



verso 166

adaptation of Impressionism in Canada. While spending time in Paris in her youth, she was undoubtedly moved by the artistic masters of the Impressionist movement. May was captivated by the Impressionists' modern subjects, such as steam engines and railways, during a time when industry and transportation were becoming increasingly important. As is evident in this summer landscape, May painted similar themes in the loose brush-stroke style made famous by Impressionist masters.

ESTIMATE: \$20,000 ~ 25,000

167 NORA FRANCES ELIZABETH COLLYER

BHHG FCA 1898 ~ 1979

St-Fidèle, PQ

oil on board, signed and on verso
signed, titled and dated August 1936
16 x 18 in, 40.6 x 45.7 cm

PROVENANCE:

Private Collection, Quebec

Nora Collyer was a founding member of the Beaver Hall Group in Montreal in 1920. This group provided an impetus to the careers of some of the finest women painters in Canada. Collyer often painted in the Quebec countryside, as her family cottage was at Foster, and from 1950 to 1967 she spent summers painting at a cottage she built nearby overlooking Lake Memphremagog.

Collyer was known for her Eastern Township landscapes and Quebec village scenes such as this richly coloured work, a strong, layered composition packed with interesting elements such as the village church, flooded with bright, clear light.

ESTIMATE: \$10,000 ~ 15,000



168

168 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

St-Eustache Evening

oil on panel, signed and on verso titled twice
and certified by Lucile Rodier Gagnon, inventory #958,
Paris 1946, on the Rodier Gagnon label
4 3/4 x 7 1/8 in, 12.1 x 18.1 cm

PROVENANCE:

Galerie Walter Klinkoff Inc., Montreal

Private Collection, Toronto

ESTIMATE: \$8,000 ~ 10,000



167



**169 CLARENCE ALPHONSE GAGNON**

CAC RCA 1881 ~ 1942

Campo, Siena

oil on canvas, signed and on verso stamped
Clarence A. Gagnon twice on the stretcher, circa 1911
29 x 36 in, 73.7 x 91.4 cm

PROVENANCE:

Collection of Mme. Clarence Gagnon, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LITERATURE:

Clarence Gagnon, *Lecture to the Pen and Pencil Club*, Montreal, April 28, 1939
Clarence A. Gagnon, *L'immense blague de l'art moderniste, Amérique française*, September 1948, pages 60 ~ 65; December 1948, pages 44 ~ 48; May 1949, pages 67 ~ 71 and June 1949, pages 30 ~ 35
Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, similar work entitled *The Campo, Siena*, reproduced pages 76 and 346, catalogue #49

EXHIBITED:

Royal Canadian Academy, Ottawa, 1912, catalogue #89
Art Association of Montreal, 1913, catalogue #152
Art Gallery of Hamilton, Loan Exhibition

Clarence Gagnon is known mainly for his Canadian winter scenes. One must acknowledge, however, that he shared his time between Quebec and Europe all his life. He had a permanent address in Paris on rue Falguière and visited many regions of France and Italy. This view of the famous Piazza del Campo in Siena is probably related to his sojourn from June to November 1911 in Italy, when he visited, along with his wife Katherine Irwin, San Gimignano, Siena, Perugia, Assisi and Venice. The recent catalogue on Gagnon's work by Hélène Sicotte and Michèle Grandbois with the collaboration of Rosemarie Tovell reproduces a very similar view, dated 1911, which could almost be the sketch for *Campo, Siena*. Our painting was probably done in his Paris studio after his return from Italy. In his Canadian scenes, Gagnon is always praised for his handling of light effects. One can see here that he applied the same talent in depicting one of the landmarks of medieval European architecture, the Palazzo Pubblico with its tower, the Torre del Mangia in Siena. Only the top of the building is lighted and the oblique line marking the limit between the dark and light areas on the façade gives us a clue about the asymmetrical setting of the Piazza. Finally, the little people here and there

help us to figure out the size of the Piazza, big enough to be used nowadays, twice a year, for a horse race, the Palio, held around the edges of the Piazza.

Gagnon's interest in light effects makes him sensitive to the transitivity of beautiful scenes and he conceived his mission as a painter to be to capture in paint these fleeting moments for eternity. It is a lesson he obtained from Monet and the Impressionists, one he would never forget, claiming near the end of his life in a lecture he gave to the Pen and Pencil Club in Montreal on April 28, 1939 that his "imitation of nature" was not servile, but "idealistic". Gagnon explained, "Imitation is the basis of representation... Realistic imitation means a copying of nature so closely as to approach the photographic... Such realistic copying of nature has in the past been pushed so far as to become almost to reach illusion, notably in Velasquez's *Maids of Honor* in the Prado in Madrid. Ideal imitation means, on the contrary, a free copying of nature in its larger masses of forms with the suppression of petty details."

One could say that *Campo, Siena* is a perfect illustration of Gagnon's thought. "Petty details" are indeed eliminated here to give way to this feeling of space and light. Although perfectly recognizable, the scene is not illusionistic. It is hard to guess, for instance, what the women on the left bottom corner of the painting are doing. One feels the emotion of the painter in front of this beautifully preserved medieval city in Tuscany.

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

~

The Piazza del Campo is one of Europe's greatest medieval squares, built on the site of a marketplace near the meeting point of three hillside communities that merged to form Siena. The dominant building in the square is the Palazzo Pubblico with the adjacent bell tower the Torre del Mangia. The Palazzo Pubblico, which dates from 1297, was built to house the republican government of the time, consisting of the Podesta and the Council of Nine. It is a stunning example of Italian medieval architecture with Gothic influences. Nearly every room in this palace contains frescos, and it is interesting to note that they were commissioned by the government and depict secular subjects, whereas it was usually the case at the time that the Church was the patron of the arts, and would commission religious subjects. The Torre del Mangia, built around 1325 ~ 1348, was at the time the tallest secular tower in Italy at 102 meters. Now it is second only to Cremona's Torrazzo. It was built to be the same height as Siena's great cathedral, the Duomo di Siena, as a sign that church and state were of equal importance.

ESTIMATE: \$300,000 ~ 500,000



170

170 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

***Two Nymphs on the Beach /
White Painted Farmhouse (verso)***

double-sided oil on panel, signed
and on verso inscribed in graphite \$60 and 8545
6 1/4 x 9 1/4 in, 15.9 x 23.5 cm

PROVENANCE:

Private Collection, Quebec

LITERATURE:

Hughes de Jouvancourt, *Clarence Gagnon, 1881 ~ 1942*,
reproduced page 36
Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 ~ 1942*,
Dreaming the Landscape, Musée national des beaux-arts, 2006, a similar
oil on panel entitled *Beach Scene, Baie Saint-Paul* reproduced page 9 and
an oil on panel entitled *Katherine* showing her near the sea in an

orange-red kimono similar to the one in this work reproduced page 63
Jouvancourt observes that this work relates to the summer Gagnon spent
in Saint-Malo in France in 1910, and certainly the brilliant light and
transparent turquoise water would seem to indicate this. He writes, "Like
many painters he was charmed by the stretches of sand, which, at the
beginning of the century, were almost deserted. One of his oils, *On the
Beach*, showed that the influence of Morrice's aristocratic fauvism had
given way to the more republican working-class attitude of Marquet. The
way of... interpreting a subject, the flat tints, the luminous and velvety
contrasts, the absence of shadow and the way the colours were applied, all
pointed to the simplicity and starkness of Marquet's style." A very similar
work entitled *Beach Scene, Baie Saint-Paul*, circa 1908 or 1909, indicates
that this theme was of such interest that Gagnon repeated it in Quebec.
When Gagnon married Katherine Irwin in 1907, they lived in a large
studio in Paris, and its furnishings reflected Gagnon's passion for Japan.
Both dressed in Japanese style ~ Katherine wearing a kimono ~ and it is
probable that she is the standing model in this work with flowing hair and

*verso* 170

kimono, as Gagnon painted a number of works with her dressed that way. This luminous painting with its velvety pastels, bright, even light and languorous sunbathers seduces the eye with the sensuousness of a summer day at the beach.

The verso side of this work is a countryside scene with an impressionist treatment of sky reflected in water with soft glowing pastel tones. While in France, Gagnon absorbed the innovations of the Impressionists to whom light, air and colour were of prime importance. Painted with a soft, loose brush-stroke, the forms of the trees and house break into ripples and the whole scene is of pastoral quietude and reflection. Rural landscapes appealed to Gagnon's romantic sensibility, and he was a master of evocative atmospheres, such as in this engaging work.

ESTIMATE: \$40,000 ~ 60,000

171 JOHN GOODWIN LYMAN

CAS CGP EGP FRSA 1886 ~ 1967

Low Tide

oil on board, signed and on verso titled and stamped Dominion Gallery, Montreal
7 x 18 in, 17.8 x 45.7 cm

PROVENANCE:

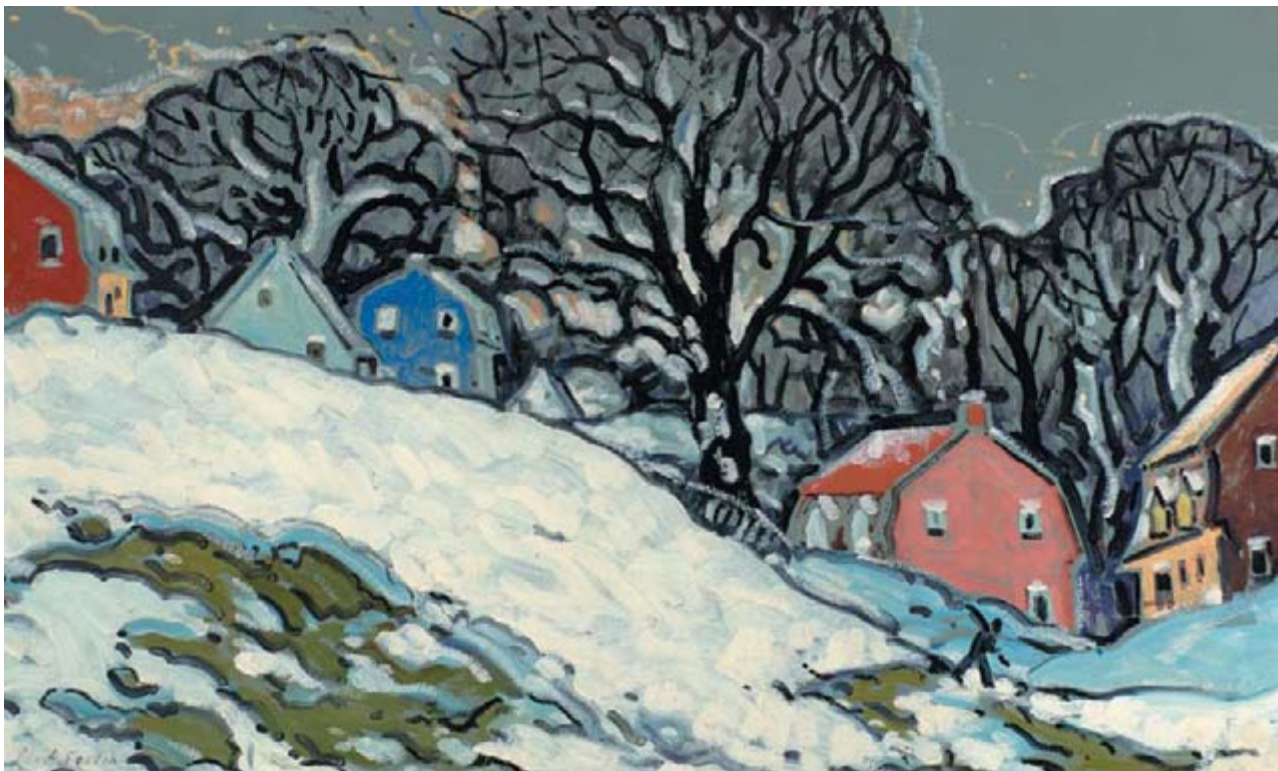
Dominion Gallery, Montreal
Private Collection, Montreal

John Lyman was a painter, critic and an important advocate of modern art in Montreal. Lyman spent time in Paris ~ meeting Henri Matisse through his studies at the Académie Matisse ~ and traveled throughout Europe and North Africa. He also visited Bermuda and Los Angeles. Upon his return to Montreal in 1931, he established The Atelier in cooperation with Hazen Sise, George Holt and André Bieler, which held art classes, lectures and exhibitions. In 1936 he began writing art reviews for *The Montrealer* newspaper and in 1939 formed the Contemporary Arts Society to bring together English and French speaking artists in Montreal. Lyman was completely bilingual and this group brought together such disparate artists as Goodridge Roberts and Paul-Émile Borduas, with a common interest in surmounting differences and fostering a free evolution in painting.

Low Tide is characterized by a bold simplicity of form and a sensual atmosphere that captures the bathers' enjoyment of this sun-drenched day at the beach. It is a charming work that showcases Lyman's confident use of heightened colour such as in the pink sand, plum coloured wet sand and bright green moss-covered rocks.

ESTIMATE: \$15,000 ~ 20,000





172

172 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Paysage d'hiver

oil on board, signed and on verso signed and titled
21 1/2 x 35 1/4 in, 54.6 x 89.5 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Jean~Rene Ostiguy, *Marc~Aurèle Fortin*, National Gallery of Canada, unpaginated

Characteristic of the countryside around Sainte~Rose where Fortin grew up and returned to live were the great elm trees, which he often painted ~ their size and beauty fascinated him. His rural scenes often are dominated by trees, such as in *Paysage d'hiver*, with its strong black outlines of trunks

and branches. Regarding the essence of Fortin's work, Ostiguy writes, "There are painters who succeed in revealing some of the profoundest thoughts of man by means of the simplest and most familiar scenes of daily life... Fortin... reveals a quality of soul that is both naïve and sweet, pensive and essentially human."

Fortin fulfilled his dream of traveling to France in 1934, and while there connected with the work of painters such as Sorolla. On his return to Canada, he developed an innovative style in which he applied black or grey paint to his support, then painted his subject over this with bright colours using dark outlines for emphasis, while allowing the ground colour to show through as background. In this captivating painting, Fortin captures the warm atmosphere of this rural scene while adeptly expressing the plastic qualities of paint.

ESTIMATE: \$40,000 ~ 60,000



173

173 CLARENCE ALPHONSE GAGNON

CAC RCA 1881 ~ 1942

Hillside, Baie-Saint-Paul, Winter

oil on panel, on verso titled twice, as *In the Hills of Baie St. Paul* on the Rodier Gagnon label and certified by Lucile Rodier Gagnon, inventory #297, Westmount, 1942 and dated 1923 on the label, with the artist's thumbprint on the panel
4 1/2 x 6 5/8 in, 11.4 x 16.8 cm

PROVENANCE:

Kenneth G. Heffel Fine Art Inc., Vancouver
Private Collection, British Columbia

Gagnon settled in Baie-Saint-Paul in 1919, often going on painting excursions, traveling on skis in the winter with his paint box and sketchbook. He lived there until 1924, and because of the beauty of the

area, other artists such as A.Y. Jackson visited him to paint in 1923 and 1924. Gagnon was known for these small jewel-like oil sketches or pochades painted in the open air. This exquisite sketch is typical of his compositions that show habitations enfolded into the surrounding hills, with the land meeting the sky higher up. Gagnon contrasts colourful houses with the delicate light of a shadowed hillside against a sunset sky and captures the sinuous rhythm of the land in diagonals of rising ground in a foreground set with brushy leafless bushes and trees. Delicate pastels abound in the snow and sky ~ Gagnon was a superb colourist, so particular about purity of colour that he ground his own pigments. In *Hillside, Baie-Saint-Paul, Winter*, one feels winter's cold, but also the radiant warmth of the habitations protected by the hill in this unique and charming Quebec countryside.

ESTIMATE: \$20,000 ~ 30,000



174

174 JAMES WILSON MORRICE

CAC RCA 1865 ~ 1924

Ploughing in Brittany

oil on canvas laid down on board,
on verso titled on a label
9 1/4 x 12 3/4 in, 23.5 x 32.4 cm

PROVENANCE:

Laing Galleries, Toronto
The Art Emporium, Vancouver, 1972
Mr. & Mrs. Gordon T. Southam, Vancouver

LITERATURE:

Donald W. Buchanan, *James Wilson Morrice*, 1936, page 6
Ploughing in Brittany exemplifies Morrice's ability to pictorially elicit the essence of a subject with simplicity and seductive appeal. Brittany was a

favoured locale of many French artists and Morrice was not immune to its appeal. *Ploughing in Brittany* reflects Morrice's penchant for elemental forms, subtle colour harmonies and loose brush-strokes ~ all quintessential elements of his style, and an indication of his close kinship with Nabis painters Pierre Bonnard and Edouard Vuillard. A rich, sensory dimension is maintained, as the viewer can almost feel the warmth of the hot, sunny day that the ploughman must feel, working under the fluffy cumulus clouds in a cerulean sky.

Morrice rose to prominence and achieved international success in his day, exhibiting at the Venice Biennale, both in 1903 and 1905. Louis Vauxcelles, the French critic, wrote in 1907 that "since the death of Whistler, Morrice was the first North American painter to have obtained in France and in Paris any great and well-merited place in the world of art."

ESTIMATE: \$30,000 ~ 35,000



175

175 MARC~AURÈLE FORTIN

ARCA 1888 ~ 1970

Working the Farm

oil on canvas, signed, circa 1930

15 x 16 in, 38.1 x 40.6 cm

PROVENANCE:

Private Collection, Montreal

Fortin was born in Sainte~Rose, a little village outside of Montreal, and was known for his perceptive and vivid paintings of the towns and rural landscape of Quebec. His early influences were conservative, as he studied with Ludger Larose, an exponent of the Barbizon School, and with Edmond Dyonnet, but he developed his own bold, modern style. He

Painted the farms of the Shawbridge and Piedmont districts, as well as the Gaspé peninsula and the region of Baie~Saint~Paul. He immersed himself in the countryside, an eccentric figure wandering by bicycle with his painting gear, passionately capturing the vitality of the scenes that he witnessed there. This rich painting captures the quality of solidity and simple humanity of the farm, set down with strong outlines and brush~strokes. Characteristic of his work is the contrast of rounded, fluffy white clouds against a brilliant blue sky, which lends a quality of reverie to the scene. Fortin painted his best work between 1920 and 1945, and in his unique style, captured the authentic atmosphere of the Quebec countryside in its sweetness and innocence ~ a social document of the times.

ESTIMATE: \$30,000 ~ 50,000



**176 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

***Mountain Sketch CVI, Mt. Sampson,
Maligne Lake***

oil on board, signed and on verso signed, titled
and inscribed in graphite 9 and 7/10, 1924
10 3/4 x 13 3/4 in, 27.3 x 34.9 cm

PROVENANCE:

Dominion Gallery, Montreal, 1960
By descent to the present Private Collection, Nova Scotia

LITERATURE:

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958,
page 107

Bess Harris and R.G.P. Colgrove, *Lawren Harris*, 1969, page 62

Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren
Harris*, 2000, related pen and ink drawing entitled *Mount Sampson,
Maligne Lake, Jasper*, reproduced page iii

In the summer of 1924, when Lawren Harris and A.Y. Jackson explored the mountains of Jasper National Park, they had arranged to travel, with the help of the park wardens, to the remote Maligne Lake region and spent some weeks exploring there by foot, canoe and horse. Extant works painted in this area are gradually pinpointing their travels at the lake on a corresponding map. For Harris, these travels would shape his mountain experience and solidify his love of high altitude places. Through this austere scenery, he would explore spiritual concepts and theosophical ideas, expressing them in equally more simplified works.

This work is unique among the early mountain works in that its point of view is set from a higher elevation than most. *Maligne Lake, Jasper Park*, 1924, in the collection of the National Gallery of Canada, as well as other known depictions of Mount Samson including those belonging to the McMichael Canadian Art Collection, are all set from the elevation of the lakeshore. This work's viewpoint is substantially higher than any of an earlier date, and is likely to be one of Harris's first explorations above the tree line. It was at the higher elevations that Harris did his best mountain work, and this piece indicates that Harris and Jackson climbed the flanks of the Maligne Ranges to see the peaks of the Colin Range, which are depicted across the water and tilted in the distance.

Harris's initial ambivalence to the mountains is often quoted, but his reference to coming to "find a wealth of experience at nature's summit" is perhaps more literal than not. It was the barren peaks far above the more easily accessed valleys below that Harris would use as the ultimate expression of spiritual attunement. This work depicts one of the earliest high altitude panoramas that he would have seen. These are the peaks that Jackson referred to as a "cubists' paradise", stating, "The Colin Range was an amazing place, a kind of cubists' paradise full of geometric formations, all waiting for the abstract painter." He and Harris had numerous formative experiences in these peaks some 8,000 feet up. They were guided into Shovel Pass, now part of the arduous Skyline Trail, a tough climb followed by many kilometers on backcountry trails and an alpine camp in a snowstorm. They would have seen vast valleys below them on either side, walked on the shoulders of the highest peaks, and experienced wild weather ~ nature laid bare, with them at its mercy.

Looking across the waters of Maligne Lake into the valley between Leah Peak and Mount Samson, Harris composed this work beautifully. With the angled mountains running smoothly from the top left to the bottom right, we are drawn into the distance in the work and taken even further as the clouds echo the angles of the mountainsides. The smooth brushwork follows these same lines, leading us upward and through the lines in the sky, Harris drawing us even further into the valleys out of sight ~ more "cubists' paradise". The spare colours in his palette focus our attention on the geometry of the scene: rounded triangles and curving lines. One can sense Harris becoming enamoured with the alpine region as he leaves lower ranges and the forested slopes behind in favour of the barren mountain tops. He would ultimately exclude the forest from his paintings, and it was perhaps here, on the wicked slopes of the Maligne Ranges, that he first found the insight to do so.

Importantly, this work was the source material for the pen and ink drawing *Mount Sampson, Maligne Lake, Jasper Park*, circa 1924, which was included in the 1925 Group of Seven exhibition, now in a private collection. A portfolio of lithographs based on the pen and ink drawings was available for sale at the 1925 show. The drawing is reproduced in Lisa Christensen's book, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*.

ESTIMATE: \$200,000 ~ 250,000



177

177 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Leduc Woodbend Corridor

watercolour on paper, signed and dated 1950

and on verso titled

14 1/2 x 21 in, 36.8 x 53.3 cm

PROVENANCE:

Private Collection, Ontario

In 1946, the Leduc Number One Discovery well was drilled by Imperial Oil, and Alberta's first oil and gas was discovered. 147 wells were drilled over the next few years, and Phillips's depiction of one of the wells in this

area marks an historic moment in Canadian history. This early wood and steel rig with drilling pipe laid out in the front is set against a cloud of heavy smoke burning from another well. Competition was fierce among the oil and gas companies of the day and the metal screen around the drilling platform blocked out the prying eyes of "scouts", spies from the competition attempting to copy Imperial's drilling and cash in on the rush. Phillips has captured the scene in the muddy browns that are the reality of the rigs. The red of the drilling shack is echoed in the red of the cable spool and draws our eye onto the platform where two workers labour.

ESTIMATE: \$8,000 ~ 10,000

**178 WALTER JOSEPH (W.J.)
PHILLIPS**

ASA CPE CSPWC RCA 1884 ~ 1963

Mt. Burgess

watercolour on paper, signed
and on verso titled
10 1/4 x 14 1/2 in, 26 x 36.8 cm

PROVENANCE:

Private Collection, Kent, England

ESTIMATE: \$10,000 ~ 15,000



178

**179 WALTER JOSEPH (W.J.)
PHILLIPS**

ASA CPE CSPWC RCA 1884 ~ 1963

Indian Days, Banff

colour woodcut, signed, titled
and editioned 32/100, 1950
9 7/8 x 15 3/8 in, 25.1 x 39 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, reproduced page 565

Phillips's first trip to the Rockies was in 1926 and, over a fifteen-year period, he often returned. Starting in 1940, Phillips was a summer instructor at the Banff School of Fine Arts, and moved to Banff in 1948. *Indian Days, Banff* is based on a three-day summer festival held by native Indians in a camp of 40 to 50 teepees, with parades in traditional dress, rodeos and tribal dances.

ESTIMATE: \$12,000 ~ 16,000



179



**180 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

Mountain, Tonquin Valley, Jasper

oil on board, signed and on verso signed, titled and inscribed in graphite *not for sale yet*, 1924
10 1/2 x 14 in, 26.7 x 35.6 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1964, pages 107 and 108

Charles C. Hill, *The Group of Seven: Art for a Nation*, 1995, the drawing for this painting entitled *Rocky Mountains*, collection of the National Gallery of Canada, reproduced page 168, catalogue #73

David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, titled as *Mountain at Tonquin Valley, Jasper Park*, reproduced page 359

After their initial explorations along the shores of Maligne Lake during their 1924 Rockies trip, Lawren Harris and A.Y. Jackson hiked into the Tonquin Valley in continual rain. Despairing of the weather, they knocked at the door of the warden's cabin, who begrudgingly let them in. Warden Percy Goodair had a reputation for being unfriendly, and he was not keen on sharing his cabin with two artists. After some small talk however, it was discovered that he was a theosophist. Soon, Harris and Goodair "were deep in a discussion of all the books they had read on the subject. After that evening we would have been welcome to stay a month with Goodair." With a dry home base, the artists attempted to paint in the rain, which continued to plague them. Jackson gives an account of the trip in his autobiography: "One evening, as we were about to turn in, Goodair said, 'What kind of weather do you want tomorrow?' Harris answered, shortly, 'I don't give a damn if it snows,' This was in August. Goodair was up at dawn; we could hear him chuckling as he moved around the cabin. 'Better get up and look out,' he called. We did so and found the whole country

was covered in two feet of snow." This work is very likely from that day, when a vast sea of snow covered the mountains in every direction. For Harris, the effect was transformative ~ all rough edges and uneven ground were softened by a smooth layer of white. Colour, blue~white against pink~white against purple~white, was broken by the darker browns and blacks of velvety wet rock where the snow could not cling or had melted out. Harris was at an elevation of close to eight thousand feet here, with a white sheet of snow folding all around him.

Harris's visual response to the Rockies was enhanced by the varying weather and atmosphere which presented him with opportunities to explore the ideas now firm in his theosophical mind. The material from which to draw a relationship between white and spirituality, blue~white and noble ideas, states of intelligence and various shades of yellow, and blue as spiritual passion, was laid out for him in the very colours of the natural landscape. With his state of openness and willingness to allow himself to have profound experiences, the high elevation, remarkable weather, and stunning vistas simply fueled the fire of his vision.

This liquid scene, of peaks brought into harmony by colour and movement and directional light, is classic mountain Harris, and although early in his oeuvre of mountain works, is advanced in terms of its geometric refinement and simplicity. The following year, the Group of Seven exhibition in January of 1925 included a selection of pen and ink drawings, four of which were reproduced in the October 1924 issue of *The Canadian Forum*, and some of which were reproduced as lithographs and sold in conjunction with the exhibition. *Mountain, Tonquin Valley, Jasper*, is the source for one of these ink drawings titled *Rocky Mountains*, 1924, now in the collection of the National Gallery of Canada. A rhythmic essay in line and movement, the painting lends itself beautifully to the drawing and would have been an obvious choice to translate to pen and ink. The smooth lines of the peak, the gradations of shadow on the snow, and wave~like forms of the mountains themselves are simple and refined, unfussy and serene, perfectly undisturbed.

ESTIMATE: \$250,000 ~ 350,000



181

181 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Mount Rundle

watercolour on paper, signed and dated 1945 and on verso titled and titled *Twin Peaks* on the Whyte Museum label
13 x 21 1/2 in, 33 x 54.6 cm

PROVENANCE:

Canadian Art Galleries, Calgary
Private Collection, Calgary

LITERATURE:

Walter Phillips, *Wet Paint*, unpublished manuscript, Glenbow Museum archives, M-969-4, undated, pages 9 and 10
Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, the related woodcut reproduced page 556

EXHIBITED:

Whyte Museum of the Canadian Rockies, Banff, December 3, 1998 ~
January 17, 1999, entitled *Twin Peaks*, 1998

Phillips wrote, “[Mount Rundle is my] ‘bread and butter mountain.’

I never tired of painting it, for it is never the same. In deep shadow in the morning, it borrows a warm glow from the setting sun at the end of the day. Its colour runs the gamut from orange to cold blue~grey, with overtones of violet and intervals of green.” Mount Rundle was an easy walk from The Banff School of Fine Arts, where Phillips had been teaching since 1940. The wet~in~wet treatment of this excellent watercolour plays nicely with the weather depicted in the scene, also very wet. Phillips has painted Rundle and the surrounding landscape in a consistent swath of rain~fed blue, with the lovely calligraphic silhouette of the mountain, so familiar to people who know the region, dancing at an angle across the sky. Phillips’s technique is, as always, perfect, and this work is a fine example of his mastery of the watercolour medium.

This is the same view of Mount Rundle as the one that Phillips used in his 1950 colour woodcut entitled *Mount Rundle*.

ESTIMATE: \$20,000 ~ 25,000



182

182 WALTER JOSEPH (W.J.) PHILLIPS

ASA CPE CSPWC RCA 1884 ~ 1963

Mount Temple from Herbert Lake

watercolour on paper, signed and dated 1949
and on verso titled

14 1/2 x 21 in, 36.8 x 53.3 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

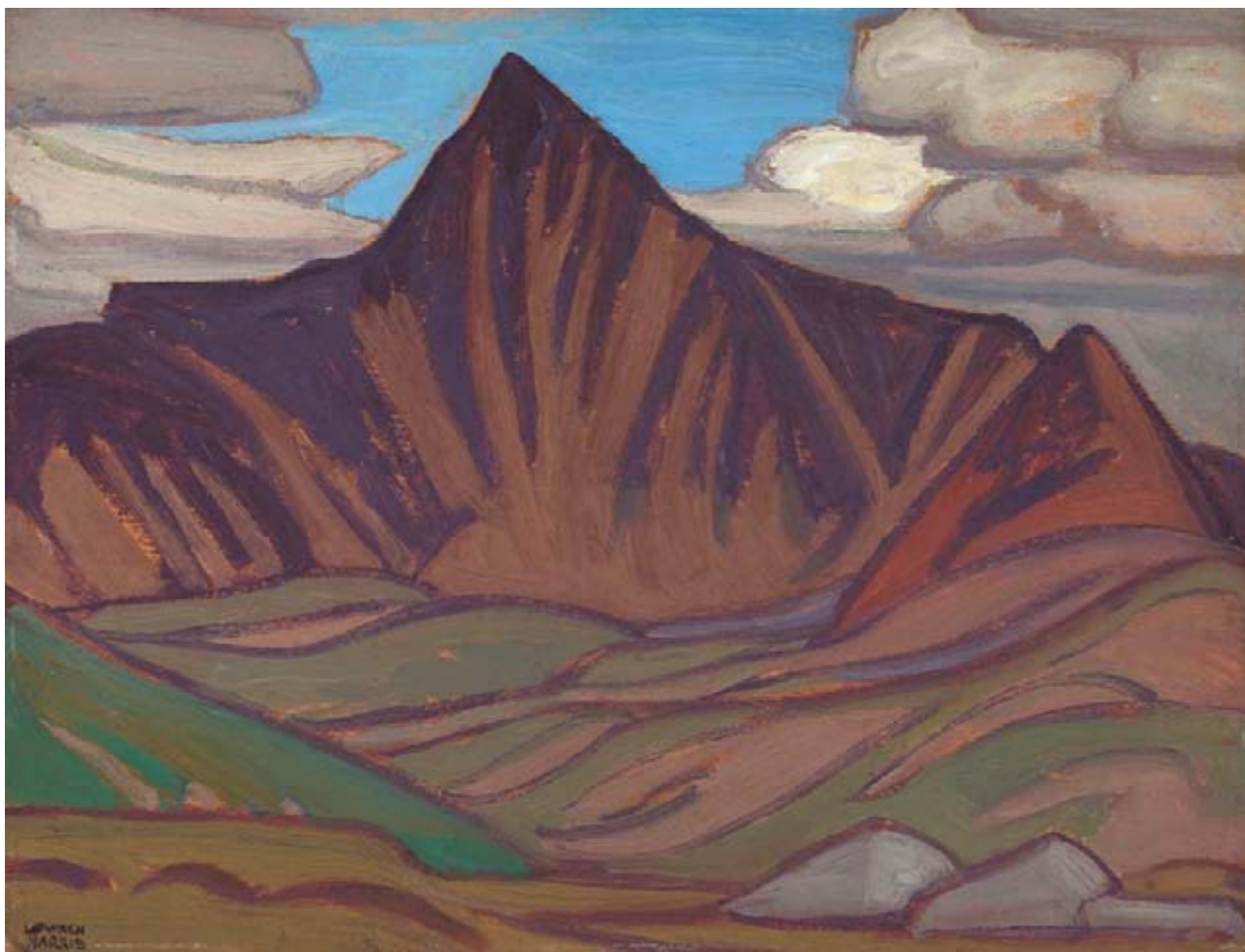
Maria Tippett and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, 1982, page 28

A short distance off the Trans-Canada Highway on the road to Jasper National Park, tiny Herbert Lake is backed by stunning views of Mount

Temple. Late afternoon sun lights the far shore as well as Temple's glacier, and Phillips has captured the reflections of the forest beautifully in the near-still water. The trees in the left foreground are Japanese in both handling and placement, hanging in space near to the picture plane and reminding us of Phillips's training with master Japanese printmaker Yoshiburo Urushibara.

By the date of this work, Phillips had built a studio home in Banff, which allowed him time to further master the light and weather effects of the Rockies. The details of this scene are presented to us largely through colour, rather than line, which Phillips was able to use with subtle dexterity and sensitivity. He stated, "Those who have neglected to train their eyes to see the hues miss one of nature's most subtle manifestations of beauty!"

ESTIMATE: \$12,000 ~ 15,000



**183 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS 1885 ~ 1970

Mountains, Jasper, III ~ Mountain Sketch

oil on board, signed and on verso signed, titled *III ~ Mountain Sketch* on the board and *Mountains, Jasper* on the Dominion Gallery label, inscribed in graphite 7/105 and stamped Dominion Gallery, Montreal, circa 1924
10 1/2 x 13 3/4 in, 26.7 x 34.9 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Toronto

LITERATURE:

Lawren Harris, *Art as an Expression of the Values of its Day*, Lawren Harris Manuscripts, National Archives of Canada, MG 30 D 208, Volume 2, page 12

Lawren Harris's attraction to triangular mountain forms had its origin in his theosophical thinking. In some works, he has reshaped the peaks here and there to fit his formula, leaving out secondary summits or other distracting elements. He moved rivers, turned lakes into green valleys and added peaks where none are. Yet just as often, the mountains presented themselves to him in a perfect triangular form. One such summit was Chak Peak, in the Macarib Pass area of the Tonquin Valley, which Harris would have seen on his first trip to the Rockies in 1924. Chak Peak is a soaring pyramid, 9,440 feet at the summit and a near-perfect triangle. Seen over green meadows, with moisture-laden rain clouds buffeting about the peak, it was a perfect mountain for Harris to explore his ideas of shape and form, composition and cosmos. Mountains like this, and his drawings and paintings of them, laid the foundation for what was to come for Harris. *Mountains, Jasper, III ~ Mountain Sketch* can be linked to masterpieces such as *Untitled (Mountains Near Jasper)* circa 1934 ~ 1940, in the collection of the Mendel Art Gallery. Of all the forms he painted, from charming street scenes to his sublime

Lake Superior works, the mountain forms suited themselves most readily to his vision and to the work that would come in the latter years of his life. Peaks such as Chak Peak were ready and waiting, with no need to play with form, just to "find the form within the form" as he would later tell Emily Carr. In *Mountains, Jasper, III ~ Mountain Sketch*, we see the elements of Harris's classic mountains style in their earliest manifestations: the outlined forms, clouds seeming to encircle the peak, smooth brushwork, little fussy detail or distracting pattern. Also, we see a feature that would become a near-constant in his mountain works; the foreground meadow on the very bottom edge of the work, with anchoring rocks to one side. This is our place to stand and contemplate what we see, to be in the work. This would be refined and refined over the course of his mountain period, so that in almost every work, the viewer is included. From our place in *Mountains, Jasper, III ~ Mountain Sketch*, we see Chak Peak exactly as Harris would have seen it. Very early on in critical discussions of Harris's work it was assumed that most of his mountains have no actual equivalent peak. While this is the case for some works, there are many more which have real places as their source. Harris was ready to take from what he saw and move forward with it, as he later expressed in a manuscript entitled *Art as an Expression of the Values of its Day*. In talking of the creative process and creative flow, he stated, "At its best this flow is one of apparent effortlessness. That is when his trolley is really on the creative wire ~ and these are the occasions he seeks, prepares for and lives for. But these occasions and their results in paintings are as precarious as the present state of the world. They are precarious because every new work is a creative adventure of its own and must have within it, within the actual process of painting it, its own solution which cannot be foreseen or planned for before the artist commences painting." Harris was presented with several of these "occasions" while on the seminal Jasper trip in 1924 with A.Y. Jackson, and it was there, in the high Tonquin Valley, that Chak Peak presented him with its own solution.

ESTIMATE: \$125,000 ~ 175,000

