



FINE
ART
AUCTION
HOUSE

Heffel

FINE CANADIAN ART

SALE WEDNESDAY, NOVEMBER 23, 2016 · 7 PM · TORONTO









FINE CANADIAN ART

AUCTION

Wednesday, November 23, 2016

4:30 PM Post-War & Contemporary Art

7 PM Fine Canadian Art, followed by
The Peter & Joanne Brown Collection

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

PREVIEWS

Heffel Gallery, Vancouver

2247 Granville Street

Saturday, October 29 through

Tuesday, November 1, 11 am to 6 pm

Galerie Heffel, Montreal

1840 Rue Sherbrooke Ouest

Thursday, November 10 through

Saturday, November 12, 11 am to 6 pm

Design Exchange, Toronto

The Exhibition Hall (3rd floor), 234 Bay Street

Located within TD Centre

Saturday, November 19 through

Tuesday, November 22, 10 am to 6 pm

Wednesday, November 23, 10 am to noon

HEFFEL GALLERY, TORONTO

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Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

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Heffel Fine Art Auction House and Heffel Gallery Limited regularly publish a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our Annual Subscription Form can be found on page 98 of this catalogue.

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PREVIEW AND AUCTION LOCATION



Auction and Preview Location

DESIGN EXCHANGE

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto
Located within TD Centre
Saleroom Cell 1-888-418-6505

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Please consult our online catalogue for information specifying which works will be present in each of our preview locations at:

www.heffel.com/auction/lotsbypreview_E.aspx

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 4:20 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 10 of this publication.

We recommend that you test your streaming video setup 30 minutes prior to our sale at:

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.75 US dollar, 0.66 Euro, 0.57 British pound, 74.58 Japanese yen or 5.58 Hong Kong dollars as of our publication date.

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If you are from out of town or are unable to visit us at our premises, we would be pleased to assess the saleability of your artworks by mail, courier or e-mail. Please provide us with photographic or digital reproductions of the artworks front and verso and information pertaining to title, artist, medium, size, date, provenance, etc. Representatives of our firm travel regularly to major Canadian cities to meet with Prospective Sellers.

It is recommended that property for inclusion in our sale arrive at Heffel Fine Art Auction House at least 90 days prior to our auction. This allows time to photograph, research, catalogue and promote works and complete any required work such as re-framing, cleaning or conservation. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful Hammer Price for each lot sold for over \$7,500; 15% for lots sold for \$2,501 to \$7,500; and 25% for lots sold up to \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 100 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or

c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your Credit Card details by fax or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

General Bidding Increments

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

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

Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 99 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

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



SALE WEDNESDAY, NOVEMBER 23, 2016 · 7 PM · TORONTO

FINE

CANADIAN

ART

CATALOGUE

FEATURING WORKS FROM

The Family of John Budden

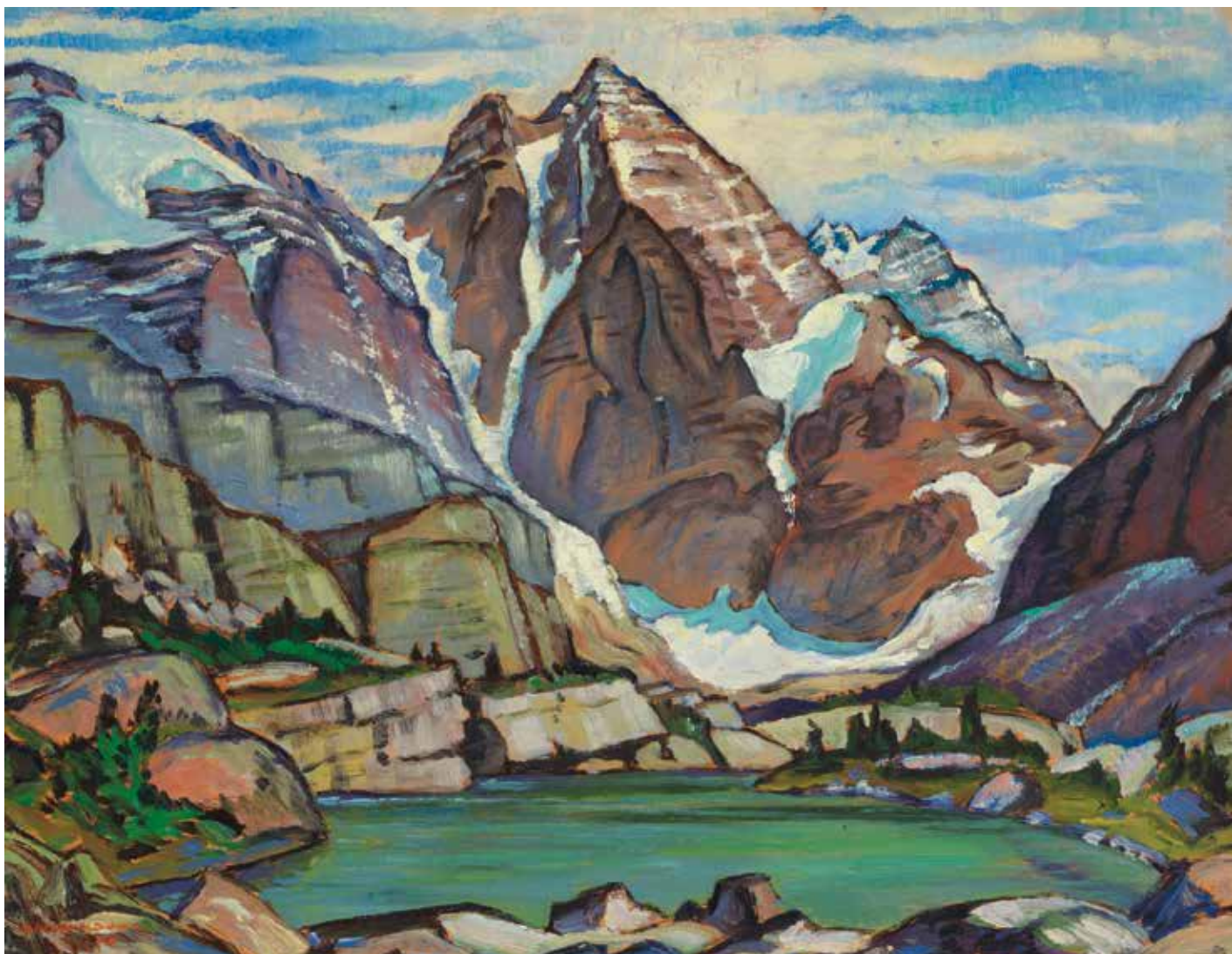
The Family of Robert F. Christy and Dagmar von Lieven Christy

The Estate of Howard K. Harris

The Collection of Imperial Oil Limited

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& other Important Private and Corporate Collections



101 **James Williamson Galloway (Jock)
Macdonald**

ARCA BCSFA CGP OSA P11 1897 – 1960

Mt. Ringrose from Near Lake Oesa, Lake O'Hara, BC

oil on board, signed and dated 1941 and on verso
titled and inscribed 11

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Robert F. Christy and Dagmar von Lieven Christy, Vancouver
By descent to the present Private Collection, California

LITERATURE

Joyce Zemans, *Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*, Art Gallery of Ontario, 1981, page 101

THE FIRST COLLECTORS of this painting (and lot 138 in this sale) were Robert F. Christy and Dagmar von Lieven Christy. Robert was a prominent Canadian-American theoretical physicist and astrophysicist. After graduating from the University of British

Columbia, he studied physics at the University of California under Robert Oppenheimer. Christy worked on the Manhattan Project at the University of Chicago during World War II, then with Oppenheimer at the project's Los Alamos laboratory. In 1960 he turned his attention to astrophysics, ultimately winning the Eddington Medal from the Royal Astronomical Society for his research.

Jock Macdonald spent the summer of 1941 in the Rockies with Group of Seven artist Lawren Harris. Both artists were striving for an art that transcended the mundane, and in the Rockies they found a stunning landscape that embodied the spiritual. Joyce Zemans writes, "At Lake O'Hara, the mighty glaciers offered what Harris described as 'a channel into our essential inner life, a door to our deepest understanding, wherein we have a capacity for universal experience.'" In this powerful and rugged painting of Ringrose Peak towering above Lake O'Hara, Macdonald has captured a vision of the majesty and cosmic harmony that he and Harris perceived in the Rockies.

ESTIMATE: \$15,000 – 25,000



102 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Driftwood, Clarendon Lake

oil on board, signed and on verso signed,
titled on a label and inscribed 3627
9 ¾ x 11 ¼ in, 23.8 x 28.6 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal
Private Collection, British Columbia

LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*,
1976, page 50

THIS FRESH, ALIVE oil sketch by A.J. Casson, executed on the spot, is a striking composition. The lakeshore is edged with driftwood that reflects back in the calm water at the lake's edge, while

in the foreground Casson pulls the viewer's eye back to water ruffled by currents or wind. Behind is a vertical wall of layers of forest, the upturned branch tips giving a sense of growth and movement. Casson's skill with just a handful of closely related colours is showcased—greens that range from bright peridot to olive, and earthy hues from beige to dark brown, which generate light and dark through paint tone. Casson once stated, "I've never liked using every colour of the rainbow... One day I saw the Velasquez painting of Philip IV of Spain. The only discernible colours were black, brown, silver and rose. That started me on simple, restricted colour schemes..."

Within the Group of Seven and after they disbanded, Casson's legacy was forged in his consummate depictions of the province of Ontario: its rural landscapes and towns, and pure wilderness landscapes such as *Driftwood, Clarendon Lake*.

ESTIMATE: \$25,000 – 35,000



103 James Wilson Morrice

CAC RCA 1865 – 1924

Figures on a Beach

oil on panel, on verso inscribed *No. 1166* on the gallery label and stamped with the J.W. Morrice Studio stamp, circa 1905 – 1906
4 7/8 x 6 in, 12.4 x 15.2 cm

PROVENANCE

W. Scott & Sons, Montreal

Acquired from the above by Estelle Holland, 1929

A gift to the present Private Collection, Ontario, 1971

LITERATURE

Charles C. Hill, *Morrice: A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, 1992, a related circa 1905 – 1906 drawing from Morrice's sketchbook #16, page 63 verso, in the collection of the Montreal Museum of Fine Arts, catalogue #Dr. 1973.39, reproduced page 98

JAMES WILSON MORRICE spent much of his life in Europe, and his fame as an Impressionist painter was established there, yet he still kept his ties with Canada, where he was acclaimed as one of our early modernist painters. This *pochade* is a charming vignette of a summer afternoon at the beach in France, where, at seaside locations such as Boulogne-sur-Mer, these distinctive striped bathing tents were to be found. Morrice also sketched beach scenes at Saint-Malo, Paramé, the Côte d'Azur and Le Pouldu. He was known to have headed off from his Paris studio with his sketchbooks and painting box containing small wood panels such as this on the spur of the moment, taking the train to discover new painting places. This sun-drenched scene, rapidly executed on the spot with sure and fluid brush-strokes, captures the atmosphere of the seashore so convincingly that one can feel the sea breeze.

This painting is included in the catalogue raisonné on the artist's work that is being compiled by Lucie Dorais.

ESTIMATE: \$30,000 – 40,000



104 James Wilson Morrice

CAC RCA 1865 – 1924

Figure Walking Along the Shore

oil on board, on verso stamped with the J.W. Morrice Studio stamp
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

W. Scott & Sons, Montreal

Acquired from the above by Estelle Holland, 1929

A gift to the present Private Collection, Ontario, 1971

LITERATURE

Nicole Cloutier, *James Wilson Morrice, 1865 – 1924*, Montreal Museum of Fine Arts, 1985, page 73

Charles C. Hill, *Morrice: A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, 1992, a similar circa 1902 – 1905 oil entitled *Harbour Entrance*, in the collection of the National Gallery of Canada, reproduced page 98

THIS FINE SEASIDE scene by renowned Impressionist James Wilson Morrice is a favoured subject in his oeuvre. Nicole

Cloutier wrote that “among the many themes he treated, those featuring water of one kind or another recur most frequently. His interest in the subject was boundless... Whether in beach scenes... or in seascapes... the omnipresence of water is striking.” The setting is likely a French seaside town—Morrice was attracted to picturesque jetties and boats, whether in Saint-Malo or other small towns, such as Cancale. This sky is particularly striking, studded with ivory and pale yellow clouds that, rendered with thick brush-strokes, give the impression of mass as they lie along the horizon, then break up into floating cloud islands. Strokes of the same paint used in the clouds pull the eye down to the beach and the single figure walking along it, evoking a soft, summery feeling. Morrice’s sensitivity to light and atmosphere is exquisite, and summer was particularly enchanting to his Impressionist sensibilities.

This painting is included in the catalogue raisonné on the artist’s work that is being compiled by Lucie Dorais.

ESTIMATE: \$30,000 – 40,000



105 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Georgian Bay

oil on panel, on verso titled, dated 1920s
on the Jerrold Morris Gallery label and stamped
with the Varley Inventory #403, circa 1920
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Jerrold Morris Gallery, Toronto
Private Collection, Toronto

LITERATURE

Jim Waddington, *In the Footsteps of the Group of Seven*, 2013, the
larger circa 1920 oil entitled *Evening—Georgian Bay*, in the
collection of the Vancouver Art Gallery, reproduced page 24

THE DAPPLED COLOUR and light of Impressionism had a strong
influence on Canadian art at the turn of the century and into

the 1920s. Its interest in the effects of light, the beauty of atmosphere and subtleties of mood aligned well with the ideals of the members of the newly formed Group of Seven. This energetic depiction of Georgian Bay is a fine example of Impressionism's influence on the work of Frederick Varley. A supremely sensitive and skilled colourist, Varley has painted the rocky shoreline of Georgian Bay lapped by brilliant blue water and cast in a golden light. Multi-hued swirls and scattered daubs of paint dance off into the distance, conveying the impression of a sunrise or sunset filled with colourful light. It is a tranquil scene showing an expanse of nature, with wide open spaces unencumbered by aspects of the civilized world.

There is an unfinished graphite sketch of a child on verso.
This work is #403 in the Varley Inventory listing.

ESTIMATE: \$30,000 – 40,000



106 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

The Orchard

oil on panel, signed and on verso signed, titled on the Canadian National Exhibition label and inscribed 6190 Terrebonne de Montréal / \$40.00 / Studio Bldg. Severn St. Toronto / No. 409 Col. Deacon, circa 1928
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

A wedding gift to a Private Collector, Ontario, 1930
By descent from the above to the present Private Collection, Ontario

LITERATURE

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

EXHIBITED

Canadian National Exhibition, Toronto, 1930

THROUGHOUT THE 1920S up to 1930, when this fine painting was exhibited at the Canadian National Exhibition, A.Y. Jackson rarely missed a winter painting on the “artist trails” on the north and south shores of the St. Lawrence River. *The Orchard* is a classic subject from this important part of his oeuvre. The snowy orchard hillside is streaked with sunlight and blue shadows, and richly tinted with pastel green, pink, grey and mauve. His close friend the Beaver Hall Group artist Anne Savage aptly described his masterful depictions of winter in this way: “Not only can Jackson give us the soft gentleness of the opalescent snow bank, but he analyses the snow under every condition and delights in handling the curled edges of great sweeping drifts, the sheen on the ice-caked roads, and the fierce sombreness of the Arctic night.” Jackson’s love of rhythm reveals itself in the sinuous lines of the path, the traditional snake fence and the curves of the hillside. The rural house radiates the warmth of an unseen human presence—the perfect counterpoint to the snow-laden orchard in this exceptional Group of Seven-period work.

ESTIMATE: \$20,000 – 30,000



107 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

A Frozen Lake

oil on panel, signed and on verso signed, titled, dated April 1914 and inscribed *Canoe Lake*, with the T. Eaton Co. Ltd. inventory #5675 and G. Boughton, *Frame Maker, Eaton Ave* and with various framing notations
8 ½ x 10 ¾ in, 21.6 x 27 cm

PROVENANCE

The Fine Art Galleries, T. Eaton Co. Ltd., Toronto
Helen McEwen, Toronto
Acquired from the above as a gift
By descent to the present Private Collection, Toronto

LITERATURE

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two / G–K*, National Gallery of Canada, 1994, the 1914 canvas *A Frozen Lake, Early Spring, Algonquin Park* reproduced page 192, catalogue #4732
Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 63

IN JANUARY OF 1914, A.Y. Jackson moved into the newly constructed Studio Building at 25 Severn Street in Toronto. One of his fellow tenants was Tom Thomson, whom he had met the previous November. It was Thomson who suggested that Jackson visit Algonquin Park, and Lawren Harris also encouraged him. As Wayne Larsen relates, “Armed with warm clothes, his sketch box, and a list of contact names supplied by Thomson, who stayed behind in Toronto, Jackson set off alone for Algonquin Park in February 1914. Getting up there by train in those days was no simple matter—he had to take the Grand Trunk line north to Scotia Junction, near Huntsville, then transfer to the Ottawa, Arnprior and Parry Sound Railway, which then took him into the park... When his train pulled into Canoe Lake station late at night, Jackson found the temperature to be a stinging -40°C ... The temperature rose considerably by the next morning—it was then just -29°C .”

Thomson’s introductions served him well—Jackson was welcomed by the locals and stayed at Mowat Lodge (previously Mowat Camp). He explored by snowshoe, seeking out many of the places that Thomson had recommended. Jackson was tough,

and determined to paint despite the challenges of working in such cold weather, including frozen fingers and paint that stiffened up at low temperatures. He worked alone for a month’s time, after which J.E.H. MacDonald and J.W. Beatty joined him.

A number of important sketches were produced during this trip, with *A Frozen Lake* being among the best. Upon his return to the Studio Building, he would use it as the basis from which to paint the canvas *A Frozen Lake, Early Spring, Algonquin Park*, in the collection of the National Gallery of Canada. It is one of Jackson’s most iconic early paintings of the region—a delicate study of winter, with a small patch of snow-free, exposed land reminding us of the glorious colours from the previous fall. Jackson was a skilled painter of snow, something that he earned by hours spent on snowshoes trudging through forests and across frozen fields. He repeatedly observed first-hand the way that colour plays off of snow, and his paintings show attention to subtle details such as the variety of blue in shadows, the difference between melting and fresh snow, and the multitudinous possibilities of white.

In this fine sketch, he conveys a wonderful sense of distance through the screen of trees in the foreground. There are the trees nearest us, one of which is angled across the scene, those in the patch of snow-free ground—which provides a brilliant splash of colour in the work—and those nearer the lakeshore and falling out of our range of view. They lead us down to the frozen water and take us across the surface of the ice on the lake and out towards the distant hills, where Jackson again echoes the colours of fall. Thomson’s influence on Jackson was very strong at this time in Jackson’s career, and it is visible in the brushwork, colour and composition of this sketch.

Algonquin Park, synonymous with Thomson’s name, was equally influential as a painting place for Jackson, which adds to the poignancy of this sketch. It is possible that this work depicts Canoe Lake, as we know that Jackson painted there in the deep cold of February 1914. After this first introduction to the park, Jackson was so enthused that he returned again in the fall for six weeks, this time in the company of Thomson. During that fall trip, he would paint the sketch for *The Red Maple*, an equally iconic work, also in the collection of the National Gallery of Canada.

ESTIMATE: \$60,000 – 80,000



108 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Le poilu

oil on panel, signed and on verso signed and inscribed *Painted March 1918—Station at or near Amiens during last German drive—March 29th. I was returning from Paris leave.*

4 7/8 x 7 in, 12.4 x 17.8 cm

PROVENANCE

Claude A. Bouchard, Ottawa
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver

LITERATURE

Dennis Reid, *Edwin Holgate*, Canadian Artists Series, 1976, titled as *Le poilu*, reproduced page 29
Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, the 1918 canvas *Near Amiens* reproduced page 104 and listed page 171
Fine Canadian Art, Heffel Fine Art Auction House, May 22, 2008, essay by François-Marc Gagnon, page 21

LE POILU IS the oil sketch for Edwin Holgate's powerful canvas *Near Amiens*, sold by Heffel in spring 2008 for a record amount. In 1916, during World War I, Holgate enrolled in the Canadian Army, and he was later sent with the 4th Canadian Division to France. Holgate executed this study at a train station at Amiens in March 1918. This was a dangerous time, as German soldiers had broken through the British lines.

François-Marc Gagnon wrote, "On his way to the front, Holgate witnessed a scene that summarizes this war and all wars... What is amazing in this painting is the economy of means used by Holgate to convey his message... The drama of the situation is conveyed by the resignation of the soldier and the anxiety of the woman." *Poilu* was a warm, informal term for a World War I French infantryman from a rural background—the bravery and endurance of these men was celebrated in propaganda and war memorials of the time. In this poignant sketch, Holgate captures a very human moment during the Great War that is both historical and universal.

ESTIMATE: \$80,000 – 120,000



109 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

The Mother

oil on canvas, signed and on verso stamped twice
with the Studio Helen McNicoll estate stamp,
catalogue #34, circa 1912
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Estate of the Artist
By descent to the present Private Collection, Toronto

LITERATURE

Memorial Exhibition of Paintings by the Late Helen McNicoll, RBA,
ARCA, Art Association of Montreal, 1925, listed page 5

EXHIBITED

Art Association of Montreal, *Memorial Exhibition of Paintings
by the Late Helen McNicoll, RBA, ARCA*, November 7 –
December 6, 1925, catalogue #34

HELEN MCNICOLL DEVELOPED as an artist during a period when the role of women was dramatically changing. However, even though she was a professional artist trained at the Slade School in England who was elected to the Royal Society of British Artists and became an associate of the Royal Canadian Academy, it took time for a broader recognition to develop. In 1925, a decade after her untimely death, the Art Association of Montreal held a retrospective of her work, in which this gorgeous painting was included. More recently, McNicoll's stature as one of Canada's finest Impressionist painters has been widely established. *The Mother* is an outstanding example of her light-filled paintings of women and children, depicted in outdoor settings awash with sunlight and filtered, dappled shadow. The lushly painted grassy field recalls the settings of French Impressionists such as Claude Monet. Not only are her paintings beautiful in their depictions of summer landscapes, but they reveal the artist's great empathy for the women and children who were her subjects. In *The Mother*, McNicoll captures a moment of sunlit stillness, where this moment of tenderness is everything.

ESTIMATE: \$125,000 – 175,000



110 Cornelius David Krieghoff

1815 – 1872

Crossing the Ice

oil on canvas, signed, dated 1861 and inscribed *Quebec*
14 ½ in diameter, 36.8 cm diameter

PROVENANCE

Laing Galleries, Toronto

By descent to the present Private Collection, Toronto

LITERATURE

J. Russell Harper, *Kriehoff*, 1979, page 59

Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, a similar 1861 canvas entitled *In the Jardin de Caribou, 50 Miles Below Quebec*, in the Thomson Collection, reproduced page 118

FROM 1853 TO 1863, Cornelius Krieghoff lived in Quebec City, and it was a time of fulfillment for him—he produced a fine body

of work and had many clients for his paintings. J. Russell Harper wrote, “His art, reflecting the lively and agreeable scene around him, was transformed... His keen wit and buoyantly infectious spirit, his understanding of his audience’s tastes, and his versatility in themes combined to give his paintings of this period a popular appeal unrivalled by any other Canadian artist of the century.” This vivacious winter scene was a theme that Krieghoff painted in a number of variations, with a river emerging from a Laurentian valley and, at a crossing, *habitants*, hunters or First Nations people meeting on its frozen surface, accompanied by dogs and sledges. Not only is this a stunning landscape, it also showcases Krieghoff’s intimate knowledge of the everyday life of the Québécois. This knowledge is depicted with panache and with Krieghoff’s characteristic attention to detail in the clothing, the horse’s harness and the sledge loaded with wood. In an amusing inclusion, a black dog also hauls a small sled.

ESTIMATE: \$25,000 – 35,000



111 **Cornelius David Krieghoff**

1815 – 1872

Navigating the River

oil on canvas, signed and dated 1861

14 ½ in diameter, 36.8 cm diameter

PROVENANCE

Laing Galleries, Toronto

By descent to the present Private Collection, Toronto

WHILE LIVING IN Quebec City, Cornelius Krieghoff had access to stunning scenery near at hand with numerous lakes and rivers. This fine painting features one of Krieghoff's favoured compositions—a man in a canoe paddling across a body of water towards a large rock. One of Krieghoff's greatest series of large-scale tableau paintings revolved around a huge boulder known as the "Big Rock," and these works often included groups of First Nations people. Large rocks such as this, shown at the water's edge or

at the edge of a cliff, were from the ancient Laurentian Shield. They were important elements in these scenes, their solidity contrasting with the flowing water and the profusion of foliage surrounding them. Krieghoff often chose the fall season to showcase the brilliant gold, orange and red hues we see here. His view of nature and man's relationship with it was idealistic—he saw it as a sylvan paradise. The paddler in this scene, although dwarfed by the forest around him, is completely at ease, a traveler in a magical world of natural beauty.

ESTIMATE: \$25,000 – 35,000

112 **Cornelius David Krieghoff**

1815 – 1872

**Indian Squaw Moccasin Seller
Crossing the St. Lawrence River
at Quebec**

oil on canvas, signed and on verso titled
on a label and inscribed *W.M. Dobell*

11 x 9 in, 27.9 x 22.9 cm

PROVENANCE

William Molson Dobell (son of Hon.
Richard Reid Dobell, Krieghoff's
patron)

By descent to a Private Collector, Ontario
Sold sale of *Fine Canadian Art*, Heffel

Fine Art Auction House, November 26,
2009, lot 274

Private Collection, British Columbia

CORNELIUS KRIEGHOFF and his family moved in 1853 to Quebec City, where he painted views of the city and surrounding region. Among his best-loved works from this period are the emblematic figures of First Nations peoples. Moccasins were the staple footwear at the time—their soft soles enabled people to wear snowshoes and to step safely into a birchbark canoe. Beyond selling them for their practical use, however, this moccasin seller may have had the same clients as Krieghoff—army officers looking for a tangible memory of their stay in this remote posting.

Adding to its historical interest is the fact that the location of this charming painting can be pinpointed. The female moccasin seller is seen picking her way through the ice jams on the St. Lawrence River, with the cliffs and prominent flagstaff of the ramparts of Quebec City clearly visible in the background. The collection of the National Gallery of Canada includes two very similar Krieghoff paintings entitled *Moccasin Seller Crossing the St. Lawrence at Quebec City* and *Indian Woman Crossing Frozen River*.

ESTIMATE: \$20,000 – 30,000





113 Henry Sandham

OSA RCA SCA 1842 – 1910

Going Tobogganing

watercolour on paper on card, signed
23 x 16 in, 58.4 x 40.6 cm

PROVENANCE

Private Collection, Ontario

HENRY SANDHAM is an important early Canadian artist. Born in Montreal, he became a well-known painter and illustrator there. While still a teenager, he began working as a photographic retoucher with William Notman, who had founded a successful photography studio. By 1868, Sandham had worked his way up to head of the art department. His observations of Montreal life are astute, and he often depicted the leisure activities of the middle class, such as skating and tobogganing, as we see in this splendid winter scene. Sandham included a horse-drawn sleigh dashing down the street, which adds an air of excitement to the scene.

The National Gallery of Canada has a large collection of his drawings and watercolours—374 altogether—including an 1885 watercolour entitled *Tobogganing, Winter Scene in Montreal*. The McCord Museum in Montreal also has Sandham's photographs, prints and paintings in its collection.

ESTIMATE: \$12,000 – 16,000



114 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Morning Near Whitefish Falls

oil on board, signed and on verso signed and titled
on the artist and Roberts Gallery labels
28 x 36 in, 71.1 x 91.4 cm

PROVENANCE

Roberts Gallery, Toronto
Maison des Beaux Arts, Quebec, 1980

EXHIBITED

The Embassy of Canada, Washington, DC, on loan 2015 – 2016

A.J. CASSON'S WORK is noted for its grace of design and compositional excellence. He worked steadily for much of his career as a commercial designer, and his skill in this field reached the highest level. Starting out as a freelancer, he joined Rous & Mann Ltd.

in 1919, then Sampson Matthews Limited in 1926, from which he retired in 1957. It was only then that he was able to paint full time, and in this chapter of his career we see skilled, seasoned and mature work being produced. *Morning Near Whitefish Falls* is a prime example from this period. In it we find colour harmonies and contrasts, both depth and distance, contrasts of texture and brushwork, and changes in mood and atmosphere. The combination of all these things, which might, at the hand of a lesser artist, result in chaos, results instead in eloquence. Casson favoured the medium of watercolour, and through his mastery of it, he learned control and simplicity. These traits can be seen in his oils and set his work apart from that of many of his contemporaries, including the Group of Seven, which he joined in 1926.

ESTIMATE: \$60,000 – 80,000



115 Anne Douglas Savage

BHG CGP 1896 – 1971

St. Sauveur des Monts, Quebec

oil on board, signed and on verso titled and dated 1937

15 ½ x 16 in, 39.4 x 40.6 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Anne McDougall, *Anne Savage: The Story of a Canadian Painter*, 1977, the canvas entitled *Saint-Sauveur*, in the collection of the National Gallery of Canada, reproduced page 162

ESTIMATE: \$20,000 – 30,000



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

ALC CGP G7 OSA RCA 1873 - 1932

Algonquin Park

oil on board, signed and on verso titled
on the G. Blair Laing gallery label
8 x 10 in, 20.3 x 25.4 cm

PROVENANCE

G. Blair Laing Limited, Toronto
Acquired from the above by a Private Collector, Toronto,
September 29, 1967 for \$2,000
By descent to the present Private Collection, Toronto

LITERATURE

Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald
and Hiker's Guide*, 2003, page 16

J.E.H. MACDONALD WAS a sensitive painter of atmosphere and weather. This was, in part, a result of his keen observational abilities, which allowed him to see and then render subtle variations in colour through a poetic lens. He was also an eminently practical artist, especially when sketching out of doors, able to readily select a very few colours for his palette. He called sketching "The First Outdoor Sport" and knew that "about eight" colours would enable him to depict the mood of any scene. "Get the effect—it goes the quickest," he would tell his students. Here, the character of a day's particular weather, as well as the mood and feeling of the place, are caught with simple brushwork and a very limited palette. Note the difference in mood between the sky and the water, which is communicated with brushwork alone, for the colours are almost the same. Smooth grey water and the stormy sky frame the distant shoreline, which is also rendered in a few select colours.

ESTIMATE: \$40,000 – 60,000



117 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

Storm Over Hills, Cranberry Lake

oil on panel, signed and dated 1939 and on verso

titled twice and inscribed #986

10 x 12 in, 25.4 x 30.5 cm

PROVENANCE

By descent to the present Private Collection, Toronto

FRANKLIN CARMICHAEL'S BELOVED Cranberry Lake is the subject of many of his works. When he first saw the white rocks of the La Cloche Mountains in Ontario's Killarney Provincial Park, he was drawn immediately to the region. This natural palette of white rock was somewhat unusual in Canada, and very well suited to his watercolourist's eye. Carmichael bought property at

Cranberry Lake and eventually built a cottage there. This became his base, and La Cloche would be his sketching ground for the last decade of his life. In *Storm Over Hills, Cranberry Lake*, wild weather has stained the whole landscape grey. Even the shining white rocks that Carmichael was so fond of are greyed by the heavy cloud that fills the sky. While the clouds advance to the left, the trees all lean to the right, conveying the feeling of the wind whipping in a circular fashion. The whole scene is charged with energy and excitement, demonstrating Carmichael's understanding of the changeable weather at Cranberry Lake.

ESTIMATE: \$70,000 – 90,000



118 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Mountain Forms

oil on canvas, on verso titled and dated on various labels
and stamped Lawren Harris LSH Holdings Ltd. 193, circa 1926
60 x 70 in, 152.4 x 177.8 cm

PROVENANCE

Estate of the Artist
Marlborough-Godard, Toronto
George Clark, Fannin Hall Collection, Vancouver, 1978
Kenneth G. Heffel Fine Art Inc., Vancouver, 1980
Galerie Walter Klinkhoff Inc., Montreal, 1984
Collection of Imperial Oil Limited

LITERATURE

Ada Rainey, "Pictures Show Canadian Art of High Order,"
The Washington Post, March 9, 1930, reproduced
Jehanne B. Salinger, "Canadian Art Is Applauded by United States
Experts," *The Toronto Star Weekly*, March 15, 1930, reproduced
page 13
Leila Mechlin, "Paintings by Contemporary Canadian Artists,"
American Magazine of Art, Vol. 21, no. 5, May 1930, page 267,
reproduced page 262
Eleanor Jewett, "Current Exhibits in the East," *Chicago Sunday
Tribune*, May 18, 1930, page 4
Lawren Harris, "Theosophy and Art," *The Canadian Theosophist*,
Vol. 14, no. 5, July 15, 1933, page 1
*English Painting, Miniatures and Sculpture; Canadian Painting
and Sculpture; English Water Colours; Graphic and Applied Art;
Photography*, Canadian National Exhibition, 1934, listed
page 50, with a price of \$1,500
Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain
Paintings, listed, titled as *Mountain Form*, catalogue #6
and a drawing of this work illustrated by Hans Jensen
A.Y. Jackson, "Lawren Harris: A Biographical Sketch," in *Lawren
Harris: Paintings, 1910 - 1948*, Art Gallery of Toronto, 1948,
titled as *Mountain Forms*, page 11
Lawren Harris notebook, National Archives of Canada, 30D208
Vol. 2, unpaginated
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,
1966, page 13
Wassily Kandinsky, *Concerning the Spiritual in Art*, 1977, page 39
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness
Landscapes, 1906 - 1930*, Art Gallery of Ontario, 1978,
page 172, titled as *Mountain Forms*, reproduced page 173
Roger J. Mesley, "Lawren Harris's Mysticism: A Critical View," *Art
Magazine*, Vol. 10, no. 41, November/December 1978, page 17
Joan Murray and Robert Fulford, *The Beginning of Vision: The
Drawings of Lawren S. Harris*, Mira Godard Gallery, 1982,
page 18
Roger Boulet, *The Canadian Earth: Landscape Paintings by the
Group of Seven*, 1982, titled as *Mountain Forms*, reproduced
front jacket cover, frontispiece and page 103
Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S.
Harris*, Art Gallery of Ontario, 1985, page 14
Jim Dale Vickery, *Wilderness Visionaries*, 1986, page 47



Mountain Forms shown at *The Idea of North: The Paintings of Lawren Harris* exhibition at the Art Gallery of Ontario, 2016

Robert Stacey, "'Towards Encounter': Charles Tomlinson and
Canadian Painting," *Northward Journal* 50 - 51, 1990, page 102,
titled as *Mountain Forms*, reproduced page 102
Ann Davis, *The Logic of Ecstasy: Canadian Mystical Painting,
1920 - 1940*, 1992, pages 54 and 62
Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and
Life—An Interpretation*, 1993, page 104, titled as *Mountain
Forms*
Catharine M. Mastin, editor, *The Group of Seven in Western
Canada*, Glenbow Museum, 2002, page 44 and listed page 199,
titled as *Mountain Forms*, reproduced front jacket cover
Walt Whitman, *The Complete Poems of Walt Whitman*, 2006,
pages 38 and 116
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011,
pages 290 and 418, reproduced page 291, and the oil sketch
entitled *Mountain Forms* reproduced page 290
James King, *Inward Journey: The Life of Lawren Harris*, 2012,
page 181, reproduced page 182
Jori Finkel, "Steve Martin Adds 'Curator' to His Wild and Crazy
Résumé," *The New York Times*, September 25, 2015,
<http://www.nytimes.com>, accessed August 8, 2016
Steve Martin et al., *The Idea of North: The Paintings of Lawren
Harris*, Art Gallery of Ontario, 2015, pages 15, 17, 88 and
reproduced back cover
Tom Teicholz, "Lawren Harris: The Steve Martin of Painters?"
Forbes, November 30, 2015, <http://www.forbes.com>, accessed
August 8, 2016

EXHIBITED

Art Association of Montreal, *49th Exhibition of the Royal
Canadian Academy of Arts*, November 24, 1927 - January 2,
1928, titled as *Mountain Form*, catalogue #82
American Federation of Arts, New York, *Paintings by Contempo-
rary Canadian Artists*, Corcoran Gallery of Art, Washington, DC,
March 9 - 30, 1930, traveling to the Rhode Island School

of Design, Providence; Baltimore Museum of Art; Grand Central Galleries, New York; Minneapolis Institute of Arts; and City Art Museum, St. Louis, 1930, titled as *Mountain Form*, catalogue #20
 Canadian National Exhibition, Toronto, August 24 – September 8, 1934, titled as *Mountain Form*, catalogue #313
 Art Gallery of Toronto, *Lawren Harris: Paintings, 1910 – 1948*, October – November 1948, titled as *Mountain Form*, catalogue #41
 Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, July 13 – October 14, 2002, traveling to the Art Gallery of Nova Scotia, Halifax; the Winnipeg Art Gallery; the Art Gallery of Greater Victoria; and the National Gallery of Canada, Ottawa, 2002 – 2004, catalogue #25
 Art Gallery of Ontario, Toronto, *The Idea of North: The Paintings of Lawren Harris*, Hammer Museum, Los Angeles, October 11, 2015 – January 24, 2016, traveling to the Museum of Fine Arts, Boston, and the Art Gallery of Ontario, 2016

I... give a nod of gratitude to the Art Spirit, the intangible aura of excitement that hovers around artists, collectors, patrons, dealers, curators, and passionate lovers of the arts: it unites disparate worlds and makes borders vanish.

—STEVE MARTIN

RECENTLY, A PARTNERSHIP was formed between the actor and collector Steve Martin and director Ann Philbin of the Hammer Museum in Los Angeles, centred on the work of Canada's foremost Group of Seven painter, Lawren Harris. Philbin had been dining with the Martins and was struck by the beauty of a small Harris hanging in their home. "Who's that?" she inquired, at which point Martin discovered that Harris—who in Canada is an icon—was not well known in the United States. Martin decided that he wished to rectify this, and so the project *The Idea of North: The Paintings of Lawren Harris* was born. It would become an international exhibition of Harris's Lake Superior, Rocky Mountain and arctic works curated by Martin, Cynthia Burlington of the Hammer Museum, and Andrew Hunter of the Art Gallery of Ontario. Borders vanished—the show toured North America, opening in Los Angeles, traveling to Boston and then concluding at the Art Gallery of Ontario. In this showcase of just 30 works, the stunning canvas *Mountain Forms* was a key piece, and it also has the distinction of being included in the feature film *Where the Universe Sings: The Spiritual Journey of Lawren Harris*, produced by Toronto's White Pine Pictures, which premiered in 2016. It is an iconic and singular masterwork.

The foregoing credentials only add to the pedigree of *Mountain Forms*. When Harris began to show large mountain works at the 1926 Group show, *The Mail and Empire* wrote, "Lawren Harris is the man who will cause the greatest gnashing of teeth... He marches steadily ahead with his process of simplification... His mountains rise like great teeth of cosmic lime out of calm lake pedestals and are as sculptural, as enigmatically mathematical as Epstein. He achieves a remarkable structural synthesis and presents landscape purged of its grossness of detail in quintessential symbolism." The year before, when three members of the Group of Seven had shown Rockies-based works, they had been accused of having gone "mountain mad." For Harris, this madness would



LAWREN HARRIS
Study for Mountain Forms (9-40)
 graphite on paper
 7 ½ x 9 ¾ in, 19.1 x 25.1 cm

Lot 119 in this sale

only increase, and it reached its apex with the magnificent painting *Mountain Forms*.

Originally titled as *Mountain Form*, it was shown in the Royal Canadian Academy of Arts exhibition in Montreal in 1927 and then toured six American cities just a few years later, in 1930, when it was part of the *Paintings by Contemporary Canadian Artists* exhibition organized by the American Federation of Arts. It was described in that tour as containing "an element of the universal—that element found in some of Rockwell Kent's lithographs and woodcuts..." From there, it went on to be shown at the 1934 Canadian National Exhibition in Toronto, where it was also shown under the title *Mountain Form*. Later it would be included in several important shows in Canada, including a retrospective of Lawren Harris's works in 1948, for which Harris made a list of works, including *Mountain Form* as *Mountain, Bow Valley*. It was also included in the Glenbow Museum's *The Group of Seven in Western Canada* show (and was selected for the cover of their exhibition catalogue), and most recently toured as described.

During this most recent tour, Harris continued to startle and wow audiences. Jori Finkel of the *New York Times* wrote, "Many of his favorite subjects, whether rays of sun skimming the surface of Lake Superior, dramatic Rockies peaks or hulking Arctic icebergs, are rendered in such strong, simplified volumes that they end up looking like architecture." *Mountain Forms* is a distinct pinnacle in Harris's career, a work executed after many weeks spent in the mountains gathering source material, and then focusing on one subject selected from a multitude of possibilities. It is a rare and important masterpiece.

"Art," Harris said in 1924, "is the beginning of vision into the realm of eternal life," and in the magnificent painting *Mountain Forms*, vision begins in the drawings, which are based on a



LAWREN HARRIS

Mountain Forms

graphite on paper

7 ½ x 10 in, 19.1 x 25.4 cm

Collection of the Art Gallery of Ontario

Not for sale with this lot



Mount Ishbel in the Sawback Range

mountain in Banff National Park. Graphite drawing 9-40, *Study for Mountain Forms*, lot 119 in this sale, shows a heavily patterned mountain—not a single, soaring, massive peak that stands alone and aloof in a remote mountain valley, as we see in the canvas, but a saw-toothed, jagged, ancient and eroded sphinx of a mountain, grey and stoic, impervious and squat, a bookend peak in a massif range. We are looking at Mount Ishbel in the Sawback Range (illustrated), adjacent to today’s Trans-Canada Highway between the town of Banff and Lake Louise village. It is interesting to observe that Harris has originally drawn a curved line running from the rightmost turret of Mount Ishbel and off of the right edge of the sketchbook page. This curved line corresponds to the ridge line of the Sawback Range. But Harris later decided to leave out this line, creating a new profile for the peak, isolating it from the rest of the continuous massif.

This has dramatic consequences when Harris sets out to paint the canvas. A jagged, lengthy mountain range is transformed into a triangular, unified peak, with the elimination of one small line. Once Harris decides to contain Mount Ishbel on the page, he fills in this newly available space under the disregarded ridgeline with sky, indicated by the horizontal shading lines. The turrets below the new sky—steeply, dramatically eroded points of vertical faults and flexures—are further emphasized by darker, heavier pencil lines. Harris has rendered the stands of forest that climb the flanks of the mountain as shaded bands running in upside-down Vs. These become bands of cool blue and green in the canvas, and do not necessarily read as trees.

Brushwork is often enough to delineate forest from rock in Harris’s mountain canvases, but here, seeking clarity and geometry, even the stubby patterns of forest have been smoothed out. The water we see is that of the Bow River, or an abandoned

channel holding an oxbow lake left behind when the river changed its course in past centuries. It is given minimal attention in the drawing, and we have seen that Harris’s bodies of water in his mountain works were turned from lakes to rivers to ponds without a second thought. It is in details such as this—the tiny, but still observable changes between the graphite drawings and the canvas—that we find Harris’s vision beginning to coalesce. Harris’s winnowing turns a complex, jagged peak into a smoothed pyramidal form. Like a diamond cutter, he cleaves, brutes, girdles and polishes the stone of Mount Ishbel into the faceted gem of *Mountain Forms*.

Clearly, Harris found Mount Ishbel’s fan-like, splayed geology very interesting—and the summit becomes the heartbeat of the canvas. His simple colour and fine, almost imperceptible brushwork presents a luminous faceted diamond of white that seems about to bloom from the top of the peak. It is the point of contemplation. It glows, lit from within, emanating life through light; we feel a sense of great expansiveness in looking at it. In his drawings, Harris sometimes marked certain places with an X. These places would be touched by a distinctive humming light, as if the mountain contains, rather than is crowned by, its own aura. There is, as Harris wrote about his process, “an intensification of mood that simplified into deeper meaning and was more rigorously selective and sought to have no element in the work which did not contribute to a unified intense expression.”

“Oh, these mountains, great bundles of contradiction, hard, cold, austere, disdainful, remote yet gentle, spiritual, appealing! Oh, you mountains, I am at your feet—humble, pleading! Speak to me in your wordless words! I claim brotherhood to you. We are of the same substance for there is only one substance.” Emily Carr’s words express the depth of spirituality in Lawren Harris’s



Lawren Harris at Parker Ridge, Banff, about 1940
Courtesy of the family of Lawren S. Harris

interactions with nature. Harris was a devotee of Walt Whitman and felt, as Whitman believed, “that nature is formed and informed by the spirit, that every tree or mountain is a symbol of a greater spiritual reality...” Once, hiking in the region of *Mountain Forms*, Harris became so moved that he experienced glossolalia and fell to his knees and spoke in tongues.

He would write in his notebook in the 1920s, “Visible nature is but a distorted reflection of a more perfect world and the creative individual viewing her is invited to perceive within and behind her many garments that which is timeless and entirely beautiful.” In order to perceive, and then depict, that which was entirely beautiful, Harris spent a good deal of time contemplating nature. He was not merely a hiker; he was at the very least a bold scrambler, even a mountaineer. He spent weeks deep in the back country of the Canadian Rockies, sometimes alone, and usually at high altitude. His daughter Margaret (Peggy) Knox recalled that he would settle the family at a mountain lodge, then “went off on sketching and climbing treks for a week or so at a time, leaving us at one of the bungalow camps.”

Another graphite drawing, titled *Mountain Forms* (illustrated page 31, in the collection of the Art Gallery of Ontario) provides further insight into his choices for our painting. In this drawing, Harris studied only summits, executing four distinct renderings on one page. He accentuated the space between the spire and the summit itself, and he drew alternative views, turning the peak this way and that, as if trying to find its best side. In the end, he de-emphasized the spire in the final painting, compressing it into the main mountain, gathering everything up to become part of the summit. Mount Ishbel’s stony fingers have been clasped. Harris’s ability to do this, to take an image and change and shape it with such precision, purpose and clarity, was profoundly influenced by his time spent communing with the natural world. Dennis Reid wrote, “He found certain wilderness experiences to be intensely moving, elevating, in fact, to the point that he would sense his consciousness merging with the spirit of the place...”

Harris’s search for the path to spiritual enlightenment is achieved, in part, through colour. While his use of colour is not entirely consistent with theosophical colour theory, he had read Wassily Kandinsky’s *Concerning the Spiritual in Art*, published in 1912. Blue, in Theosophy, represents intelligence; for Kandinsky, spirituality. White is of paramount interest in both philosophies, representing profound truth (through light) in Theosophy. For Kandinsky, white was “a great silence,... not a dead silence, but one pregnant with possibilities.” The critical coincidence for Harris was that these colours predominate naturally in the palette of the Canadian Rockies, in blue skies and water, white snow and ice. A few years later, when Harris reached the Canadian Arctic and Greenland, his observable world would match even more closely the spiritual world he aspired to commune with.

In the mid-1920s, when Harris was intellectualizing and refining his subjects, his interest in communicating an artistic vision based on theosophical principles was deepening. His ideas around spiritualism, mysticism and creativity had been partly forged by the brutality of the war in which he had served and in which he had lost his only sibling, and by the loss of his father when he was a child. Harris’s mother had since become a Christian Scientist, and in creative circles, interest in the spiritual potential of North America leaned towards such societies rather than the mainstream. Harris believed deeply in Theosophy’s Universal Brotherhood of Humanity, that religion, philosophy and science all held truths that could be reconciled and understood through spiritual enlightenment, and, perhaps most importantly, that there were unexplained laws in nature that could be made known through personal enlightenment. He was an artist-seer who used the act of painting to reach a place of enlightenment and believed that his art would consequently open a door to enlightenment for us—Roger Mesley wrote that “he wanted to change men by pictorial revelations of cosmic truths.” Through the deep and serious contemplation of his art, we will understand the union of all things. As Martin stated, art can make “disparate worlds” unite.

Mountain Forms is a serene essay in blue, grey and white. Folds of rocky strata repose against one another in gentle order, neat and alert, like members of a choir preparing to sing. Shadows play over the mountain’s folds, adding to the feeling of rhythmic harmony. The mountain’s bulk is gathered in to a central icon, glowing, almost pulsing, the sky arching over it like a shroud. Low mounds of shoreline act like supports for the mountain, embodying Whitman’s footholds “tendon’d and mortis’d in granite,” anchors for the bigger scene, keeping the water still. The velvet richness of Harris’s colour is a feat of highly skilled painting—the low foreground is deeply shaded, changes of hue on the mounded hills barely perceptible, and the subtlety of the colour shifts in the mountain’s strata are harmonious notes. These were the traits that so impressed Martin and led him to become a champion of Harris’s works. “If these canvases could have a subsequent moment and advance like a movie frame,” he stated, “they would take a deep, vital breath.”

In large-format canvases such as this, there is something quite wonderful in play between the work and us as viewers. Harris’s mastery of composition extends off the picture plane and into our space. He places us exactly where he wants us to be in relation to the work, composing the foreground so that we have a place



A.Y. Jackson, Lawren and Beatrice (Trixie) Harris (back seat) with companions in the Rockies, 1924
 Courtesy of the family of Lawren S. Harris

to *be* in the works. They welcome us, and ask us to stay and contemplate, to allow the greater thing in the work to flow into us, to *receive*. With *Mountain Forms*, we are looking up; we are at the foot of the peak and have been given a green shoreline to stand on, with this marvellous form directly across the water in front of us. We find ourselves in the perfect place from which we can contemplate a scene of serene beauty. While there are no signs of civilization of any kind in these works, as Tom Teicholz wrote in *Forbes*, “They seem to speak to very human emotions of isolation, loneliness, stubbornness, beauty and courage.”

In an article in *The Canadian Theosophist* in 1933, Harris wrote, “Beauty is something that many of us seem loath to discuss, or ponder sufficiently ... It has been forced aside ... made to serve sentimentality. But beauty is an indissoluble part of all that we consider high, worthy and divine.” As sources of rich beauty, as spiritual touchstones, as stepping stones to enlightenment, as departure points for Harris’s arctic and then his abstract works, there would be no better subject than the Rocky Mountains of Canada. His relationship with them was one of depth and

profundity; from them, he fully received that which Whitman had promised in *Leaves of Grass*:

The earth never tires;
 The earth is made silent, incomprehensible at first—
 Nature is rude and incomprehensible at first;
 Be not discouraged—keep on—there are divine things,
 well envelop’d;
 I swear to you there are divine things more beautiful
 than words can tell.

In *Mountain Forms*, Harris has taken Nature, incomprehensible and silent, and found within her the divine.

We thank Lisa Christensen, author of *A Hiker’s Guide to the Rocky Mountain Art of Lawren Harris* and director of Heffel’s Calgary office, for contributing the above essay.

ESTIMATE: \$3,000,000 – 5,000,000



119 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Study for Mountain Forms

graphite on paper, on verso inscribed *Book 9-40 /*

367 / 254, circa 1926

7 ½ x 9 ¾ in, 19.1 x 25.1 cm

PROVENANCE

Estate of the Artist

Estate of Howard K. Harris

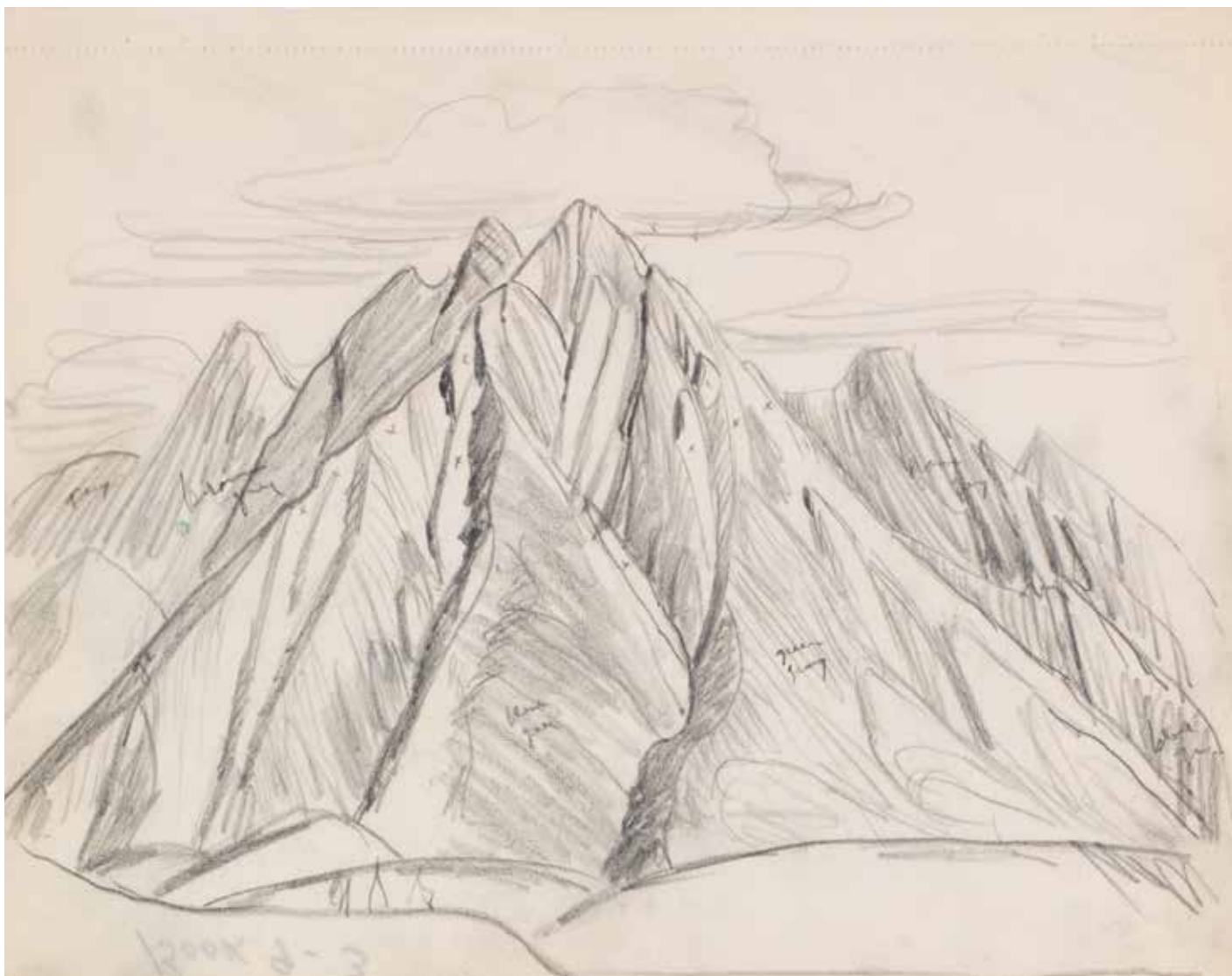
LITERATURE

Catherine M. Mastin, editor, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, this work and the related canvas *Mountain Forms* listed page 199

EXHIBITED

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, July 13 – October 14, 2002, traveling to the Art Gallery of Nova Scotia, Halifax; the Winnipeg Art Gallery; the Art Gallery of Greater Victoria; and the National Gallery of Canada, Ottawa, 2002 – 2004, catalogue #44 and the related canvas *Mountain Forms*, catalogue #25

ESTIMATE: \$10,000 – 15,000



120 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Mountain Study

graphite on paper, on verso inscribed *Book 9-3*

and *394*, circa 1926

7 ½ x 9 ¾ in, 19.1 x 25.1 cm

PROVENANCE

Estate of the Artist

Estate of Howard K. Harris

LITERATURE

Catherine M. Mastin, editor, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, listed page 199

EXHIBITED

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, July 13 – October 14, 2002, traveling to the Art Gallery of Nova Scotia, Halifax; the Winnipeg Art Gallery; the Art Gallery of Greater Victoria; and the National Gallery of Canada, Ottawa, 2002 – 2004, catalogue #44

ESTIMATE: \$10,000 – 15,000

121 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Mount Odaray from Lake McArthur / Rocky Mountain Sketch cxxv

oil on board, signed and on verso signed, titled and inscribed with the Doris Mills inventory #7/126 and 250.00 on the Dominion Gallery label and with the Dominion Gallery inventory #A1414, circa 1926 – 1928
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Acquired directly from the Artist by Dominion
Gallery, Montreal
Acquired from the above by a Private Collection,
Montreal, March 1952
By descent to the present Private Collection, USA

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain Sketches,
Group 7, titled as *Mountain Sketch*, catalogue #7/126, location
noted as 28 Chatsworth Drive
Lawren Harris, *Lawren Harris 1969*, Library and Archives
Canada, MG30 D208, Vol. 13, page 23

IN LAWREN HARRIS'S explorations of the mountains, he sought out remote and high alpine locations. We know that he stayed at the newly opened Lake O'Hara Lodge in Yoho National Park in July of both 1926 and 1928. In 1928, Mrs. Beatrice (Trixie) Harris and their son Howard signed the guest register along with Harris. Lawren P. Harris, their other son, joined them a few days later. Most often Harris would leave his family at the lodge and head off hiking up into the alpine. From the view in this sketch, we know that it was painted after Harris reached the shore of Lake McArthur, from which he is also known to have sketched the classic view seen in *Lake McArthur, Rocky Mountains*, in the collection of the Winnipeg Art Gallery. From the main lakeshore trail, where he sat to paint *Lake McArthur, Rocky Mountains*, we see that he also continued further along goat paths and followed climber's trails, and scrambled to the far shore of the lake on the southeast side, where he would be able to see this unusual view of Mount Odaray.

From this perspective, the two summits of Odaray are separated and defined, with Little Odaray nearest us and Odaray over its shoulder. The edge of Cathedral Mountain is shown on the right side of the work. A related sketch, titled simply *Rocky*

Mountain Sketch, is in a private collection and is dated 1928. It is more stylized than our *Mount Odaray from Lake McArthur / Rocky Mountain Sketch CXXV*, suggesting that it may have been executed later. The middle-ground lakeshore area and patches of snow have been turned into rounded, hummocky hills. The peak itself has been smoothed, made consistent in colour, and it is shrouded in the aura-like light that Harris would soon come to use consistently. In contrast, *Mount Odaray from Lake McArthur / Rocky Mountain Sketch CXXV* is much more "on the spot," in nature, and truer to the place that inspired it than *Rocky Mountain Sketch*, suggesting it was painted first.

It is very interesting to follow Harris's path as he refined and abstracted his mountain works. He wrote: "All creative activity in the arts is an interplay of opposites. It is the union of these in a work of art that gives it vitality and meaning. If we view a scene—let us say a great mountain soaring into the sky—it may excite us, evoke an uplifted feeling within us. That is then an interplay of something we see outside of us with our inner response. The artist takes that response and its feelings and shapes it on canvas with paint so that when finished it contains the experience—uplifted mountain. In that picture then, there will be, if it is successful, a combination of many opposites—dark and light, depth and height, and so on. The chief of these will be a particular mountain, and the universal feeling of being uplifted, of aspiration. In that way the picture can become for us a highway of experiences between a particular thing and a universal feeling. When that happens, we also have an experience which is timeless."

For Harris, his interaction with the particular through his hikes up into the mountains was essential to his ability to depict the universal. He rendered the rocks at McArthur Lake in an accurate buff-brown, captured the deep and uniquely rich colour of the lake, and included the patches of semi-permanent snow clinging to the shoreline. All this took time and contemplation to study. His reaction to scenes such as this remote and beautiful mountain lake would colour his "inner response," and that, as he has eloquently described, was essential to the success of his works and to the timelessness of his art.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* and director of Heffel's Calgary office, for contributing the above essay.

ESTIMATE: \$500,000 – 700,000



122 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885–1970

Colin Range—Mountain Sketch LV

oil on board, signed and on verso signed, titled and inscribed with the Doris Mills inventory #7/55 and x1 and with the Dominion Gallery inventory #C1816, circa 1924

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Acquired directly from the Artist by Dominion Gallery, Montreal, February 1955

Acquired from the above by a Private Collection, Montreal, April 1956

By descent to the present Private Collection, USA

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky Mountain Sketches, Group 7, titled as *Mountain Sketch*, catalogue #7/55, location noted as the Studio Building

Lawren Harris notebook, 1954 (4-2), Library and Archives Canada, MG30 D208, Vol. 4, pages 25–28

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1976, pages 106 and 107

IN 1924, WHEN Lawren Harris and A.Y. Jackson explored the mountains of Jasper National Park, they hiked remarkable distances in pursuit of subjects that they found inspiring. They wished to get up high and away from the developed areas. In the main valley near Jasper townsite and the railway's fancy hotels, Jackson wrote that they "did not find the landscapes... very interesting," so they walked from Jasper to Maligne Lake—a distance of 4.6 kilometres—and stayed a few days with the warden. They had arranged for their gear to be brought up the valley that they had explored on horseback, and once it arrived, they borrowed an 18-foot canoe, which they loaded with supplies and paddled to the far end of the lake.

Maligne is the largest naturally occurring lake in the Canadian Rockies, so Jackson and Harris would need to paddle a distance of 22 kilometres to reach the Coronet Creek drainage at its south end. While there, they camped on a gravel beach, one of the few flat spots along the lake's shore, and stayed for several days, using this as a base for shorter trips. They climbed high up to Coronet Glacier, where they painted side by side, and then into the surrounding mountains of the Colin Range, where they found a vast panorama of summits in every direction, which Jackson called

"a kind of cubist's paradise full of geometric formations, all waiting for the abstract painter."

Harris's sketch, titled simply *Colin Range—Mountain Sketch LV*, captures the feeling of the region well, with his smooth brushwork showing the pale grey limestone so characteristic of this place. He has painted an expansive view, looking out over a series of sharp, tilted peaks from a vantage point high above the treeline at the crest of an exposed bluff. Maligne Lake itself would be some distance below in the valley, which is steeply sloped, with most of the shoreline angling down into the lake.

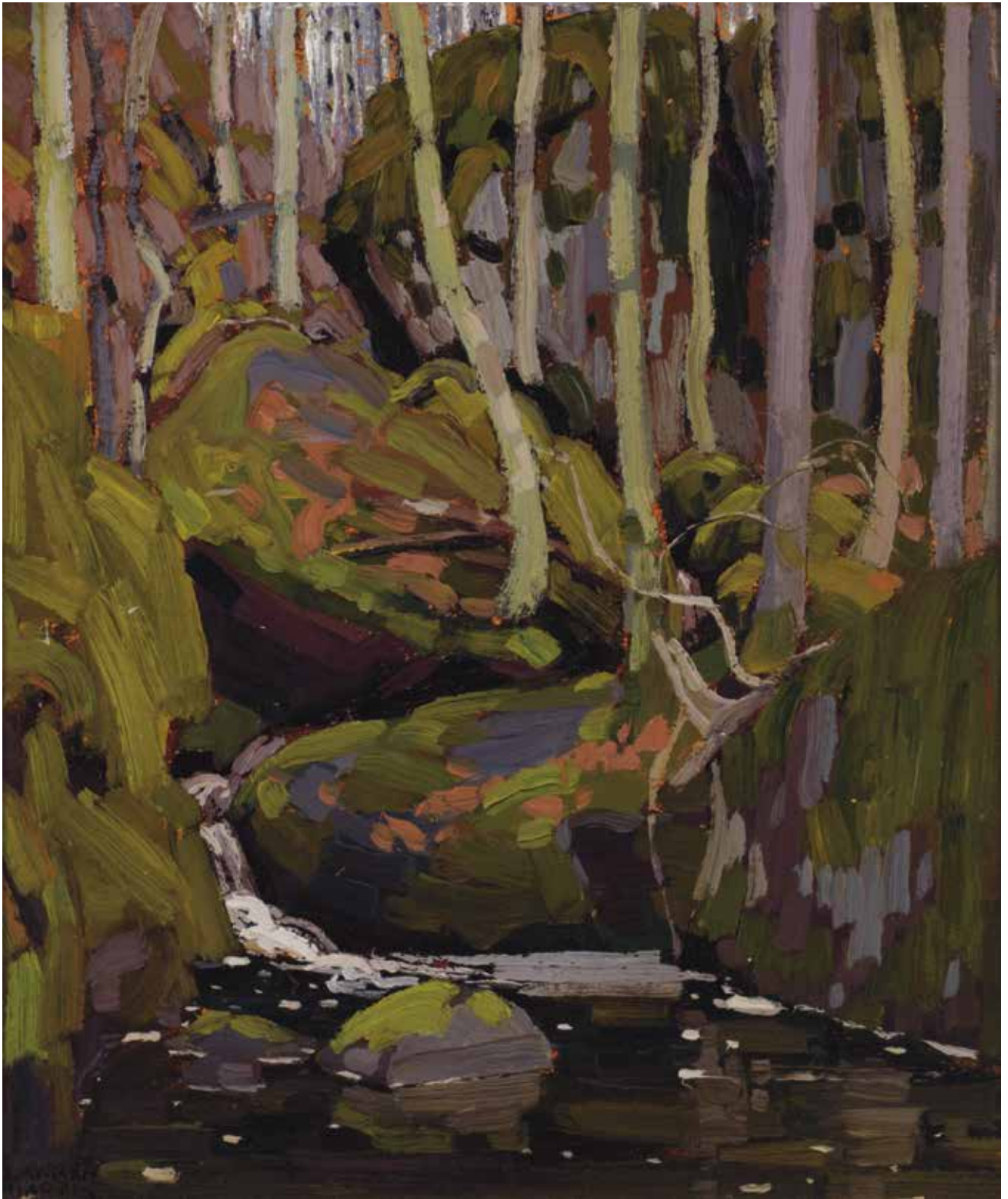
"It was not easy to establish a camp there," Jackson would later recall. "We could find no level ground for the tent." It was here, high in the Colin Range, that the incident occurred of Jackson sliding out of the tent, still wrapped tightly in his bedroll, and ending up "20 feet below, pulled up against a rock, sound asleep," as Harris amusingly relates. It was a story often repeated. They had adventures, and misadventures, and through them all Harris found his relationship with the mountains changing rapidly.

At first, as he painted in the Athabasca Valley and along the railway line, his approach was comparable to the approach to sketching that he had used in Algoma. Soon, however, the mountains would demand greater things from him. He had to select and define his subjects, to leave out features and refine those he wished to paint. Harris stated, "On all our camping and sketching trips we explored each region for those particular areas where the form and character and spirit reached its summation. In those areas the character is most pronounced—the form most opulent or austere—the spirit most pervasive. We became increasingly aware that while the artist must select his subject, determine how it is to go within the 4 sides of his sketch or canvas, what he must eliminate and what he should emphasize and how he should reorganize the various factors in order to make it a unity of expression. Yet he must not impose some preconceived or borrowed idea on it because that acts as a barrier between him and nature." From a vast sea of mountaintops, Harris has selected a few on which to focus, yet he still conveys the idea of the fuller panorama. Peaks run off the picture plane, shadows tell us that mountains loom behind us, and the feeling in this work is one of being very high up in an endless stretch of the alpine.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* and director of Heffel's Calgary office, for contributing the above essay.

ESTIMATE: \$400,000 – 600,000





123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Algoma

oil on board, signed and on verso titled
on the Laing Galleries label, circa 1918
12 ¾ x 10 ½ in, 31.4 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto
Acquired from the above by a Private Collector, Toronto,
September 29, 1967 for \$1,500
By descent to the present Private Collection, Toronto

LITERATURE

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario, 1978, page 79
Jim Dale Vickery, *Wilderness Visionaries*, 1994, page 159
James King, *Inward Journey: The Life of Lawren Harris*, 2012, pages 105 and 322

Whether it be a wide unspoiled landscape that inspires us,
or the beauty of the humble little wildflower at our feet, the
fact remains that we need inspiration to go forward.

—OLAUS MURIE, naturalist, quoted
in *Wilderness Visionaries*

AFTER LAWREN HARRIS'S discharge from the Canadian Army on May 1, 1918, he was deeply in need of inspiration. Fred Housser would write: "In him the national spirit of the day provoked a desire to express what he felt about the country in a more creative and magnificent communion than a communion of war. It must be on a grander scale than anything hitherto attempted, heroic enough to stir the national pulse when the stimulus of struggle had been withdrawn. He became nervous and unstrung under the discipline of the machine. His health gave out." Later that same month, he would be taken to Algoma by his friend Dr. James MacCallum, who saw his depression and thought that a good dose of wilderness was in order. Harris's response can be measured best in the works that came from this trip and in his desire to return to the region as soon as possible.

He would arrange a trip in the fall of that same year, and his enthusiasm to share this painting place with his fellow artists was infectious. He invited J.E.H. MacDonald, who had suffered a stroke the previous year and was also recuperating. In his first few days there, MacDonald would write a letter home stating: "I will not attempt to describe this country for you as I haven't a great flow of language at present. Perhaps that will come as usual when I get back and talk as usual after a trip. But the country is certainly all that Lawren and Dr. said about it. It is a land after Dante's heart. The canyon is like a winding way to the lower regions and last night, when the train went through just after dark, with the fireman stoking up, the light of the fire shining on the smoke clouds, it was easy to imagine his Satanic majesty taking a drive through his domain. I had walked a little distance up the canyon

and the effect was eerie enough to make me speed up for home. The great perpendicular rocks seem to over hang as though they might fall any minute, and the dark Agawa moving through it all had an uncanny snakiness. On a fine day, such as this, the canyon seems to lead upwards, and has all the attributes of an imagined Paradise."

This charming waterfall sketch is evidence of Harris's positive response to the scenery he found in Algoma. As Jeremy Adamson writes of his work produced there, "There is a new sense of action... which captures the fugitive effects of shimmering light glancing off the water at the foot of the falls." Harris would execute many sketches in Algoma and show 45 of them at the Art Gallery of Toronto (now the Art Gallery of Ontario) in the spring of 1919. A.Y. Jackson, who had just returned from Europe, where he had been working with the Canadian War Memorials program, saw the show and was equally enthused, joining MacDonald, Harris and Frank Johnston on the fall Algoma trip that Harris had planned for that year.

Harris's enthusiasm for Algoma is revealed in his sketches; they are expressive, richly hued, vital and energetically painted. They often depict diminutive pockets of nature: tangles of forest, rocks and undergrowth, streams and small pools of water. This charming waterfall scene is typical of the works, and here Harris has focused his attention on an almost hidden, trickling waterfall. White water bubbles over mossy rocks, reflecting the edges of the pool and portions of the trees. A far cry from the battlefield, Algoma's restorative visuals not only allowed Harris to go forward with his art, but also provided the respite and peace that he was seeking.

ESTIMATE: \$200,000 – 300,000



124 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

Evening, Quebec

oil on canvas on board, signed and dated 1896 and on verso titled as *Evening Near Chambly* and dated on the gallery label and certified by the Cullen inventory #2000
18 x 32 in, 45.7 x 81.3 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal
By descent to the present Private Collection, Vancouver

LITERATURE

Hughes de Jouvancourt, *Maurice Cullen*, 1978, a similar 1896 oil entitled *Winter Marsh, Quebec* reproduced page xii
Sylvia Antoniou, *Maurice Cullen*, Agnes Etherington Art Centre, 1982, page 9

EARLY IN 1895, Maurice Cullen was living in Paris, where his exposure to French Impressionism had heightened his sensitivity to light and colour. He was so well regarded in France that he was elected an associate of the Société nationale des beaux-arts. However, Cullen longed to return to Canada, and later that year he arrived in Montreal. He showed his work in a rented store on St. Catherine Street, and in January of 1896 a critic for the *Montreal Gazette* noted: “Three of his paintings which hung in last year’s Paris Salon and two of the former year’s salon, are exhibited. They are, indeed, exquisite bits of work.” This studio canvas is a consummate example of Cullen’s Impressionist sensitivities to light and colour. Although he did not use the fractured brush-stroke of this movement, preferring a more solid paint application, *Evening, Quebec* is an Impressionist feast of pastel tones, from pink to pale ice blue. Through his teaching, with his emphasis on *plein air* painting, and through the example of his impressive body of work, Cullen was an important early influence on painters in Canada.

ESTIMATE: \$25,000 – 35,000



125 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Village of Baie St. Paul

oil on panel, on verso titled on various gallery labels, dated November 1912, certified by the Lucile Rodier Gagnon Inventory #164 and stamped with a thumbprint
6 ¼ x 9 in, 15.9 x 22.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Continental Galleries of Fine Art, Montreal
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver

LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881 – 1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 116

IN JULY 1912, Clarence Gagnon returned to Quebec from Paris, settling in Baie-Saint-Paul again until late fall of that year. This

was an iconic painting place for Gagnon, who was entranced by the contrast between the mountainous landscape and the small village embedded in it. Villages such as this had been settled for almost three centuries, and Gagnon so appreciated this history that he eliminated all signs of modernization (such as telephone poles) from his paintings of it.

In this exquisite oil sketch, the village is compressed in a horizontal wedge across the picture plane, the pinks, greens and mauve of its houses contrasting with the smoky blues and soft whites of the Laurentian Mountains beyond. A fine touch is the inclusion of the church that rises above the village, somewhat muted by the atmospheric haze. *Village of Baie St. Paul* perfectly embodies what Hélène Sicotte calls “Gagnon’s quest for beauty... shaped by his ideal of a harmonious relationship between untamed nature and a particular form of civilization.” Gagnon’s bucolic vision of Baie-Saint-Paul brought it into public awareness and attracted other painters to the area.

ESTIMATE: \$25,000 – 35,000

126 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

Portrait d'Esdras Cyr

oil on canvas, signed and on verso signed, titled *Portrait d'Esdras Cyr dit Finette à 87 ans* and dated 1916
15 ¼ x 12 ¼ in, 38.7 x 31.1 cm

PROVENANCE

Acquired directly from the Artist in Arthabaska, Quebec, by the present owner's great-grandmother Aline Beauchesne Walsh (wife of John F. Walsh)

By descent to the present Private Collection, Montreal

LITERATURE

Paul Rainville, "L'arrivée de Cartier à Stadacona," *Sélection du Reader's Digest*, November 1948, page 143
Renaud Lavergne, *Histoire de la famille Lavergne*, compiled by Bernard Clyde Payette, 1970, pages 271 and 272
Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, page 268, the 1908 charcoal on paper entitled *Esdras Cyr*, in the collection of the Weir Foundation, reproduced page 224; the 1908 charcoal on paper entitled *Esdras Cyr, Quarter Profile*, in the collection of the Musée du Québec, reproduced page 227; the circa 1910 pastel entitled *Esdras Cyr*, in the collection of the Musée du Québec, reproduced page 228; the 1911 pastel entitled *Père Esdras Cyr* reproduced page 229; the 1911 plaster sculpture entitled *The Old Pioneer* reproduced page 234; and the 1911 bronze entitled *The Old Canadian Pioneer* reproduced page 237

OF ALL THE models who posed for Marc-Aurèle de Foy Suzor-Coté, Esdras Cyr is certainly the most famous. From the earliest known charcoal drawing (1908, Musée national des beaux-arts du Québec), to works completed after Cyr's death from previous designs, this figure inspired the artist from Arthabaska on dozens of occasions. The works, which are all different, showcase the range of techniques utilized by Suzor-Coté: charcoal, pastel, oil, bronze and even etching. The artist depicted him from different perspectives: full-length, half-length or head-and-shoulders. He had him take up various poses, with a variety of accessories (pipe, coachman's whip, axe) and costumes (toque, vest, jacket, hooded coat, "Indian" boots), staging him in roles that captured his imagination.

This version of the portrait has been in the possession of the Beauchesne Walsh family since the early 1920s. It was acquired by Aline Beauchesne (1884 – 1986), great-grandniece of Charles Beauchesne, the first settler to take up residence in Arthabaska. The family were neighbours of the Côtés, and Aline, along with her brother Joseph-Albert, was a friend of the family. The latter even posed for the sculpture *Le Portageur* (1920).

It should be noted that this subject, with his distinct facial features, was a colourful character and an excellent storyteller who led an exciting life. Cyr (Saint-Michel d'Yamaska, 1826 – 1913) settled in Plessisville and then, in 1850, married Tharsile Marchand (1828 – 1908) in Saint-Eusèbe-de-Stanfold (Princeville).



MARC-AURÈLE DE FOY SUZOR-COTÉ

Esdras Cyr vu de profil perdu

charcoal on paper, 1908
17 ¼ x 12 ½ in, 44.1 x 32 cm
Collection of the Musée national des beaux-arts du Québec, Purchase (1934.67)
Photo credit: MNBAQ, Jean-Guy Kérouac

Not for sale with this lot





MARC-AURÈLE DE FOY SUZOR-COTÉ

The Old French Canadian Pioneer

oil on canvas, 1912
28 ¼ x 23 ¼ in, 71.8 x 59.1 cm
Private Collection, Montreal

Not for sale with this lot



MARC-AURÈLE DE FOY SUZOR-COTÉ

Père Esdras Cyr

pastel on paper, 1911
11 ¾ x 10 in, 30 x 25.5 cm
Private Collection, Montreal

Not for sale with this lot

The couple lived in Sainte-Sophie-d’Halifax before retiring to the Hôtel-Dieu d’Arthabaska. He was a true pioneer of the Bois-Francs, the region celebrated by Suzor-Coté. At the time the artist began to portray him, Cyr was a widower and was therefore able to go regularly to the painter’s studio, and the two became friends.

Cyr is the model for the famous *Vieux pionnier canadien* (Old Canadian Pioneer) of 1912, who helped expand the artist’s reputation as a sculptor. This work became an icon of the French-Canadian habitant who built the country. In Cyr the esteemed qualities of the peasant come together: he was hard-working and robust, shrewd and enterprising, open and unaffected, sensible and jovial. We see him from the front, in the posture of a storyteller, in an ambitious painting from 1912 that was presented at the exposition of the Royal Canadian Academy of Arts that same year.

Cyr’s nickname, “Finette,” evokes gentleness and subtlety, humour and wit. One can imagine the exchanges between Suzor-Coté, the garrulous extrovert, and this clever conversationalist who was always ready to bring up his rough past. The two men would certainly have shared their repertoire of songs. Renaud

Lavergne, a friend of Suzor-Coté who frequented the studio, gave us the following portrait: “He was truly an authentic old pioneer with a remarkable countenance. Suzor-Coté painted him in countless ways. His portrait is to be found in even the lowliest of museums in Canada and the United States. ‘That good fellow made me lots of money,’ [Suzor-Coté] told me one day. His name was Esdras Cyr, but he was nicknamed Finette and this sobriquet suited him perfectly. He was very witty and capable of subtle, hilarious repartee. Indeed the more he spoke, the more Suzor-Coté liked him. The old man used to recount the hard life he had led in his struggle against the forest and the miserable time he had settling in Sainte-Sophie-d’Halifax with nothing to his name but his axe and his courage.”

Paul Rainville, curator of the Musée du Québec, knew the artist well and shared the following words from Cyr, which confirmed his fondness for teasing: “It’s not fair, Mister Coté, you give me 30 cents and a packet of tobacco to paint my picture, and then it seems you turn round and sell it for 300 dollars. You should pay me more.” Suzor-Coté complained about the difficulty of getting his older countrymen to sit for him, but in Cyr he found



MARC-AURÈLE DE FOY SUZOR-COTÉ

Le vieux pionnier canadien

bronze sculpture, 1912

15 ¾ x 9 ¼ x 17 ½ in, 40 x 23.4 x 44.4 cm

Collection of the Musée national des beaux-arts du Québec, Purchase in 1926 (1938.55)

Photo credit: MNBAQ, Jean-Guy Kéroac

Not for sale with this lot

a first-hand collaborator. Over the course of five years, from 1908 to 1913, he tirelessly posed for the artist.

For this painting, Suzor-Coté utilizes the simplest and noblest artistic form, the profile portrait, which reduces facial expression to a minimum. The position of the face, viewed from the side, evokes the origins of portraiture as depicted on the coins and medals of antiquity. This form was revived in the Renaissance and from then on was used to emphasize the dignity, authority, confidence and strength of the model, who does not engage directly with the viewer. Cyr appears lost in thought, alone with his memories. We are invited to observe the model, as if without his knowledge, and to come to know him through his chief physical features.

The bushy hair—despite a pronounced bald spot—the hooked nose, lips askew, and chinstrap beard accentuating a strong jaw all speak of the subject’s spontaneous and assertive, voluble and wilful personality. Several lines tracing the silhouette are visible on the head and nose, but the portrait has nothing of the sketch about it, and in fact demonstrates the pleasure the artist takes in playing with colour. The red shirt (with this hue taken up again

in the signature) and black vest contrast with the background of the painting, textured by means of irregular hatching in shades of wine lees and bottle green. The face is structured with long parallel strokes that chisel the complexion into a variety of tones ranging from light yellow to dark brown and moving through ochre with grey and green highlights. The beard and tousled hair make use of another, larger type of brush-stroke, with light and dark greens and grey nuances.

In 1916, Suzor-Coté was the first illustrator of Louis Hémon’s novel *Maria Chapdelaine*, which ends with these words: “In this land of Quebec naught shall die and naught shall suffer change.” It is these pioneer individuals and their heroic lives, which characterize one aspect of Canadian history, that Suzor-Coté pays homage to and keeps alive for posterity in the figure of Esdras Cyr.

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

ESTIMATE: \$80,000 – 120,000



127 Cornelius David Krieghoff

1815 – 1872

Lakeside Indian Encampment

oil on canvas, signed and on verso titled
on the Kennedy Galleries label
10 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in, 27.3 x 22.2 cm

PROVENANCE

Kennedy Galleries, New York
Private Collection, Toronto

THIS IS A particularly fine First Nations encampment scene by Cornelius Krieghoff, full of the kind of authentic and meticulous details he was so well known for, such as the birchbark canoe, hide teepee supported by branches, cooking pot over an open fire, and family group with their carry baskets and distinctive clothing. Krieghoff was quite familiar with native peoples—he interacted with the Iroquois of Caughnawaga while he was living in Montreal from 1846 to 1853, and with the Hurons at Lorette when he was residing in Quebec City in the following decade. This is a classic composition for Krieghoff—he places the group at a landing spot under a protective rock face, surrounded by dense trees flickering with fall colours. Water ripples in the foreground, and he opens up an enticing view to the hills and sky on the left. Scenes such as this, showing First Nations people existing in harmony with the natural world, reflected Krieghoff's essentially romantic vision of their life in the Canadian wilderness.

This splendid painting and lot 128 were once in the possession of one of the oldest galleries in the United States, Kennedy Galleries, founded in 1874 in New York by Hermann Wunderlich.

ESTIMATE: \$20,000 – 30,000

128 Cornelius David Krieghoff

1815 – 1872

Indian Canoeing

oil on canvas, signed and on verso titled
on the Kennedy Galleries label
10 ¾ x 8 ¾ in, 27.3 x 22.2 cm

PROVENANCE

Kennedy Galleries, New York
Private Collection, Toronto

LITERATURE

J. Russell Harper, *Krieghoff*, 1979,
page 137

CORNELIUS KRIEGHOFF WAS a keen observer of First Nations peoples. He depicted them traveling to sell trade goods, canoeing and landing at portage spots, hunting and gathering in family groups at encampments, and always surrounded by sumptuous landscapes. During his Quebec City period, his figures are smaller subjects in Krieghoff's larger vision of the wilderness they are traversing, and they stand as symbols of a noble people unspoiled by civilization. As J. Russell Harper asserts, "Not even Jean-Jacques Rousseau could have imagined a more idealistic relationship between man and nature ... Krieghoff obviously had deep-seated feelings that sympathized with this life." The difficult realities of native people's lives were eschewed, and what remained was a heroic vision. Images such as this fine painting were sought after by Krieghoff's collectors, who ranged from prosperous businessmen to army officers who returned to England with his romantic images of Canada's wilderness.

ESTIMATE: \$20,000 – 30,000





129 Frederick Arthur Verner

ARCA OSA 1836 – 1928

Ojibway in a Canoe

oil on canvas, signed and dated 1876

20 x 36 in, 50.8 x 91.4 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, 1984, page 56

FREDERICK VERNER was one of only a few artists who depicted early Canada, and he was renowned for his paintings of First Nations people. He explored the Ontario wilderness and in 1873 was part of an expedition that went west from Toronto to Lake of the Woods, where he was present for the negotiation of the North-West Angle Treaty. Verner was praised for the authenticity of his paintings, and his perspective on native life was one of empathy and awe. His paintings tell us much about the early life of Canada's First Peoples, as they record details of native villages, clothing, customs and hunting methods. Verner studied the Ojibway in depth and often showed them in canoes. As Joan Murray wrote, "In the life of the Ojibway the canoe was the most important feature. As long as the rivers were free of ice, they almost lived in their canoes, traveling to places where the fish were most plentiful." In this superb painting, Verner depicted the paddlers gliding through a landscape that exudes solitude and tranquility—drawing us into his romantic vision of a people living in harmony with nature.

ESTIMATE: \$50,000 – 70,000

130 Nicholas de Grandmaison

ARCA OC 1892 – 1978

Portrait of an Indian

pastel on sandpaper, signed

26 x 20 in, 66 x 50.8 cm

PROVENANCE

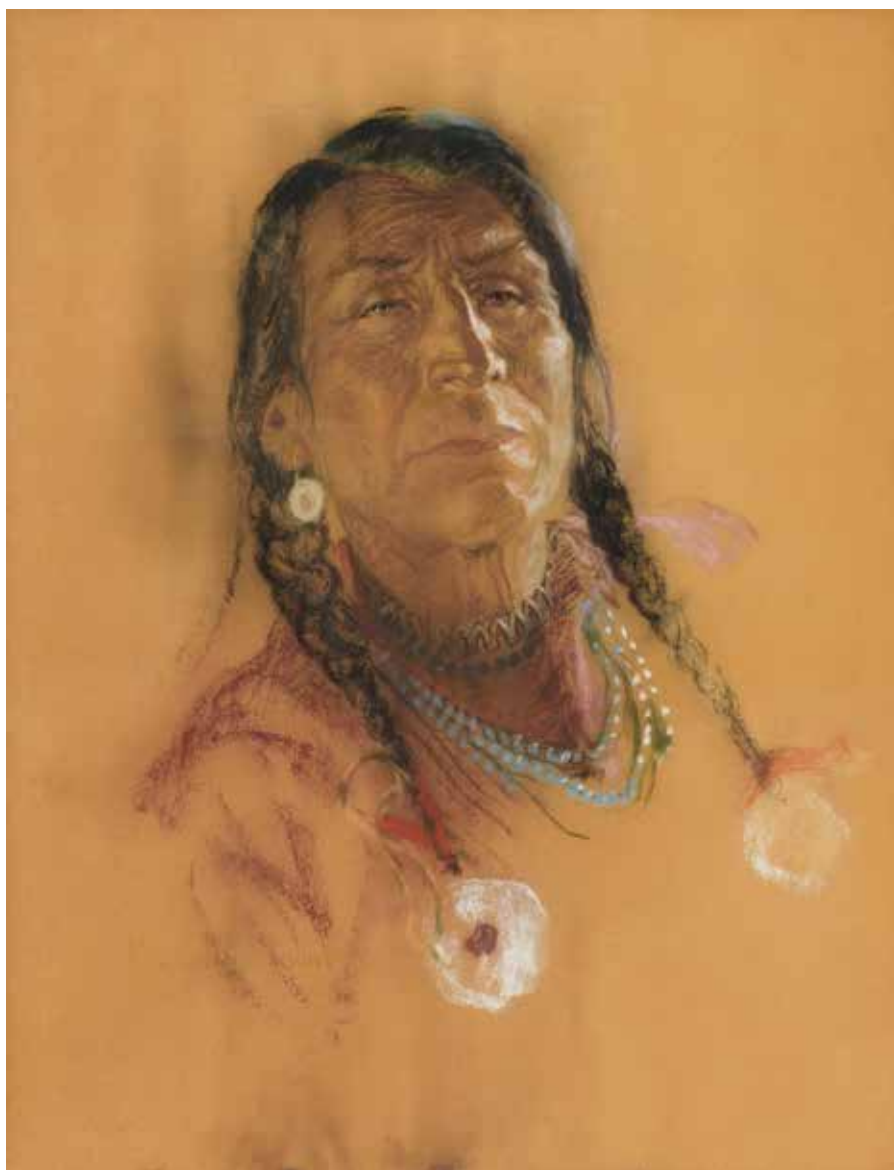
G. Blair Laing Limited, Toronto
By descent to the present Private
Collection, Toronto

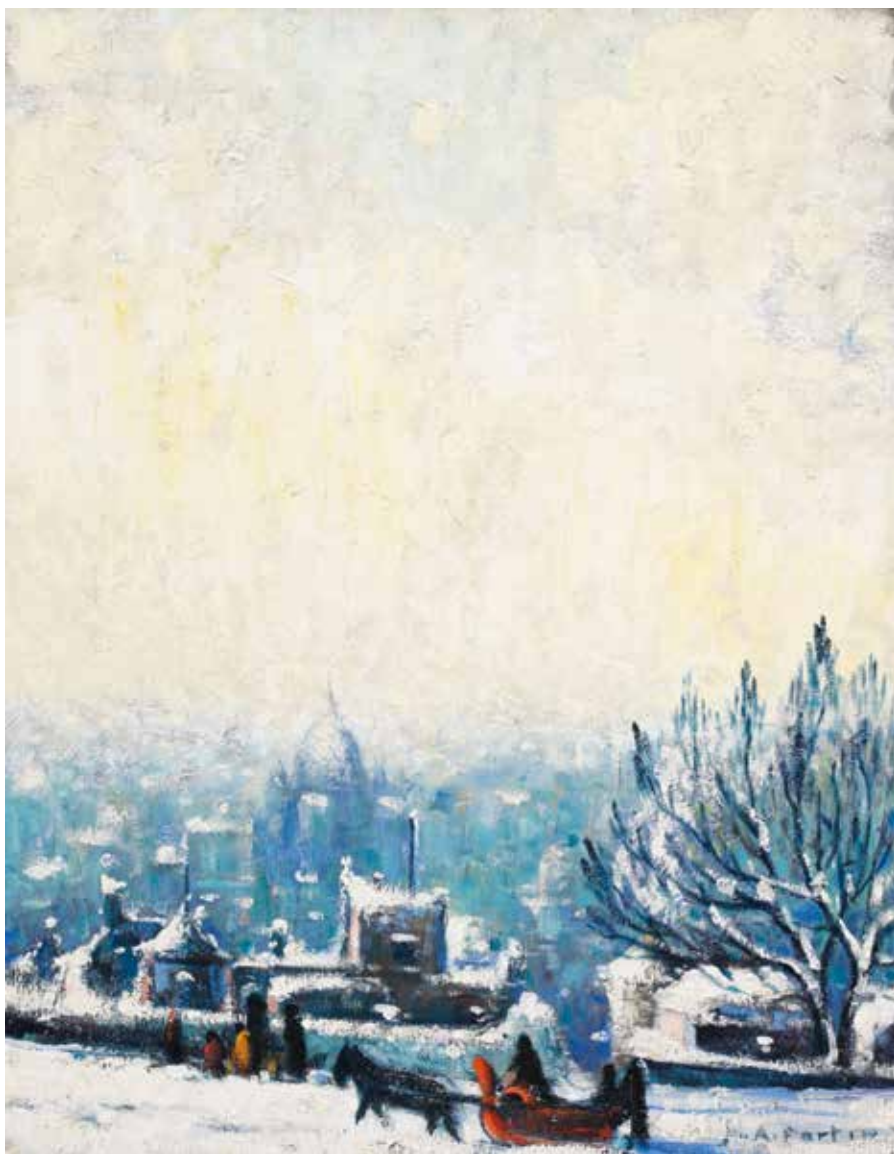
LITERATURE

Hugh A. Dempsey, *History in Their Blood: The Indian Portraits of Nicholas de Grandmaison*, 1982, pages 40 and 46

NICHOLAS DE GRANDMAISON was born in Russia to an aristocratic family and spent his early life as an army officer. In 1919 he attended a Russian officers' training camp in England, but a short time later, revolution in Russia closed the door to his returning to his homeland. Instead, he went to art school in London, and in 1923, immigrated to Canada, settling in the Prairies. Portraiture was his chosen genre, facilitated by his charming, engaging personality. In 1930, during a pivotal trip to The Pas in northern Manitoba, he became fascinated with First Nations peoples. He saw them in a romantic light as independent and proud, and attained renown for his depictions of members of First Nations tribes such as the Peigan, Blackfoot and Blood. De Grandmaison passionately declared, "I love them as fellow brothers. They have character, color and history in their blood... These are my children, and I wish to preserve their faces for posterity. I shall paint them until I die." De Grandmaison was a master of the pastel medium, as seen in this particularly fine portrait, which embodies the noble character that he sought in his subjects.

ESTIMATE: \$20,000 – 30,000





131 Marc-Aurèle Fortin

ARCA 1888 – 1970

View of Montreal from the Sulpician Property, Montreal

oil on canvas, signed and on verso titled
on a gallery label, circa 1919
24 x 20 in, 61 x 50.8 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LITERATURE

Sarah Mainguy, “Aux sources de l’art de Fortin: les années 1910,” *Marc-Aurèle Fortin: l’expérience de la couleur*, Musée national des beaux-arts du Québec, 2011, pages 70 and 76

EXHIBITED

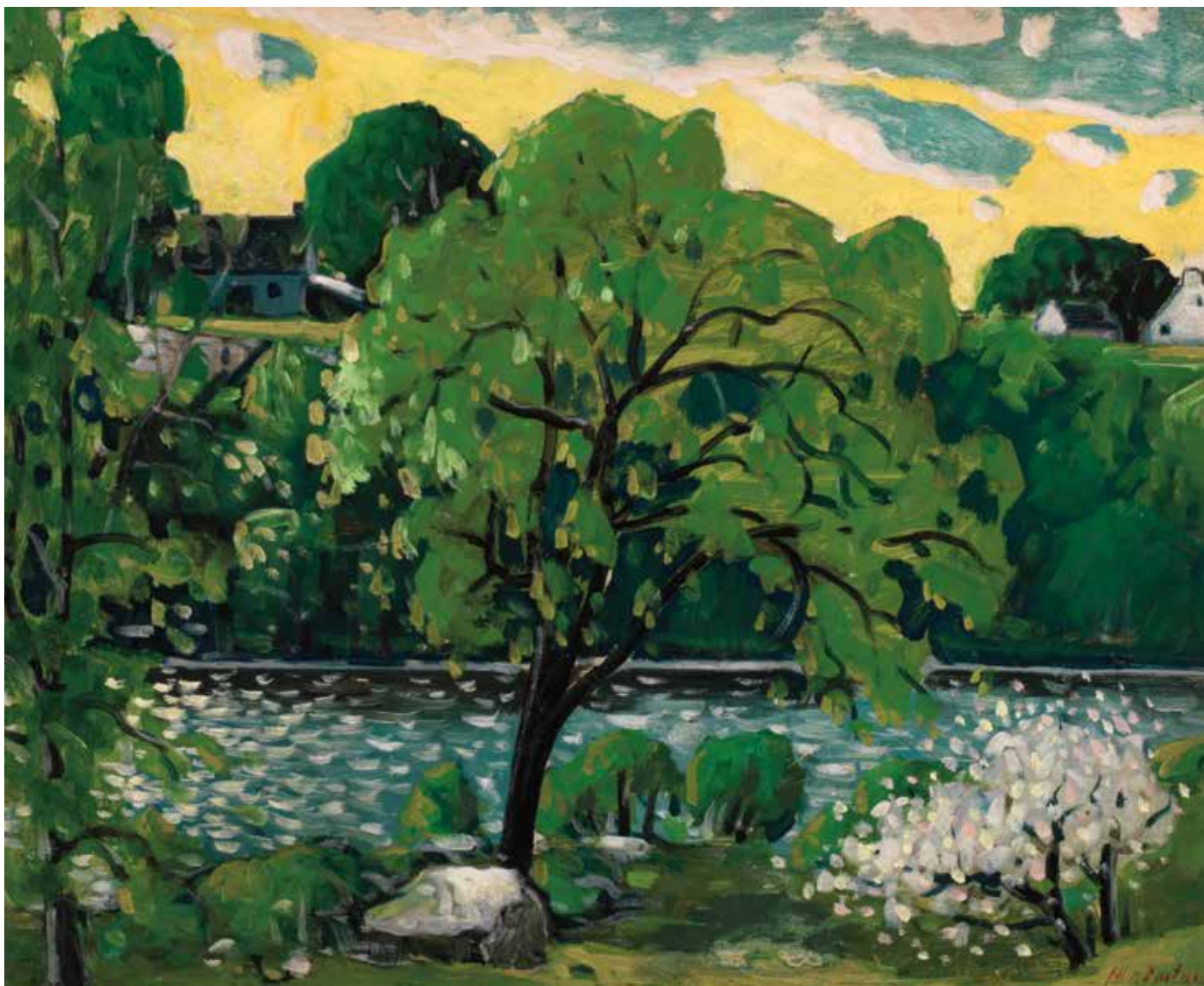
Musée Marc-Aurèle Fortin,
Montreal, *Exposition*, May 1990,
catalogue #P444

Musée national des beaux arts du
Québec, Quebec City, *Marc-Aurèle
Fortin: l’expérience de la couleur*,
February 10 – May 8, 2011, traveling
to the McMichael Canadian Art
Collection, Kleinburg, catalogue #22

DURING THE 1910S, Marc-Aurèle Fortin produced a number of winter scenes, which bore witness to his masterful approach to light. In this view of Montreal, white, ecru, light yellow, pastel blue and lavender impastos melt into each other, creating a soft, frosty, Turner-inspired sky. Fortin’s palette is lighter than usual, and his whites are crisp and luminous. The foreground showcases a rarely seen view of Montreal, which includes a few figures and Fortin’s classic red sleigh. In the distance, the dome of the Marie-Reine-du-Monde cathedral appears faintly in white and powder blue. Although mostly known for his portrayal of Quebec rural life, Fortin also painted Montreal cityscapes, especially from the mid-1910s to mid-1920s. According to art historian Sarah Mainguy, Fortin’s interest in the urban landscape is most probably rooted in his training with Ludger Larose and Edmond Dyonnet in Montreal, and with Edward J. Timmons at the Art Institute of Chicago.

This work will be included in the forthcoming catalogue raisonné on the artist’s work, #H-0052.

ESTIMATE: \$50,000 – 70,000



132 Marc-Aurèle Fortin

ARCA 1888 – 1970

Crépuscule à St-Vincent

oil on board, signed and on verso titled on the labels, circa 1920
18 x 22 ½ in, 45.7 x 57.1 cm

PROVENANCE

Galerie L'Art Français Ltée, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Galerie Bernard Desroches, Montreal
Pinney's Auctions, Montreal; Private Collection, Montreal

LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, essay by Richard Foisy, page 56

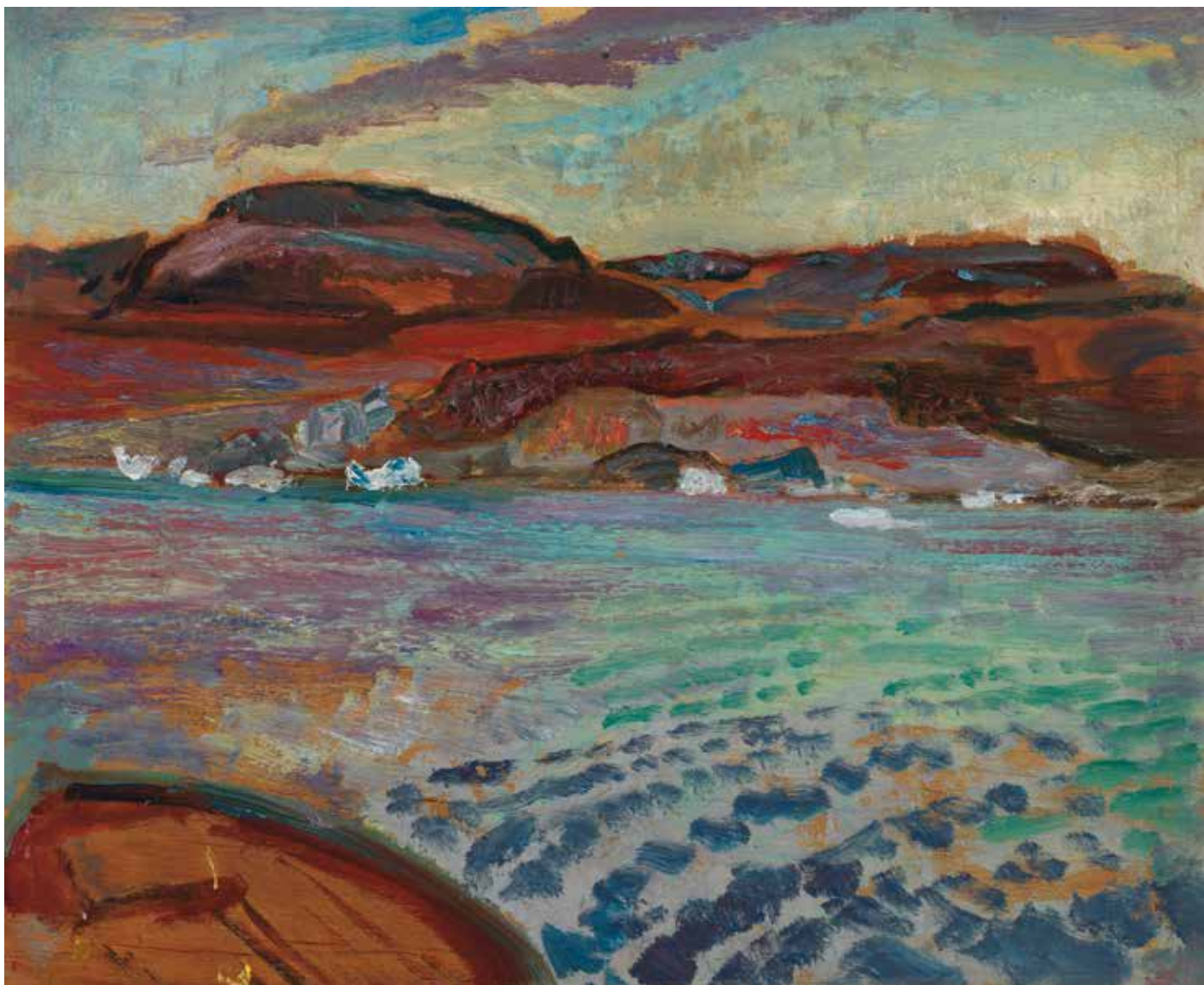
THE LUSH GREEN trees, particularly the elms, of the small towns and rural countryside of Quebec were an important motif for

Marc-Aurèle Fortin. Fortin was born in Sainte-Rose, where he lived, as he described, as “a child of nature.” Richard Foisy wrote that there was a “touch of the wondrous that coloured his view of the world and that the artist expressed best in his paintings of large trees and any landscape he found bewitching... This almost supernatural and magical atmosphere caused an invisible note to vibrate in the real world, a note that Fortin revealed both in the dazzling stillness of mid-day... in the glory of morning and in the chiaroscuro of evening where he captured the passing of time.” This vibrant work is set at dusk, with a bright yellow sky casting its golden light over the verdant landscape.

Please note: this lot is accompanied by a letter of authentication signed by René Buisson, executor of the artist's estate. This letter confirms the circa 1920 date.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0807.

ESTIMATE: \$50,000 – 70,000



133 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Northern Landscape

oil on board, signed and on verso stamped
with the Varley Inventory #260, 1938
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

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

IN 1938 ON the fourth of July, Frederick Varley received a letter from the Canadian government inviting him on a 12,000-mile journey to Canada's eastern Arctic that was to begin in just five days' time. Varley had expressed interest in the North, inspired by Lawren Harris and A.Y. Jackson's arctic expedition and the

vibrant works that had come from it, which he had seen at the Vancouver Art Gallery in 1931. He quickly made arrangements and outfitted himself, boarding the government supply ship the RMS *Nascopie* in Montreal on July 9. For three months, he would work aboard the ship and sketch and paint from land when he could. He painted sensitive portraits of Inuit people and, among others, this vivid and highly charged landscape depicting a stretch of open water dotted with small bergs. Varley's wild colour and abstract form speak of long arctic nights when the sun does not set, and the saturated colours are those of an almost surreal landscape. The prow of the *Nascopie* juts out below our vantage point, anchoring this vivid depiction of the Canadian North.

This work is #260 in the Varley Inventory listing.

ESTIMATE: \$70,000 – 90,000



134 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Sunset

oil on board, signed and on verso stamped
with the Varley Inventory #1113
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Jerrold Morris Gallery, Toronto
By descent to the present Private Collection, Toronto

LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,
Edmonton Art Gallery, 1981, page 12

EACH MEMBER OF the Group of Seven, though they shared a passion for the Canadian landscape, was unique. Frederick Varley's outlook on the landscape was rooted in nineteenth-century

English painting. As Christopher Varley described him, he was “romantic, introspective, and prone to idealism and sentimentality... Like his beloved J.M.W. Turner[,]...his view of the world was deeply personal and tinged with mysticism.” A sign on the wall of one of Varley's studios read “Artist Awake or Be Forever Fallen.” Varley strove to be “awake”—he threw himself into life and lived it with a passion, from music and women to immersing himself in the beauty of nature. In *Sunset*, Varley places a lone hiker with his walking stick on a rocky plateau above a small lake, witnessing the splendour of the sunset. Varley's mastery of colour is fully realized here, particularly in the glowing sunset with its green and coral tones, and in the cloud banks above, which fluctuate from deep cobalt to lighter shades of blue. This stunning painting embodies Varley's romantic feeling for the sublime wonder of nature.

This work is #1113 in the Varley Inventory listing.

ESTIMATE: \$30,000 – 40,000



135 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Sand Lake, Algoma

oil on panel, signed and on verso signed, titled and titled *Algoma Sketch CXXXIII* on the artist's label and inscribed with the Doris Mills inventory #2/133, the artist's symbol and ST# 6320, circa 1921
10 ½ x 13 ¾ in, 26.7 x 34.6 cm

PROVENANCE

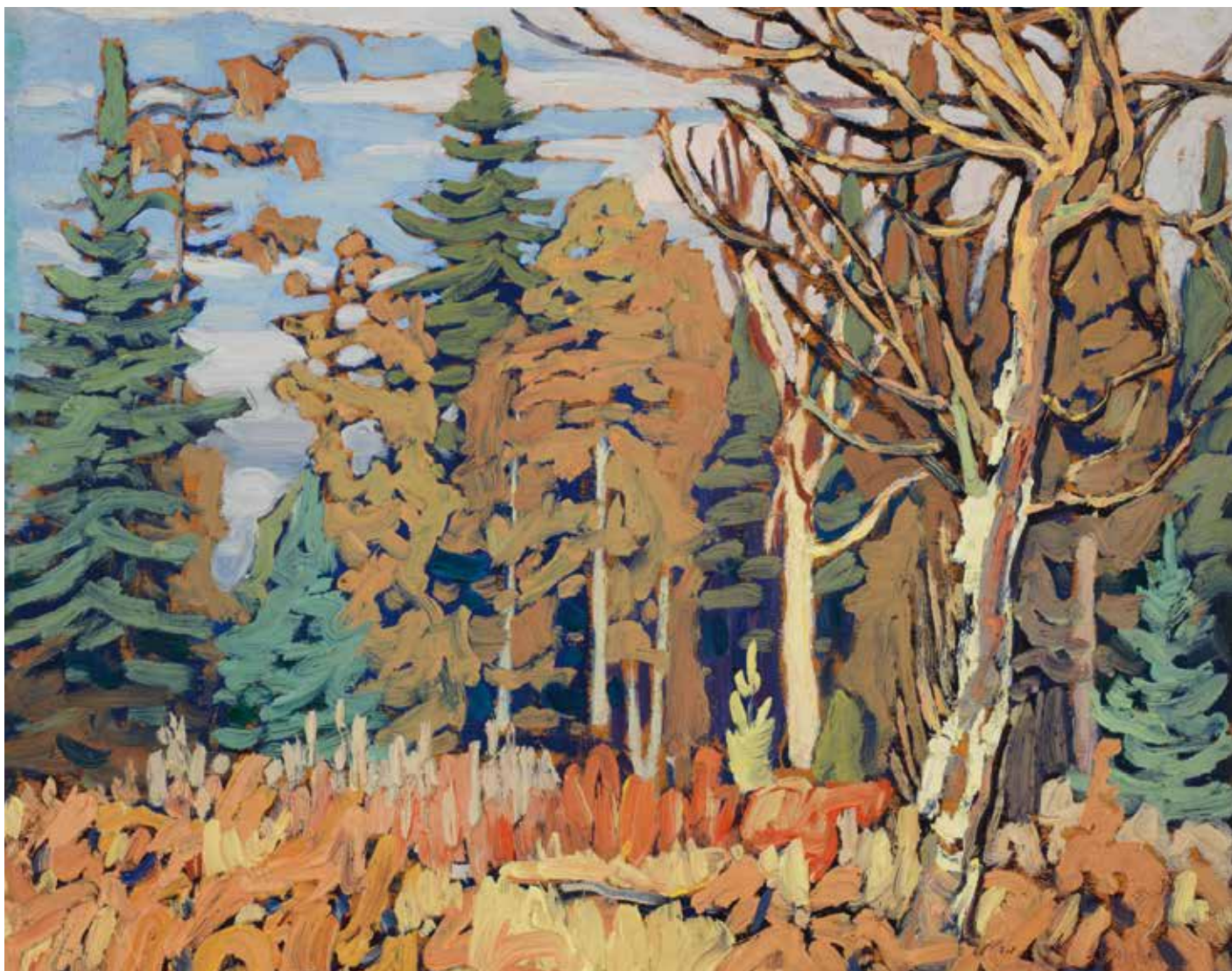
The Art Emporium, Vancouver, 1984
Private Collection, Vancouver

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, listed, catalogue #2/133, location noted as the Studio Building
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, pages 157 and 159

IT WAS LAWREN HARRIS who organized the first Group of Seven trip to Algoma in fall of 1918, in a boxcar outfitted for camping and painting. Algoma was so spectacular and inspiring that Harris and various other Group members visited it again in 1919, 1920, 1921 and 1923. Harris is documented as having been at Sand Lake in 1921, along with A.Y. Jackson and Arthur Lismer. The opulence of colour in the Algoma woods particularly impressed Harris, who stated, “We found that there was a wild richness and clarity of colour in the Algoma woods, which made the colour in southern Ontario seem grey and subdued.” The intensity of form, colour and pattern there was almost overwhelming, and Harris recalled that “it was like opening a Pandora’s box of pictorial possibilities.” In this sumptuous painting, Harris captured a brilliant autumn tapestry, in which gold and orange foliage is interwoven with evergreens and reflected back in the still waters of the lake. Harris has mastered the “Pandora’s box” of possibilities in the raw landscape in *Sand Lake, Algoma*—and created an exquisite jewel of a painting.

ESTIMATE: \$125,000 – 175,000



136 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

Algoma Woods I

oil on panel, on verso signed on a label, titled and titled *Algoma Sketch cix* and *Algoma Woods* on labels, dated 1918 on the Bess Harris label and inscribed *Bess Harris Collection / 540A / 91 / 69-3 / C / L* and with the Doris Mills inventory #2/109
10 3/8 x 13 1/2 in, 26.3 x 34.3 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Ontario

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, listed, catalogue #2/109, location noted as the Studio Building
James King, *Inward Journey: The Life of Lawren Harris*, 2012, page 104

ALGOMA WAS A place of replenishment for Lawren Harris. He was taken there by patron Dr. James MacCallum within a month of his discharge from the Canadian Army in May of 1918, and its wildness and beauty made a deep impression on him. Harris told fellow artist Fred Housser, “The Algoma country is charted on a grand scale, slashed by ravines and canyons through which run rivers, streams, and springs, broadening into lakes, churning lightly over shoaly places or dropping with roll and mist for hundreds of feet. Granite rocks rise to noble heights—their sides and tops solidly covered with hardwood, spruce and pine.” Here Harris has captured the variety of trees in the forest and the scene is filled with life and energy—a place of replenishment indeed. Harris’s brushwork is vigorous, and his delight in the scene is palpable through it. Of Algoma, he proclaimed to Group of Seven colleague J.E.H. MacDonald that one could abandon one’s self to “drinking its gorgeousness with your eyes.”

ESTIMATE: \$125,000 – 175,000



137 Emily Carr

BCSFA CGP 1871 – 1945

Maude Island Totem

oil on board, signed, dated 1912 and inscribed *Maud [sic] Island* and on verso inscribed *Queen Charlotte / 21 / #916 / Box 624*
25 ¾ x 12 ¾ in, 65.4 x 32.4 cm

PROVENANCE

Laing Galleries, Toronto

Acquired from the above by the present

Private Collection, Ontario, 1940s

LITERATURE

Doris Shadbolt, *Emily Carr*, 1990, reproduced page 100, included in the National Gallery of Canada exhibition list, unpaginated

BC Archives, the 1912 watercolour for this work entitled *Mountain Goat, Heina, Maud Island* reproduced, catalogue #PDPO0654, <http://search-bcarchives.royalbcmuseum.bc.ca/mountain-goat-heina-maud-island>, accessed May 11, 2016

EXHIBITED

National Gallery of Canada, Ottawa, *Emily Carr*, June 29 – September 3, 1990, catalogue #42

MAUDE ISLAND TOTEM is one of the images Emily Carr brought back from her great sketching trip in 1912 to the northern coast of British Columbia. She visited Haida Gwaii and sketched this pole at Haina (Caynaa 'llnagaay), on Maude Island. At its base is carved a sculpin, a bottom-dwelling fish with a huge mouth—hence the creature's expression like a broad grin. The sculpin also has formidable spines, both on its head for protection and on its ventral fins to enable it to cling to rocks. The sculpin crest was used by members of the Eagle moiety, as George MacDonald records, and the pole was erected for a woman of the Pebble Town Eagles. It can be seen in a photograph taken by Richard Maynard in 1888, when the village was still fully occupied.

By the time Carr visited in 1912, only a few poles remained. The devastating smallpox epidemics of the late nineteenth century had forced the remaining Haida population to regroup into two large villages, Masset and Skidegate, although they still used their ancestral village sites for seasonal fishing and hunting. Carr, who lodged with the Anglican missionary at Skidegate, contracted with a high-ranking young Haida couple, Clara and William Russ, to take her by boat to several of the ancient villages and was eager to learn everything she could from them.

Back in Vancouver in 1913 Carr held a huge exhibition, almost 200 paintings, culminating her project to make the most complete record possible of First Nations villages and poles in their original settings. In the "Lecture on Totems" that she gave to explain her native images to an urban audience of newcomers to the region, she stated: "They liked me to paint their poles, and were interested and friendly... It is my custom upon leaving a village to give an exhibition of all the pictures I have with me. I tack them up on the outside wall on one of the houses and invite them to come and see... I find this little courtesy much appreciated."

On her visit to Haina, Carr had made some quick watercolour sketches. The presence of tack holes in the oil on board *Maude Island Totem* suggests that it was painted from one of these Haina watercolours when she returned to her base in Skidegate, and that



EMILY CARR

Mountain Goat, Heina, Maud Island

watercolour on paper, circa 1912

10 ¾ x 6 ¾ in, 27.5 x 17.5 cm

Collection of BC Archives

Photo courtesy of the Royal BC Museum and Archives, PDPO0654

Not for sale with this lot

she exhibited it there. The oil panel is similar to the oil studies of single poles she made in Skidegate, using the intense Post-Impressionist colours and bold brushwork she had learned in France a year earlier. Similar clumps of brilliant fireweed also appear in her other paintings of the now deserted Haida villages.

In her lecture, Carr described the boat trip to Haina. "The day of our start was perfect... Skidegate Inlet is lovely... We were followed up almost the entire inlet by large shoals of porpoises who gambolled round the boat with mad antics and made a splendid sight leaping as they did right out of the water. Six and eight abreast on both sides of the boat as if at a given signal." The painting expresses her joy in the landscape as well as her attitude to painting the poles: "You must be absolutely honest and true in the depicting of a totem, for meaning is attached to every line; you must be most particular about detail and proportion. I never use the camera nor work from photos; every pole in my collection has been studied from its own actual reality, in its own original setting, and I have as you might term it been personally acquainted with every pole here shown."

Through this "personal acquaintance" she believed she could convey far more of the spirit and meaning of native cultures than any camera could. Her *Maude Island Totem*, with its powerful spines and expression of sly humour, gazes at us just like the portrait of a person.

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

ESTIMATE: \$400,000 – 600,000

138 Emily Carr

BCSFA CGP 1871 – 1945

Arbutus Trees

oil on paper on board, signed twice and on verso signed, titled and inscribed with a partial price on the remnant of a label, all in Carr's handwriting, circa 1933

36 x 24 in, 91.4 x 61 cm

PROVENANCE

Emily Carr, Victoria

Robert F. Christy and Dagmar von Lieven Christy, Vancouver
By descent to the present Private Collection, California

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 49

THIS SUPERB EMILY CARR painting comes with a provenance equally as remarkable. *Arbutus Trees* was originally acquired by the consignor's parents, distinguished Manhattan Project physicist Robert F. Christy and his first wife, Dagmar von Lieven Christy. Robert and Dagmar first met after high school graduation at an award dinner, where Robert was awarded the bronze Governor General's Academic Medal for scoring the highest grade point average in a Canadian school, while Dagmar came in second.

Young and brilliant, Robert Christy entered the University of British Columbia's science program in 1932 as a sophomore at only 16 years old. By 1941 he had earned his bachelor's degree and master's in physics and mathematics from UBC and his doctorate from the University of California, Berkeley. It was at UC Berkeley where he studied under J. Robert Oppenheimer, a leading theoretical physicist who was later known as the "father of the atomic bomb." Christy joined Oppenheimer on the renowned Manhattan Project at the University of Chicago, where early development of nuclear weapons began during World War II. Oppenheimer and his team headed the Los Alamos laboratory where the actual explosives were designed. Christy was credited with producing the plutonium core of the bomb, and the vital piece of the project became known as the "Christy pit" or the "Christy gadget."

Dagmar was born in East Prussia, and after the Communist takeover of Russia, she moved with her parents to northeast China. She later moved with her mother to Vancouver. She spoke several languages before arriving in Canada and became fluent in English four years after immigrating. Dagmar studied alongside Robert at UBC and majored in French. The two spent years keeping in touch during Robert's graduate studies in California, and they married in 1941 once he began to earn a living. While Robert's extracurricular activities included tennis and skiing, Dagmar was interested in reading and painting. It can be assumed that the purchase of this wonderful Emily Carr work was likely inspired by Dagmar's love of the arts.

Trees were beloved by Carr, from the aromatic cedars and pines to the unique arbutus tree, the broad-leaf evergreen so emblematic of the West Coast. On the distinctive trunks of these trees the old bark peels off in crinkly rolls, revealing the sat-in-smooth new bark underneath in vibrant tones of orange, red and green-gold, as seen here in this richly coloured oil on paper work. This strong colouration recalls the transformation in Carr's palette to bright hues after her visit to France in 1911.

Carr was known to have frequently painted an arbutus tree in the garden of the Newcombe family mansion in Victoria. These distinctive, graceful trees are seen in many places in and around Victoria, often clinging tenaciously to rocks overlooking the ocean. In her journal, Carr recounts one sighting of them in the woods at Esquimalt: "Day was splendid—sunshine and blue, blue sky, and two arbutus with tender satin bark, smooth and lovely as naked maidens, silhouetted against the rough pine woods. Very joyous and uplifting..."

In this work the arbutus trees portrayed are of various ages, one particularly tall and striking, its radiant foliage reaching to the sky. Behind them is a stunning sea view to mountains, with one snow-capped peak rising above the others—likely Mount Baker on the mainland. Richly coloured and densely painted, and expressive of the powerful life energy Carr perceived in the landscape, *Arbutus Trees* is an exceptional work.

ESTIMATE: \$150,000 – 250,000





139 Emily Carr

BCSFA CGP 1871 – 1945

BC Forest Interior

oil on paper on board, signed and on verso inscribed 38
and stamped with the Dominion Gallery stamp twice with
the original 1448 St. Catherine West address, circa 1935
33 ¾ x 22 ½ in, 85.7 x 57.1 cm

PROVENANCE

Dominion Gallery, Montreal

Emme Frankenberg, Montreal

By descent to Beaté and István Anhalt, Toronto

By descent to the present Private Collection, Ontario

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*,
2006, page 264

THIS PAINTING WAS originally acquired by the consignor's grandmother, Emme Frankenberg, who was an artist. She collected several Emily Carr works, including her well-known oil self-portrait, which is now in the collection of the National Gallery of Canada. Upon Frankenberg's death, *BC Forest Interior* passed to the consignor's parents, Beaté and István Anhalt. István was a noted composer, Juno Award winner, and a recipient of the Order of Canada. Beaté had a career as a cancer researcher and was honoured by the Province of Ontario for her many years of volunteer service at Kingston General Hospital.

BC Forest Interior is one of Carr's light and joyous woods paintings. The slender, branchless trunks of evergreens let in the light, and the soft milky and golden greens of the foliage on the forest floor radiate the energy of fresh growth. In a 1935 journal entry, Carr wrote of the woods, "Nothing is crowded; there is living space for all. Air moves between each leaf. Sunlight plays and dances... Life is sweeping through the spaces." Carr could be describing a scene such as this—certainly the impression here is one of "living space for all," as light pours into the forest, with a strong glow emanating from the sky. Carr's use of oil thinned with turpentine or gasoline on paper freed her to express her perception of energy moving through the forest—her brush-strokes became open and sweeping, resulting in the palpable sense of rhythm we see here. Her varying use of short and long strokes, both horizontal and vertical, and her building of the movement from forest floor up through the larger trees into the sky give this superb painting a lofty and transcendent atmosphere.

ESTIMATE: \$125,000 – 175,000



140 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Georgian Bay

oil on panel, signed and on verso titled on the gallery label and inscribed 2667B, circa 1930
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 10, 1987, lot 57
Private Collection, USA

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, page 49

A.Y. JACKSON REMINISCED, "Georgian Bay has been one of my happy hunting grounds for camping and fishing at all seasons,

and in all kinds of weather." He first saw it in 1910, followed by a pivotal sketching trip in 1913, when he met Dr. James MacCallum, who offered him the use of his cottage on Go Home Bay and a year's financial support. Jackson would return often, and its scenery of rocky islets, intricate channels and picturesque bays made Georgian Bay a "happy hunting ground" for sketching subjects. Traveling by canoe, Jackson discovered interesting vantage points for his paintings, such as this atmospheric view of a succession of rocky outcroppings. In the background, trees bend in the wind, hinting at the ever-changing and often tempestuous weather of the bay. Jackson's love of rhythm shows in the fluid brush-strokes in the rocks. Typical of his palette are the many colour notes revealed on close viewing, such as mauve in the sky and orange, emerald and red in the rocks. *Georgian Bay* is a fine example of Jackson's work in this unique landscape for which he had such a great affection.

ESTIMATE: \$20,000 – 30,000



141 Emily Carr

BCSFA CGP 1871 – 1945

Mountain Scene

oil on paper on board, signed with the estate stamp and on verso inscribed 940B and 19102 and stamped with the Dominion Gallery stamp, circa 1933
10 ¾ x 14 ¾ in, 27.3 x 36.5 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Ottawa, acquired from the above in 1948
By descent to the present Private Collection, Victoria

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, page 67

MOUNTAIN SCENE WAS likely painted during a June 1933 trip Emily Carr took from Victoria to the British Columbia mainland, in which she visited relatives in Brackendale and then took a train to Lillooet. From there, she traveled to Seton and Anderson

Lakes, then south to Pemberton. The mainland mountain ranges delighted and inspired Carr, who commented in her diary, “The mountains [are] glorious, tossing splendour and glory from peak to peak.”

This serene mountain landscape was acquired in 1948 in Ottawa by the consignor’s mother. She was a close friend of Bobby Plaunt, wife of Alan Plaunt, who was one of the founders of the Canadian Broadcasting Corporation. Mrs. Plaunt had a great interest in Canadian art, and she arranged for Dr. Max Stern of Montreal’s well-known Dominion Gallery to have some of Carr’s sketches sent to Ottawa, to be offered for sale in her home to a select group of friends. *Mountain Scene* was the consignor’s mother’s first choice, and the painting has remained in their family ever since.

Included with this lot are copies of documents regarding the work, including letters from Dr. Stern.

ESTIMATE: \$25,000 – 35,000

142 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

Near Coldwell, Lake Superior, North Shore

oil on panel, signed and on verso signed twice, titled and inscribed *Bess Harris Collection / BHC 60 / 92* and with the Doris Mills inventory #2/99, circa 1923
10 ½ x 13 ¾ in, 26.7 x 34.9 cm

PROVENANCE

Jerrold Morris Gallery, Toronto
By descent to the present Private Collection, Toronto

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, titled as *Valley*, catalogue #2/99, location noted as the Studio Building
James King, *Inward Journey: The Life of Lawren Harris*, 2012, page 185

EXHIBITED

Elsie Perrin Williams Memorial Art Museum, London, Ontario

LAWREN HARRIS FIRST saw the north shore of Lake Superior at the end of his fall 1921 Algoma trip, when he and A.Y. Jackson took a side trip on the Canadian Pacific Railway, ending up in Rosspport, Ontario, where they remained for a few days. They were exploring, looking for new vistas, and in the Rosspport and Port Coldwell regions, they would find them in abundance. Harris in particular found the landscape there to his liking and would depict it in some of his most iconic and best-known works.

This energetic Lake Superior work was executed near Coldwell, a location that would reappear prominently in a number of works by Harris as well as those of his sketching companions from the Group of Seven on their joint trips to Lake Superior. Harris would visit the region again in 1922 and 1923, then every consecutive year from 1925 through 1928, exploring the barren, fire-swept regions and the vastness of the skies over Lake Superior. These qualities in the landscape helped him to explore and express the ideas of mysticism that were becoming an increasingly important part of his life and a more evident aspect of his art.

Near Coldwell, Lake Superior, North Shore seems likely to have been painted earlier rather than later in these visits, probably dating from before 1925. It has some traits in common with his

Algoma works in the very near depth of field, the variety of colour, and the treatment of the trees. Harris's palette is rich and beautifully cool, with a blend of velvety purples and deep, almost black greens highlighted with orange and yellow. Ironically, though the sky constitutes only a tiny, softly greyed portion of the scene, it is strongly felt—the vastness of the Superior country is implicit. And if we consider our place as viewers in relation to the work, we find ourselves placed very high, on a small ledge, looking out over a scene that becomes less distinct as it recedes away from us.

It was here at Lake Superior that Harris found the open spaces he was seeking and here where he began to expand his view, with words such as “above” and “panorama” finding their way into his titles. He has not yet begun to abstract, to smooth and winnow, yet the idea of vastness and space is strongly implied in this work, and is conveyed, for the most part, through the colours of the purple hills in the distance. From the foreground to the far view, the colour swoops from pale to deep to pale again, adding to the feeling of movement and space in the work. In this scene we also see Harris beginning to refine his brushwork. There is very little impasto, with the yellow in the near-ground trees being the exception to this. Hints of Harris's ethereal, pared down landscapes can be found in this work. As Fred Housser wrote, “Artists in all ages have painted nature from a spirit of devotion toward her but Harris paints the Lake Superior landscape out of devotion to the life of the soul and makes it feel like the country of the soul. All of his landscapes are large and lofty in conception. Forms are moulded and felt without a suggestion of sensuality.”

While one could certainly argue that there is a degree of sensuality in this work, Housser's description of Harris's moulding of the landscape and his feeling for it is apt, for this work conveys the undulations, dips and rises in the land well, even though we cannot really see them. Harris was a careful observer of nature and, as a result, was able to convey the practical facts of geography, climate, temperature, distance, forest growth and so forth without resorting to copying from nature. He provides instead the visual essence of things, which in works such as *Near Coldwell, Lake Superior, North Shore* conveys much, much more.

We thank Lisa Christensen, author of *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* and director of Heffel's Calgary office, for contributing the above essay.

ESTIMATE: \$125,000 – 175,000





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

ALC CGP G7 OSA RCA 1873 – 1932

Algoma

oil on board, initialed and on verso signed, titled, dated 1920
and inscribed #258 and #1498 (crossed out)
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto
By descent to the present Private Collection, Calgary

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, page 45

THIS DELIGHTFUL OIL sketch by J.E.H. MacDonald, jaunty, bright and cheerful, was painted in 1920, an auspicious time in the history of the Group of Seven, and depicts a location that is synonymous with their name. The verdant region of Algoma in northern Ontario was a crucial painting place for most of the Group's members at this time. The focus of their boxcar trips and expeditions along the Algoma Central Railway to Mongoose Lake, it is a location recalled with great fondness in letters and diaries by the various combinations of painters who were there over the course of a few years. So prominent was the region in their collective oeuvre and in their exhibitions at the time, that they were referred to as "The Algoma Group" before taking on the official name of the Group of Seven in March of 1920. Fellow Group artist A.Y. Jackson referred to Algoma as "MacDonald's country," writing in his autobiography, "He was awed and thrilled by the landscape of Algoma and he got the feel of it in his painting."

ESTIMATE: \$90,000 – 120,000



144 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Ice House, Coldwell Bay

oil on board, signed and on verso signed, titled, dated 1928
and inscribed \$40.00 / R22 / 29148 / 4 (circled)
9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

PROVENANCE

Acquired directly from the Artist by the present Private
Collection, Edmonton, 1956

LITERATURE

Dennis Reid, *The Group of Seven*, National Gallery of Canada,
1970, reproduced page 216
Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, pages 53 and 55,
the 1928 graphite sketch entitled *Ice House, Port Coldwell*,
in the McMichael Canadian Art Collection, reproduced page 52

EXHIBITED

National Gallery of Canada, Ottawa, *The Group of Seven*, June 19 –
September 8, 1970, traveling to the Montreal Museum of Fine
Arts, September 22 – October 31, 1970, catalogue #170

IN FALL OF 1928, fellow Group of Seven members Lawren
Harris, A.Y. Jackson and Franklin Carmichael invited A.J. Casson
to join them in an October sketching trip to the north shore of
Lake Superior. They established a campsite a few miles from Port
Coldwell on bare rock in the lee of a giant spruce, looking out over
the lake and Pic Island, described by Paul Duval as “probably the
most fabled small parcel of land in Canadian art.” While there, in
spite of the difficult weather (rain and snow), Casson produced
drawings and oil sketches. (The drawing for this fine work is in
the McMichael Canadian Art Collection.)

The ice house at the small settlement of Coldwell Bay was an
interesting subject—Harris also painted it, and his oil *Ice House,
Coldwell, Lake Superior* is in the collection of the Art Gallery of
Hamilton. The starkness and grandeur of this area was at first
challenging, but Casson soon acclimatized, and Duval writes that
“among the approximately thirty oil sketches the artist took back
to Toronto... were some of the best he had yet achieved.”

ESTIMATE: \$30,000 – 40,000



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

ALC CGP G7 OSA RCA 1873 – 1932

Gull River

oil on board, on verso signed, titled and stamped
with the Dominion Gallery stamp
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Ontario
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction
House, May 23, 2007, lot 192
Private Collection, British Columbia

J.E.H. MACDONALD'S TRAINING as a designer consistently underpins his work. In his sketches, the precepts of design are a

language that he speaks fluently, with eloquence and ease. This lush depiction of Gull River showcases his highly developed graphic skills. In the near ground, a lacy tree sits on the left of the work, its heavy boughs leading off the picture plane. In the distance, three rounded blue trees take our eye over the hill and into the grey-blue sky beyond, while in the middle ground, a still lake reflects yet another band of trees back from its glassy surface. All these trees differ in their form of growth, type of foliage and colour, providing interest and variety to the scene. MacDonald was a consummate sketcher—he knew how to limit his palette, how to capture the essence of the scene, and how to communicate the idea that first caught his eye when sitting down to paint, which, in this work, seems to be one of lush, bucolic verdancy.

ESTIMATE: \$25,000 – 35,000



146 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Old Road Camp, Bear River

oil on canvas, on verso titled and inscribed *Eldorado*

Mining and Refining, circa 1951

25 1/8 x 32 1/8 in, 63.8 x 81.6 cm

PROVENANCE

Acquired directly from the Artist by Eldorado Mining
and Refining / Northern Transportation Co. Ltd.,
Northwest Territories

NorTerra Inc., Edmonton, 1985

Inuvialuit Regional Corporation, Edmonton

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,
1958, page 154

IN HIS AUTOBIOGRAPHY, A.Y. Jackson recounts his exciting adventures in the Great Bear Lake area in the Northwest Territories, describing his voyage on the waters of the churning, boiling river that drains westward from the lake: "I went down the Bear River on one of the Company's boats; the ore from the mine was loaded in bags on a barge which was attached to the bow of the steamer. It was an exciting trip, for the Bear River is very swift, full of shoals and boulders, and it takes great skill to pilot the boats down. I was on the deck making drawings all the way down. Later I painted up several canvases from the notes I made on that trip. At one point the ore had to be carried several miles by trucks to get around a series of shallow rapids." Jackson has captured the action of the water in the river exactly as it seems to boil and almost bubble, so numerous are the whirlpools and eddies in this powerful river.

ESTIMATE: \$80,000 – 120,000



147 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Bear River

oil on canvas, signed and on verso signed, titled, dated 1951
and inscribed *Eldorado Mining and Refining*
25 x 32 1/8 in, 63.5 x 81.6 cm

PROVENANCE

Acquired directly from the Artist by Eldorado Mining
and Refining / Northern Transportation Co. Ltd.,
Northwest Territories
NorTerra Inc., Edmonton, 1985
Inuvialuit Regional Corporation, Edmonton

LITERATURE

W.J. Bennett, *The Eldorado Collection of A.Y. Jackson Sketches*, 1988,
the related 1951 sketch entitled *Sketch #9* reproduced, unpaginated

IN 1949, HUGH KEENLEYSIDE, deputy minister of the Department of Mines and Resources in the Canadian government,

invited A.Y. Jackson to travel to the Yellowknife region of the Northwest Territories to sketch. At the time, Eldorado Mining and Refining Ltd. was working in the region, and Keenleyside asked the company whether it could provide transportation for Jackson, who was teaching at the Banff School of Fine Arts (now the Banff Centre). Keenleyside made contact with W.J. Bennett at Eldorado, who arranged to fly Jackson from Edmonton to Port Radium in September and then back to Edmonton via Yellowknife, with Jackson stopping to sketch at each location for a few weeks. Jackson was very enthused about the landscape, and in discussions with Bennett, he arranged to return again in 1950, and then once more in 1951. This work and lots 146 and 148 in this sale all come from these years, and were painted from sketches executed on the spot in the North. Jackson agreed to give Eldorado Mining first choice of works he created, and these three canvases have remained in the company's collection until their consignment to Heffel.

ESTIMATE: \$70,000 – 90,000



148 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Bear River, Evening, Eldorado

oil on canvas, on verso titled and inscribed 27 Dowsett, circa 1951
20 x 25 1/4 in, 50.8 x 63.8 cm

PROVENANCE

Acquired directly from the Artist by Eldorado Mining and Refining / Northern Transportation Co. Ltd., Northwest Territories
NorTerra Inc., Edmonton, 1985
Inuvialuit Regional Corporation, Edmonton

LITERATURE

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two / G-K*, National Gallery of Canada, 1994, the graphite drawing entitled *Great Bear River (Two Views)* reproduced page 282, catalogue #17825
W.J. Bennett, *The Eldorado Collection of A.Y. Jackson Sketches*, 1988, the 1951 oil sketch entitled *Sketch #9* reproduced, unpaginated

IN HIS 1988 catalogue of works by A.Y. Jackson commissioned by Eldorado Mining and Refining Ltd. (later Eldorado Nuclear Ltd., now a part of NorTerra Inc.), retired company president W.J. Bennett describes the oil sketch for this work as having been painted in 1951 and depicting the Great Bear River “mid-way between its source at Fort Franklin on Great Bear Lake and Fort Norman where it joins the Mackenzie River. In looking at this painting, one is conscious at once of the turbulence of the river which Jackson described in his diary. The flock of geese overhead is a nice touch. In late August the great migration southward from the breeding grounds along the Arctic coast was well underway.” When Jackson completed his commissioned works for Eldorado, they were deposited at the National Gallery of Canada for company officials to select from. This canvas went to the mining company and has hung on its walls until its consignment to Heffel, while the graphite drawing for this work was selected for the collection of the National Gallery of Canada.

ESTIMATE: \$40,000 – 60,000



149 **David Brown Milne** 

CGP CSGA CSPWC 1882 – 1953

Campfire in Winter, Uxbridge, Ontario

oil on canvas, on verso titled by David Milne Jr., inscribed NG #608 by Douglas Duncan and stamped *Received Jan. 31, 1963 / Criminal Investigation Branch, Ontario Provincial Police*, circa 1946
11 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in, 30.2 x 40.3 cm

PROVENANCE

Estate of the Artist; Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Ian M. Thom, editor, *David Milne*, Vancouver Art Gallery and McMichael Canadian Art Collection, 1991, reproduced page 200
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, reproduced page 881, catalogue #406.1

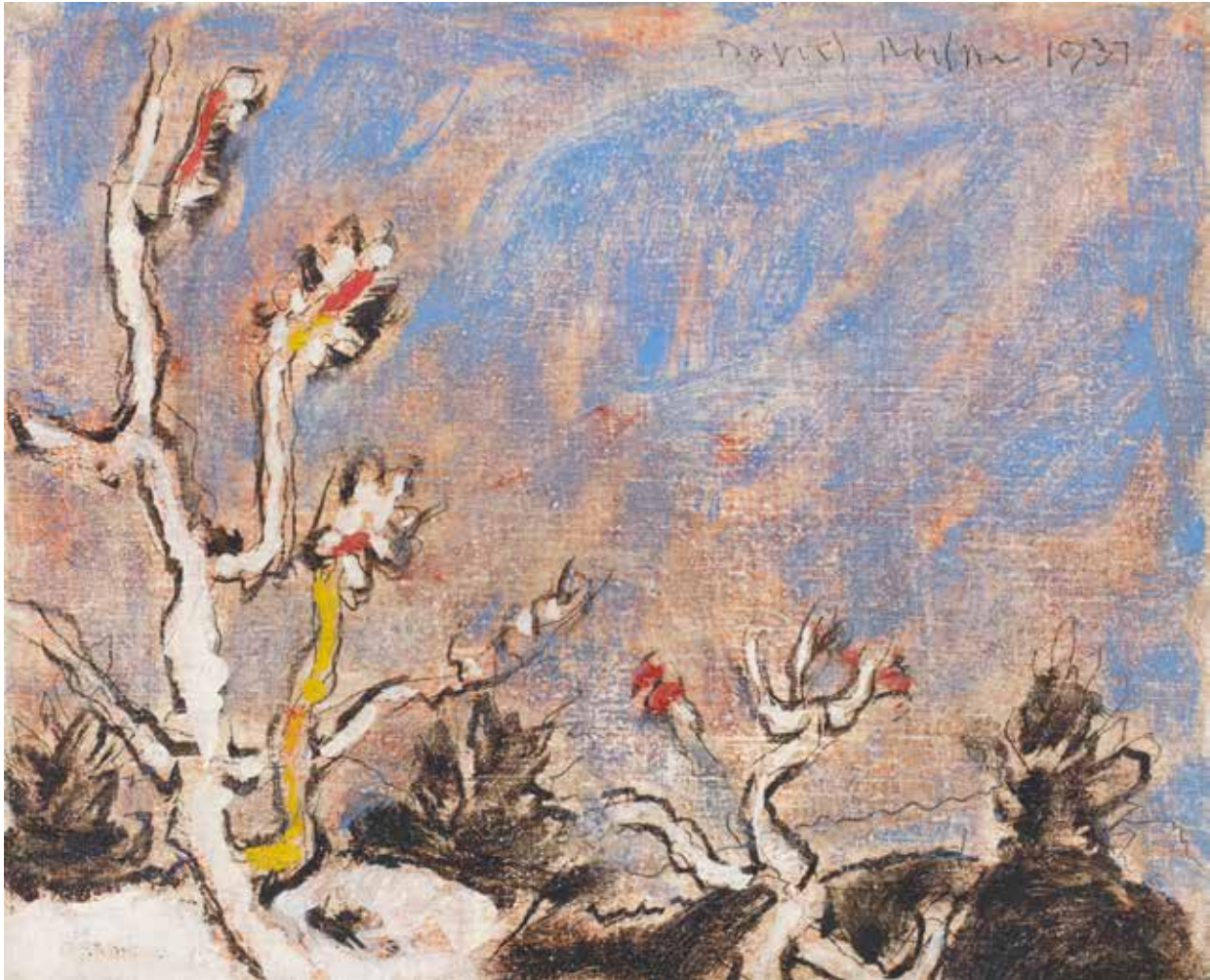
EXHIBITED

McMichael Canadian Art Collection, Kleinburg, *David Milne*, September 27, 1991 – September 7, 1992, catalogue #142

FROM 1940 TO 1947, David Milne lived at Uxbridge, a rural town northeast of Toronto. Milne's use of paint in this atmospheric oil, with its softer approach to line and form, relates strongly to his watercolours of the 1940s, particularly in the diffused, wash-like treatment of the clearing in the foreground and the swirls of smoke drifting across the scene. His depiction of his open-air painting site is beguiling—as he includes the skis and poles used to reach it and the campfire to warm him as he painted in the cold.

The stamp on verso refers to an incident in which a group of works was stolen from Milne's Baptiste Lake cabin and recovered by police in 1963.

ESTIMATE: \$25,000 – 35,000



150 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Twigs in Winter, Six Mile Lake, Muskoka, Ontario

oil on canvas, signed and dated 1937

12 x 14 ½ in, 30.5 x 36.8 cm

PROVENANCE

Estate of the Artist
Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

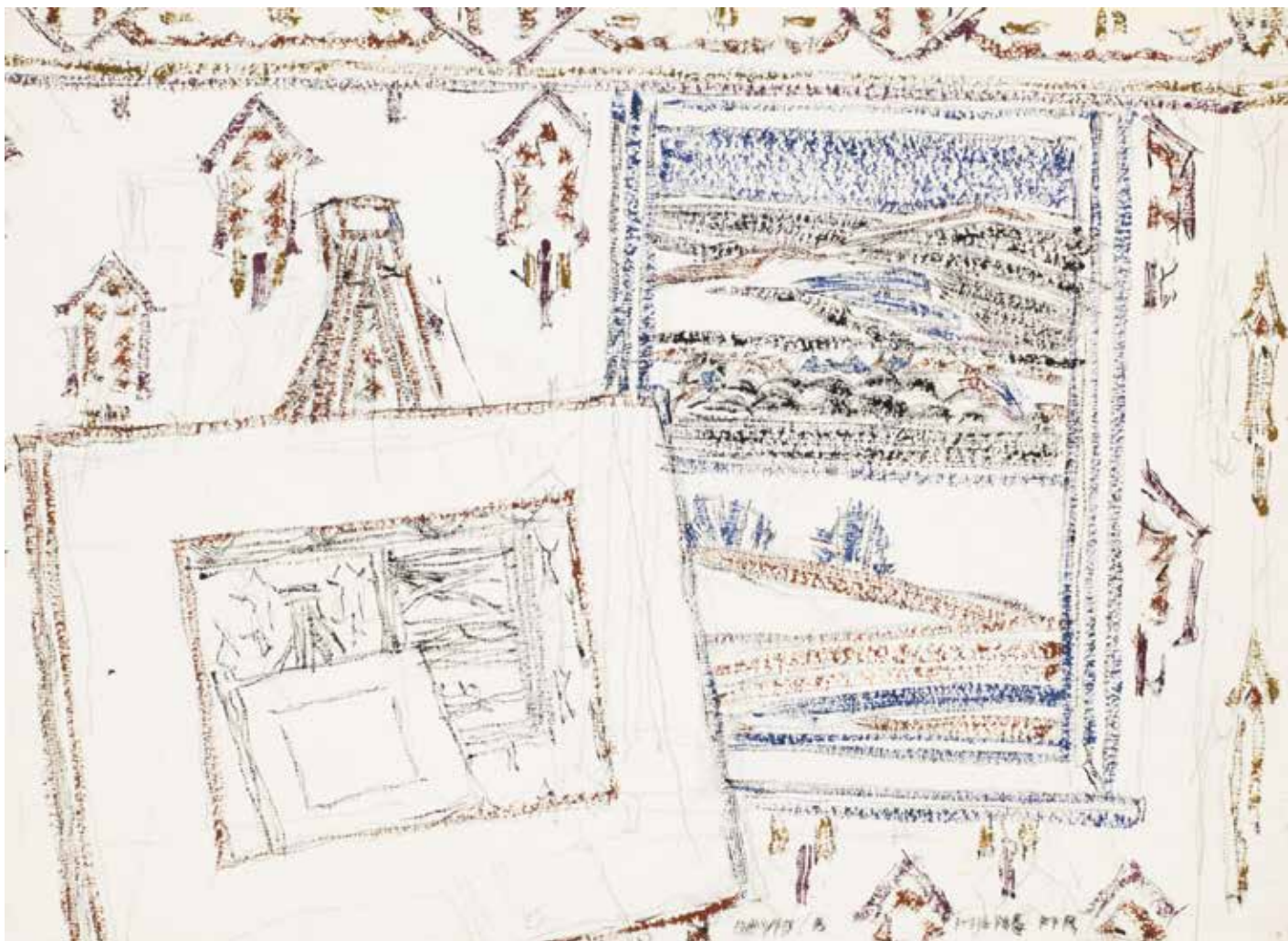
David Milne: City Streets and Northern Scenes, Mira Godard Gallery, 1981, reproduced plate 11
Karen Wilkin, *David Milne, 1882 - 1953: "Bright Garden,"* Mira Godard Gallery, 1986, reproduced page 16
Karen Wilkin, *Fifty Years of Canadian Landscape Painting*, Grace Borgenicht Gallery, 1987, reproduced page 26

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 - 1953*, 1998, page 634, reproduced page 634, catalogue #305.6
David Milne: Selected Works from the David Milne Estate, Mira Godard Gallery, 2003, reproduced page 21

EXHIBITED

Mira Godard Gallery, Calgary, *David Milne: City Streets and Northern Scenes*, April 1981, catalogue #11
Mira Godard Gallery, Toronto, *David Milne, 1882 - 1953: "Bright Garden,"* October 18 - November 5, 1986
Grace Borgenicht Gallery, New York, *Fifty Years of Canadian Landscape Painting*, April 3 - May 2, 1987

ESTIMATE: \$25,000 - 35,000



151 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Window and Easel, Mount Riga, New York

watercolour on paper, signed and inscribed *MR*
and on verso inscribed *1, #216, NG/470* and *EW*, 1921
11 x 15 ¼ in, 27.9 x 38.7 cm

PROVENANCE

Estate of the Artist
Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

David Milne (1882 – 1953): A Survey Exhibition, Galerie Godard
Lefort, 1971, unpaginated
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue
Raisonné of the Paintings, Volume 1: 1882 – 1928*, 1998, page 344,
reproduced page 344, catalogue #204.33

EXHIBITED

Galerie Godard Lefort, Montreal, *David Milne (1882 – 1953):
A Survey Exhibition*, April 22 – May 15, 1971, catalogue #5

THE EARLY 1920S in Mount Riga, south of Boston Corners, were a time of creative experimentation for David Milne, as he explored new possibilities of technique and composition. He realized that his style in watercolour, in which he used coloured outlines against the white of the paper—such as we see in this fine work—could be developed into etchings.

In *Window and Easel, Mount Riga, New York*, Milne's subject is cleverly self-referential. As the catalogue raisonné notes, "The painting on the easel is this painting, but the painting in it, instead of being smaller still, is a blank. The visual device of a picture within a picture was used by Milne in several other paintings..." Milne gives the viewer the sense of observing him in the studio as his ideas are manifested. His use of line is spare, yet it defines so much, and the slightly askew angles of each element give the work a casually posed quality, like an informal photograph. Milne was a superb watercolourist, and *Window and Easel* is an exceptional example of this medium that was such an important part of his oeuvre.

ESTIMATE: \$20,000 – 30,000



152 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

March Near Kleinburg

oil on board, signed and on verso signed,
titled and dated 1964 on the artist's label
28 x 36 in, 71.1 x 91.4 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection

IN 1958, A.J. CASSON retired from his position as vice-president of the commercial art firm Sampson Matthews Limited, leaving him free to devote all his time to painting. Casson had already extensively explored Ontario, and now he could extend his sketching trips. His keen eye for design, honed over a lifetime, can clearly be seen in the composition of this fine large painting.

Patterning in the snow is strong, as the warmer temperatures at the approach of spring accelerate the process of snowmelt, making visible patches and lines of earth. This patterning is echoed in the snow on the roof of the house, which softly thaws into patches that repeat the shapes of exposed earth on the hillside. Casson's love of moody skies manifests here—amid the fractured planes of stormy clouds a brilliant glow of light illuminates the hill below, to great dramatic effect.

The location depicted in this painting is particularly meaningful, as the McMichael Canadian Art Collection, with its focus on works by the Group of Seven, is in Kleinburg, and Casson was friends with founders Dr. Robert and Signe McMichael.

ESTIMATE: \$70,000 – 90,000



153 William Blair Bruce

1859 – 1906

Marine Sunset

oil on canvas, signed, dated 1896 and inscribed
Gotland and on verso inscribed No. 20
11 x 14 ¼ in, 27.9 x 36.2 cm

PROVENANCE

G. Blair Laing Limited, Toronto; Estate of Richard Hermon, Ottawa
Galerie d'art Vincent, Ottawa; Private Collection, Toronto

LITERATURE

Joan Murray, *Impressionism in Canada 1895 – 1935*, Art Gallery
of Ontario, 1973, listed and reproduced page 17
Robyn Jeffrey, *Into the Light: The Paintings of William Blair Bruce
1859 – 1906*, Art Gallery of Hamilton, 2014, listed page 80
and reproduced page 208
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*,
2015, listed and reproduced page 293

EXHIBITED

Art Gallery of Ontario, Toronto, *Impressionism in Canada
1895 – 1935*, first traveling to the Vancouver Art Gallery,
January 16 – February 24, 1974; Edmonton Art Gallery,
March 8 – April 21, 1974; Saskatoon Art Gallery and
Conservatory Corporation, May 4 – June 10, 1974;
Confederation Art Gallery and Museum, Charlottetown,

June 22 – September 1, 1974; The Robert McLaughlin Gallery,
Oshawa, September 19 – November 3, 1974; and Art Gallery of
Ontario, Toronto, November 17 – January 5, 1975, catalogue #3
Art Gallery of Hamilton, *Into the Light: The Paintings of William
Blair Bruce (1859 – 1906)*, May 24 – October 5, 2014, traveling
to Owens Art Gallery, Sackville, 2015, catalogue #80

WILLIAM BLAIR BRUCE was born in Hamilton, Ontario, and
received his early art education there. He was among the first
Canadian artists to go to Paris for training, and once there,
although he returned to Canada on several trips, he spent the rest
of his life in France and Sweden. He achieved considerable success
in Europe—his work was accepted to be shown at the prestigious
Salon des Champs-Élysées and also at the *Salon des Indépendants*,
and altogether he exhibited in a dozen Salon shows. In 1887 he
spent time in Giverny, the home of Claude Monet, an experience
that reinforced the influence of Impressionism in his work. *Marine
Sunset* is a classic Impressionist work, painted on the spot. With its
transcendent atmospheric effects and glowing soft pastels illumina-
ted by deeper orange and coral tones, it is a sublime painting.

The inscription refers to the island of Gotland in Sweden. Bruce
met the Swedish sculptor Carolina Benedicks in France in 1885,
and they married and later established a residence and studio on
the western side of Gotland.

ESTIMATE: \$30,000 – 40,000



154 Bertram Richard Brooker

CGP CSGA CSPWC OSA RCA 1888 – 1955

Fawn Bay

oil on canvas, signed and on verso titled and inscribed *Hart House, Nov. 37 / Bertram Brooker, 107 Glenview Ave., Toronto, 1936*
24 ¼ x 30 in, 61.6 x 76.2 cm

PROVENANCE:

Mrs. Dean Hughes, Ontario
Private Collection, Toronto
By descent to the present Private Collection, Toronto

LITERATURE:

Dennis Reid, *Bertram Brooker: A Retrospective Exhibition*, National Gallery of Canada, 1979, page 17, reproduced page 53

EXHIBITED:

Hart House Art Gallery, Toronto, *Bertram Brooker*, November 1937
National Gallery of Canada, Ottawa, *Bertram Brooker: A Retrospective Exhibition*, 1972, traveling, 1972 – 1973, catalogue #19, label on verso

AFTER ENCOUNTERING GROUP of Seven artist Lemoine FitzGerald in Winnipeg in 1929, Bertram Brooker abandoned abstraction in favour of realism. He then produced nudes, portraits, still lifes and landscapes, with approaches ranging from a stylized realism to the use of elements of Cubism. By the 1930s, Brooker was working for the Toronto advertising firm J.J. Gibbons but needed more time to paint, and in 1934 he arranged a shorter workweek. This proved fortuitous, as Dennis Reid wrote that “the years from 1934 to 1937 are, with the abstract period from 1927 to 1930, the most prolific, coherent, and generally successful of his whole painting career. Paintings such as...*Fawn Bay*... are penetrating in their realism, dynamic in composition, and harmonious in colour and texture.” *Fawn Bay*, with its strong sense of volume, is an outstanding work by this important early modernist. The contrast of the smooth, rounded trunks of trees anchored in boulders against the rough-hewn texture of the split-rail fence is particularly striking. The glowing golden field and a glimpse of shining water in the distance give a transcendent feel to this strong image.

ESTIMATE: \$30,000 – 40,000



155 Cornelius David Krieghoff

1815 – 1872

Still Life of Game

oil on canvas, signed, dated 1854 and inscribed *Quebec*
19 x 15 ½ in, 48.3 x 39.4 cm

PROVENANCE

Acquired directly from the Artist by John Budden,
Quebec, circa 1854
By descent to the present Private Collection, Vancouver

LITERATURE

Dennis Reid, *Kriehoff/ Images of Canada*, Art Gallery
of Ontario, 1999, page 77

THIS PAINTING AND lot 156 in this sale have important provenance; they were acquired directly from Cornelius Krieghoff by John Budden, a close friend of the artist, patron and early Quebec auctioneer. Budden is credited for advancing Krieghoff's

career; he encouraged him to move to Quebec City in the mid-1850s, even sharing his home with the artist. Budden introduced Krieghoff to his wealthy circle of acquaintances and business associates, who became eager buyers and supporters of his work. Dennis Reid writes: "Theatre, art, and good conversation brought these friends together, but they also shared a love of hunting, fishing and the outdoors, and that too is reflected in a surprising number of Krieghoff's paintings of the Quebec period." In this work, their shared love of hunting is represented in the depiction of game, painted with Krieghoff's characteristically superb fine brushwork. Budden's close relationship with Krieghoff led him to broker many sales from the artist's Quebec period, and we can presume this work and lot 156 were significant to Budden, as he kept them in his personal collection.

On verso is a remnant of a framing label from Louis Morency, a framer and gilder in Montreal. This work is in a fine period frame.

ESTIMATE: \$20,000 – 30,000



156 Cornelius David Krieghoff

1815 – 1872

Shylock's Servant

oil on canvas, signed, dated 1854 and inscribed *Quebec* and on verso inscribed *HR.B* and *J.S. Budden*
26 1/4 x 22 in, 66.4 x 55.9 cm

PROVENANCE

Acquired directly from the Artist by John Budden,
Quebec, circa 1854
By descent to the present Private Collection, Vancouver

LITERATURE

Marius Barbeau, *Cornelius Krieghoff, A Pioneer Painter of North America*, 1934, page 26

IN 1853, CORNELIUS KRIEGHOFF moved from Montreal to Quebec City at the invitation of his friend, patron and the original owner of this work, John Budden. The next year, Krieghoff traveled to Europe, visiting Italy and Germany, and Krieghoff's

biographer G.M. Fairchild commented that the works inspired by this trip “quickly found their way into the collections of pictures in Quebec and Montreal.” We can assume the inspiration for this fine work came from *The Merchant of Venice*, the famed play by William Shakespeare, as one of its main characters, Shylock, has a servant, named Launcelot Gobbo. This work vibrantly demonstrates Krieghoff's masterful brushwork in the fine details of the servant's costume and in the background, as well as his understanding of character, shown in the servant's inviting, almost mischievous glance. Krieghoff was accomplished in portraiture, and notably, his large oval portrait of Budden sold for \$405,000 through auction in 2005. Both this work and lot 155 in this sale have remained in the Budden family until their consignment to Heffel.

On verso is a remnant of a framing label from Louis Morency, a framer and gilder in Montreal. This work is in a fine period frame.

ESTIMATE: \$20,000 – 30,000



157 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

September Evening

oil on canvas, circa 1907

28 ¼ x 24 ½ in, 71.8 x 62.2 cm

PROVENANCE

Private Collection, Montreal

Private Collection, Toronto

LITERATURE

“Exhibition of Art,” *Montreal Gazette*,
March 23, 1908, page 4

“Art Association Awards Prizes,” *Montreal
Star*, March 31, 1908, page 4

“Award Art Prizes,” *Montreal Gazette*,
March 31, 1908, page 9

*Memorial Exhibition of Paintings by the
Late Helen G. McNicoll, RBA, ARCA,*
Art Association of Montreal, 1925,
listed page 3

EXHIBITED

Art Association of Montreal, *Annual
Spring Exhibition*, 1908

Art Association of Montreal, *Memorial
Exhibition of Paintings by the Late Helen G.
McNicoll, RBA, ARCA*, November 7 –
December 6, 1925, catalogue #5

IN 1908, HELEN MCNICOLL was awarded the Art Association of Montreal’s inaugural Jessie Dow award for *September Evening*. The *Montreal Gazette* wrote of the event: “Miss Helen McNicoll’s art has been broadening during the past few years and her four canvases in this year’s exhibition aroused discussion and recognition from the first.” Further positive newspaper reviews followed, and McNicoll’s reputation as a talented young artist grew. Born in Toronto, McNicoll studied with William Brymner at the Art Association of Montreal and in England at the Slade School of Fine Art. The short, staccato-like brush-strokes and dappled light effects in *September Evening* illustrate the influence of Impressionism in her work as she expertly captures the warm and quiet atmosphere of this autumn evening. The golden stooks of grain in the field also recall Impressionist subjects. McNicoll often included women and children in her work, and we can see two indistinct figures at the end of the path, moving into the distance. This painting is a fine example from early in the career of one of Canada’s foremost Impressionist painters.

ESTIMATE: \$70,000 – 90,000

158 Liliás Torrance Newton

BHG CGP RCA 1896 – 1980

Portrait of a Young Woman

oil on canvas, signed and on verso stamped
with the Dominion Gallery stamp
34 x 26 in, 86.4 x 66 cm

PROVENANCE

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

LITERATURE

Evelyn Walters, *The Women of Beaver
Hall: Canadian Modernist Painters*,
2005, page 91

LILIAS TORRANCE NEWTON was a member of Montreal's short-lived Beaver Hall Group and, like other members, came from a prominent family in that city. Witty and sophisticated, it is said that Newton married on condition that she could spend time in Paris studying. She was a professional portrait painter and, through her social connections, had wealthy clients—she painted Canada's elite, such as members of the Massey and Southam families. Her accomplished portraits are in museum collections, such as *Lady in Black* at the Montreal Museum of Fine Arts, and the National Gallery of Canada collection includes her paintings of its director Eric Brown and of artists Lawren Harris, A.Y. Jackson and Edwin Holgate. She was so well known that Evelyn Walters wrote, "For thirty years Torrance Newton dominated Canadian portraiture. Success brought her the financial freedom to travel and a luxury penthouse with a thirty-foot studio and a view of Mount Royal." *Portrait of a Young Woman*, with its natural depiction of this lovely, self-assured young woman set against a warm, rich colour-field background, is a particularly fine example of Newton's portraiture.

ESTIMATE: \$30,000 – 40,000





159 Sybil Andrews

CPE 1898 – 1992

Flower Girls

linocut in 4 colours, signed, titled and editioned 26/60, 1934
9 ¾ x 8 ½ in, 24.8 x 21.6 cm

PROVENANCE

Acquired directly from the Artist by the present Private Collection, Vancouver Island, 1973

LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum, 1982, page 26, reproduced page 40 and page 56 full-page in colour
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 114, catalogue #SA 28

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982, same image, catalogue #28

IN *FLOWER GIRLS*, Sybil Andrews creates a sense of dynamic movement with the repeated angular shapes of the women

ascending the steps. The figures have great vitality, and their rich colouration against the background adds to this effect. Andrews's bold palette was directly influenced by the strong colours in Russian icons that she saw in an exhibition in 1929 at the Victoria and Albert Museum. She went back numerous times to study them, and Peter White states, "This influence is apparent in the combination of deep reds and golden yellow anchored by black that recurs in her linocuts." Here, Andrews contrasts the yellow and red tones of the lush bunches of flowers and woven baskets against the dark-toned, powerful figures. Andrews often depicted working people in her linocuts, and in this superb print, she imbues the flower sellers with strength, dignity and a sense of determination as they go about their daily activities.

Early impressions of this print are on buff oriental laid paper and late impressions are on thicker oriental paper. This is an excellent impression on buff oriental laid paper.

ESTIMATE: \$25,000 – 35,000



160 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Waterfall

colour drypoint on Japan paper, signed
and editioned out of 50, June – July 1930
6 ½ x 8 ¾ in, 16.5 x 22.2 cm

PROVENANCE

Private Collection, Massachusetts

LITERATURE

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, National Gallery of Canada, 1980, page 145, state II
reproduced page 144, catalogue #60

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, 1996, reproduced page 225

REGARDING *WATERFALL*, ROSEMARIE TOVELL stated, “The waterfall is on a tributary of Bashbish Brook near Milne’s Alander cabin. The print is based on the painting *The White Waterfall*, which Milne had with him at Palgrave. The painting, which recalled happy memories of the 1920 – 1921 winter on Alander Mountain, was a sort of talisman to Milne. Not only did he consider it as one of his finest works, influencing his watercolours

and oils throughout the twenties, but he also regarded it with a sense of achievement, as one of the few works he was able to successfully work on over a long period of time without losing his ‘aesthetic quickening.’ The print also gave Milne a great deal of satisfaction.”

David Milne intended to produce a second state of this image but never did. Although he signed the edition of this print as out of 50, in a 1936 letter to his agent Douglas Duncan, he indicated his intention to limit the edition to 25. Further to that, Tovell writes, “Not more than twelve signed impressions can be accounted for,” making this a rare copy of this superb colour drypoint.

ESTIMATE: \$20,000 – 30,000

Thank you for attending our sale of *Fine Canadian Art. The Peter & Joanne Brown Collection* sale will immediately follow this session. Please view additional lots in our November Online Auction of *Fine Canadian Art* at www.heffel.com, which closes Saturday, November 26, 2016. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot locations are noted with each item in our online catalogue.

HEFFEL SPECIALISTS

With the largest and most experienced team of fine art specialists in Canada, it is our mission to provide transparent and superior client service to sellers and buyers of fine art globally.



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Manager of Online
Auctions



JARED TILLER
Digital Imaging and
Internal Logistics

CALGARY

TERMS AND CONDITIONS OF BUSINESS

THESE TERMS AND Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.

A. DEFINED TERMS

1. Auction House

The Auction House is Heffel Fine Art Auction House, a division of Heffel Gallery Limited, or an affiliated entity;

2. Consignor

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;

3. Seller's Commission

The Seller's Commission is the amount paid by the Consignor to the Auction House on the sale of a Lot, that is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the Consignment Agreement Form, plus applicable Sales Tax;

4. Property

The Property is any Property delivered by the Consignor to the Auction House to be placed in the auction sale held by the Auction House on its premises, online or elsewhere and, specifically, that Property described by Lot number in the Auction House catalogue for the auction sale. The Auction House will have the authority to partition the Property into Lots (the "Lots" or "Lot");

5. Reserve

The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;

6. Knocked Down

Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;

7. Expenses

Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;

8. Hammer Price

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

9. Buyer

The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;

10. Purchase Price

The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;

11. Buyer's Premium

The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of eighteen percent (18%) of the Hammer Price of the Lot \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500, plus applicable Sales Tax;

12. Sales Tax

Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;

13. Registered Bidder

A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;

14. Proceeds of Sale

The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

15. Live and Online Auctions

These Terms and Conditions of Business apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.

B. THE BUYER

1. The Auction House

The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.

2. The Buyer

- a) The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

- b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of his intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;
- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- 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;
- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with his Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in his sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on his bid, he is bound to purchase the Lot for the Purchase Price.

3. Buyer's Price

The Buyer shall pay the Purchase Price (inclusive of the Buyer's Premium) to the Auction House. The Buyer acknowledges and agrees that the Auction House may also receive a Seller's Commission.

4. Sales Tax Exemption

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. 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 and appropriate delivery documentation is provided, in advance, to 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.

5. Payment of the Purchase Price

- a) The Buyer shall:
 - (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) Payment must be made by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card or by Credit Card limited to VISA or MasterCard. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank Wire transfer.
- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer to the Auction House.

6. Descriptions of Lot

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy himself as to all matters referred to in a), b) and c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. If the prospective Buyer is unable to personally view any Lot, the Auction House may, upon request, e-mail or fax a condition report describing the Lot to the prospective Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive,

and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions contained within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

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

7. Purchased Lot

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; and
- 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.

8. Risk

- a) The purchased Lot shall be at the Consignor's risk in all respects for seven (7) days after the auction sale, after which the Lot will be at the Buyer's risk. The Buyer may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy; and
- b) Neither the Auction House nor its employees nor its agents shall be liable for any loss or damage of any kind to the Lot, whether caused by negligence or otherwise, while any Lot is in or under the custody or control of the Auction House.

9. Non-payment and Failure to Collect Lot(s)

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 the Auction House 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 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 which 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 his agent, whether express or implied; and
- 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.

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 nor 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.

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 C.1.b (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;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) 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
- d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of Conditions C.2.a and/or C.2.c above.

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; and
- 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, it 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 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.

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 C.1.b (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 thirdparty 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 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; 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 his 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 it has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a nonexclusive, perpetual, fully paidup, 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 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 his bid.
4. 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.
5. 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.
6. 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.
7. 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.
8. The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
9. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
10. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
11. 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.
12. 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 FINE ART Auction House 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 owns an equity interest in the Lot |
| LP | Les Plasticiens | 📄 | Denotes that additional information on this lot can be found on our website at www.heffel.com |
| MSA | Montreal Society of Arts | | |
| 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): *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 three decades of change, 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.

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.)

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EXPIRY DATE

SIGNATURE

DATE

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

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 _____

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel (the "Auction House") provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner's expense and risk pursuant to the Auction House'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 the Auction House does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner. All packing and shipping services offered by the Auction House must be preceded by a completed and signed *Shipping Authorization Form for Property* which releases the Auction House from any liability that may result from damage sustained by the Property during packing and shipping. All such works are packed at the Property Owner's risk and then must be transported by an Auction House 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.

SALE DATE IF APPLICABLE

Please indicate your preferred method of shipping as per the available Auction House *Property Shipping Policies*. All charges are collect for settlement by the Property Owner.

Optional Insurance

- Yes, please insure the Property at either the sale value, high estimated value or appraised value as listed and defined under Insured Value while in transit. Heffel does not insure works valued under \$2,500, ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)
- No, I do not require insurance for the Property listed on this form. (I accept full responsibility for any loss or damage to the Property while in transit.)

Packing Options

- Soft Packed Hard Packed

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Consolidated Ground Shipment (when available) to:

- Heffel Vancouver Heffel Montreal
 Heffel Toronto Heffel Calgary

Or

By Auction House Approved Third-Party Carrier:

- FedEx Other _____

CARRIER ACCOUNT NUMBER

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. (Please note: packing charges will apply in addition to shipping charges.)

PROPERTY OWNER'S NAME

SHIPPING ADDRESS

CITY

PROVINCE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

FAX

CELLULAR

CREDIT CARD NUMBER

EXPIRY DATE

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

| Lot Number and/or in numerical order | Property Description artist / title | Insured value |
|---|--|------------------|
|---|--|------------------|

1

2

3

4

Authorization for Collection

- The Property will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICKUP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

HEFFEL FINE ART AUCTION HOUSE

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1
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SALE DATE _____

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I request Heffel Fine Art Auction House 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 of eighteen percent (18%) of the Hammer Price of the Lot at \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500 and applicable GST/ HST and PST. I understand that Heffel Fine Art Auction House 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 Fine Art Auction House 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 Fine Art Auction House 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 Fine Art Auction House catalogue.

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

SIGNATURE _____ DATE _____

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

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

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8 _____

To be sure that bids will be accepted and delivery of lots not delayed, bidders not yet known to Heffel Fine Art Auction House should supply a bank reference. All Absentee Bidders must supply a valid MasterCard or VISA # and expiry date.

MASTERCARD OR VISA # _____ EXPIRY DATE _____

NAME OF BANK _____ BRANCH _____

ADDRESS OF BANK _____

NAME OF ACCOUNT OFFICER _____ TELEPHONE _____

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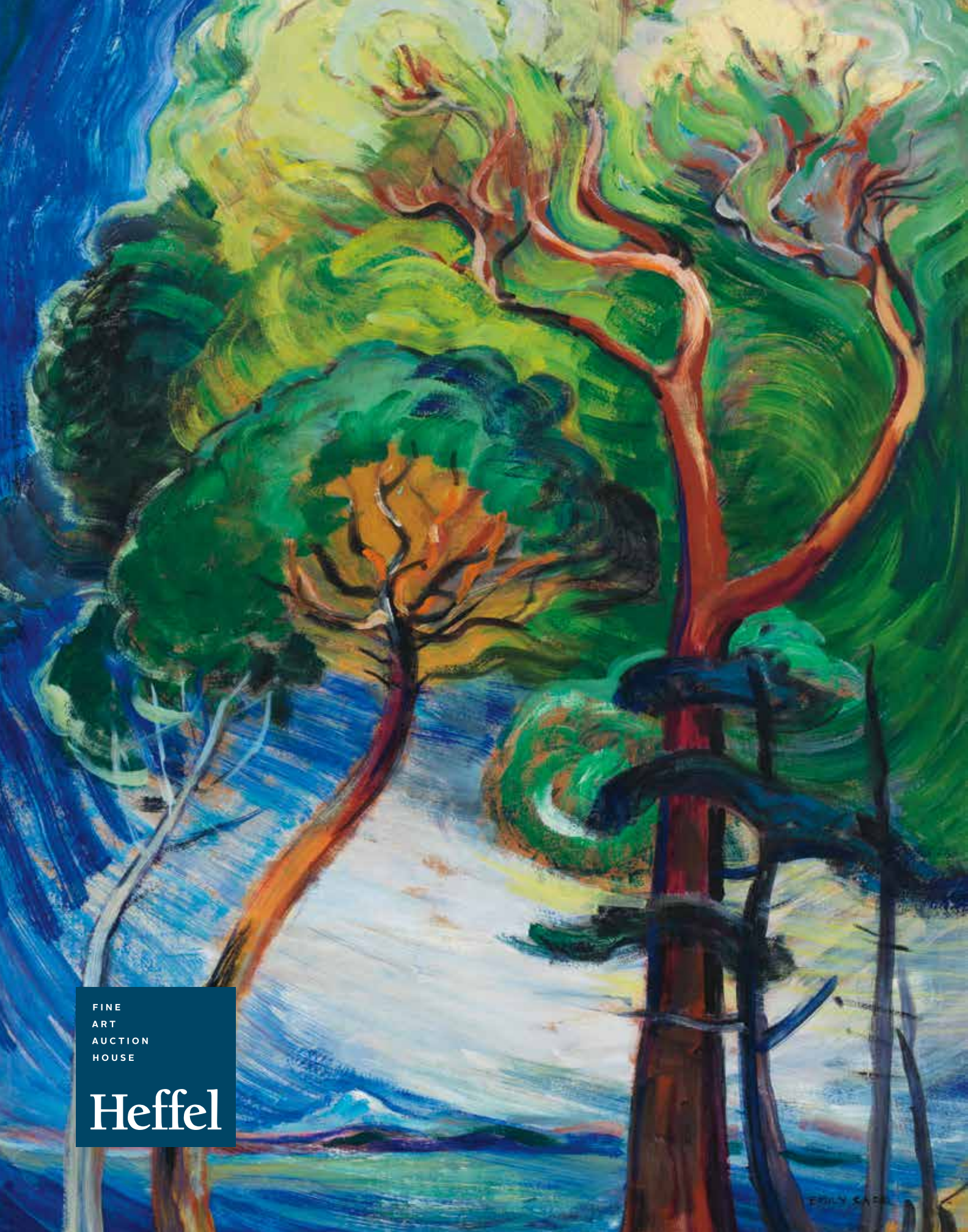
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