

FINE
ART
AUCTION
HOUSE

Heffel

**CANADIAN,
IMPRESSIONIST &
MODERN ART**

SALE THURSDAY, NOVEMBER 23, 2023 · 4 PM PT | 7 PM ET

WILLIAM CARR



W. Y. JACKSON.











CANADIAN, IMPRESSIONIST & MODERN ART

AUCTION

Thursday, November 23, 2023

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto
Entrance at STK, 153 Yorkville Avenue

Together with Heffel's Digital Saleroom

Registration required to attend or bid in person

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

PREVIEWS

By appointment preferred

Heffel Gallery, Calgary

220 Manning Road NE, Unit 1080

Saturday, September 30 through

Tuesday, October 3, 11 am to 6 pm MT

Heffel Gallery, Vancouver

2247 Granville Street

Wednesday, October 18 through

Monday, October 23, 11 am to 6 pm PT

Galerie Heffel, Montreal

1840 rue Sherbrooke Ouest

Thursday, November 2 through

Wednesday, November 8, 11 am to 6 pm ET

Heffel Gallery, Toronto

13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Wednesday, November 15 through

Wednesday, November 22, 11 am to 6 pm ET

Heffel Gallery Limited

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

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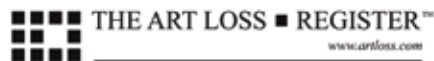
CATALOGUE PRODUCTION

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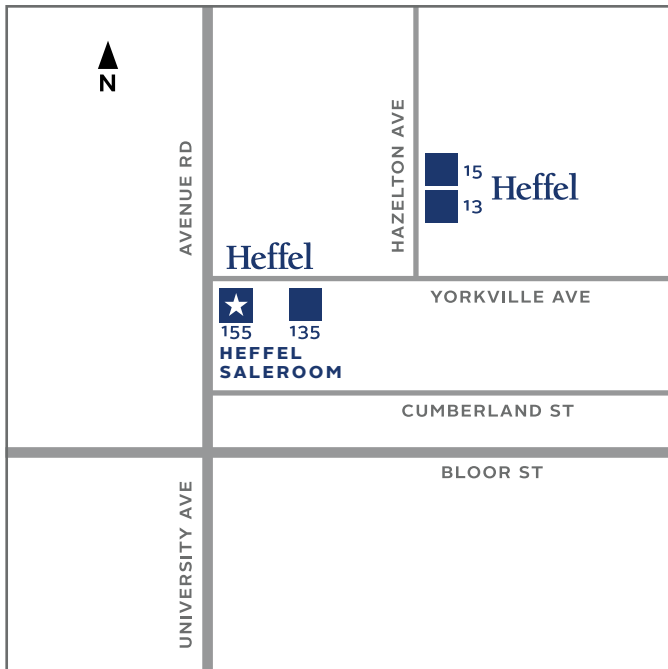
Printed in Canada by Friesens
ISBN: 978-1-927031-64-3



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NOTICE FOR COLLECTORS



Auction Location

HEFFEL TORONTO

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto
Entrance at STK, 153 Yorkville Avenue
Together with Heffel's Digital Saleroom
Saleroom Telephone 1-888-212-6505

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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 www.heffel.com.

All Lots and additional images depicting the frame and verso are available at www.heffel.com.

Estimates and Currency

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 0.76 US dollar, 0.72 euro, 0.62 British pound, 0.69 Swiss franc, 115 Japanese yen or 6.0 Hong Kong dollars as of our publication date.



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If you are from out of town or are unable to visit us at our premises, we would be pleased to assess the saleability of your artworks by mail, courier or e-mail. Please provide us with photographic or digital reproductions of the artworks 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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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 96 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least two (2) business days 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 two (2) business days in advance of the auction.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft, c) a Personal or Corporate Cheque, d) Debit Card and Credit Card only by Visa, Mastercard or Union Pay or e) Interac e-Transfer. Bank

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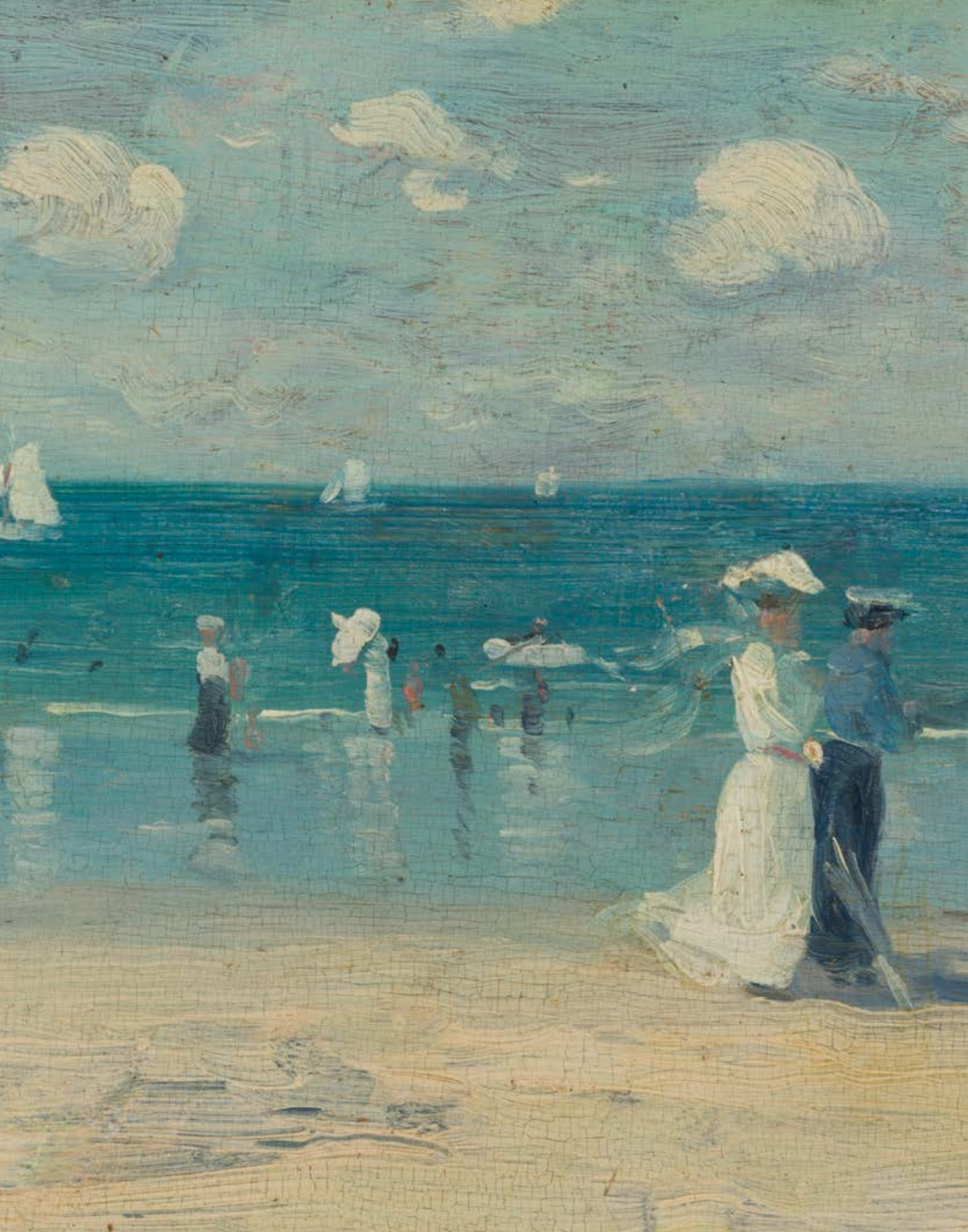
\$50-300	\$25 increments
\$300-500	\$50
\$500-2,000	\$100
\$2,000-5,000	\$250
\$5,000-10,000	\$500
\$10,000-20,000	\$1,000
\$20,000-50,000	\$2,500
\$50,000-100,000	\$5,000
\$100,000-300,000	\$10,000
\$300,000-1,000,000	\$25,000
\$1,000,000-2,000,000	\$50,000
\$2,000,000-3,000,000	\$100,000
\$3,000,000-5,000,000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


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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 99 and our *Terms and Conditions for Shipping* on page 100 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

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SALE THURSDAY, NOVEMBER 23, 2023 · 4 PM PT | 7 PM ET

CANADIAN, IMPRESSIONIST & MODERN ART CATALOGUE

FEATURING WORKS FROM

The Alma Mater Society of the University of British Columbia

The Family of Lady Jean Brinckman (née Southam)

The Family of Victor Podowski

The Forest Products Association of Canada

An Important Private Collection, Winnipeg

& other Important Private and Corporate Collections



101 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

May's Wharf, Alert Bay

watercolour on paper, signed and on verso titled, 1927

11 1/8 x 15 in, 28.3 x 38.1 cm

PROVENANCE

Richardson Brothers Art Gallery, Winnipeg

Acquired from the above by a Private Collection

By descent to the present Private Collection, Montreal

WALTER JOSEPH PHILLIPS first traveled to British Columbia in 1927. He visited several villages on the central coast and seems to have had a particular interest in Alert Bay, on Cormorant Island, traditional territory of the 'Namgis First Nation. The landscape of the region was interesting to Phillips and he produced a number of watercolours. *May's Wharf, Alert Bay* is one of the finest of these works, although it was not an image that he committed to print form. His first west coast prints were two images produced in 1928 as part of *The Canadian Scene* portfolio. The images *The Waterfront, Alert Bay, British Columbia* and *Siwash House Posts, Tsatsisnukomi, British Columbia* clearly establish Phillips as one of the most important chroniclers of the landscape of BC.

While it is unclear whether Phillips planned a woodcut of *May's Wharf, Alert Bay*, the image is a notably concise and distinguished example of his watercolour technique. The Dong family, of which May Dong was a member, had a shop on Jim King's wharf in Alert Bay, which was farther down the bay in relation to the wharf in our watercolour. Phillips was perhaps overly generous in attributing ownership of this whole wharf to the Dong family, but the importance of the family's store on the nearby Jim King wharf is undisputed. The elegance of the image reflects the exquisite linearity of the dock itself, which needed to accommodate the extremely high tides of Alert Bay. The dock in the water could

rise when the tide came in, and the large shift in water levels is equally reflected in the bare shore beneath the pier and at the base of the island in the middle distance.

There is an elegant tension within the image; the seemingly frail pattern of the supports for the dock and the buildings themselves set against the grandeur of the landscape suggest both the fragility and the tenacity of the settlers of the region. Phillips is conscious of both the elegance and the frailty of the buildings inserted into the landscape of the BC coast. The remoteness of Alert Bay and the delicacy of the wharf itself are suggested through the lack of human presence within the image—this despite the fact that we know the Dong family were part of the community through Phillips's title.

The elegance of the image rests on Phillips's ability to balance the linearity of the dock with the masses of the landscape forms that surround it. The decision to make the sky a large, undifferentiated form was an important one. It allowed Phillips to delineate the forms of both the landscape and the dock and buildings with a level of precision and exactitude that is striking and allows us to believe ourselves there. The decision to delineate the buildings and dock so exactly against the generality of the landscape allowed Phillips to assert the importance of the structure. Indeed, it is the wharves of Alert Bay that allowed the community to communicate with the larger world.

Phillips, on his trip to British Columbia in 1927, recognized the significance of these coastal communities and the people, both Indigenous and non-Indigenous, who lived there. One of the remarkable facts about Phillips is that, although he was an outsider, his images of Indigenous coastal communities of BC are among the most compelling depictions of the region, including this sensitive watercolour.

ESTIMATE: \$10,000 – 15,000



102 Emily Carr

BCSFA CGP 1871 – 1945

House in Victoria, a Mother and Children by the Shore

watercolour on paper, signed and on verso certified by Colin Graham, Director Emeritus, Art Gallery of Greater Victoria, Aug 22, 1977 on a label, circa 1905
10 ¼ x 14 ½ in, 26 x 36.8 cm

PROVENANCE

Private Collection
Canadian Art, Joyner Fine Art, May 22, 1998, lot 52
Heffel Gallery Limited, Vancouver, 1998
Private Collection, Vancouver

EMILY CARR'S EARLY training is not well understood, partially because there are very few works available to study. Doris Shadbolt, in her publication *Watercolours and Drawings of Emily Carr*, included several remarkable early drawings, notably *Portrait of a Child*, 1890, which dates from before Carr took any formal training.¹ Her time in San Francisco at the California School of Design, 1890 to 1893, was her first formal training but little work survives from that period.

By 1893, Carr was back in Victoria and began to teach painting classes in her studio. In 1899, Carr left Victoria for a period of study in England, initially at the Westminster School of Art and later in Berkshire and Cornwall. Carr's time in England was marred by a lengthy period of illness in the early years of the twentieth century.

Carr was finally back in Victoria in the fall of 1904 and began teaching again. She then went to Vancouver to teach in late 1905 or early 1906.² Work from this period is rarely dated and, to further complicate the situation, Carr often signed these images in a manner that did not accord with her own name. The present work, like the earlier *Portrait of a Child*, is signed "M. Carr" rather than Carr's actual name, Emily Carr. This seems to have been an effort on Carr's part to distinguish herself from her mother, who was also named Emily.

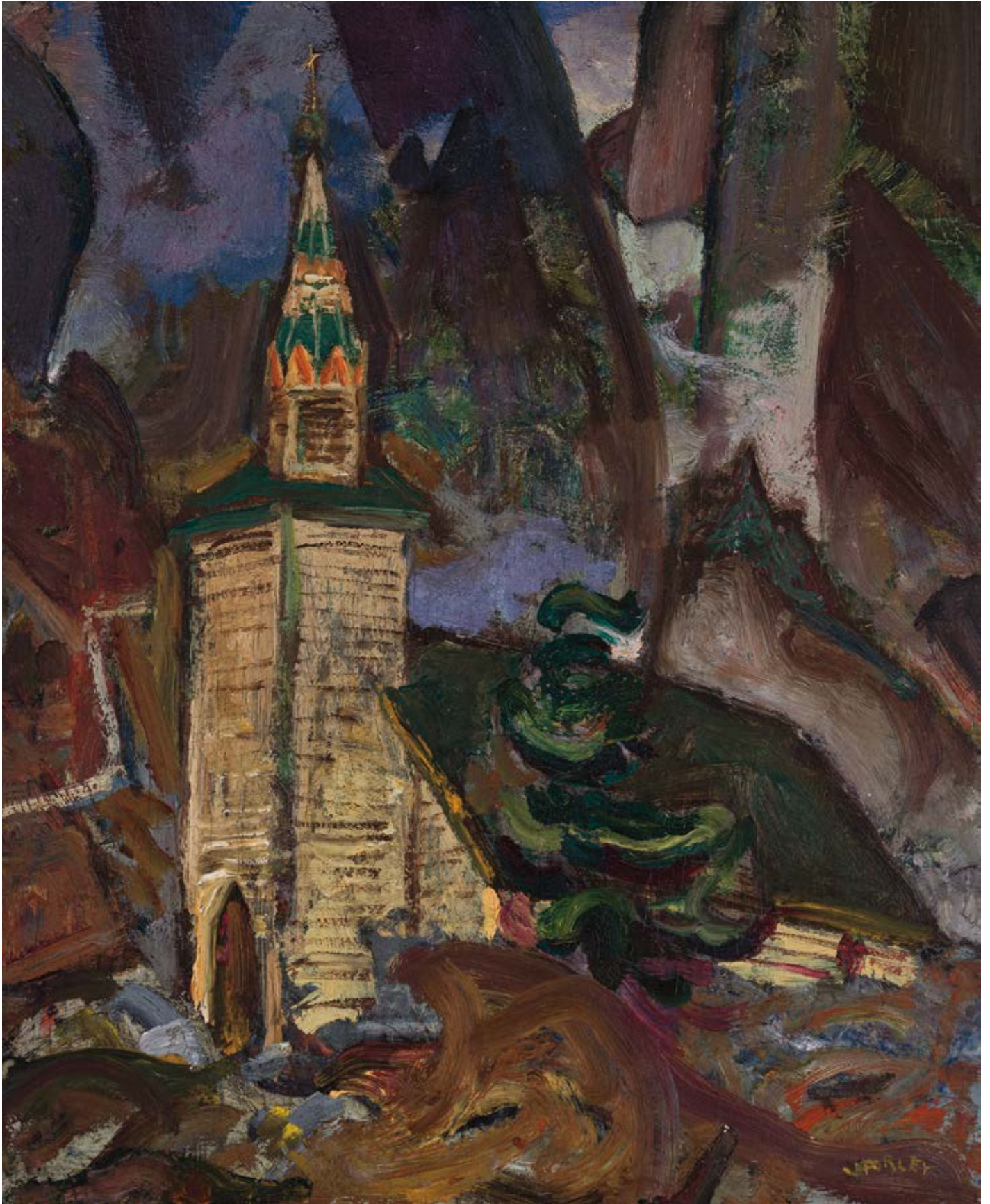
The present work, which was authenticated by the late Colin Graham, former director of the Art Gallery of Greater Victoria, is in excellent condition. The freshness of the image suggests that it spent most of the years after Carr executed it unframed and protected from light. This freshness makes the work a useful source of insight into Carr's early application of paint. The subject is clearly a house in Victoria near the beach. While it is impossible to say for certain, it seems likely that this house was designed by the renowned West Coast architect Samuel Maclure, since the overall structure of the building suggests a connection to Maclure's work. The bulk of the composition is devoted to a detailed depiction of the house, garden and waterfront; two children play by the shore with their mother (or nanny) to supervise them.

The splendour of the house and the shoreline setting both suggest the wealth of Victoria and securely place the image within Carr's domestic and professional environs. *House in Victoria, a Mother and Children by the Shore* is the type of work that Carr's fellow Victorians welcomed but, of course, it was not satisfactory for Carr herself and, shortly after this image was painted, Carr left Victoria for Vancouver. There she began her exploration of coastal British Columbia and eventually returned to Europe for further study, shifting her style to allow her to more completely capture the landscape of the BC coast. Rare to the market, this early watercolour from a formative period in Carr's life provides insight into the genesis of her singular artistic vision.

1. Doris Shadbolt, *Watercolours and Drawings of Emily Carr* (Victoria: Art Gallery of Greater Victoria, 1977), exhibition catalogue, carbon pencil drawing listed catalogue #1 and reproduced twice, unpaginated.

2. See Edythe Hembroff-Schleicher, *Emily Carr: The Untold Story* (Saanichton, BC: Hancock House, 1978), 23–26.

ESTIMATE: \$30,000 – 40,000



103 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Church in a Canyon, BC

oil on board, signed and on verso signed, titled and inscribed *Vancouver / Property of H.S. Southam Esq. / \$100 / Pt Grey Rd., Vancouver* and with the Varley Inventory #143 on a label, 1929 – 1930
14 ¾ x 12 in, 37.5 x 30.5 cm

PROVENANCE

Lady Jean Brinckman (née Southam)
By descent to the present Private Estate, Ontario

LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton Art Gallery, 1981, the related canvas *Church at Yale, BC*, Royal BC Museum Collection, reproduced page 96 BC Archives, “Item PDP0221 – *Church at Yale, BC*,” the related canvas reproduced, <https://search-bcarchives.royalbcmuseum.bc.ca/church-at-yale-bc-1930>

EXHIBITED

National Gallery of Canada, Ottawa, [*Sixth*] *Annual Exhibition of Canadian Art*, January 15 – February 28, 1931, the related canvas

IN THE SUMMER of 1926, Frederick Varley accepted a position teaching painting at the Vancouver School of Decorative and Applied Arts and settled in a house on Point Grey Road. This was a momentous move for Varley and a fundamental shift in the history of painting in the province of British Columbia. Varley emphasized the importance of *plein air* painting in his teaching and changed the way the landscape of BC was understood. Varley spent considerable time hiking, camping and painting in this new environment. He was struck by the beauty of BC’s landscape and particularly the mountains and ocean.

Born in Sheffield, England, in 1881, Varley was always destined to be an artist. He trained initially at the Sheffield School of Art, beginning in 1892, when he was only 11 years old. After some excellent basic training in Sheffield, Varley enrolled in the Académie Royale des beaux-arts, in Antwerp (the same school that his future colleagues in the Group of Seven, Arthur Lismer and Franklin Carmichael, attended). Following work as a commercial illustrator in London, Varley, along with his wife, Maud, decided to immigrate to Canada.

The couple arrived in Canada in 1912; Varley found work in Toronto at the advertising company Grip Ltd. and subsequently at Rous & Mann. An accomplished commercial artist, Varley also joined the Arts and Letters Club in Toronto and met many artists. As early as 1914, he was painting with Tom Thomson, Lismer and A.Y. Jackson in Algonquin Park. The advent of World War I led to Varley being commissioned as a war artist in 1918. In 1918 – 1919, Varley produced some of the most celebrated images of the Canadian Forces in the war. After the war, Varley and his fellow artists held the first exhibition of the Group of Seven’s work, at the Art Gallery of Toronto (now the Art Gallery of Ontario) in May 1920. Varley had also been teaching with his colleague J.E.H. MacDonald and others at the Ontario College of Art.

Varley generally painted small oil panels and watercolours in the landscape; he used these studies done on the spot for his larger canvases, completed in the studio. *Church in a Canyon, BC*



FREDERICK HORSMAN VARLEY

Church at Yale, BC

oil on canvas, 1930

39 ¼ x 33 ⅜ inches, 99.6 x 84.1 cm

Collection of the BC Archives, PDP02221

Photo courtesy of the BC Archives

Not for sale with this lot

is a study done in the Fraser Canyon at Yale and depicts the church in that village. It is likely the historic St. John the Divine church, although there have been some alterations to the building since Varley depicted it (or he took some liberties with the architecture). What we clearly see is the vitality of Varley’s vision of the church set within the village landscape. The foreground is a whirling sea of foliage, and a vibrant tree stands before the church. Behind the building, the mountains of the Fraser Canyon tower above, and to the left is a winding path. Only a small piece of sky appears at the top of the painting, and the church spire looms upward within the composition.

Varley used this image as the source for an important painting, *Ten*, 1930 (now called *Church at Yale, BC*, collection of the BC Archives, PDP02221), first exhibited in 1931 at the *Annual Exhibition of Canadian Art* held at the National Gallery of Canada. Varley based his canvas on his outdoor study but refined and formalized the image. The composition introduces the signpost with the number 10, makes the tree in the foreground an image of autumn colour, and dramatically changes the background of the scene, replacing the mountains of the sketch with vaporous clouds rising behind the church. The two works are clearly related, but the sketch has a far greater immediacy and drama than the canvas. The church is much more imposing in this initial work. A vital and vibrant image of British Columbia, *Church in a Canyon, BC* gives us an important glimpse into Varley’s working process.

This exciting painting has a distinguished provenance from the Southam newspaper family.

This work is #143 in the Varley Inventory listing.

ESTIMATE: \$60,000 – 80,000

104 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Tree on a Hillside

oil on board, initialed and on verso
inscribed *L.S. Harris* and *Certified the
work of L.S. Harris, Thoreau MacDonald,*
circa 1915

13 ½ x 10 ½ in, 34.3 x 26.7 cm

PROVENANCE

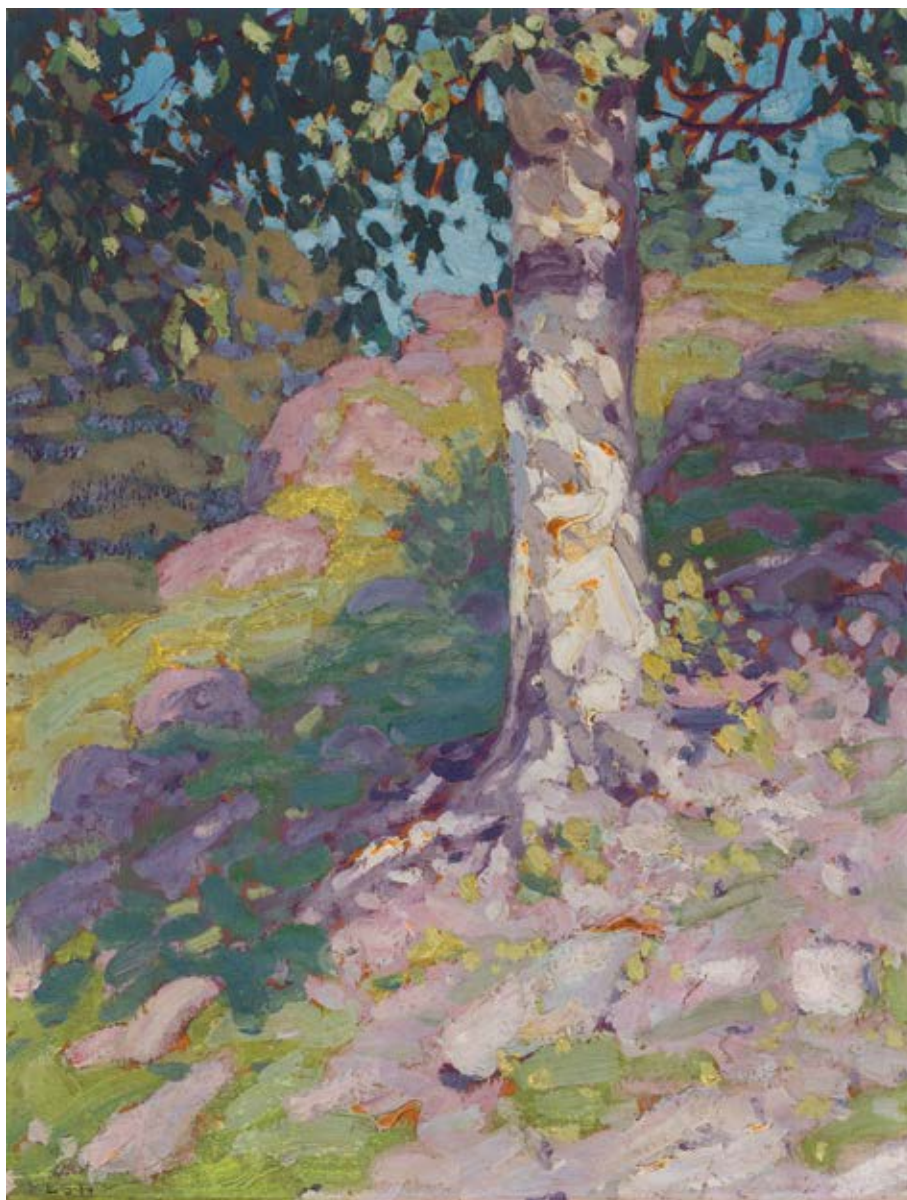
Thoreau MacDonald, Ontario
Acquired from the above by his friends
William Richard Howard & Cecile
Winifred Pearson
By descent within the family to the
present Private Collection, Ontario

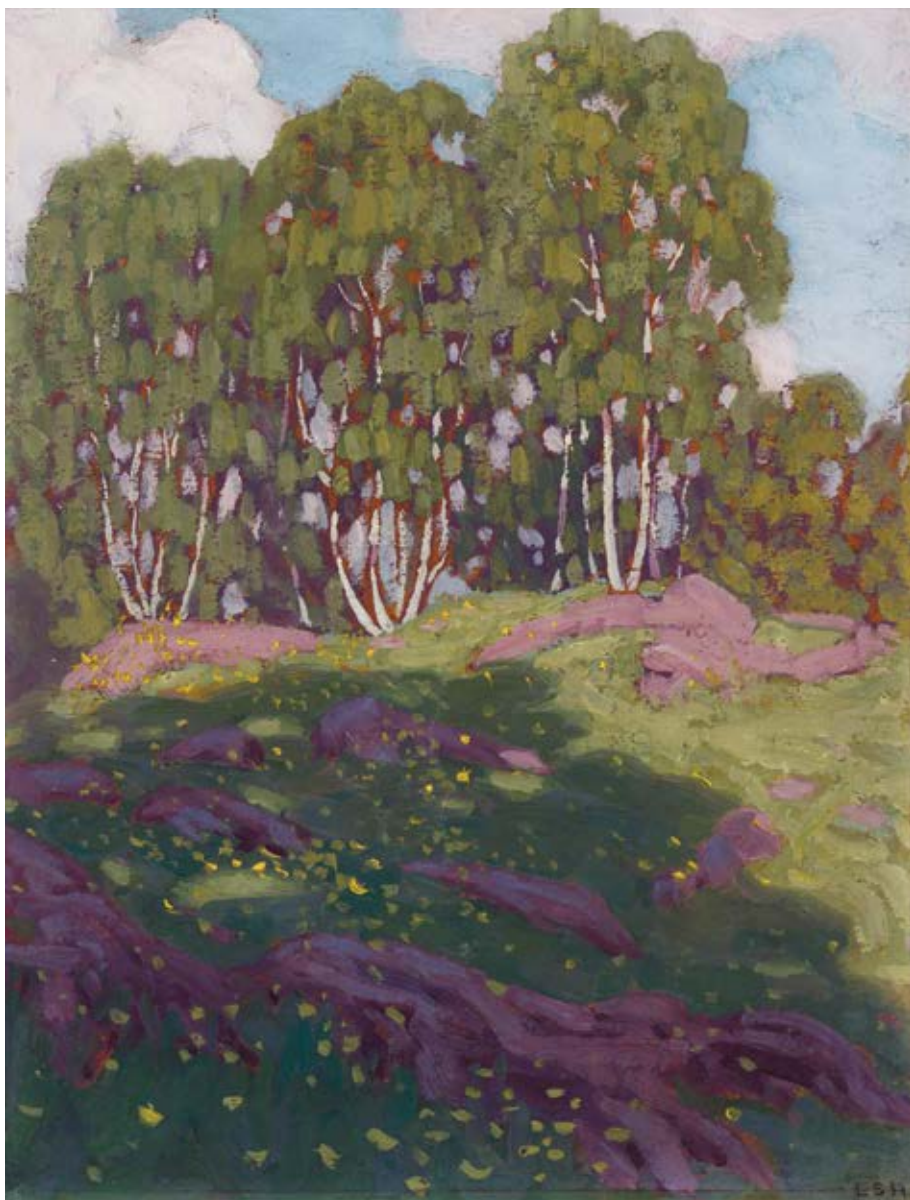
AFTER RECEIVING AN art education in Europe, Lawren Harris “returned from three and a half years in the old world, thrilled with the spirit of ‘young’ Canada... He was filled with enthusiasm, seeing Canada for the first time through a painter’s eyes.”¹ After being particularly inspired by a show of Scandinavian art he saw in 1913, Harris dedicated his focus to finding a uniquely Canadian approach to painting, one that centred around the northern light and the country’s diverse landscapes. Before he eventually traveled farther afield, in the 1920s, to Lake Superior, and then across the country, Harris’s search for subject matter began in Toronto and in various regions to the north, in the Muskoka, Simcoe and Haliburton areas. Sketches produced during this time are a key part of the artist’s development in celebrating the Canadian context. Works like *Tree on a Hillside* demonstrate the characteristic boldness and interplay between light and shadow that were the initial steps on the path leading Harris and his companions towards the creation of the Group of Seven and the establishment of a new approach to art in Canada.

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

1. Peggie Harris Knox, “Personal Reminiscences,” released alongside Joan Murray, *The Beginning of Vision: The Drawings of Lawren S. Harris* (Toronto: Mira Godard Editions, in assoc. with Douglas & McIntyre, 1982), 6.

ESTIMATE: \$30,000 – 50,000





105 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Birch Trees on a Hillside

oil on board, initialed and on verso
inscribed *L.S. Harris* and *Certified the
work of L.S. Harris, Thoreau MacDonald,*
circa 1915

13 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in, 34 x 26.7 cm

PROVENANCE

Thoreau MacDonald, Ontario

Acquired from the above by his friends

William Richard Howard & Cecile
Winifred Pearson

By descent within the family to the
present Private Collection, Ontario

THIS EXUBERANT AND airy sketch finds Lawren Harris exploring one of his favourite early subjects, a grove of birch trees. An iconic Ontario summer scene, *Birch Trees on a Hillside* is one of at least a dozen explorations of the subject that the artist created in his desire to represent the landscape of Canada. This same subject has also been closely associated with his fellow artist and friend Tom Thomson, and this work is evidence of the dialogue between the two—and the influence they had on each other—as they explored the landscape north of Toronto, sketching together or in parallel in the years between 1912 and 1917. Harris described this phase of his career as focused on “the decorative treatment of the whole glorious surface display of nature, creating patterns in the flat and re-expressing her moods.”¹ In this picture we find him deftly using bold brush-strokes and rich colour to draw the audience into the idyllic scene, gazing up at the grove of trees and blue sky beyond, surrounded with the lush, sun-dappled vegetation and pink Precambrian Shield bedrock.

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

1. Quoted in Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan of Canada, 1969), 51.

ESTIMATE: \$30,000 – 50,000



106 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Float Plane Coming in for a Landing

tempera on paper board, signed and dated 1927
30 x 40 in, 76.2 x 101.6 cm

PROVENANCE

Estate of G. Blair Laing, Toronto
Canadian Art, Joyner Fine Art Inc., November 26, 1991, lot 133
Private Collection, Vancouver
Fine Canadian Art, Heffel Fine Art Auction House,
November 26, 2009, lot 206
Acquired from the above by the present Private Collection,
Calgary

FRANZ JOHNSTON'S INTEREST in planes began in 1918, when he was commissioned to document the Royal Flying Corps at their training camps in Ontario as part of the Canadian War

Memorials program during World War I; a number of these paintings are in the collection of the Canadian War Museum. Later, Johnston's fascination with planes continued, as seen in the circa 1920 canvas entitled *The Fire Ranger*, in the collection of the National Gallery of Canada, Ottawa, and in this colourful work from 1927. In that year, Johnston is known to have visited both northern Ontario and northern Quebec, and his paintings in these locations are noted for their clarity of light. Johnston was also well-known for his expert use of tempera, a predominant medium in his work, and this painting, with its rich colour and dramatic sunset light, is an outstanding example of his tempera works. Johnston was a member of the Group of Seven until 1924, after which he continued their practice of taking subjects directly from trips into the wilderness. In this fresh and vivid painting, Johnston communicates the exhilaration of flying in for a landing in this beautiful and wild environment.

ESTIMATE: \$70,000 – 90,000



107 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Old Log Pine, Georgian Bay

oil on canvas, signed and dated 1947 and on verso titled, inscribed MSS and with the Dominion Gallery Inventory #F1240 on the gallery label and variously and stamped Dominion Gallery 16 ¼ x 20 ½ in, 41.3 x 51.1 cm

PROVENANCE

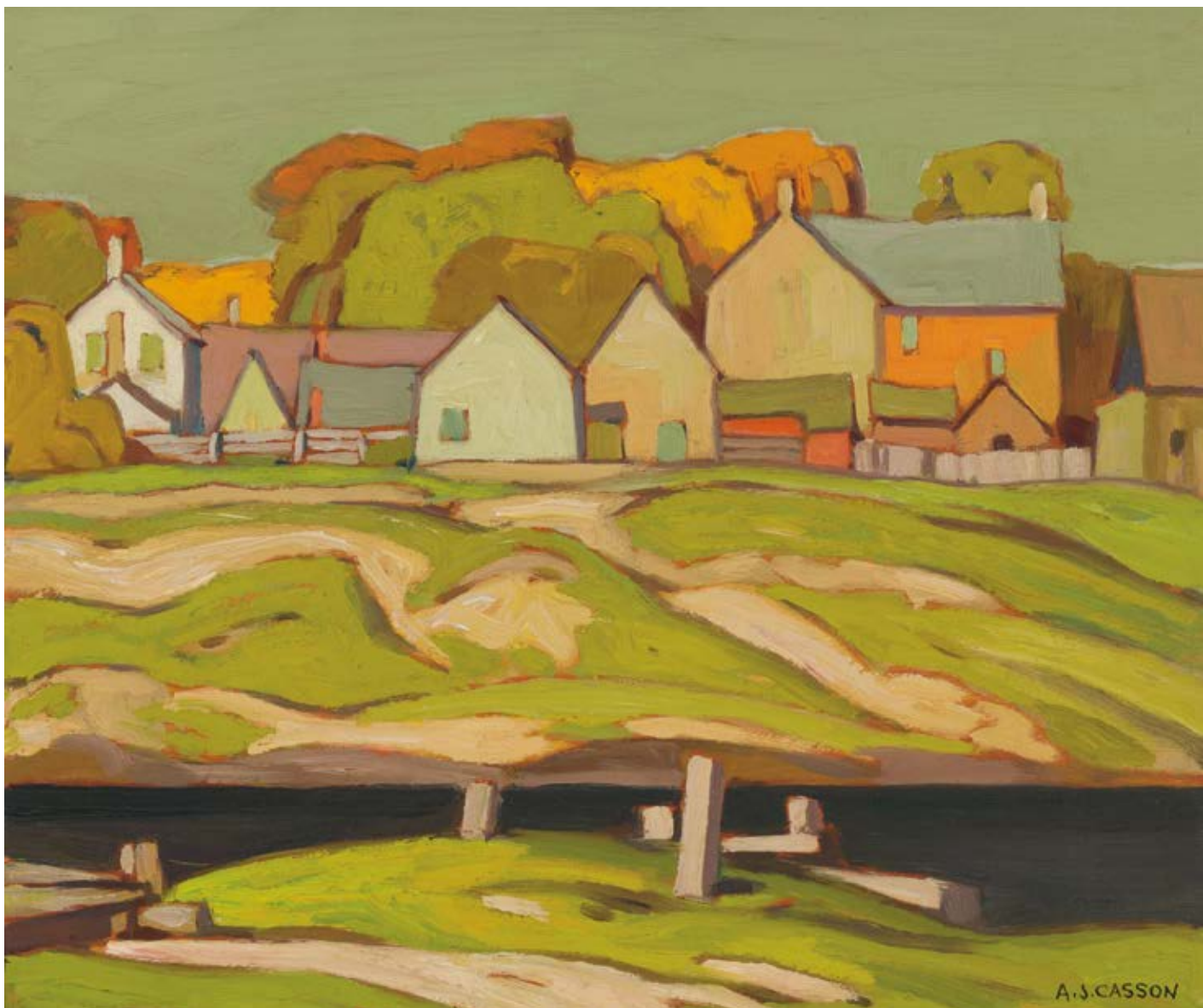
Dominion Gallery, Montreal
Private Collection, Vancouver
Fine Canadian Art, Heffel Fine Art Auction House,
November 6, 1997, lot 39
Acquired from the above by the present Private Collection,
Winnipeg

THERE IS POSSIBLY no better way to understand the distinctive vision of Arthur Lismer than through his tangled compositions such as this one, which, in their own unique way, bridge the gap

between landscape and still life. Although the vibrancy of colour is at the forefront of these works, they are perhaps best viewed in relation to the artist's fluidly mobile sense of line. Lismer was a remarkable draughtsman, and his drawn line is an essential aspect of these paintings, providing structure and order to compositions that might, in another artist's hands, tumble into chaos. Each element of the scene is given its own place and character, with palette and form balanced in lively decorum.

Lismer was regularly attracted to this compositional approach, and he employed it throughout his peripatetic travels that crisscrossed the country. While his friends and artist compatriots would position themselves facing the expansive vistas of the Rocky Mountains, the Atlantic Ocean or Georgian Bay, Lismer would instead, perhaps with a bemused expression, turn around, lower his gaze, and capture a contrary yet complementary facet to the beauty of the natural world.

ESTIMATE: \$30,000 – 40,000



108 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

In Haliburton Village

oil on board, signed and on verso signed, titled, dated 1938
and inscribed with the Roberts Gallery inventory #2460
9 ½ x 11 ¼ in, 24.1 x 28.6 cm

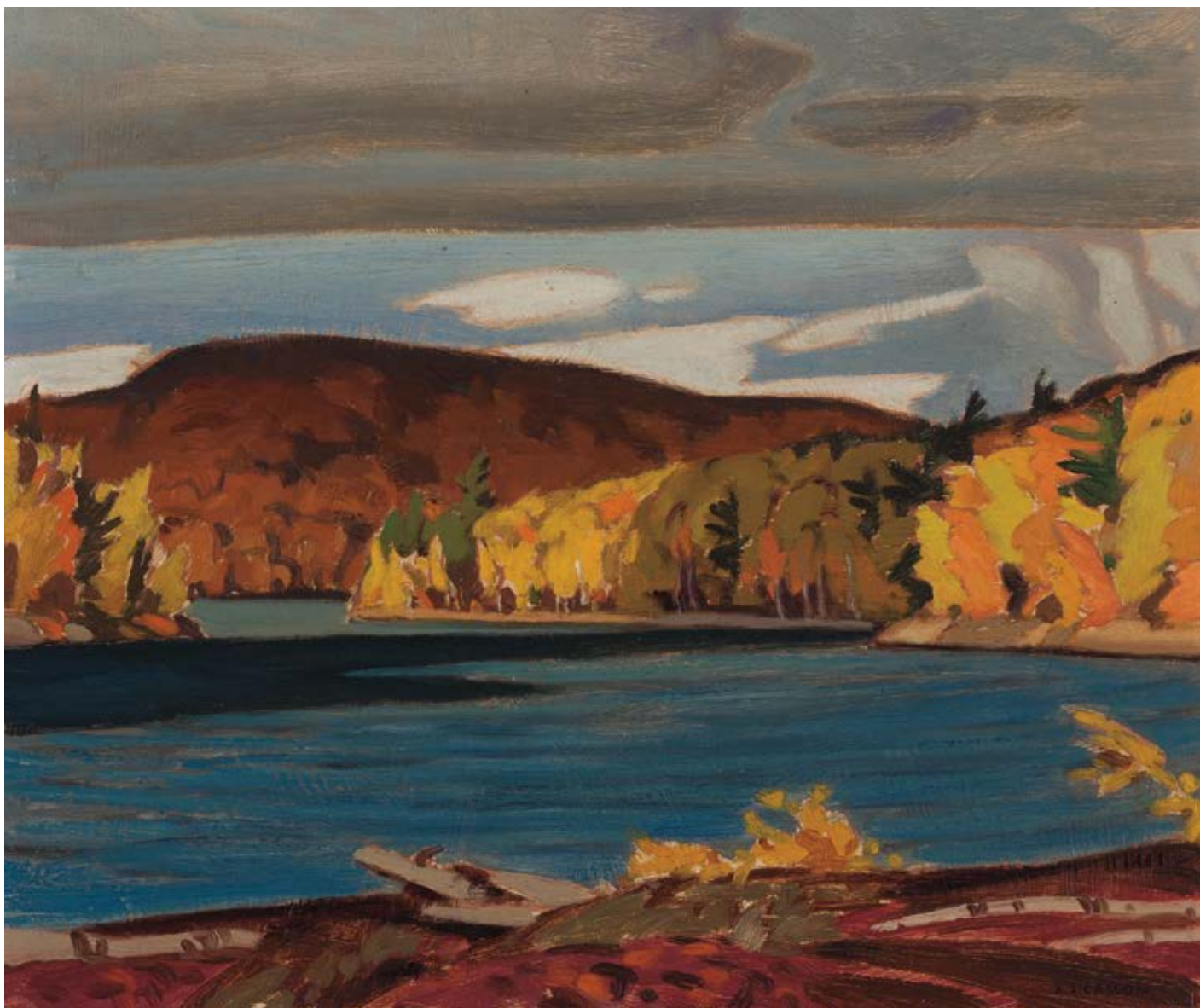
PROVENANCE

Roberts Gallery, Toronto
Masters Gallery, Calgary
By descent to the present Private Collection, British Columbia

THE WORKS PRODUCED by A.J. Casson in the years following the formal dissolution of the Group of Seven in 1933 often feature key changes to his approach, and *In Haliburton Village* is a prime example. As shown here, his brushwork and gesture become more economical, with less impasto, and his relationship

with form begins to shift notably as well. Shapes take on a more essential aspect, becoming increasingly flattened and geometric. His palette too, though light-hearted and joyous, is quite tightly controlled within a very specific range of colours. Remarkably, the overall effect of these formal experiments serves to simplify the image while heightening the experience of it. These aesthetic variations are in part due to the influence of Casson's long and successful career as a commercial artist, working with Sampson-Matthews Ltd. for decades. Many twentieth-century Canadian artists worked as commercial artists to supplement the often minimal income from their painting. In Casson's work, a semi-abstracted style informed by commercial design became increasingly central to his aesthetic, creating one of the most beloved and distinctive styles of the era.

ESTIMATE: \$25,000 – 35,000



109 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Long Lake, Haliburton, October

oil on board, signed and on verso signed and titled, circa 1937
9 ½ × 11 ¼ in, 24.1 × 28.6 cm

PROVENANCE

Private Collection, Canada

By descent to the present Private Estate, North Carolina

IN BOTH STYLE and palette, this subtly dramatic oil sketch by A.J. Casson is reminiscent of the work he produced circa 1937 along the Redstone River and near Redstone Lake. Both of these locations, as well as Long Lake, are in Haliburton County, a region just south of Algonquin Provincial Park. Casson's work from this period marks a moment of experimental transition. Here, his approach begins to stray from his more gestural style

as a member of the Group of Seven towards a more minimal, formalized aesthetic, which would culminate decades later in his neo-Cubist style, what he referred to as his “box period.”

Richly autumnal, with simplified and rounded compositional choices where patches of colour serve as form, *Long Lake, Haliburton, October* and other works from the period bring to mind the more daringly minimalist sketches of Tom Thomson, such as *Autumn Foliage*, 1915, in the collection of the Art Gallery of Ontario. Searching and deeply felt, works from key moments such as this one help underline the many nuanced transformations Casson's style underwent throughout his long and important career.

ESTIMATE: \$20,000 – 30,000



110 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

St Mathieu, Rimouski

oil on board, signed and on verso signed, titled,
dated April 1st, 1939 and inscribed 6550 and 101
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Lady Jean Brinckman (née Southam)
By descent to the present Private Estate, Ontario

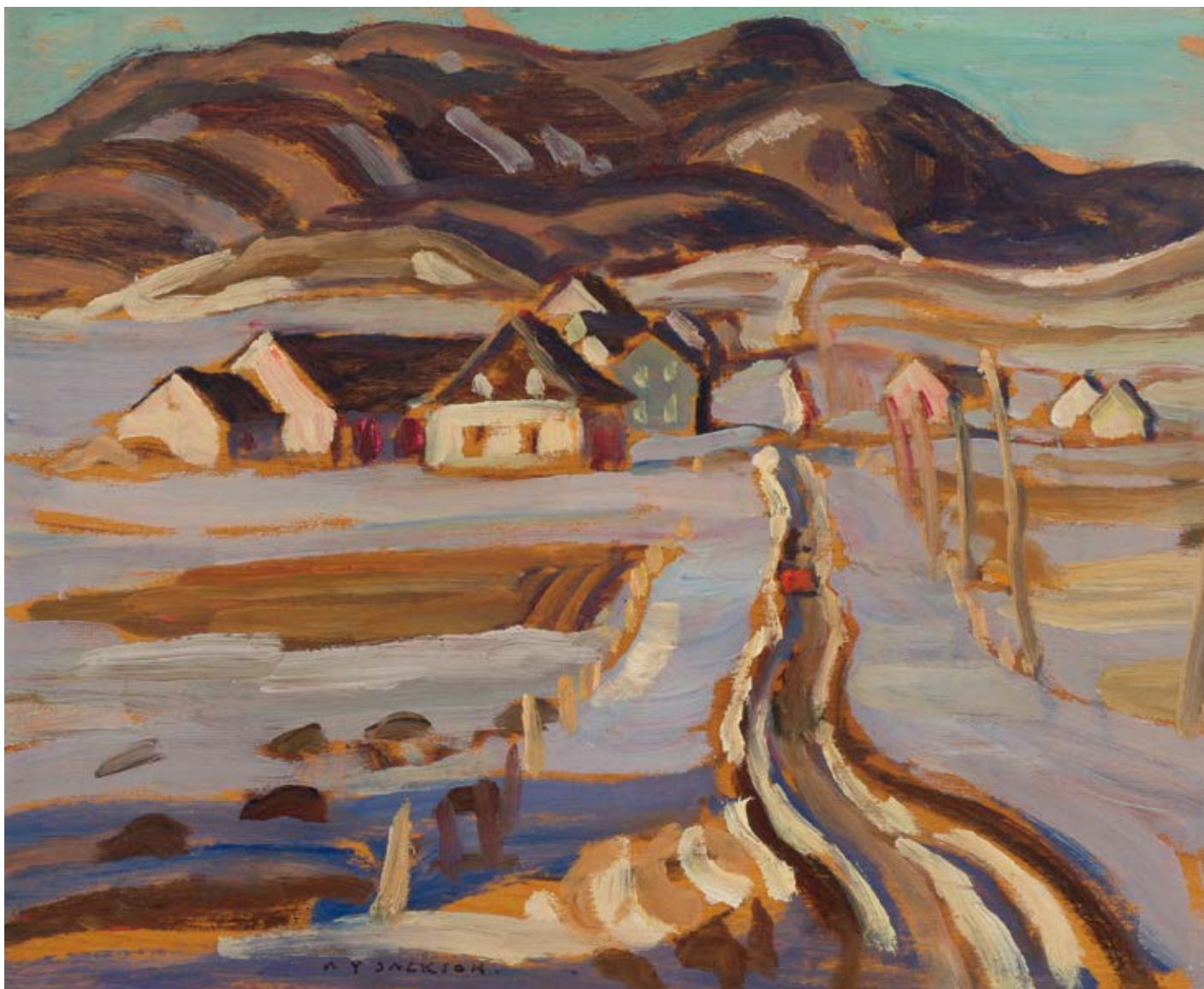
LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*,
2009, page 179

FROM THE 1920S to the 1940S, A.Y. Jackson embarked on yearly sketching trips to the quiet villages along the St. Lawrence River. Jackson was deeply inspired by the bucolic atmosphere of the

region, which felt blissfully removed from the encroaching modernization of the city. The charming horse-drawn sleigh wending through the late spring snow in this sketch is one of the most beloved motifs in Jackson's Quebec scenes. His rhythmic rendering of forms, mirrored across the sloping rooftops, the contoured snowbanks, and the softly rolling hills, roots the village within its natural landscape. Jackson was also captivated by the iridescent colours and shifting texture of sunlit and shadowed snow. As lifelong friend and artist Anne Savage aptly noted, "Not only can Jackson give us the soft gentleness of the opalescent snow bank, but he analyses the snow under every condition and delights in handling the curled edges of great sweeping drifts [and] the sheen on the ice-caked roads." *St Mathieu, Rimouski* exemplifies Jackson's honed stylistic sensibilities and enduring affection for the distinctive identity of the Quebec countryside.

ESTIMATE: \$40,000 – 60,000



111 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

The Road to Bic

oil on board, signed and on verso signed, titled,
dated circa Spring 1927 and inscribed *Studio Bldg*
Severn St. and Dr. J. Parnell, Vancouver, B.C.

8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dr. J. Parnell, Vancouver

Private Collection, British Columbia

By descent to the present Private Collection, British Columbia

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of*
A.Y. Jackson, 1958, page 61

IN THE SPRING of 1927, A.Y. Jackson sketched the quaint villages
along the south shore of the St. Lawrence River with Dr. Frederick

Banting. In his autobiography, Jackson recounts that “this was Banting’s first experience of painting out of doors in wintertime. It was March, but there was no sign of spring, and we were working in very exposed country ... Banting persisted, though it was an ordeal for him. I found him one day crouched behind a rail fence, the snow drifting into his sketch box and his hands so cold he could hardly work ... Later, we went to Bic ... Here the spring found us and we painted the melting snows.”

Jackson captures the enchanting village of Bic amidst its transition from winter to spring; the warm sunlit earth and russet hills peek through the iridescent snowmelt as a distant sleigh travels along the winding path into town. *The Road to Bic* is a vibrant example of Jackson’s Quebec village scenes produced during the Group of Seven period and beautifully conveys his enduring appreciation for the rich landscape of rural Quebec.

This work comes with stellar provenance. Dr. Jack Parnell was Lawren S. Harris’s doctor and a friend of A.Y. Jackson.

ESTIMATE: \$30,000 – 50,000



112 Emily Carr

BCSFA CGP 1871 – 1945

Alert Bay (Indian in Yellow Blanket)

oil on canvas, signed and on verso titled, dated 1912
on the National Gallery of Canada exhibition label, inscribed
with the Dominion Gallery Inventory #62d and \$150.00
(painted over) and variously and stamped Dominion Gallery
34 ½ x 14 ½ in, 87.6 x 36.8 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by Abraham Albert Heaps
(1885 – 1954), Ottawa, 1946
Victor Podoski, Ottawa, circa 1955
By descent to the present Private Collection, Ontario

LITERATURE

Doris Shadbolt, *Emily Carr*, National Gallery of Canada, 1990,
listed in addendum, unpaginated, and a similar 1912 canvas,
Alert Bay (with Welcome Figure), reproduced page 106

EXHIBITED

Dominion Hall, Vancouver, *Paintings of Indian Totem Poles
and Indian Life by Emily Carr*, April 1913
National Gallery of Canada, Ottawa, *Emily Carr*, June 29 –
September 3, 1990, catalogue #22

WITH THE BRILLIANT colours of this painting, Emily Carr declares her allegiance to the Fauve doctrines she had recently absorbed in Paris. Her teachers there were disciples of Gauguin and Matisse who valued colour for its ability to simulate on canvas the effects of strong sunlight and for its expressive powers. *Alert Bay (Indian in Yellow Blanket)* shows Carr's mastery of these techniques as she gives colour its full rein. Equally important, the painting declares her belief in the primal force and superiority of Indigenous art forms, a belief shared by many early modern artists who wished to revitalize a European art they saw as enfeebled by its emulation of photography. When Carr had shown her teacher, Henry Phelan Gibb, some of her watercolours of Northwest Coast Indigenous villages, his advice was: "Your silent Indian will teach you more than all the art jargon."¹

Carr first saw the Kwakwaka'wakw village of Alert Bay (which has now reasserted its Kwakwala name, 'Yalis) in 1907, on a brief stop on a cruise to Alaska with her sister Alice.² That trip awakened her to the possibilities of recording her province's Indigenous villages and their totem poles in paint. In the summers of 1908 and 1909, she returned alone to sketch at 'Yalis, completing at least 16 watercolour views of the village street and its poles, several of which she exhibited to high praise at the Vancouver shows of the British Columbia Society of Fine Arts, of which she was a founding member.

It was on one of these watercolours (figure 1, *Alert Bay*, circa 1908) that Carr based her oil painting *Alert Bay (Indian in Yellow Blanket)*. Her new rendering of the subject in 1912 reveals a breakthrough in her developing vision. Her watercolours of 1908 – 1909 were topographical views of the village street at various points along the boardwalk. Their colour range was muted. The vistas, peopled with an assortment of men, women and children going about their lives, recede into an ordered perspectival space. They are always distanced, implying a detached artist and



FIGURE 1: EMILY CARR
Alert Bay
watercolour on paper, circa 1908
21 ¾ x 14 ¾ in, 55.3 x 37.5 cm
Private Collection

Not for sale with this lot

viewer. Not so with this 1912 oil painting. The foreground pole is brought right up in our face, the space of the street is compressed, and Carr has eliminated details such as the right wing of the pole's raven that was painted onto the house front. She creates a bold, flattened composition of well-balanced elements. Our attention is focused on the pole and on a male figure moving just past the raven's colossal beak towards us. He bars our access to the street and challenges us with his gaze. His brightly coloured blanket and the headdress of cloth circling his head make him a commanding presence, a man of consequence. Leaving her down-to-earth ethnographic and illustrative approach, Carr proclaims the pride and greatness of Indigenous culture.

Already in 1908 – 1909 she had been fascinated by the spectacular crest pole in this painting, for she had placed it in the foreground in at least two watercolours. It was the tallest and oldest pole in the village, erected in the mid-1890s by Wa'kas, a 'Namgis chief, to display his hereditary crests and privileges (see figure 2).³ Its lowest figure was a raven with a huge beak that



FIGURE 2: Wa'kas pole in 'Yalis (Alert Bay, BC) erected mid-1890s
Photographer unknown
Courtesy of the Royal BC Museum and Archives, D-01355

opened to act as a ceremonial entrance to the house. Above that was a bear, then a *huxwhukw* or cannibal bird, then the figure of a man representing an Owikeno ancestor of Wa'kas who had defeated Baxwbakwalanuksiwe', the man-eating supernatural monster. The pole is topped off with a wolf and a killer whale carried aloft by a thunderbird, Wa'kas's family crest. The *huxwhukw* and the ancestor are characters in the myth central to the Kwakwaka'wakw Hamatsa society, re-enacted as the initiation rite for young men during the winter ceremonial.⁴

On her first visits Carr scarcely realized that 'Yalis was not originally a traditional Indigenous village. It had sprung up since 1870, when white entrepreneurs had established a salmon saltery and then a cannery on 'Namgis territory, and persuaded the Anglican missionary Rev. Alfred H. Hall to relocate from Tsaxis (Fort Rupert) and to attract local people as a necessary workforce.⁵ The settlement grew to boast the conveniences of a cannery, a sawmill, and a mission church and school as people came in from Kwakwaka'wakw villages on the many islands scattered in Johnstone Strait and Kingcombe Inlet. The clan chiefs each constructed a bighouse for their people, although they still



FIGURE 3: **EMILY CARR**
Alert Bay
watercolour, graphite on paper, 1912
30 ¼ x 21 ¾ in, 76.7 x 55.3 cm
Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.109
Photo: Vancouver Art Gallery

Not for sale with this lot

maintained their own traditional villages and territories nearby. By 1894, 'Yalis became a regular stop on the coastal ferry route.

When Carr visited in 1908 and 1909, there were 10 bighouses, many with freshly painted facades of milled planks, and five with elaborately carved frontal poles. The government's Indian agent was based there and tourists visited off the boat. Carr arrived alongside the tourists but she stayed on, renting one of the huts behind the village long enough to tame a baby racoon that she purchased from an Indigenous man, and to make her numerous highly finished and detailed watercolours of the village.⁶

After her return from France at the end of 1911, Carr had moved from Victoria to the dynamic new city of Vancouver, and by February she had established a studio on West Broadway. At a show in her studio in March, she showed 75 of her French paintings and then turned to preparations for an ambitious sketching trip north. She aimed to visit Gitksan territories on the Skeena River, Haida territories on Haida Gwaii, and more remote Kwakwaka'wakw traditional villages. She also began to translate her earlier watercolours of 'Yalis into large canvases, with an eye to future exhibitions. It is at this moment that she must have painted



FIGURE 4: Chief Wa'kas replica pole carved by Doug Cranmer in 1987, standing in Stanley Park, Vancouver

Alert Bay (Indian in Yellow Blanket), with its intensely romantic new vision.⁷ With this canvas, Carr created a new synthesis between her modern French style and that of the Indigenous carvers, a synthesis based on her new skills with colour and form and on an intense subjective empathy. She would still believe in the need for ethnographic collecting and explanation, as witness the “Lecture on Totems” that she delivered to explain her paintings at her huge 1913 Vancouver show of “Indian paintings.” But her quest henceforth would be for direct contact with Indigenous communities, her goal to explore their extent and achievement.⁸

In the summer of 1912, on her major painting expedition north, she returned to ‘Yalis and seized an opportunity to visit some of the more remote Kwakwaka’wakw villages, among them Gwa’yasdams, on Gilford Island. In her “Lecture on Totems” she wrote: “The Indians were all off at the fishing [grounds], not a soul remained. Guyasdoms [*sic*] differs absolutely from Alert Bay, in that the latter is a show village where all the tourist boats call and the Indians cater to the tourist trade and to the spectacular. Guyasdoms, on the other hand, lies off the beaten track in one

of the old-time original villages, unchanged by fashion and civilization.”⁹ Carr made only three large watercolours at ‘Yalis on this trip, but one of those was a fresh look at the pole of Wa’kas to confirm the details and the proportions that had become too elongated in her successive versions (see figure 3).¹⁰

We have no problem today seeing Carr’s high-pitched colour palette as a vivid transcription of a sunlit scene, but a painting such as *Alert Bay (Indian in Yellow Blanket)* was difficult for her contemporaries to accept. When Carr showed it in 1913, among nearly 200 paintings of Indigenous subjects, at the show she staged in the Dominion Hall on Pender Street, she experienced the public reaction as a catastrophic rejection. British Columbia was far away from progressive art centres and only a few people could glimpse the message she was trying to convey.

With today’s perspectives we can recognize *Alert Bay (Indian in Yellow Blanket)* as an exceptionally intense painting made with confidence, speed and urgency, part of Carr’s testimony to the Indigenous presence and its cultural significance for British Columbia. Her painting lives on, and so does the pole of Wa’kas, which was installed in Ottawa in the Museum of History in 1986 as the frontal pole for a reconstructed Kwakwaka’wakw bighouse. It was moved there after a long sojourn in Stanley Park and a replica, made by the famous carver Doug Cranmer, himself a descendant of Chief Wa’kas, still stands at Prospect Point today (figure 4).

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. For a full account of Carr’s teachers in France, see Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (Vancouver: UBC Press, 2006), 90–94.

2. I shall use the name Alert Bay as the white-settler name for the location and ‘Yalis for the Kwakwaka’wakw village there. Carr’s paintings focused only on the Indigenous section of the settlement, not on the white facilities.

3. Cormorant Island, when Alert Bay was founded, was part of the ‘Namgis First Nation’s traditional territory though their main base was located at the mouth of the ‘Namgis River, across the straits on Vancouver Island.

4. For the Hamatsa myth illustrated on the Wa’kas pole, see U’mista Cultural Society, “How We Got the Hamatsa,” https://umistapotlatch.ca/enseignants-education/cours_5_partie_2-lesson_5_part_2-eng.php.

5. For the history of Alert Bay at the time of Carr’s visits, see Moray, *Unsettling Encounters*, 85–89 and 124–31.

6. See Carr’s story “Balance,” in Emily Carr, *Heart of a Peacock* (Toronto: Irwin Publishing, 1986), 37–40, and Moray, *Unsettling Encounters*, 88.

7. The arguments for this dating are set out in Moray, *Unsettling Encounters*, 95.

8. For Carr’s relationship to ethnography, see *ibid.*, 52–66.

9. Carr’s “Lecture on Totems” is in Susan Crean, ed., *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings* (Vancouver: Douglas & McIntyre, 2003), 177–203, quote on 201.

10. Carr’s later signature on this work includes an accidental misdating of 1910. In that year she was away in France.

ESTIMATE: \$1,000,000 – 1,500,000



113 Clarence Alphonse Gagnon

CAC RCA 1881 - 1942

Beach Scene at Dinard

oil on panel, signed and dated 1908

6 5/8 x 9 5/8 in, 16.8 x 24.4 cm

PROVENANCE

Private Collection, New York

Fine Paintings, Watercolours and Drawings by Canadian Artists,

Christie, Manson & Woods (Canada) Ltd., Montreal,

May 3, 1974, lot 118

Acquired from the above by a Private Collection, Montreal

By descent to the present Private Collection, Victoria

LITERATURE

Hugues de Jouvancourt, *Clarence Gagnon*, 1970, the related 1907 canvas *Summer Breeze at Dinard*, collection of the Musée national des beaux-arts du Québec, reproduced page 18

René Boissay, *Clarence Gagnon*, 1988, the related canvas *Brise d'été à Dinard* reproduced page 80

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 - 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, the related canvas *Brise d'été à Dinard* reproduced page 90 and listed page 343

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 McMichael Canadian Art Collection, Kleinburg, catalogue #28

CLARENCE A. GAGNON liked working with small surfaces. With his attention to detail, precision and descriptive composition, he mastered the art of drawing and etching, and was able to produce vibrant and detailed scenes of Venice and of Norman villages on copper plates barely more than 10 × 20 centimetres in size. Indeed, it was as an etcher that the Canadian artist first gained international acclaim in the years following his arrival in Paris (1904 – 1908). But Gagnon’s passion for painting remained despite the sudden success he gained from his etchings. In 1908, he reaffirmed his desire to be known first and foremost as a painter.

Like fellow Canadian artist James W. Morrice, whose *pochades* dazzled the young artist on his early visits to the Salon de Paris, Gagnon did his own oil studies on tiny, hand-sized wooden boards. With just a few quick brush-strokes—often done on the spot in front of his subject—the artist captured exquisite views like *Jardin du Luxembourg* (Luxembourg Gardens) in 1904 or 1905 (collection of the Art Gallery of Ontario, L83.6), in which Gagnon eschews the line and detail of the draughtsman for the juxtaposed colour strokes of the painter.

In the summer of 1907, Gagnon discovered the beaches of the Emerald Coast, in Brittany, which became his preferred subject for the next two years. Inspired by the seaside resorts of Saint-Malo and Dinard that he visited in this period, his rare known *pochades* document his famous Impressionist paintings, such as *Les deux plages, Paramé, Saint-Malo* (The Two Beaches, Paramé, Saint-Malo), 1908 (collection of the Beaverbrook Art Gallery), the painted study for which, *The Beach at Saint-Malo* (private collection), was rediscovered in the United States a few years ago and sold by Heffel in 2020. Gagnon’s small-format works are generally meticulously executed, with a finesse and attention to certain details that would become his hallmark during his prolific small-format period in Charlevoix.

Beach Scene at Dinard is more akin to the free style of his depictions of the Luxembourg Gardens. Reminiscent of Morrice, it lets the material itself play a predominant role, with impastos and textures that are at one with the architecture and liveliness of the scene. Here, Gagnon alternates between long, vigorous strokes of colour spread across the planes of the composition (especially on the beach) and rapid notations of elements that evoke a seaside atmosphere. The painter’s gestures also contribute to the overall movement of this small seascape, swept by a cool coastal breeze. The result is a soft, airy composition that is completely in step with the choreographed interplay of human figures, boats and clouds.

Beach Scene at Dinard is remarkably composed, with four bands superposed horizontally. The light-blue band in the middle focuses the gaze on a group of bathers, with diagonals radiating out towards the four corners of the panel. With Gagnon, nothing is improvised, and this masterfully executed Impressionist gem demonstrates the painter’s ability to capture fleeting, ephemeral



CLARENCE GAGNON
Brise d'été à Dinard (Summer Breeze at Dinard)
 oil on canvas, 1907
 21 ¼ × 31 ½ in, 54 × 81 cm
 Collection of Musée national des beaux-arts du Québec, 1937.01

Not for sale with this lot

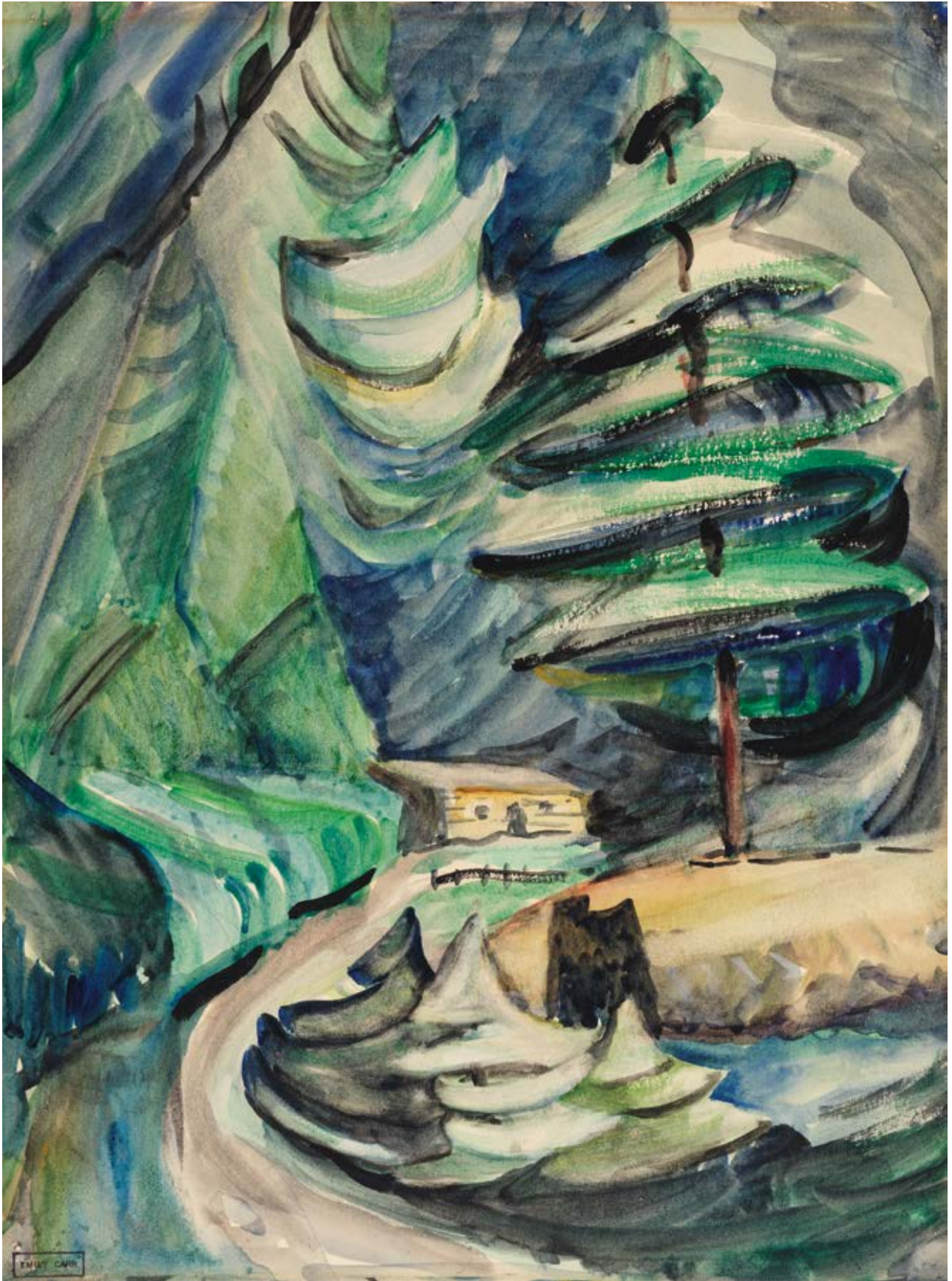
sensations. The public re-emergence of *Beach Scene at Dinard* after almost half a century also sheds new light on another splendid painting held at the Musée national des beaux-arts du Québec since 1937, *Brise d'été à Dinard* (Summer Breeze at Dinard), which is three times larger than *Beach Scene at Dinard*. At its centre, the larger composition incorporates a version of the *pochade*, with certain notable differences, including the white-clad figures walking in the opposite direction, the reduced size of the bathers, and the position of the sailboats on the horizon.

When Gagnon died in 1942, his widow Lucile Rodier-Gagnon catalogued and numbered the 670-odd *pochades* she found in his Paris studio and their Montreal home. A number of small paintings, which the artist sold or gave away during his lifetime, are not included in this catalogue. Such is probably the case for *Beach Scene at Dinard*, which ended up in an American collection before appearing for the first time at a Christie’s auction in Montreal in 1974.

We thank Michèle Grandbois, co-author of *Clarence Gagnon, 1881 – 1942: Dreaming the Landscape*, for contributing the above essay, translated from the French.

Included with this lot is a copy of the 1974 invoice from Christie, Manson & Woods (Canada) Ltd.

ESTIMATE: \$80,000 – 100,000



114 Emily Carr

BCSFA CGP 1871 – 1945

House in the Forest

watercolour on paper, signed
with the estate stamp, circa 1927
14 ¾ x 11 ⅞ in, 37.5 x 28.3 cm

PROVENANCE

Estate of the Artist
Dominion Gallery, Montreal, circa 1945
Loch Mayberry Fine Art Inc., Winnipeg
Private Collection, Winnipeg

EMILY CARR USED the watercolour medium for most of her life, but it was particularly important for her from the early years of her career up until the late 1920s. It was watercolour that she used both before her training in England and afterwards, during the years right after her return to Canada. Watercolour allowed Carr to work directly within the landscape and was also used in the studio. The works she produced using this aqueous medium provided excellent material for larger canvases but could also exist as independent works.

It seems likely that *House in the Forest* is a studio work from the mid to late 1920s. The extensive finish of the piece suggests that it was executed in the studio rather than in situ. A close examination suggests that it was done directly and without the use of a pencil drawing as a matrix. Both these factors would suggest that Carr had worked out the composition in her mind before applying pigment to the paper.

Key to this reading is the scale of the house. Rather than being the dominant feature, it seems almost insignificant within the scene. Carr has depicted the house clearly, but this small architectural element is by no means the major subject of this work. Carr has placed the structure centrally but the house is dwarfed by the enormous trees that surround it. Yet we do not forget the house, because it is central within the composition and Carr has lighted it strongly and provided the yard with a fence. Neat though it is, the house is a minor player within the overall scene.

Carr has expended much more energy on the enormously scaled trees that overshadow the house. The title, even if it is unlikely to be Carr's, is quite appropriate—the house is in the forest, and what a forest it is. There are three distinct areas of foliage, and Carr has taken the time to depict each differently. The faceted and combined tree mass to the left of the house is an abstracted and dramatic depiction of two tree forms that seem to blend into each other. These more abstract elements provide an important contrast to the more conventionally depicted tree to the right of the house. The latter tree strongly suggests the weight of the foliage and strength of the trunk, but the halo-like light area to the right side also suggests that the tree moves with the wind.

In the foreground Carr has painted a small group of stylized trees and has prominently placed a stump, both of which appear beside a small body of water. The house within the forest is both protected by the large trees around it and provided for through the body of water that appears before it. This is an image of a building embraced and surrounded by the natural world. The resident of this house can be reached via the road at the lower left, but equally this house is in and of the forest. *House in the*



TOP: **EMILY CARR**
South Bay, Skidegate (Untitled)
oil on canvas, 1929 – 1930
23 x 27 in, 58.42 x 68.58 cm
Private Collection

Not for sale with this lot

BOTTOM: **EMILY CARR**
South Bay, Skidegate
watercolour on paper, circa 1928
22 x 29 in, 55.9 x 73.7 cm
Private Collection

Not for sale with this lot

Forest clearly embraces the idea of living within the richness of the coastal environment. When one realizes how deeply Carr loved the forests of British Columbia, this image of a small single house in the woods, set amidst massive trees, seems entirely appropriate.

ESTIMATE: \$70,000 – 90,000



115 Henrietta Mabel May

ARCA BCSA BHG CGP 1877 – 1971

Indian Women, Oka

oil on canvas, signed and on verso inscribed with the Dominion Gallery Inventory #D1036 on a label and variously and stamped faintly Dominion Gallery, circa 1927
36 × 40 in, 91.4 × 101.6 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Vancouver, 1970s
By descent to the present Private Collection, Vancouver Island

LITERATURE

Jacques Des Rochers and Brian Foss, editors, *1920s Modernism in Montreal: The Beaver Hall Group*, Montreal Museum of Fine Arts, 2015, the related 1927 canvas *Indian Woman, Oka* reproduced page 229

DUBBED “THE EMILY CARR of Montreal” by the *Toronto Star*, Henrietta Mabel May was well suited to this sobriquet.¹ Like Carr, in the 1910s and 1920s, May was at the forefront of Canadian artists’ experimentation with the innovations of the French avant-garde.² Again recalling Carr, May’s formal explorations would culminate in “cosmic” landscapes animated by a strong sense of

rhythm.³ *Indian Women, Oka* brings into focus a further parallel with the West Coast artist: namely, both artists' sympathetic and stylistically adventurous depictions of Indigenous subjects. Nonetheless, May painted in her own distinctive manner.

Indian Women, Oka is an unusual picture in May's oeuvre. Although May's early career was devoted to a combination of figurative and landscape subjects, the 1920s saw the artist transition to a near-exclusive focus on landscape. While the Laurentian backdrop to the group portraiture of *Indian Women, Oka* is thus in keeping with May's thematic preoccupations in this period, the painting is first and foremost a compelling demonstration of the figurative possibilities of the formal vocabulary honed by the artist in topographic studies such as *Summer Landscape, Knowlton, Quebec* (1927).

In both style and subject matter, *Indian Women, Oka* is closely related to May's painting *Indian Woman, Oka* (1927), now in the collection of the Art Gallery of Hamilton. If that work's flat bands of vibrant colour have drawn comparisons to Paul Gauguin and the Fauves, *Indian Women, Oka* is closer in technique to Paul Cézanne. This is particularly evident in May's modeling of the sitters' clothes, whose mottled, planar treatment recalls works by the French artist such as *The Boy in the Red Vest* (1888–1890). Like Cézanne, May gives us portraiture with a formal rather than psychological emphasis.

The striking individuality of the principal figures in May's painting can be likened to Carr's sensitive 1914 portrait of her long-time Squamish friend Sewinchelwet (Sophie Frank).⁴ Like Carr's watercolour, May's group portrait constitutes a significant departure from a harmful tradition of generic representations of Indigenous subjects that rehearse inaccurate Euro-Canadian ideals of "authenticity" or narratives of Indigenous decline and disappearance.⁵ May delivers a very different picture, one that insists on the specificity of Indigenous peoples' negotiation of modernization and tradition in a particular place: in this case, Kanyen'kehà:ka (Mohawk) women from Kanesatake, whose Algonquin name is Oka. Situated at the mouth of the Ottawa River, Oka would be the site of the 1991 Kanesatake Resistance, a defiant assertion of Indigenous sovereignty documented by Abenaki filmmaker Alanis Obomsawin's 1993 masterpiece *Kanehsatake: 270 Years of Resistance*.

In fact, May depicts the view of Oka from the other side of the Ottawa River in Hudson, Quebec. The artist was intimately familiar with this location, it being the site of her cherished family cottage. May's choice of locale for *Indian Women, Oka* is in keeping with a generational search for distinctive landscape imagery encouraged by the intrepid example of the Group of Seven.⁶ But like other women of May's generation, the artist has chosen a site not far removed from an urban centre—in this case, rapidly modernizing Montreal.⁷ The Group's influence is particularly legible in the gently rolling contour of Mont Bleu in the distance. Karen Antaki has observed an affinity between May's images of Quebec and the "undulating landscape" of A.Y. Jackson.⁸ Jackson was a strong supporter of women artists, and a crucial bridge between the Group of Seven and the Montreal-based Beaver Hall Group, which May co-founded in 1920, and for which Jackson served as first president.⁹ Noted for its equitable representation of genders, the short-lived Beaver Hall collective would form a nucleus for the later Canadian Group of Painters, of which May was also a founding member, in 1933.¹⁰



HENRIETTA MABEL MAY

Indian Woman, Oka

oil on canvas, 1927

26 ¾ x 21 ¼ in, 67 x 54 cm

Collection of the Art Gallery of Hamilton, 58.86.v

Not for sale with this lot

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an instructor at the University of Toronto and Ontario College of Art and Design.

1. Augustus Bridle, *Toronto Star*, February 18, 1950, 7.

2. See Karen Antaki, "H. Mabel May (1877–1971): The Montreal Years: 1909–1938," MA thesis, Concordia University, 1992; Kiriko Watanabe, Kathryn Bridge, Robin Laurence, and Michael Polay, *Emily Carr: Fresh Seeing—French Modernism and the West Coast* (Vancouver: Audain Art Museum, in assoc. with Figure.1 Publishing, 2019).

3. See Antaki, "H. Mabel May," 98.

4. See Sesemiya (Tracy Williams), "Sewinchelwet (Sophie Frank)," in *Uninvited: Canadian Women Artists in the Modern Moment*, ed. Sarah Milroy (Kleinburg: McMichael Canadian Art Collection, 2021), 267–68.

5. See Maura Broadhurst, "H. Mabel May," in *Lasting Impressions: Celebrated Works from the Art Gallery of Hamilton* (Hamilton: Art Gallery of Hamilton, 2005), 130.

6. See Antaki, "H. Mabel May," 96.

7. *Ibid.*, 80.

8. François-Marc Gagnon quoted in *ibid.*, 89.

9. See Antaki, "H. Mabel May," 71; Jacques Des Rochers, "The Beaver Hall Group: A Much Anticipated Re-Reading," in *1920s Modernism in Montreal: The Beaver Hall Group*, ed. Jacques Des Rochers and Brian Foss (Montreal: Montreal Museum of Fine Arts, 2015), 28.

10. See Antaki, "H. Mabel May," 83.

ESTIMATE: \$25,000 – 35,000



116 Cornelius David Krieghoff

1815 – 1872

Indian Returning from the Hunt (An Indian Encampment)

oil on canvas, signed and on verso titled *An Indian Encampment* on the Watson Art Galleries label and inscribed by William R.

Watson on his label: *I consider this painting to be one of the finest works by this artist I have seen, circa 1860*

12 x 18 in, 30.5 x 45.7 cm

PROVENANCE

Watson Art Galleries, Montreal

F.W. Carsely, Esq., Montreal

Mrs. Muriel G. Winter, Cleveland, Ohio

Galerie Walter Klinkhoff, Montreal

Mitzi and Mel Dobrin, Montreal

Canadian Art, an Outstanding Collection: The Property of a Prominent Montreal Collector, Fraser Bros., Montreal,

October 23, 1986, lot 94

Acquired from the above by the present Private Collection, Toronto

LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, 1934, listed page 136, titled *Indian Returning from the Hunt*

J. Russell Harper, *Kriehoff*, 1979, a similar work noted page 137, reproduced page 134, plate 124

INDIAN RETURNING FROM THE HUNT (An Indian Encampment) is one of a series of paintings produced by Cornelius Krieghoff depicting a group of Indigenous hunters beside a large boulder popularly known as Big Rock. J. Russell Harper, former curator of Canadian art at the National Gallery of Canada, counts these as among Krieghoff's greatest paintings for their brilliant colours and romanticism, and highlights a similar work in the collection of the Power Corporation of Canada.¹ Throughout the series, Big Rock functions as a stage backdrop for various tableaux, while details of the landscape and composition vary. This suggests that Krieghoff was not attempting to describe a specific place, but rather drawing upon his imagination to experiment with new compositional elements and perspectives, showcasing his unique gift for the expression of landscape.

Indian Returning from the Hunt presents a Huron hunter skinning a deer at the foot of Big Rock, while his companion rests on his rifle. A third figure stands apart, next to the canoe drawn up onto the riverbank. The scene is an idealization of traditional Indigenous life that was rapidly disappearing under colonization. Krieghoff's frequent portrayal of Indigenous subjects hunting and trapping in the forests emphasizes their attachment

to the land, recalling eighteenth-century European Enlightenment ideals of the so-called noble savage, uncorrupted by the vicissitudes of modern civilization. As Harper notes: "Not even Jean-Jacques Rousseau could have imagined a more idealistic relationship between man and nature. The best of the simplest of worlds bestows her most beneficent bounty on her children, man unspoiled by the complexities of artificial and unnatural civilization."²

By 1860, Krieghoff was adept in the formal aspects of landscape painting, and his richly orchestrated setting clearly bears the influence of seventeenth-century Dutch and Flemish landscapes. The central framing device is a large, skilfully rendered tree in the foreground, with gnarled roots and twisting branches bearing golden leaves that provide shade to the hunters. Krieghoff's composition guides the viewer across the canvas from left to right, through an Edenic paradise of autumn splendour to a clear blue river, fading into a distant vista that merges with the sky. The palette, too, begins in the shadows at left, with a rich interplay of light and dark as rays of sun slant through the tree canopy, while the centre of the canvas is dominated by sumptuous earth tones and verdant grasses as well as the vibrant red and yellow tunics worn by the hunters. The far right of the painting is cool in tone, all pale sky and water receding into dreamlike hills, saturated in blue. The textures Krieghoff achieves are almost palpable, from the shimmering reflective surface of the pool in the foreground to the stony earth along the shoreline and the soft grass carpeting Big Rock. *Indian Returning from the Hunt* represents Krieghoff at the height of his powers as an artist.

This canvas boasts exceptional provenance and was once held in the esteemed collection of Montreal philanthropists and art collectors Mitzi and Mel Dobrin. With their unerring eye for quality, the Dobrins assembled one of Canada's finest private collections, containing masterworks by both Canadian and internationally renowned artists. A portion of their collection was sold through auction in 1986. This work was lot 94 in the sale and was acquired by the present private collection in Toronto.

1. J. Russell Harper, *Kriehoff* (Toronto: University of Toronto Press, 1979), 134 and 137.

2. *Ibid.*, 137.

In Marius Barbeau's listing of Krieghoff's works, he describes this work as follows: "At portage, near great rock, river to right foreground. At foot of trail through the woods. An Indian skinning a deer, to left; another to right, with red tunic, calling between his hands. Third Indian standing in centre, hands on gun. Beautiful large tree, reddish. Yellow leaves of a birch."

ESTIMATE: \$50,000 – 70,000



117 Cornelius David Kriehoff

1815 – 1872

Portage, Ste-Anne River, Quebec

oil on canvas, signed and dated 1854 and on verso titled *Portage, St. Ann River, Quebec [sic]* on the gallery label
12 ¼ x 18 in, 31.1 x 45.7 cm

PROVENANCE

J. Mott Esq., Toronto, 1857
Galerie Bernard Desroches, Montreal
Canadian Art, Joyner Fine Art, May 20, 1987, lot 40
Private Collection, Toronto

BY THE EARLY 1850s, Cornelius Kriehoff was an established cultural figure in Montreal, with a close circle of artist friends, patrons and business associates, and several important public and private commissions to his name. Yet Montreal was not the thriving cosmopolitan capital it had once been. Plagued by economic difficulties and political unrest that culminated in the burning of the city's parliament buildings, Montreal lost its status as the capital of the Province of Canada in 1849 in favour of Quebec City and Toronto. An exodus of Montreal's civil servants and government officials soon followed, together with the businesses that served them. According to J. Russell Harper, "Cosmopolitan life slowed to a virtual halt. Montreal's sparkle had dimmed, and so had its potential as a market for art."¹

The impact on Kriehoff was likely considerable, and there are indications that he suffered financial hardship. While he continued to produce a steady supply of paintings, he laboured to sell his work, assertively marketing his pictures at auction, producing prints and, according to some accounts, peddling door to door.

Around 1853, Kriehoff moved to Quebec City, which sparked the most productive and successful period of his career. At that time, Quebec City was almost as large as Montreal; it had a population of some 58,000, which was close to 40 percent Anglophone. It was also the military headquarters for British North America, the location of a thriving shipbuilding industry, and, since October 1851, had been the seat of government for the Province of Canada.²

Early on, Kriehoff found support among Anglophones working in the timber trade, and this influenced his appreciation of the natural wilderness surrounding his new home. From this point forward, Kriehoff became increasingly interested in the formal aspects of landscape painting, and the landscape itself, rather than the figures, became the central focus of his work. While the

figures remained, they were subordinate elements of the composition, visual devices lending scale to the soaring majesty of the Canadian forests, rivers and waterfalls.

In 1854–1855, Kriehoff painted several canvases of the Sainte-Anne River, including a pair of paintings of Sainte-Anne Falls now in the collection of the National Gallery of Canada. A tributary of the St. Lawrence northeast of Quebec City, the Sainte-Anne may have been visited by Kriehoff on one of the many hunting and fishing trips he undertook with his friends, often led by Indigenous guides.

In the present work, *Portage, Ste-Anne River, Quebec*, a small group of Indigenous hunters takes rest in a clearing along the banks of the river. Their upturned canoe lies on a rocky promontory next to a small, yet treacherous cascade. One figure stretches on his stomach while another appears to be starting a campfire. Our eye is drawn to the hunters, in part due to the beautifully described evergreen towering above them that acts as a centrepiece to the composition. Kriehoff presents the figures as though on a stage, illuminated by a break in the clouds and framed by the trees, the upturned canoe, and the large boulder at right. However, the hunters' reduced scale diminishes their importance to the composition, and they are quickly subsumed by the sumptuous landscape.

The composition's many diagonal lines create movement, urging the viewer onwards to explore the scene's visual delights: the river winding into the hazy distance bordered by dense forest; the hills cloaked with green underbrush rising steeply behind the hunters; the expressive textural details of the rocks contrasting with the soft, gold-tinged grass. Overhead, sunlight filters through blustery autumn clouds, creating swathes of light and shadow across the composition and allowing Kriehoff to demonstrate his virtuosity with colour, showcasing an astonishing spectrum of green, brown and ochre hues.

Portage, Ste-Anne River, Quebec displays Kriehoff's tremendous skill as a landscape painter at the moment that marked a turning point in his interests, ushering in the most prolific and successful period of his career.

1. J. Russell Harper, *Kriehoff* (Toronto: University of Toronto Press, 1979), 57.

2. Dennis Reid, *Kriehoff: Images of Canada* (Toronto: Art Gallery of Ontario, in assoc. with Douglas & McIntyre, 1999), 70–71.

ESTIMATE: \$50,000 – 70,000



118 Cornelius David Krieghoff

1815 – 1872

Habitant and His Horse

oil on board, initialed

7 ¾ x 9 ¾ in, 19.7 x 24.8 cm

PROVENANCE

M.P. Menard Collection

Berry-Hill Galleries, New York

Mitzi and Mel Dobrin, Montreal

*Canadian Art, an Outstanding Collection: The Property of a
Prominent Montreal Collector*, Fraser Bros., Montreal,

October 23, 1986, lot 120

Acquired from the above by the present Private Collection,
Toronto

LITERATURE

Hugues de Jouvancourt, *Cornelius Krieghoff*, 1971, reproduced
page 74

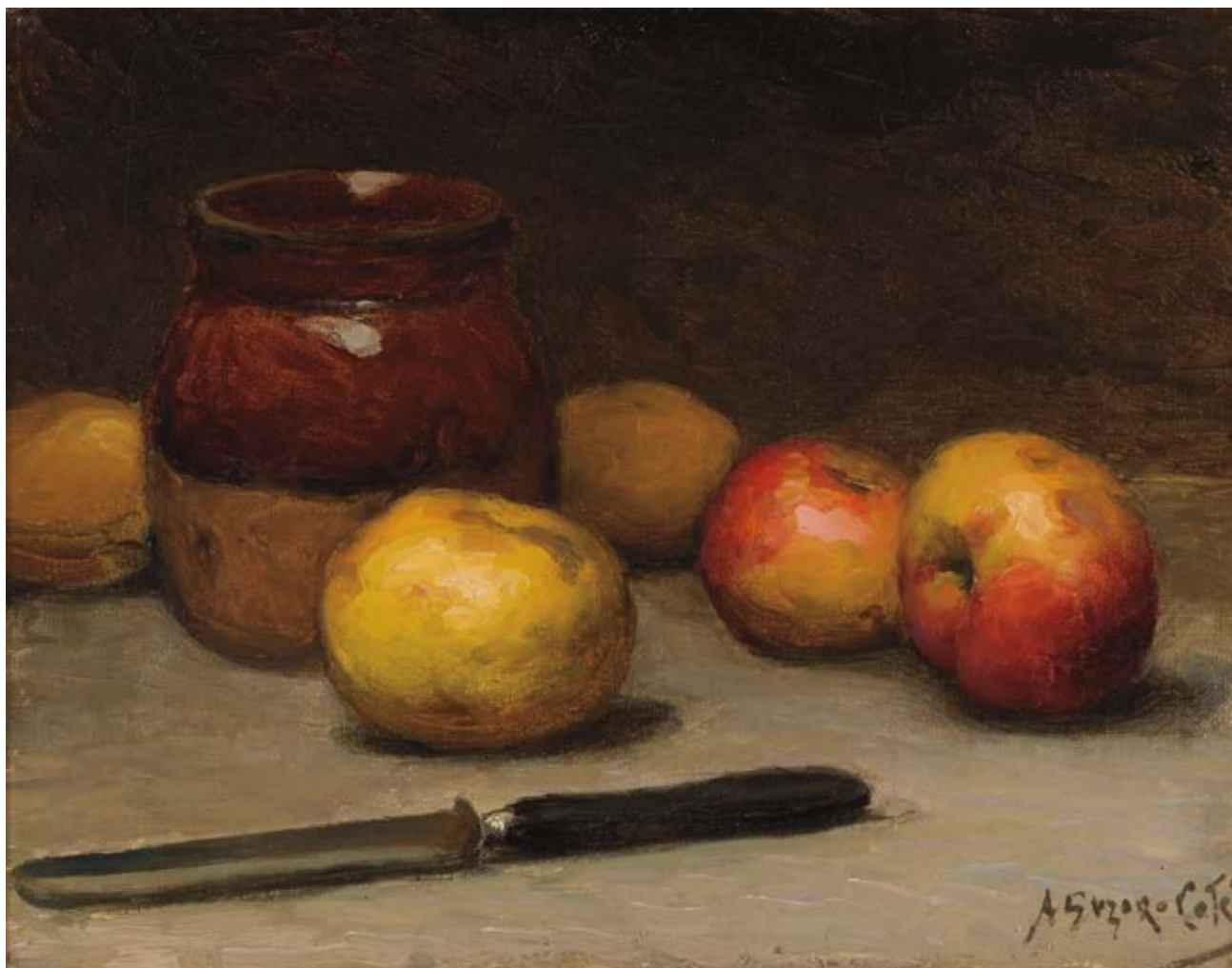
AMONG CORNELIUS KRIEGHOFF'S best-loved works are his paintings of rural life in Lower Canada. During the artist's Montreal period, from 1846 to 1853, he developed a series of small

oils depicting single, emblematic First Nations or rural *habitant* figures performing tasks that signified their identity and place in society. These small paintings formed a typology of a way of life through carefully observed details of period dress and equipment, often situated in winter landscapes.

In *Habitant and His Horse*, a weary milk seller wearing the *habitant's* distinctive belted coat and red toque trudges through the snow alongside his horse and sleigh. The horse is of the distinctive Canadian breed, descended from Norman and Breton horses introduced into New France in the seventeenth century. Likewise, the sleigh is a traditional *habitant* sleigh, with its platform sitting nearly flat against the snow, leaving deep bumps in its wake. Distinct from sleighs used by Anglophones, the *habitant* sleigh was designed for work, not pleasure. One can almost hear the milk tins clanging against the barrel as it jostles over the deep ruts in the snow, splashing milk skyward.

The present work boasts exceptional provenance, having sold through auction in 1986 from the esteemed collection of Montreal philanthropists and art collectors Mitzi and Mel Dobrin. This work was lot 120 in the historic sale and was acquired by the present private collection in Toronto.

ESTIMATE: \$30,000 – 50,000



119 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

Pommes

oil on canvas, signed and on verso signed, titled and titled
Still Life of Apples and dated circa 1902 on the gallery labels
10 ¾ x 13 ¾ in, 27.3 x 34.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Kenneth G. Heffel Fine Art Inc., Vancouver
Important Canadian Art and Fine Jewellery, Sotheby's Canada,
May 28, 1985, lot 807
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver

POMMES IS AN exquisite painting by Marc-Aurèle Suzor-Coté dating from circa 1902. It is a fine example of the artist's mastery of the still life genre, which offered him excellent opportunities

to showcase his rich colour palette, the range of his brushwork, and his skilful organization of the compositional space. Here, five apples are informally arranged across a table, along with a brown ceramic jar that anchors the composition to the left and a knife laid diagonally at the forefront. Soft light dapples the fruit, in Suzor-Coté's characteristic handling of shadow and light.

Between 1891 and 1912, Suzor-Coté traveled extensively in the United States and Europe. He lived in France from 1891 to 1894, and then again from 1897 to 1901. In 1900, he participated in the Paris World Fair, where he received major critical approval and the bronze medal. He produced many still lifes during that period, portraying a variety of subjects: bouquets of flowers, bowls of fruit, or a roast chicken dinner with delicate porcelain dishes and silverware. These works—much like *Pommes*—are elegant and intimate depictions of daily life.

ESTIMATE: \$15,000 – 25,000



120 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Zinnias

watercolour on paper, on verso titled and inscribed
by Douglas Duncan w-200, 1940
15 1/8 x 15 3/8 in, 38.4 x 39.1 cm

PROVENANCE

Douglas Duncan Picture Loan Society, Toronto
M. Wright, Montreal, circa 1955
Michael Meredith, Toronto, 1990
Canadian Art, Joyner Fine Art, November 23, 1993, lot 60
Private Collection, Toronto

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue
Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998,
reproduced page 728, catalogue #401.94

EXHIBITED

Picture Loan Society, Toronto, 1941, gallery list #6
Art Gallery of Toronto, 1952

DAVID MILNE'S LOVE of flowers is evident throughout his career. The arrival of spring and new life turned his attention to flowers—whether blossoms found in the wilderness or blooms purchased in a local market. *Zinnias* is a wonderful example of his ability to render delicate blossoms and vibrant colours in a decisive and convincing manner. As with all of Milne's later watercolours, *Zinnias* is executed with panache and vigour. The pigments are applied quickly—a rich, sweeping application of black defines the surface upon which the two teacups and vase of zinnias rest. The flowers are each painted differently—at top left a richly defined full blossom and a black flower and, at top right, a finely delineated outline of the zinnia stem and blossom. The leaves of the flowers are distinctly defined in both green and black pigments. Milne draws with the fine point of his brush and the delicate lines, seen in the teacups and saucers and the vase, provide a contrast to the linear patterns of the flowers and leaves and the black of the tabletop. The upper portion of the composition uses the white of the paper to foreground the beauty of the zinnias and allow Milne's draughtsmanship to be clearly seen. *Zinnias*, done in Toronto, reflects both Milne's great love of flowers and his enormous skill as a watercolourist.

ESTIMATE: \$20,000 – 30,000



121 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Tablecloth

watercolour on paper, on verso titled and inscribed by Douglas Duncan w-181 (crossed out) / 191 and by the Duncan Estate 545 and w-193, 1940

13 ¼ x 14 ¼ in, 33.7 x 36.2 cm

PROVENANCE

Marlborough-Godard, Toronto, 1976

G.E. Shewell, Ottawa, 1976

Canadian Art, Joyner Fine Art, May 13, 1994, lot 101

Private Collection, Toronto

LITERATURE

David Milne: The Toronto Year, 1939 – 1940, Marlborough-Godard, 1976, page 11, reproduced page 29

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, reproduced page 713, catalogue #401.57

EXHIBITED

Marlborough-Godard, Toronto, *David Milne: The Toronto Year, 1939 – 1940*, January 1976, catalogue #30

IN THE SUMMER of 1938, while working at Six Mile Lake, in Ontario's cottage country, David Milne met and fell in love with

Kathleen Pavey. This led to his decision to move in the summer of 1939 to Toronto, where he lived with Pavey from 1939 to 1940. The relationship was an enormous and happy change in Milne's life, and the paintings he produced in Toronto, like *Tablecloth*, reflect the happiness of the couple. The subject of *Tablecloth* is straightforward: a still life of a floral tablecloth atop a table laden with toy animals (chicks and rabbits), a bowl, two pieces of paper and a book. These were decorations for Easter Sunday 1940. The lower portion of the image is defined by deep black shadows, which project the tabletop towards the viewer's space.

The confidence Milne had in his technique is evident in the bravura with which the painting was executed; there was no room for error and Milne makes none. Like most of the Toronto pictures, *Tablecloth* employs a variation of what Milne's dealer Douglas Duncan called the "hellish colour"—a combination of yellow ochre and permanent violet pigments. This colour (or a variation thereof) was used, as in *Tablecloth*, to unify the composition. The calligraphically painted tablecloth is a foil for the elements of the still life. The balance across the tabletop contrasts the relative visual calm of the book, bowl and blank pieces of paper in the upper left with the dense assembly of toys in the lower right. This vibrant work speaks of Milne's joy in his new domesticity.

ESTIMATE: \$20,000 – 30,000



122 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Poplar

oil on canvas, signed, 1950
30 × 40 in, 76.2 × 101.6 cm

PROVENANCE

Commissioned by the Canadian Pulp and Paper Association, Ottawa, 1950
Forest Products Association of Canada, Ottawa

LITERATURE

Six Forest Landscapes [brochure], Pulp and Paper Industry of Canada, circa 1955, reproduced, unpaginated

EXHIBITED

National Gallery of Canada, Ottawa, *Six Forest Landscapes*, July 4, 1955 – January 31, 1956

DRAMATIC SKIES SET off the dynamic mountain forms of A.J. Casson's *Poplar* (1950), a striking example of the Group of Seven artist's mature production. The work's fascinating provenance illuminates its unique genesis.

Commissioned by the Canadian Pulp and Paper Association (now the Forest Products Association of Canada) as part of a suite

of six paintings by leading Canadian artists, *Poplar* has remained in the association's hands ever since. Each of the paintings in the series depicts a tree species commonly utilized in the production of pulp and paper products. The paintings—which include works by A.Y. Jackson (lot 123), Charles Comfort and others—were the jumping-off point for an innovative multimedia experiment promoting awareness of Canadian forests as a public good.

The original artworks were complemented by black-and-white interpretations in pen and ink as well as colour reproductions in letterpress and silkscreen. The latter were printed under Casson's supervision by Sampson-Matthews Ltd., the Toronto-based graphic art company of which Casson had become vice-president and art director in 1946.¹ Casson had followed fellow Group of Seven member Franklin Carmichael to Sampson-Matthews after both artists had enjoyed a formative association with the Toronto printing firm of Rous & Mann.

Sampson-Matthews' enduring reputation for excellence and innovation remains closely tied to its signature print program—a collaboration with the National Gallery of Canada that began in 1942 as a wartime project to distribute high-quality silkscreen reproductions of Canadian paintings to army bases and officers' mess halls, both at home and overseas.² Printing and distribution costs were recouped through art-and-industry partnerships with Canadian businesses—a far-sighted arrangement that

anticipated such post-war collaborations between artists and private industry as the celebrated Art & Technology Program hosted by the Los Angeles County Museum of Art in the late 1960s and early 1970s.³ The Sampson-Matthews print program was later expanded to distribute reproductions of Canadian art to schools across Canada. Wayne Larsen has described this as “the single most effective promotion of Canadian art to date.”⁴ In particular, this initiative helped to consolidate the Group of Seven as a national cultural institution. For his part, Casson seized on the print program as an opportunity to promote the innovative formal possibilities of the silkscreen medium.⁵

The six paintings commissioned in 1950 reprised an earlier project documenting the phases of pulp and paper manufacturing in a series of 10 original artworks, and would be followed by Casson’s design of a postage stamp celebrating the pulp and paper industry in 1956.⁶ Casson’s leadership role in these partnerships was characteristic of his politically astute “foot in both camps” approach to negotiating competing institutional commitments, which at different times included membership in the vanguard Group of Seven and presidency of the more conservative Ontario Society of Artists.⁷

Casson’s skilful layering of values to construct the incredible range of depth seen in *Poplar* showcases the artist’s adaptation of formal principles honed through his intensive work with silkscreen and watercolour to his handling of oil paint. On the one hand, the silkscreening process translates individual colours in the original painting into separate screens that are overlaid in facsimile. The organization of *Poplar*’s picture plane into distinct zones exemplifies a compositional logic tailored to these requirements of silkscreen reproduction. On the other hand, approximately three-quarters of Casson’s output was executed in watercolour, and oil paintings like *Poplar* demonstrate a masterful transposition of the clarity of outline and brilliance of hue that characterize his works in that medium. The transparency of watercolour is also suggested by the emerald-like glow of *Poplar*’s titular forest cover and the lapidarian reflectivity of the pool below.

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an instructor at the University of Toronto and the Ontario College of Art and Design.

1. Margaret Gray, Margaret Rand, and Lois Steen, *A.J. Casson* (Agincourt, ON: Gage, 1976), 23.

2. *Ibid.*, 23; Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter* (Toronto: Dundurn Press, 2009), 189–90; National Gallery of Canada, “Sampson-Matthews Collection: Finding Aid,” <https://www.gallery.ca/library/ngc121.html>.

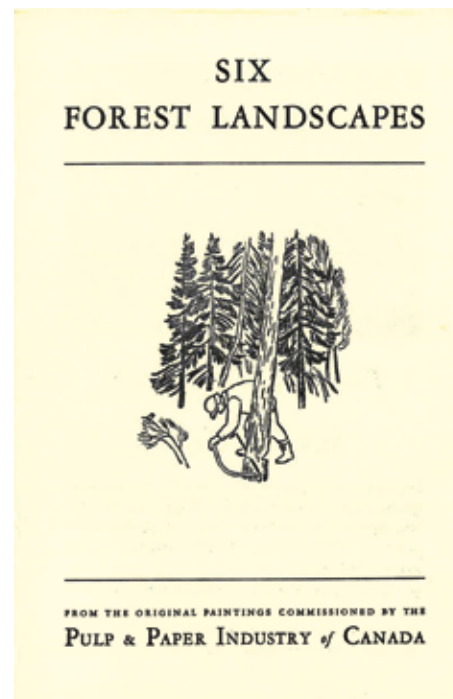
3. See Maurice Tuchman, *Art & Technology: A Report on the Art & Technology Program of the Los Angeles County Museum of Art, 1967–1971* (Los Angeles: Los Angeles County Museum of Art, 1971).

4. Larsen, *A.Y. Jackson*, 190.

5. See A.J. Casson, “The Possibilities of Silk Screen Reproduction,” *Canadian Art* 7, no. 1 (1949): 12–14.

6. *Ibid.*, 12; Gray, Rand, and Steen, *A.J. Casson*, 27; D.H. Paterson, “The Canadian Forests as Seen by Six Canadian Artists” (Montreal: Pulp and Paper Industry of Canada, 1951).

7. Gray, Rand, and Steen, *A.J. Casson*, 13.



TOP: **ALFRED JOSEPH (A.J.) CASSON**

Poplar
silkscreen
30 × 40 in, 76.2 × 101.6 cm

Not for sale with this lot

BOTTOM: *Six Forest Landscapes*, a brochure from the Pulp and Paper Industry of Canada, including sketches based on the paintings

Not for sale with this lot

Consignor proceeds will benefit charity. In addition to A.Y. Jackson’s painting from this series (lot 123 in this auction) the four other landscapes from the series can be found in Heffel’s November Online Auction, closing November 30, 2023, at heffel.com.

ESTIMATE: \$125,000 – 175,000



123 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Jack Pine

oil on canvas, signed, 1950
30 × 40 in, 76.2 × 101.6 cm

PROVENANCE

Commissioned by the Canadian Pulp and Paper Association, Ottawa, 1950
Forest Products Association of Canada, Ottawa

LITERATURE

Six Forest Landscapes [brochure], Pulp and Paper Industry of Canada, circa 1955, reproduced, unpaginated

EXHIBITED

National Gallery of Canada, Ottawa, *Six Forest Landscapes*, July 4, 1955 – January 31, 1956

SPRIGHTLY PINES LIFT citrusy limbs aloft in this sun-filled landscape by A.Y. Jackson, a fresh and energetic example of the artist's later style. Here, Jackson's signature rhythmic contours communicate the vitality of the work's arboreal theme. His choice of subject matter in *Jack Pine* may be a nod to the artist's foundational role in the formation of the Group of Seven through its evocation of Tom Thomson's iconic 1916 canvas of the same title, now in the permanent collection of the National Gallery of Canada. The jack pine motif also served a pragmatic purpose, however, the painting being one of six commissioned by the Canadian Pulp and Paper Association (now the Forest Products Association of Canada) to advocate for enhanced public awareness of Canada's forests as both an economic driver and a collective responsibility.¹

The commissioning body's plan to distribute high-quality reproductions of the original artworks—which also included paintings by A.J. Casson (lot 122), Charles Comfort and

others—owed an important debt to Jackson. While Casson personally supervised the project’s complex silkscreening process at the Toronto graphics firm of Sampson-Matthews Ltd., it was Jackson who first hit upon the notion of utilizing silkscreen as a medium for distributing reproductions of Canadian artworks—initially, to boost troop morale in World War II.² The influential Sampson-Matthews print program was an outgrowth of Jackson’s impassioned advocacy of the Canadian War Records Office initiative as a lasting document of Canada’s contributions to the fight against fascism.

Jackson had himself served as a war artist in World War I, a transformative experience whose impact on the canvases he produced as a member of the fledgling Group of Seven following his demobilization in 1919 has recently been explored by Douglas Hunter.³ When global conflict again broke out in September 1939, the Canadian government was initially reluctant to revive the Canadian War Memorials Fund program established by Lord Beaverbrook in 1916, for the long-planned war museum intended to house the canvases produced for that earlier initiative had yet to materialize, and the art languished in a storeroom of the National Gallery.

Deeply offended by the government’s inaction, Jackson seized every available platform to promote his cause, addressing the Canadian public by radio and in newspaper editorials.⁴ Soon, a new generation of artists were being shipped overseas—as were paintings of home lent by sympathetic art societies, as a reminder of what the soldiers were fighting for. The inevitable damage suffered by those works encouraged Jackson to seek alternatives. The new medium of silkscreen printing suggested an inexpensive but durable solution. Soon, Jackson was in discussions with Casson and Sampson-Matthews president Charles Matthews as well as National Gallery director H.O. McCurry to formalize an innovative partnership that would eventually see 17,400 silkscreen reproductions distributed to military bases in Canada and overseas.⁵

Sampson-Matthews would build on the resounding success of this print program through post-war partnerships with private enterprise. These art-and-industry collaborations circulated reproductions of commissioned artworks intended to stimulate Canadians’ sense of stewardship for their renewable resources. An initial series of 10 original artworks documenting every phase in the manufacture of pulp and paper was followed, in 1950, by a suite of six paintings, *Trees of Canada*, each documenting one of the tree species most commonly employed by the same industry—including *Jack Pine*. Given the convergence of nationhood, communications and economics in this suite, it is notable that the Canadian Pulp and Paper Association’s commission coincided with the publication of Harold A. Innis’s epochal *Empire and Communications* (1950), a work that began as research into the pulp and paper industry’s role in the genesis of Canadian confederation, only to expand into far-reaching meditations on the influence of media in the rise and fall of global empires.⁶

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an instructor at the University of Toronto and the Ontario College of Art and Design.



ALEXANDER YOUNG (A.Y.) JACKSON

Jack Pine

silkscreen

30 × 40 in, 76.2 × 101.6 cm

Not for sale with this lot

1. See D.H. Paterson, “The Canadian Forests as Seen by Six Canadian Artists” (Montreal: Pulp and Paper Industry of Canada, 1951).

2. See Margaret Gray, Margaret Rand, and Lois Steen, *A.J. Casson* (Agincourt, ON: Gage, 1976), 23, and Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter* (Toronto: Dundurn Press, 2009), 189.

3. *Jackson’s Wars: A.Y. Jackson, the Birth of the Group of Seven, and the Great War* (Montreal: McGill-Queen’s University Press, 2022).

4. Larsen, *A.Y. Jackson*, 181.

5. Gray, Rand, and Steen, *A.J. Casson*, 22; A.Y. Jackson, *A Painter’s Country: The Autobiography of A.Y. Jackson* (1958; repr., Toronto: Clarke, Irwin, 1976), 168–69; Larsen, *A.Y. Jackson*, 190.

6. See Harold A. Innis, *Empire and Communications* (Oxford: Clarendon Press, 1950); D.H. Paterson, *Six Forest Landscapes* [brochure] (Montreal: Pulp & Paper Industry of Canada, 1951; reprint from *Pulp and Paper Magazine*); Alexander Watson, *Marginal Man: The Dark Vision of Harold Innis* (Toronto: University of Toronto Press, 2006).

Consignor proceeds will benefit charity. In addition to A.J. Casson’s painting from this series (lot 122 in this auction) the four other landscapes from the series can be found in Heffel’s November Online Auction, closing November 30, 2023, at heffel.com.

ESTIMATE: \$90,000 – 120,000



124 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Indian Village, Fort Resolution, Great Slave Lake

oil on board, signed and on verso signed,
titled and inscribed 7474, circa 1928
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Montreal

LITERATURE

A.K. Prakash, *Canadian Art: Selected Masters from Private Collections*, 2003, reproduced page 151

A.Y. JACKSON'S CHARACTERISTICALLY vibrant brush-work in this sketch transports us to a long-lit subarctic summer day nearly a hundred years ago. He deftly conjures the layered, luminous clouds with a linear impasto that creates depth, dimension and distance. In the mid-foreground, the whitewashed logs of the European-style buildings are rendered in similar relief with kinetic impasto. In the right foreground, the poles of an uncovered teepee frame point skyward, a skeletal, incomplete cone in stark contrast to the substantial wooden buildings that dominate the painting.

Jackson has presciently composed a scene that speaks to the evergreen tensions between Indigenous and colonial ways of being: two Indigenous women pass near the bare frame of the teepee, their traditional shelter, unfinished and overwhelmed by the log-built trading post structures of the European colonizers. Moreover, when Jackson was in Fort Resolution, the usual summer presence of Indigenous guides and traders was greatly reduced because of an influenza pandemic that had swept through the area, a virulent old-world illness driving away the local population.

This painting is a rare discovery because of the circumstances of its composition. In July of 1928, when Jackson traveled to Fort Resolution—a lengthy and difficult journey by train and then boat—he intended to complete several small paintings *en plein air* as he and the rest of the Group of Seven had so often done in Algonquin Park and farther afield. But the pestilential waves of mosquitoes, midges and other insects were so thick that they even got stuck in Jackson's pigments! Accordingly, he concentrated on pencil sketches. *Indian Village, Fort Resolution, Great Slave Lake* is one of just a handful of oil paintings Jackson completed during this stop, when—if not for the insects—he likely would have completed several more.

For its ties to the intersection of Indigenous and colonial cultures as well as the market scarcity of oil works from this trip, *Indian Village, Fort Resolution* is a seldom-seen treasure whose rarity is surpassed only by its beauty and historical significance.

ESTIMATE: \$40,000 – 60,000



Indian encampment (awaiting payment of treaty money) at Fort Resolution, 1924
Photographer unknown



125 Emily Carr

BCSFA CGP 1871 – 1945

Forest Interior

oil on paper on board, signed and on verso titled *Forest Interior* (*Stanley Park*) and dated circa 1934 on the gallery label
22 x 34 in, 55.9 x 86.4 cm

PROVENANCE

Private Collection, Victoria
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 1966, page 136

My new sketches thrill me a bit, sort of exhilarate me when I look up at them, and a joy to work on. The job is to keep the praise in them bursting, rising, passing through the material and going beyond and carrying you with it.

—EMILY CARR, June 23, 1934

AT THE END of the 1920s, Emily Carr sought a new means to record what she observed within the natural world of British Columbia. She wanted a sketching method that would allow her to portray the vivid natural world she so admired in a way that was more convincing than her traditional sketching medium, watercolour. Carr, however, had a problem. She was not a well-to-do woman and could not afford to use canvases for her outdoor sketches.

By the beginning of the 1930s, she seems to have abandoned watercolour as a sketching medium in favour of oil on paper. Carr generally did not date her oil on paper works, and therefore we do not have an exact date for when she started to use the medium for her work done in the field. Oil paint on paper had several advantages for Carr. The paper itself was inexpensive, and she could dilute her paint with gasoline so she could use it much like watercolour. This economical method allowed Carr to visually explore the forests of BC without much consideration of expense. Plus, this sketching method was easily portable and allowed her to work on site within the forests she loved so well.

Forest Interior is a wonderful example of her direct approach to the landscape of BC. The whole composition is animated by swooping brush-strokes that enliven both the forest and the moss-covered forest floor. Carr closely examined the natural world, and her vision allows us to appreciate a forest landscape illuminated by an unseen sun. The fact that Carr has included shadows at the base of several of the trees gives this landscape a greater sense of vitality and allows it to open visually. A high-lighted group of background trees, just to the left of the centre, expands the composition into the distance. The forest is rich in colour, form and light, alive and vividly presented.

In Carr's distinctive vision, far from a dull expanse of foliage, *Forest Interior* is a landscape animated by the sweeping forms of the forest in the background and the writhing forms of the mossy foreground. The openness of the forest floor enables Carr to make the background of trees denser and more of an animated screen. Carr depicts a natural world that is far from still. *Forest Interior* shimmers with life, reflecting Carr's deep appreciation for the landscape of her native province.

ESTIMATE: \$250,000 – 350,000



126 Emily Carr

BCSFA CGP 1871 – 1945

Westcoast Seashore

oil on paper on board, signed, circa 1935

22 x 36 in, 55.9 x 91.4 cm

PROVENANCE

Theresa Svenciski, Victoria

By descent to a Private Collection, Vancouver

Fine Canadian Art, Heffel Fine Art Auction House,

May 15, 2003, lot 154

Private Collection, California

Fine Canadian Art, Heffel Fine Art Auction House,

November 24, 2011, lot 165

Acquired from the above by the present Private Collection,

British Columbia

EMILY CARR FREQUENTLY painted the shoreline near her home in Victoria, including views from the southern tip of Vancouver Island looking towards the Olympic Mountains. Water is often present in her oil on paper paintings and in some canvases, but it is rare for water to be the main subject. This strong work seems to situate the viewer on the water and looking back towards land. Carr is clearly interested in the movement and variety of colour on the surface and the reflections of the forest. Indeed, the treatment of the land is almost summary, with a few telling strokes to suggest foliage and the quickly drawn details of the logs on the beach. *Westcoast Seashore* shows Carr's free use of diluted oil paint on paper and her willingness to approach difficult and unusual compositional problems: the shimmering reflections in the water and sweeping brush-strokes of the foliage are offset by the stillness of the logs. The painting as a whole reflects Carr's belief in a vital life force animating all of nature.

The first owner of this painting, Theresa Svenciski, was Carr's typist during the 1930s.

ESTIMATE: \$80,000 – 120,000



127 James Wilson Morrice

CAC RCA 1865 – 1924

A Street in the Suburbs of Havana

oil on canvas, signed and on verso stamped

Dominion Gallery, circa 1915 – 1921

10 ¾ x 14 in, 27.3 x 35.6 cm

PROVENANCE

Mrs. Howard Pillow, Montreal, circa 1930

Dominion Gallery, Montreal, circa 1948

Private Collection, Montreal

LITERATURE

Donald Buchanan, *James Wilson Morrice*, 1936, listed page 177 and the related canvas, collection of the National Gallery of Canada, reproduced plate 19

David Burnett, *Masterpieces of Canadian Art from the National Gallery of Canada*, 1990, page 87, and the related canvas reproduced page 66

Christina Carier, *Les voyages de James Wilson Morrice aux Caraïbes (1915 – 1924)*, 2007, the related canvas reproduced page 23

EXHIBITED

Galleries Simonson, Paris, 1926, the related canvas

Jeu de Paume, Paris, *Exposition d'art canadien*, 1927, the related canvas

National Gallery of Canada, Ottawa, *Seventh Annual Exhibition of Canadian Art*, 1932, the related canvas

National Gallery of Canada, Ottawa, *James Wilson Morrice, R.C.A., 1865 – 1924: Memorial Exhibition*, November 25 – December 27, 1937, traveling to the Art Gallery of Toronto and the Art Association of Montreal, 1938

Montreal Museum of Fine Arts, *James Wilson Morrice, 1865 – 1924*, September 30 – October 31, 1965, traveling to the National Gallery of Canada, Ottawa, November 12 – December 5, 1965, the related canvas

Nothing is more telling of the character of Morrice's work than to turn from *The Ferry, Quebec* to *A Street in the Suburbs of Havana*. By his use of colour, cold is transformed to warmth, and the broad harmonies are given specific form by freely drawn linear elements. In his later work, Morrice drew encouragement from the work of the Fauves, who had first shown at the Salon d'Automne in 1905. He painted with Matisse in Tangier in 1912 and 1913, and his work shows a growing warmth and richness of colour, which matches the colours of North Africa to the freedom of colour that Fauvism had introduced.

—DAVID BURNETT
in *Masterpieces of Canadian Art
from the National Gallery of Canada*



James Wilson Morrice, Montreal
Photo: William Notman (1826 – 1891)
Collection of the McCord Museum, II-13235



JAMES WILSON MORRICE
A Street in the Suburbs of Havana
 oil on canvas, circa 1915 – 1921
 21 ½ x 25 ½ in, 54.6 x 64.8 cm
 Collection of the National Gallery of Canada

Not for sale with this lot

JAMES WILSON MORRICE was the scion of a wealthy Montreal family. His father, David Morrice, of Scottish ancestry, was a prominent textile merchant and philanthropist, particularly well known in the Presbyterian Church. James, born on August 10, 1865, was the rebel of the family—interested in art, he began to draw when he was a child. Unfortunately for the young man, his father did not approve of James becoming a painter, and the younger Morrice studied law in Toronto during the late 1880s. While studying at Osgoode Hall, Morrice managed to produce a number of paintings and, in 1888, had a painting accepted for the annual exhibition of the Royal Canadian Academy of Arts.

At the end of his legal training, having fulfilled his promise to his father to get an education, Morrice resolved to turn his full attention to art. In this endeavour he received support from two major figures in the Canadian art world: the Montreal dealer William Scott and the great Sir William Van Horne, president of the CPR. Indeed, Morrice's first biographer, Donald Buchanan, records that Van Horne was the first to purchase Morrice's work.¹ With support from both Scott and Van Horne, Morrice was permitted to go to France in 1890 to continue his training as an artist. Importantly, his father provided an allowance that enabled James to live well in the French capital. Morrice enrolled in the Académie Julian and approached the painter Henri Harpignies,

who agreed to critique the younger artist's work. Morrice quickly gained a greater confidence in his work and began to be known in Paris's art world. Perhaps most importantly, in 1912 he met Henri Matisse, whom he much admired, and the two artists occasionally painted the same subjects. Morrice travelled extensively in Europe and frequently returned to Canada. In 1912, he made his first trip to North Africa, where he painted with Matisse, and, in 1915, first visited the Caribbean.

As with many artists, Morrice developed a two-tiered approach to his subjects. He generally painted studies such as *A Street in the Suburbs of Havana* directly from the motif and then used these studies as the basis of larger compositions worked up in his studio. The sketches have an extraordinary immediacy that reflects the spirit of Post-Impressionism and Morrice's admiration for the Fauvist work of Matisse. *A Street in the Suburbs of Havana* is the primary study for a painting of the same title, now in the collection of the National Gallery of Canada (NGC 28135). Interestingly, both works were owned by collectors in Montreal—the sketch by Mrs. Howard Pillow and the larger canvas by the painter Lillias Torrance Newton.

The differences between the two works are striking. The sketch is more quickly and vibrantly painted—one can sense the confidence and speed of the brush-strokes and Morrice's engagement



lot 127 in the frame

with the subject before him. The pinks of the blossoms in the trees seem to shimmer and the perspective of the space is exhilaratingly brisk. Our eyes are quickly drawn into the composition by the swelling shape of the plaza or square in the foreground and the march of the trees down the edges of the street in the distance. The placement of the figures in the distance also draws us into the space of the painting. The speed of Morrice's painting is evident in the architecture, trees and foliage. In contrast, the final canvas is more measured, the composition less immediate, the foreground more developed and acting as a slight barrier to us entering the composition. The road in the background remains slightly a-central, but it is more regular than the placement of the road in the sketch. The buildings on the left side of the composition are likewise more regular in appearance and the sky flatter than in the sketch. The sketch is clearly something directly observed and the canvas an image formalized in the studio.

Both works are remarkable testaments to Morrice's skills as a painter, but the immediacy of the sketch provides a visual thrill that the canvas cannot match. In Buchanan's listing of Morrice's works, the canvas is described as follows:

A figure is seated to the left of a square which forms the foreground of the picture. Behind, a roadway runs out from the

centre of the square and to the left is a house surrounded by a garden. (A signed study for this picture is in the collection of Mrs. Howard Pillow, Montreal.)²

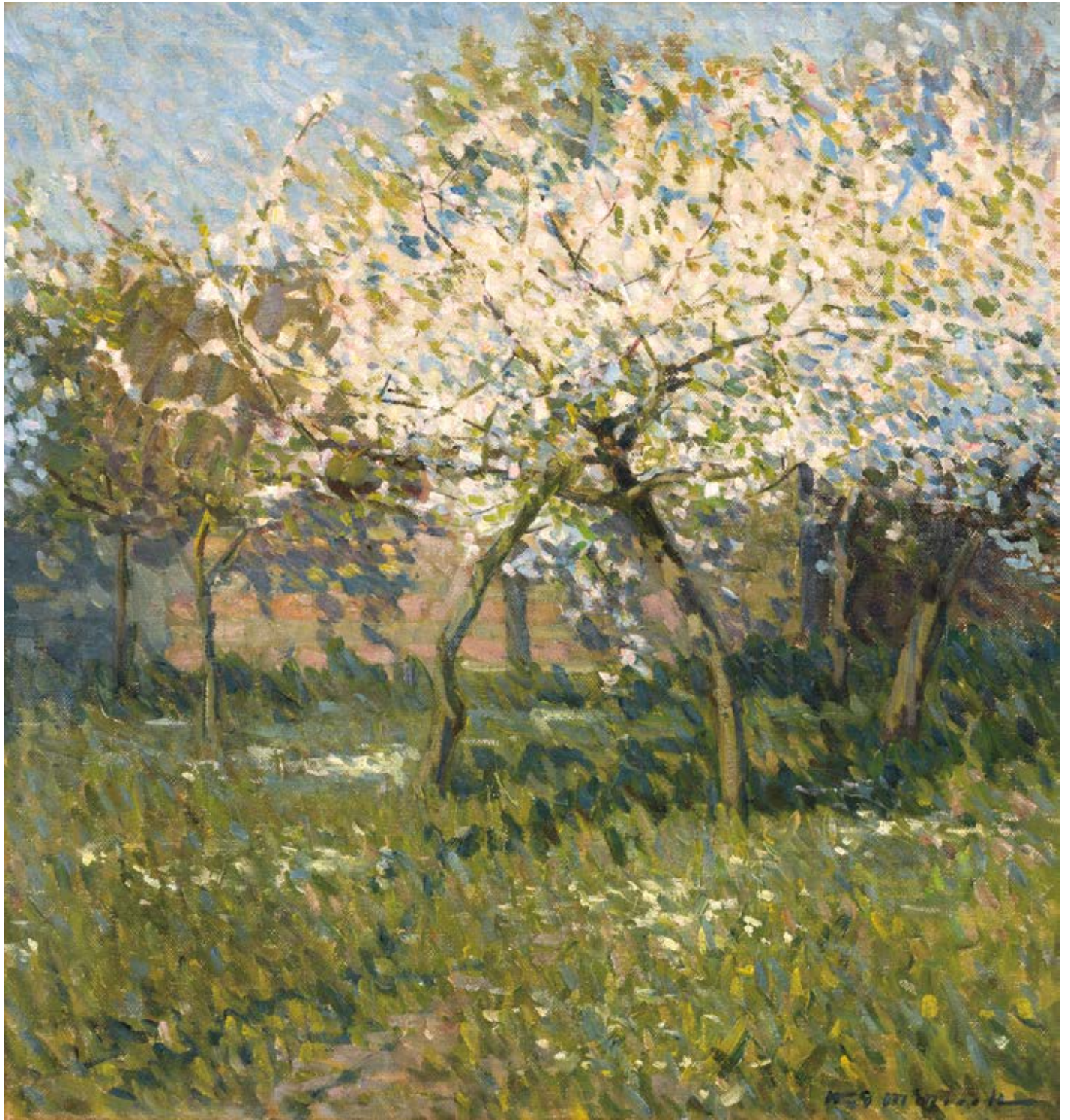
One can barely recognize these visually exciting images of the tropical paradise of Cuba from such a sober description. While, strictly speaking, accurate, Buchanan's description conveys nothing of the vivacity and power of Morrice's painting. *A Street in the Suburbs of Havana* brings the landscape and colours of Cuba vividly into our eyes and minds and clearly demonstrates the truth of Buchanan's words when he calls Morrice "the nation's first great painter."

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay.

1. Donald W. Buchanan, *James Wilson Morrice: A Biography* (Toronto: Ryerson Press, 1936), 7.

2. *Ibid.*, 177, and the final quote p. 2.

ESTIMATE: \$300,000 – 500,000



128 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

Orchard

oil on canvas, signed, circa 1910

22 ¼ x 20 ¾ in, 56.5 x 53 cm

PROVENANCE

Private Collection, Minnesota

Fine Canadian Art, Heffel Fine Art Auction House,

May 22, 2008, lot 67

Private Collection, Toronto

LITERATURE

Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*,

Art Gallery of Ontario, 1999, page 42

HELEN MCNICOLL'S CONTRIBUTION to art in Canada was immense. This was delightfully apparent at the Art Gallery of Ontario recently, where the exhibition *Cassatt - McNicoll: Impressionists Between Worlds* highlighted depictions of modern womanhood and the development of the Impressionist movement in North America. McNicoll was born into a privileged Montreal family, and though she came from an advantaged background, she faced adversity from health challenges. Her family was pivotal, providing a stimulating and supportive environment in which her artistic talent could flourish.

Under the tutelage of William Brymner, McNicoll enrolled in 1902 at the Slade School of Art. Her London residence was near the Slade and the British Museum as well as important commercial galleries, where it is assumed she would have viewed important exhibitions of the French Impressionists. In 1906, she went to St. Ives, one of the leading art colonies in England, and attended classes led by Algernon Talmage. She was inspired by the teachings of Talmage and her passion for painting *en plein air* blossomed, resulting in a body of work that consistently adheres to Talmage's adage to seek "sunshine in the shadows."

While some of her colleagues were perusing the grand boulevards of Paris and London, capturing modern city life, McNicoll was focused on creating works such as *Orchard*, an idyllic retreat in the countryside, where the quiet beauty of nature reigns. In this magnificent work, the dappled brush-strokes and light and shadow demonstrate her purist tendencies that pushed Impressionism forward. The inherent naturalism of the trees and low-keyed colour tonalities employed in *Orchard* are reminiscent of both The Hague and Barbizon schools, yet McNicoll's treatment of the subject is distinctly Impressionist.

This painting was created two years after McNicoll was honoured with the prestigious Jessie Dow Prize in 1908. Further accolades and acclaim would follow, thus securing her highly esteemed reputation within the Montreal art scene. Canvases such as this one are exceedingly rare, a product of a career that was much too short-lived.

ESTIMATE: \$60,000 – 80,000



129 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Great Bear Lake

oil on canvas, signed

32 × 40 in, 81.3 × 101.6 cm

PROVENANCE

Acquired directly from the Artist by a Private Collector, Montreal
By descent to a Private Collection, Georgia

Fine Canadian Art, Heffel Fine Art Auction House,

May 22, 2008, lot 106

Private Collection, Toronto

LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 208

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,

Art Gallery of Ontario, 1982, page 28

A.Y. JACKSON'S FIRST trip to Great Bear Lake took place in 1938. Gilbert La Bine arranged for Jackson to be flown to his Eldorado Mine at Port Radium, where the artist spent six weeks exploring and painting the surrounding countryside. Ten years earlier Jackson had been as far north as Yellowknife, and expressed a yearning to see the country further north. Ever the intrepid explorer, Jackson remarked, "I guess I am a compass, always heading north. I really do belong to the caribou country, not to the cow country."

Great Bear Lake is 12,029 square miles in area and stretches out arms in five different directions. This region, which so intrigued Jackson, was formed during the last retreat of the polar ice cap about ten thousand years ago and is filled with innumerable lakes, rocky hills, patches of spruce and small birch trees. Thrilled by the vast scale of the country, Jackson wrote to his niece, "The skies are far away, and everything that takes place does it over a thousand square miles." This raw and vital northern land so enthralled Jackson that he returned in 1949, 1950, 1951 and 1959. In 1949, he landed in Port Radium with artist Maurice Haycock, and in 1950, at Port Radium again, he explored the Barrens and camped near Teshierpi Mountain, in the Kitikmeot region. In 1951, from Great Bear Lake he traveled with John Rennie farther northeast along the Coppermine River to the September Mountains and west to Hunter Bay. After landing in Port Radium in 1959, he explored Hornby Bay and Atnick Lake, then went on to Lac Rouvière in the Barrens.

Here, characteristic of Jackson's best work around Great Bear Lake, are the lines of uniquely shaped trees silhouetted in the foreground and background. The ground is a rich tapestry of ancient molded rocks covered with lichens and mosses in a vibrant palette of pink, mauve, yellow, red and pale green. Jackson's vision of this landscape incorporates a wonderful sense of texture and rhythm in the land. All the elements have a gentle undulating movement—from the streaks of clouds in the sky to the trunks of the trees to the rock formations at the shores of the brilliantly coloured lake. A high overcast sky lets in a yellow-green light that sparkles across the water and delicately illuminates the scene. An engaging feature of this fine painting is the presence of two caribou roaming on the far shore and the discarded antlers in the foreground.

In his travels around Canada, Jackson sought to capture the very essence of the land wherever he went, and in this very large and impressive canvas he communicates the wildness and openness stretching off into a great distance. Dennis Reid asserts that the "three successive journeys to Great Bear Lake and the Barren Lands resulted in some of the finest sketches of Jackson's career. Viewed as a group, they are unrivalled. The primeval nature of the landscape appealed to him, with its vigorous mid-summer life clinging tenaciously to the margins of existence. Nothing extraneous survives. Fundamental values seem clear."

ESTIMATE: \$250,000 – 350,000



130 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Algoma Sketch II

oil on board, signed and on verso signed, titled and dated circa 1919 on the gallery labels
10 ½ x 13 ¾ in, 26.7 x 34.9 cm

PROVENANCE

Roberts Gallery, Toronto
Canadian Fine Arts, Toronto
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LAWREN HARRIS'S ALGOMA sketches are foundational pillars in the history of Canadian art. Not only do they mark important artistic developments of one of the country's most celebrated artists, but they also carry the legacy of the genesis of the Group of Seven and the collective reimagining of the country by artists that shared "a like vision."¹

Harris's first visit to the region, a wild and dramatic mix of forests, hills, lakes and rivers to the east of Lake Superior, was in the spring of 1918, accompanied by art patron Dr. James MacCallum. Being excited and inspired by Algoma's potential, he quickly arranged for a subsequent trip that fall, including fellow artists J.E.H. MacDonald and Frank Johnston. In later trips they were also joined by A.Y. Jackson and Arthur Lismer. The works produced here were the catalyst for the formation of the Group and its first exhibition, in 1920, and provided abundant material for the nascent art movement. Harris and his fellow artists depended on the Algoma Central Railway to navigate the varied and dramatic country. In their early visits they stayed in a customized boxcar on various sidings, and between 1920 and 1922, in cabins on Mongoose and Sand Lakes.

Harris wrote: "One can almost guarantee that two months in our North country of direct experience in creative living art will bring about a very marked change in the attitude of any creative individual. It will bring him an inner release and freedom to adventure on his own that is well-nigh impossible amid the insinuations and superficialities of Europe."² It was in the pursuit of such an exploratory artistic journey that Harris funded and coordinated the trips to Algoma. The immersion into the landscape being depicted followed directly from the example of Tom Thomson, whose extended residencies in Algonquin Park had resulted in rapid and significant artistic development in a very short time before his untimely death in 1917. Thomson's influence is evident in many Algoma works, including this one, which strongly echoes an economy of brush-strokes and an ability to suggest the essential spirit of the landscape with simplified forms and subtle, but accurate, colour choices.

Algoma Sketch II is a moody and intimate work, depicting a quiet corner of a calm lake. Silhouetted spruces, charming in their irregularity, line the shore, accompanied by a single birch and backed by unsettled cloud forms. The nuanced shades of green and brown, the hint of the shoreline rocks, glimpsed in the shallow water through the use of transparency—all painted with directness and immediacy—suggest that Harris had developed a knowledge of the subject and a confidence in its depiction. As with Thomson, familiarity facilitated opportunities to create distilled gems of the northland, moments captured quickly in inspired creative acts. While there are no specific landmarks to locate the subject, this scene is a recognizable one, likely painted at Sand Lake, at a time when Harris had been visiting Algoma for several years and had found a level of comfort and freedom he aspired to through entanglement with his subject.

Harris once wrote, "Our aim is to paint the Canadian scene in its own terms. This land is different in its air, moods, and spirit from Europe and the Old Country. ... It has to be seen, lived with, and painted with complete devotion to its own life and spirit before it yields its secrets."³ The success and importance of the works done in Algoma embodies this argument. Further, these works demonstrate the invaluable realization of this aim through their historical contributions to Canadian art—and their continued ability to inspire and reveal truths about the landscapes they reflect.

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

1. Foreword to *Group of Seven: Catalogue Exhibition of Paintings, May 7th - May 27th, 1920* (Toronto: Art Museum of Toronto, 1920).
2. Quoted in Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan of Canada, 1969), 48.
3. Ibid.

ESTIMATE: \$100,000 – 150,000



131 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

October, Canoe Lake

double-sided oil on board, signed and on verso signed, titled, dated 1914 and inscribed *October* and twice with the Naomi Groves inventory #2217 and variously 8 5/8 x 10 5/8 in, 21.9 x 27 cm

PROVENANCE

Stevens Art Gallery, Montreal
Private Collection, Edmonton, 1946
Canadian Art, Joyner / Waddington's,
November 20, 2007, lot 46
Private Collection, Calgary

FEW LOCATIONS ARE more key to Canadian Impressionism than Canoe Lake, Ontario, and few moments are more central to its development than the years preceding World War I. A.Y. Jackson spent much of 1912 painting in Europe, and by the spring of 1913, he began to incorporate these European influences,

producing breakthrough works such as *Émileville, Que.*, sold by Heffel May 25, 2023. This new style is evident here in his subtly impressionistic sky and Art Nouveau trees, merged with a painterly ruggedness.

By late 1913, Jackson would arrive in Toronto and meet Tom Thomson, whose own imminent breakthroughs would be centred in the primordial beauty of Algonquin Park. Thomson encouraged Jackson and others to journey north with him, but an October 1914 excursion would be the sole sketching trip the two would take together, resulting in works such as *October, Canoe Lake*, an intriguing double-sided sketch. Soon to be separated by the Great War, neither artist could know that within a few years, this lake would be the source of both profound poetry in art and mysterious tragedy, with Thomson's untimely demise. In this moment, painting with a freshly forged vision, Jackson and Thomson were artists at the genesis of an era.

On verso is a sketch of the aurora borealis.

ESTIMATE: \$40,000 – 50,000



132 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Road to Cantley

oil on board, signed and on verso inscribed *Grant Crabtree / 95 McKinnon Rd / Rockcliffe / Ottawa and DG 4718* and stamped Downstairs Gallery
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Collection of the Artist
Important Canadian Paintings, Drawings, Watercolours, Books and Prints, Sotheby Parke Bernet (Canada) Ltd., Toronto,
October 30 – 31, 1978, lot 95
Downstairs Gallery, Edmonton
By descent to the present Private Collection, British Columbia

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 61
Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 42

THE PASTORAL LANDSCAPE of rural Quebec was a beloved subject of A.Y. Jackson throughout his career. Speaking to the profound influence of his Quebec works, Naomi Jackson Groves notes, “More than any other single Canadian artist during the quarter-century from 1920 on, it has been A.Y. Jackson who has created the image of rural winter-time Quebec.” Jackson revered the timeless ease of village life and lamented its impending loss to the frenetic pace of the modern city. While he often painted the Charlevoix area, this charming scene showcases the bucolic expanse of the Gatineau region, where Jackson had sketched with Maurice Haycock and Ralph Burton. After leaving the Studio Building in Toronto in 1955, Jackson would settle in Manotick, Ontario, where the “rocky hills rising out of the farmlands, rivers, lakes and old settlements” of the Gatineau, just across the Quebec border, were within reach. In this sketch, Jackson evokes the quintessential motifs and rhythmic forms of his renowned Quebec village paintings: the quiet houses nestled in the sloping hillside, a lone horse-drawn sleigh journeying along the country road, and the soft, curving banks of midwinter snow.

ESTIMATE: \$25,000 – 35,000



133 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

South of Coppermine

oil on canvas, signed and on verso

signed, titled and dated 1960

32 × 40 in, 81.3 × 101.6 cm

PROVENANCE

Alma Mater Society of the University of British Columbia,
Vancouver, 1960

LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, pages 222 and 225
Aliyah Shamsher et al., *Alma Mater Society of the University of
British Columbia: Permanent Collection, 1948 – 2008, 2008*,
reproduced, unpaginated

EXHIBITED

Pentiction Art Gallery, *Students Collect: University of British
Columbia Alma Mater Society Student Art Collection:
1948 – 1968*, July 11 – September 7, 2008

IN 1948, THE University of British Columbia's Alma Mater Society Art Collection launched as the Brock Hall Art Collection with its inaugural purchase of E.J. Hughes's *Abandoned Village, Rivers Inlet, BC*. This acquisition, which cost \$150 at the time and sold at Heffel for \$1.8 million on May 25, 2023, marked the beginning of what would become a diverse, modern collection of exceptional quality. From 1955 to 1968, driven by the energy and vision of artist and professor B.C. Binning and AMS vice-president Ronald Longstaffe, the collection grew to include influential artists such as Lawren Harris, Jack Shadbolt and Gordon Smith. Throughout the 1970s, the collection expanded to include contemporary works by Iain Baxter, Gathie Falk and Jack Chambers. In 1960, the Alma Mater Society acquired the striking canvas *South of Coppermine* from Group of Seven founding member A.Y. Jackson.

From his first visit to the Great Bear Lake region, in the Northwest Territories, Jackson was captivated by the unique landscape of the Far North. He was an avid explorer who delighted in his camping adventures in this remote area—rambling across the

rocky terrain, eating caribou, and having the odd encounter with a wolverine. He returned often, noting, “Every chance I get I go by plane up into the tundra, into the Barren Lands... I'm perfectly happy to be put down with my pack up among these rivers and lakes, perhaps two or three hundred miles from the nearest human being.”

Jackson returned to the North in September 1959, camping at Lac Rouvière and Bathurst Inlet, south of the Dismal Lakes and the Coppermine River, which flows through the tundra into the Arctic Ocean. In this 1960 canvas, Jackson evokes the sublime vastness and vitality of the land. Subtle slopes of moss-laden earth entwine with tufts of crimson flora in a rich autumnal tapestry, while stunted spruce trees and iridescent pools of snowmelt recede into the expansive vista. Jackson's dynamic composition translates the vibrant, abundant energy rooted in the remarkable ecosystem of the Far North. With his signature fluid brushstrokes, he deftly conveys the inherent rhythm of the landscape, mirroring the knolls and ridges of the rolling hillside in the soft cloudscape above. As Arthur Lismer wrote in 1953 of the many locales painted by Jackson:

A topographical map of Canada would be dotted as with a rash marking the spots where he has painted—where he scraped his palette on the rocks—or cleaned his brushes on a pine log... His trails cross and recross like the pattern of ski tracks on the fresh snow of a winter hillside. In all of these widely separated places where A.Y. has painted he has revealed their unique identity. In his hands and through his eyes they take on a new significance. They become integrated into our national consciousness.

South of Coppermine is a beautiful distillation of Jackson's well-honed skill, singular vision, and enduring reverence for the Canadian wilderness in all its diversity.

ESTIMATE: \$75,000 – 100,000



134 Cornelius David Krieghoff

1815 – 1872

The Sleigh Race

oil on canvas, signed, dated 1856 and inscribed *Quebec* and on verso titled on the gallery 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, mentioned page 58 and listed pages 81 and 110
Marius Barbeau, *Cornelius Krieghoff*, The Gallery of Canadian Art No. 1, 1962, listed page 10

EXHIBITED

National Gallery of Canada, Ottawa, *Exhibition of Paintings by Cornelius Krieghoff, 1815 – 1872*, February – March 1934, traveling 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 × 30 in, 60.8 × 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.¹ 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."² 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 family *canadienne* 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.³ 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 lot 13.4

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 1999.⁴ 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*.⁵

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.⁶

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."⁷ And in 1962, Barbeau

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

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, *Kriehoff: Images of Canada* (Toronto: Art Gallery of Ontario, in assoc. with Douglas & McIntyre, 1999), exhibition catalogue, 35–36, 283.

2. J. Russell Harper, *Kriehoff* (Toronto: University of Toronto Press, 1979), 39, 43.

3. Ramsay Cook, "The Outsider as Insider: Cornelius Krieghoff's Art of Describing," in Reid, *Kriehoff*, 145–63.

4. Reid, *Kriehoff*, reproduced p. 22, plate 21.

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, *Kriehoff*, 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 1, 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, *Cornelius Krieghoff*, The Gallery of Canadian Art No. 1 (Toronto: McClelland & Stewart, 1962), 10.

ESTIMATE: \$150,000 – 250,000



135 Frederick Arthur Verner

ARCA OSA 1836 – 1928

Portage on the Ottawa River, Canada

oil on canvas, signed and dated 1888 and on verso titled on the gallery label and inscribed variously
24 x 42 ¼ in, 61 x 107.3 cm

PROVENANCE

Watson Art Galleries, Montreal
Collection of Mr. and Mrs. W.C. Pitfield, Toronto

PORTAGE ON THE OTTAWA RIVER, CANADA is an elegant and exquisitely rendered canvas from 1888, at the peak of Frederick Verner's artistic popularity both in Canada and abroad. Verner resided in England at this time, and it was classic Canadian subjects like this work that continued to resonate extremely well with collectors and the general public. During this period, he transitioned away from larger groupings of figures to include just

one or two solitary figures in his paintings. There is an emphasis on slightly stronger colouration and a poetic reverence for the Canadian landscape Verner most certainly missed while living in England, not seen in his earlier depictions of similar subjects.

The birchbark canoe featured here is one of the most ingenious inventions of First Nations people. These vessels were indispensable to Indigenous transportation as well as settlers' early exploration, which supported the fur trade. The boats were made with superb craftsmanship, and Verner depicts their construction meticulously. With birchbark as their prime material, these canoes remained light, hence easier to portage over long distances. You can almost sense the lightness of the canoe through the relative ease of the figure's stance below its weight. This is a rare canvas and a true portal into Verner's ability and skill as a painter at the height of his career.

ESTIMATE: \$40,000 – 60,000



136 Frederick Arthur Verner

ARCA OSA 1836 – 1928

Meeting of Canoes

watercolour on paper, signed and on verso

inscribed variously and indistinctly

19 $\frac{3}{8}$ x 39 $\frac{5}{8}$ in, 49.2 x 100.6 cm

PROVENANCE

Collection of Mr. and Mrs. W.C. Pitfield, Toronto

FREDERICK VERNER IS an important artist who helped shape the visual record of early Canada. First Nations people were prominently featured in his work, with respect and admiration. His working method, from a very young age, was immediate and perceptive, at times drawing in situ in the wilderness to produce graphite sketches and watercolours. In addition, he was known

to work off other sources, such as photographs and sketches of First Nations regalia in his studio. What is particularly fascinating about Verner's watercolours is the sheer ethnographic detail one can derive from them. As a visual transcript, they convey the artist's impressions of how Indigenous people lived, their family groupings, the beauty and functionality of their vestments, and how hunting and transporting goods were vital to daily life. The birchbark canoes featured in this watercolour are a focal point here, quite vibrant against the misty atmosphere. These canoes were essential to Indigenous ways of life, and Verner took great care to portray them with precision, as we see in the colouration and detail of the bow and stern designs. This work is a rare and fine example from Verner's esteemed body of watercolours.

ESTIMATE: \$20,000 – 30,000



137 Cornelius David Krieghoff

1815 – 1872

Indian Encampment by Moonlight

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

20 x 25 ¼ in, 50.8 x 64.1 cm

PROVENANCE

Daniel McGie, Quebec

Miss Jane P. McGie, Quebec

Galerie Walter Klinkhoff Inc., Montreal

Canadian Art, Joyner Fine Art, May 20, 1987, lot 116

Private Collection, Toronto

LITERATURE

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

America, 1934, listed page 143, titled as *Camp at Night*

Cornélius Krieghoff 1815 – 1872, Musée du Québec, 1971,

a related work reproduced page 42

AS A EUROPEAN immigrant, Cornelius Krieghoff was fascinated by “Indians” from his earliest days in North America. Fully one-third of Krieghoff’s known paintings, around 450 works, depict First Nations people as their subject.¹ Krieghoff’s artistic treatment of First Nations subjects evolved over time: his early paintings portray archetypes such as moccasin sellers or trappers with markedly similar facial features and expressions, while their costumes, baskets and beadwork are beautifully described, with painstaking attention to detail. François-Marc Gagnon contrasts this emotional detachment with Krieghoff’s approach to the French Canadian *habitants*, for whom the artist felt a natural affinity. “Although Krieghoff identified with and felt close to French Canadians, he was, at least initially, intimidated by Indians. Struggling with his approach to the subject, ... at first his treatment was from the outside.”²

That said, as Gagnon observes, Krieghoff persevered in trying to penetrate a world he found foreign and irresistible. Over time, he would have met descendants of the Mohawks in Montreal, who had been converted to Christianity by the Jesuits and relocated to a village established at Kahnawake (or Caughnawaga, as it was called at the time). Later, in Quebec City, he often encountered the Huron at the village of Lorette. Unlike the Mohawks, the Huron men at Lorette continued to hunt and trap, and were frequently engaged by settlers, including Krieghoff and his friends, as guides on hunting or fishing expeditions. Thus, Krieghoff’s portrayal of First Nations people underwent a subtle shift: his mature works of the Quebec period tend to subsume Indigenous subjects into the broader context of landscape, at once emphasizing their attachment to the land and recalling eighteenth-century European Enlightenment ideals of the so-called noble savage, uncorrupted by civilization.

In *Indian Encampment by Moonlight*, identified by Marius Barbeau as an early Krieghoff, the sense of distance from the subject is unmistakable. A wonderfully atmospheric night scene depicting a wigwam encampment illuminated by firelight next to a moonlit lake or river, the painting exudes Victorian-era romanticism, a frisson of fear-tinged excitement for the “exotic.” The

vantage point Krieghoff has chosen is almost voyeuristic, with the viewer removed from the scene and spying from the shadows, as if uncertain whether it is safe to approach.

The composition is bisected along the diagonal, allowing Krieghoff to play with two contrasting sources of light. Much of the lower right of the canvas is shrouded in mystery, the orange glow of the fire punctuating the darkness to illuminate the shadowy figures against the monumental forms of two wigwams. Conversely, the left shimmers with silvery moonlight reflecting off the smooth surface of the water. In the foreground, where these two atmospheres collide, are the silhouettes of two canoes and a cross.

As Dennis Reid remarks, “Writers have over the years speculated where Krieghoff would have encountered Natives camping in this fashion in the Montreal region ... Nothing in any of Krieghoff’s paintings indicates that he worked from sketches in the field.”³ It is notable that none of Krieghoff’s paintings portray the actual Mohawk village at Caughnawaga, with its 200 European-style stone houses. While some historians contend that the Mohawks may have left the village during the summer months, perhaps setting up more traditional temporary encampments in the surrounding forests, others point out that Krieghoff’s wigwams resemble Plains teepees, and likely reflect his practice of borrowing elements from other paintings and prints of the period.⁴

If *Indian Encampment by Moonlight* is not meant to depict a physical reality, it can be read as an evocative expression of an imagined place, rich in allusion, atmosphere and a sense of mystery. Its dreamlike quality softens the edges of the colonial encounter, evoking feelings and impressions like a piece of music. Multi-layered, complex and undeniably appealing, *Indian Encampment by Moonlight* reveals itself slowly and still has the power to fascinate the viewer nearly 200 years after its creation.

1. François-Marc Gagnon, “Perceiving the Other: French-Canadian and Indian Iconography in the Work of Cornelius Krieghoff,” in *Kriehoff: Images of Canada*, ed. Dennis Reid (Toronto: Art Gallery of Ontario, in assoc. with Douglas & McIntyre, 1999), exhibition catalogue, 227.

2. Ibid.

3. Dennis Reid, “Cornelius Krieghoff: The Development of a Canadian Artist,” *ibid.*, 61–62.

4. J. Russell Harper, *Kriehoff* (Toronto: University of Toronto Press, 1979), 49.

In Marius Barbeau’s listing of Krieghoff’s works, he describes this work as follows: “A very early picture in neighbourhood of Caughnawaga. Miss Jane P. McGie, Quebec. From Daniel McGie, and father and grandfather.

Bright campfire; two tipis. Six or seven people. Trees. Two birch bark canoes on shore. A cross over a grave in foreground. A lake or large river by moonlight.”

ESTIMATE: \$60,000 – 80,000



138 Albert Henry Robinson

CGP RCA 1881 – 1956

St. Joseph de Lévis, Quebec

oil on canvas, signed and dated 1923

17 ½ × 21 in, 44.5 × 53.3 cm

PROVENANCE

Acquired directly from the Artist

By descent to a Private Collection, Vancouver

Fine Canadian Art, Heffel Fine Art Auction House,

November 26, 2015, lot 142

Private Collection, Quebec

LITERATURE

Rosalyn Porter, *The Group of Seven and Their Contemporaries*,

Kenneth G. Heffel Fine Art Inc., 1980, the oil sketch *Saint*

Joseph de Lévis reproduced, unpaginated

Jennifer Watson, *Albert H. Robinson: The Mature Years*, Kitchener-

Waterloo Art Gallery, 1982, the oil sketch *Saint Joseph de Lévis*

reproduced page 35 and listed page 36

THE CHARMING PARISH municipality of Saint-Joseph-de-Lévis, which Albert Robinson captured in this artwork, was once an independent region separate from the city of Lévis. Now a part of Lévis, it still retains its rustic character, boasting broad streets and a collection of well-preserved original structures. In this winter scene, Robinson skilfully portrays the parish with a palette of harmoniously similar hues, nestled between a snow-draped hillside and the expansive St. Lawrence River.

Robinson's adept handling of snow is evident in his delicate touches of pink and blue hues interwoven with the whites, lending the snow a gentle and inviting quality. In *St. Joseph de Lévis, Quebec*, he seamlessly blends the colours of the parish buildings into the snowy landscape and distant shoreline. This approach creates a unified and inviting portrayal of winter, in contrast to its often perceived harshness.

Like many landscape artists of his era, Robinson did preliminary oil sketches out of doors, working up canvases in the studio. In the oil sketch titled *Saint Joseph de Lévis*, the subtlety of Robinson's pastel accents and his cohesive palette conceal the challenges of *plein air* winter sketching. He honed his ability

to work swiftly, capturing the desired atmosphere without succumbing to the biting cold. Interestingly, Robinson passed on these pragmatic sketching techniques to A.Y. Jackson. Both artists shared a deep affinity for the snow-covered rural landscape and were undeterred by winter's rigours.

In this exceptional canvas, Robinson's mastery of colour shines. The partially frozen St. Lawrence River is rendered in a deep blue green, effectively conveying the icy tranquility of winter while enhancing the chalky white tones of the scene. The composition adds to the artwork's allure, inviting viewers to gaze across the snowy hill's crest towards the village and the meandering riverbanks disappearing into the distance.

Beyond their serene aesthetic, Robinson's depictions of Quebec also serve as historical records of the townscapes of his time. Many of the architectural details, such as church spires, cupolas and rooflines, were captured with remarkable accuracy. Notably, Saint-Joseph-de-Lauzon Church and its surroundings, including the unchanged Saint-Joseph School and the domed École de musique Jésus-Marie, stand as testaments to Robinson's fidelity to the urban landscape.

Robinson's artistic style often draws comparisons to Canadian Impressionist painter James Wilson Morrice, and this particular artwork echoes Morrice's approach to colour and composition. Both artists found inspiration in Lévis, and a deep affection for the lower St. Lawrence River and its picturesque hamlets permeates their bodies of work.

ESTIMATE: \$30,000 – 50,000



139 Albert Henry Robinson

CGP RCA 1881 – 1956

Moonlit Village in the Hills, Quebec

oil on canvas, signed and dated 1927

17 ½ x 21 in, 44.5 x 53.3 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Thomas R. Lee, *Albert H. Robinson: "The Painter's Painter,"*
1956, unpaginated

THROUGHOUT THE 1920S, Albert Robinson went on sketching trips to villages along the St. Lawrence, including Baie-Saint-Paul, Les Éboulements, Sainte-Fidèle and Saint-Tite-des-Caps. He was often accompanied by friend and Group of Seven member A.Y. Jackson as well as other artists, such as Edwin Holgate,

Randolph Hewton and Clarence Gagnon. For several winter seasons Robinson frequented La Malbaie, including a sketching trip with Hewton and Jackson in 1927, the same year in which he painted *Moonlit Village in the Hills, Quebec*. Robinson was devoted to capturing the quiet villages of the Quebec countryside, and from these sketching trips he translated his deep affection for the landscape and its inhabitants into the charming snowy scenes for which he became renowned. Arthur Lismer notably called him “a colorist of the first order,” and *Moonlit Village* is a quintessential example showcasing Robinson’s mastery of colour and sensitive application of paint. The muted blue tones of the hillsides rising in the background, pastel-coloured buildings, and sloping shadows on the evening snow deftly create an atmospheric stillness, while the shoveled pathways and warm glow from the windows signal the quiet interior life of a town at rest.

ESTIMATE: \$40,000 – 60,000



140 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Lac Tremblant, PQ

oil on board, initialed and on verso signed, titled and dated March 1954 and inscribed with the Dominion Gallery Inventory #A2392
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Ontario

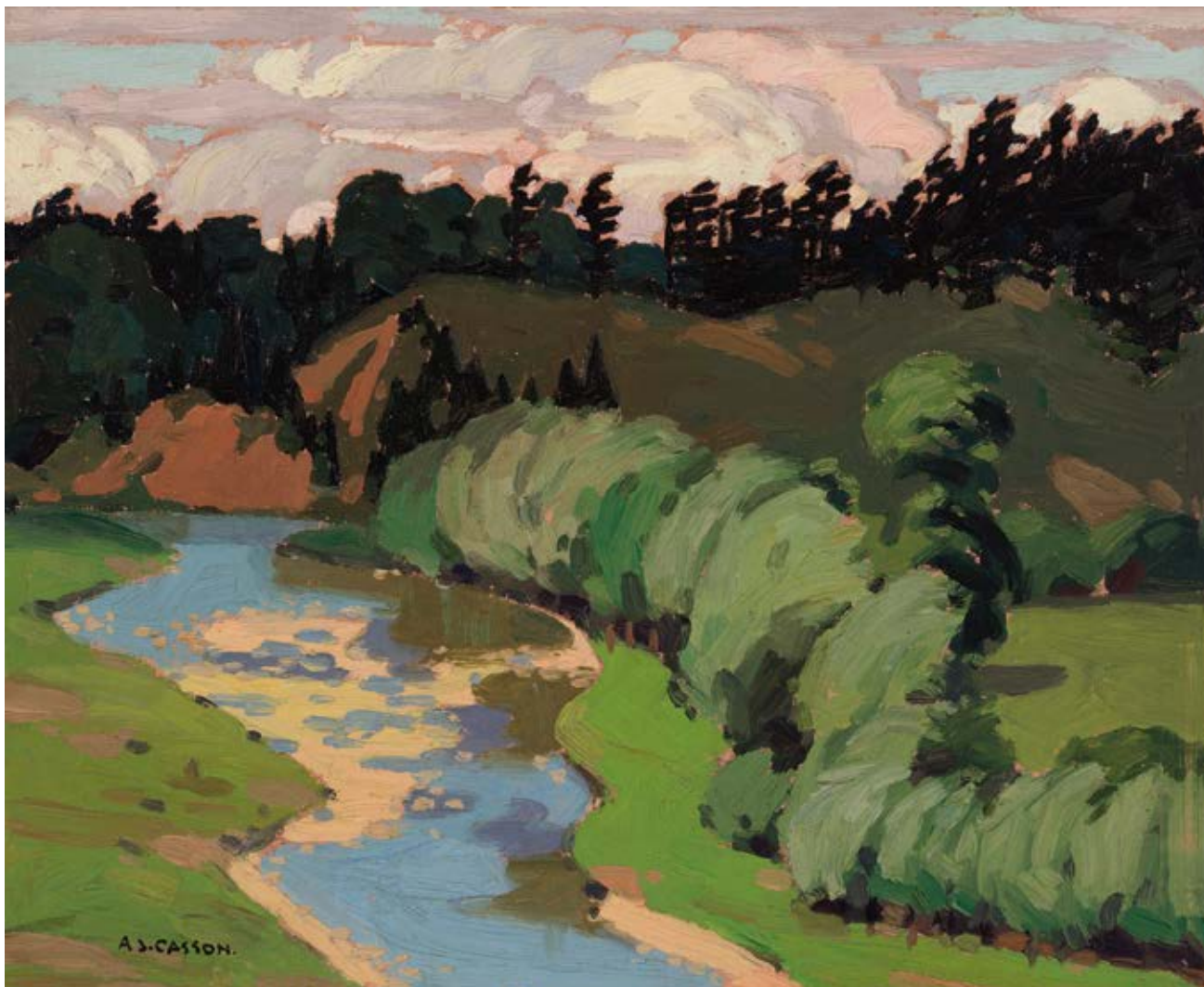
LITERATURE

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, 1976, page 22

THE LAURENTIAN LANDSCAPE was a significant source of inspiration for Edwin Holgate throughout his career. He often accompanied his friend A.Y. Jackson on sketching trips

throughout the Quebec countryside, and eventually joined the Group of Seven in 1929. Holgate was an exceptional draughtsman, and in response to the natural landscape, he honed a refined style that balanced traditional structure with modern expressions of simplicity and sculptural form. After returning to Montreal in 1944 from serving abroad as a war artist, Holgate no longer felt connected to the rapidly changing art scene of the city. Drawn to the tranquility of the countryside, he relocated to Morin Heights, in the Laurentians, in 1946. His works of the following years were immersive, intimate renderings of nature in flux. As Dennis Reid notes, they were “sure and deft, spontaneous in response, yet resolved tight works,” such as this March 1954 sketch. The harmonious composition of *Lac Tremblant, PQ* and its tonal palette of evergreens and rich earth, alongside the fluid, rounded forms of the distant hills and receding snow, together create a quiet celebration of early snowmelt.

ESTIMATE: \$20,000 – 30,000



141 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

The Credit at Norval

oil on board, signed and on verso signed, titled, dated 1927 [sic] and inscribed *22 St. Hilda's Ave / Toronto 12 / NFS / Jane 65*, circa 1925
9 ¼ x 11 ¾ in, 23.5 x 28.9 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Exhibition of the Group of Seven, Art Gallery of Toronto, 1926, “Ten Sketches” listed #133 – 142, page 5
Peter Mellen, *The Group of Seven*, 1970, page 158

EXHIBITED

Art Gallery of Toronto, *Exhibition of the Group of Seven*, May 8 – 31, 1926, catalogue #141

ALTHOUGH HE WAS listed in the 1926 Group of Seven exhibition catalogue as an “Invited Contributor,” later that same year,

A.J. Casson would formally become a member of the Group.

Casson, who turned 28 during this show, had already been painting with Group members since the early 1920s, after becoming Franklin Carmichael’s apprentice at the commercial art firm Rous & Mann Ltd. in 1919. Due to Frank Johnston’s departure from Toronto for Winnipeg in 1921, only six official Group members were listed in the 1926 catalogue. Casson was such a clear choice to fill Johnston’s vacancy that when he accepted Carmichael’s invitation to become a member, Carmichael responded, “Well, you are one.”

Casson’s oil sketches from this exhibition are listed collectively in the catalogue as “Ten Sketches,” numbered 133 to 142. Fortunately, the artist’s handwritten price list titles them individually, with *The Credit at Norval* being the first of two works listed as “Not for Sale.” This elegant and bucolic artwork hung in illustrious company, for the exhibition featured masterworks such as J.E.H. MacDonald’s *Mist Fantasy* and Lawren Harris’s iconic *Mountain Forms*, sold by Heffel in 2016.

ESTIMATE: \$20,000 – 30,000



142 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

Winter View of Sillery, PQ, from the Plains of Abraham

oil on canvas, signed and on verso signed, titled and certified by the Cullen Inventory #1001, circa 1905
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Quebec
By descent to a Private Collection, Montreal
Fine Canadian Art, Heffel Fine Art Auction House,
May 23, 2007, lot 46
Private Collection, Quebec City
Canadian, Impressionist & Modern Art, Heffel Fine Art
Auction House, May 30, 2018, lot 146
Private Collection, Quebec

LITERATURE

Hughes de Jouvancourt, *Maurice Cullen*, 1978, titled as *Winter View of Sillery from the Plaines d'Abraham*, reproduced page 12

EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *Maurice Cullen, 1866 – 1934: Retrospective Exhibition*, September 17 – 30, 1974, catalogue #37

THIS ATMOSPHERIC PAINTING is a view of Sillery, a borough of Quebec City, from the historic Plains of Abraham where, in a decisive battle in 1759, the British under General James Wolfe defeated the French and their Indigenous allies under General Louis-Joseph de Montcalm. However, this painting is a purely aesthetic view of this historic area, and a fine example of Maurice Cullen's consummate abilities with an Impressionist style. As well as being exposed to French Impressionism during his studies in France, Cullen went on sketching trips with Canadian Impressionist James Wilson Morrice—they were known to have worked together in Beauré, Quebec, in the winter of 1897. In this view of Sillery, Cullen's use of Impressionist colour and light is exquisite. While mixing colour tones on his palette, Cullen was known to have kept his colours as separate as possible to retain the vibrancy of the pigments, and he built up his surfaces with the technique of impasto, mixing paint directly on the surface of the canvas.

ESTIMATE: \$35,000 – 45,000



143 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Evening, St. John's Gate, Quebec City

oil on canvas, signed and on verso
signed, titled and dated circa 1935
on the Masters Gallery label
22 x 18 in, 55.9 x 45.7 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Arthur Leggett Fine Art & Antiques,
Toronto

Masters Gallery Ltd., Calgary
Private Collection, Vancouver
Canadian, Impressionist & Modern Art,
Heffel Fine Art Auction House,
November 21, 2018, lot 153
Private Collection, Quebec

LITERATURE

Paul Duval, *Canadian Impressionism*,
1990, page 138

Pilot was a master of twilight, that transient time of day when artificial lamps and natural light are joined in the same vibration. That insubstantial effect is at its most magical in winter, when the dominant fields of white reflect both light sources.

—PAUL DUVAL

THIS VIEW OF St. John Gate, an entrance to Quebec City's old town, a UNESCO World Heritage Site, encapsulates both Robert Pilot's appreciation of traditional Quebec architecture and his acute sensitivity to atmosphere. The approach of twilight is depicted with a palette dominated by tints of blue and grey, contrasted by the dark beige of the stone and the one bright note of colour—the orange coat of the passerby. Pilot's treatment of snow is exquisite, depicted softly settled on the buildings and piled at their bases, and especially in the walkway, where the melted, watery surface creates reflections. The air itself seems palpable, with a slight haze—that special greyish light of winter that absorbs subtle pastel notes from the radiance of the city in the sky. The work's quiet ambience makes this painting an ode to this special part of Quebec City.

ESTIMATE: \$40,000 – 60,000

144 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Kent House, Quebec

oil on canvas, signed

36 × 22 in, 91.4 × 55.9 cm

PROVENANCE

Corporate Collection, Toronto

Canadian, Impressionist & Modern Art,

Heffel Fine Art Auction House,

May 30, 2018, lot 142

Private Collection, Quebec

ROBERT PILOT OFTEN depicted the view of Quebec City from Lévis, but here his vantage point is in the city, looking towards the St. Lawrence River. This fine painting depicts Kent House, at the corner of Rue Saint-Louis and Rue Haldimand—one of the oldest houses in Quebec City and one with a layered narrative. Kent House, named after Prince Edward, Duke of Kent and Strathearn, dates back to 1650, and it has passed through many owners and changes in Canadian history. Pilot often depicted the historic buildings of Quebec City in his paintings and etchings, and in his illustrations for *The Storied Streets of Quebec* (1929), by Blodwen Davies. An Impressionist, Pilot loved the soft light he found in Quebec City. He suffused this evocative work with a delicate atmospheric haze varying from grey to golden and used sensitive, transparent brushwork throughout—particularly on the side of the house and in the street. Pilot includes many architectural features of the area, such as the distinctive street lamps and gazebo at the bottom of the hill, and his inclusion of pedestrians and horse-drawn cabs captures the animated urban street life.

ESTIMATE: \$30,000 – 50,000





145 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Blue Church (Railway Station v)

watercolour on paper, on verso titled, dated Dec. 1944 by Douglas Duncan and inscribed *David Milne: Blue Church* and *w-445*
10 1/8 x 14 3/8 in, 25.7 x 37.1 cm

PROVENANCE

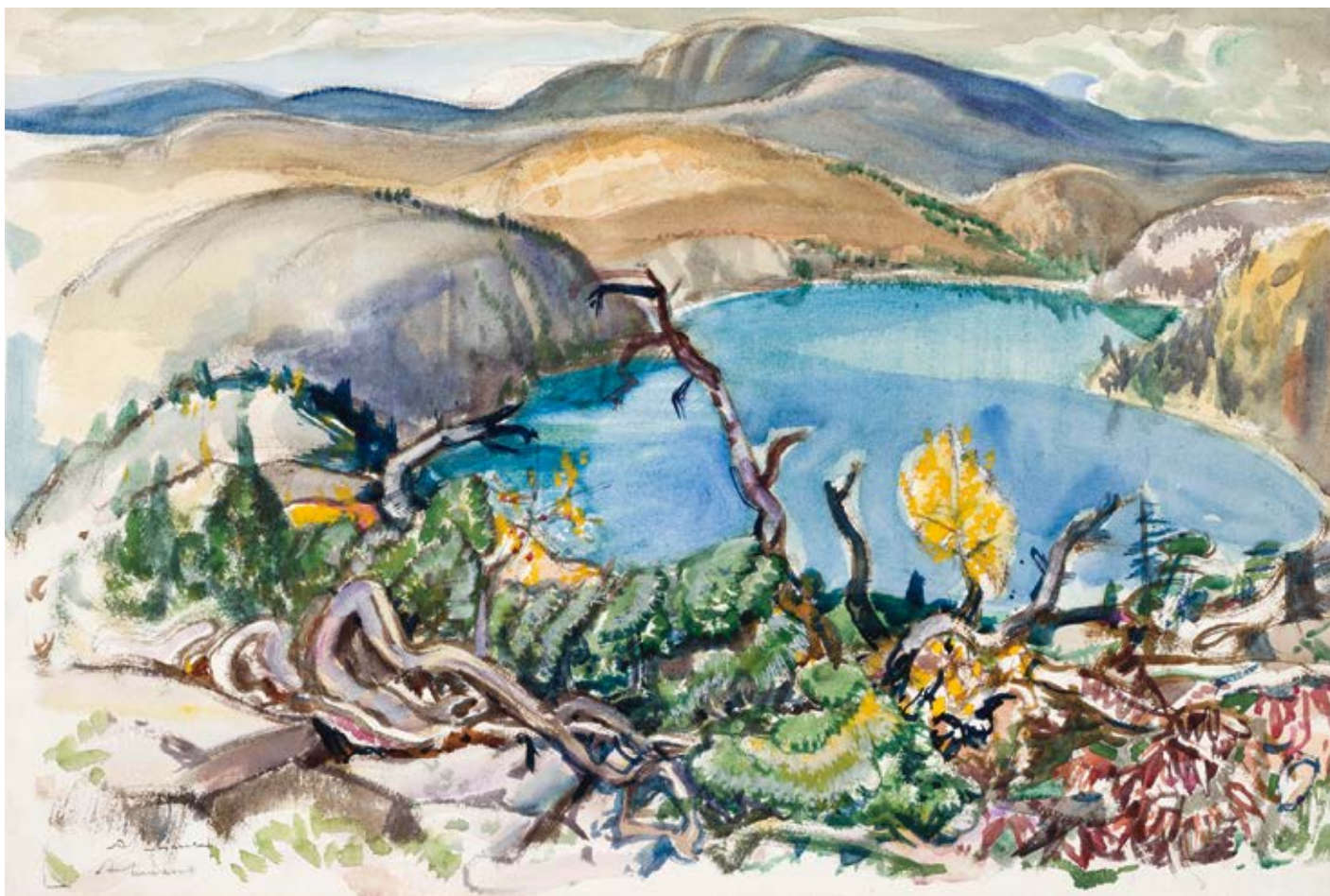
Douglas Duncan Picture Loan Society, Toronto
Mr. and Mrs. P.T. Lownsbrough, Toronto, 1956
Estate of Mrs. P.T. Lownsbrough
Canadian Art, Joyner Fine Art, May 13, 1994, lot 42,
titled as *Blue Church*
Private Collection, Toronto

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 - 1953*, 1998, reproduced page 852, catalogue #404.137

FROM 1940 TO 1947, David Milne was living in the township of Uxbridge, northeast of Toronto, and visited several villages in the area in search of painting subjects. The images he did of Coboconk (nine are listed in the Milne catalogue raisonné) were painted in Uxbridge. *Blue Church (Railway Station v)* is the final work in a series of views across Coboconk that included the railway station and church. David P. Silcox and David Milne Jr. have designated the series, which comprises one oil and four watercolours, as *Railway Station. Blue Church* explores Coboconk from a slightly elevated viewpoint and, interestingly, the church is in the upper left corner of the composition. Milne used very wet brushes, loaded with pigment, painting rapidly, and, in the fall-coloured trees in both fore- and background, painted wet on wet. The area of white paper in the right foreground is critical to our enjoyment of the work, providing a respite for the eye and a balance for the intense activity of the upper portion. Visually exciting, the painting uses red extensively, with Milne saving blue for the titular church.

ESTIMATE: \$15,000 – 20,000



146 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

North Shore, Lake Superior

watercolour on paper, signed twice and on verso
titled and dated circa 1927 on the gallery label
15 5/8 x 22 3/4 in, 39.7 x 57.8 cm

PROVENANCE

Acquired directly from the Artist by Dr. Donald MacKay
Collection of Robert Manuge, Halifax
Masters Gallery Ltd., Calgary
Private Collection, Toronto

WATERCOLOURS BY ARTHUR LISMER are exceedingly rare to auction, particularly examples of this impressive quality. Painted in the artist's larger sheet size, *North Shore, Lake Superior* was produced in the midst of the Group of Seven period and depicts

key Group subject matter. In the late summers of 1923 and 1927, Lismer visited the north shore of Lake Superior with Lawren Harris, who had been painting there with A.Y. Jackson since 1921. Franklin Carmichael and A.J. Casson also took part in sketching trips to the region, and its expansive vistas inspired each of these artists to express its grandeur in their own voice. Here, Lismer showcases his intriguing and active sense of line while displaying a daring mastery of this notoriously difficult medium. Applications of colour vary from subtle washes to deep saturations, all while maintaining a delicate compositional balance and visual strength. Particularly striking is Lismer's use of shifting intensities of blue to express the depth, currents and reflections of the lake. Notably complete and considered, this work features multiple Lismer hallmarks, not least of all his characteristic tangled vegetation in the foreground.

ESTIMATE: \$20,000 – 30,000



147 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970

LSH 12

oil on board, on verso inscribed *F. 98.* and stamped

LSH Holdings Ltd. 12, 1936

18 x 22 in, 45.7 x 55.9 cm

PROVENANCE

Collection of the Artist

LSH Holdings Ltd., Vancouver

Estate of the Artist

By descent to a Private Collection, Vancouver

Fine Canadian Art, Heffel Fine Art Auction House,

November 7, 1996, lot 213, titled as *Mountain Form*

Acquired from the above by the present Private Collection,
Winnipeg

LITERATURE

Joan Murray and Robert Fulford, *The Beginning of Vision: The Drawings of Lawren S. Harris*, 1982, related graphite studies of wood grain reproduced on pages 163, 165, 167, 183 and 185

Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, Art Gallery of Ontario, 1985, related works reproduced pages 82 and 83

Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life—An Interpretation*, 1993, reproduced page 160

LAWREN S. HARRIS was a constantly evolving artist, and his catalogue demonstrates regular periods of reinvigoration as his work underwent shifts in subject and in style throughout his long career. This painting, *LSH 12*, comes from his most significant and important transition, when he moved from painting representational landscapes to fully embracing non-objective paintings and the exploration of abstract forms in the 1930s. Such a dramatic and bold evolution in his art was not a simple process. Though Harris had long been engaged with and interested in abstract art, after his first experiments with it in 1928, it was years before he was able to find a way into the practice himself. By 1936, he finally began to settle into his own approach and gained an enthusiasm for painting abstractions that was sustained for the remainder of his career.

Leading up to this transition, sketching trips to Lake Superior, the Rocky Mountains and the Arctic had played a critical role, honing Harris's ability to translate grand vistas into powerful and harmonious spiritual representations. Not surprisingly, this composition exhibits a strong sense of landscape, as Harris actively and purposefully experimented with how to express the same universal ideas he was always drawn to in this new format. When asked in 1937 by Emily Carr to describe his recent work, Harris wrote: "Well, they are all different and yet alike—some more abstract than others—some verging on the representational—one never knows where the specific work in hand will lead. I try always to keep away from the representational however—for it seems the further I can keep away and into abstract idiom the more expressive the things become—yet one has in mind and heart the informing spirit of great Nature."¹

The arrangement of forms in *LSH 12* clearly echoes the structure of Harris's late landscape works, with cloud forms and deep blue sky seemingly hovering over complex and dramatic structures, including a tall, slender form reminiscent of the bleached tree trunks of Lake Superior, all bathed in a light radiating from the top. Yet this work also draws from the organic shapes and patterns of nature at a much more personal scale, and the central design originates from a series of wood grain studies that he drew in New Hampshire in the mid-1930s, based off of doors. For this abstract work, bringing together these elements was new and exciting for Harris; the marriage and interplay of the grand and the intimate, the ethereal and the concrete demonstrate the opportunity that he revelled in with abstraction. It provided opportunities to reconcile, combine and synthesize disparate elements of the world that were not possible in landscape painting.

In writing to Carr, Harris's enthusiasm for his art and its potential, which had sunk to a significant low point just a few years earlier, is blazingly evident by this period: "I must say that I become more and more convinced that non-representational painting contains the possibility of expressing everything. It takes the expression away from the specific, the incidental and can lift it into another place, where the experience is enhanced, clarified—and its great fun—there is so very much of adventure in it and an intensity of concentration that I like."²



LAWREN HARRIS
wood grain study for canvas in the National Gallery of Canada
pencil on paper
8 ¼ x 10 ¾ in, 21.1 x 27.3 cm
Photo: Lauren S. Harris Inventory Project

Not for sale with this lot

LSH 12 is Harris's first known oil painting expression of this wood grain motif, but he went on to further explore the composition in at least five other paintings, including *LSH 90* (private collection), which is a direct enlargement of this work, and *Abstract Painting No. 20* (circa 1943), a massive canvas 60 x 60 inches square, in the collection of the National Gallery of Canada (a gift from the artist in 1960, and its largest work by the artist). As with many of his favourite abstract ideas, he would work through iterations of the compositions, adding intensifying elements, but also remaining true to the underlying spirit of his inspiration. In this work, the radiant celebration of nature's forms, formalized through the same volumetric and design-based expression he had honed in his landscape representations, is a celebration of Harris's new-found freedom in abstraction, and a wonderfully evocative and dramatic exploration of this practice.

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

1. Harris to Carr, April 15, 1937, Emily Carr Papers, MS-2181, box 2, folder 3, BC Archives, Victoria.
2. Ibid.

ESTIMATE: \$60,000 – 80,000

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- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least two (2) business days prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
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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>	PPCM	Pen and Pencil Club, Montreal
AANFM	Association des artistes non-figuratifs de Montréal	PRCA	President Royal Canadian Academy of Arts
AAP	Association des arts plastiques	PSA	Pastel Society of America
ACM	Arts Club of Montreal	PSC	Pastel Society of Canada
AGA	Art Guild America	PY	Prisme d'yeux
AGQ	Association des graveurs du Québec	QMG	Quebec Modern Group
AHSA	Art, Historical and Scientific Association of Vancouver	R5	Regina Five 1961 – 1964
ALC	Arts and Letters Club	RA	Royal Academy
AOCA	Associate Ontario College of Art	RAAV	Regroupement des artistes en arts visuels du Québec
ARCA	Associate Member Royal Canadian Academy of Arts	RAIC	Royal Architects Institute of Canada
ASA	Alberta Society of Artists	RBA	Royal Society of British Artists
ASPWC	American Society of Painters in Water Colors	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
ASQ	Association des sculpteurs du Québec	RI	Royal Institute of Painters in Watercolour
AUTO	Les Automatistes	RMS	Royal Miniature Society
AWCS	American Watercolor Society	ROI	Royal Institute of Oil Painters
BCSA	British Columbia Society of Artists	RPS	Royal Photographic Society
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RSA	Royal Scottish Academy
BHG	Beaver Hall Group, Montreal 1920 – 1922	RSC	Royal Society of Canada
CAC	Canadian Art Club	RSMA	Royal Society of Marine Artists
CAS	Contemporary Arts Society	RSPF	Royal Society of Portrait Painters
CC	Companion of the Order of Canada	RWS	Royal Watercolour Society
CGP	Canadian Group of Painters 1933 – 1969	SAA	Society of American Artists
CH	Companion of Honour Commonwealth	SAAVQ	Société des artistes en arts visuels du Québec
CM	Member of the Order of Canada	SAP	Société des arts plastiques
CPE	Canadian Painters–Etchers' Society	SAPQ	Société des artistes professionnels du Québec
CSAA	Canadian Society of Applied Art	SC	The Studio Club
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SCA	Society of Canadian Artists 1867 – 1872
CSMA	Canadian Society of Marine Artists	SCPEE	Society of Canadian Painters, Etchers and Engravers
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SSC	Sculptors' Society of Canada
EGP	Eastern Group of Painters	SWAA	Saskatchewan Women Artists' Association
FBA	Federation of British Artists	TCC	Toronto Camera Club
FCA	Federation of Canadian Artists	TPG	Transcendental Painting Group 1938 – 1942
FRSA	Fellow of the Royal Society of Arts	WAAC	Women's Art Association of Canada
G7	Group of Seven 1920 – 1933	WIAC	Women's International Art Club
IAF	Institut des arts figuratifs	WS	Woodlands School
IWCA	Institute of Western Canadian Artists	YR	Young Romantics
LP	Les Plasticiens	📄	Denotes that additional information on this lot can be found on our website at www.heffel.com
MSA	Montreal Society of Arts	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.
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Officer of the 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		

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

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

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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)

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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

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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

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NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

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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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ROYAL CANADIAN MINT

2023 Pure Gold EHR Coin
Petit hibou, by Jean Paul Riopelle

From the Royal Canadian Mint, each Extraordinarily High Relief (EHR) tribute to Jean Paul Riopelle is crafted in gold sourced exclusively from Quebec mines, making it a fitting tribute to an artist who brought global attention to Quebec art. A unique opportunity to add Riopelle's art to your collection, this rare collectible has a limited mintage of just 250 coins.

Fall 2023 Special numismatic preview in Heffel's galleries:

Calgary	Tuesday, October 3
Vancouver	Thursday, October 19
Montreal	Friday, November 3
Toronto	Sunday, November 19

PRICE: \$7,499.95 CAD
(PRICE SUBJECT TO CHANGE)

Heffel

102

SPECIFICATIONS

Composition:	99.99% pure gold
Mintage:	250
Weight:	62.27 g
Diameter:	36 mm
Face Value:	\$200
Finish:	Proof
Edge:	Serrated
Artist:	Jean Paul Riopelle (reverse) Susanna Blunt (obverse)

The 'Riopelle100' mark, created by Raphaël Melançon, appears on the coin courtesy of the Riopelle Foundation, in collaboration with which the coin was created.

Petit hibou, circa 1970, cast iron 1989 and 2010. Original terra cotta sculpture. Bronze, lost wax casting. 12.4 x 12.4 x 4 cm.
 © Estate of Jean Paul Riopelle / Copyright Visual Arts - CARCC (2023).

NUMISMATICS

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IN MEMORY OF ROSALIN TE OMRA (1949 – 2023)



Greatly loved, deeply missed, forever remembered

ROSALIN TE OMRA (December 28, 1949 – August 13, 2023), an honours student, graduated a year early in 1967 from Handsworth Secondary School in North Vancouver. After she entered the creative writing department at the University of British Columbia, a trip to Europe exploring art museums inspired Rosalin to complete her BA in art history in 1972, specializing in Canadian art. Her career in private galleries began in 1974 with the Diane Stimpson Gallery, followed by Contemporary Royale and Galerie Royale. All of these galleries were located within the heritage 1912 Royal Bank of Canada building at 2247 Granville Street, Vancouver. Kenneth G. Heffel acquired this building in the

summer of 1978 to begin the Heffels' three-generation tradition in the Canadian art market.

Shortly after Ken purchased the building, Rosalin met Ken's wife, Marjorie, and asked: "Marj, what do I do now?" Marj replied, "We would love for you to work together with us at Heffel." And thus Rosalin was crowned Heffel Employee Number ONE. Upon joining Kenneth G. Heffel Fine Art, Rosalin developed a depth of expertise with Canadian artists such as Sybil Andrews, Emily Carr, Alex Colville, Gathie Falk, E.J. Hughes, Helen McNicoll, Walter J. Phillips, Jack Shadbolt, Gordon Smith and the artists from the Group of Seven, to name only a few of many. Rosalin was also involved with the Contemporary Art Society of Vancouver and was its president from 1992 to 1994. From 1993 to 1999, she was the curator for Vancouver's Queen Elizabeth Theatre Gallery.

With the dynamic growth of the business, Rosalin focused on research and writing to showcase the fine works brought to auction and private sale at Heffel. Rosalin was our Director of Fine Canadian Art Research, researching, editing and writing essays for the Heffel printed and online catalogues. She also worked closely and in collaboration with many respected and accomplished guest writers for Heffel, who are academics and experts in their fields.

With great honour, respect, friendship and love, we lost Rosalin physically, but not spiritually. She wrote her last word for Heffel in spring of 2023, before losing a short battle with cancer. The Heffel family and team will remember with warmth and fondness the 45 years of laughter, inspiration, learning and the unique expertise that Rosalin shared with all of us. And Rosalin will always wear the crown of Heffel Employee Number ONE with her beauty, wisdom and warm smile. A celebration of life will be hosted by Heffel in our Vancouver gallery on December 9, 2023. All are invited.

Heffel, in honour of Rosalin and her legacy, has initiated a University of British Columbia art history award to a third- or fourth-year art history major student who has achieved academic excellence. To mark Rosalin's many contributions to our lives, we at Heffel together with "friends of Roz" are establishing the Rosalin Te Omra Award at the University of British Columbia. The award will pay tribute to Roz's life and career in the Canadian art world by supporting students studying art history, a discipline to which Rosalin dedicated her entire adult life with passion, commitment and love.

If you wish to donate to the award, please visit <https://give.ubc.ca/memorial/rosalin-te-omra>.

—MARJORIE, DAVID, PATSY AND ROBERT HEFFEL





FINE
ART
AUCTION
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