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craftsmanship and beauty, showing Brandtner's close attention to detail and an evocation of his rural roots. This extraordinarily rare woodcarving has been privately held by the same family since 1932, and is offered for purchase for the first time.

ESTIMATE: \$6,000 ~ 9,000

147 LORNE HOLLAND BOUCHARD

RCA 1913 ~ 1978

Travail du printemps, Comté Charlevoix, PQ

oil on board, signed and on verso
signed, titled and dated 1976
18 1/4 x 28 1/4 in, 46.3 x 71.7 cm

PROVENANCE:

Private Collection, Montreal

ESTIMATE: \$3,000 ~ 5,000

148 ADMIRAL SIR GEORGE BACK

1796 ~ 1878

Island Portage

watercolour on paper, signed Lieut. Back,
titled and dated May 16, 1825
4 3/4 x 7 5/8 in, 12.1 x 19.4 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

J. Russell Harper, *Painting in Canada*, 1966, page 164

Sir George Back was one of the most important Arctic topographers; he helped to discover regions of the Canadian landscape such as the Coppermine River. Most of Back's paintings from his expeditions were sent directly back to England from the Arctic, making the few remaining in Canada extremely rare. During 1825 ~ 1827 Back returned to the Arctic seaboard east of the Mackenzie River; his best-known sketches were from this journey. Russell Harper states that during this voyage, "Back sketched every aspect of the landscape which caught his eye: forest fires, dangerous rapids, spectacular rock formations, and tents pitched on a rocky northern inlet where his party met a dangerous polar bear."

ESTIMATE: \$8,000 ~ 10,000



**149 EMILY COONAN**

BHHG 1885 ~ 1971

Evelina

oil on canvas, signed and on verso inscribed 99
and stamped G. Rowney & Co. London. W. Quality B.,
circa 1910

26 1/4 x 18 1/4 in, 66.7 x 46.3 cm

PROVENANCE:

W. Scott & Sons, Montreal
Private Collection, Montreal

LITERATURE:

Sandra Paikowsky and Karen Antaki, *Emily Coonan (1885~1971)*,
Concordia Art Gallery, 1987, page 19, reproduced page 41
Evelyn Walters, *The Women of the Beaver Hall ~ Canadian Modernist
Painters*, 2005, page 31

EXHIBITED:

The Art Association of Montreal, *Annual Spring Exhibition*, 1910,
exhibited as *Evelina*, 1830
Concordia Art Gallery, Montreal, *Emily Coonan (1885~1971)*,
September 16 ~ October 24, 1987, catalogue #2

An early exponent of Canadian modernism, Coonan was brought up in Point St. Charles, Montreal. She took art classes first at Conseil des arts et manufactures, and later at the School of the Art Association of Montreal, where William Brymner became her teacher and mentor. Another important influence was the work of James Wilson Morrice, whose work she admired. Coonan became a member of the Beaver Hall Group, an important assembly of artists in Montreal which came together in 1920, named after their studio location at 305 Beaver Hall Hill.

Figurative work was a primary focus for Coonan in the early part of her career. She took a modernist approach in which the emphasis was less that of a traditional portrait that seeks to express the personality of the model, but more on the aesthetic concerns of the painting as a whole ~ form rather than content. Importantly, the exhibition of this work in the 1910 Annual Spring Exhibition at the Art Association of Montreal was a significant landmark for Coonan. Antaki writes, "With the inclusion of *Evelina*, 1830 and three other works in this, the 26th Spring show, her 'professional' career was well underway. What is most striking in *Evelina* is its utterly unselfconscious demeanor and the confident, yet delicate

manner in which it was executed." *The Herald* newspaper reviewed the show, proclaiming that, "the oil *Evelina*, 1830, an arrangement in lavender, violet and white indicates the work of a born colorist of more than average talent." There is speculation that the model could possibly be Coonan's sister Eva, as she had painted her before in period costume in the 1907 work *Eva and Daisy*. There is also the possibility that the image derives from Fanny Burney's novel *Evelina (or a Young Lady's Entrance into the World)*, as Coonan was an avid reader and loved the classics. In any case, although Coonan uses a more historical form of dress, the work is distinctly modern in its treatment, with the sensitive modulated background stripped of all detail, and the very painterly, brushy approach to the details of the dress. The stance in profile makes the work less a portrait and more a classic universal study in feminine beauty and grace, with an evocative, lyrical mood. It also gives emphasis to the wall and floor, whose sensitive colour surfaces contribute to the atmosphere of the work. In this refined and beautiful painting, Coonan fully explores the formal aesthetic qualities of art through the figure. It is interesting to note that *Evelina* sold for \$50 ~ quite a considerable price in 1910 and a reflection of her importance. In 1987, this magnificent painting was included in Concordia University's important one-woman exhibition of Coonan's work, and was illustrated in the catalogue for the show.

Coonan traveled to Europe in 1912 with Beaver Hall Group member Mabel May, visiting France, Belgium and Holland. She was awarded a National Gallery of Canada traveling scholarship in 1914, but because of the war had to wait until 1920 to 1921 to enjoy a full year painting in Europe. Most of her exhibiting history took place in the first part of her life; between 1908 and 1924 Coonan contributed to many of the annual exhibitions at the Art Association of Montreal and the Royal Canadian Academy. After 1925 she exhibited less frequently, with 1933 being her last show. Although other women from the Beaver Hall Group continued their ties throughout their lives, Coonan did not. However, she continued to paint until the end of her life, and for the next 30 years she chose to work on her own, sketching *en plein air* during regular excursions in the Quebec countryside with her family. Her landscapes derived in style from the continuing landscape tradition in Quebec. Although Coonan's paintings, due to her more private life after 1933, were not often seen for a time, the recent attention to the fine work of the Beaver Hall artists has brought the spotlight to her accomplished career again.

ESTIMATE: \$40,000 ~ 60,000



**150 HELEN GALLOWAY MCNICOLL**

ARCA RBA 1879 ~ 1915

Girl with Parasol

oil on canvas, signed and on verso
inscribed in graphite *Helen McNicoll*, circa 1913
16 x 18 in, 40.6 x 45.7 cm

PROVENANCE:

Private Collection, England

LITERATURE:

Carol Lowrey, *Visions of Light and Air, Canadian Impressionism, 1885 ~ 1920*, Americas Society Art Gallery, 1995, pages 15 ~ 16

Natalie Luckjy, *Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, 1999, page 53

Helen McNicoll is universally regarded as a pivotal figure in Canadian art, and an artist who was able to fully absorb the Impressionist aesthetic ~ both formally and thematically ~ as evidenced in *Girl with Parasol*. Highly esteemed in her lifetime for her achievements at home and abroad, McNicoll's premature death at the young age of 35, and her small artistic output, has deprived history of her full pictorial promise.

Born into a family of wealth and prestige, and imbued with the vision to paint, McNicoll first studied at Montreal's Art Association. With the encouragement of her teacher William Brymner, she enrolled in 1902 at the Slade School of Art in London. Following her initial studies in the city, she proceeded to St. Ives, Cornwall, in 1906, where she studied under Algernon Talmage. It was there that she was so inspired by the teaching of Talmage that her passion for plein air painting was ignited. It was also in St. Ives that she met her great friend and fellow painter, Dorothea Sharp. Her time in London served her well, and she was described "as a true cosmopolite, choosing to remain in Europe, while retaining intermittent contact with the Canadian art world through visits and exhibition

activity." McNicoll's reputation increased when her works were published in London's *Studio* magazine. With her election in 1913 to the Royal Society of British Arts (RBA) her presence in the London art scene was confirmed. Luckjy explains that six of her works were displayed at the RBAs 1913 exhibition, ranging in price from 15 to 36 pounds; while the *Montreal Daily Star* noted: "Considering there have been only eight elections this year, it is particularly gratifying to Canadians that Miss McNicoll should be one of those chosen and that the maximum number of three of her paintings are hung in the exhibition of the Suffolk Street galleries."

McNicoll's significance derives not only from her accomplishment as a painter of women and children, subjects that were previously dismissed as pure genre, but also from her adherence to the Impressionist aesthetic itself. As Carol Lowry explains, "Impressionism constituted the first stage of modernism in Canada, serving as a vital link between nineteenth century academicism and the work of the nationalist landscape painters known as the Group of Seven."

Girl with Parasol contains all the key tenets of Impressionism ~ soft tones and soothing colour, changing qualities of light and a sense of atmosphere applied to an anecdotal theme. The brush~strokes display fluency and confidence, as one can sense the wind moving through the grass, yet this sense of movement is juxtaposed to the serenity of the sitter. This particular model was a favourite of McNicoll's and the motif of the parasol was often used in her oeuvre. *Girl with Parasol* recalls works such as *In the Shadow of the Tree*, circa 1914, in the collection of the Musée du Québec, as well as *A Quiet Spot* and *Sunny September*, both from 1913 and in private collections. It can be surmised that *Girl with Parasol* also dates from 1913, as it shares similar subject matter to that seen in *A Quiet Spot* and *Sunny September*. This work is of significance in the limited body of work by one of Canada's most important female Impressionists.

ESTIMATE: \$100,000 ~ 150,000



151

151 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Elms in October

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

dated 1928 and inscribed #1467

9 1/4 x 11 1/4 in, 23.5 x 28.6 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

The Art Emporium, Vancouver, 1974

Private Collection, Vancouver

By the mid-1920s, A.J. Casson was regularly accompanying Group of Seven members on painting and sketching expeditions throughout

southern Ontario. In October 1928, while painting with Franklin Carmichael in Algoma, he completed several splendid compositions, possibly including this admirable work, *Elms in October*. Casson, like many of the Group members, held a day job in a commercial art firm illustrating books, posters and advertisements, a profession that he would continue in for over thirty years. This work strongly and positively influenced his painting; he is celebrated for the uncomplicated, fresh compositions and clean colours that characterize his works. Iconic images such as *Elms in October*, created amongst the forests and lakes of Ontario, are some of the most poignant and familiar in Canadian artistic lore. *Elms in October* beautifully represents the serene, natural beauty of the area, which so captured the hearts and imaginations of the Group of Seven.

ESTIMATE: \$25,000 ~ 35,000

152 FRANK HANS (FRANZ)
JOHNSTON

ARCA CSPWC G7 OSA 1888 ~ 1949

The Little Falls

oil on board, signed Frank H. Johnson and
on verso signed, titled and dated circa 1920
on the Roberts Gallery label
8 1/2 x 6 in, 21.6 x 15.2 cm

PROVENANCE:

Roberts Gallery, Toronto
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE:

Charles C. Hill, *The Group of Seven, Art for a Nation*,
National Gallery of Canada, 1995, similar work by
J.E.H. MacDonald entitled *The Little Fall* (a canvas
from a 1918 oil sketch done in Algoma) reproduced
page 82

Roger Burford Mason, *A Grand Eye for Glory:
A Life of Franz Johnston*, 1998, page 34

Johnston was a member of the Group of Seven until
1924, and up to that time signed his works Frank
Johnston (he later changed his name to Franz). He
accompanied other Group members on their famous
boxcar trips to Algoma in the autumn of 1918, 1919
and 1920. While there, they painted spectacular
scenery with canyons, streams and waterfalls at
Agawa Canyon and the Montreal River, and it is
quite possible this vital oil sketch is from one of these
locations. As J.E.H. MacDonald wrote, "There was
exhilaration for the sketchers in working by rapid
and fall. Every rushing stream was a prompter of
song like the running of a tap to the house canary."
Executed out of doors, this Group period work is
embued with the freshness of the vital element of
water. One can almost hear the music of this
charming small waterfall as it gurgles through strong
rock formations and ripples into the stream below.
Johnston's expressionistic, loaded brush-stroke
adroitly captures the light, energy and elemental
power present in this landscape.

ESTIMATE: \$15,000 ~ 20,000





153

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

ALC CGP G7 OSA RCA 1873 ~ 1932

On Mongoose Lake

oil on board, initialed and on verso signed,
titled, dated September 1920 and inscribed
To Lewin, J MacD. X-mas '21

8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Masters Gallery Ltd., Calgary; Private Collection, Vancouver

LITERATURE:

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

In the fall of 1920, MacDonald, along with fellow Group of Seven artists
Lawren Harris, A.Y. Jackson and Frank Johnston, was based at a cottage

on Mongoose Lake in Algoma for a sketching trip. This would be
MacDonald's last trip to Algoma. In this classic Group of Seven sketch, the
warm colours of autumn have spread across the hills interspersed with
dark evergreens, creating a wonderful contrast between vertical and
horizontal, dark and light. More dynamic contrast exists between the
resting land and the high wisps of clouds streaking across the sky.
MacDonald's layered composition is expansive yet intimate, with a
quality of the still solemnity of the landscape poised in the moment that
he reflected upon it. Duval states, "Though small in size, usually 8 1/2 x
10 1/2 inches, these little painted pieces of board or wood panel are among
the most vivid portrayals of the Canadian earth." MacDonald produced
some of his best work in this opulent country, which was an Eden to him ~
he felt it was the very spirit of the New World. His Algoma canvas *The
Solemn Land*, in the collection of the National Gallery of Canada, is one of
Canada's cultural icons.

ESTIMATE: \$70,000 ~ 90,000



154

154 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Eldorado Mine, Port Radium

oil on canvas, signed and on verso signed on the frame
21 1/4 x 26 in, 54 x 66 cm

PROVENANCE:

Acquired directly from the Artist by a Private Collector, Alberta
By descent to the present Private Collection, Vancouver

Jackson's first trip to this northern landscape took place in 1938, when Gilbert La Bine arranged for Jackson to be flown to his Eldorado Mine at Port Radium on Great Bear Lake. This raw and vital northern land so enthralled Jackson that he returned in 1949, 1950, 1951 and 1959. Jackson captures the desolate, yet beautiful, open and wild nature of this country with its contoured rocks covered in colourful lichens and mosses and distinctive trees shaped by the harsh winters. In this expansive and

vital canvas, the sensation of clear air is palpable under a cloudy sky breaking into blue on the horizon, and dramatic golden light effects play across the water and shimmer close to the shore. And as always in Jackson's vision of this country, he captures the rhythm of repeating, undulating movement in the land, here prominent in the rounded layers of moulded rocks rising from the water's edge. Jackson, the intrepid explorer, infuses the free spirit of the north that he experienced into this fine painting.

ESTIMATE: \$40,000 ~ 60,000



155

155 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Great Bear Lake near Port Radium

oil on canvas, signed and on verso inscribed with the Dominion Gallery inventory # B2832 and stamped Dominion Gallery, Montreal, circa 1949
25 1/4 x 32 1/4 in, 64.1 x 81.9 cm

PROVENANCE:

Dominion Gallery, Montreal, 1950s

By descent to the present Private Collection, Georgia, USA

A.Y. Jackson first visited Great Bear Lake in Canada's Northwest Territories in 1938 at the invitation of Gilbert La Bine, discoverer of the Eldorado Radium Mine. He spent six weeks there sketching the surrounding land, which held for him a great wealth of sketching motifs.

He would return to northern Canada a number of times until his last trip in 1959. This bright canvas is all colour, an expanse of even blue lake bordered by red, brown and green sloping banks and dotted with green islands. In the sweeping brushwork on the foreground shore, which runs from the lower left to the upper right of the canvas, Jackson paints ribbons of tundra detailed with small northern plants painted in warm hues. In the distance, the shore is painted more smoothly, running as bare earth out of the lake into green growth higher up. The sky is full of action ~ a dark grey cloud advances, or perhaps recedes, indicating unsettled weather. The trees are calligraphic wizened forms, stunted by northern weather and the short growing season at the Arctic Circle.

ESTIMATE: \$80,000 ~ 120,000



156

156 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Ruth Lake, Schefferville, Quebec

oil on canvas, signed and on verso signed,
titled on the stretcher and on a label
and dated 1942

20 x 26 in, 50.8 x 66 cm

PROVENANCE:

The Vincent Price Collection, Sears, Chicago
Private Collection, Nova Scotia

Jackson was focused on capturing the essential nature of the living land and its unique properties in all the different places that he painted. Fellow Group of Seven member Lawren Harris may have sought the energy that animated what he saw, but for Jackson, it was the living solidity and

continuity of the land itself. Jackson traveled his home province of Quebec from the charming villages of the St. Lawrence to its wild north, such as in this rugged and essential landscape. Ruth Lake is three miles north of Schefferville in northern Quebec, and Jackson painted its orange earth studded with boulders emerging from the end of winter still bare, poised for renewal. There is unity in the repeating patterns of form from sky to land, and wonderful contrast between cool blues of water and sky against the warm orange earth, enlivened further by delicate pastel notes on rocks and soil. Jackson, lively and robust, and with an explorer's wandering spirit, shows us the vitality of scenes such as this in the rhythm of the elemental earth, carved and weathered by the movement of our powerful land.

ESTIMATE: \$50,000 ~ 70,000



157

157 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

Dark Hills

oil on canvas, signed and on verso titled by Laing
and inscribed by Massey 139, 1932

18 1/8 x 22 in, 46 x 55.9 cm

PROVENANCE:

Milne sale to Vincent Massey, 1934

Laing Galleries, Toronto, 1958

The Art Emporium, Vancouver, 1972

Mr. & Mrs. Gordon T. Southam, Vancouver

LITERATURE:

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings Volume 2: 1929 ~ 1953*, 1998, pages 525 and 536, reproduced

page 536, catalogue #302.127

EXHIBITED:

Laing Galleries, Toronto, *Paintings in Oil by David Milne*,
October 4 ~ 18, 1958

From 1930 to 1933 Milne lived in Palgrave, Ontario, a small village in the Caledon Hills northwest of Toronto. During that time, he hardly left Palgrave, and worked recurrently with a number of subjects. He became very aware of the relationship of the sky to the land there, and worked through different ideas that expressed his perception of "the feeling of light, serenity, everything open above the line of the earth." Milne searched for the mystery of what he felt, the serenity that came from "just one thing, the great, restful space above the horizon." In Milne's notes about this painting, he refers to the "dark glow motive" ~ generated by the hills with their dark radiance and solemn solidity that provide such contrast to the light, soft, painterly sky. Milne defined the hills with



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exposed edges of unpainted canvas and lines of vivid orange, giving them three-dimensional depth against the overcast sky. *Dark Hills* is a compelling work from Milne's Palgrave period, full of the intriguing atmosphere of a land that lies waiting for some impending event, open under the limitless sky.

ESTIMATE: \$125,000 ~ 175,000

158 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Eldorado Mine

oil on panel, signed and on verso signed and inscribed *Cannas Mines and Resources, Sketch Eldorado, Studio Building, Severn St., Toronto / Eldorado Mining and Refining Ltd., Hangar B. Municipal Airport, Edmonton, Alberta* on the frame and *From plane near H* [indistinct] *Lake*
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Acquired directly from the Artist by a Private Collector, Alberta
By descent to the present Private Collection, Vancouver

ESTIMATE: \$12,000 ~ 16,000



159

159 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Mouth of the Coppermine River

double-sided oil on panel, signed and on verso signed, titled, dated 1959 and inscribed *R.N. Steiner, Hamilton / Jay Manning, Toronto / R.C. Currie / Fred W. Jeffrey / Mrs. K.K. MacGregor*
10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

Rio Tinto Engineering Staff, Toronto; Gift to a Private Collection, Toronto;
By descent to the present Private Collection, Vancouver

ESTIMATE: \$15,000 ~ 20,000



verso 159



160

160 FREDERICK SIMPSON COBURN

RCA 1871 ~ 1960

Brown and White Horses with Log Sleigh

oil on canvas, signed and dated 1920 and on verso titled on the Dominion Gallery label and stamped Dominion Gallery, Montreal

19 1/4 x 25 1/4 in, 48.9 x 64.1 cm

PROVENANCE:

Dominion Gallery, Montreal

Private Collection, Montreal

In 1920, Coburn was established in a new studio in Montreal and exhibiting at Watson Art Gallery, a well-respected Montreal dealer. His works were an immediate success, and Coburn was pursued by an appreciative clientele, many of them prominent Montreal collectors such

as the Putnam and Drummond families. An influence that contributed to Coburn's artistic development came from Maurice Cullen, who had absorbed the breakthroughs of the French Impressionists. He inspired Coburn to escape the restrained tones of traditional European landscapes and to paint the Canadian landscape in a fresh way. The final crystallization of his mature work came when Coburn discovered his central theme while in his studio in Melbourne in the Quebec countryside: farmers and lumbermen hauling loads on horse-drawn sleighs in winter. While he often repeated this subject, the light which illuminated his scenes was delightfully varied ~ here a beautiful vault of sky notable for its play of clouds broken by patches of blue sky. The year 1920 was a vital one in Canadian art ~ in Ontario the Group of Seven was having its first exhibition, while in Quebec, artists such as Coburn were painting Quebec with a new eye for fresh, vigorous light and colour.

ESTIMATE: \$30,000 ~ 40,000



161

161 FREDERICK SIMPSON COBURN

RCA 1871 ~ 1960

Winter Silence

oil on canvas, signed and dated 1939
and on verso titled on a gallery label
24 x 22 in, 61 x 55.9 cm

PROVENANCE:

Continental Galleries, Montreal
Private Collection, California

Coburn is well known for his paintings of Eastern Township scenes in the St. Francis River Valley, and his great interest in the human history of this area. Coburn acquired formal training in northern Europe, and was interested in the Dutch Hague School, whose primary concern was the light effects of northern atmosphere. He was also influenced by Canadian

Impressionist Maurice Cullen, with whom he spent several summers painting in Quebec's Beaupré region. This work has as its subject one that Coburn was best known for, woodsmen and farmers using horse-drawn sleighs in winter for working activities. Typically, Coburn used one white and one bay horse for his horse teams, as the dark horse created a background for the white one against the snowy background. Coburn was a virtuoso in capturing the luminous quality of Quebec winters, and in this beautiful painting contrasts the bright light of the sunny day with cool blue shadows in the snow. This fine work shows Coburn at the height of his painterly abilities, capturing the earthy, hard-working world of the habitants, a world we regard with nostalgia for a simpler past.

ESTIMATE: \$20,000 ~ 30,000



162

162 MAURICE GALBRAITH CULLEN

RCA 1866 ~ 1934

The Iceberg

oil on canvas, signed and on verso
titled on a label, circa 1910
23 x 28 1/8 in, 58.4 x 71.4 cm

PROVENANCE:

Private Collection, Nova Scotia

LITERATURE:

Hughes de Jouvaucourt, *Maurice Cullen*, 1978, an oil sketch entitled *Iceberg off Newfoundland* reproduced page 64
Sylvia Antoniou, *Maurice Cullen*, Agnes Etherington Art Centre, 1982, pages 30 and 33, listed page 70

EXHIBITED:

Agnes Etherington Art Centre, Kingston, *Maurice Cullen Exhibition*,
September 26, 1982 ~ October 2, 1983, catalogue #37
Montreal Museum of Fine Arts, *Retrospective Maurice Cullen Exhibition*,
December 15, 1983 ~ January 22, 1984, catalogue #37

Canadian Impressionist Maurice Cullen spent his early childhood in St. John's, Newfoundland, and later, when based in Montreal, returned to paint there in the summers of 1910, 1911 and 1912. Newfoundland is known for the icebergs that originate from the Greenland icecap and float from Labrador to its eastern coast in the summers ~ they are a majestic sight which Cullen explored in a number of works, in a similar manner to artists such as Monet with his Giverny series. Back in Montreal, Cullen exhibited his Newfoundland work to fine reviews and praise from renowned Impressionist James Wilson Morrice, who stated, "He is the man in Canada who gets at the guts of things." Antoniou writes that this work "is related to *Iceberg off Newport*, also known as *Newfoundland*, which was exhibited at the *Cullen Retrospective* (Hamilton 1956 no 4 coll. R.W. Pilot)." Cullen's mastery of impressionist techniques is clear in this outstanding work with its exquisite painterly treatment of the water with its many hues of blue and green and the atmosphere in which bright light spotlights the dramatic iceberg against a misty background.

ESTIMATE: \$60,000 ~ 80,000



163

163 ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 ~ 1967

March Thaw, Beaupré

oil on canvas, signed and dated 1935 and on verso titled on the Kenneth G. Heffel Fine Art Inc. label
18 1/4 x 22 1/4 in, 46.3 x 56.5 cm

PROVENANCE:

Kenneth G. Heffel Fine Art Inc., Vancouver
Kaspar Gallery, Toronto
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LITERATURE:

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

Robert Pilot began his artistic education under his stepfather Maurice Cullen, painting evenings and weekends in his native Quebec surroundings. Later, while studying with William Brymner at the Art

Association of Montreal and at the Académie Julian in Paris, he was exposed to the stylistic and technical advances of modernism, which, upon his return home, he incorporated into his own compositions. In *March Thaw, Beaupré*, Pilot depicts the last days of winter when the river is beginning to run and snow melts from the rooftops. His crisp, icy colours and brushy, impressionist style convey the sombre winter mood of this rural Québecois landscape. Duval observes that, “because of their intense sincerity and the affection they express, his Quebec images linger in the mind’s eye.” *March Thaw, Beaupré* is the work of a master landscape artist who has observed his native land changing from season to season, year after year. Pilot’s familiarity with the shrinking snowbanks and rivulets of melting snow creates in this image a pictorial language intimately linked with the Canadian consciousness.

ESTIMATE: \$35,000 ~ 45,000



164

164 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

Lévis

oil on panel, signed and titled and on verso
initialed in graphite and titled
8 5/8 x 10 5/8 in, 21.9 x 27 cm

PROVENANCE:

Private Collection, Montreal

EXHIBITED:

The Art Gallery of Hamilton, catalogue #2
Galerie Walter Klinkhoff Inc., *Hommage à Albert H. Robinson*,
September 1994, catalogue #13

This panel is a brilliant example of Robinson's use of colour to convey perspective in his landscape scenes of the Laurentians. *Lévis* incorporates all the artistic elements Robinson was most identified with in subject and style. The inclusion of the horse and carriage, the snowy path and the faint silhouette of Saint Joseph's church steeple in the background add characteristic warmth and charm to the village. Noteworthy is the way Robinson used lighter shades of pinks and mauves in the foreground for his central house, which then give way to darker shades of aubergine in the buildings in the distance. As is evident, Robinson was greatly influenced by the Group of Seven, Edwin Holgate and Maurice Cullen. He was an artist who took extreme care and precision in his craft ~ he did not produce a vast quantity of works during his life, but chose instead to produce only a few canvases a year of superb quality.

ESTIMATE: \$40,000 ~ 50,000



165

165 ALBERT HENRY ROBINSON

CGP RCA 1881 ~ 1956

St-Urbain PQ, near La Malbaie

oil on panel, signed and dated 1928
and on verso initialed and titled
11 1/4 x 12 3/4 in, 28.6 x 32.4 cm

PROVENANCE:

Private Collection, Montreal

EXHIBITED:

The Art Gallery of Hamilton, catalogue #15
Galerie Walter Klinkhoff Inc., *Hommage à Albert H. Robinson*,
September 1994, catalogue #11

St-Urbain PQ, near La Malbaie is a product of Robinson's best artistic years ~ by this time, he was a member of the RCA and was exhibiting in numerous gallery venues at home and in Europe. In 1927, one year prior to the creation of this work, he was invited to exhibit in Paris, where his painting *An Open Stream* was acquired by the French government. This was a rare and exciting occurrence for a Canadian painter, and his reputation as an ambassador of Canadian painting abroad was certainly enhanced after this achievement.

This work portrays the rolling and undulating rhythm of the snow and hills in the background, which frame the colourful central barn and house imagery in this panel. Robinson, like his contemporary A.Y. Jackson, with whom he sketched in Europe and Quebec, understood the importance of sketching directly from nature in all seasons as the primary source of inspiration.

ESTIMATE: \$70,000 ~ 90,000



166

166 HENRIETTA MABEL MAY

ARCA BCSA BHHG CGP 1877 ~ 1971

Old Houses, Baie-Saint-Paul / Untitled (verso)

double-sided oil on panel, signed and on verso
signed, titled and dated 1927 on the artist's label
9 x 12 1/2 in, 22.9 x 31.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LITERATURE:

Joyce Millar, "The Beaver Hall Group: Painting in Montreal,
1920 ~ 1940", *Women's Art Journal*, 1992, page 7

Joy, light and an intimate sentimentality are expressed in the idyllic landscape paintings of Mabel May. Her position within the Beaver Hall Group throughout the decades of the twenties and thirties was important to the emergence of this predominantly female artistic group. At a time

when many of members of the Group of Seven were taking the vast north as their subject impetus, the Beaver Hall Group was focusing on the Laurentians and Eastern townships of Quebec. The women of Beaver Hall expressed the beauty and romance of Montreal streets and felt that the old Quebec villages were deserving of attention. In a progressive and individual manner, though influenced by Group of Seven member A.Y. Jackson (who was also an early member of the Beaver Hall Group), each female artist aimed to express her own identity and artistic style in her work.

May's *Old Houses, Baie-Saint-Paul* embodies the style elements characteristic of a work from the Beaver Hall period. The compositional layout with rolling hills and pastel colour palette are May's strengths. In 1924, May spent part of her winter painting with both A.Y. Jackson and Randolph Hewton in the Baie-Saint-Paul area. Critics noted that works from this time were "lyrical expressions of winter, mountains and sky in beautifully muted tones." This panel is double-sided, with the verso depicting a complete study of a summer landscape with train tracks, a work which offers an insight into May's contribution to the evolution and