

# CANADIAN, IMPRESSIONIST & MODERN ART

SALE WEDNESDAY, MAY 29, 2019 · 7 PM · TORONTO

FINE  
ART  
AUCTION  
HOUSE

**Heffel**



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EMILY CARR









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

### **AUCTION**

**Wednesday, May 29, 2019**

**4 PM Post-War & Contemporary Art**

**7 PM Canadian, Impressionist & Modern Art**

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

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Located within TD Centre

Saturday, May 25 through

Tuesday, May 28, 10 am to 6 pm

Wednesday, May 29, 10 am to noon

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Additionally herein referred to as “Heffel”  
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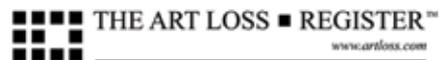
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## PREVIEW AND AUCTION LOCATION



### Preview and Auction Location

**DESIGN EXCHANGE**

Preview: The Exhibition Hall (3rd floor)

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\$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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**SALE** WEDNESDAY, MAY 29, 2019 · 7 PM · TORONTO

**CANADIAN,  
IMPRESSIONIST  
& MODERN ART  
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**FEATURING WORKS FROM**

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## 101 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

### Summer Idyll

colour woodcut on paper, signed,  
titled and editioned 41/100, 1926  
17 7/8 x 12 1/4 in, 45.4 x 31.1 cm

#### PROVENANCE

Private Collection, Manitoba

#### LITERATURE

Walter J. Phillips, *The Technique of the Colour Wood-cut*, 1926, page 39

Carlyle Allison, "W.J. Phillips: Artist and Teacher," *The Beaver, Magazine of the North*, Winter 1969, the 1926 watercolour study reproduced page 10

Michael J. Gibbon, *Walter J. Phillips: A Selection of His Works and Thoughts*, National Gallery of Canada, 1978, page 38

Roger Boulet, *The Tranquility and the Turbulence*, 1981, page 71, reproduced page 71

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, reproduced page 239

Maria Tippett and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, 1982, pages xxvi and 30, reproduced on the dust jacket and page 31

*SUMMER IDYLL* IS Walter J. Phillips's largest print in his body of work, and it is a stellar example of his absolute mastery of the woodcut medium. Complex in its layering, it required more than 12 different blocks to execute. Phillips was a perfectionist, and because he was dissatisfied with his first run of the subject, he destroyed it. In 1924, two years previous to the completion of this print, Phillips traveled to England to work with British printmaker William Giles, who was part of the colour print revival. There at the same time was Japanese printmaker Yoshijiro Urushibara, who possessed the accumulated knowledge of generations of his country's printmakers, and Phillips learned much from him, calling him "the most important living technician" in the field of colour woodcut. From Urushibara, he learned to size paper correctly, which enabled him to print with softer and lighter-coloured papers. He began to use powdered colours applied with starch and stated he could then "produce at will that enchanting bloom of colour which belongs to the best prints from Nippon, and which had been my admiration and despair."

Phillips and his wife Gladys had six children, and he often used them as models in his work. The family took summer holidays at Lake of the Woods and Muskoka, and the children posed for him in these idyllic outdoor locations. In the summer of 1925, the Phillips family was at Lake Muskoka for three months, staying in a roomy cottage on Big Island, surrounded by lush growth and with a clear view looking west, with the lake dotted with small islands. From here, they explored the surrounding area by boat, and Phillips was greatly pleased by the beauty of the landscape, stating "of all the places I have seen none seemed to possess so many agreeable features." Fortunately, this location was not plagued by the usual clouds of mosquitoes in Manitoba, making it possible to pose his models outdoors. In Phillips's words, "The weather was glorious, the air was soft, the sandy shores

inciting... It was impossible to stay indoors. My young family disported itself in the water and along the shore all day long. Here was an exceptional opportunity. I made sketches of the children... They made splendid willing models."

Back at home in Winnipeg, Phillips used his sketches and watercolours from the summer for prints such as *Summer Idyll*, which is considered one of his most accomplished woodcuts. In it, he depicted a blissful scene that captured the innocence of childhood in his daughter's delight with the natural world. Her gesture of reaching with open arms towards the flitting butterflies is utterly charming. From the soft mosses and lichens on the rocks to the peeling bark of the tree trunks, Phillips's use of detail is exquisite, as is his sense of design and balance in his composition. The artist utilized the natural grain of one of his woodblocks to depict the ripples of the water in the lake.

In recognition of Phillips's prowess in the medium, *Summer Idyll* was awarded the bronze medal for best colour woodcut by the Graphic Arts Club in Toronto in 1926. Today, Phillips is revered as one of Canada's most accomplished printmakers, both for his virtuoso technique and for his gracefully styled landscapes. The appreciation of beauty in nature was deep in Phillips's psyche, and he wrote about it, as noted by Maria Tippett and Douglas Cole, "with some of the sophistication of a botanist, zoologist, and geologist, and with all the sensitivity of an aesthete." In all aspects, *Summer Idyll* is an extraordinary example of what is best in Phillips's body of work.

**ESTIMATE: \$20,000 – 30,000**



## 102 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

### Mamalilicoola, BC

colour woodcut on paper, signed, titled  
and editioned 56/100, 1928  
12 1/8 x 13 7/8 in, 30.8 x 35.2 cm

#### PROVENANCE

Private Collection, Manitoba

#### LITERATURE

Walter Phillips, *Wet Paint*, undated, unpublished manuscript, Glenbow Museum archives, M-969-4, described page 104  
Duncan Campbell Scott, *Walter J. Phillips*, 1947, reproduced page 19  
Michael J. Gribbon, *Walter J. Phillips: A Selection of His Works and Thoughts*, National Gallery of Canada, 1978, reproduced page 67  
Roger Boulet, *The Tranquility and the Turbulence*, 1981, reproduced page 100  
Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, reproduced page 283  
Maria Tippett and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, 1982, reproduced, unpaginated

BETWEEN 1926 AND 1960, Walter J. Phillips visited a number of coastal First Nations villages in British Columbia. In his unpublished manuscript *Wet Paint*, Phillips describes this print in detail, his words telling us much about his compositional considerations:

This is exactly as I saw the scene, except that the canoe on the beach replaces a log. The latter was lacking sufficient intrinsic interest to create a proper balance where it lay, or to provide a lineal check to the upward thrust of the various parts of the whole composition. The movement has its climax in the totem-pole, which dominates the scene ... It is a magnificent pole and should be preserved ... The two figures, and the direction of their movement, are a great aid to the composition, leading the eye inevitably to the totem-pole, and correlating that with the whole foreground. They are placed at the foot of the pole within an angle, and serve also to relieve the mass of green that covers the bank, by virtue of their shapes and colour.

Phillips's attention to these details of colour and movement is a consistent thread in his graphic work. *Mamalilicoola, BC* is a prime example of his seemingly effortless abilities to compose, colour and design a scene.

**ESTIMATE: \$20,000 – 30,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

#### Soyers Lake, Haliburton

watercolour on paper, signed, 1929  
17 x 20 1/8 in, 43.2 x 51.1 cm

#### PROVENANCE

Private Collection, United Kingdom

#### LITERATURE

A.J. Casson, *My Favorite Watercolours, 1919 to 1957*, 1982, page 11

A.J. CASSON ENGAGED with watercolour throughout his career, speaking of it as “exceedingly exacting, demanding and unforgiving,” and at the same time saying that no medium gave him more pleasure. *Soyers Lake, Haliburton* shows Casson at the height of his powers as a watercolourist. A bright and lively palette is given

wonderful depth and complexity by the layering of transparent washes of pigment, a difficult technique that Casson insisted on. His meticulous skill as a draughtsman is also at play, for watercolour at this level requires rigorous structure and pre-planning. While displaying the strong graphic and structural hallmarks of Casson’s style, this work also exemplifies the delicacy and intimacy of which watercolour is so capable. Notable, too, is its rare size—the largest standard size Casson produced. Casson noted that all watercolours in these dimensions are studio works based on small *en plein air* sketches, due to the extreme delicacy of their production being best suited to the controlled environment of the studio. The brilliancy evident in this masterwork results from the skills of an artist in resonant alignment with the demands of his medium.

**ESTIMATE: \$40,000 – 60,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### The Lake in the Hills, Lake Superior

watercolour on paper, signed, 1929  
17 × 20 in, 43.2 × 50.8 cm

#### PROVENANCE

Private Collection, United Kingdom

THE WATERCOLOURS PRODUCED by A.J. Casson between 1925 and 1930 show his mastery of the medium. Rightfully seeing watercolour as underappreciated, Casson, along with Franklin Carmichael, sought to bolster its reputation with the founding of the Canadian Society of Painters in Water Colour in 1925. This led to Carmichael's insistence that his and Casson's watercolours have a room of their own in the Group of Seven's 1930 exhibition.

Produced during that key period, *The Lake in the Hills, Lake Superior* eloquently illustrates their beliefs. The subtle gradations of the wash of blue lake leading from the elevated foreground into the gently moody hills provide a palpable sense of height and distance. His rhythmic depiction of the landscape rendered in layers of raw sienna and burnt umber, offset by transparencies of ultramarine receding into the distance, creates a presence of atmosphere as only watercolour can. A deft outlining of form in Casson's exactly drawn composition creates an effect that is highly detailed while still remaining impressionistic. Harnessing the full capacity of the medium, Casson has created an expression that is at once majestic and intimate.

**ESTIMATE: \$40,000 – 60,000**



## 105 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Tangled Trees

oil on board, on verso dated 1918, inscribed  
OS137 and stamped with the estate stamp  
10 x 12 in, 25.4 x 30.5 cm

#### PROVENANCE

Estate of the Artist

By descent to the present Private Collection,  
Toronto

A CRUCIAL ELEMENT of modern art's genesis was Japonisme. The French term describes the flood of Japanese influence into western art following the ending of the 220-year Japanese cultural policy of *sakoku* ("closed country") in 1853. Artists such as James Abbott McNeill Whistler, Édouard Manet, Edgar Degas and Vincent van Gogh were inspired by the decorative flatness, patterning and fluidity of Japanese watercolours and woodblocks by artists like Katsushika Hokusai, which would fundamentally change how art in Europe was perceived and made.

Franklin Carmichael's studies in Brussels prior to World War I would have exposed him to those influences, and in addition to his career-long engagement with the mediums of woodblock and watercolour, examples of his artworks from the years following his return to Canada strongly suggest the impact of Japonisme. As is beautifully displayed in *Tangled Trees* from 1918, the organic patterns of the foreground screen of trees lend an aspect of decorative, modern flatness, contrasting with the depth and complexity of the rest of the composition. Paired with an approach informed by a career in commercial design, this early influence forms an important element of Carmichael's indelible style.

**ESTIMATE: \$60,000 – 80,000**



## 106 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### La Cloche / Windswept Farm (verso)

double-sided oil on board, on verso inscribed OS F-1 / 156 (circled) and stamped with the estate stamp  
10 x 12 in, 25.4 x 30.5 cm

#### PROVENANCE

Estate of the Artist

By descent to the present Private Collection,  
Toronto

FRANKLIN CARMICHAEL'S DISCOVERY of La Cloche was a consequential moment in his artistic life. His first visits there were as early as 1924, and after a decade of regular sketching trips, he designed and oversaw the construction of a small cabin on Cranberry Lake in 1935. Carmichael was entranced by the light effects emanating from the distinctive white quartzite of the La Cloche Mountains and by their rolling expanse of unspoiled wilderness. He seemed to find in this terrain an expression of the physical and spiritual grandeur he sought, and this region inspired many works such as this one until his death in 1945. His passing came when he was just 55 and still at the height of his powers, so there is no late-period drop-off in the quality of Carmichael's output. Since he also maintained full-time work in either commercial design or teaching, he produced far fewer works than many of his peers. Due to his demanding but fair nature with regard to all things, including himself, his resulting body of work was one of both quality and rarity.

**ESTIMATE: \$60,000 – 80,000**



verso



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Yantha Lake, Early October

oil on board, signed and on verso

signed and titled, circa 1947

30 x 36 in, 76.2 x 91.4 cm

#### PROVENANCE

A gift to David Smout from his students

at Osgoode Hall, Toronto, 1949 – 1952

By descent to the present Private Collection,

London, England

YANTHA LAKE IS in the Madawaska Valley, Ontario, not far from Barry's Bay. A.J. Casson was documented as sketching in the Madawaska area in 1946 and 1947, and in Barry's Bay in 1949 and 1950. This stunning painting contains a pervasive tranquility—the hills and trees glowing with autumn colours are mirrored in the still lake, with the pale sky more darkly reflected towards the foreground. Spear-like projections of land from the shore pierce these reflections, bringing the eye back to the surface of land and water, showcasing Casson's keen eye for interesting elements in his compositions. Casson's sense of design was developed over his long career as a graphic designer for top firms in the Toronto area—with Rous & Mann Ltd. and Sampson Matthews Limited—and through his interactions with his Group of Seven colleagues, particularly Franklin Carmichael, whom he frequently accompanied on sketching trips into the Ontario countryside.

A Casson oil on panel entitled *Still Morning, Yantha Lake*, possibly the sketch for this painting, was one of six works presented by the mayor of Toronto to Princess Elizabeth in 1951 and is part of the Royal Collection, England.

**ESTIMATE: \$80,000 – 120,000**



## 108 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

### Girl in the Field

oil on canvas, signed and on verso stamped with the Studio Helen McNicoll estate stamp, circa 1911  
28 x 23 in, 71.1 x 58.4 cm

#### PROVENANCE

Estate of the Artist  
Private Collection, Ontario

#### LITERATURE

Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, 1999, page 17

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

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

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

In *Girl in the Field*, McNicoll captures her subject in an entirely natural, unselfconscious moment. The subject reflects her keen interest in the everyday life of women and children on rural farms. The work embodies McNicoll's remarkable sensitivity to light and mood. The play of light and shadow across the field and under the trees is exquisite, particularly the splashes of sun across the figure. A feeling of gentle contemplation envelops the girl as she is caught in a moment of reverie. The brushwork is fluid and assured, and McNicoll's pastel palette is dominated by a harmonious blend of green and gold tones, with contrasting highlights of pale blue in the sky and in the child's headscarf.

McNicoll's significance is firmly established in Canada's art history, and her work resonates strongly in contemporary times, as it continues to gather recognition amongst collectors for its intoxicating and sensual perception of light and colour. Her radiant images of women and children, both at work and at leisure, delight with their world of contemplation and the sensory pleasures of their everyday pursuits.

**ESTIMATE: \$60,000 – 80,000**



## 109 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### In the Garden / Landscape (verso)

double-sided oil on board, on verso titled and dated circa 1916 – 1917 and inscribed *related sketch to 'Spring Time c. 1917'* canvas reproduced in *Lismer Bright Land* page 29 on the gallery label 9 ¼ x 11 ½ in, 23.5 x 29.2 cm

#### PROVENANCE

Estate of the Artist  
Peter Ohler Fine Arts Ltd., Vancouver  
Acquired from the above by the present  
Private Collection, Vancouver, 2010

#### LITERATURE

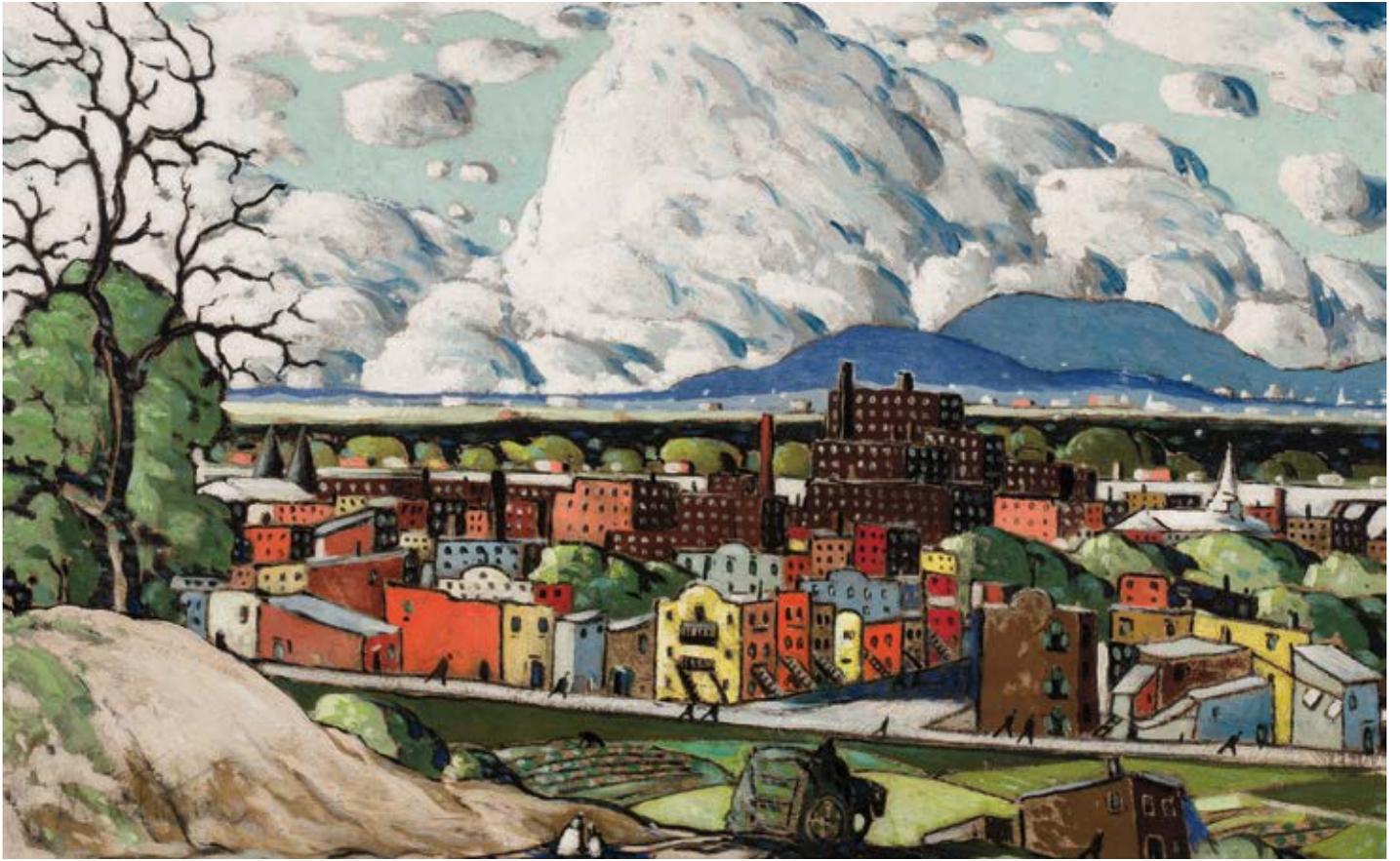
Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981, a related canvas, *Springtime on the Farm, Thornhill, Ontario*, circa 1917, in the collection of the Montreal Museum of Fine Arts, reproduced page 29

ARTHUR LISMER MOVED to Thornhill, a small village of about 300 people five miles north of Toronto, around 1915 to 1916. J.E.H. MacDonald was already living there, and Frederick Varley and Frank Carmichael would later join them. Although war was raging in Europe, life in Thornhill was pleasant and pastoral, and here the future Group of Seven artists gathered, sometimes joined by Lawren Harris and A.Y. Jackson before he enlisted, and discussed their dream of a new national school of painters. This period was just before the famous boxcar trips to Algoma, where they would paint its wild landscape with an unfettered approach. It is interesting that one of the first critical storms weathered by the Group involved MacDonald's oil *The Tangled Garden*, produced in Thornhill. In this tranquil oil sketch, Lismer depicts a strong light casting shadows across the lawn. A bright blue sky pierces the trees, whose graceful curving branches form a screen above the sitters, lending intimacy to the scene. Making this work even more desirable to collectors is the fine atmospheric landscape on verso.

**ESTIMATE: \$30,000 – 40,000**



verso



## 110 Marc-Aurèle Fortin

ARCA 1888 – 1970

### Paysage à Hochelaga

oil on board, signed and on verso titled and dated  
circa 1930 on the gallery and exhibition labels  
21 × 33 in, 53.3 × 83.8 cm

#### PROVENANCE

Galerie d'art Michel Bigué, Québec  
Private Collection, Montreal

#### LITERATURE

Michèle Grandbois, *Marc-Aurèle Fortin: L'expérience de la couleur*, Musée national des beaux-arts du Québec, 2011, page 110, listed page 249 and reproduced page 164

#### EXHIBITED

Musée Marc-Aurèle Fortin, Montreal, on loan  
Galerie Walter Klinkhoff Inc., Montreal, *Marc-Aurèle Fortin (1888 – 1970), Retrospective Exhibition*, September 2006  
Musée national des beaux-arts du Québec, Québec City, *Marc-Aurèle Fortin: L'expérience de la couleur*, February 10 – May 8, 2011, traveling in 2011 to the McMichael Canadian Art Collection, Kleinburg, catalogue #63

**PAINTER, WATERCOLOURIST, AQUAFORTIST and pastelist**  
Marc-Aurèle Fortin is well known for the expressive power of his exceptionally prolific body of work. From his first paintings completed while studying in Chicago in 1909, to his famous landscapes from the 1920s and 1930s featuring tall green trees, views of Montreal and its surrounding region, and then to his landscapes of Charlevoix, Gaspésie and Saguenay in the 1940s, Fortin's contribution to modernity has continued to fascinate enthusiasts, collectors and historians of Canadian art. At a time when European influence, such as the School of Paris, determined the path of modernism, Fortin turned away to embrace a mode of painting aimed at capturing the country's profound essence.

In that respect, in the interwar period, Fortin shared the aspirations of painters of American Regionalism and the Group of Seven, not to mention Clarence Gagnon, whom he greatly admired. However, this independent painter did not find his first subjects in the wilderness of the Ontarian Great Lakes, nor in Charlevoix's picturesque villages, which would interest him later, but in Chicago's urban landscape and the built-up countryside surrounding Montreal. Throughout the 1920s, he was inspired by the setting of his childhood village, Sainte-Rose, which the American elms adorned with their immense canopies in the summertime. This was the period of "tall trees," followed, at the end of the decade, and for 10 more years, by the period of views of Hochelaga and the Port of Montreal, breathing new life into the career of the then 40-year-old painter.

From 1925 to 1933, Fortin boarded in Montreal's historic district, on Notre-Dame Street East. From the window of his room, he observed the phases of construction of the Jacques Cartier Bridge, a subject he set down using a variety of techniques. During the same period, in the course of his walks in eastern

Montreal, the painter discovered the working-class neighbourhood of Hochelaga. "Sundays, I didn't know what to do, so I walked along the railway track that ran below St. Catherine Street all the way up Hochelaga. There I would sit a hundred times in the same place. And I painted all sorts of subjects. All you had (to do) was turn around and things were changing. I did a watercolour each outing. Sometimes I did two."

Particularly affected by the industrial changes taking place in the neighbourhood of Hochelaga, in his compositions Fortin brought together all the signs the purists removed from their idealized landscapes: industrial buildings, poles, power lines and train tracks. When *La Presse* critic Albert Laberge praised *Vue d'Hochelaga*, exhibited in 1929, by comparing it to a "poem of large modern cities," it marked the start of the success of this output, which lasted until the end of the 1930s. The watercolour remarked on by Laberge also caught the eye of the National Gallery of Canada, which chose it for its annual exhibition dedicated to authentically Canadian expressions. In acquiring it the following year, the influential museum bestowed the first official recognition on the Montrealer's work. During the 1930s, the views of Hochelaga were the main factor contributing to the spread of Fortin's work, in Canada and abroad.

Once back in his workshop, the painter eventually transferred the subjects of his watercolours onto canvas, usually without bothering to record the completion date. Indeed, we observe this absence as frequently in his paintings as in his watercolours, making them difficult to date accurately.

His oil painting technique was very different from the immediacy obtained in his watercolours: following the method of the English painter Sir Alfred East, whom he had developed a liking for during his studies in Chicago, Fortin customarily sectioned chromatic planes onto dark backgrounds. He did this by layering coats of paint, from dark to light, refining the design and applying lights as the work progressed.

*Paysage à Hochelaga*, offered for sale here, was featured prominently among the selection of 15 powerful testimonies on the neighbourhood of Hochelaga in the retrospective exhibition organized by the Musée national des beaux-arts du Québec in 2011. Its impact rests in its finely tiered construction, which the painter restricts to a horizontal format, as was his usual practice. The cart in the centre-right of the foreground—a frequent motif in Fortin's art—draws the eye and invites it to follow its path. From the cultivated fields, which still denote a bit of space dedicated to Mother Earth, the view leads all the way to the river and the distant mountains beyond, to finally reach the sky enlivened by heavy clouds bearing down on the crowded city. This skilful arrangement admirably embodies the painter's vision, depicting past and present, growing urban occupation and the mighty power of nature.

We thank Michèle Grandbois, author of *Marc-Aurèle Fortin: L'expérience de la couleur*, for contributing the above essay.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0836.

**ESTIMATE: \$60,000 – 80,000**



## 111 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Vieille maison du rang St-Laurent, Baie-St-Paul

oil on board, on verso titled on the labels, certified and dated circa 1921 by the Lucile Rodier Gagnon Inventory #584 and certified by William Watson on the Watson Art Galleries label  
4  $\frac{3}{8}$  x 7  $\frac{1}{8}$  in, 11.7 x 18.1 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
Private Collection, Quebec

#### LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 158

IN 1919 CLARENCE GAGNON returned from France to Quebec, where he lived in the village of Baie-Saint-Paul until 1924.

Baie-Saint-Paul, the subject of many of his paintings, was a place beloved by Gagnon—“a small corner of the universe that epitomizes the dreamed land,” as Hélène Sicotte characterized it. Softly blanketed by snow, it is a peaceful and ideal land, depicted by Gagnon with great affection. In the winter, the artist traveled on skis with his paintbox, capturing scenes such as this on the spot. Gagnon’s fluid brushwork captures both the solidity of the house and the more ephemeral effects of the sky. In this small *pochade*, daring slashes of white depicting snow on the roof and the suggestion of forms in the windows and doors show his surety of touch in describing his subject. Gagnon ground his own pigments, ordered from the Paris firm of Morin et Tanet, resulting in the rich hues seen in his paintings, such as the blue tones of the Laurentians in the background and the velvety ochre of the house and its crimson red door.

**ESTIMATE: \$20,000 – 30,000**



## 112 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Village de Vallorcine (Haute-Savoie) France

oil on board, on verso titled on the labels,  
certified and dated 1926 by the Lucile Rodier  
Gagnon Inventory #211 and by William Watson  
on the Watson Art Galleries label  
4 3/8 x 7 1/8 in, 11.7 x 18.1 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
Private Collection, Quebec

CLARENCE GAGNON RETURNED to his Paris studio from Quebec in January of 1925, and he would remain in France until 1936. However, his ties with home were still so strong that before leaving, he had been charged by the National Gallery of Canada to try to secure another showing, in Paris, for the 1925 Wembley exhibition of Canadian artists in London. The Paris exhibition

took place in 1927, with Gagnon as curator, in collaboration with National Gallery director Eric Brown.

In 1926 Gagnon traveled to Switzerland. At that time he likely encountered Vallorcine, in the Valley of L'Eau Noire between the Col des Montets and the Swiss border. In this charming *pochade* study, Gagnon's subject comes across as larger in scale than its actual size, through the depiction of the towering Alps receding into the distance and the moody, drifting cloud formations. The image of the small village with its rustic houses and church tucked into a valley and backed by mountains is a classic one for Gagnon in both his Canadian and European subject matter.

**ESTIMATE: \$15,000 – 20,000**

## PROPERTY OF THE ART GALLERY OF ONTARIO

HEFFEL IS HONOURED to offer a selection of paintings by A.Y. Jackson from the renowned collection of the Art Gallery of Ontario (AGO), highlighted by major canvases spanning the Group of Seven artist's extensive career. The works are being sold to benefit the museum's acquisition fund, which will help diversify and broaden its collection. This is a unique opportunity for passionate collectors to bring home a piece of Canadian history with outstanding museum and private collection provenance.

One of North America's foremost art museums, the AGO is known around the world for its notable collection of Canadian art, and specifically its substantial holdings of works by members of the Group of Seven and their contemporaries.

The works being offered will be proudly presented across a series of Heffel's upcoming auctions beginning in May 2019. Heffel is pleased to continue its long-standing partnership with the AGO and assist with the thoughtful divestment of these very special paintings by one of Canada's most beloved artistic figures.



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Laurentian Hills

oil on canvas, signed and on verso signed and titled and dated 1932 – 1933 and numbered with the accession #2002/9397 on the Art Gallery of Ontario Permanent Collection label  
25 x 32 in, 63.5 x 81.3 cm

#### PROVENANCE

John George Althouse, Toronto  
Gift in memory of John George Althouse from Isobel Althouse Wilkinson and John Provost Wilkinson, Toronto, to the Art Gallery of Ontario, Toronto, 2002, AGO accession #2002/9397

#### LITERATURE

Eric Brown, *Retrospective Exhibition of Paintings by Members of the Group of Seven, 1919 – 1933*, National Gallery of Canada, 1936, listed page 14

#### EXHIBITED

National Gallery of Canada, Ottawa, *Retrospective Exhibition of Paintings by Members of the Group of Seven, 1919 – 1933*, February 20 – April 15, 1936, traveling in 1936 to the Art Association of Montreal and the Art Gallery of Toronto, catalogue #101

VIEWS OF RURAL Quebec, particularly Charlevoix County, were a mainstay of A.Y. Jackson's contributions to the Ontario Society of Artists, the Royal Canadian Academy of Arts and Group of Seven exhibitions from the early 1920s through the mid-1940s. In 1933, in the middle of this run, Jackson reached a summit of his creative response to Charlevoix. Located about 60 kilometres downriver from Quebec City on the north shore of the St. Lawrence, Charlevoix was more than a source of topographical interest. Its rich culture, developed over centuries by French settlers, had interested academics and artists since the 1910s. This interest crystallized in 1936 with the publication of Jackson's ethnologist friend Marius Barbeau's popular book *The Kingdom of Saguenay*, which wove the region's historical legends into contemporary consciousness.

In 1933, the year Jackson painted *Laurentian Hills*, the Group of Seven dissolved, and its successor, the Canadian Group of Painters (CGP), emerged. Painted too late to appear in any of the Group's exhibitions at the Art Gallery of Toronto (now the Art Gallery of Ontario), *Laurentian Hills* nevertheless conveys the Group's ethic of making art that added to the culture, and the nascent CGP's ambition to find beauty and uniqueness in all things. Three years later, the Group was the subject of a retrospective mounted by the National Gallery of Canada with 199 works, which included 26 works by Jackson, amongst which was the present lot, catalogue #101 in the show, on loan from J.G. Althouse of Toronto.

*Laurentian Hills* and two other Charlevoix canvases from this year and of the same dimensions—the Art Gallery of Ontario's *Winter, Charlevoix County* (1933, AGO #2157) and the McMichael Canadian Art Collection's *Road to Baie St. Paul* (1933, MCAC #1968.20)—share the summit. Charlevoix, which Jackson returned to year after year in late winter, was for him as important as Algonquin Park was for Tom Thomson. Jackson could intuit painting conditions and position himself to take greatest advantage of the scene when setting out to sketch. More importantly, his deep experience as a painter, and years of seeing the light on location, informed the canvases he painted in the Studio Building at 25 Severn Street in Toronto. Each of these paintings has an illuminating, warm pale salmon ground that radiates the effect of late winter sunlight. Jackson's keen use of the warm ground, with variations of ultramarine enhanced with impastoed flake white, is a dynamic complement that underpins each of the paintings. Despite the powerful evocation of light raking across snow in the windswept fields, one must remember that the painting was created in his studio.

*Laurentian Hills*' first owner, John George Althouse, was a dedicated educator who was principal of the Ontario College of Education; dean of education, University of Toronto, from 1934 to 1944; then chief director of education for Ontario from 1944 until his sudden death in 1956 at age 67, at his summer home in Temagami, Ontario. He was awarded honorary Doctor of Law degrees for his service to education and posthumously had a middle school named after him in Toronto. His lifelong commitment was summarized in his commencement address to high school students in 1952. He hoped they would master two fundamental lessons: first, that their importance depended upon their usefulness; second, that the best satisfactions in life come from dedication to something larger, more noble and more important than oneself. His advice still applies today, and suggests the value of *Laurentian Hills* to its distinguished previous owner.

The painting's original frame is a portal for seeing how Jackson presented his work more than 80 years ago and how Althouse would have lived with it in the 1930s. The modest frame's reverse-ogee moulding and metallic finish over textured gesso were almost certainly chosen for economic reasons. Reflecting then-current framing aesthetics, this moulding appears on works by members of the Group and their peers with different finishes. The simple profile and absence of embellishment liberate our eyes to move around the work as if looking at an abstract painting. In *The Kingdom of Saguenay*, Barbeau's character Père Raquette, modeled after Jackson, declares the artist is neither a documentarian nor an anecdotalist. The artist chooses what is essential to the composition in order to achieve unity, and this process of abstraction is distilled in the serene refinement of *Laurentian Hills*.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

ESTIMATE: \$250,000 – 350,000



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Red Cedar

oil on canvas, signed and on verso signed, titled and inscribed *Bldg., Severn St.* and \$250 on the partial 1932 exhibition label, inscribed *J.S. McLean* and *McLean Bayviews* and numbered with the Art Gallery of Ontario accession #L69.20, 1930  
21 x 26 in, 53.3 x 66 cm

#### PROVENANCE

J.S. McLean, Toronto

Gift from the J.S. McLean Collection to the Ontario Heritage Foundation, 1969

Donated by the Ontario Heritage Foundation to the Art Gallery of Ontario, Toronto, 1988, AGO accession #L69.20

#### LITERATURE

*Catalogue of the Sixtieth Annual Exhibition of the Ontario Society of Artists*, Art Gallery of Toronto, 1932, listed page 10

Eric Brown, foreword, *Retrospective Exhibition of Paintings by Members of the Group of Seven, 1919 – 1933*, National Gallery of Canada, 1936, reproduced page 14

Albert H. Robson, *A.Y. Jackson*, 1938, page 22, reproduced page 23, plate VI

*The J.S. McLean Collection of Canadian Painting*, Art Gallery of Ontario, 1968, reproduced, unpaginated

Anna Hudson, *A Collector's Vision: J.S. McLean and Modern Painting in Canada*, Art Gallery of Ontario, 1999, reproduced page 47 and listed page 72

## EXHIBITED

Art Gallery of Toronto, *Ontario Society of Artists: Sixtieth Annual Exhibition*, March 1932, catalogue #89

J. Merritt Malloney's Gallery, Toronto, *Paintings by A.Y. Jackson*, February – March 10, 1934, catalogue #21

National Gallery of Canada, Ottawa, *Retrospective Exhibition of Paintings by Members of the Group of Seven, 1919 – 1933*, February 20 – April 15, 1936, traveling in 1936 to the Art Association of Montreal and the Art Gallery of Toronto, catalogue #113

Art Gallery of Ontario, Toronto, *The J.S. McLean Collection of Canadian Painting*, September 19 – October 20, 1968, traveling in 1968 – 1969 to the Confederation Centre Art Gallery and Museum, Charlottetown; Beaverbrook Art Gallery, Fredericton; London Public Library and Art Museum; Winnipeg Art Gallery; Mendel Art Gallery, Saskatoon; Norman Mackenzie Art Gallery, Regina; Edmonton Art Gallery; and the Vancouver Art Gallery, catalogue #31

A.Y. Jackson Secondary School, Willowdale, *Temple Har Zion Art Show*, June 3 – 4, 1977

Art Gallery of Ontario, Toronto, *A Collector's Vision: J.S. McLean and Modern Painting in Canada*, May 20 – September 6, 1999, traveling in 2000 to 2002 to the Appleton Museum, Florida; Canada House, London, England; and the Art Gallery of Nova Scotia, Halifax

J.S. (JAMES STANLEY) MCLEAN (1876 – 1954) was one of the great collectors of Canadian art in the middle of the twentieth century. Along with Charles S. Band, Vincent Massey and H.S. Southam, McLean and his collecting interests and involvement with public institutions helped shape the canon of modern Canadian painting before the ascent of abstraction. Like all great collectors, McLean was astute and informed. He understood he could not acquire a good canvas by an artist like Tom Thomson and, instead, acquired the sketch for a great, arguably the greatest, Thomson canvas, *The West Wind* (collection of the Art Gallery of Ontario, #L69.49). McLean also understood a collection needs focus. He achieved this by acquiring the works of select artists in depth, including Paraskeva Clark, David Milne, Carl Schaefer and, most of all, A.Y. Jackson.

The dramatic view of the solitary tree against the rugged Canadian landscape is central to the iconography of Tom Thomson and the Group of Seven. Jackson's *Night, Georgian Bay* from 1913 (collection of the National Gallery of Canada, #1697) was among the earliest examples, and with *Red Cedar*, he extended the motif with the maturity and subtlety of intimate size and grand scale befitting his experience gleaned by the early 1930s.

It was Arthur Lismer's witty and true observation that a map of Canada with spots marking every place Jackson painted would suggest the country had a rash. Jackson also responded to some places more profoundly than to others. David Silcox described Algonquin Park as the Group of Seven's heartland, with Georgian Bay as their second home. The relationship with Georgian Bay was deeper, and this was especially true of Jackson. The artists who formed the Group stopped painting in Algonquin Park after Thomson's death and before its official formation, but some continued to paint at Georgian Bay well after its dissolution.

Extending that relationship gave the artists greater insights into the place, and gave us richer contexts for the understanding of their achievement and development.

After he had painted in many locations across Canada, and almost two decades after his first visit, Jackson viewed and treated Georgian Bay anew in *Red Cedar*. Jackson's thoughtfully bold painting conveys the particularities he absorbed after years of painting there. Reflecting on the area in the 1960s, Jackson observed that winds from each cardinal point created distinct effects and painting opportunities. The east wind was stifling, while the west wind created sparkles and movement. The north wind defined shapes and elevated far islands above the horizon. Almost as if he were describing *Red Cedar*, he wrote that the south wind led blue skies to shift to grey and brown, and created new textures as water rushed over the shoals.

Jackson set to work on *Red Cedar* in his Toronto studio by laying in the scene with burnt sienna to define the composition. The tone underpins the textures of windswept water defiantly rendered in warm blues, mauves and greys with warm white highlights. Moreover, the horizontal passages of light playing off the water are energized by white hatching, with blues and greens to enhance texture. A diagonal shaft of light sitting on the horizon in the top left captures an atmospheric phenomenon, fully activating and balancing the cedar's dark, dense foliage in the top right. Jackson's understated genius was his ability to synthesize the subject with pictorial abstraction to create a painting replete with visual interest. The effect of one of Jackson's major influences, Vincent van Gogh, echoes in Jackson's hallmark sinuous contours defining the cedar's branches, the turbulent clouds, and the young cedars beyond the craggy old red cedar. The latter evoke their arboreal cousins in van Gogh's numerous paintings of cypresses, especially his *Wheatfield with Cypresses*, a version of which was acquired by the National Gallery (London, #N03967) the year before the gallery acquired Jackson's *Entrance to Halifax Harbour* from 1919.

In addition to being shown at the Ontario Society of Artists and Group of Seven exhibitions soon after its completion, *Red Cedar* was loaned in the middle 1970s to the Ontario Legislature, where it hung in the offices of the Attorney General and the Lieutenant-Governor's suite, and it was shown nationally and internationally in exhibitions celebrating McLean's collection.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

**ESTIMATE: \$125,000 – 175,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Quebec, Winter

oil on panel, signed and on verso signed, titled, dated circa 1925 on the Art Gallery of Ontario label, inscribed *Studio Bldg., Severn St., Toronto / \$35 (twice) / X Stock* (underlined) and variously and stamped with the Art Gallery of Ontario accession stamp #79/49  
8 ¾ x 10 ½ in, 21.3 x 26.7 cm

#### PROVENANCE

Richard J. Pearsall, Toronto  
Gift of Richard J. Pearsall, Toronto, in memory of  
Mrs. V.A. Pearsall and Mr. W.E. Sharpe, to the Art Gallery  
of Ontario, Toronto, 1979, AGO accession #79/49

#### LITERATURE

*Small Picture Exhibition by Members of the Ontario  
Society of Artists*, Art Gallery of Toronto, 1924,  
titled as *Quebec Winter*

#### EXHIBITED

Art Gallery of Toronto, *Small Picture Exhibition by Members  
of the Ontario Society of Artists*, November 8 – 22, 1924,  
titled as *Quebec Winter*, catalogue #89

A.Y. JACKSON'S LATE winter afternoon view of a red horse-drawn sleigh moving away from the viewer and towards a farmhouse is direct and confident. It encapsulates his relationship with Charlevoix County, a region on the north shore of the St. Lawrence about 60 kilometres downriver from Quebec City. It was an area he visited almost annually for about two decades, from the early 1920s to the early 1940s. *Quebec, Winter* was painted *en plein air* with a limited palette—possibly flake white, cadmium yellow, red, ultramarine and raw sienna, plus their secondary and tertiary derivations. In this work Jackson gave a lesson in seeing.

In addition to the communication of his deepening feeling for Charlevoix County, Jackson's lesson is about the apprehension of a view on a panel executed on the spot, representing visual information through five colours and their mixtures. Jackson's assured strokes of white, blue and earthy violet render the landscape's contours, light and shade purely in paint. This work was exhibited at the *Small Picture Exhibition by Members of the Ontario Society of Artists* in 1924, a time when the Group of Seven was gaining acceptance and its members becoming more distinct from each other.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

**ESTIMATE: \$25,000 – 35,000**



**116 Alexander Young (A.Y.) Jackson**

ALC CGP G7 OSA RCA RSA 1882 – 1974

**Baie St. Paul**

oil on panel, signed and on verso signed, titled, dated Feb. 1923 and inscribed *property of A.D. Savage*  
8 ¼ x 10 ½ in, 21 x 26.7 cm

**PROVENANCE**

Anne Douglas Savage, Montreal  
Sold sale of *Canadian Art*, Joyner Fine Art,  
May 15, 1990, lot 90  
Private Collection, Vancouver  
Masters Gallery Ltd., Calgary  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

**LITERATURE**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 42

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.

—NAOMI JACKSON GROVES

IN 1923, A.Y. JACKSON sketched for several months during winter/spring at Baie-Saint-Paul, on the north shore of the St. Lawrence River. This was a painting place beloved by artists such as Clarence Gagnon, Albert Robinson, Randolph Hewton and Edwin Holgate (who joined Jackson on this trip). The “artist trails” on the north and south sides of the river were well traversed by Jackson in his yearly winter trips during the 1920s. Here Jackson depicts the village houses huddled together, rooted in the soil of this rolling country backed by rounded hills. Posts of the snake fences pierce the snowbanks, and Jackson’s broad brush-strokes convey the vitality of this scene captured on the spot. His sensitivity to colour is evident in the delicate pastel tints, particularly in the snow. In *Baie St. Paul*, Jackson expresses a passion for this unique place and time that makes us feel our Canadian identity more keenly.

This work was originally the property of fellow painter Anne Savage, as inscribed on verso.

**ESTIMATE: \$25,000 – 35,000**



## 117 Peter Clapham Sheppard

ARCA OSA 1882 – 1965

### Cabstand, Montreal

oil on canvas, signed and on verso stamped  
with the estate stamp #LG222, 1927  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

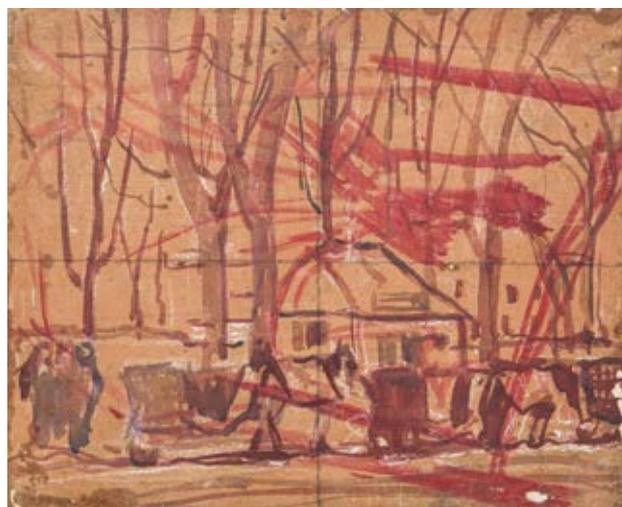
Tom Smart, *Peter Clapham Sheppard: His Life and Work*, 2018, reproduced page 157

“Peter Clapham Sheppard: A Canadian Master Rediscovered,” <https://www.pcsheppard.com/major-canvases/iwkdf758w1zvjksfoi1r1fjdou9ut>, reproduced, accessed February 22, 2018

BORN IN TORONTO in 1882, Peter Clapham Sheppard produced a wide-ranging body of work that included classical figure drawings, post-Impressionist landscapes and vivid, modernist cityscapes of Toronto, New York and Montreal. He was able to synthesize into his own expression the leading influences of his day—such as the Hague School of the Netherlands, Scandinavian winter landscapes and the Ashcan School of New York—creating a unique and expressive style at a time when prevailing tastes in Canada were decidedly classical. Though every bit the calibre of most lauded painters of the period, for many years Sheppard’s work has fallen victim to an obscurity stemming from the sometimes limiting tendency to think of art history as populated by a series of succeeding movements rather than by individuals. This approach is understandable as it provides an overarching and easily grasped narrative by which to assign importance and value, but it can limit an engagement with the life work of many artists that a more nuanced approach enables.

Though never a part of any particular group, Sheppard belonged to a generation that sought new styles of painting in Canada, and like many, he studied under George Reid and J.W. Beatty at the Ontario College of Art. He painted shoulder to shoulder with the most beloved artists in Canadian art history, but unlike many artists of that period, he held an equal affinity for both rural and urban imagery, which is clearly evidenced by *Cabstand, Montreal* from 1927.

Typical of Sheppard’s distinctive approach, strongly outlined forms and a heightened palette add a modern sense to the composition. The foreground forms also provide effective contrast against the screen of Barbizon-style trees and the misty rendering of the city beyond. Preparatory sketches for this work, an ink wash drawing and a watercolour, executed on the spot, are shown here, and capture a casual intimacy. The conversing figures and the patiently waiting horses contribute warmly to the sense of a captured moment of what is now a part of Montreal’s treasured past. Textural brushwork lends a sense of authenticity to the scene, such as in the ruts in the snow made by the runners of many previous sleighing excursions. The sleighs themselves, romantic and inviting, welcome the viewer in from the winter chill the artist so convincingly evokes. The overall tone of the



#### TOP: PETER CLAPHAM SHEPPARD

##### Study for Cabstand, Montreal

ink wash preliminary drawing on board  
8 ½ x 10 ½ in, 21.6 x 26.7 cm  
Private Collection

Not for sale with this lot

#### BOTTOM: PETER CLAPHAM SHEPPARD

##### Study for Cabstand, Montreal

watercolour on paper  
5 x 7 in, 12.7 x 17.8 cm  
Private Collection

Not for sale with this lot

work possesses a strength and solidity that is so uniquely Canadian. In *Cabstand, Montreal*, Sheppard has created a painting that is at once a strong personal expression and a historical document, and it is an exceptional example from a body of work ripe for rediscovery.

**ESTIMATE: \$70,000 – 90,000**



## 118 Henri Matisse

1869 – 1954 French

### Femme assise sur un balcon

oil on canvas, on verso inscribed *Photo 2457 / inv 394 / 238 / PM / No. 32 / 31 à 41 / PMT #305002 Matisse Femme au balcon / PNM 41*, January 1919  
26 x 20 in, 66 x 50.8 cm

#### PROVENANCE

By descent from the Artist to Pierre Matisse,  
New York

By descent from the above to Pierre-Nôel Matisse,  
New York and Paris

Estate of Pierre-Nôel Matisse

Acquired from the above Estate by a Private Collection

Private sale, Christie's New York

Acquired from the above by the present

Private Collection, Monaco, July 2008

#### LITERATURE

Francis Carco, *L'ami des peintres*, 1944, page 227

Raymond Escholier, *Matisse, from the Life*, 1960,  
pages 99, 100, 101 and 102

Dominique Foucade, editor, *Henri Matisse: Écrits et  
propos sur l'art*, 1972, page 123

Jack Flam, editor, *Matisse: A Retrospective*, 1988,  
Ragnar Hoppe, "My Visit with Matisse," and  
George Besson, "Matisse's Arrival in Nice,"  
pages 167 and 169

Jack Flam, editor, *Matisse on Art*, 1995, pages 39,  
146 and 205

Guy-Patrice and Michel Dauberville, *Matisse Chez  
Bernheim Jeune, Volume 2*, 1995, catalogue #282,  
listed pages 1436 and 1449, reproduced page 738

Hilary Spurling, *Matisse the Master: A Life of Henri Matisse,  
Volume 2*, 2006, pages 205, 218, 222 and 228

Shirley Neilsen Blum, *Henri Matisse: Rooms with a View*,  
2010, page 11

HENRI MATISSE ARRIVED in Nice for the first time on Christmas Day in 1917. He had come south to escape the grim austerities of wartime Paris, but the weather proved cold and windy. "It's freezing in this pig of a place," he complained to his wife from his modest seafront hotel, the Beau-Rivage. However, the charms of Nice revealed themselves soon enough. Although he had painted along the Mediterranean coast many times before—in Corsica, Algeria, Morocco and the small ports of Saint-Tropez and Collioure—the luminous winter light of the Côte d'Azur left him spellbound and inspired to paint. Even a New Year's Day snowfall that turned the palm fronds to lacework failed to dent his enthusiasm, and a planned stopover of only a few days



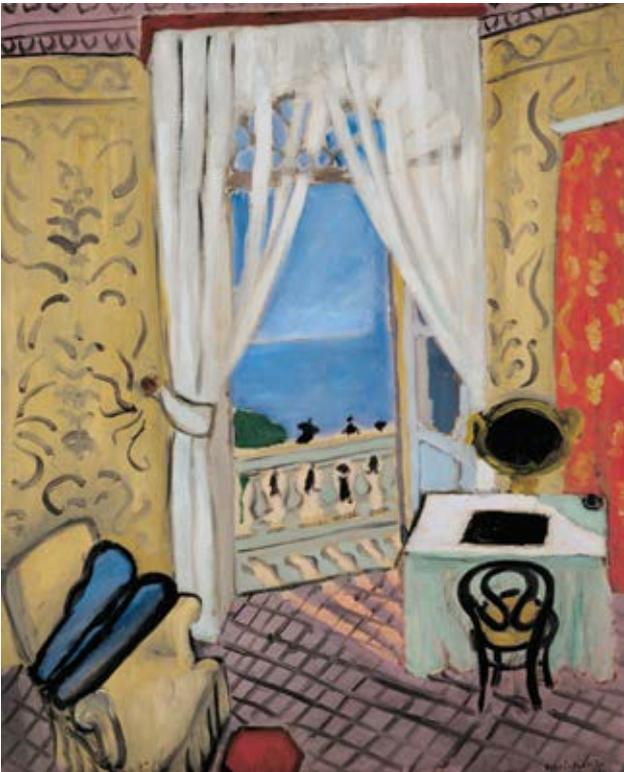
Nice—Promenade des Anglais, Hôtel de la Méditerranée et Westminster



Banquet for the Matisse retrospective exhibition at the Galerie Georges Petit, Paris, June 1931  
Left to right: Maud Dale, Henri Matisse, Suzanne Bernheim de Villers and Chester Dale

turned into a five-month stay. He returned for a second visit in the winter of 1918–1919—"and I stayed," he later wrote, "for practically the rest of my life."

By the time he discovered Nice, Matisse had enjoyed large shares of both notoriety and success. The "wild beast" of art who had burst onto the scene at the *Salon d'Automne* in October 1905, shocking the public with his expressive forms and exuberant, unreal colours, was now, as he approached 50, prosperous and acclaimed. He looked, according to one visitor, like a distinguished Parisian professor, "as elegantly dressed as an English gentleman," with spectacles and a suit of the latest cut. His grave, methodical manner had earned him the nickname "Le Docteur."



**HENRI MATISSE**

**Interior with a Violin Case**

oil on canvas, 1918 – 1919

28 ¾ x 23 ¾ in, 73 x 60 cm

Collection of the Museum of Modern Art, New York,

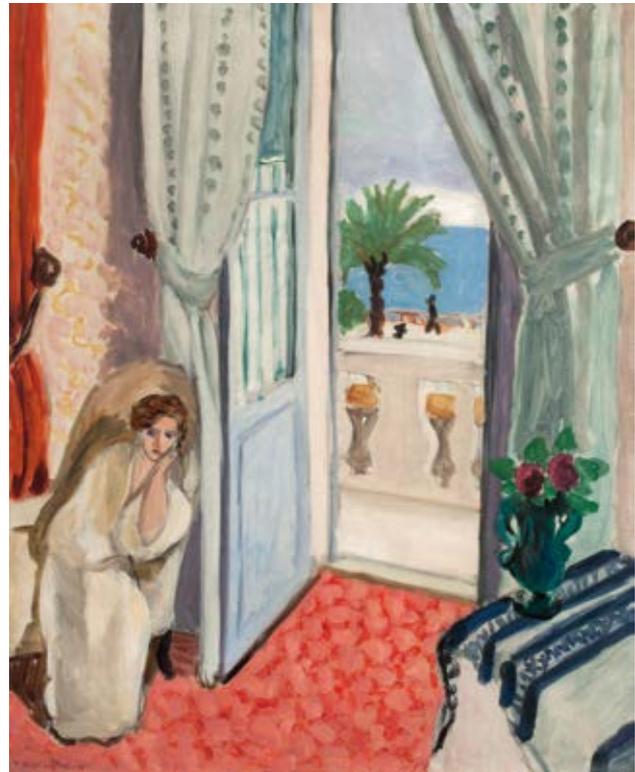
Lillie P. Bliss Collection, #86.1934

Photo: © The Museum of Modern Art / Licensed by SCALA /ART

Artwork © 2019 Succession H. Matisse /

Artists Rights Society (ARS), New York

Not for sale with this lot



**HENRI MATISSE**

**Interior at Nice**

oil on canvas, circa 1919

26 ¼ x 21 ¾ in, 66.7 x 54.9 cm

Collection of the Saint Louis Art Museum,

Museum Purchase, #74:1945

Photo: Saint Louis Art Museum

Artwork © 2019 Succession H. Matisse /

Artists Rights Society (ARS), New York

Not for sale with this lot

Yet, however outwardly respectable, he was still artistically restless, undergoing metamorphoses as he experimented with form and colour.

*Femme assise sur un balcon* was painted during Matisse's second sojourn in Nice. Arriving a month after the Armistice, he spent the winter of 1918 – 1919 at the more upscale Hôtel de la Méditerranée et de la Côte d'Azur, in a room with a balcony overlooking the Promenade des Anglais and the Baie des Anges. The hotel offered Matisse a blissful idyll, a chance to live what a friend called an "austere, laborious life." Detached from both the cares of family life at Issy-les-Moulineaux and the artistic fray of Paris, where for the previous ten years he had been Pablo Picasso's artistic sparring partner, he kept to himself, rising early to paint, eating a frugal lunch, then retiring early to bed. He was to remember the hotel fondly to a friend following its demolition in the 1930s: "It was a good old hotel, to be sure ... I spent four years there for the pleasure of painting nudes and figures in an old rococo room. Do you remember the light that came through the shutters? It came from below like footlights in the theatre, everything false, absurd, amazing, delicious."

Matisse's room was considerably smaller than the studios to which he had been accustomed in Paris and at Issy-les-Moulineaux—hence his smaller canvases. Suffused with Mediterranean light, it was sparsely but stylishly appointed, with a pink-tiled floor and translucent muslin curtains that parted to reveal French doors and green shutters framing a balustraded balcony and the sea beyond. At first he had difficulties finding a model to place on this ready-made stage. His beloved 24-year-old daughter Marguerite, who often posed for him, was in poor health in early 1919, awaiting a risky operation. He eventually found, probably through the local art school, a 19-year-old local girl, Antoinette Arnoud (or Arnoux). She relished her role as a model, posing nude as well as in various costumes, including for at least 15 canvases, in a flower-bedecked and ostrich-plumed straw hat designed by Matisse himself.

In *Femme assise sur un balcon* Antoinette looks pensive and aloof. Wearing a floral-patterned blouse and a white skirt, she sits on the balcony with a book on her lap, facing a table, sharply cropped, and a bentwood chair, with Nice's dun-coloured beach behind. The chair is one of the sinuous, anthropomorphic props



Henri Matisse, Paris  
 Photogravure from *Men of Mark*, May 13, 1913  
 Rare Book Division, New York Public Library  
 Photo: New York Public Library Digital Collections

(like vases, violin cases or statuettes) that recur in so many of Matisse's paintings; here it finds its visual echo in the hourglass shapes of the balusters.

The motif is a familiar one. "Windows have always interested me," Matisse once said, "because they are a passageway between the exterior and the interior." Indeed, Shirley Neilsen Blum has noted that almost 100 of Matisse's works frame objects or figures on a threshold between intimate, decorative interiors and the expansive landscape beyond. This arrangement allowed him to explore the varying effects of light, and to experiment with the spatial and optical relations between foreground and distance. "The space is one unity from the horizon right to the interior of my workroom," he said in a 1942 interview, noting that the objects outside the window shared "the same space as the familiar objects around me."

The setting and furnishings, too, are familiar from works that Matisse painted around the same time, such as *Interior with a Violin Case* (collection of MOMA) and *Interior at Nice* (collection of the Saint Louis Art Museum). *Femme assise sur un balcon* presents the motif from a tighter angle. The decorative details of these

other works—the patterned wallpaper, flowers, tablecloth, even the slanting Mediterranean light spilling onto the floor in *Interior with a Violin Case*—have been muted or suppressed. This more subdued approach may have been a response to Marguerite's criticism that *Interior with a Violin Case* was overly pretty—the source of a famous family argument. But as the critic Guillaume Apollinaire had noted a year earlier, Matisse's work was taking on "an ever-increasing simplicity" that nonetheless made his work, paradoxically, "more and more sumptuous."

Matisse's painting at this time was, as always, in transition. Like many artists after the war, Picasso included, he returned to a more naturalistic style, rejoicing in the simple beauty of flowers, nudes, domestic interiors and especially the radiant light of the South. He engaged once again with Impressionism, one of his earliest and deepest influences. This renewed interest manifested itself in frequent trips to see the aged and ailing Pierre-Auguste Renoir at his home in Cagnes-sur-Mer (see lot 136 in this sale), some 10 miles down the coast from Nice. He regarded Renoir as a brilliant colourist and unsurpassed master of the nude. "Renoir's work saves us from the drying-up effect of pure abstraction," he claimed in a 1919 interview.

The first visit to Renoir had proved awkward: Matisse was overly formal ("an ambassador presenting his credentials to some aged Pope") while Renoir was suspicious and resentful, no doubt remembering Matisse's public disavowal of Impressionism in 1908 as superficial and "almost dishonest" in its approach to the landscape. Renoir was, however, impressed by Matisse's dress sense, "astonished," according to the art critic Georges Besson, "by this apparition of such an impeccable, sumptuous person, whose pale felt hat harmonized with his ample Shetland wool overcoat of a rare colour—chosen with a painter's eye." Soon on more relaxed terms, the two men began exchanging reminiscences and painting tips, with Renoir cautioning Matisse about the use of black, and Matisse discreetly warning Renoir—who sat "infirm and mummified in his armchair, his hands wrapped in linen bandages"—against overly exuberant applications of colour. When Renoir suggested that they exchange canvases, Matisse demurred: "I'm not worth it," he said. He took away from Cagnes-sur-Mer not only the older man's advice but also the courageous example of a painter who persisted in his art despite his horrendous physical sufferings.

Back with his family at Issy-les-Moulineaux in the summer of 1919, Matisse proclaimed himself the "happiest man in the world." Much of this happiness came from his discovery of the beauties of Nice and the artistic possibilities it offered.

We thank Ross King for contributing the above essay. King has written numerous best-sellers, including *The Judgment of Paris: The Revolutionary Decade That Gave the World Impressionism* and *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*.

Included with this lot is a certificate of clearance from the ALR.

This work is accompanied by a photo-certificate of authenticity from Archive Matisse, dated 5/1/2009, Paris and signed by Wanda de Guébriant.

**ESTIMATE: \$3,800,000 – 5,800,000**



## 119 Léonard Tsuguharu Foujita

1886 – 1968 Japanese-French

### Mon modèle

oil on canvas, signed and on verso signed,  
titled and inscribed 3F/ 2193 / EE, 1952  
10 ¾ x 8 ¾ in, 27.3 x 22.2 cm

### PROVENANCE

Dominion Gallery, Montreal  
Acquired from the above by the present Important Private  
Collection, Montreal, then California, circa 1955

### LITERATURE

Pierre de Tartas, editor, *Jean Cocteau, La mésangère*,  
illustrated by Tsuguharu Foujita, 1963

THE MODEL'S SOUL nourishes Tsuguharu Foujita. Gazing eye to eye, the model—a young child—engages directly with the painter. Foujita sets up a fusional relationship with his model; he had appropriated her as the object and subject of his creation, entrusting her with the task of personifying his ideal of beauty. It is a beauty that he established at the border of dream and reality, from his native Japan and from France, the country he adopted and which he became a citizen of in 1954.

The bright and complementary colours of the child's dress, tinted red with deep shadows and a green more nuanced and shifting like a pond's clear water, largely fill the lower portion of the foreground; this shimmering ensemble highlights the frontal aspect of the subject and reinforces the inner greatness of this little being seated proudly on the painter's stool. The row of pearl buttons, arranged vertically from the navel to the graceful knot formed by the hands, divides the lower portion of the painting in two, and yet more strongly emphasizes the seated position and the remarkable gesture of the knotted fingers.

Like a true courtly lady of an imaginary Renaissance, the child-like figure positions herself with style and poise in the centre of the canvas. Foujita's gaze retains only the essential, the soul of a strange and ageless child coming from his intimist vocabulary, emerging at the crossroads of his knowledge and preferences regarding Flemish and Italian paintings, which he extensively studied, particularly at the Louvre in Paris during his first years in France. It also includes the charming aspect of those little Japanese girls with their wide eyes, their little mouths and their sloping shoulders, who were his childhood friends. The model in this painting evokes a porcelain doll more than a living presence. For Foujita, western and Japanese porcelain dolls look alike. Therein lies the genius of Foujita, camped out in his workshop, standing before the glass wall overlooking the rooftops of Paris, a being from nowhere so much as the depths of his own soul. The model's soul is essentially an extension of his own. An exploration of the artist is represented here by the presence of his easel, his small canvas signed in the lower right Foujita, his long fine brushes, and in the foreground, the fruit of the clever mix he invents, and reinvents, on every occasion, inspired by his blend of memories of Japan and of Europe.

In reality, what Foujita gives us is a self-portrait in disguise, imagining his face reflected, small but sure, in the large, black



Tsuguharu Foujita at his easel in his studio on Campagne-Première Street, Montparnasse, circa 1952

Photo: Sylvie Buisson – archives artistiques, 2019

pupils of his model, whom he dresses in a bonnet white as snow and whose fingers he crosses, placing her hands on her heart. The asymmetry of the eyes and the pearl-like complexion evoke the traditional Japanese ideal of beauty. Blending East and West, Foujita's enchanted world excelled in the post-war creation of characters borrowed from manga culture and the great western painting tradition. They are charged with complex and troubling feelings; they are fascinating and have a great purity of form.

“Like Lewis Carroll, Foujita seems to search the world of childhood for reflections on what adults find moving,” wrote Jean Cocteau about his friend Foujita. With the inclusion of the portrait within a portrait, Foujita wanted to offer two versions of the child in two different sizes, to get the most out of one of his favourite subjects, the interpretation of childhood. In his own childhood, he had the love of his father and a wonderful family, but he knew grief very young, at the age of five, after his mother died. It was a childhood that tested him and that continued to affect him. The painting perched on the easel is another interpretation of the model—who is imaginary because she springs primarily from the mind of the artist. *Mon modèle* reveals two singular visions and fuses them together in one composition, a distillation of the genius of Foujita.

We thank Sylvie Buisson, historian and expert on the life and works of Foujita, and author of the *Catalogue général raisonné de Foujita*, for contributing the above essay. Buisson, Union Française des Experts, has confirmed the authenticity of this work, which will be included in Volume 4 of the *Léonard-Tsuguharu Foujita catalogue général de l'oeuvre*. This work is accompanied by a certificate of authenticity from Buisson.

**ESTIMATE: \$100,000 – 150,000**



## 120 Emily Carr

BCSFA CGP 1871 – 1945

### Telegraph Bay

oil on paper on board, signed and on verso titled and inscribed 1937 / *By Emily Carr, Victoria, BC / Property of Mrs. Hill H. Cheney, Capilano B.C. (crossed out) and replaced with Mrs. Victor Spencer, Aug. 10, 1962 (subsequent owner), July 1938*  
24 x 36 in, 61 x 91.4 cm

#### PROVENANCE

Nan Lawson Cheney, Vancouver  
Colonel and Mrs. Victor Spencer, British Columbia  
By descent to the present Private Collection, Ontario

#### LITERATURE

Doreen Walker, editor, *Dear Nan: Letters of Emily Carr*,  
Nan Cheney and Humphrey Toms, 1990, pages xlv – xlv,  
45, 88, 93, 94 and 95

ARTIST ANNA GERTRUDE “Nan” Lawson Cheney, the first owner of *Telegraph Bay*, met Emily Carr in November of 1927. Their friendship developed when Cheney summered in Victoria in 1930 and visited with Carr several times. In the fall of that year, after Cheney had returned to her Ottawa home, the two artists began corresponding. Cheney, who had married Dr. Hill Lawson in 1924, became one of Carr’s most significant correspondents, and when the Cheneyes moved to Vancouver in 1937, the friendship deepened. The younger artist painted Carr’s portrait that year (in the collection of the National Gallery of Canada). Cheney, who later became a distinguished medical artist, worked as a landscapist during the late twenties and early thirties, but had studied portraiture with both Edwin Holgate and Liliás Torrance Newton from 1933 to 1934. The two women, working as artists, had a great deal in common. Although it is uncertain whether this work was a gift from Carr to the younger artist, this seems likely.

The inscription on the back of the work, noted above, while helpful in terms of provenance and title, is somewhat misleading. Capilano, a section of what is now North Vancouver, east of the Capilano River, was the community where Cheney and other artists (including Jock Macdonald) lived. While the subject of this work is Telegraph Bay, a small cove on the northeastern outskirts of Victoria, the painting was done in July of 1938, rather than 1937. Poor health prevented Carr from doing much painting in 1937. In a letter to Cheney she wrote: “Guess there’s no sketching in woods for me this year and I am missing the getting off terribly.” In 1938 Carr, having sold her caravan *The Elephant*, which she had used as a mobile studio from 1933 to 1936, was well enough to rent a cottage in Telegraph Bay. In a letter Carr wrote to Cheney (postmarked June 20, 1938): “Well yesterday Shirley [Duggan (later Bennett), Carr’s assistant] & I bounced in the worst motor I have ever boarded, out to see the Telegraph Bay cottage.” In a postcard to Humphrey Toms (postmarked July 11), Carr reports, “Here be I—working, it’s nice,—last house before the sea.” A later letter to Cheney (postmarked July 25) illuminates Carr’s sojourn: “I am enjoying the cottage very much, it is so airy, very quiet, & restful & the joy of again being in woods is tremendous ... I’ve done quite a lot of work.” Despite having several



**NAN LAWSON CHENEY**

#### Portrait of Emily Carr

oil on canvas, 1937

26 x 22 in, 66 x 55.9 cm

Collection of the National Gallery of Canada, #4947

Not for sale with this lot

visitors, Carr worked “morning & night” so that visitors had “not interfered with my sketching,” she wrote.

Carr worked directly from the landscape and noted that the paintings, when complete, were “taken straight from my board to a high shelf & never once looked at.” The board that Carr refers to was her painting board, which supported the paper as she executed the work. The paintings Carr approved of were later mounted on backings (plywood or doorskins) at her house to give them more support. *Telegraph Bay* clearly shows the immediacy, freedom of brush-stroke and movement Carr gained from using oil mixed with gasoline on paper. The composition is marked by bold rhythms that encompass the sky, the sea and the land. Carr’s pleasure at being able to sketch in the landscape again is manifest in the luminous sky, shimmering sea and vital life force of the trees. The small conifer in the right foreground seems to crackle with energy. The composition as a whole is an exuberant celebration of a wonderful summer’s day by the sea. Carr, working swiftly and decisively, is at one with nature and her art.

We thank Ian M. Thom, senior curator at the Vancouver Art Gallery from 1988 to 2018, contributor to *From the Forest to the Sea: Emily Carr in British Columbia* and author of *Emily Carr Collected*, for contributing the above essay.

**ESTIMATE: \$250,000 – 350,000**



## 121 Emily Carr

BCSFA CGP 1871 – 1945

### Stump in Forest

oil on paper on card, signed with the estate stamp and on verso titled on the gallery label, circa 1935

18 x 11 7/8 in, 45.7 x 30.2 cm

#### PROVENANCE

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

#### LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 293

IN THE 1930S, Emily Carr began to paint on paper with oils thinned with turpentine and even gasoline. She was able to use this medium on the spot, and the fluidity of her paint allowed her to express her perception of the energy she sensed moving through all living things. In this work cross-hatching in the tree trunks and the stump, together with undulating lines of undergrowth, express this flow. The woods around Victoria where Carr painted were a mixture of old growth and second growth, including stumps both natural and the product of logging. Carr was sensitive to the whole life cycle of the forest, and she depicted towering trees and truncated stumps side by side. This striking work is particularly colourful—glowing with purple, blue and shades of green from pale peridot to emerald, it embodies the joyousness of her creative freedom in the 1930s. Two strokes of yellow-green hover just above the stump like forest sprites, a suggestion of regeneration. In works like *Stump in Forest*, Carr's spiritual intent and fervent desire was to feel she had “produced one atom of the great reality.”

**ESTIMATE: \$80,000 – 100,000**



## 122 Emily Carr

BCSFA CGP 1871 – 1945

### Sooke Hills

watercolour on paper, signed M. Carr and on verso  
inscribed *Sook [sic] Hills from Dallas Rd*, circa 1906  
11  $\frac{3}{8}$  x 12  $\frac{3}{8}$  in, 28.9 x 31.4 cm

#### PROVENANCE

Family of the Artist

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

DURING EMILY CARR'S early years in Victoria, she worked primarily in watercolour. She depicted the landscape in a style influenced by the British tradition, an artistic approach to painting prevalent in the provincial capital at the time. The Sooke

Hills, the subject of this fine painting, are located not far outside of Victoria in an area Carr often visited, adjacent to Goldstream, Langford and Colwood. Carr loved nothing better than to be outdoors sketching, enjoying the fresh sea air and her freedom from Victorian society. In her depiction of the tranquil hills and the path curving towards the beach, Carr created a gentle rhythm and a contemplative atmosphere. She captured the texture in the grasses and low plants by the trail, and the spiky forms in the central vegetation are depicted in a style uniquely hers at this time. Her palette is subtle, adding to the soft ambience.

This work has an outstanding provenance—it has been exclusively passed down through the family of the artist until now. This is the first time it is being offered for sale.

**ESTIMATE: \$20,000 – 30,000**



### 123 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

#### Zinnias and Monkey

oil on canvas, on verso titled on the gallery label and certified by Marlborough-Godard, January 20, 1973, August 1944  
16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Estate of the Artist  
Marlborough-Godard, Toronto  
Charles E. MacCulloch, Nova Scotia, 1973  
By descent to the present Private Collection,  
Montreal, 1981

#### LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, reproduced page 847, catalogue #404.114

#### EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *David Milne (1882 – 1953): Retrospective Exhibition*, September 2001, catalogue #56

IN 1940, DAVID MILNE and Kathleen Pavey moved from Toronto to Uxbridge, a tranquil small town—close (but not too close!) to Toronto. Milne's years at Uxbridge from 1940 to 1946 were domestically content and artistically productive, and his son David Jr. was born in 1941. During this time Milne worked on "subject paintings," such as religious-inspired imagery like the *Ascension* series, concurrent with his landscapes and still lifes. From 1942 to 1944, he produced a group of flower subjects, such as this delightful work. Milne took a more detailed approach to his subject here, and the zinnias are wedged into the vase in such profusion that they are falling over and out, scattering over the tabletop. Due to having a child in the household, Milne included items previously not seen in his still lifes: toys, blocks and stuffed animals, such as the monkey in this vivacious and colourful oil.

ESTIMATE: \$40,000 – 60,000



## 124 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

### Waterlilies, Six Mile Lake, Muskoka, Ontario

oil on canvas, signed and dated 1935

12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Sale of the Artist to Vincent Massey, 1935

Mellors Galleries, Toronto

Dr. W.A.R. Kerr, Edmonton, 1937

Sold sale of *Important Canadian Paintings*, Sotheby Parke

Bernet (Canada), May 1980, lot 149

Kastel Gallery, Montreal

Acquired from the above by the present Private Collection,  
Montreal, 1980

#### LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne:*

*Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953,*

1998, reproduced illustration #130 and reproduced

page 608, catalogue #304.37

#### EXHIBITED

Mellors Galleries, Toronto, *Exhibition of Paintings by*

*David B. Milne*, November 1935, catalogue #23

James Wilson & Co., Ottawa, *Exhibition of Pictures by*

*David Milne*, December 1935

Galerie Walter Klinkhoff Inc., Montreal, *David Milne  
(1882 – 1953): Retrospective Exhibition*, September 2001,  
catalogue #47

IN 1933, DAVID MILNE left Palgrave, and while searching for a new painting place he discovered Six Mile Lake, at the southern end of Georgian Bay. It was isolated, with no railway or highway connections, and it was a seven-mile trip to civilized contact—but this isolation was a virtue to Milne. He built a cabin there on a granite promontory overlooking the lake, and he found his subjects close at hand, such as the water lilies that grew in the bay. Milne painted not only landscapes—he was also known for his sensitive still life work, and at Six Mile Lake he painted arrangements of objects and wildflowers in his cabin. The sheer sensuality of the water lilies makes an impact, from the softly brushed background to the lushness of the gorgeous blooms, one fully open, the other gently drooping. Milne emphasizes their pale glow with an area of black paint behind them, and he embellishes their petals with strokes of purple, gold and orange. To Milne each painting was a collection of shapes and lines that resulted in an aesthetic feeling—and in this case, the feeling is enchanting.

**ESTIMATE: \$30,000 – 50,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Grey Day, Quebec

oil on canvas, signed and on verso signed, titled and dated 1968 on the artist's and gallery labels and inscribed G-316 and ST#F303  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

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

#### LITERATURE

Ted Herriott, *Sunday Morning with Cass: Conversations with A.J. Casson*, 1993, page 128

A.J. CASSON ESTABLISHED his identity in the Group of Seven through his depictions of the villages and rural countryside of Ontario. Quebec he considered to be A.Y. Jackson's special

territory, although Jackson had invited him along on sketching trips there in the 1920s. However, in 1966, Jackson's persuasive powers prevailed, and Casson accompanied him to the Quebec town of Grenville. Jackson's knowledge of the area was extensive, and Casson was so inspired by the painting places he saw that he returned to Quebec every summer from 1966 to 1974, mostly to Grenville. From there, Casson told Ted Herriott, "You could drive up about fifteen miles of hilly country and you got into the Laurentians, then you could come back down the (Rivière) Rouge. It was about a thirty mile round trip..." Casson shared Jackson's love of rustic farms and houses, as seen here in the buildings settled into the rolling countryside. Casson's keen awareness of composition is everywhere in this fine, atmospheric canvas—in the bright buildings against shadowed hills, geometric patterning of windows and doors, and big sky with its contrast between a luminous horizon and darkening clouds.

**ESTIMATE: \$60,000 – 80,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Evening Sun

oil on board, signed and on verso signed, titled on the exhibition label and dated 1962  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Joseph B. Vaughan, Toronto  
By descent to the present Private Collection,  
Toronto

#### EXHIBITED

The Women's Committee of the Art Gallery  
of Toronto Sale of Canadian Art, 1962

A QUINTESSENTIAL PIECE from what A.J. Casson referred to as his “Box Period,” *Evening Sun* from 1962 contains many of the most distinctive elements of the artist’s work. A design-oriented geometric flatness informed by his career as a graphic designer

is this piece’s standout feature, along with the centrally placed rural Ontario architecture. The blush pink of the pastoral home is visible as a subtle undertone throughout the painting, providing a gentle calmness, while the glassy tranquility of the foreground water and the delicate cerulean of the sky behind the layered, angular clouds provide a beautiful stillness. The deft handling of the multiple shades of green, however, is perhaps the foremost Casson hallmark. Although no location is mentioned in the title, this oil sketch is believed to depict the back of the general store in Terra Cotta, Ontario, looking north across the Credit River. This fits very well with the well-documented sketching location the artist frequented during this period. The original owner of the work, a friend of Casson’s, had a residence in this area, where he and the artist would meet.

**ESTIMATE: \$25,000 – 35,000**



## 127 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

### Cabin on the Rock

oil on canvas, signed and on verso titled, inscribed O-86 and 1437 and certified by Marlborough-Godard, January 20, 1973, circa 1924 – 1928  
12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Estate of the Artist  
Marlborough-Godard, Toronto  
Charles E. MacCulloch, Nova Scotia, 1973  
By descent to the present Private Collection,  
Montreal, 1981

#### LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, page 176  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 – 1928*, 1998, reproduced page 435, catalogue #207.93

#### EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *David Milne (1882 – 1953): Retrospective Exhibition*, September 2001, catalogue #31

WHILE LIVING AT Big Moose Lake in the Adirondacks, in upstate New York, from 1924 to 1929, David Milne and his wife Patsy ran tea houses to produce income. They first operated a concession at the Glenmore Hotel, then built a tea house of their own at Big Moose Lake. However, this took up so much of Milne's time that his painting output was limited during these years. When he did get away, the catalogue raisonné relates that "his painting sorties at Big Moose Lake took him either up the hill to Billy's Bald Spot or to locations in bays up the lake, reached in the Adirondack guide boat that he had bought for himself in 1924." This canvas embodies his approach at this time—such as the carefully limited palette, chosen for its aesthetic impact, of blue and purple against charcoal, offset by grey and white. Milne strikes a balance between dark and light, with the white and grey creating breathing space between masses of deep-toned rocks and background trees. *Cabin on the Rock* is a fine and rare example of his work from this period.

ESTIMATE: \$30,000 – 50,000



## 128 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

### Other Room III

watercolour on paper, on verso titled *Other Room* and inscribed *March 1940* and w. 192 by Douglas Duncan, April 1940

15 x 20 in, 38.1 x 50.8 cm

#### PROVENANCE

Estate of the Artist  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

#### LITERATURE

David Milne Jr., *David Milne: The Toronto Year, 1939 – 1940*, Marlborough-Godard, 1976, pages 4 and 5, listed page 11, titled as *Other Room* and reproduced page 29, and a drawing for this watercolour reproduced page 7  
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, page 715, reproduced page 715, catalogue #401.65, similar watercolours entitled *Other Room I*, *Other Room II* and *The Next Room* reproduced pages 715 and 716

#### EXHIBITED

Marlborough-Godard, Toronto, *David Milne: The Toronto Year, 1939 – 1940*, January 1976, catalogue #29

STARTING IN JULY 1939, David Milne spent a year painting in Toronto. Previously he had spent six years in isolation in a cabin on Six Mile Lake, in the Township of Georgian Bay, and, as David Milne Jr. related, he “was becoming ‘bushed.’” In Toronto, he liaised with the Mellors gallery and his patrons the Massey family, went to museums and pursued his relationship with Kathleen Pavey. Watercolour had become Milne’s dominant medium in 1937, and in Toronto he continued this practice. Milne did three related versions of this evocative urban interior, as well as a fourth that included Kathleen. He wrote in his diary: “Doing a watercolour looking between the open French doors from the living room into the dining room. Stretches all the way from very light to very dark, from slight pencil lines to thick lines and blotches of colour,” and went on to describe his colour choices. Milne’s time in Toronto, infused with a peaceful domesticity supportive to his work, “set his painting on the course it was to follow for the next dozen years,” in the words of Milne Jr.

ESTIMATE: \$25,000 – 35,000



## 129 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### View Through the Trees, Georgian Bay

oil on canvas, signed and dated 1938  
and on verso inscribed *Mrs. R.B. Coates*  
21 x 26 in, 53.3 x 66 cm

#### PROVENANCE

Acquired directly from the Artist by Mr. and Mrs. R.B. Coates  
By descent to the present Private Collection, Ontario

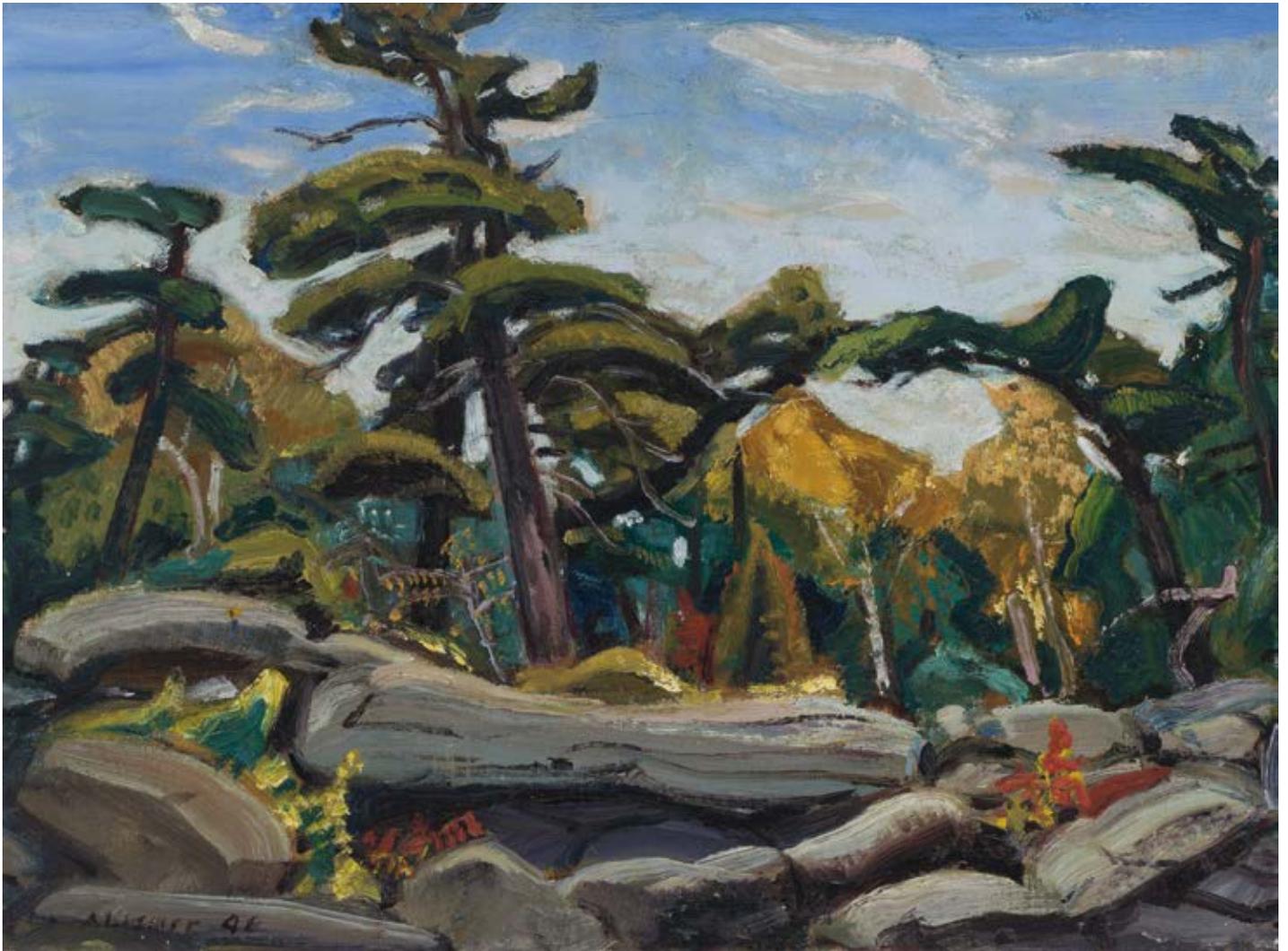
#### LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,  
1981, page 104

THE GROUP OF SEVEN painters were renowned for their spectacular panoramic views, but at Georgian Bay, Arthur Lismer found himself fascinated by the growth on the forest floor, depicting close-up views of trees clinging to rock formations of the

Canadian Shield. Lois Darroch wrote, “Lismer said his Group friends stepped right over the foreground of their paintings as if it did not exist. He was beginning to enjoy making clarity out of the confusion of twisting roots and random growth, for in the foreground, right at his feet, was where life began.” The twisting trunks and branches of the iconic trees of Georgian Bay seen here tell the story of the gusting winds that scour the area, and of the roots tenaciously searching for footholds in the thin soil amongst the rocks. The screen effect of the foliage is a classic Group compositional element, making the viewer feel as if they are there on the rocks, peering at the partial view of the far shore. With its vigorous brushwork, profusion of growth and a sculpted approach to the central tree trunks, Lismer’s canvas bursts with vitality.

**ESTIMATE: \$40,000 – 60,000**



### 130 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

#### Georgian Bay (Pine Rhythm)

oil on board, signed and dated 1948 and on verso signed, titled *Georgian Bay* on the gallery label and dated August 1948

12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Roberts Gallery, Toronto, inventory #1261A

Private Collection, Toronto

By descent to a Private Collection, Ontario

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

Auction House, November 24, 2011, lot 187

Private Collection, British Columbia

#### LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981, page 102, the 1948 canvas *Pine Rhythm* reproduced page 106

IN 1923, ARTHUR LISMER headed to MacGregor Bay, the first of many trips, and in this striking landscape of windswept pines, rock formations and brilliant light, he made a leap forward in his work. Lois Darroch wrote, quoting Lismer, “It was here that he found himself as a painter.” His inclusion of Georgian Bay landscapes in the 1925 Group of Seven show resonated, and Lismer went on to produce some of his most defining works here, such as the 1938 canvas *Bright Land*, in the McMichael Canadian Art Collection. The evolution of his Georgian Bay work was not so much in technique, which was already well developed, but more in his perception of the life force of the land. Sheer vitality radiates from every element of this work, from the rocks, undergrowth and distinctive pines (a Group of Seven symbol of heroic survival) to the brilliant, cloud-scudded sky. Visceral, textured brush-strokes and incised lines convey great vigour in this superb Georgian Bay scene, which Lismer also painted as a large canvas.

**ESTIMATE: \$30,000 – 40,000**



## 131 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### **Coldwell, Lake Superior (Lake Superior Sketch cxxxix)**

oil on board, on verso signed and titled on the artist's label, titled as *Coldwell, Lake Superior* on the Art Gallery of Ontario labels and inscribed with the Doris Mills inventory #4-139 and *Reserved*, circa 1925 – 1927  
12 x 15 in, 30.5 x 38.1 cm

#### **PROVENANCE**

Women's Art Association of Canada, Toronto

#### **LITERATURE**

Augustus Bridle, "The Group of Seven Display Their Annual Symbolisms," *The Toronto Star*, February 8, 1928  
Doris Mills, *L.S. Harris Inventory*, 1936, Group 4, Lake Superior Sketches, listed, catalogue #139, location noted as the Studio Building  
Bess Harris and R.G.P. Colgrove, editors, *Lawren Harris*, 1969, pages 51 and 61  
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 - 1930*, Art Gallery of Ontario, 1978, listed page 227  
Joan Murray and Robert Fulford, *The Beginning of Vision: The Drawings of Lawren S. Harris*, 1982, the graphite drawing entitled *Port Coldwell, Lake Superior* listed as circa 1925, reproduced page 86  
Allison Thompson, *A Worthy Place in the Art of Our Country: The Women's Art Association of Canada, 1887 - 1987*, MA thesis, Carleton University, 1989  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2010, the circa 1923 graphite drawing entitled *Port Coldwell, Lake Superior* reproduced page 166 and the circa 1923 ink drawing entitled *Port Coldwell Fish House, Lake Superior* reproduced page 169

#### **EXHIBITED**

Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 - 1930*, January 14 – February 26, 1978, catalogue #107



**LAWREN STEWART HARRIS**

**Ice House, Coldwell, Lake Superior**

oil on canvas, circa 1923

37 1/16 x 44 15/16 in, 94.1 x 114.1 cm

Collection of the Art Gallery of Hamilton

Photo: Courtesy of the Estate of Lawren S. Harris

Not for sale with this lot

THIS SERENE AND outstanding Lawren Harris work, from the pinnacle of his landscape period, comes from the collection of the Women's Art Association of Canada (WAAC), a critical organization in promoting the arts and women's engagement with them in Canada. While the exact circumstances of the acquisition by the WAAC are not known, we can be sure the work has been in the collection of the organization since shortly after it was created, as its period frame indicates that it was one of a select group of works acquired by close friends, family or organizations before Harris left Canada in 1934. These typically represent the most impressive and impactful works done up until that time, and this painting exemplifies this, demonstrating Harris at the height of his powers.

The WAAC was established in 1887, with the objective to promote interest in original art in Canada, and to provide opportunities for co-operation between women artists or lovers of art. Offering lectures, workshops and the hosting of exhibitions since the late nineteenth century, this organization has played an instrumental role in supporting and contributing to the visual arts in Canada. The WAAC likely acquired this work as a donation: Harris's mother Annie was an early member, as were many others in Harris's circle of friends and contemporaries. In the 1920s and 1930s, when Harris and other members of the Group



Women's Art Association of Canada, circa 1895

Photo: Women's Art Association of Canada

of Seven were promoting new approaches to art in Canada, the history of the WAAC demonstrates its members' role as allies in this mission.

When the Canadian Group of Painters was formed in 1933 as a more inclusive successor to the Group of Seven, eight of the nine women included were WAAC members. Exhibitions of works by members of the Beaver Hall Group, Emily Carr, and Harris's future wife, Bess Housser, are recorded in the association's history. Even more directly, in January 1931, WAAC hosted a show for Harris, A.Y. Jackson, Arthur Lismer and J.E.H. MacDonald, all of whom were made honorary members. Though it is not known whether this particular sketch was exhibited, it is easy to picture it fitting in alongside the recently completed arctic sketches.

As the verso indicates, the subject of this painting is the village of Coldwell, on the north shore of Lake Superior, an area located just east of what is now Neys Provincial Park, and frequented by Harris and other members of the Group in the 1920s. Following the successful series of trips to Algoma, Lake Superior was the next area of collective attention for the Group. While Franklin Carmichael, A.J. Casson, Lismer and Jackson all were participants on trips to the North Shore, none were more enthusiastic or responsive to it than Harris, the only constant on all the expeditions. His enthusiasm for the area was evident in the

impact it had on the evolution of his work, and the success he found in furthering his own distinctive style. On at least four trips, Harris painted in the Coldwell area (1922, 1925, 1927 and 1928). The size of this work, 12 × 15 inches, indicates that it was done on one of the later trips, as prior to 1925 Harris used smaller panels for his sketches. Works from this period depict a range of subjects, with focus shifting during and between his Lake Superior trips, from the inland charred remains of forests to the expansive clouds and skies over the lake. By the latter half of the decade, one of the areas of interest for Harris became the settlement of Coldwell itself.

The view here depicts a portion of the small fishing port, looking almost directly south up the bay towards the massive lake. Harris painted from this exact vantage point, on the approach from the railway tracks, at least three times. This particular treatment, with its deep contrasting shadows and the buildings glowing in the dying light of the day, was certainly the most successful. Indicating his own recognition of this, Harris chose to reproduce this image in pen and ink for the September 1930 *Canadian Forum* magazine.

As with many subjects, Harris experimented with different compositions from a variety of perspectives, and another view, looking along the shore to precarious wooden structures for storing fish and ice, was ultimately translated from a sketch to the striking and austere canvas *Ice House, Coldwell, Lake Superior*. This work, first exhibited in the February 1928 Group show (and likely completed just prior to that), echoes many of the same ideas and characteristics of the painting offered here. The arresting canvas was considered by many at the time to be provocative, even, as Augustus Bridle commented in a 1928 review, “despairingly beautiful and inhuman.” Both paintings seem almost prescient in their portrayal of the village without activity (the settlement was later vacated due to local fishery collapses). In the panel, the boat in the harbour is the only indication that the area is only temporarily resting, and not fully abandoned.

The expansiveness of Lake Superior allowed Harris to refine his portrayal of the landscape, eschewing detail and texture for volume and form. As details were reduced and his style evolved over return trips, we can follow the direct path to his work in the Arctic, and eventually, abstraction. His own reflections on the journey of the artist and the evolution of his career give insight into the motivation and guiding principles in the creation of this work. Harris described a process of refinement for Group artists: “They became more vigorously selective, and sought to have no element, no line or colour in the picture that did not contribute to the unified expression. This led to the utilization of the elements of the North in three dimensions—an organization in depth, giving a still fuller meaning, a still deeper significance to every form and to the relationship of all the forms in the picture.”

*Coldwell, Lake Superior (Lake Superior Sketch CXXXIX)* displays a mastery of composition, bringing the essential elements together

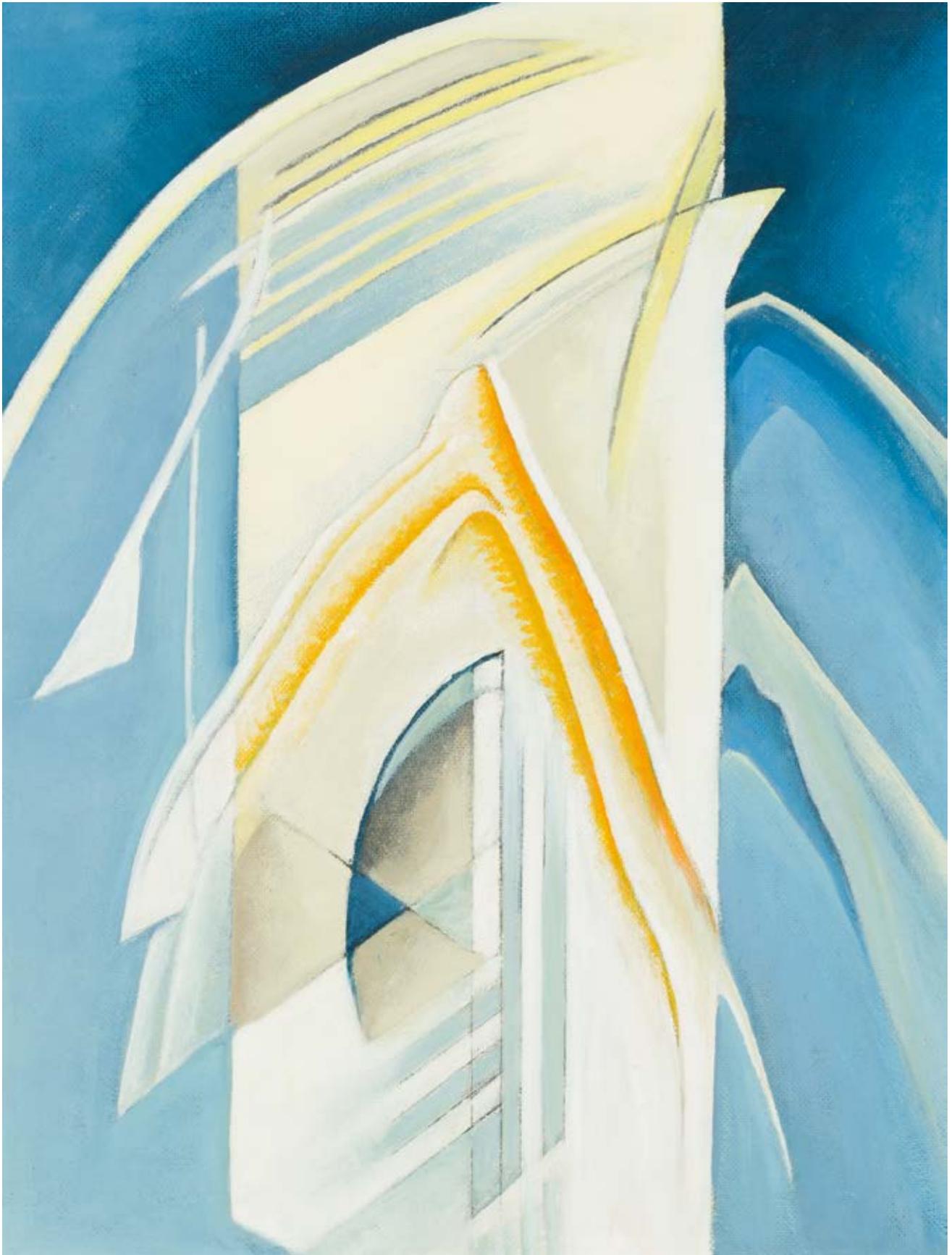
as if on a dramatic stage, confined, but expressing expansive, seemingly limitless light and atmosphere. The eerie light and heavy shadow produce a placid aura over the scene, while the topography maintains the attention on the simplified and stoic houses, bathed in almost uncanny brightness under the irradiated blue sky.

The striking effect of the low light on modest structures is one also utilized on canvases Harris recognized to be among his most modern and important in the mid-1920s. In addition to *Ice House, Coldwell, Lake Superior*, this is characteristic of *Ontario Hill Town* and *Miners’ Houses, Glace Bay*, both of which he chose to send to modern art shows in the United States during the mid-1920s. According to Harris, the exploration of depth and space in these pictures was part of an effort to “seek to enable the soul to live in the grand way of certain wondrous moments in the North when the outward aspect of nature becomes for a while full luminous to her informing spirit—and man, nature and spirit are one.”

In the pursuit of this goal, this work is emphatically successful. The otherworldly glow, the reduction to the most essential forms and the expertly arranged composition all draw you into the world of Coldwell Bay as the evening light fades. Transience and extraneous detail is removed—only the underlying foundations of the scene remain, inviting us to explore a timeless, true, wondrous moment, as impactful now as it was when painted and acquired by the Canadian artists of the WAAC over 90 years ago.

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

**ESTIMATE: \$250,000 – 350,000**



## 132 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### LSH #26

oil on board, on verso stamped Lawren Harris,  
LSH Holdings Ltd. 26, circa 1937  
26 x 20 in, 66 x 50.8 cm

### PROVENANCE

By descent within the family of the Artist

### LITERATURE

Bess Harris and R.G.P. Colgrove, editors, *Lawren Harris*,  
1969, pages 87 and 91

Andrew Hunter and Ian M. Thom, *Lawren Stewart Harris:  
A Painter's Progress*, The Americas Society, 2000,  
reproduced page 48

Roald Nasgaard and Gwendolyn Owens, *Higher States:  
Lawren Harris and His American Contemporaries*,  
McMichael Canadian Art Collection, 2017,  
reproduced pages 152 and 179

### EXHIBITED

The Americas Society, New York, *Lawren Stewart Harris:*

*A Painter's Progress*, September 5 – November 5, 2000

Vancouver Art Gallery, *Lawren Harris: Canadian Visionary*,  
March 1 – May 4, 2014

McMichael Canadian Art Collection, Kleinburg, *Higher States:  
Lawren Harris and His American Contemporaries*, February 4 –  
September 4, 2017, traveling in 2017 – 2018 to the Glenbow  
Museum, Calgary

*LSH #26* is an evocative and exciting abstract work that represents an important moment in the career of Lawren Harris, as it captures direct links between the monumental landscape works of the 1920s and the transcendental abstract works in the decades that followed. In 1934, several years after his last landscape painting expedition (to the Arctic in 1930), Harris had reached a crossroads in both his personal and creative life. After leaving Toronto for New Hampshire, he began a new phase of experimental creative expression and embraced the expansive possibilities of non-objective painting. The energetic forms of this work show Harris relishing his new-found freedom to explore the possibilities of a world untethered from the constraints of specific realities.

For Harris, the transition from landscape painting to abstraction was an inevitable continuation of the path that he had been on his entire career, and arguably the only way open to him after reaching a pinnacle in his arctic work. Upon arriving in New Hampshire, Harris experimented with occasional sketches of the White Mountains, but soon began to push the boundaries of the literal, shifting elements of the natural world into novel arrangements. An important transitional canvas, *Winter Comes from the Arctic to the Temperate Zone* (circa 1935), set a snow-covered tree in front of a simplified iceberg floating on a dark sea, with the spectre of frigid ice-blue mountains looming in the background.

In *LSH #26* Harris moved a step further; not quite ready to leave the mountains behind, he instead opted to maintain the same forms, but transformed their context into one set free from the tangible world. The mountains themselves are familiar, but unplaceable. The stacking of nested peaks, not yet fully

geometrically stylized, recalls the topography of the White Mountains and iconic Rocky Mountain works, including the monumental *Mountain Forms*. The lopsided peak itself has the same outline as his masterful *Mount Lefroy*. The disconnection from specificity highlights the development of Harris's concentration—he was still intent on communicating the idea of mountains, but was stepping beyond the confines of the tangible. It follows his own perceived path of artistic evolution, where, as Harris wrote, “[the artist] seeks to become one with ever purer means of expression. Thus [the artist] is led to the abstract, universal qualities that give a work a suggestion of eternal meaning, make of it a universal experience.”

Throughout his career, Harris's artistic method was one of iteration. For landscapes, he developed large canvases from pencil and oil sketches done in the field; for abstracts, this process became exaggerated. Without the foundational constraints of objective reality, works evolved significantly, with attempts to represent, in his words, the “ideas insistently forming which could not be expressed in representational terms.” The same lines and shapes are commonly found through many pieces, and most major works have a discernible path that can be followed across multiple sizes, palettes and styles. For *LSH #26*, a connection can be drawn to a prominent canvas, *Abstraction (LSH 107)* from 1939, in the collection of the National Gallery of Canada. Through their similar core ideas, although much modified through several permutations of oil and pencil studies, *Abstraction (LSH 107)* is a descendant of *LSH #26*, demonstrating how Harris worked consistently to reinterpret natural inspiration and paint the indescribable truth he perpetually sought to convey. Further to this point, on the verso of *Abstraction* is a drawing of some of the main forms that would eventually culminate in the work *From the Harbour to the Open Sea* (circa 1952).

The suggestion of mountains, revered by Harris for their strength, energy, ethereality and, at times, ominous nature, is evident in our striking work, and its portrayal of the “eternal” characteristics of the mountain experience makes it not only a strong example of a historically important Harris, but also an achievement of his core artistic motivation to create a universal expression of underlying truth.

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

On verso of this work is an unfinished graphite drawing.

**ESTIMATE: \$100,000 – 150,000**



### 133 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

#### Georgian Bay

oil on board, signed and dated 1919 and  
on verso titled on the Laing Galleries label  
20 ¾ x 22 ½ in, 52.7 x 57.2 cm

#### PROVENANCE

Laing Galleries, Toronto  
The Art Emporium, Vancouver  
Acquired from the above by Mr. and Mrs. Gordon T. Southam,  
Vancouver, June 26, 1974  
By descent to the present Private Collection, Vancouver

#### LITERATURE

Catherine M. Mastin, *Portrait of a Spiritualist: Franklin Carmichael and the National Gallery of Canada Collection*, National Gallery of Canada, 2001, unpaginated  
David Silcox, *The Group of Seven and Tom Thomson*, 2003, reproduced page 218  
Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, 2010, page 154

GEORGIAN BAY IS a key subject for the artists who would form the Group of Seven, particularly in the years predating their first official exhibition. One reason for this is that Dr. James MacCallum, an essential patron of the Group and co-financier of the Studio Building in Toronto, owned Island 158 in Georgian Bay's Go Home Bay, which he later renamed West Wind Island. In 1911 he built a large cottage there and commissioned J.E.H. MacDonald, Arthur Lismer and Tom Thomson to produce murals for the interior. Many Group works depict this region, and it was where Carmichael and his new wife Ada were invited by MacCallum to spend their honeymoon in 1916. Due to his full-time employment as a commercial artist, and the welcome new demands of domesticity, this stay in Georgian Bay and other trips to the area were the most remote of Carmichael's sketching trips until the Group sketching trips to the north shore of Lake Superior that he participated in during the mid-1920s.

Communicating the immensity and ruggedness of Georgian Bay—which early French colonial explorers named “La Mer Douce” (The Freshwater Sea)—has always been a special test for artists. Here Carmichael rises to that challenge. A great spire of cloud helps to express the tremendous presence of nature in the bay, and the noticeable dropping of the horizon line serves to amplify this sense of scale. This choice instills two effects—one is a feeling of awe at the enormity of this towering wall of cloud, and the other is a sense of spirit from the unbounded vault of sky beyond.

An important element of context to understand when engaging with this painting was Carmichael's relationship to his peers. He was the youngest of the artists who formed the original Group of Seven, and was not yet 30 when this work was completed. He was 8 years younger than A.Y. Jackson, 17 years younger than MacDonald, the eldest of the Group, and had Thomson still been alive, Carmichael would have been 13 years his junior. It is easy to assume that a lesser artist without his fixity of purpose would have their aesthetic sense of self overwhelmed by the imposing presence of these senior artists, but Carmichael was able to find

and cultivate for himself an artistic identity that is one of the most distinctive of the period. He did, however, find inspiration in his friends.

He was especially moved by Thomson, and how art and life became inseparable in him. Of the many artists inspired by Thomson's work, Carmichael may have known him the best. The two worked together as designers at Grip Ltd. and Rous & Mann Ltd., and shared a studio space in the Studio Building over the fall and winter of 1914 to 1915. Carmichael wrote that they enjoyed their interactions, and “gab[bed] away like so many geese.” They also played music together, as both were accomplished amateur musicians who played multiple instruments. Both would correspond during Thomson's time in Algonquin Park until his untimely death there in 1917. Thomson's influence can be felt here in the Impressionist palette of the Art Nouveau-edged clouds, and in the foreground of the scene with the near shore at the bottom right. An important element of many Thomson compositions, it amplifies the sense of distance as well as instilling the forbidding and humbling sense that the expanse is to be traversed.

Humility before nature's magnitude and its ability to render the human circumstance as fragile in comparison is an important element of this work and of Carmichael's work in general. Stemming from this, one aspect that Carmichael is able to express with more feeling and authenticity than perhaps any other artist is a sense of a grand scale in the landscape. Carmichael's work often captures in its moulding of forms a palpable sense of volume, mass, distance and size, resulting in a powerful and primordial presence. His most successful executions of this, as seen here, leave the viewer with a sense of awe in their contemplation of the landscape.

One final influence on Carmichael and his companions that should be noted is the nineteenth-century literary movement of Transcendentalism. Carmichael found the writings of Ralph Waldo Emerson especially resonant, with Catherine M. Mastin, executive director of the Art Gallery of Windsor and granddaughter of the artist, stating that Emerson's *Essays and Other Writings* “was among the most thumbed through books in his library.” Emerson stressed many ideals in his work, such as individualism, self-reliance, the presence of the Divine in all things, and the necessity of the creation of new traditions for new situations and for new countries. This work seems as though directly inspired by Emerson's essay “The Poet,” which says in its closing paragraphs, “Wherever the blue heaven is hung by clouds... wherever is danger, and awe, and love,—there is Beauty, plenteous as rain...”

This magnificent painting comes with an illustrious provenance, having first been sold by Blair Laing of Laing Galleries, Toronto. The painting was acquired from The Art Emporium, Vancouver, 45 years ago by Mr. and Mrs. Gordon T. Southam, Vancouver, and has remained in the family by descent since that time. Mrs. Jean Southam was the daughter of H.R. MacMillan, founder of the Canadian forest company MacMillan Bloedel Limited, and Gordon T. Southam was the grandson of William Southam, founder of the Canadian newspaper chain of Southam Inc.

**ESTIMATE: \$300,000 – 500,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

#### Autumn Panorama

oil on canvas, signed and on verso signed,  
titled and dated 1975 on the artist's label  
16 x 41 in, 40.6 x 104.1 cm

#### PROVENANCE

Roberts Gallery, Toronto  
Private Collection, Ontario  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 15, 2003, lot 38  
Private Collection, Toronto

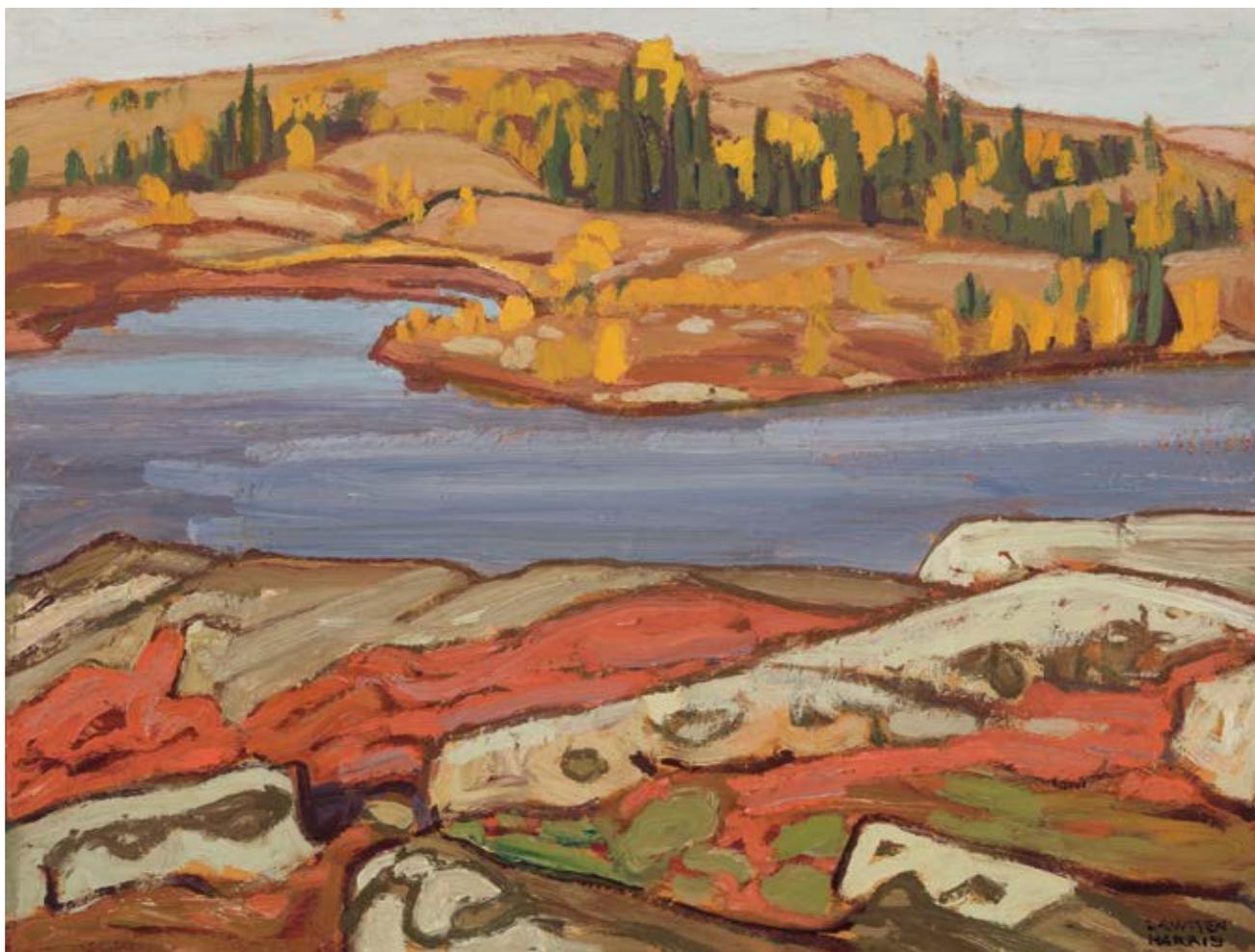
#### LITERATURE

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975,  
reproduced frontispiece

CANADA'S MANY IMPORTANT public collections preserve for  
public display a multitude of artworks lovingly embraced as

national treasures. Much of the work created by the artists who formed and were associated with the Group of Seven, however, was originally conceived to hang in the home. A.J. Casson's *Autumn Panorama* from 1975 is a wonderful example of this. While providing a strikingly expansive vista painted with classic Casson colour choices, it is also easily imagined as having pride of place above a mantel. The long horizontal composition also calls to mind other works of similar dimensions, such as *Decoration: Autumn Landscape* by Tom Thomson, in the collection of the Art Gallery of Ontario, as well as the cottage murals Dr. James MacCallum commissioned from J.E.H MacDonald in 1915, now in the collection of the National Gallery of Canada. The painting's format speaks to a very humane practicality that underlies these artists' intentions, with its roots in the Arts and Crafts movement led by William Morris: namely that art is made by people for people, and meant to be enjoyed in their most intimate settings.

**ESTIMATE: \$90,000 – 120,000**



### 135 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

#### Lake Superior Sketch LXXXVII

oil on board, signed and on verso signed twice, titled on a label and inscribed with the Doris Mills inventory #4/87 and with the artist's symbol and 6 / H.28, circa 1922  
10 ¼ x 14 in, 26 x 35.6 cm

#### PROVENANCE

Private Collection  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 25, 2004, lot 71  
Private Collection, Toronto

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Group 4, Lake Superior Sketches, catalogue #87, location noted as the Studio Building  
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario, 1978, pages 84 and 123

LAWREN HARRIS FIRST saw the eastern tip of Lake Superior in 1918 and said: “I have never seen anything so impressive as the

half-revealed extensiveness of the lake ... It certainly was superior in all ways. There was a haziness in the air which merged the horizon with the sky, and that smooth glimmering infinity of waters was like a glimpse of God himself.” This glimpse inspired him to return to the north shore of the lake every year from 1921 to 1928, and each time he traveled in the company of other artists—at various times with A.Y. Jackson, Arthur Lismer, Franklin Carmichael and A.J. Casson. Harris wrote about their common experience, “We found that, at times, there were skies over the great Lake Superior which, in their singing expansiveness and sublimity, existed nowhere else in Canada.” Successive ice ages had reduced this area to essential forms, and the landscape had a primeval look and timeless feeling to it that inspired Harris. In this work, Harris emphasizes the strong rock formations, shown as chunks of interlocking shapes intertwined with the rich colours of fall vegetation. Group of Seven members sometimes acknowledged that one of them had a powerful insight into certain areas, and Lake Superior was considered to be “Harris’s country.”

**ESTIMATE: \$100,000 – 150,000**







### 136 Pierre-Auguste Renoir

1841 – 1919 French

#### **Paysage et maison, Cagnes**

oil on canvas, signed and on verso inscribed twice with the Vollard stock #823, on a label and on the stretcher / ST #A358 / registered No. 17238-1 on the Hammer Galleries label, circa 1910  
5 ½ x 9 ¾ in, 14 x 24.8 cm

#### **PROVENANCE**

Acquired directly from the Artist by Ambroise Vollard, France, before 1919  
Private Collection, Paris  
Hammer Galleries, New York, received on consignment from the above, July 1956  
The Art Emporium, Vancouver  
Acquired from the above by George and Geraldine Biely, January 30, 1974  
Estate of Geraldine Biely, Vancouver, 2015  
A gift from the above to the United Way of the Lower Mainland, Vancouver, 2018

#### **LITERATURE**

Vollard stock #823, unpublished photo, Vollard Archives, Musée d'Orsay, Paris  
Albert Barnes to Harold Van Doren, September 18, 1924, Barnes Foundation Archives, Philadelphia  
René Gimpel, *Journal d'un collectionneur, marchand de tableaux*, 1963, pages 33 and 34

Dominique Fourcade, "Autres propos de Henri Matisse," *Macula*, no. 1, 1976, page 97

Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs*, 1999, page 40

*PAYSAGE ET MAISON, CAGNES* was completed circa 1910, undoubtedly at Cagnes-sur-Mer, where Pierre-Auguste Renoir had moved with his family in the hope that the southern sun would cure his debilitating rheumatoid arthritis (diagnosed in 1897). During several stays in the South of France, the Renoirs were content to lease the Maison de la Poste in Cagnes. Then, in 1908, they acquired the Domaine des Collettes, which gave Renoir the setting for his final artistic period.

On this large property, Renoir wished to inhabit the old farmhouse he had so often painted and whose bucolic image he appreciated, but Aline, his wife, convinced him to have a larger, more comfortable house built. Though a small plot was cultivated, planted in particular with vines, orange trees and rose bushes, the vast majority of the estate remained in its natural state, as Renoir wished. Indeed, unlike his friend Claude Monet, with his ornamental garden, Renoir preferred his landscapes untamed, evoking his own Garden of Eden. It is this paradisiacal nature that he idealized in his paintings and recreated at his leisure, even as he reasoned in this way: "I cannot paint nature. I know this. But the encounter with her amuses me. A painter cannot be great unless he knows the landscape."

Like most of Renoir's Cagnes landscapes, *Paysage et maison, Cagnes* was produced in a small format, its composition organized into several planes, where the dwelling (with its red roof typical

of the South of France) occupies a central location. The Domaine des Collettes included several outbuildings, and it is surely one of these represented in this work, a subject Renoir painted several times. This orderly composition springs from the tradition of classical landscape artists, which Renoir claimed to be, whose architectural elements blend into nature. As he wrote: “Landscape artist: over time, it has become an expression of contempt, especially in the 18th century. And yet, how this beloved century created landscape artists! I am of the 18th century. I humbly consider that my art not only descends from Watteau, Fragonard, and Hubert Robert but that I am one of them.”

Protectively enfolding the house, the vegetation is captured quickly with large strokes of solid colour characteristic of Impressionism, certainly, but with a flamboyant palette also reminiscent of the Fauves, who were present in the South of France from the summer of 1905. Clearly modern, the paintings of this period represent the new generation of painters who visited Renoir at Domaine des Collettes, such as Henri Matisse (see lot 118 in this sale), Pierre Bonnard, Louis Valtat, Maurice Denis and Albert Marquet.

Renoir stated, “To paint well, one must paint quickly; this is the only way to give life to the model, and one must avoid dwelling on details.” Combining classicism and modernity, this landscape is characteristic of the *dernière manière* of Renoir, who, despite the painful disease contorting his hands, was extremely prolific. One day, Renoir said to Matisse, “Pain passes, Matisse, but beauty remains. I am perfectly happy, and I will not die without completing my masterpiece.”

Largely reclaimed by critics today, this period of maturity was also one of recognition for Renoir. His paintings were selling quite well, thanks largely to the art dealer Ambroise Vollard, who listed our painting under the stock #823. This provenance is further affirmed by an unprecedented glass plate photograph from the Vollard Archives preserved at the Musée d’Orsay in Paris.

These later works by Renoir were particularly appreciated by celebrated collectors, such as Maurice Gangnat, Leo Stein and Albert C. Barnes. The latter possessed the largest Renoir collection in the world, including several landscapes similar to *Paysage et maison*. Barnes made the following comment about the artist in a letter from 1924: “As he got older, he [Renoir] had more experience, naturally, and his capacity increased. It could be that he painted his most beautiful works between the 1890s and his death.” Never dispersed, today this collection is preserved at the Barnes Foundation in Philadelphia.

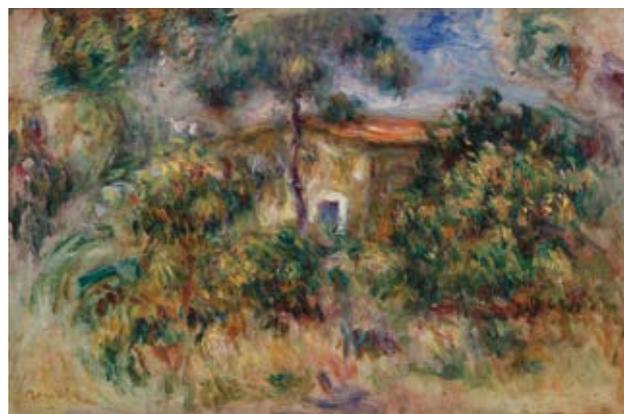
Included with this lot is a certificate of clearance from the ALR.

This work will be included in the forthcoming *Pierre-Auguste Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute Inc.

An original certificate of authenticity from Wildenstein Plattner Institute accompanies this lot, WPI reference #19.01.24 / 20467.

Consignor proceeds from the sale of this lot will benefit the United Way of the Lower Mainland, Vancouver.

**ESTIMATE: \$100,000 – 150,000**



TOP: **PIERRE-AUGUSTE RENOIR**

**La Ferme**

oil on canvas, 1917

12 7/16 x 18 3/16 in, 31.3 x 47.2 cm

Barnes Foundation, Philadelphia, #BF47

Not for sale with this lot

BOTTOM: **PIERRE-AUGUSTE RENOIR**

**Maisons dans un parc**

oil on canvas, circa 1911

8 3/4 x 14 1/8 in, 22.2 x 37.2 cm

Barnes Foundation, Philadelphia, #BF67

Not for sale with this lot

## 137 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### The Artist's Son

oil on canvas, on verso inscribed on the stretcher  
*Frederick H. Varley's Son John Age 16, Painted 1928 at Garibaldi* and stamped with the Varley Inventory #1236, circa 1927 – 1929  
47 × 30 ¼ in, 119.4 × 76.8 cm

#### PROVENANCE

Acquired directly from the Artist by one of Varley's students, Vancouver  
Sold sale of *Canadian Art*, Joyner Fine Art, May 20, 1987, lot 176  
Private Collection, British Columbia

#### LITERATURE

Christopher Varley, *F.H. Varley*, Edmonton Art Gallery, 1981, a portrait entitled *John, 1920 – 1921*, in the collection of the National Gallery of Canada, reproduced page 64  
Peter Varley, *Frederick H. Varley*, 1983, a photograph of Fred and John Varley with Jock Macdonald, camping by the PGE railway tracks near Cheakamus Canyon in 1929, reproduced page 19, and a portrait entitled *John, 1920 – 1921*, in the collection of the National Gallery of Canada, reproduced page 101, and the 1932 oil *Dhârâna* reproduced page 125  
Katerina Atanassova, *F.H. Varley: Portraits into the Light*, 2007, pages 23 and 64, a portrait entitled *John, 1920 – 1921*, in the collection of the National Gallery of Canada, reproduced plate 10, unpaginated, and a drawing of John entitled *In the Studio, 1924*, in the McMichael Canadian Art Collection, reproduced page 18

THIS REMARKABLE PAINTING portrays John, the eldest son of Frederick Varley, a major artist most closely associated with the iconic Group of Seven. Despite the Group's celebrated emphasis on the rugged Canadian landscape, Varley is probably better known as a portraitist. However, at least two of his more intimate family paintings, *John* (1920 – 1921) and *Portrait Group* (1924 – 1925), feature this son in much greater detail. That suggests that *The Artist's Son* is less a portrait of John as an individual and more of a kind of figurative placeholder for another, more symbolic reason. Indeed, I argue that this painting is actually an unrecognized forerunner of one of Varley's most celebrated "mystical" portraits, *Dhârâna* from 1932 (collection of the Art Gallery of Ontario, #2593).

*Dhârâna* famously shows Varley's muse Vera Weatherbie (1909 – 1977) in a kind of meditative trance, ignoring the abandoned fire ranger's cabin on whose porch she sits. Instead she withholds her mind from "all external objects, all external sights" in order to hear the "Soundless Sound" of Divine Reality, as cogently linked to theosophy by Ann Davis in her book *The Logic of Ecstasy: Canadian Mystical Painting, 1920 – 1940*. I have come to think that *The Artist's Son* importantly foreshadows this preoccupation.

In the summer of 1928, John was a 16-year-old. In this painting, a boy on the verge of becoming a man stands awkwardly on a tilted surface and leans heavily on a tree trunk. He wrenches his neck backwards to see what remains unseen to us. The painterly swatches of pink that highlight his hair and ear rhyme with the brush-strokes describing the clouds above and to his left. Reflecting the rosy sunlight whose source is also beyond our vision, those clouds metaphorically suggest a moment of transition away from the material world, which is itself represented by the irregular cluster of branches and harder surfaces behind the boy. Like that of Vera in *Dhârâna*, the boy's gaze upward implies a yearning to transcend the here and now. Like *Dhârâna*'s porch railing, which rises from right to left, the horizon line in the distance behind John rises from left to right, as if to gather force in order to propel a longing figure upwards. In both paintings, the figures' heads are tilted back and echo the background colours against which they are silhouetted. A clear metaphor emerges: the youth's adolescence is a threshold between the material and spiritual worlds, as is *Dhârâna*, the sixth of eight steps towards fulfillment and inner peace.

The inscription alleges that *The Artist's Son* was painted during or soon after a trip to Mount Garibaldi. Despite the work's title recorded in the Varley Inventory—*John at Bobcaygeon*—it strikes me as unlikely that the painting would involve Bobcaygeon, where the Varleys lived in a tent in the summer of 1923. Having defaulted on the mortgage of their first house, the family was offered camping space on a parcel of land owned by the poet E.J. Pratt. At that point in time, John would have been only 11 years old—much too young to be the model for the tall, ephobic youth in the Garibaldi picture.

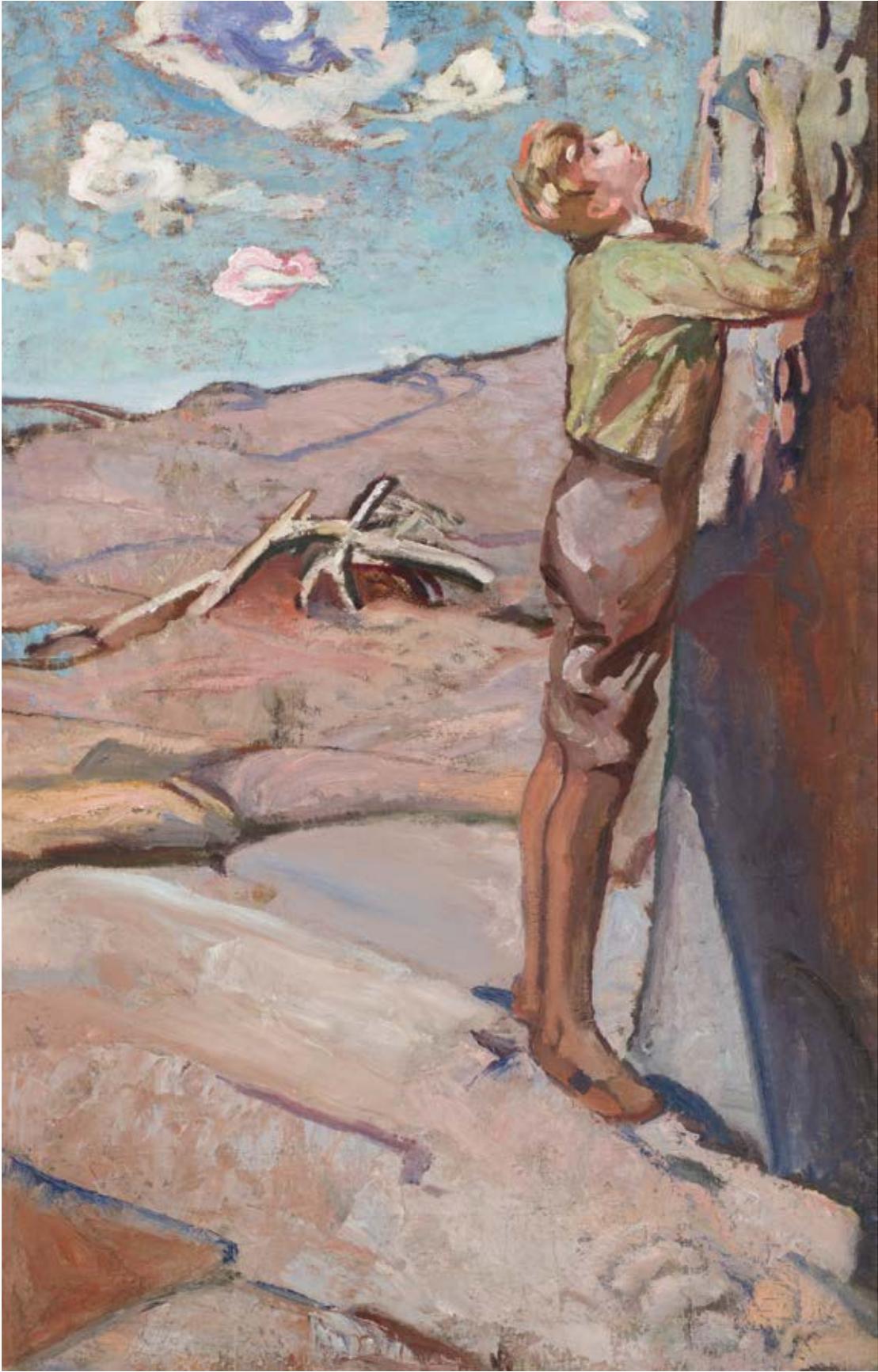
Varley started his occasional trips to Garibaldi in 1927 in the company of both his son John and fellow artist Jock Macdonald, who was equally interested in a spiritual relationship with nature. Having also been influenced by the mystically inclined photographer John Vanderpant, Varley possessed a state of mind that would corroborate my mystical interpretation of this painting. His spiritual inclinations have been well described by Davis and many others. Maria Tippett, for instance, states that on one of his visits to Garibaldi, Varley stripped off all his clothes and reclined in an indentation recently vacated by a deer in order "to take into his psyche ... the 'essence' of these shy wild creatures." Similarly, John's immersion in the visual grandeur around him, otherwise unavailable to us as mere viewers, modelled his father's desire for absorption into spiritual reality.

*The Artist's Son* is thus a hugely important and, I think, overlooked contribution to Varley's development towards *Dhârâna*.

We thank Robert Belton, Associate Professor, Art History and Faculty of Creative and Critical Studies, the University of British Columbia, Okanagan Campus, for contributing the above essay.

This work is #1236 in the Varley Inventory listing, titled as *John at Bobcaygeon*.

ESTIMATE: \$100,000 – 150,000





## 138 Cornelius David Kriehoff

1815 – 1872

### Spill My Milk

oil on canvas, signed and on verso titled  
and dated 1854 on the gallery label  
14 x 20 ¼ in, 35.6 x 51.4 cm

#### PROVENANCE

An Important Private Collection, Montreal  
A. K. Prakash & Associates, Inc., Toronto,  
circa 1998  
Masters Gallery Ltd, Calgary, circa 2001  
By descent to the present Private Estate, Calgary

#### LITERATURE

J. Russell Harper, *Kriehoff*, 1979, a similar 1865  
oil entitled *Spill My Milk!*, in the collection of the  
Art Gallery of Ontario, reproduced page 90  
Dennis Reid, *Kriehoff: Images of Quebec*,  
Art Gallery of Ontario, 1999, a similar 1865 oil  
entitled *Spill My Milk!*, in the collection of the  
Art Gallery of Ontario, reproduced page 257  
A.K. Prakash, *Canadian Art: Selected Masters from  
Private Collections*, 2003, reproduced page 19

AN IMPORTANT PART of Cornelius Kriehoff's oeuvre was the depiction of *habitant* life. He began to paint this subject soon after arriving in Canada in 1840, first at Montreal and Longueuil, then upon moving to Quebec City in 1853. *Spill My Milk*, from Kriehoff's Quebec City period, is a large and complex scene full of the spirited activities of the *habitant* family carving out their life in the wilderness.

As traditional farming areas along the St. Lawrence filled up, the colonial government, fearing to lose a portion of the franco-phone Catholic population, opened crown lands in the regions of the Saguenay, St. Maurice River, along the Gatineau River and in parts of the Eastern Townships. While in Quebec City, Kriehoff encountered these kinds of farms in the hinterlands. Kriehoff presents the *habitant* people as proud and self-sufficient—they

cleared the land, built log houses and did everything themselves.

Kriehoff's expert knowledge of their life is shown in his detailed building of the scene. On the left is a pile of rough logs, and the stumps of the trees line the path behind the house, evidence of the clearing work. A small, sturdy horse—a distinctive breed known as the *canadien*, descended from Norman and Breton horses introduced into New France in the seventeenth century—draws the simple open-sided sled for hauling goods. The distinctive dress of the people includes sashes on the men, bright red and blue toques and the home-spun clothing of the women. Everyday activities like wood chopping and milking are in progress, and the outdoor oven on the right of the cabin is ready for baking bread. Snowshoes on the front of the cabin show the *habitants'* practical way of getting around in the snow.

What also comes through is the distinctive personalities of the people. Although they may have worked hard, they seem undeterred by hardship, and they go about their business with brio. There is a humorous quality to the small prancing figure by the wood-chopping station and the milk spilling out of what seems a rather impractical container. Kriehoff's depiction of the elements of the scene is theatrical—the farmyard feels like a stage set with characters.

Another important part of this animated image is the landscape—the farm is set into a rugged and striking backdrop with a brilliant blue sky and floating rafts of clouds. The evergreen just behind the house takes our eye straight up into it. In the distance, a warm glow edges the misty Laurentians under the billowing cumulous formations. Kriehoff captures the beauty the *habitants* were surrounded by, along with the freshness and clarity of the atmosphere.

Kriehoff, with his background in Dutch and German genre painting, was a portrayer of the human condition in his *habitant* subjects. He brings us into the life of these people, who were the backbone of rural Quebec life, and looks at them from a sympathetic point of view. *Spill My Milk* is an outstanding example from this part of his oeuvre.

**ESTIMATE: \$150,000 – 250,000**



## 139 Cornelius David Kriehoff

1815 – 1872

### Hunters Returning in Winter Sunset

oil on canvas, signed, dated September 1858  
and inscribed *Quebec* and on verso titled *Indians  
Returning to Camp at Sunset* on the Masters Gallery  
label, dated Sept. 1859 and titled on the Klinkhoff  
Gallery label and inscribed *GHC*  
14  $\frac{3}{8}$  x 21  $\frac{3}{4}$  in, 37.1 x 55.2 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
Sold sale of *Important Paintings, Drawings,  
Watercolours and Two Bronzes by Canadian Artists*,  
Christie, Manson & Woods (Canada) Ltd.,  
April 27, 1972, lot 82  
Masters Gallery Ltd., Calgary  
By descent to the present Private Estate,  
Calgary

*HUNTERS RETURNING IN WINTER SUNSET* is a stunning  
tableau scene of First Nations hunters and an exceptional  
example of Cornelius Kriehoff's work when he lived in Quebec  
City from 1853 to 1863. Kriehoff was well-acquainted with  
First Nations people while he lived there—he saw Mi'kmaq and  
Montagnais (Innu) peoples camped at Indian Cove on the Levis  
River and Huron First Peoples at the village of Lorette. Kriehoff  
also embarked on hunting and fishing trips that employed First  
Nations men as guides. Here he captures the scene in a seemingly  
naturalistic way—the men seem caught in a moment of realism,  
unaware of being “observed” by the artist. Actually, Kriehoff's  
view is a highly romantic one—the scene is beautiful, the hunting

successful, the men contentedly returning to their encampment  
with ease. There is no hint of any difficulty or potential danger  
present, although we can be certain there is. Kriehoff admires  
both the hunters' ability to survive and their nobility of character,  
untainted by the potential corruption of civilization.

Not only is this a record of these First Nations men and their  
ability to handle winter conditions and the challenges of the  
search for game animals for food, it is also a stunning landscape.  
Kriehoff's fine European painting techniques are on full display  
here. The sunset is awe-inspiring—ranging in colouration from  
deep coral in the clouds where the sun almost burns through  
in a golden blaze to tinges of pink, flesh and mauve in the high  
cloud formations. There is even a vertical ray of light that shines  
upward, adding to the glory of the moment. These gorgeous  
colours make the sky even more blue in contrast—producing an  
icy and ethereal glow. Reflections in the lake below add another  
dimension to the striking sunset display. Kriehoff's treatment  
of the snow is masterful—from the soft clumps covering the  
vegetation to the more icy coating on the ground—criss-crossed  
by shadow and the fading light of day. Fall colours are still pres-  
ent, radiant in the trees and bushes. Detailing is fine, from the  
carefully packed sled to the men's clothing—even including a  
pipe—to the surrounding forest and rocky outcrops. In every  
way, Kriehoff's *Hunters Returning in Winter Sunset* is a sublime,  
romantic work.

**ESTIMATE: \$80,000 – 120,000**



## 140 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Maritime Still Life, Cape Breton I., NS

oil on canvas board, signed and dated 1947 and on verso signed, titled, dated 1947 and 1946 on a label and inscribed twice *Dock Litter* (crossed out) and 13  
16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Art Gallery of Ontario, 1985, page 43

#### EXHIBITED

Art Gallery of Toronto, *Canadian Group of Painters*

IN 1945, ARTHUR LISMER resumed his previous pattern of taking lengthy summer sketching holidays, and in the summer of

1946, he traveled to Ingonish and Neil's Harbour, on Cape Breton Island. Dennis Reid praised the painting Lismer did on Cape Breton Island as "strong, assured, often innovative." Drawn to the harbours of small fishing villages, Lismer found the objects used by the fishermen there visually stimulating, and he painted works depicting killicks, buoys, anchors, ropes and traps strewn on docks. Reid wrote, "These objects crafted by the fishermen were to Lismer evidence of a fundamental creative response to the environment, reflecting attitudes fixed on simple but profound values." In this nautical "still life," Lismer created a fine sense of mass and rhythm in the jumbled pile of objects linked by loops and curls of ropes, and his use of textural brushwork emphasized the rough-hewn nature of the fishermen's gear. Lismer's inclusion of the striking harbour setting, with boats set against mountains topped by a moody sky, makes this a particularly rich and stimulating Maritime subject.

**ESTIMATE: \$25,000 – 35,000**



## 141 Edward Seago

RBA RWS 1910 – 1974 British

### Fishing Boats on the Beach, Cascais

oil on canvas, signed and on verso titled, inscribed C3915 and 15051 and with an F.R. certification label  
18 x 24 in, 45.7 x 61 cm

#### PROVENANCE

Collection of John Ogilvie Hastings and  
Hazel Marguerite Ekers, Montreal,  
acquired circa 1960  
By descent to the present Private Estate,  
Montreal

**SELF-TAUGHT ARTIST** Edward Seago, the son of a coal merchant, was born in Norwich, England, in 1910. He led a multi-faceted life that included touring with traveling shows and circuses across Britain and Europe, helping to develop camouflage for the British army in World War II, and touring the Antarctic

with Prince Philip, Duke of Edinburgh. Though his work was collected by royalty such as the Queen Mother and Aga Khan III, its immense appeal found many admirers and collectors from all walks of life during his lifetime, with long lines forming at his many exhibitions around the world. The appeal of Seago's work is fully evident in *Fishing Boats on the Beach, Cascais*, with his gestural yet delicate depiction of the Portuguese seaside resort town conveying a lovely Post-Impressionist sense of atmosphere and place. An exquisite painting with a fascinating history, this work hails from the collection of a prominent Golden Mile Montreal family, whose members included William Ekers, owner of Ekers Brewery and the last English mayor of Montreal, as well as Captain John Ogilvie Hastings of Ogilvie Flour Mills.

**ESTIMATE: \$20,000 – 30,000**

## 142 Thomas John (Tom) Thomson

OSA 1877 – 1917

### Landscape with Trees

oil on board, on verso dated 1911 and inscribed  
*Tom Thomson* and signed by *Geo. Thomson* and  
with various letters and numbers  
4 ¼ × 6 ½ in, 10.8 × 15.6 cm

#### PROVENANCE

A gift from the Artist to Ross and Flora McKeen  
on their wedding day, June 15, 1911  
By descent to Dr. John (Jock) McKeen,  
Hamilton, Ontario  
By descent to Dr. J.H.R. McKeen,  
Gabriola Island, British Columbia  
Sold sale of *Canadian Art*, Joyner Fine Art,  
November 21, 1990, lot 212  
Kaspar Gallery, Toronto  
Private Collection, Ontario  
Private Collection, Vancouver

THE LEGEND OF Tom Thomson is knocked off balance by a painting like *Landscape with Trees*. Without Algonquin Park, or a far shore, or a pine tree in sight, it is a springboard for a richer understanding of Thomson, charged with his strong painterly intuition.

Thomson began working as a commercial artist in 1902 when he started with Maring and Ladd in Seattle. After he moved to Toronto in 1905, he worked for Legg Brothers as a senior artist. In 1906 he may have received the only formal art instruction of his life from William Cruikshank, who also taught future Group of Seven members Franklin Carmichael, Frank Johnston and J.E.H. MacDonald. This solid, if not stolid, fine art training was augmented informally with more intrepid approaches and techniques after he went to work for MacDonald at Grip Ltd. in 1909. In February 1911, Arthur Lismer was hired at Grip, and then Carmichael followed in April of that year. As Thomson's network of friends at Grip expanded, his attendance at MacDonald's solo exhibition of sketches at the Arts and Letters Club in Toronto, where he met Lawren Harris in November 1911, showed his interest and outgoing nature. These circumstances are invaluable for understanding Thomson's network and the increasing seriousness of his fine art.

Months after Thomson's birth in Claremont, Ontario, northeast of Toronto, the Thomson family moved to Leith, approximately 10 kilometres northeast of Owen Sound and nearly 200 kilometres northwest of Toronto, on the southwestern shore of Georgian Bay. Thomson's father purchased about 40 hectares of land for a farm that became the Thomsons' home until Tom moved to Chatham, Ontario, in 1900 to attend the

Canada Business College. The Leith landscape's gentle terrain, with its variegated greens of farmland, copses and distant views, was a common subject of Thomson's 1911 paintings.

Thomson was primed for the Algonquin Park landscape when he arrived there in 1913, but his reaction to it was hardly an epiphany. In *Landscape with Trees* Thomson is clearly thinking about vision and how to convey it with paint. Broken into clear foreground, middle ground, background and a warm, vaporous, crepuscular sky, the composition is punctuated with a hedgerow, a row of trees in the centre of the image, and a distant horizon separating earth from sky. Dashes of red and raw sienna mixed into white bring the foreground closer to the viewer. Like many artists early in their careers, Thomson's development was indirect. Sometimes it seems he went two steps forward and one step backward in order to regroup and advance with force. *Landscape with Trees* is a striking example of Thomson moving confidently two steps forward.

Painted two years before his first public exhibition with the Ontario Society of Artists, *Landscape with Trees* bears the influence of MacDonald's sketches of a few years earlier. Thomson's studious wet-in-wet painting, and especially in the foliage of the trees in the centre of the composition, brings to mind MacDonald's technique in his studies from 1908 to 1910. In the close quarters and collegial atmosphere of Grip's art room, talk of weekend sketching activities and the occasional informal critique would have informed Thomson of more intrepid approaches and techniques than Cruikshank would or could have offered. *Landscape with Trees* bears the germ of a unique Canadian painting growing and flowering in the land. Thomson looked at a landscape he knew well from childhood to adulthood, a place with intimate associations and knowledge for him.

The painting was a gift from Thomson to his neighbour from Leith, Ross McKeen, when McKeen married Flora Brown in Toronto on June 15, 1911. Although Thomson was not one of the witnesses on the marriage affidavit, he lived in Toronto then, and presumably presented *Landscape with Trees* (along with *Landscape with a Lake*, 1911, Thomson catalogue raisonné #1911.03, not in this sale) to the newly married couple. This enchanting painting with a wonderful back story is more than an accomplished study by a great Canadian artist at the outset of his career. It is part of the biography that demystifies the artist, and a part of the oeuvre that signals his burgeoning talent.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

This work is included in the Tom Thomson catalogue raisonné, catalogue #1911.04, researched and written by Joan Murray, and can be viewed at <http://tomthomsoncatalogue.org/catalogue/entry.php?id=79>.

**ESTIMATE: \$125,000 – 175,000**



## 143 Thomas John (Tom) Thomson

OSA 1877 – 1917

### Clouds and Sky

oil on board, on verso inscribed by Frank Johnston

*From Tom Thomson, traded for one of my own,*

*Aug. 14/1914, 1913*

5 7/8 × 8 1/2 in, 14.9 × 21.6 cm

#### PROVENANCE

Frank Hans Johnston, Toronto, 1914

By descent to his son Paul Rodrick Johnston

McCready Galleries, Toronto

Private Collection, Ontario

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

Auction House, May 26, 2010, lot 180

Private Collection, Vancouver

#### LITERATURE

J.M. MacCallum, "Tom Thomson: Painter of the North,"

*Canadian Magazine* 50, March 1918, page 376

A.Y. Jackson, foreword, *Catalogue of an Exhibition of*

*Paintings by the Late Tom Thomson*, The Arts Club,

1919

THIS EXEMPLARY EARLY work by Tom Thomson is proof of the quality of his production from the beginning of his life as a professional artist. Having worked in commercial art for some years, he was well aware of the power of colour and simplicity of design, and in *Clouds and Sky* this knowledge is displayed, as well as his ability to present landscape freshly.

The scene depicts a distant view of a landscape that recalls Thomson's *Near Owen Sound* of November 1911, in the collection of the National Gallery of Canada, but the increase in boldness in his handling (note the almost patchy way Thomson has handled the paint) suggests a later date of 1913. The work is a subtle tonal study, painted with a relatively small brush, but showing more confidence and daring than earlier work. Thomson's sensitivity to colour appears in the shades of grey, pink and white with which he painted the clouds, and in the rich colours of the foreground. That the scene is of late summer or early fall is suggested by the rich golds and touches of red that appear.

By 1912, Thomson had visited Algonquin Park, which over the next few years would become his main painting base, and it is likely that he made this sketch there. While in Algonquin, Thomson frequently seemed to emphasize the shapes of the wiry trees, often pine trees or birches, yet here the trees look more generalized. Still, the distant view of a far shore in a horizontal composition does suggest A.Y. Jackson's record of his impressions of Thomson's sketches from 1913—as he stated, "He had a few dozen sketches that were not remarkable except that they showed a great knowledge of the country and were very faithful and painstaking . . . The country in them seemed always to be viewed extensively. There were no gay little rapids or wood interiors or patterned rocks, but only the opposite shores of lakes, far hills or wide stretches of country." The way Thomson has suggested the "far hills," as Jackson called them, painting them in blue, recalls other works from the summer or fall of 1913. The time is twilight, and here Thomson has evoked the darkening atmosphere of evening, giving the work a luminous quality that belies its small size.

Group of Seven patron Dr. J.M. MacCallum, who looked at the sketches Thomson had painted in the Mississagi Forest Reserve in 1912, wrote that he was struck by their "truthfulness, their feeling and their sympathy with the grim, fascinating northland." His words perceptively describe Thomson's work in sketches such as *Clouds and Sky*.

On the verso is a rough sketch of a landscape, upside down from the viewpoint of the front of the sketch, and an inscription by Frank Hans Johnston. Possibly Thomson showed this sketch to Johnston for his opinion, hence the trade of works between the two. This "trading" between artists was a common feature of the period—as it is today.

We thank Joan Murray for contributing the above essay, February 2010.

This work is included in the Tom Thomson catalogue raisonné, catalogue #1913.38, researched and written by Joan Murray, and can be viewed at <http://tom.thomsoncatalogue.org/catalogue/entry.php?id=164>.

**ESTIMATE: \$100,000 – 150,000**





## 144 John Goodwin Lyman

CAS CGP EGP FRSA 1886 – 1967

### Girls Playing Cards

oil on canvas, signed and on verso titled,  
circa 1935

22 x 28 1/8 in, 55.9 x 71.4 cm

#### PROVENANCE

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

#### LITERATURE

Louise Dompierre, *John Lyman, 1886 – 1967*,  
Agnes Etherington Art Centre, 1986, a similar  
circa 1935 oil entitled *The Card Game*, collection  
of the National Gallery of Canada, reproduced  
page 150, and three studies for this work  
reproduced page 151

IN 1909, JOHN LYMAN moved to France, and he went on to live  
there so long that, like Canadian Impressionist James Wilson

Morrice (with whom he was in contact), he was almost regarded  
as French. While there, Lyman studied with Henri Matisse and  
developed his modernist inclinations. In 1931 Lyman returned  
to Canada for good, and this decade was an important time in  
his career, in which he explored figurative subjects. *Girls Playing  
Cards* is a stunning canvas from this period. The volumetric mod-  
eling of the women's bodies is strong, and the lamp, which throws  
strong shadows, further emphasizes this. Lyman kept the interior  
very simple, and the warm lamplight burnishes the predomi-  
nantly warm palette. The simplicity of the scene and the choice of  
an everyday activity recall American social realism of the 1930s,  
such as the work of Edward Hopper.

A very similar oil by Lyman entitled *The Card Game*, in the  
collection of the National Gallery of Canada, was exhibited in the  
Tate Gallery's 1938 exhibition *A Century of Canadian Art* as well  
as the National Gallery of Canada's 1975 exhibition *Canadian  
Painting in the Thirties*.

**ESTIMATE: \$30,000 – 50,000**



## 145 John Goodwin Lyman

CAS CGP EGP FRSA 1886 – 1967

### The Cliffs of Cedarville

oil on canvas board, signed and on verso  
titled and inscribed E-2630 and 2916

18 × 29 7/8 in, 45.7 × 75.9 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Atelier J. Lukacs, Montreal  
Private Collection, Montreal

ON JOHN LYMAN'S return to Canada from France in 1931, he had a considerable impact on the Quebec art scene. In 1939, he founded the Contemporary Art Society of Montreal, and he was a co-founder of the group Atelier. After living in Europe, he had a cosmopolitan view, which he disseminated in articles on art for *The Montrealer*. In 1949, he became a professor at McGill University, ultimately becoming director of its Fine Arts Department.

In 1954, Lyman began summering in Massachusetts in locations such as Cape Cod, where Cedarville Landing is located. He spent the summer of 1957 there, and also the fall of 1958, when he was filmed by the National Film Board for the television series *Profils et passages*. Works such as this beautiful, dreamy scene connect with the tradition of atmospheric scenes of leisure portrayed by French Impressionists such as Claude Monet and Lyman's friend James Wilson Morrice. The concept of spending pleasurable summer holidays at the seaside is a modern one, and Lyman embraced this subject, painting beach scenes in locations ranging from France and Spain to the Caribbean and North America.

**ESTIMATE: \$25,000 – 35,000**

146 **Frank Hans (Franz)  
Johnston**

ARCA CSPWC G7 OSA 1888 – 1949

**Lake of the Woods**

oil on board, signed faintly and on verso  
titled and dated circa 1920 on the  
Masters Gallery label, circa 1921  
12 ¾ x 10 in, 32.4 x 25.4 cm

**PROVENANCE**

Galerie Walter Klinkhoff Inc.,  
Montreal  
Masters Gallery Ltd., Calgary  
By descent to the present  
Private Estate, Calgary

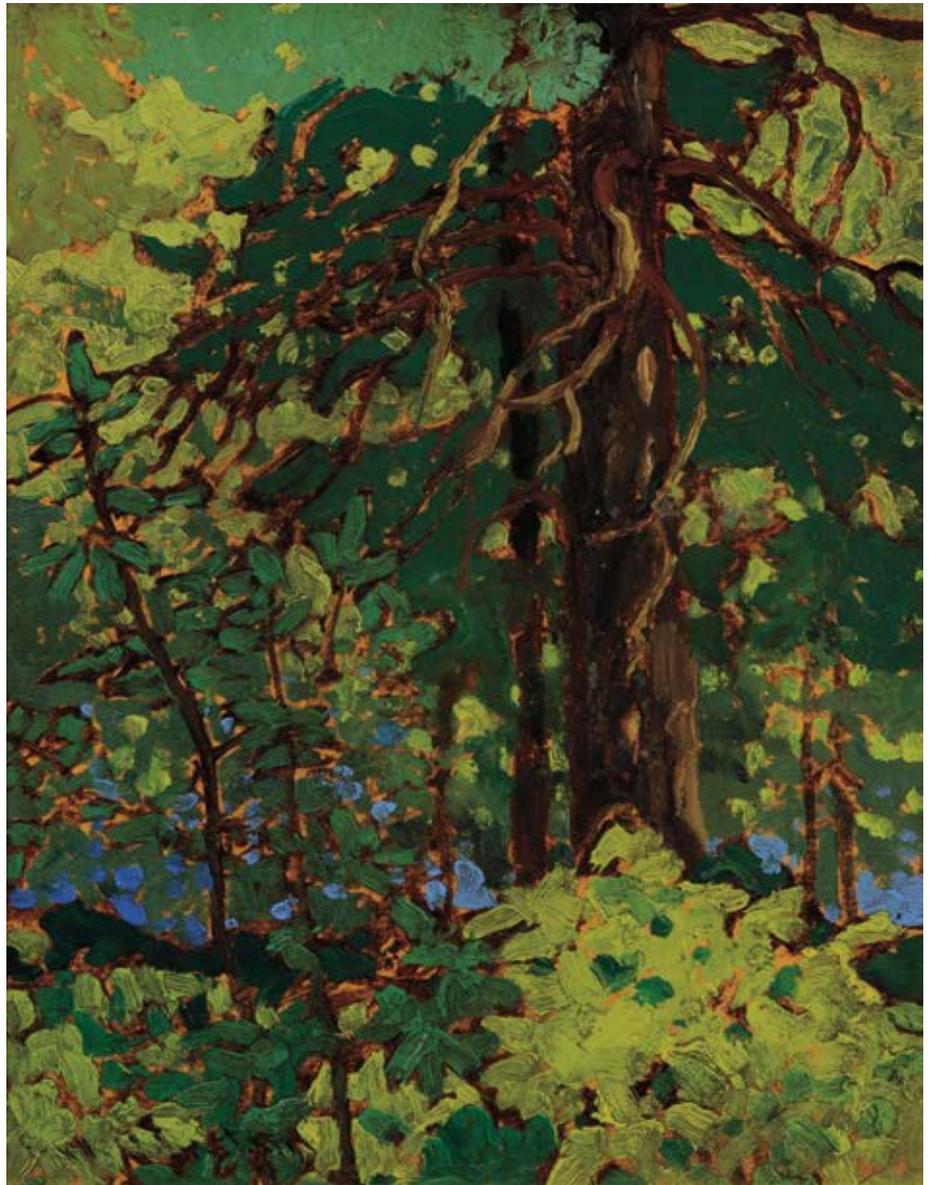
**LITERATURE**

Roger Burford Mason, *A Grand Eye  
for Glory: A Life of Franz Johnston*,  
1998, page 39

*LAKE OF THE WOODS* was produced during Frank Johnston's sought-after Group of Seven period. Johnston had participated in the Group's Algoma trips of 1918, 1919 and 1920, and the influence of their painting together is clearly seen in this gem of an oil sketch, which scintillates with brilliant greens and blues. *Lake of the Woods* incorporates other Group characteristics, such as the use of the bare board to create contrast and the thick, textured brushwork. Johnston was part of the Group's first exhibition in Toronto in 1920, which shocked critics of the day owing to the artists' rebellion against European influence. Critical comments on the show, such as "tangled gardens and jungles of iridescence," on the contrary now sound to us like praise.

Johnston left Toronto in 1921 to become principal of the Winnipeg School of Art, and he stayed there for four years. Each summer he and his family rented a cottage on the shores of Lake of the Woods, during which time Johnston was free to paint. This vivacious oil sketch is a superb work from this period, straight from the "jungles of iridescence."

**ESTIMATE: \$15,000 – 25,000**





## 147 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Lake on an Island, Georgian Bay

oil on board, signed and dated 1949 and on verso  
signed, titled, dated August 1949 and inscribed \$70  
12 x 15 ¾ in, 30.5 x 40 cm

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

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

ARTHUR LISMER'S DEPICTIONS of the ponds, lakes and backwaters of Georgian Bay are extraordinarily beautiful. In these works, small bodies of water appear nestled into the distinctive rock formations of the Canadian Shield and ringed by low vegetation and iconic windswept pine trees. This landscape was

a revelation for Lismer, who exclaimed, “Georgian Bay—the happy isles, all different, but bound together in a common unity of form, colour and design. It is a paradise for painters.” The life force of this region delighted him, and he visited often. Lismer’s sharp perception of the great vitality present there can be seen here in his energized, expressionist brushwork and his use of the end of the brush to incise animated, flowing lines in the paint to suggest detail. The pigmentation is lush—the brilliance of a blue sky is reflected in still waters, and bright gold in the low vegetation gives fine contrast to the olive-toned pines. *Lake on an Island, Georgian Bay* is an exquisite work from Lismer’s Georgian Bay oeuvre.

The National Gallery of Canada has a similar oil entitled *Little Lake (II)* in its collection.

**ESTIMATE: \$20,000 – 30,000**



## 148 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Dans le bois, Charlevoix

oil on board, on verso titled on the label and certified  
by the Lucile Rodier Gagnon Inventory #348  
4  $\frac{3}{8}$  × 7  $\frac{1}{8}$  in, 11.7 × 18.1 cm

#### PROVENANCE

Private Collection, Quebec

CHARLEVOIX COUNTY, WHICH included Clarence Gagnon's beloved home base of Baie-Saint-Paul, was a part of Quebec that the artist had a keen appreciation for—from its small, charming towns to the wooded countryside. This brilliant Quebec painter was close to the people of this region, and he introduced the

countryside to other well-known painters such as A.Y. Jackson, Albert Robinson and Edwin Holgate. What mattered to Gagnon was the natural ambience of this locale and the rooted life of its people, its slow pace, the feeling of time standing still. That can certainly be felt in this lush and beautiful woods scene, which entices us forward by the inclusion of the overgrown winding path in the centre. The intuitive, loaded brush-strokes on this *pochade*, executed on site, describe the scene and lay in a rich palette—natural greens are highlighted by dabs and dashes of purple, pink, orange and blue. Although we are entering a forest interior, the sky is open above, and sunlight splashes through the foliage, showing Gagnon's command of brilliant contrasts of light and atmospheric effects.

**ESTIMATE: \$12,000 – 16,000**



## 149 Cornelius David Krieghoff

1815 – 1872

### Raft in Autumn

oil on canvas, signed and dated 1862

9 3/8 x 13 3/8 in, 23.8 x 34 cm

#### PROVENANCE

Ida Czernin von und zu Chudenitz Morzin and  
Matteo von Thun und Hohenstein, Austria  
By descent to the present Private Collection,  
France

#### LITERATURE

J. Russell Harper, *Kriehoff*, 1979, a related subject  
entitled *Fishermen on Lake St. Charles*, oil,  
circa late 1850s, reproduced page 115

AT THE TIME this striking painting was executed, Cornelius Krieghoff was living in Quebec City. Hunting and fishing were an integral part of life in early Canada, for both First Nations people and for sporting parties of businessmen and English army

officers. Krieghoff himself participated and was known to be a fine marksman. Russell Harper wrote, “The sportsmen who took to the woods with their guns in winter were often the same men who fished in summer and autumn. The anglers set out with rods, nets, and creel after the trout and salmon in Quebec’s lakes and forest streams. Favourite spots were Lakes Magog and Memphremagog, south of Sherbrooke in the Eastern Townships.” Lake St. Charles, close to Quebec City, was also popular, and Krieghoff painted scenes on its shores as well as at lakes farther away. His depictions of such scenes, infused by his romantic view of the wilderness settings, are important documents of life in early Canada. Krieghoff’s exceptional painterly abilities are showcased here in the fine details of the autumn foliage, the shimmering water and the delicate haze in the atmosphere.

This work has a noteworthy provenance, starting with the Thun und Hohenstein family, who are descended from Bohemian and Austrian nobility. After passing to a collection in France, the painting has now been returned to Canada for this sale.

**ESTIMATE: \$25,000 – 35,000**



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

ALC CGP G7 OSA RCA 1873 – 1932

**Larches, Mountain Lake**

oil on board, signed and dated September 13, 1929  
and on verso signed, titled and inscribed 322 Bay St.  
and variously

8 ½ × 10 ½ in, 21.6 × 26.7 cm

**PROVENANCE**

Private Collection, Toronto  
Private Collection, Ontario  
Private Collection, Vancouver

**LITERATURE**

Paul Duval, *The Tangled Garden: The Art of  
J.E.H. MacDonald*, 1978, page 143

J.E.H. MACDONALD FIRST traveled to the Rocky Mountains  
in 1924; the region so inspired him that he returned every year

thereafter until 1930. The mountains brought him peace and joy, and in September of 1928 he declared, “If it is possible to make reservations in Heaven, I am going to have an upper berth somewhere in the O’Hara ranges of Paradise.” In *Larches, Mountain Lake*, rather than showing recognizable peaks, MacDonald chose a view farther down on the mountain flanks, emphasizing the impact of their sculptural mass. In counterpoint, a wedge of pale blue sky acts as a window to the firmament, and the lake below presents a liquid contrast to the solidity of the mountains. In the context of the still, bare flanks of the looming mountains and the rocky ledges the trees are rooted to, the larches, glowing with yellow, gold and pale green tones, are quite animated. Trees were prized by the Group of Seven, and in MacDonald’s exquisite oil sketch, their soft, brushy foliage embodies rustling movement, and their very presence in a landscape reduced to its bare elements is an uplifting expression of spirit.

**ESTIMATE: \$70,000 – 90,000**



## 151 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

### Citadel from Quebec

oil on canvas, signed

21 x 28 in, 53.3 x 71.1 cm

#### PROVENANCE

G. Blair Laing Limited, Toronto

Private Collection, Toronto

#### LITERATURE

T.R. MacDonald and Harold Beament, *Robert W. Pilot Retrospective*, Montreal Museum of Fine Arts, 1968, a similar work entitled *The Ferry Landing* reproduced page 12

IT SEEMS HARD to believe today that the arrival of Impressionism in Canada in the early 1890s was initially met with resistance by collectors and critics. However, by the time Robert Pilot began

to paint in this style, this new concept of art and beauty had been embraced. His subjects were not the standard ones of the French, such as sun-drenched haystacks and dappled outdoor cafés; instead, his scenes often depicted Quebec's cities and countryside cloaked in frost and snow. His atmospheres were composed of cool winter light, ice mists and drifting snowflakes. Here we see an exquisite, delicate palette of pastel tones in the snow and sky, with tints of mauve, pink, grey and blue. Green streaks suggest the tracks of the horse-drawn carts and give definition to the snowy ground. This is a classic scene for Pilot—a view of Quebec City's citadel from the far shore, with a ferry at dock in the mid-ground. The painting is a superb example of this subject, with billowing clouds, softly piled snow and the undulating trail of smoke rising from the boat adding to the marvellous sense of atmosphere.

**ESTIMATE: \$30,000 – 40,000**



## 152 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

### Yellow House, Baie St. Paul

oil on board, signed and on verso signed, titled,  
dated 1957 and inscribed 13-7 and 47114

12 ¾ x 17 ¼ in, 32.4 x 43.8 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal

Galerie d'art Vincent, Ottawa

By descent to the present Private Estate,  
Calgary

ROBERT PILOT WAS considered to be the last significant artist in a line of Canadian Impressionists, following after his stepfather Maurice Cullen and James Wilson Morrice. Traditional Quebec villages such as Baie-Saint-Paul were subjects steeped in history and full of meaning to Pilot. In this warm depiction, he captures

the relaxed ambience of locals making their way along the slushy tracks in the winding road. This village, so often painted by renowned Quebec artists such as A.Y. Jackson and Albert H. Robinson back in the 1920s, is particularly charming, with its colourful houses and unique architectural details such as dormer windows and mansard roofs. Although this work was produced in 1957, Pilot recalls this earlier time with the inclusion of the traditional horse and sleigh. Pilot's masterful skill with atmosphere is particularly exquisite in the soft, eroding snowbanks and mushy snow in the street, showing a shimmer of reflections in the meltwater. He sensitively captures that light so particular to winter in Quebec—even, slightly greyish, and full of refractions from the snow—that makes each element stand out clearly.

**ESTIMATE: \$15,000 – 25,000**

## 153 Horatio Walker

AWCS CAC NAD RCA RI RSC SAA 1858 – 1938

### First Snow, Île d'Orléans

oil on canvas on board, initialed and on verso inscribed *Loading Wood* and titled and inscribed *New Year 1955* on the gallery label, certified by William Watson on the Watson Art Galleries label and stamped Estate of Horatio Walker and certified by Clarence A. Gagnon  
17 × 13 in, 43.2 × 33 cm

#### PROVENANCE

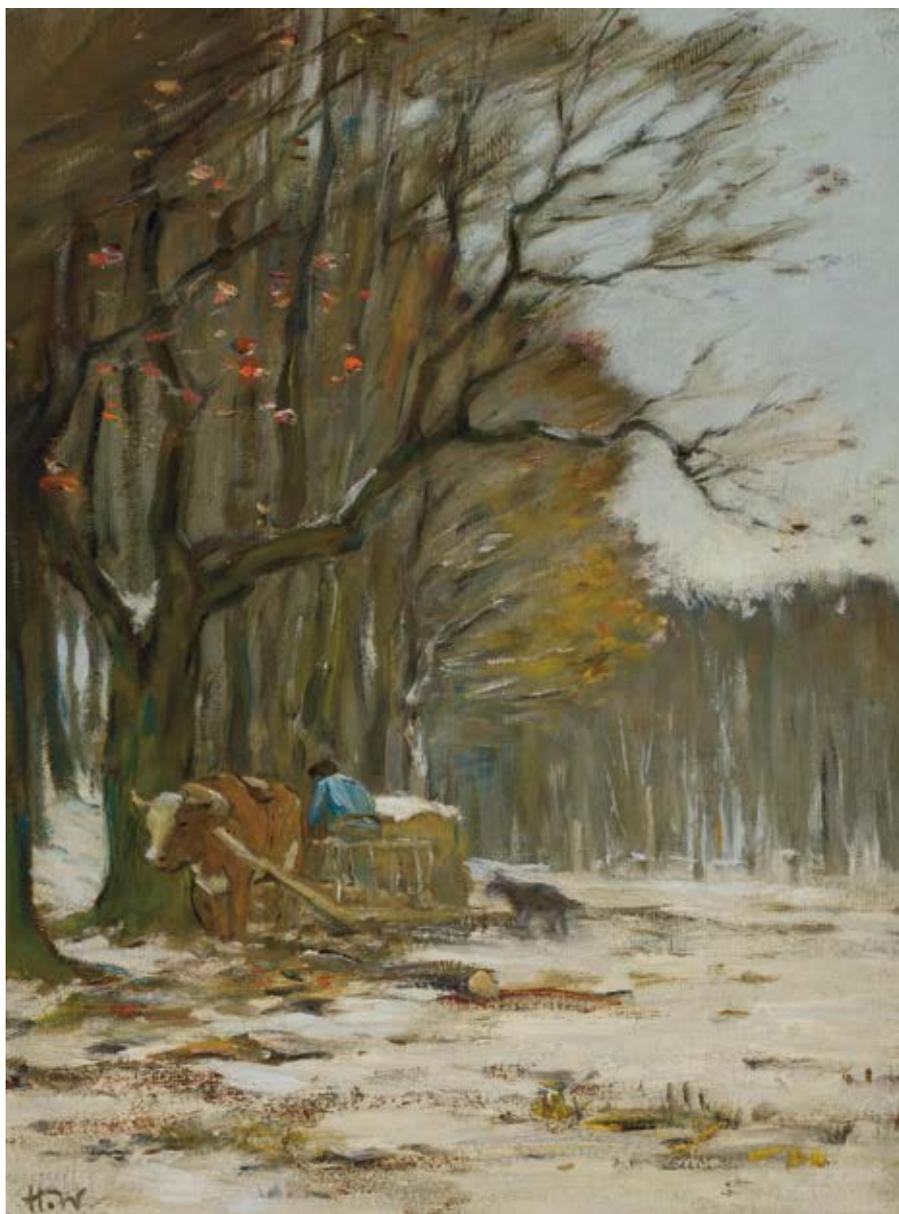
Watson Art Galleries, Montreal, #15181  
Private Collection, Quebec

#### LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, 3rd edition, 2012, page 131

AS A YOUNG man, Horatio Walker worked for commercial art firm Notman & Fraser in both Toronto and Philadelphia. A trip to Europe in 1882 brought him under the influence of Barbizon painter Jean-François Millet and the Dutch artists of the Hague School. In 1883 he secured the Montross Gallery as his dealer in New York, and moved there in 1885. Walker developed a long-standing pattern of spending winters in New York and summers in Quebec City, where he established a residence on Île d'Orléans in 1888. He became a keen observer of the life of the *habitant* people there, as seen in this quotidian scene of a huge ox hauling a load. Walker's subject and his palette, brown and ochre-based, relates to his Hague School and Barbizon influences. His velvety brushwork is particularly appealing, as are the outstretched limbs of the towering tree, to which bright sparks of the last autumn leaves cling. Walker achieved acclaim in both Canada and the United States, and Dennis Reid states that "by 1907 he was easily the most famous Canadian-born painter, represented in most major American collections."

**ESTIMATE: \$10,000 – 15,000**



Thank you for attending our sale of *Canadian, Impressionist & Modern Art*. Please view additional Lots in our May Online Auction at [www.heffel.com](http://www.heffel.com), which closes Saturday, June 1, 2019. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are designated with each item in our online catalogue.

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

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Sales Tax means the Federal and Provincial sales, excise and other taxes applicable in the jurisdiction, applicable to the sale of the Lot;
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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 twenty-four (24) hours prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
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- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

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If the Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Buyer and without prejudice to any other rights or remedies that the Auction House or the Consignor may have:

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;
- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;

- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;
- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to 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. Guarantee**

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

#### **11. Attendance by Buyer**

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible 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, if appropriately instructed by telephone, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

## 12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act (Canada)*, and that compliance with the provisions of the said act is the sole responsibility of the Buyer. 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 to 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.

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.9.

### A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

## CATALOGUE ABBREVIATIONS AND SYMBOLS

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

## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

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

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

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

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

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

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

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

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

### **AFTER CORNELIUS DAVID KRIEGHOFF**

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

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

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

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

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

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

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

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

### **ESTIMATE**

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

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

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

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://www.heffel.com)): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than four decades of change, since 1978, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

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

### **HEFFEL GALLERY LIMITED**

#### **David K.J. Heffel**

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

#### **Robert C.S. Heffel**

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

## ANNUAL SUBSCRIPTION FORM

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## COLLECTOR PROFILE FORM

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

### Artists of Particular Interest in Purchasing

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

### Artists of Particular Interest in Selling

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

# ABSENTEE BID FORM

SALE DATE

BILLING NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

FAX CELLULAR

I request Heffel 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.

I agree to receive e-mails from Heffel. You can withdraw consent at any time. Your consent is sought by Heffel, on its own behalf and on behalf of Galerie Heffel Québec Ltée.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

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

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

- 1
- 2
- 3
- 4
- 5
- 6

To be sure that bids will be accepted and delivery of Lots not delayed, bidders not yet known to Heffel should supply a bank reference letter at least 48 hours before the time of the auction. All Absentee Bidders must supply a valid VISA, MasterCard or Union Pay number, expiry date and CVV number.

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

NAME OF BANK BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER TELEPHONE

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 24 hours before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within one business day, please re-submit your bids or contact us at:

**HEFFEL GALLERY LIMITED**  
 13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
 Tel 416-961-6505 · Fax 416-961-4245  
 mail@heffel.com · www.heffel.com

# SHIPPING AUTHORIZATION FORM FOR PROPERTY

Please contact the Shipping Department at 1-888-818-6505 for questions regarding shipping.

Please return this signed form via e-mail to [shipping@heffel.com](mailto:shipping@heffel.com) or via fax to 416-961-4245.

## Property Information

SALE DATE, IF APPLICABLE

Lot Number and/or Property Description in numerical order	artist / title	Insured Value (mandatory)
--	----------------	------------------------------

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

## Shipment Destination

PROPERTY OWNER'S NAME

SHIPPING ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

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

## Loss and Damage Liability Coverage

Please review Heffel's *Terms and Conditions for Shipping* for further information regarding insurance coverage

- Please insure my Property for the Insured Value listed above while in transit
- Please do NOT insure my Property while in transit
- Please remove and discard glass (Heffel's insurance does not cover glass)

## Packing and Carrier Options

### PLEASE SELECT A PACKING METHOD

- Soft packed  
Works will be glass taped, plastic wrapped, cardboard wrapped and labeled.
- 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.

### PLEASE SELECT A CARRIER

Consolidated ground shipment (when available) to:

- Heffel Vancouver  Heffel Montreal
- Heffel Toronto  Heffel Calgary

OR

Direct to shipment destination via Heffel approved third-party carrier:

- FedEx  Other \_\_\_\_\_

## Shipping Quotation

- Yes, please send me a quotation for the shipping options selected above.
- No shipping quotation necessary, please forward the Property as indicated above.

## Payment Information

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

## Authorization for Collection

- I do not require shipping or packing services and have reviewed Section B.4 of Heffel's *Terms and Conditions of Business*. I authorize for my Property to be retrieved on my behalf by:

AUTHORIZED THIRD PARTY'S FULL NAME

*Please note: the Property Owner's signature is required below*

SIGNED WITH AGREEMENT TO THE ABOVE, DATE  
HEFFEL'S TERMS AND CONDITIONS OF BUSINESS AND  
HEFFEL'S TERMS AND CONDITIONS FOR SHIPPING

## HEFFEL GALLERY LIMITED

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
Tel 416-961-6505 · Fax 416-961-4245  
[mail@heffel.com](mailto:mail@heffel.com) · [www.heffel.com](http://www.heffel.com)

## 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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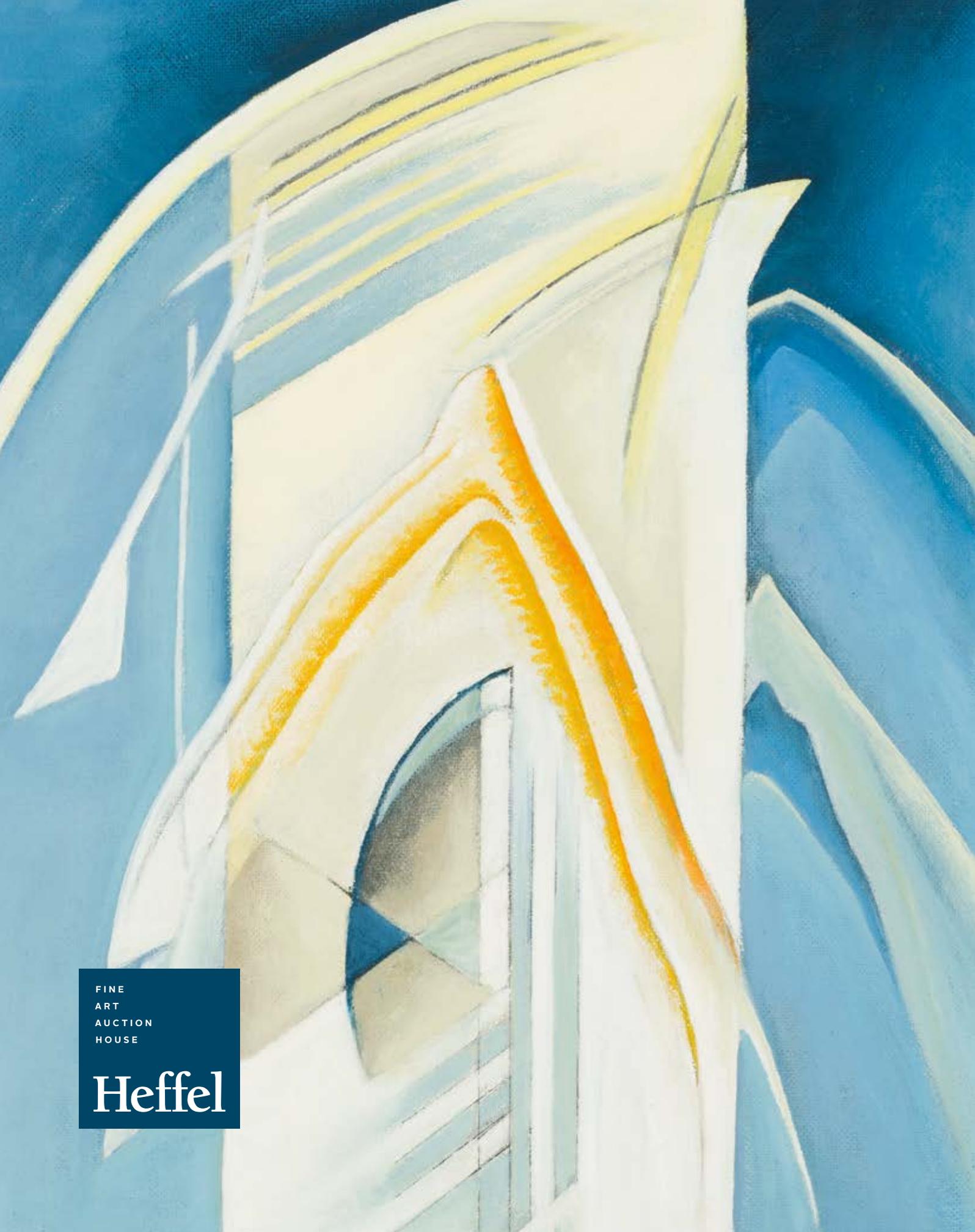








A.V. JACKSON



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