
Walter M. Kearns Salesrooms, Montreal,  
December 5 – 6, 1941, lot 145  
S.J. Mendelson, Montreal  
*Important Canadian Art*, Sotheby's/Ritchie's,  
May 30, 2005, lot 111  
Private Collection, Toronto  
Private Collection, Quebec

#### LITERATURE

"Mr. Suzor-Coté's Exhibition," *Montreal Daily Star*,  
March 30, 1912, page 14  
"Much Good Work at R.C.A. Exhibition," *Gazette* (Montreal),  
November 21, 1913, page 5  
"Versatility Marks Show of Art Works," *Gazette*,  
November 21, 1927, page 5  
"Suzor-Coté's Work in Rich Profusion," *Gazette*,  
December 4, 1929, page 6  
"Work by Suzor-Coté at the Arts Club," *Gazette*,  
November 30, 1940, page 19  
"Works by Suzor-Coté Auctioned Tonight," *Gazette*,  
December 6, 1941, page 12  
Michael Ballantyne, "Suzor-Coté Retrospective," *Montreal Star*,  
Entertainment Supplement, December 12, 1964, reproduced  
page 12  
Hughes de Jouvancourt, *Suzor-Coté*, 1967, reproduced page 51  
Jean-René Ostiguy, *Marc-Aurèle de Foy Suzor-Coté*, 1978,  
mentioned page 22  
Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery  
of Canada and Musée du Québec, 2002, reproduced page 247  
and listed page 342

#### EXHIBITED

William Scott & Sons Gallery, Montreal, March 1912,  
catalogue #24  
Art Association of Montreal, *35th Royal Canadian Academy of Arts  
Exhibition, Montreal*, November 21 – December 20, 1913,  
catalogue #292  
Winnipeg Industrial Bureau, *4th Special Royal Canadian Academy  
of Arts Exhibition*, January 1914, catalogue #132  
École des beaux-arts de Montréal, *Rétrospective Suzor-Coté*,  
December 3 – 20, 1929, catalogue #28  
The Arts Club, Montreal, November 30, 1940  
Galerie l'art vivant, Montreal, *Rétrospective Suzor-Coté*,  
December 2 – 31, 1964, catalogue #5  
North York Public Library, Toronto, July – September 1965  
Edward P. Taylor Reference Library & Audio-Visual Center,  
Toronto, October 17, 1983 – February 26, 1984  
Musée du Québec, Quebec City, *Suzor-Coté: Light and Matter*,  
October 10, 2002 – January 5, 2003, traveling in 2003 to the  
National Gallery of Canada, Ottawa

IN 1908, MARC-AURÈLE SUZOR-COTÉ returned from Paris and continued his experimental approach to painting. His explorations in colour, space and pictorial matter were unique in Canadian painting at the time. Critics were astonished at how he combined these visual innovations with landscapes and rural subjects. The artist drew inspiration from his hometown of Arthabaska, painting its winter scenes, river views and portraits of its inhabitants.

The painting *La fille du pionnier* combines the portrait of a young peasant with the details of a mosaic-like landscape. The figure of the young woman stands out in the foreground. While her bust in profile occupies a relatively understated space on the canvas, despite her red garment, her face is turned towards the viewer, becoming the central element of the painting. The striped shawl covering her head isolates her face, which appears to float above her small frame. She is a romantic presence in this evocative space created by the layering of different textures.

The spatial layout of this composition places the figure atop the background with no transition. This way of structuring the pictorial space, by closely linking the model to her environment, heralds some of the portrait work of Prudence Heward or Edwin Holgate. Suzor-Coté made a series of works featuring a young woman in an outdoor setting, including *Pastourelle à Vallangoujard (Seine-et-Oise)* (1899), collection of Musée des beaux-arts de Montréal, and *Jeunesse et soleil* (1913), collection of the National Gallery of Canada. Here, however, the near to square shape of the canvas imposes a different structure.

The landscape is rendered through bands of colour arranged at slight diagonals, lending a dynamic energy to the image. These layers are then set off by dabs of colour in different shapes and sizes that accentuate the stratification of the sections, where greens and turquoise alternate with browns and purplish oranges. The bluish tones of the woman's shawl, moving from light to dark, are echoed in the horizon line and the sky. A band intersecting the middle of the landscape appears to be a body of water, gently mirroring the upper portion of the scene. This abstracted, suggested landscape serves as a counterpoint to the more sharply contoured figure, painted with parallel brush-strokes that become nearly invisible in her vibrant, luminous complexion.

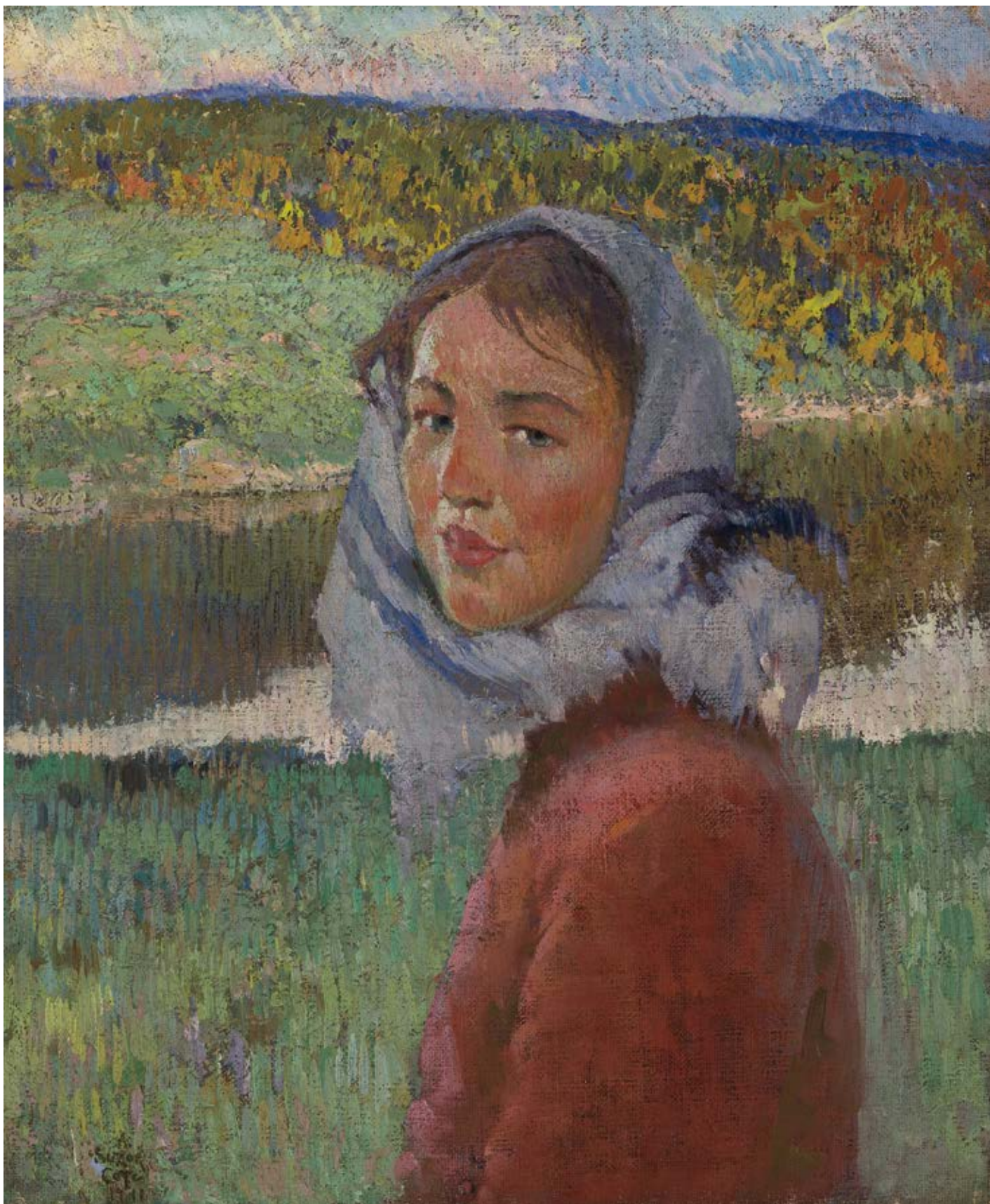
The artist's vantage point from slightly above raises the horizon line and highlights the young woman's charming expression and pleasing, well-defined features. Suzor-Coté's painting cultivates the art of seduction. Not only does his fresh and innocent subject shyly engage the viewer, but his rich palette, lively brushwork and original composition add to the pleasure in contemplating this painting.

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

Please note: throughout its extensive exhibition history, this work has also been referred to as *La fille du fermier / The Settler's Daughter / The Farmer's Daughter / The Pioneer's Daughter / The Tiller's Daughter*.

**ESTIMATE: \$125,000 – 175,000**









## 116 Cornelius David Krieghoff

1815 – 1872

### The Moose Hunt

oil on canvas, signed, dated 1860 and inscribed *Quebec* and on verso titled on the Dominion Gallery label and titled *Hunting Moose* on the Galerie Claude Lafitte label and inscribed *KR* 13 × 18 in, 33 × 45.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Galerie Claude Lafitte, Montreal  
Private Collection, Quebec

#### LITERATURE

J. Russell Harper, *Kriehoff*, 1979, page 108, and an 1859 canvas of a hunting scene including the artist entitled *Death of the Moose at Sunset*, *Lake Famine South of Quebec*, collection of the Glenbow Museum, reproduced page 102

SCENES OF INDIGENOUS peoples and Canadian sportsmen hunting caribou, deer and moose in the wilds of Quebec were a significant part of Cornelius Krieghoff's oeuvre. Krieghoff's friend John Budden introduced him to wealthy Quebec sportsmen, and these contacts opened up a new range of subjects for him. Krieghoff himself enjoyed hunting and was known as a fine marksman. Russell Harper noted that "moose hunting was the most princely of all game sports in Eastern Canada, and Krieghoff depicted it in several elaborate canvases. In one, hunters fire a volley at a bull moose and its mate struggling through the deep snow of the Montmorency River valley."

For the Indigenous hunters in this painting, a moose kill would provide food for many, ensuring their survival in the winter. In this striking tableau, stunning mountains and a blue sky with softly rolling clouds are the backdrop for the drama below. Krieghoff's fine sense of composition is on full display—the open valley flooded with light highlights the male moose looking apprehensively over its shoulder at the man firing his rifle, followed by another with hatchet at the ready. *The Moose Hunt* is an outstanding example of Krieghoff's richly detailed tableau scenes.

**ESTIMATE: \$40,000 – 60,000**





## 117 Cornelius David Krieghoff

1815 – 1872

### Lumbering Rafts at Wolfe's Cove: Quebec

oil on canvas, signed and dated 1867 and on verso titled *Wolff's [sic] Cove: Quebec* on the gallery label, certified by William R. Watson, Montreal, 1937 and stamped Watson Art Galleries, Montreal  
14 × 21 ½ in, 35.6 × 54.6 cm

#### PROVENANCE

Collection of the Gooderham family, Toronto  
Watson Art Galleries, Montreal  
By descent to the present Private Estate, Montreal

#### LITERATURE

J. Russell Harper, *Kriehoff*, 1979, the 1862 canvas entitled *Log Rafts in Sillery Cove* reproduced page 93  
Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, page 94, the large circa 1864 canvas entitled *Sillery Cove, Quebec*, collection of the Art Gallery of Ontario, reproduced page 255

Inscribed on the Watson Art Galleries label:

One of the most interesting of Krieghoff's Quebec paintings, this work was for over fifty years in the Gooderham family of Toronto. It represents a scene long since a record of the past,

when the vast log-rafts, having come down the St. Francis River were assembled at Wolff's [sic] Cove. With the true eye of a great artist, Krieghoff has seized the essentials of the scene, and created a picture of great charm and beauty. The foreground, the trees, distant view of Quebec, and the fine color, are characteristic of his masterly handlings. This is also a most unique picture, it being the only known one dealing with this subject. [sic] The canvas has been recently relined, and the picture is in an excellent state of preservation. We have pleasure in recommending it as an important and representative work by C. Krieghoff, and we guarantee its genuineness and authenticity.

—WILLIAM WATSON, Watson Art Galleries, 1937

FROM 1853, CORNELIUS KRIEGHOFF lived in Quebec City, where he observed the activities of the lumber trade, a major international industry for Quebec. Sillery was its centre—wharves on the St. Lawrence were lined with timber merchants' offices and loading facilities, and log booms gathered along its coves. Krieghoff painted several other versions of this extraordinary scene, including *Log Rafts in Sillery Cove* (1862) and *Sillery Cove, Quebec* (circa 1864), a canvas that was exhibited at the Exposition universelle in Paris in 1867, and which Dennis Reid called "the great painting of the period."

ESTIMATE: \$25,000 – 35,000





## 118 Sybil Andrews

CPE 1898 – 1992

### Bringing in the Boat

linocut in 3 colours, signed, titled, editioned 34/60  
and inscribed #23 in the margin, 1933  
13 1/8 x 10 1/4 in, 33.3 x 26 cm

#### PROVENANCE

de Vooght Galleries Ltd., Vancouver  
Private Collection, Vancouver  
By descent to the present Private Collection, Vancouver

#### LITERATURE

Michael Parkin and Denise Hooker, *Sybil Andrews*, Parkin Gallery, 1980, reproduced on the cover  
Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced pages 34 and 55  
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 112, catalogue #SA 24  
Gordon Samuel and Nicola Penny, *The Cutting Edge of Modernity: Linocuts of the Grosvenor School*, 2002, reproduced page 36  
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints, 1914 – 1939*, Museum of Fine Arts, Boston, 2008, essay by Thomas E. Rassieur, page 115, reproduced page 119  
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue*, 2015, reproduced page 71

#### EXHIBITED

Parkin Gallery, London, *Sybil Andrews*, October 22 – November 15, 1980, same image, catalogue #38  
Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #24  
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British Prints, 1914 – 1939*, January 3 – June 1, 2008, traveling to the Metropolitan Museum of Art, New York, same image, catalogue #61

SYBIL ANDREWS SHARED a studio with Cyril Power in London from 1930 to 1938. In 1930, Power produced a linocut entitled *The Eight* (figure 1), of a rowing team that was part of a group of racing sculls competing in trials for the annual Head of the River Race on the River Thames. Power observed these trials from Hammersmith Bridge near their studio. By 1930, this regatta had grown so popular that 77 crews participated. This fine print from 1933 is Andrews's depiction of a team returning their boat to its housing.

Sport was an important subject for the Grosvenor School of printmakers, to which both artists belonged. The use of this subject reflected the social awareness of the time, as participation in and observation of sport grew in popularity. As Thomas Rassieur writes, "Utopian idealists saw the human body as a perfectible machine, and fashions favoured sleek physiques." *Bringing in the Boat* incorporates this concept of the body as machine, as Andrews removes distinguishing features from the rowers, rendering their bodies as uniform, muscular and strong. Their hands are stylized, clamping on to the boat like tools. Rassieur comments, "The spirit of unified teamwork expressed in the print echoes the mass demonstrations of synchronized athletic



FIGURE 1: CYRIL POWER

#### The Eight

linocut in 4 colours, 1930  
edition of 50  
12 5/8 x 9 1/4 in, 32.3 x 23.4 cm

Not for sale with this lot

proress that we now associate with propaganda films of the interwar period." In this strong image, Andrews depicts four of the eight rowers as if in black shadow—a choice that echoes the dark, angular profile of this specialized racing boat with its distinctive armatures. Repetition of form adds to the perception of movement, as though the men are moving the boat in lockstep. Vigorous and forceful as an image, *Bringing in the Boat* embodies the social ideal of collaboration and equality in sport, and promotes the attainment of fitness and health.

Early impressions are on buff oriental laid tissue; later printings are usually on thicker oriental laid or fibrous paper. This is a very fine impression on oriental laid paper.

Please note: the full sheet with margins measures 15 x 11 5/8 inches.

ESTIMATE: \$30,000 – 40,000





## 119 Marian Mildred Dale Scott

CAS CGP RCA SAPQ 1906 – 1993

### The Gorge

oil on board, initialed and on verso titled, inscribed *Summit Circle, Westmount* on a partial label and monogrammed, circa 1937  
17 x 17 in, 43.2 x 43.2 cm

#### PROVENANCE

Acquired directly from the Artist, circa 1940  
By descent to the present Private Collection, Montreal

#### LITERATURE

“Nearly 500 Works at Spring Exhibit,” *Gazette* (Montreal),  
March 19, 1937, pages 13 and 17  
Esther Trépanier, *Marian Dale Scott: Pioneer of Modern Art*, Musée  
national des beaux-arts du Québec, 2000, reproduced page 27

#### EXHIBITED

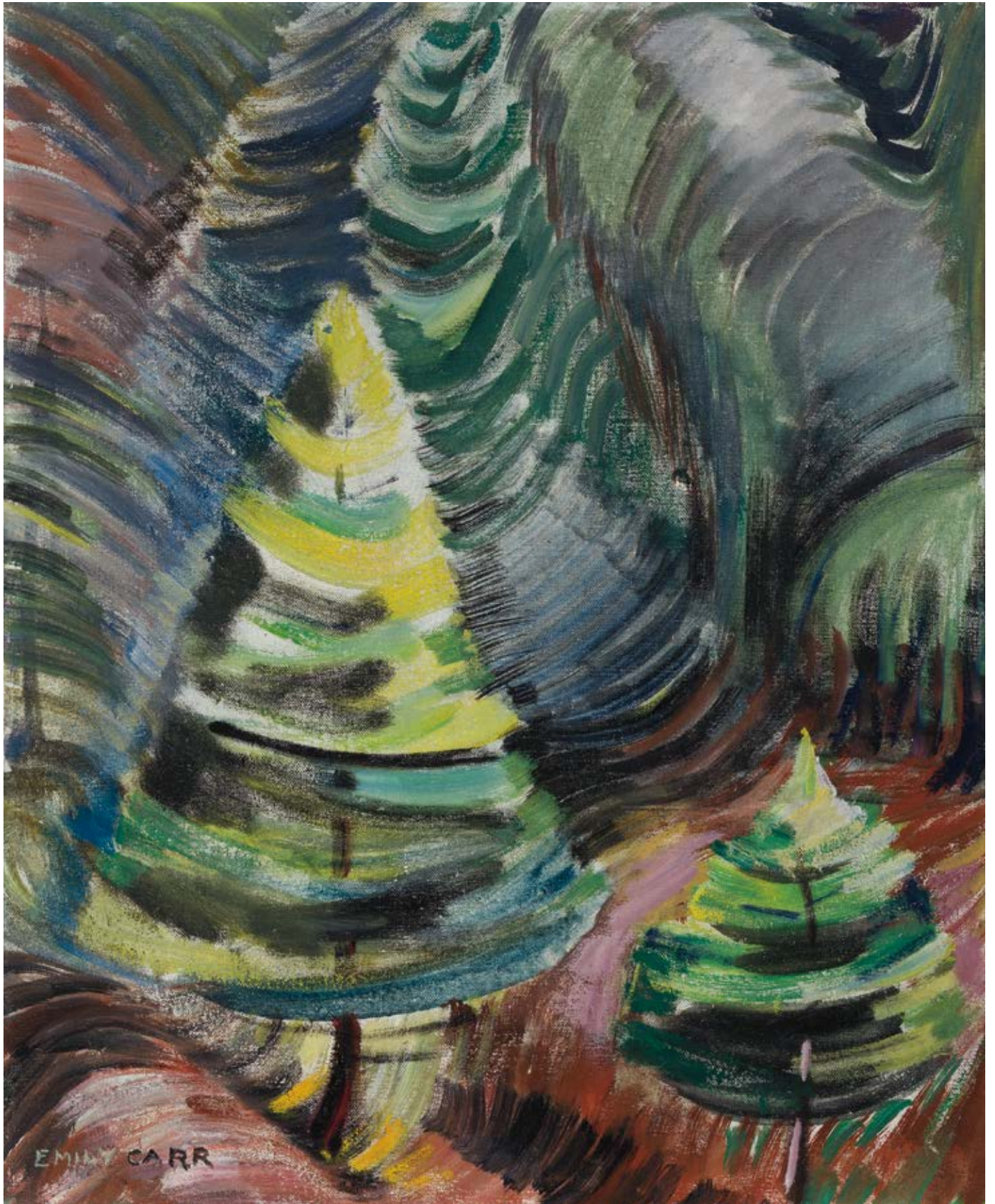
Art Association of Montreal, *Annual Spring Exhibition*, 1937  
Musée national des beaux-arts du Québec, Quebec City,  
*Marian Dale Scott: Pioneer of Modern Art*, April 5 –  
September 5, 2000, traveling in 2000 – 2003 to Galerie de  
l’UQÀM, Montreal; Edmonton Art Gallery; Art Gallery of  
Hamilton; Art Gallery of Windsor; Robert McLaughlin Gallery,  
Oshawa; and Winnipeg Art Gallery

MARIAN DALE SCOTT was among the most innovative artists of her generation. She trained in her native Montreal and London, England, before returning home to spend a lifetime exploring various styles of painting, always working to perfect her technique. A self-described autodidact, Scott never stopped learning; she read widely and broadly, visited exhibitions, and incorporated ideas from what she had seen and read into her own art.

In the 1930s, her work centred both on city themes—such as staircases, parks and industrial buildings—and on the natural world. The 1940s saw her exploring scientific elements in her paintings—bones, cells and even glands—and in the 1950s, she moved on to imagery inspired by biblical themes. By the end of that decade, she left realism behind, and would paint only abstract works for the rest of her career.

*The Gorge* was likely inspired by the landscape near Lachute, Quebec, a town named for its waterfall on the North River, where Scott’s family spent summers in the 1930s. A label on verso in her handwriting records the address in Westmount where Scott lived from 1937 to 1940. Modest in size but strong in impact, this painting was shown at the *Annual Spring Exhibition* of the Art Association of Montreal in 1937. The composition has strong diagonal lines that spread up and out from the cascade of water and bright, sunlit rocks to the surrounding trees on the riverbank. As in all of her works inspired by nature, there is a sense of dynamism, as the water rushes and trees push upward and outward—everything feels alive.

**ESTIMATE: \$40,000 – 60,000**





## 120 Emily Carr

BCSFA CGP 1871 – 1945

### Singing Trees

oil on canvas, signed Emily Carr and on verso

inscribed 93 (circled), circa 1935

21 x 17 in, 53.3 x 43.2 cm

#### PROVENANCE

An Important Private Collection, Vancouver

By descent to the present Private Collection, British Columbia

TWO YOUNG FIR TREES fizz with electric energy against the billowing flow of a dark forest. *Singing Trees* is instantly recognizable as an Emily Carr from the peak of her mature signature style of the mid-1930s. The painting is the fruit of Carr's resolve to bring the loose and spontaneous handling of her oil on paper outdoor sketches into her more formal studio works. She covered the entire canvas with bold, distinct curvilinear brush-strokes that create a continuous sense of movement. The greyish white of the priming shows through in many places, just as the paper would show through in a field sketch. As a result, the composition seems to breathe. The canvas is small, but the broad handling gives the forms a monumental presence.

Since 1932, Carr's new oil on paper sketching method had enabled her to capture her responses to the landscape with increasing expressive fluidity. She noticed that viewers of her work responded more readily to the verve and energy of her sketches than to the formal stylization in her studio canvases, yet she hesitated about sending these sketches for public exhibition.<sup>1</sup> In her studio paintings, like her famous *Big Raven* from 1931, she had already conveyed a sense of movement through the curves and outlines of her sculptural forms, all coordinated by a carefully worked out design. But in the spring of 1934, Carr had a new insight:

I woke this morning with "unity of movement" in a picture strong in my mind. I believe Van Gogh had that idea. I did not realize he had striven for that till quite recently so I did not come by the idea through him... Now it seems to me the first thing to seize on in your layout is the direction of your main movement, the sweep of the whole thing as a unit. One must be very careful about the transition of one curve of direction into the next, vary the length of the wave of space but *keep it going*, a pathway for the eye and the mind to travel through and into the thought. For long I have been trying to get these movements of the parts. Now I see there is only *one* movement...<sup>2</sup>

This is a prescription for what she would do in *Singing Trees*.



FIGURE 1: **EMILY CARR**  
**Trees No. 1**  
 oil on canvas, circa 1932  
 29 1/8 x 22 1/2 in, 74.0 x 57.1 cm  
 Collection of the Vancouver Art Gallery  
 Emily Carr Trust, VAG 42.3.40,  
 Photo: VAG

Not for sale with this lot

Carr moved gradually towards her goal during her summer sketching month in the Metchosin woods in her van, the *Elephant*, in June 1934. She wrote in her journal:

I see and strive for something further and am not so concerned with only design. I want depth and movement and find my older work empty. I am anxious now to put this newer stuff up against it and see if it holds... These are only sketches but I am trying to feel out to bigger things. How I shall manage my canvases I don't know... I want to express growing, not stopping, being still on the move.<sup>3</sup>

In her studio canvas *Singing Trees*, Carr achieved the effect of movement and growth not only through flowing lines but also through colour. At a quick glance we see the familiar browns, greys and greens of a forest landscape. On closer inspection, we see that Carr was reintegrating her early French training and using spectral colours to translate the rich and ever-changing stimuli of natural light into paint. No part of the canvas is dull or monotonous—every part is nuanced. A full range of hues inflects the local colours and unifies the visual field. In the upper left, streaks of orange echo the orange in the ground below, while blue streaks lead into the undulating folds of the forest. The muted greens and violets of the forest area recede, while the pink and orange gleams on the mounds and hollows make the foreground surge towards us. Marshalling all her painterly skills, Carr evoked a sense of space, air and wind moving through.

It is interesting to note that *Singing Trees* is not actually a direct transcription of a field sketch, but rather a version in her “newer” mode of one of her earlier forest paintings, also a small canvas—*Trees No. 1* (figure 1), produced around 1932. By selecting this painting for her composition, Carr could explore the further implications made possible by her newer style. She was also revisiting what had become a perennial theme in her paintings—the motif of the young tree. Her explicit references to this motif began in 1931, when she recorded having “done a charcoal sketch today of young pines at the foot of a forest. I may make a canvas out of it. It should lead from joy back to mystery—young pines full of light and joyousness against a background of moving, mysterious forest.”<sup>4</sup> Young trees became a frequent focus of her work, sometimes as symbols of rebirth within the cycles of life, connoting frolic and joy, or to suggest vulnerability calling forth protection, as in her iconic image *Grey*.<sup>5</sup>

*Singing Trees* still carries a hint of Carr's approach to trees as surrogates for human experience. The left-hand tree is symmetrical and sternly upright while the smaller tree bulges and exuberantly twirls. It is hard not to think of Carr's invented childhood persona Small, forever called to order by her prim and proper elder sisters. But in this painting a new and larger theme emerges. In her paintings from 1935, as epitomized in *Scorned as Timber, Beloved of the Sky*, Carr successfully fused her sketching and formal painting styles to signal her reconciliation with a visionary, transcendent universe. An important step towards that vision is *Singing Trees*. Carr confirmed her awareness of her





Emily Carr and her caravan the *Elephant* at the southwest end of Esquimalt Lagoon, May 1934  
Photo: BC Archives, D-03844

journey and its resolution as she noted: “In the forest think of the forest, not of this tree and that but the singing movement of the whole.”<sup>6</sup>

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

1. Emily Carr, *Hundreds and Thousands* (Toronto: Clarke, Irwin & Co., 1966), 62, dated September 26, 1933.

2. *Ibid.*, 106–7, dated April 4, 1934. For *Big Raven*, see Doris Shadbolt, *The Art of Emily Carr* (Vancouver: Douglas & McIntyre, 1979), 81.

3. Carr, *Hundreds and Thousands*, 132, dated June 16, 1934.

4. *Ibid.*, 24–25, dated January 18, 1931.

5. For *Grey*, see Shadbolt, *Art of Emily Carr*, 103.

6. Carr, *Hundreds and Thousands*, 188, dated July 1, 1935; for *Scorned as Timber, Beloved of the Sky*, see Shadbolt, *Art of Emily Carr*, 127.

**ESTIMATE: \$500,000 – 700,000**





## 121 Emily Carr

BCSFA CGP 1871 – 1945

### Klee Wyck Orca Platter

painted ceramic sculpture, signed Klee Wyck  
1 x 12 ½ x 8 in, 2.5 x 31.8 x 20.3 cm

#### PROVENANCE

Acquired directly from the Artist by Kate Stovel Mather, Victoria  
By descent to the present Private Collection, Ontario

#### LITERATURE

Maria Tippett, *Emily Carr: A Biography*, 1979, Kate Mather mentioned pages 136, 152, 145 and 268

FROM ABOUT 1913 to 1927, economic times were challenging for Emily Carr. Unable to make a living from her art, she did little painting. She operated a boarding house and produced crafts such as hooked rugs and pottery, among other enterprises. In 1900, Carr had taken a course in clay modeling at the Westminster School of Art in England, but she did not produce any clay objects until around 1924. She used clay that she dug herself from locations including Dallas Road and a construction site in Victoria, and she brought it back to her studio in her wicker pram.

Carr fired her hand-built clay objects in a homemade kiln in her back yard, which was very difficult to use. Since the kiln did not have a damper or temperature control, it required constant monitoring, and the fire had to be regulated by hand. It took 12 to 14 hours to complete a firing, and there was the constant danger of the kiln causing a fire. She produced candlesticks, totems, bowls, pots and lamps. After cooling, these single-fired objects were then painted with a mixture of enamel paint and sand, using a variety of Indigenous motifs that Carr researched in books such as John Swanton's ethnography of the Haida and at the provincial museum near her home. Carr prided herself on keeping the Indigenous motifs pure. She signed her clay objects Klee Wyck, a name given to her by the Nuu-chah-nulth people of western Vancouver Island, which meant "Laughing One."

The original owner of this ceramic work, Kate Mather, was a craftswoman who operated a summer gift shop in Banff and wintered in Victoria. In 1924, she rented a suite in Carr's Hill House, and she encouraged Carr to begin making pottery to sell in her shop. Until 1928, when she moved to Toronto, Mather was instrumental in promoting Carr's work to craft exhibitions across the country, and her marketing abilities were acknowledged and appreciated by Carr, who did not like the process of selling. First presented in evening sales at Carr's studio, her ceramic work was then marketed, with Mather's assistance, at venues such as an arts and crafts sale in Toronto, a craft exhibition at the Château Laurier in Ottawa and a show in Peterborough in 1927, the Canadian Handicraft Guild's Montreal shop in 1928, and in 1930 at the CPR's Handicraft Festival in Calgary. An article titled "Women Potters and Indian Themes" in *Maclean's* magazine (March 1927)



TOP: Kate Stovel Mather with Emily Carr, circa 1938 – 1939  
Photo: Canadian Museum of History, Marius Barbeau fonds, B289, f22

BOTTOM: verso

declared that Carr's pottery had an "instant appeal" and was so popular she could not keep up with the demand for it.

This is a large and particularly fine ceramic piece, with the highly desirable motif of an orca or killer whale, a powerful symbol of the Pacific Northwest. The motif and decorative patterned edge are boldly outlined with black and richly coloured with white, bluish grey, orange and green, contrasted against an unpainted clay ground. The killer whale is delightfully animated and projects a ferocious yet gleeful presence.

**ESTIMATE: \$10,000 – 15,000**





## 122 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Iceberg

oil on canvas, signed and with the artist's thumbprint and on verso inscribed *special* and stamped with the Varley Inventory #550, 1938  
16 × 20 in, 40.6 × 50.8 cm

#### PROVENANCE

A gift from the Artist to a Private Collector, Vancouver  
By descent to the present Private Collection, Vancouver

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, pages 138, 140 and 142  
Peter Varley, *Frederick H. Varley*, 1983, page 148  
Maria Tippett, *Stormy Weather: F.H. Varley, A Biography*, 1998,  
page 237

FROM HIS FIRST view of a show of the Arctic paintings of Lawren Harris and A.Y. Jackson in 1931 at the Vancouver Art Gallery, Frederick Varley dreamed of a trip to the Far North. On July 4, 1938, he received an invitation from Charles Camsell, the deputy minister of Mines and Resources, to join the government supply ship the RMS *Nascopie* on its annual patrol trip through the Arctic. Varley scrambled to assemble his supplies, and five days later, on July 9, he left Montreal to join the *Nascopie* on a trip that spanned 12,246 miles and went as far north as Thule, Greenland. His cabin mate on this journey was the Royal Ontario Museum's ornithologist Terry M. Shortt. In their cramped quarters, Shortt dissected birds for his research while Varley sketched, in a creative jumble of biology and art. In spite of this, Varley reported that they "[got] on excellently."

This trip was fortuitous—Varley was entranced with the Arctic, and in late August he wrote:

I'm more drunk than ever in my life—drunk with the seemingly impossible—the glaciers up the Greenland coast & the weather rounded mountains—the icebergs—literally hundreds of them, floating sphinxes—pyramids—mountain peaks with castles on them—draw-bridges & crevasses, huge cathedrals—coral forms magnified a thousand fold—fangs of teeth hundreds of feet high—strange caves giving out in front of them the intense singing violet of space until the cave is as unreal as a dream.

Varley was inspired and worked feverishly, bringing back a wealth of work in watercolour, pencil, crayon and oil sketches. As the *Nascopie* traveled farther north, he encountered trouble with the

plasticity of his oils due to cold, and Shortt generously gave Varley about 200 sheets of his own paper so he could continue painting with watercolours.

Varley's subjects were most often Inuit in the landscape or in their settlements and views across the ocean to mountainous shores, making this subject of a close-up of an iceberg uncommon. Further, Christopher Varley related that the artist "appears to have only worked up three oils based on Arctic material," making this canvas exceedingly rare. Maria Tippett notes the possible reason in *Stormy Weather*, writing that "when Varley returned from the Arctic he told a friend that he 'felt it would be hardly worthwhile to paint up his sketches, for no one in this country would buy the canvases.' Nonetheless, he could not resist doing so." One of this special group of canvases, *Arctic Landscape*, circa 1940, was acquired by the National Gallery.

The experience of the long days of Arctic summer, with their prolonged sunset and sunrise light effects, was magical for Varley. He was struck by the iridescent quality of the light. So eager was he to paint the landscape at every hour of the day and night that he hardly slept. In *Iceberg*, the form of the central berg resembles a huge stump, massive and sculptural, its extraordinary form dominating the landscape. It is easy to imagine Varley's excitement on contemplating its unique shape.

Comparisons can be made to the magnificent Arctic iceberg paintings of fellow Group of Seven painter Harris, with their clear and transcendent light and highlighting of the sculptural qualities of the ice forms. However, Varley's works differ from Harris's cool, spiritually resonant images in his romantic response to the beauty of the long sunsets and sunrises, his varied use of colour, and his textural, sensuous brush-strokes. Varley stated that "under such conditions one lives in prismatic colours."

*Iceberg* is a rare and beautiful masterwork, an iconic image of the Arctic. It embodies Varley's acute sensitivity to colour and contains the hues of blue, green and purple so particular to his unique palette, perfected while living in Vancouver. The artist's visceral approach to mass brings solidity to cloud and iceberg. The opaque ocean surges against the monumental ice form, with whitecaps marking its surface, while clouds scud across the sky, bathed in an ethereal glow, making this painting alive with atmospheric and oceanic movement.

On September 30, Varley disembarked at Halifax and returned to Ottawa. This would be his only trip to the Arctic, one of the great experiences of his life, and this remarkable canvas is a treasure resulting from that voyage.

This work is #550 in the Varley Inventory listing, titled as *Iceberg*.

**ESTIMATE: \$225,000 – 325,000**

## 123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### Algoma / LSH 100

oil on canvas, on verso titled, circa 1950

41 ¾ x 51 in, 106 x 129.5 cm

#### PROVENANCE

Collection of the Artist

LSH Holdings Ltd., Vancouver

Estate of the Artist

By descent within the Harris family to the present

Private Collection, Vancouver

#### LITERATURE

Peter Larisey, "A Portfolio of Landscapes by Lawren S. Harris,"

*National Gallery of Canada Bulletin*, no. 23, 1974, a related sketch illustrated page 13

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

*Landscapes, 1906 - 1930*, Art Gallery of Ontario, 1978, the 1918 oil sketch entitled *Algoma Woods I* reproduced page 80 and listed page 223

Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life—An Interpretation*, 1993, titled as *Algoma* and dated 1919, reproduced page 85

#### EXHIBITED

Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 - 1930*, January 14 -

February 26, 1978, catalogue #58

WARMTH RADIATES FROM *Algoma / LSH 100*, a luminous and emotional depiction of a forest interior in northern Ontario, and that warmth imbues the work with a rare quality befitting the special reflective place that it holds in the career of Lawren Harris. Painted around 1950, this large-scale landscape canvas comes from a time when the artist was in the midst of his exploration of Abstract Expressionism, and he had been painting primarily non-objective works for well over a decade. Gone are the cleanly defined volumes of his work from the 1920s, the dramatic stillness of the wilderness stages that echoed with solemnity and pensiveness as light poured over them from external, ethereal planes. Instead, this forest landscape is a constellation of colour, seemingly illuminated from within, and gives a sense of living vibration, as if the light through the woods is dancing on the canvas. The canvas is poetic but not precious, and is infused with not only the passion of the original sketches but also the contemplation and depth that the many years of abstract explorations had given the artist.

In the early 1930s, Harris went through a critical transformation, moving from Toronto to the United States and all but completely leaving behind landscape painting, embarking on a journey to paint "ideas insistently forming which could not be expressed in representational terms."<sup>1</sup> Harris was an artist who was constantly changing his style and evolving, and the turn to abstraction would take on various forms but would represent his

prime focus for the remaining three decades of his career. In discussing this evolution in his letters to Emily Carr in 1936, Harris pondered the future: "Someday I may return to representational painting. I don't know. Can't tell. At the present I am engrossed in the abstract way and ideas flow and it looks as though it would take the rest of my days to catch up with them."<sup>2</sup>

While Harris never returned to a committed focus to landscape sketching (only two *plein air* sketches are known from all his years in Vancouver, where he settled in 1940 after a few years in the United States), he did eventually begin revisiting his landscape painting and working up sketches from old panels into new canvases. *Algoma / LSH 100* is one such work, based on an oil on board sketch titled *Wood Interior, Algoma* (sold by Sotheby's Canada in 1987), likely done on one of the famed boxcar trips in 1918 or 1919 along the Algoma Central Railway that solidified the formation of the Group of Seven.

When Harris moved on to abstraction, he gave little thought to the landscape paintings he had left behind, and it was only through the efforts of his wife Bess that many oil on board sketches, such as the one this painting is based on, were rescued from destruction and eventually found their way to Vancouver from the basement of the Studio Building in Toronto. Many of these would remain in Bess's own collection until she and her husband died. Despite Harris's focus on abstraction, there are some landscape sketches from the past that evidently rekindled his interest.

The basis for this canvas is one of several key wood interior sketches that represent a transition in the artist's attentions during the Algoma period, moving beyond the immediate and proximate in the forest, and carrying both the artist and his audience into the glowing light of the unknown beyond. This trajectory, moving towards the expansiveness of the Lake Superior works that would follow, gains more significance upon reflection decades later and provides insight on what drew Harris to this subject. Returning to scenes like this meant returning to the excitement and camaraderie of the trips to Algoma, where he and his fellow artists "worked from early morning until dark, in sun, grey weather, or rain. In the evening by lamp or candlelight each showed the others his day's work."<sup>3</sup> This magnificent canvas reveals the artist's fondness for those important and stimulating times, and it emphasizes the hopefulness that must have defined them, clearly discernible here in the encouraging and inviting glow in the distance, drawing both audience and artist deeper into the exploration of the Canadian landscape.

We thank Alec Blair, Director/Lead Researcher, Lawren S. Harris Inventory Project, for contributing the above essay.

1. Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan, 1969), 91.

2. Harris to Emily Carr, May 3, 1936, Emily Carr Papers, MS-2181, box 2, folder 3, BC Archives, Victoria.

3. Lawren Harris, *The Story of the Group of Seven* (Toronto: Rous & Mann Press, 1964), 20.

**ESTIMATE: \$250,000 – 350,000**









## 124 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### Lake Edith, Jasper

oil on board, signed and on verso signed, titled and inscribed with the artist's symbol and *Not For Sale*, 1924  
10 ½ × 13 ¾ in, 27 × 34.9 cm

#### PROVENANCE

Roberts Gallery, Toronto, stock #6428  
Private Collection, Vancouver  
By descent to the present Private Collection, Vancouver

*LAKE EDITH, JASPER* is an early mountain sketch by Lawren Harris, painted in 1924 on his first trip to the Rocky Mountains. Harris began this trip at the Jasper Park Lodge and his initial sketches were done nearby, with Lake Edith being an easily accessible location to explore before heading out with fellow Group of Seven artist A.Y. Jackson into the more remote areas of the Tonquin Valley and Maligne Lake. As the 1924 visit was the only mountain trip when he painted on boards measuring 10 ½ × 13 ¾ inches (subsequent years he used slightly larger, 12 × 15 supports), we can easily identify the vast array of works that he produced on this trip.

The new-found subjects he encountered obviously had a considerable impact, as he was prolific that year, completing more than 50 oil sketches of Jasper's magnificent landscapes. Harris sometimes sketched up to five panels in a single day. According to Jackson, Harris did not waste any time after arriving: "Lawren has the walls all covered with sketches already,"<sup>1</sup> he wrote to a friend shortly after they arrived in the park, even before heading out from the lodge on their wilder explorations.

By 1924, lakeside scenes were very familiar subjects for Harris. Along with other members of the Group, he had spent the better part of the preceding decade going on sketching trips in Ontario, painting in Algoma, on the north shore of Lake Superior, in Algonquin Park and at Lake Simcoe. In the Rockies, however, this classic subject was presented in a whole new context. Here, the work's namesake, Lake Edith, occupies only a narrow sliver at the bottom of the composition, the brilliant, deep teal green of its water only barely depicted. Instead, the attention here is entirely upwards, drawing us over the forested lower hills to the peaks, stark and mysterious with their angular forms. In such a setting, it is easy for the picturesque lake to fade into the periphery and the focus to shift to the awe-inspiring realms of the higher altitudes. The painting draws us to them, reflecting the intensity and excitement Harris must have felt sitting by the lake, mesmerized by their otherworldly presence looming over the scene.

*Lake Edith, Jasper* depicts the mountains of the Colin Range to the northeast of the Jasper townsite. These limestone peaks—one glowing in the sunlight, the others darker in the shadow of passing clouds—are unnamed summits along the ridge to the southeast of Grisette Mountain. When one looks at a

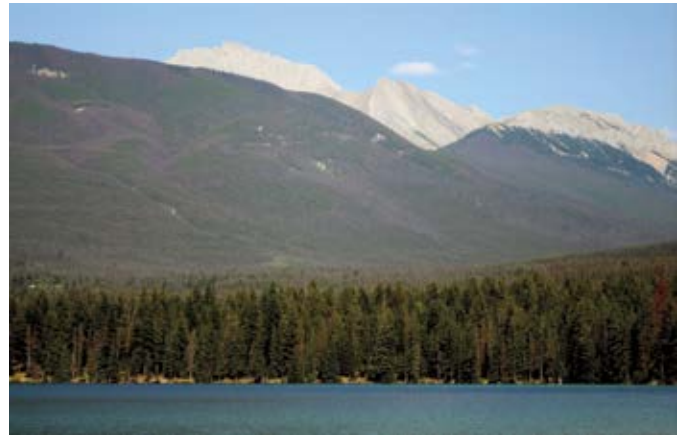


FIGURE 1: Lake Edith, Jasper National Park, 2021  
Photo: Alec Blair

contemporary photograph of the same scene (figure 1), the basic elements remain constant, yet it fails to capture the underlying truth that Harris's work captured here. As he later wrote, "If we view a great mountain soaring into the sky, it may excite us, evoke an uplifted feeling within us. There is an interplay of something we see outside of us with our inner response. The artist takes that response and its feelings and shapes it on canvas with paint so that when finished it contains the experience."<sup>2</sup>

Indeed, Harris has succeeded in this here. The work is calm but contains a sense of foreboding, characteristic of many moments among the mountains, a feeling that is an integral part of our fascination with them. Depicted here is a fidelity to the awe we experience in looking up at their towering grandness, transcending the objective reality you would try to capture in a photograph. Even from the placid and welcoming shores of Lake Edith in summer, these aggressive peaks bestow a drama on the scene, a reminder of a realm beyond the comfortable or the human, and a beckoning towards further exploration.

We thank Alec Blair, Director/Lead Researcher, Lawren S. Harris Inventory Project, for contributing the above essay.

1. Jackson to Norah Thomson DePencier, July 22, 1924, DePencier fonds, National Gallery of Canada; as quoted in Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* (Calgary: Fifth House Books, 2000), 42.

2. Quoted in Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan, 1969), 76.

**ESTIMATE: \$200,000 – 300,000**





## 125 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

### View from Odaray Bench, Looking North

oil on board, dated Sept. 10, 1929 and on verso  
signed, titled, dated, inscribed *Varnish* and variously  
and estate stamp embossed  
8 5/8 x 10 3/8 in, 21.9 x 26.4 cm

#### PROVENANCE

Private Collection, Toronto  
*Canadian Art*, Joyner Waddington's, November 28, 2006,  
lot 52  
Acquired from the above by the present Private Collection,  
Toronto

#### LITERATURE

William Shakespeare, *The Complete Works*, 1904, page 297  
J.E.H. MacDonald, "Notes for Paper on Relation of Poetry to  
Painting with Special Reference to Canadian Painting,"  
October 20, 1929, MacDonald fonds, R3259-0-5-E,  
item 103624, Library and Archives Canada, Ottawa  
Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald  
and Hiker's Guide*, 2003, pages 35 and 118

The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven;  
And, as imagination bodies forth  
The forms of things unknown...

—WILLIAM SHAKESPEARE,

*A Midsummer-Night's Dream*, act 5, scene 1, lines 12 – 15

ROUGHLY ONE MONTH after J.E.H. MacDonald painted this vibrant interpretation of the Rocky Mountains, he alluded to these lines of William Shakespeare in a lecture at Toronto's Arts and Letters Club. The famed club, still located at 14 Elm Street just off Yonge Street, was where in 1911, Lawren Harris first sought an introduction with MacDonald, hastening the formation of the Group of Seven. In MacDonald's October 1929 lecture, titled "Poetry and Painting," the manuscript of which is housed at Library and Archives Canada, MacDonald states clearly the metaphysical foundations of his approach: "A picture is not the reflection of a thing seen, but a compound of feelings aroused in the artist by the thing seen resulting, according to his power, in a more concentrated expression than the natural objects can give."

MacDonald's aims were transcendental, founded in the idea that it is not the subject itself that is most important, so much

as the experience that subject creates. Here, what MacDonald sought most to communicate was his own poetic encounter with majesty: the resonances he felt, and his experience of the sublime. What both aided and tested MacDonald in his goal was his working process. His oil sketches, painted *en plein air*, were subject to changing circumstances. Shifting light effects and weather conditions dictated that he work briskly and nimbly as he sought to capture the mutable qualities of a moment. However, these constraints could lend a work a sense of immediacy and, in fortunate circumstances, poetic inspiration.

MacDonald had traveled to the Rockies annually since 1924, and this trip in August and September of 1929 was his penultimate journey to this region. The artist's base was the Lake O'Hara Lodge and its surrounding cabins, and his paintings of their rustic interiors hang in the McMichael Canadian Art Collection and the Thomson Collection in the Art Gallery of Ontario. At this time, the main lodge was only accessible by horseback, and once there, MacDonald would hike to his preferred locales, sketch box in hand. The artist was known for his self-contained, even delicate nature, but this was not apparent during these sojourns, as he ably negotiated the often rough and uneven terrain, energized by the surrounding magnificence.

The Odaray Bench, a vantage point used by MacDonald on this and other trips, is located southwest of Schaffer Lake along the McArthur Pass Trail, and it provides an impressive vista to the north. The artist renders that view here in gestural textures and a nuanced palette, resulting in a particularly richly painted example of the scene. All the elements, from the foreground rocks to the distant clouds, are fully engaged with, and the mountain forms are accentuated by a deep, dusky violet that depicts their shadows. The romantic sky with rose-tinted clouds contains subtle vertical brushwork upward from the peaks that suggests an emanating aurora of light. The aforementioned poetic inspiration possible with on-site painting seems to have found the artist on this particular occasion.

The most eloquent and apt praise for MacDonald's painted poetry comes from his friend and fellow Group member Arthur Lismer: "He sang in tune with the voice of nature, in ecstatic rhythms of form and colour. His expressive use of the eloquent language of line, tone, and colour symbolizes, as in music, the futility of words."

**ESTIMATE: \$70,000 – 90,000**





## 126 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### Snow in the Woods, Algonquin Park I

oil on board, signed and on verso signed,  
titled variously and inscribed with the artist's symbol,  
4 (circled), 36 in red, the Doris Mills Inventory #5/21  
(crossed out), *Not For Sale*, circa 1915  
10 ½ x 13 ¾ in, 26.7 x 34.9 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
A Prominent Montreal Collection  
*Canadian Art, An Outstanding Collection, The Property  
of a Prominent Montreal Collector*, Fraser Bros., Montreal,  
October 23, 1986, lot 62  
Private Collection, Vancouver  
The Art Emporium, Vancouver  
Acquired from the above by the present Private Collection,  
Vancouver, 2004

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, listed as Group 5,  
catalogue #21, Miscellaneous Sketches, location noted  
as the Studio Building

LAWREN HARRIS'S *Snow in the Woods, Algonquin Park I* is a poetic, captivating painting, and a fine representation of the early enthusiasm that the artist and his contemporaries had for depicting the Canadian landscape on its own terms. As indicated by the title, it is one of a small number of sketches by the artist depicting the iconic Algonquin Park and presents the subject of snow-covered trees, an important early focus for Harris.

A critical catalyst for the Group of Seven was an exhibition of Scandinavian art that Harris and J.E.H. MacDonald visited in early 1913 in Buffalo, New York. The works they saw there, including those by Gustaf Fjaestad of Sweden and Harald Sohlberg of Norway, were critical in inspiring and enabling, in Harris's words, the "possibility of an art expression which should embody the moods and character and spirit of the country" in Canada.<sup>1</sup> These "bold, vigorous and uncompromising"<sup>2</sup> paintings would leave an indelible imprint on Harris and his vision for Canadian art, resonating with him throughout his landscape period. Fjaestad's work in particular had a strong early impact, his style echoed in Harris's decorative, snow-covered forest scenes, most painted between 1914 and 1918. These works represent the first of Harris's major periods that constitute his diverse career.

Unlike the later landscape paintings in Algoma, Lake Superior and beyond, Harris's winter scenes are somewhat anomalous in

his catalogue, as the numerous large-scale canvases do not have easily established connections to preceding oil on board sketches. Many of them were based on scenes from around Toronto, in places like High Park and the Rosedale Ravine, and very few preparatory works are known to exist. In light of this, *Snow in the Woods, Algonquin Park I* has the distinction of being one of the few works to combine Harris's fascination with snowy woodland scenes with his characteristic *plein air* oil on board approach. Whether he used this sketch as the inspiration or reference for any of his larger, more decorative works is not known, but significance can be found in this rare and exciting combination.

In this tapestry of winter, Harris has created an inviting and delightful portrait of a classic Canadian scene, with richly painted, thick brush-strokes forming intersecting patterns out of the greens and umbers of the trees and the subtle mauves and ultramarines of snow in shadow. This work sees Harris addressing the snow-covered landscape with the vitality of his soon-to-follow Algoma sketches. Done in the field, it retains the ruggedness of the scene and captures the peace of gazing into the mystery of a quiet wood, blanketed under heavy snow. Unlike in many of the larger, more deliberately composed snow canvases, there is no clear path through these woods. Instead, this immediate scene is the destination itself, capturing the contentment and sense of intimate connection to the landscape that Harris hoped to foster in Canada after seeing such subjects so successfully portrayed in the works of Scandinavian artists.

*Snow in the Woods, Algonquin Park I* impressively brings together the inspiration and elegance that Harris found in the snow-laden boughs of the Canadian winter's forests with the immediacy, energy and presence contained in his *plein air* works. Further, it is a wonderful example of an early period of excitement for Harris, who fondly wrote of this time and its significance, recalling in his own history of the Group of Seven, "We had commenced our great adventure. We lived in a continuous blaze of enthusiasm. We were at times very serious and concerned, at other time hilarious and carefree. Above all, we loved this country, and loved exploring and painting it."<sup>3</sup>

We thank Alec Blair, Director/Lead Researcher, Lawren S. Harris Inventory Project, for contributing the above essay.

1. Lawren Harris, *The Story of the Group of Seven* (Toronto: Rous & Mann Press, 1964), 14.

2. *Ibid.*

3. *Ibid.*, 16.

**ESTIMATE: \$200,000 – 300,000**



## 127 Philip Russell Goodwin

1881 – 1935 American

### A Golden Opportunity

oil on canvas, signed and on verso titled as *Sighting the Caribou* on the Watson Art Galleries label  
24 x 33 ½ in, 61 x 85,1 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
William Edwin Troup, Ontario  
By descent to the present Important Private Collection, Ontario

#### LITERATURE

Larry Len Peterson, *Philip R. Goodwin: America's Sporting & Wildlife Artist*, 2007, the 1931 calendar showing the print for *A Golden Opportunity* reproduced page 249, the print reproduced page 314 and the watercolour reproduced page 332

ALONG WITH HIS friend and contemporary Charles M. Russell, who was heavily influenced by the younger artist, Philip R. Goodwin was pivotal in establishing and popularizing the visual language of an idyllic American wilderness in the early decades of the twentieth century. Goodwin was an avid outdoorsman and canoeist, and his works are grounded in veneration for the landscape and the thrill of the outdoor experience. He depicted an idealized vision of travelers, trappers and sportsmen adventuring in a rugged, untamed wilderness. He quickly rose to fame after illustrating the plates for the first edition of Jack London's classic novel *The Call of the Wild* in 1903, and he became one of the most prolific and recognized American wildlife artists.

Goodwin's tableaus were often arranged as they are here—the subjects are closely framed, caught in an exciting moment. A pair of traders or hunters are interrupted in their journey through the wintry landscape. The men and their sled dogs have emerged



into a clearing and stopped suddenly, having spotted a herd of caribou spooked by their arrival. One man works to calm the dogs, while the other rushes to unpack his rifle from the sled. The caribou are distant, about to disappear from view. We witness the scene from behind at eye level, and we are close to the figures as if we are part of the party, while the moment of action expands in front of us.

In this work, landscape functions not just as a backdrop but as a character, founded on the familiarity and veneration of the outdoors nurtured by Goodwin's own travels. Here, deep snowdrifts and spindly trees stretch out into untouched wilderness, the distant flatland opening up to mountains under a brassy sky. The sense of distance and space serves to amplify the scene, as if it were created for this very moment, and Goodwin dramatizes the outdoors by focusing on a single climactic instant. The scene is a fiction, recalling both the excitement of dogsledding and the icy landscapes of *The Call of the Wild*, as well as the stories traded around the campfire at day's end, grounded in Goodwin's own emotions experienced in the wilderness. It is this blend of the dramatic and the everyday, and the heightened sense of realism, that are key to Goodwin's enduring popularity.

Goodwin was a prolific artist, producing illustrations for outdoors magazines and adventure books as well as advertisements for sporting companies, firearms and fishing rods. His paintings were widely popularized through their distribution as illustrations for calendars as well as the occasional release of portfolios. Goodwin would first produce an impressionistic watercolour sketch, then send it to his clients for feedback. Once settled on the subject, he would work up a full-size canvas in oil. Publishers would purchase these originals and reprint them with their own titles, often with elements added to the scene by company illustrators, such as the products being advertised (a beer can in a man's hand, a logo on a package) or informational messages on signboards nailed to trees. This painting was published as a calendar print by the Detroit Graphite Company in 1931 as well as a colour pin-up print by R.C. Company, New York.

Once a run of prints was produced, the original paintings were kept for future use—however, these canvases were often lost or destroyed as companies moved or shuttered. This work is a rare original canvas showcasing Goodwin at his best, masterfully portraying the drama, challenge and opportunities of man in nature.

This work was acquired from the venerable Watson Art Galleries, Montreal and was part of the collection of William Edwin Troup of Jordan Station, Lincoln, Ontario, a passionate collector and former director of the Lincoln Museum and Cultural Centre (LMCC). The W.E. Troup Collection housed at the LMCC contains a wealth of nineteenth-century objects and artifacts related to the Pennsylvania German settlers of the area.

Accompanying this lot is the book by Larry Len Peterson, *Philip R. Goodwin: America's Sporting & Wildlife Artist*.

**ESTIMATE: \$60,000 – 80,000**



TOP: Philip Goodwin's untitled watercolour for *A Golden Opportunity*

BOTTOM: The print for *A Golden Opportunity* reproduced on a 1931 calendar for Detroit Graphite Company, Detroit, USA, advertising for Degraco Paints





## 128 Louis-Philippe Hébert

RCA 1850 – 1917

### Algonquins

bronze sculpture, signed, dated 1916 (cast early 1920s)  
on the label and embossed with the foundry stamp  
Cast R. Hohwiller, Paris  
23 ¾ × 26 ½ × 8 ½ in, 60.3 × 67.3 × 21.6 cm

#### PROVENANCE

Acquired by a Private Collector from Fraser-Pinneys  
Auction, Quebec, 1970s  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Toronto

#### LITERATURE

Mario Béland et al., *Louis-Philippe Hébert*, Musée du Québec,  
2001, another cast reproduced pages 27 (detail) and 256  
Jacques Des Rochers, *Quebec and Canadian Art: The Montreal  
Museum of Fine Arts' Collection*, Vol. 1, Montreal Museum of  
Fine Arts, 2011, another cast reproduced on the cover

#### EXHIBITED

National Gallery of Canada, Ottawa, *Sesquicentennial Exhibition*,  
2017 – 2018, this cast exhibited (label included)

AT FIRST SIGHT, it seems hard to believe that Louis-Philippe Hébert, born and raised in a small rural community in Quebec, far from any cultural institution, would become one of the best sculptors of his generation. However, in 1869, aged 19, he enrolled as a Papal Zouave, and left for Italy in September of that year. He spent 11 months overseas, and, as he wrote later, visiting churches, galleries and monuments in Rome was an eye-opener, and had a major impact on his life and career.

In 1872, Hébert was admitted to the studio of Adolphe Rho at Bécancour, where he was initiated in the art of sculpture in wood. Soon after exhibiting a bust at the provincial exhibition held in Montreal in 1873, he was invited by Napoléon Bourassa, a senior figure of the artistic milieu in Montreal, to join him. The mentoring by Bourassa, an accomplished painter, sculptor and architect, strongly influenced him, and Hébert's practice underwent a shift. Hébert was the first Canadian sculptor since François Baillaigé to practise modeling. He introduced new approaches to sculpture in Canada, and he attained a status that no Canadian artist had reached until then.

When the Royal Canadian Academy of Arts was established in 1880, Hébert was appointed an associate member. That same year he received his first order for a commemorative monument,

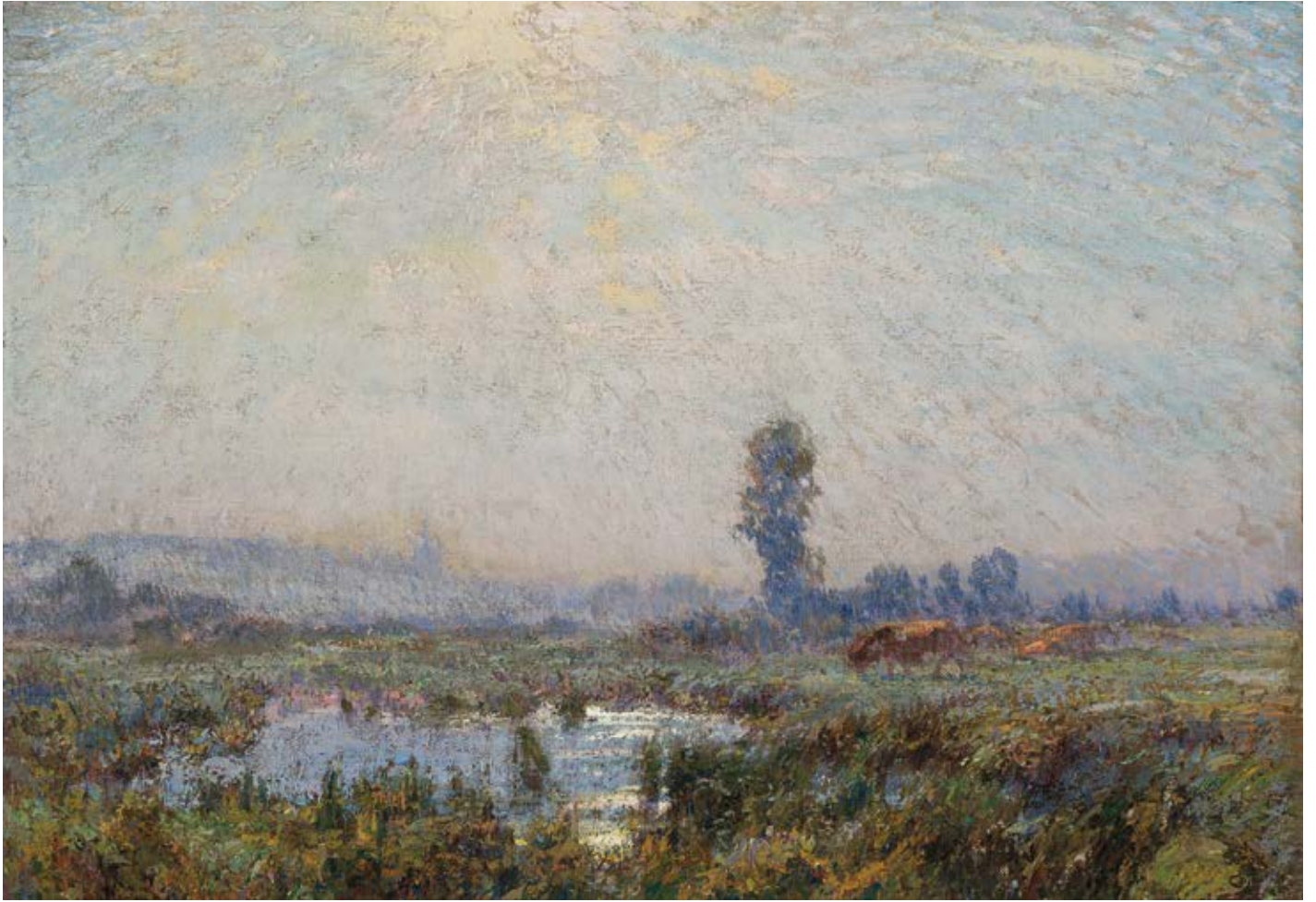
and a decisive era began for the first Quebec sculptor to work in bronze. The construction of the Parliament Building in Quebec City, begun in 1877, was a major undertaking by the Province, and many artists were involved in order to achieve the finest monument. In 1886, the program for the sculptures that were to adorn the main facade was established, and Hébert, having secured a substantial portion of the commissions, then left for Paris to develop his compositions. The first proposals, exhibited in Quebec City the following year, did not fully meet expectations. Hébert went back to Paris in 1888, settling in Montparnasse, where he was surrounded by other sculptors.

Here he conceived *Halte dans la forêt*—sometimes known as *La famille algonquine*—which was intended to occupy the most significant position in the whole program of the edifice, in front of the main entrance. The sculpture was exhibited at the Exposition universelle de Paris in 1889, and Hébert received a bronze medal for it, a first for a Canadian artist. The Marquess of Lorne wrote to him soon after the opening of the exhibition in May, to express his desire to obtain a smaller-scale bronze for the art gallery of the Royal Canadian Academy of Arts. The large bronze was cast in 1890 and was exhibited at the *Salon des artistes français* before being shipped to Quebec City, where it was unveiled at the Parliament Building in September.

Hébert introduced a new theme of Indigenous peoples to Canadian sculpture, which was welcomed with enthusiasm. The pyramidal composition imposed by the surrounding architecture of the Parliament Building is dynamic. The central figure is depicted in a classical manner and the anatomy finely detailed. The woman and two children who surround the central male figure are perfectly integrated, and this is one of the most dynamic groups ever produced by the artist. A year before his death, in 1916, Hébert revisited the composition, then retitled it *Algonquins*. The plaster for this smaller-scale version of the monumental bronze was sold at Heffel in November 2006. Hébert sold the rights of reproduction of this plaster to Patrick Martin Wickham, who had a few casts made in the early 1920s to satisfy the requests of select collectors. One has been in the collection of the Musée national des beaux-arts du Québec since 1950, and another entered the collection of the Montreal Museum of Fine Arts a few years ago. This cast is finished in a fine brown patina, which highlights every detail of the masterpiece.

We thank René Villeneuve, former curator of Early Canadian Art, National Gallery of Canada, for contributing the above essay.

**ESTIMATE: \$100,000 – 150,000**





## 129 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### **Matinée brumeuse, septembre, Arthabaska (Misty Morning, September)**

oil on canvas, signed and on verso signed, titled on the labels  
and dated circa 1912 on the gallery label and inscribed No. 10  
25 ½ x 35 ¾ in, 64.8 x 90.8 cm

#### **PROVENANCE**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Montreal

#### **LITERATURE**

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery  
of Canada and Musée du Québec, 2002, page 161, two 1909  
canvases with similar views, *Summer Morning, Arthabaska*  
and *Arthabaska*, reproduced pages 190 and 191

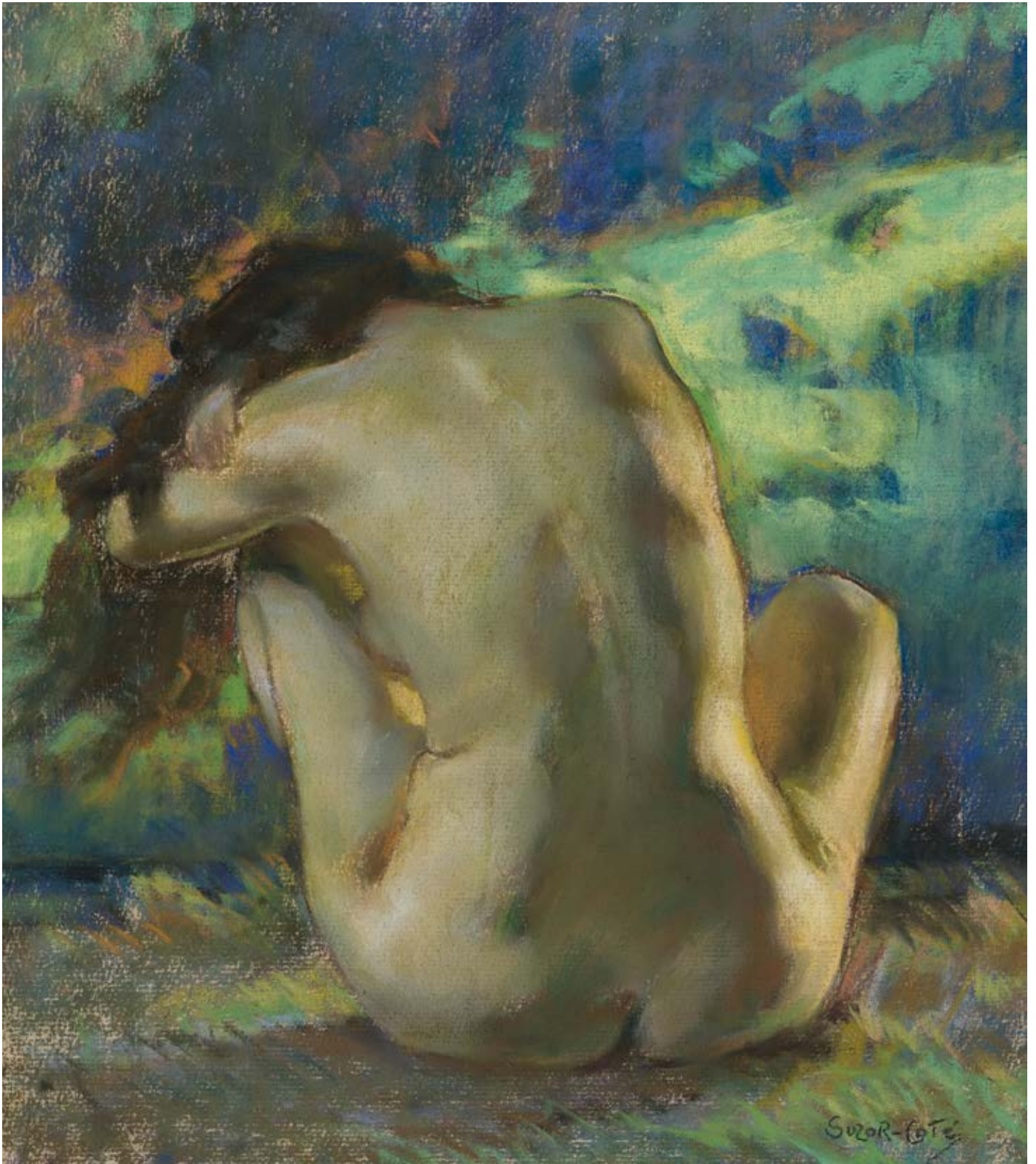
#### **EXHIBITED**

Canadian National Exhibition, Toronto, August 23 –  
September 6, 1919, catalogue #147

MARC-AURÈLE SUZOR-COTÉ spent years in Paris studying and painting in the French countryside, and his time there brought the influence of Impressionism into his work. When he returned to Quebec in 1907 it was to his birthplace of Arthabaska, and he alternated his time between his studio there and his studio in Montreal. He was devoted to Arthabaska and stated, “I think an artist must paint his own country. When the technical part of the study is over you must come back to your own country and paint what is there.” He criss-crossed Arthabaska in his search for new vistas, painting *plein air* sketches in all seasons and at all times of day.

Suzor-Coté’s deep feeling for the beauty of Arthabaska landscapes is clear in this gorgeous canvas. It is a *tour de force* of light and atmosphere, from the sunlight filtering through the dappled sky to the mist-enshrouded land and the bright reflections in the pond amid the darkened vegetation. The sky is glorious, vibrating as the sunrays shine through it, fluttering with pastel tones. Suzor-Coté’s landscapes have a poetic character. In *Matinée brumeuse, septembre, Arthabaska*, it seems as if the artist is painting the air itself.

**ESTIMATE: \$30,000 – 50,000**





## 130 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### Symphonie pathétique

pastel on paper on card, bears signature

13 x 11 ¾ in, 33 x 29.8 cm

#### PROVENANCE

Galerie Claude Lafitte, Montreal

Private Collection, Quebec

#### LITERATURE

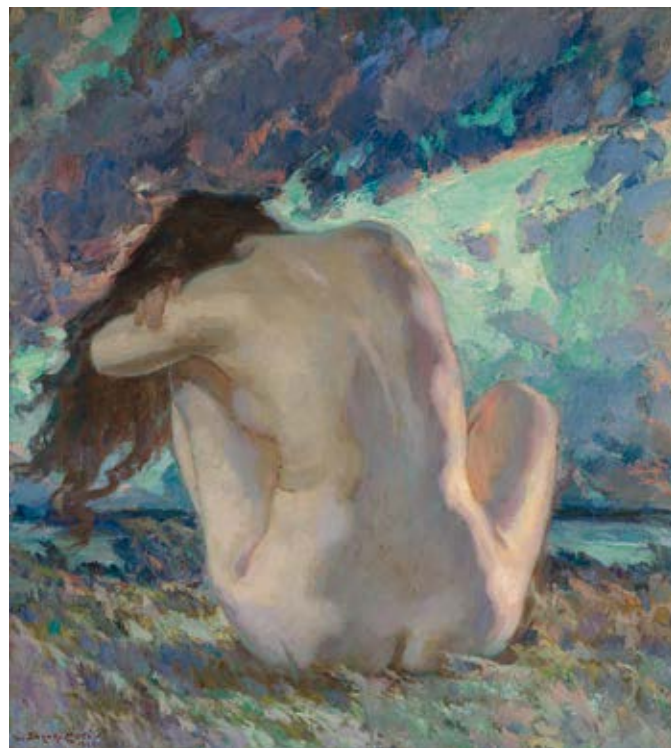
Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, the 1925 canvas entitled *Symphonie pathétique*, collection of the Musée national des beaux-arts du Québec, reproduced page 299 and listed page 351, catalogue #130

MARC-AURÈLE SUZOR-COTÉ DREW and painted from live models throughout his entire career. Nude studies were considered essential for any artist pursuing a formal education. At both the École des beaux-arts and the free academies in Paris, drawing from live models, both male and female, was a standard exercise. Unfortunately, the vast majority of the artist's nudes from that period were destroyed by his family out of an excess of modesty.

As Sylvie Saint-Georges has shown, Suzor-Coté started looking for models in Montreal in the 1910s and began exhibiting nudes starting in 1915, including *Douleur* (in a private collection).<sup>1</sup> His work in this genre, which continued until his paralysis in 1927, can be divided into two categories. Some pastel nudes, with the model seen from the back, he made in his studio, with its furnishings and drapery visible. Other studies took a more expressive turn, with the artist creating a composition that would evoke an emotion or feeling. Placing his model in an unusual pose, Suzor-Coté imposed a romantic or symbolic character on the female nude.

The canvas *Symphonie pathétique* (1925, collection of the Musée national des beaux-arts du Québec) is Suzor-Coté's last major achievement in this genre. The title is taken from Tchaikovsky's Symphony no. 6 in B Minor, imbuing the work with a tragic and moving quality. What could be simply a model at rest takes on a different meaning when the title is considered along with the movement of the intermingling shapes in the background.

As was usual for his practice, Suzor-Coté did multiple studies, in both charcoal and pastel, before beginning the final painting. Every aspect of what is found on the finished canvas was studied in this pastel. The artist was a master of the technique used to mark the outlines of a feature or to suggest flat areas of solid colour. The pastels are applied in layers and blended into the rich shades and delicate contours of flesh. The animated coloured



MARC-AURÈLE DE FOY SUZOR-COTÉ

#### Symphonie pathétique

oil on canvas, 1925

49 x 44 in, 124.8 x 112 cm

Collection of Musée national des beaux-arts du Québec

Photo: Denis Legendre

Courtesy of MNBAQ

Not for sale with this lot

masses in the background, where bright yellows and greens contrast with dark grey, amplify the movement of the model's hair blowing in the wind. This restless atmosphere steers the viewer to a dramatic and poignant interpretation of the subject's downcast posture.

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

1. Sylvie Saint-Georges, "La réception critique des nus de Marc-Aurèle de Foy Suzor-Coté (1869-1937)" (thesis, Université du Québec à Montréal, 2005).

ESTIMATE: \$15,000 – 25,000



### 131 Cornelius David Krieghoff

1815 – 1872

#### Basket Seller with Child

oil on canvas, on verso inscribed *C.S. Gzowski*

11 ¼ x 9 ½ in, 28.6 x 23.2 cm

#### PROVENANCE

Sir Casimir S. Gzowski, Toronto

Gavin L. Ogilvie, Montreal

By descent to the present Private Collection, Toronto

#### LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, 1934, titled as *Indian Woman*, listed page 147

Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, page 228, a similar circa 1855 painting entitled *A Caughnawaga Woman*, collection of the McCord Museum of Canadian History, reproduced page 167

#### EXHIBITED

Art Museum of Toronto, *Paintings by Deceased Canadian Artists, 4th Loan Exhibition*, January 24 – February 22, 1911, catalogue #138, loaned by Casimir Gzowski, Toronto

CORNELIUS KRIEGHOFF DEVOTED about a third of his oeuvre to the depiction of First Nations people, with subjects ranging from single figures such as this to complex tableau scenes. While living in Montreal in the 1850s, he observed the Indigenous moccasin and basket sellers from Caughnawaga who came to the city to ply their wares, and he often depicted them traveling in the surrounding landscape. This is an exceptional example of this genre with fine detail—the clay pipe, the layers of clothing made from blankets, hide moccasins, cradleboard and the distinctive dark hat with decorative band. The setting is striking and the composition picturesque: close to the woman as she traverses the path is a small pool and fall colours glowing in the vegetation, and she is highlighted against a panoramic view with a glowing sky. The woman looks directly at the viewer with a serious and somewhat enigmatic and appraising glance. Krieghoff's view of Indigenous people was fundamentally romantic, and he saw their lives as mysterious. Dennis Reid wrote that "Kriehoff persevered in trying to penetrate a world he found foreign but irresistible." Scenes such as these were particularly attractive to local merchants and the military men from Britain, who took them home as exotic reminders of their life in Canada.

Sir Casimir Gzowski, the first collector to possess this work, was a well-known engineer who moved to Canada in 1841 to work on the Welland Canal. In 1849, he was hired by the St. Lawrence and Atlantic Railroad as chief engineer in charge of construction, and he oversaw the building of a rail line from Montreal to Sherbrooke. His contracting firm, C.S. Gzowski and Company, continued to work on rail projects, such as the Toronto & Guelph Railway. Gzowski was a founder of the Canadian Society of Civil Engineers and became its first president, from 1889 to 1891.

**ESTIMATE: \$30,000 – 40,000**



## 132 Cornelius David Krieghoff

1815 – 1872

### Bears Foraging at Sunset

oil on canvas on board, signed and dated 1866 and on verso titled on the gallery label and stamped FB 151  
18 × 15 in, 45.7 × 38.1 cm

#### PROVENANCE

Private Collection, Quebec City  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Victoria  
*Fine Canadian Art*, Heffel Fine Art  
Auction House, November 24, 2006,  
lot 99  
Acquired from the above by the present  
Private Collection, Montreal

CORNELIUS KRIEGHOFF DEPICTED the wilderness around Montreal and Quebec City in complex tableau scenes that included Indigenous people, *habitants*, European sportsmen and animals such as moose, deer and bears. Krieghoff was deeply interested in Quebec's natural environment—he hunted and fished, and had collections of birds' eggs and insects.

In this striking painting, the artist's mastery of composition and his use of fine detail are impressive. Typical of Krieghoff's tableaux, this scene is romanticized—the bears are following their natural pursuits in an atmosphere of peace, surrounded by stunning natural beauty. A spectacular sunset is reflected in the water in the foreground, which one bear appears to have paused to contemplate, further adding to the romantic atmosphere. Krieghoff also used one of his favourite motifs—large rocks—which serve as anchors for the landscape and open pathways to let space and light into this engaging scene.

This lot is accompanied by a photocertificate of authenticity from Galerie Walter Klinkhoff, dated December 8, 1990.

**ESTIMATE: \$40,000 – 60,000**







## 133 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

### Pink Cloud

oil on canvas, signed and on verso titled *March Sunset, Cache River, Quebec* on a label, although the original title is *Pink Cloud* and certified by Cullen Inventory #1349, circa 1903  
23 ¼ x 28 ¾ in, 59.1 x 73 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
Laing Galleries, Toronto  
Waddington Galleries, Toronto / Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
*Fine Canadian Art*, Heffel Fine Art Auction  
House, November 8, 2001, lot 16  
Private Collection, Montreal  
*Fine Canadian Art*, Heffel Fine Art Auction  
House, November 24, 2005, lot 153  
Private Collection, Quebec City

#### LITERATURE

Rosalyn Porter, *The Group of Seven and Their Contemporaries*,  
Kenneth G. Heffel Fine Art Inc., 1980, listed, unpaginated

#### EXHIBITED

Kenneth G. Heffel Fine Art Inc., Vancouver, *The Group of Seven and Their Contemporaries*, 1980, titled as *March Sunset, Cache River, Quebec*, catalogue #37

MAURICE CULLEN, WHO trained in France at the École nationale de la société des beaux-arts, was one of the earliest artists to bring an Impressionist palette and technique to the Canadian landscape. The forms in many of his early landscapes are bathed in light, and this work is no exception. The subject of the work is reflected light—the sunset illuminating the cloud and it, in turn, being reflected in the water of the river. This work is one of many such subjects that Cullen observed on the Cache River in Quebec.

As with all of his winter scenes, we can feel the intense chill in the air, and here the fact that most of the scene is in shadow intensifies this cold. Cullen was able, through the use of atmospheric perspective, to give us a clear sense of the depth of the landscape. The use of colour is carefully considered and his tones are deliberately greyed throughout the image, except for the brilliant colour of the pink cloud itself and the equally striking reflection in the water. The work is carefully constructed, with the ice breaking up in the foreground to establish our relationship to the scene; the reflection of the trees in the water to join the near and distant shore; and a darker right half balancing the lighter left as well as the equally balanced areas of bright colour in sky and water. The sense of an evanescent moment in nature quickly captured on the canvas is a tribute to Cullen's skills as a landscape painter.

**ESTIMATE: \$40,000 – 60,000**



## 134 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

### Mountain Hill, Quebec

oil on canvas, signed and on verso signed, titled on the Galerie Walter Klinkhoff label and *Côte de la Montagne, Québec* on the Galerie Alan Klinkhoff label and inscribed 750.00/JPV2738/JPV14355

18 × 22 in, 45.7 × 55.9 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
Galerie Alan Klinkhoff, Montreal  
Private Collection, Quebec

#### LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, the similar circa 1950 canvas entitled *Twilight, Mountain, Hull, Quebec* reproduced page 633

ROBERT PILOT WAS born a generation after the early Canadian Impressionists. He was considered to be the last artist in Canada who chose to paint in this style, which he was devoted to all his life. The Impressionist artist Maurice Cullen was his stepfather, and Pilot absorbed much from him, as an apprentice in his studio and while accompanying him on outdoor sketching trips.

Pilot was devoted to the soft light he found in Quebec—in Montreal, Quebec City and the Laurentians. He was expert at capturing the moody atmospheres he found there, such as in this charming canvas with its traditional Quebec architecture and lively street scene filled with pedestrians going to and fro. The light, filtered through high clouds, casts a warm hue over the scene. The soft brushwork is finely handled, from the trampled snow in the street to the sure definition of the building details. The river behind, breaking up into ice pans and traversed by a small boat, likely a ferry, adds a floating, watery contrast to the composition. *Mountain Hill, Quebec*, with its sensitive portrayal of winter light, is a classic Impressionist work by Pilot.

ESTIMATE: \$30,000 – 40,000





### 135 James Wilson Morrice

CAC RCA 1865 – 1924

#### La blanchisseuse

oil on board, on verso inscribed 3/2/65 faintly and stamped (faintly) with the J.W. Morrice studio stamp, circa 1906

4 7/8 × 6 in, 12.4 × 15.2 cm

#### PROVENANCE

W.M. Scott & Sons, Montreal

Continental Galleries, Montreal

Mrs. Howard Pillow, Montreal (sold titled as *Lundi matin*)

By descent to Marguerite Pillow-Vaughan and Murray Vaughan,

Montreal (listed in their private catalogue as *Lundi matin*—

*La blanchisseuse*)

Christie's, Montreal, October 29, 1969, lot 65 (titled as

*La blanchisseuse*)

McCready Galleries Inc., Toronto

Private Collection, Ontario

THE SUBJECT OF a laundress (*blanchisseuse*) was a recurrent one in the work of French Impressionists such as Edgar Degas and his

contemporaries. Here, James Wilson Morrice sketches *en plein air* as a laundress lays out washed sheets and tablecloths, presumably for the bathing resorts near Dieppe that were popular with both London and Parisian tourists. Lucie Dorais records that Morrice spent at least a week painting at a beach in Dieppe, France, around June 1906. Dieppe, with its pebbly beach, would have been quite suitable for drying linens in this manner.

As inferred by this work's alternate sale title *Lundi matin*, this task would typically be performed on Monday mornings by women of the working class. Morrice portrays this woman from a marked distance, with quick and precise brush-strokes. The result is a sensitive rendering of a fleeting moment in time, similar to a photograph or postcard, but more nostalgic in its final impressions. This work will be included in Dorais's forthcoming catalogue raisonné of the artist's work.

We thank Lucie Dorais for her research and contributions to this essay.

**ESTIMATE: \$30,000 – 40,000**

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

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- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;
- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to or consigned by the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer that is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or their agent, whether express or implied;
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House; and
- j) All the above rights and remedies granted to the Auction House may be assigned to the Consignor at the Auction House's discretion. Further, the Auction House may disclose to the Consignor the Buyer's identity, contact information and other such information as the Consignor may need in order to maintain a claim against the Buyer for non-payment.

#### 10. No Warranty

The Auction House, its employees and agents shall not be responsible for the correctness of any statement as to the authorship, origin, date, age, size, medium, attribution, genuineness or provenance of any Lot or for any other errors of description or for any faults or defects in any Lot, and no warranty whatsoever is given by the Auction House, its employees or agents in respect of any Lot, and any express or implied conditions or warranties are hereby excluded.

#### 11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, 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 two (2) business days before the start of the auction sale. The Auction House shall not



be responsible or 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 in the live auction, if appropriately instructed by telephone or through Heffel's Digital Sale-room, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

## 12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act (Canada)*, and that compliance with the provisions of the said act is the sole responsibility of the Buyer. Failure by the Buyer to obtain any necessary export license shall not affect the finality of the sale of the Lot or the obligations of the Buyer.

## C. THE CONSIGNOR

### 1. The Auction House

- a) The Auction House shall have absolute discretion as to whether the Lot is suitable for sale, the particular auction sale for the Lot, the date of the auction sale, the manner in which the auction sale is conducted, the catalogue descriptions of the Lot, and any other matters related to the sale of the Lot at the auction sale;
- b) The Auction House reserves the right to withdraw any Lot at any time prior to the auction sale if, in the sole discretion of the Auction House:
  - (i) there is doubt as to its authenticity;
  - (ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;
  - (iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
  - (iv) any other just cause exists.
- c) In the event of a withdrawal pursuant to Conditions C.1.b (ii) or (iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

### 2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
  - (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
  - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;

- (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
  - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
  - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;
  - (vi) You will make such documentation and records (including originals, if available) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. The Auction House will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; and
  - (vii) You and your principal (if any) are not aware of, nor are you knowingly engaged in any activity designed to facilitate tax evasion or tax fraud.
- b) At the time of handing over the Property to us, you have met all import and export requirements of all applicable law. You are not aware that anyone else has failed to meet these requirements;
  - c) The Property and any proceeds of sale paid to you pursuant to this Agreement will not be used for any unlawful purpose and are not connected with any unlawful activity;
  - d) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer for breach of its representations, warranties and obligations set forth herein and against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
  - e) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these *Terms and Conditions of Business*; and
  - f) The Consignor shall reimburse the Auction House in full and on demand for all costs, Expenses, judgment, award, settlement, or any other loss or damage whatsoever made, including reasonable legal fees incurred or suffered as a result of any breach or alleged breach by the Consignor of Conditions or its obligations as set forth in this Agreement.

### 3. Reserves

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

### 4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price

and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;

- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon including but not limited to:
  - (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;
  - (ii) if the Lot is unsold, the costs of packing it and returning it to the Consignor, including any customs, export or import duties and charges;
  - (iii) the costs of any restoration to the Lot that has been agreed by the Consignor in advance;
  - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
  - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
  - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
  - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

#### 5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, THE AUCTION HOUSE SHALL HAVE NO LIABILITY OF ANY KIND FOR ANY LOSS, THEFT, DAMAGE, DIMINISHED VALUE TO THE LOT WHILE IN ITS CARE, CUSTODY OR CONTROL, and the Lot 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 Insurance Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special, consequential, incidental or indirect damages of any kind or lost profits or potential lost profits.

#### 6. Payment of Proceeds of Sale

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

#### 7. Collection of the Purchase Price

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

#### 8. Charges for Withdrawn Lots

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

#### 9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots



are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the incurred Expenses by the Auction House exceed the sums received from the sale of the Lot, the Buyer shall be liable for the difference between the sums received and the Expenses. 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 at the Consignor's expense; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

#### 10. Consignor's Sales Tax Status

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

#### 11. Photographs and Illustrations

In consideration of the Auction House's services to the Consignor, the Consignor hereby warrants and represents to the Auction House that the Consignor 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 act, omission or default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw their bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
6. 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.
7. 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 delivered by a recognized overnight delivery service with a signature required.
8. 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.

9. The Auction House will not accept any liability for any failure or errors that may occur in the operation of any online, telephonic, video or digital representations produced and/or broadcasted during an auction sale.
10. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein. Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“Dispute”), shall be submitted for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. 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.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.
14. In the event of any discrepancy or conflict between the English and French versions of these *Terms and Conditions of Business*, the English version will prevail.

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

## PROPERTY COLLECTION NOTICE

HEFFEL GALLERY LIMITED maintains a strict *Property Collection Notice* policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House’s published *Terms and Conditions of Business* with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.6.

### A. PROPERTY COLLECTION REQUIREMENT

1. Buyer
  - a) Sold Property must be collected or have a completed and signed *Shipping Authorization Form for Property* submitted to the Auction House within seven (7) days post auction sale date and a shipping dispatch date not greater than thirty (30) days post auction sale date;
2. Consignor
  - a) Unsold Property must be collected by the Consignor within ninety (90) days post auction sale date;
3. Client being provided additional professional services
  - a) Property delivered and deposited with the Auction House by the Client for the purpose of appraisal, assessment, research, consultancy, photography, framing, conservation or for other purpose must be collected within thirty (30) days after delivery receipt of the Property to the Auction House.

### B. TREATMENT OF PROPERTY COLLECTION NOTICE DEFAULT AND OF UNCLAIMED PROPERTY

1. All Property in default to the *Property Collection Notice*, as defined in Condition A, will be resolved as follows:
  - a) Property in default of the *Property Collection Notice* will require a completed and signed Auction House or third party Storage Agreement for Property submitted to the Auction House within seven (7) days of default;
  - b) Property listed in the signed and completed *Storage Agreement for Property* may be moved off-site from the Auction House offices or preview galleries to warehouse storage at the Property Owner’s expense;
  - c) Remaining unclaimed Property will be subject to the *Unclaimed Property Act (British Columbia)* [SBC 1999] 1999-48-19 to 32 and consequential amendments and repeal.

These *Property Collection Notice* terms shall supersede and take precedence over any previously agreed terms.

## CATALOGUE ABBREVIATIONS AND SYMBOLS

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



## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

### **ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF**

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

### **STUDIO OF CORNELIUS DAVID KRIEGHOFF**

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

### **CIRCLE OF CORNELIUS DAVID KRIEGHOFF**

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

### **MANNER OF CORNELIUS DAVID KRIEGHOFF**

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

### **AFTER CORNELIUS DAVID KRIEGHOFF**

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

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

### **SIGNED / TITLED / DATED**

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

### **BEARS SIGNATURE / BEARS DATE**

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

### **CERTIFICATES / LITERATURE / EXHIBITED**

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

### **ESTIMATE**

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

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

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

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://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 four decades of change, since 1978, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

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

### **HEFFEL GALLERY LIMITED**

#### **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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CREDIT CARD NUMBER

EXPIRY DATE

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SIGNATURE

DATE

#### DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

## COLLECTOR PROFILE FORM

Please complete this Collector Profile Form to assist us in offering you our finest service.

### Artists of Particular Interest in Purchasing

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

### Artists of Particular Interest in Selling

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

## ABSENTEE BID FORM

Heffel recommends submitting your Absentee Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

**If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.**

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

FAX CELLULAR

I request Heffel Gallery Limited (“Heffel”) to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer’s Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

### DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

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

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

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Absentee Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and CVV number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE DATE

To allow time for processing, Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

### HEFFEL GALLERY LIMITED

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
Tel 416-961-6505 · Fax 416-961-4245  
bids@heffel.com · www.heffel.com



## TELEPHONE BID FORM

Heffel recommends submitting your Telephone Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

**If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.**

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

I request Heffel Gallery Limited ("Heffel") to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel executes Telephone/Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. I am aware that all telephone bid lines may be recorded. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

### DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

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

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

1  
2  
3  
4  
5  
6

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Telephone Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and cvv number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE DATE

To allow time for processing, Telephone/Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

### HEFFEL GALLERY LIMITED

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
Tel 416-961-6505 · Fax 416-961-4245  
bids@heffel.com · www.heffel.com

# DIGITAL SALEROOM REGISTRATION FORM

Heffel recommends submitting your Digital Saleroom Registration Form via e-mail to bids@heffel.com for expedited service. This form should be received at least two (2) business days before the sale begins. Should you wish to participate in French, please complete the French version of this form.

**If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.**

Live Auction Paddle # (for office use only) \_\_\_\_\_

SALE DATE \_\_\_\_\_

CLIENT BILLING NAME **OR** REGISTERED BUSINESS NAME \_\_\_\_\_

PLEASE PRINT

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (REGISTERED BUSINESS BILLING NAME & ADDRESS SHOULD MATCH THE PROVINCIAL SALES TAX EXEMPTION CERTIFICATE) \_\_\_\_\_

CITY \_\_\_\_\_

PROVINCE/STATE, COUNTRY \_\_\_\_\_

POSTAL CODE \_\_\_\_\_

DAYTIME TELEPHONE \_\_\_\_\_

EVENING TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

ONTARIO TAX NUMBER (IF APPLICABLE) \_\_\_\_\_

DATE OF BIRTH (APPLICABLE WHEN BIDDING AS AN INDIVIDUAL) \_\_\_\_\_

**EXISTING HEFFEL.COM USERS**

EXISTING ONLINE PADDLE NUMBER \_\_\_\_\_

Once approved, those who have previously bid in Heffel's online auctions will log on to Heffel.com with their existing online paddle number and password in order to access the digital saleroom for the live auction.

**NEW HEFFEL.COM REGISTRANTS**

DESIRED PASSWORD (MINIMUM OF 8 CHARACTERS AND A COMBINATION OF NUMBERS, UPPERCASE, LOWERCASE AND SPECIAL CHARACTERS) \_\_\_\_\_

ONLINE PADDLE NUMBER (TO BE SUPPLIED BY HEFFEL UPON APPROVAL) \_\_\_\_\_

If my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand and acknowledge that all successful bids are subject to the *Terms and Conditions of Business* as printed in the Heffel catalogues.

CLIENT SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

DRIVER'S LICENCE NUMBER \_\_\_\_\_

EXPIRY DATE \_\_\_\_\_

VISA, MASTERCARD OR UNIONPAY # \_\_\_\_\_

EXPIRY DATE AND CVV NUMBER \_\_\_\_\_

To be sure that bids will be accepted and delivery of Lot(s) not delayed, bidders not yet known to Heffel should supply a bank reference at least two (2) business days before the time of the auction.

NAME OF BANK \_\_\_\_\_

BRANCH \_\_\_\_\_

ADDRESS OF BANK \_\_\_\_\_

NAME OF ACCOUNT OFFICER \_\_\_\_\_

TELEPHONE \_\_\_\_\_

E-MAIL ADDRESS OF ACCOUNT OFFICER \_\_\_\_\_

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

**DIGITAL COMMUNICATION CONSENT** The Client agrees to receive e-mails and SMS notifications from Heffel.





## TERMS AND CONDITIONS FOR SHIPPING

Heffel Gallery Limited (“Heffel” or “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to Heffel’s *Terms and Conditions of Business and Property Collection Notice*, as published in the auction sale catalogue and online. The Property Owner is aware and accepts that Heffel does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner.

Heffel agrees to ship your Property (the “Property”), as described by sale and Lot number or such other designation on the front side of this *Shipping Authorization Form for Property*, subject to the following terms and conditions:

1. If the Property has been purchased at an auction or private sale conducted by Heffel, Heffel will not pack and ship, or release the Property, until payment in full of the purchase price for the Property, including the Buyer’s Premium and any applicable sales tax has been received in funds cleared by Heffel.
2. All packing and shipping services offered by Heffel must be preceded by a completed and signed Shipping Authorization Form for Property which releases Heffel from any liability that may result from damage sustained by the Property during packing and shipping.
3. The Property Owner agrees that Heffel’s liability for any loss or damage to the Property shall be limited according to the following terms:
  - a) Lots are only covered by insurance under the Terms and Conditions of the Fine Arts Insurance Policy provided to Heffel if the Property Owner so authorizes;
  - b) The rate of the insurance premium payable by the Property Owner is \$15 per \$1,000 (1.5% of the value). The value of insurance is determined by the High Estimate value, or Purchase Price, or Appraised Value or for the alternative amount as listed and defined under Insured Value while in transit as specified in the *Shipping Authorization Form for Property*. Heffel will charge a flat rate fee of \$40 should the value be less than \$2,500;
  - c) The value for which a Lot is insured under the Fine Arts Insurance Policy provided to Heffel in accordance with Condition 3.b above shall be the total amount due to the Property Owner in the event of a successful claim being made against the Auction House;
  - d) With regard to loss or damage, however caused, not covered by Heffel’s Insurance Underwriters, the Property Owner hereby releases Heffel, its employees, agents and contractors with respect to such damage;
  - e) Heffel does not accept responsibility for Lots damaged by changes in atmospheric conditions and Heffel shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames;
  - f) In no event will Heffel be liable for damage to glass, frames or ceramics;
  - g) If your Property is damaged in transit, please contact the Shipping Department promptly and provide photographs of the damage, retain the shipping box and materials and gather all relevant information;
  - h) If the Property Owner instructs Heffel not to insure a Lot, it shall at all times remain at the risk of the Property Owner, who hereby undertakes to:
    - (i) Indemnify Heffel against all claims made or proceedings brought against Heffel 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 Heffel for all Expenses incurred by Heffel. Any payment which Heffel shall make in respect of such loss or damage or Expenses shall be binding upon the Property Owner and shall be accepted by the Property Owner as conclusive evidence that Heffel was liable to make such payment; and
    - (iii) Notify any insurer of the existence of the indemnity contained in these *Terms and Conditions for Shipping*.

4. All such works are packed at the Property Owner’s risk and then must be transported by a Heffel approved third-party carrier. Prior to export, works may be subject to the *Cultural Property Export and Import Act (Canada)*, and compliance with the provisions of the said act is the sole responsibility of the Property Owner.
5. Heffel shall have the right to subcontract other parties in order to fulfill its obligation under these *Terms and Conditions for Shipping*.
6. As per section B.4 of Heffel’s *Terms and Conditions of Business*, all or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. 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 with shipping contracted by 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. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

### PACKING OPTIONS

#### Soft packed

Works will be glass taped, plastic wrapped, cardboard wrapped and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$30 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

#### Hard packed (Custom Crate)

Custom crates are available when required or upon request. Works will be glass taped, plastic wrapped, cardboard wrapped, or divided foam packed in a custom wooden crate and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$150 per crate
- Works 41 to 75 united inches — \$300 - \$500 per crate
- Works 76 to 150 united inches — \$500 - \$750 per crate
- Works 151 to 250 united inches — minimum \$750 per crate

International shipments as per international wooden packing restrictions may require ISPM 15 rules certified crating material to be used. Additional minimum \$200 per crate.

### SHIPPING TRANSPORTATION CARRIER OPTIONS

Heffel may periodically offer consolidated ground shipments between Heffel’s offices in Vancouver, Calgary, Toronto and Montreal.

Consolidated rates, in addition to the Packing Options outlined above, between our offices are as follows. All fees are exclusive of applicable taxes.

#### Regional (maximum range of two provinces)

- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

#### National

- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$75 per work
- Works 76 to 150 united inches — \$150 per work
- Works 151 to 250 united inches — minimum \$250 per work

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EMILY CARR