



FINE  
ART  
AUCTION  
HOUSE

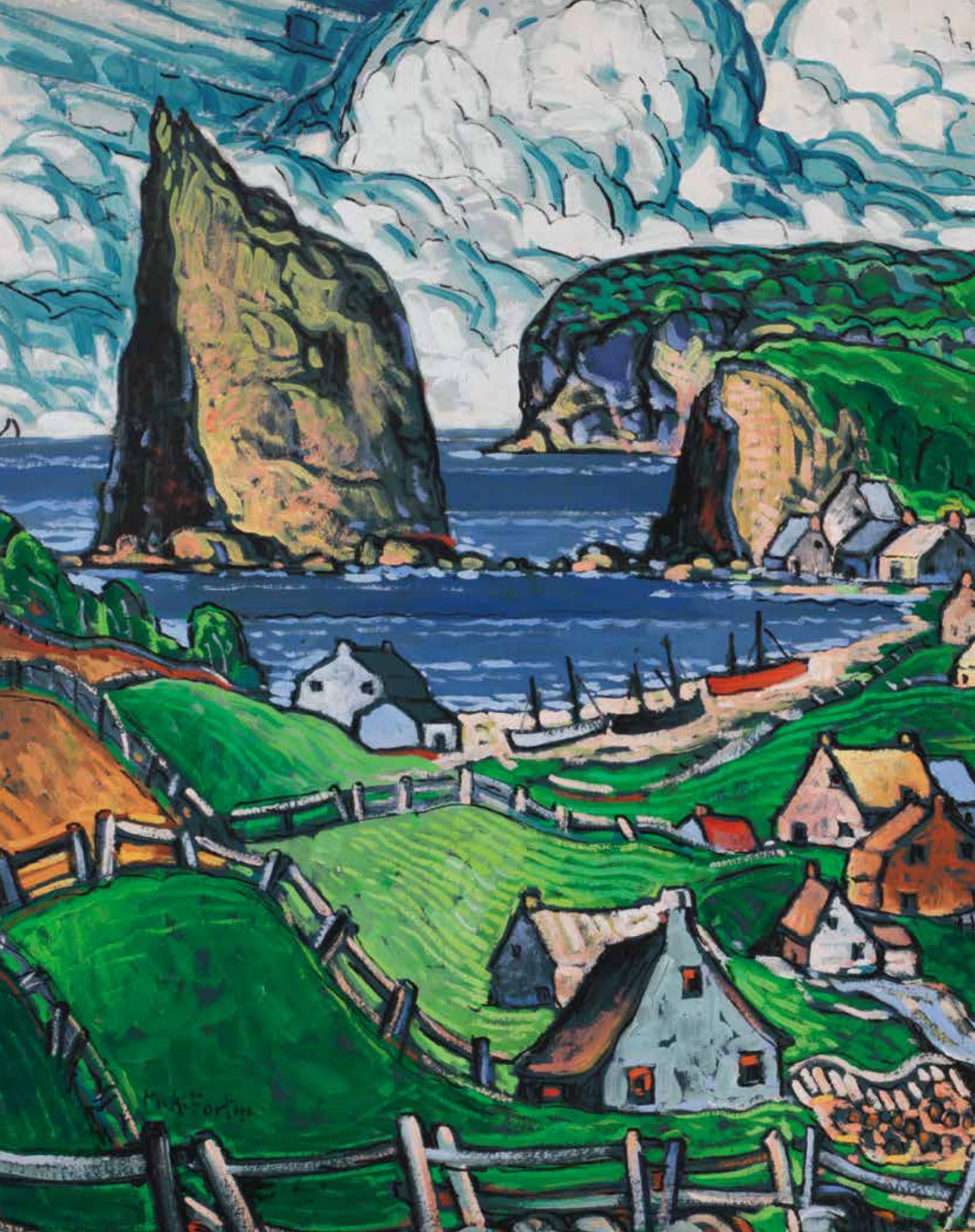
**Heffel**

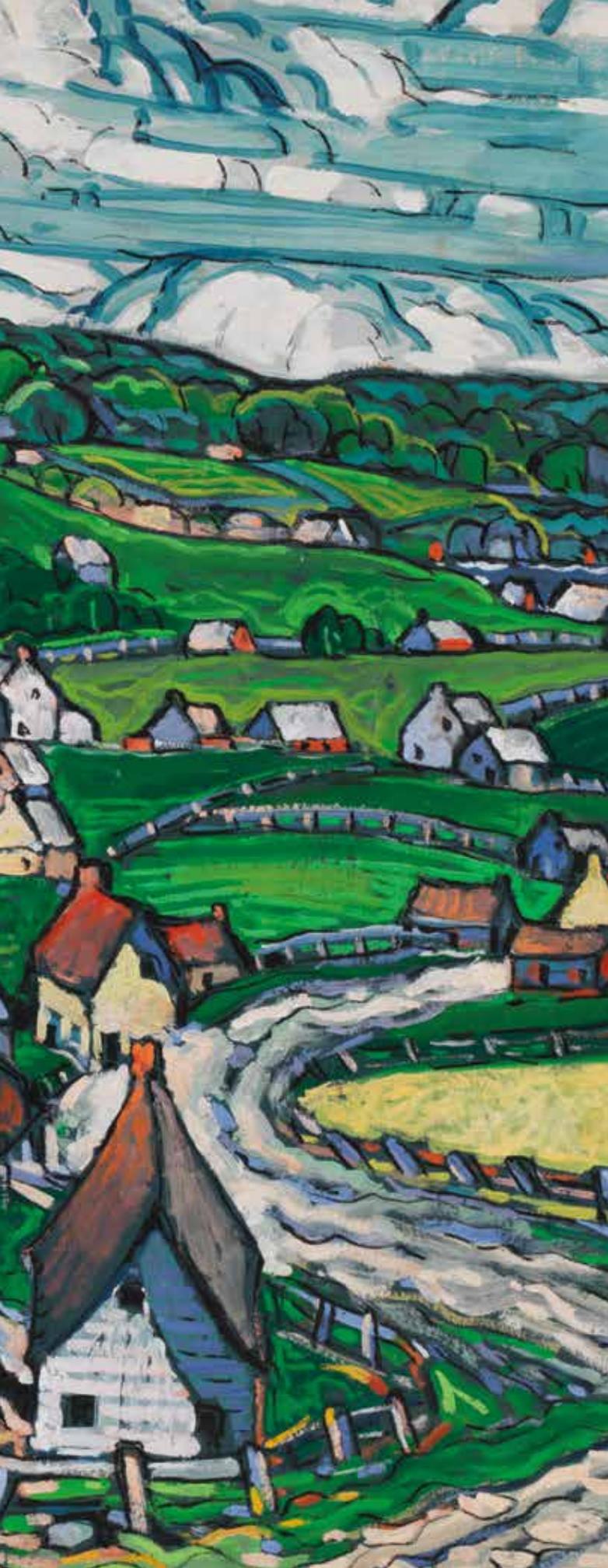
# THE PETER & JOANNE BROWN COLLECTION

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









## **THE PETER & JOANNE BROWN COLLECTION**

### **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**

13 Hazelton Avenue, Toronto

Ontario, Canada M5R 2E1

Telephone 416-961-6505

Fax 416-961-4245

Toll Free 1-800-528-9608

[www.heffel.com](http://www.heffel.com)

## Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

### TORONTO

13 Hazelton Avenue, Toronto, Ontario M5R 2E1  
Telephone 416-961-6505, Fax 416-961-4245  
E-mail: mail@heffel.com, Internet: www.heffel.com

### OTTAWA

451 Daly Avenue, Ottawa, Ontario K1N 6H6  
Telephone 613-230-6505, Fax 613-230-8884

### MONTREAL

1840 rue Sherbrooke Ouest, Montreal, Quebec H3H 1E4  
Telephone 514-939-6505, Fax 514-939-1100

### VANCOUVER

2247 Granville Street, Vancouver, British Columbia V6H 3G1  
Telephone 604-732-6505, Fax 604-732-4245

### CALGARY

888 4th Avenue SW, Unit 609, Calgary, Alberta T2P 0V2  
Telephone 403-238-6505, Fax 403-265-4225

### CORPORATE BANK

Royal Bank of Canada, 1497 West Broadway  
Vancouver, British Columbia V6H 1H7  
Telephone 604-665-5710, 1-800-769-2520  
Account #05680 003: 133 503 3  
Swift Code: ROYCCAT2  
Incoming wires are required to be sent in Canadian funds and must include: Heffel Gallery Limited, 2247 Granville Street, Vancouver, British Columbia V6H 3G1 as beneficiary.

### BOARD OF DIRECTORS

Chairman In Memoriam—Kenneth Grant Heffel  
President—David Kenneth John Heffel  
Auctioneer License T83-3364318 and V16-104172  
Vice-President—Robert Campbell Scott Heffel  
Auctioneer License T83-3365303 and V16-104171

Printed in Canada by Friesens

ISBN: 978-1-927031-24-7

## Heffel.com Departments

### FINE CANADIAN ART

canadianart@heffel.com

### APPRAISALS

appraisals@heffel.com

### ABSENTEE AND TELEPHONE BIDDING

bids@heffel.com

### SHIPPING

shipping@heffel.com

### SUBSCRIPTIONS

subscriptions@heffel.com

### CATALOGUE SUBSCRIPTIONS

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 138 of this catalogue.

### CATALOGUE PRODUCTION

Julia Balazs, Mark Cheetham, Lisa Christensen, Karen Duffek, François-Marc Gagnon, Charles C. Hill, Ross King, Gerta Moray, Martine Reid and Rosalin Te Omra—Essay Contributors  
Martie Giefert—Director of Digital Imaging  
Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls and Rosalin Te Omra—Text Editing, Catalogue Production  
Ward Bastian, Jasmin D'Aigle and Jared Tiller—Digital Imaging  
Kirbi Pitt—Catalogue Layout and Production  
Peter Cocking—Catalogue Design

### COPYRIGHT

No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, digital, photocopy, electronic, mechanical, recorded or otherwise, without the prior written consent of Heffel Gallery Limited.

Follow us @HeffelAuction:



# CONTENTS

4	Preview and Auction Location
5	Auction Details
	Selling at Auction
	Buying at Auction
	General Bidding Increments
	Framing, Conservation and Shipping
	Written Valuations and Appraisals
7	The Peter & Joanne Brown Collection Catalogue
128	Heffel Specialists
130	Terms and Conditions of Business
135	Property Collection Notice
136	Catalogue Abbreviations and Symbols
137	Catalogue Terms
137	Heffel's Code of Business Conduct, Ethics and Practices
138	Annual Subscription Form
138	Collector Profile Form
139	Shipping Authorization Form for Property
140	Absentee Bid Form
141	Index of Artists by Lot

## 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

### Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish 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. This information appears on pages 130 through 137 of this publication.

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](http://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 140 of this publication.

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

[www.heffel.tv](http://www.heffel.tv)

All lots and additional images depicting the frame and verso are available at:

[www.heffel.com](http://www.heffel.com)

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.

# AUCTION DETAILS

## Selling at Auction

Heffel Fine Art Auction House is a division of Heffel Gallery Limited. Together, our offices offer individuals, collectors, corporations and public entities a full-service firm for the successful de-acquisition of their artworks. Interested parties should contact us to arrange for a private and confidential appointment to discuss their preferred method of disposition and to analyse preliminary auction estimates, pre-sale reserves and consignment procedures. This service is offered free of charge.

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.

## Buying at Auction

All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* 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.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 140 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 139 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.

## Written Valuations and Appraisals

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 · TORONTO

**THE PETER &  
JOANNE BROWN  
COLLECTION**  
CATALOGUE

## PROPERTY FROM THE PETER & JOANNE BROWN COLLECTION



Peter and Joanne Brown in Paris, France

**FOURTH-GENERATION VANCOUVERITE** Peter M. Brown is a very well known Canadian businessman, born in 1941, who founded Canaccord Financial Inc., now Canaccord Genuity Group Inc., in 1968. Originally a small firm, Canaccord would grow to become the largest independent investment firm in Canada and become a publicly traded company in 2004. Peter is the recipient of honorary doctorates from the University of British Columbia, where he served as chairman of the Board of Governors, as well as from Wilfrid Laurier University, Emily Carr University of Art + Design and the Justice Institute of British Columbia. Brown's awards comprise a lengthy list. Among many other awards, he received the Order of British Columbia in 2003, the Queen Elizabeth II Golden Jubilee Medal in 2003 and the Queen Elizabeth II Diamond Jubilee Medal in 2012. He accepted Ernst & Young's Entrepreneur of the Year, Pacific region, award in 2001 and the Ernst & Young Lifetime Achievement award in 2010. He has been inducted into four halls of fame: the Canadian Mining Hall of Fame, the Canadian Business Hall of Fame, the Business Laureates of BC Hall of Fame and the IIAC Investment Industry Association Hall of Fame. A member of the board of Expo 86 Corporation (a Crown corporation), he was also chairman of its Finance Committee and served as lead federal director of the Winter 2010 Olympic Games in Vancouver. He is currently chairman of the Fraser Institute and received its highest honour in 2009—the Founders' Award, named after founders T. Patrick Boyle and Michael A. Walker. In recognition of his staunch support for the Vancouver Police Department, he was named the Honorary Chief Constable in 2015.

Brown is a passionate businessman, and his success as an investment broker is well documented. He began as a trainee at Montreal's Greenshields Inc.

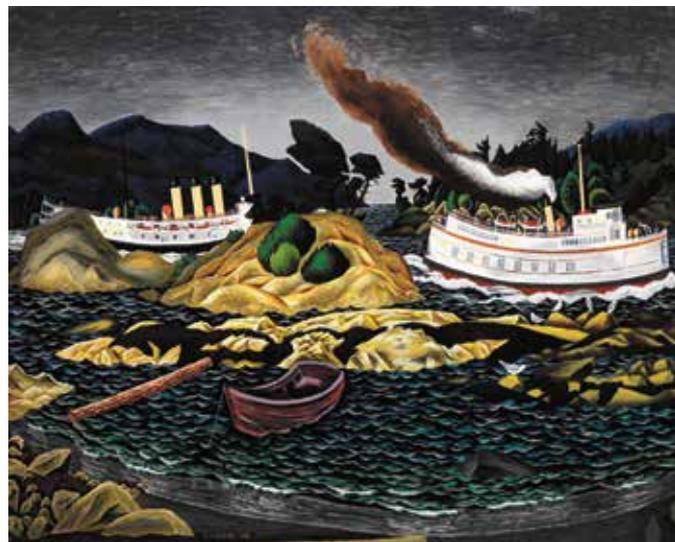
in the early sixties, where he transformed “from a wastrel to a workaholic,” as he stated. He was enamoured with Montreal, which was hosting Expo 67 and which was “a truly international city.” Brown returned to British Columbia in 1968, taking on the small firm of H.H. Hemsworth and staffing it with young graduates fresh from university. This conscious decision gave the company a powerful corporate culture that would play a significant role in its eventual success as Canaccord Capital. He ran the company for four decades before retiring in 2014.

Brown’s business acumen has afforded him the opportunity to pursue his other great life’s passion, that of collecting. Since the purchase of his first “serious” work of art in 1983, Peter, together with his wife and childhood sweetheart Joanne, has built one of the most significant art collections in Canada, a portion of which is being sold through Heffel at this time. Long-time philanthropists, the Browns manage a private foundation that supports community-based projects mostly in Vancouver and British Columbia, and will donate the important E.J. Hughes canvas *Coastal Boats Near Sidney, BC* to the Emily Carr University of Art + Design.

Brown’s early art purchases were made in Montreal in the 1960s when Peter was working for Greenshields. Montreal’s rich heritage and strong interest in art permeates the city, and Brown was exposed to a variety of works. Upon his return to Vancouver, he began to visit art galleries and work with art dealers to build his collection. Kenneth G. Heffel Fine Art Inc. founder Ken Heffel had opened his gallery in the old Royal Bank building on Granville Street in the heart of Vancouver’s South Granville gallery row in 1978. Brown and Heffel built a special art dealer-collector relationship and would become good friends. Brown often dropped in after work or on Saturdays for long discussions about art and artists. “Ken taught me so much about art,” Brown recalls, “about quality and the importance of the work’s history and about trying to buy the absolute best works you can afford.”

Brown acquired works from all over Canada and worked closely with Heffel to educate himself. His collecting interests expanded beyond art and he built five collections: Canadian art and sculpture; Haida art; rare books; pre-1900 mechanical coin banks; and pre-1914 wooden duck decoys. Brown has also acquired a significant library of Canadian history books that includes numerous rare and first editions and holds works written and signed by important politicians, such as John F. Kennedy and Theodore Roosevelt.

The first painting the Browns purchased for a substantial sum was in 1983—*Gentlemen and Indian Hunting Caribou* by Cornelius Krieghoff (lot 220 in this sale)—which Brown gave to Joanne for her 40th birthday. When asked, “Why Krieghoff?” Brown replies, “I don’t know, I just really liked it.” Much of the Browns’ collection was purchased because they simply fell in love with



ABOVE:  
**EDWARD JOHN (E.J.) HUGHES**  
*Coastal Boats Near Sidney, BC*  
 oil on canvas, 1948  
 36 ¼ x 48 ½ in, 91.7 x 122.2 cm  
 Sold by Heffel May 27, 2011 for a record price at the time: \$1,140,750

To be donated to the Emily Carr University of Art + Design

BOTTOM:  
**CORNELIUS DAVID KRIEGHOFF**  
*Gentlemen and Indian Hunting Caribou*  
 oil on canvas  
 13 ½ x 18 ½ in, 34.3 x 47 cm  
 Lot 220, the first “serious” painting the Browns purchased to launch their collection in 1983



the work, but this passion came from a solid base of knowledge. “A man with passion is worth forty people who are merely interested” is a saying Peter is fond of, and his and Joanne’s passion for art is extraordinary. As a result, their collection contains important paintings by iconic artists such as Lawren Harris, A.J. Casson, James Wilson Morrice, Emily Carr, A.Y. Jackson and Tom Thomson. Brown built the collection through connections: art dealers such as Ken Heffel who would call him about good works he had acquired, business colleagues who knew of his interest in art and had works to sell, and through public auctions. On a few occasions Brown sought a particular work to round out a larger grouping, by the Group of Seven, for instance, or “the Montreal Group,” of whom he is very fond, but “ninety percent of the collection was purchased because the opportunity to add a rare work to your collection may come along only once in your lifetime. You have to move when you can because you never know when it will come up again, if it does at all.” He refers to the large Marc-Aurèle Fortin painting *Gaspésie* (lot 227 in this sale) hanging by the fireplace. “That’s the one I will miss the most,” he states, understanding that as a collector he is just a temporary custodian of these national treasures and that “it’s time to let other collectors enjoy them.”

Joanne will miss Jean Paul Lemieux’s canvas *Dimanche* (lot 230 in this sale) and Thomson’s *Sleet Storm* (lot 212 in this sale). “It took me a long time to understand Lemieux,” she states, “but his soft tones, his female figures, are so incredibly beautiful.” *Dimanche* held the record for a Lemieux for mere minutes at Heffel’s May 2011 auction of *Canadian Post-War & Contemporary Art*, selling for \$819,000, until the lot that immediately followed, Lemieux’s *Les Moniales*, sold for \$1,023,750. Peter continues: “I think the reason I won’t miss them all is that I never expected to keep them. When you have good works like these, as a collector you’re really acting as a temporary curator. They’re meant to go somewhere else now. We’ve had so much enjoyment looking at them for 30 years.” Peter and Joanne also muse about the effect that being around art had on their family. Their son Jamie took up painting after Peter decided, despite trying, that he could not paint. The family would visit galleries and museums often, and the interest extended to Peter’s brother Alan, who was headmaster at St. George’s School in Vancouver. The school would bring students into Heffel to study art and to sketch.

Letting the collection move on was a conscious and well-planned choice, partly to downsize, and because the Browns felt their time with the works has been so rich and so rewarding, and

that now “it just feels right” to let the works move into new hands. “Many of these works are iconic and well-known to the art lovers of Canada, and it’s time for them to take another step in their journey,” Brown says, “but I don’t want them stuck away in a closet—people need to see these works, to spend their time reading a book in a chair next to them. I’ve enjoyed that so much. They should be seen. They’re my friends.” He continues, “They’ve given me so much. Look around you, just look at what’s here. I am so very, very fortunate to be able to look at these works, so lucky to have had the resources to seek out the best examples of certain artists’ work, and we are even more lucky to have had them for a long time. I often come in here, and just sit down and look around—you just forget everything else. I feel so much affection for these works. The Fortin, in particular, means so much.” Says Joanne, “We had nothing when we started out,” and Peter adds “except each other... but hard work, timing and lots of luck brought us to where we are. I’d rather be lucky than good,” he jokes. “Luck works every time, good only sometimes.”

Another aspect of the life of a collector is the people you are able to meet. “I only purchased art from people I liked. The process of putting a collection together was so much fun—I learned from so many and had such wonderful experiences.” Joanne recalls: “We met David and Robert when they were in university, and have watched them take over their father’s business and grow it. We’ve acquired excellent works through them, and we’ve met so many wonderful people who share this same love of Canadian art.” Brown acquired works from other galleries as well, many of whom have made substantial contributions to the Peter & Joanne Brown Collection, which Heffel is honoured to be able to offer for sale. For Brown, the fact that the sale will take place on the Historic Trading Floor of the old Toronto Stock Exchange seems quite serendipitous, as his 50-year career is inextricably linked with the business transactions that took place in this building.



ABOVE:

**GORDON SMITH**

**For a Great Canadian (Portrait of Peter Brown)**

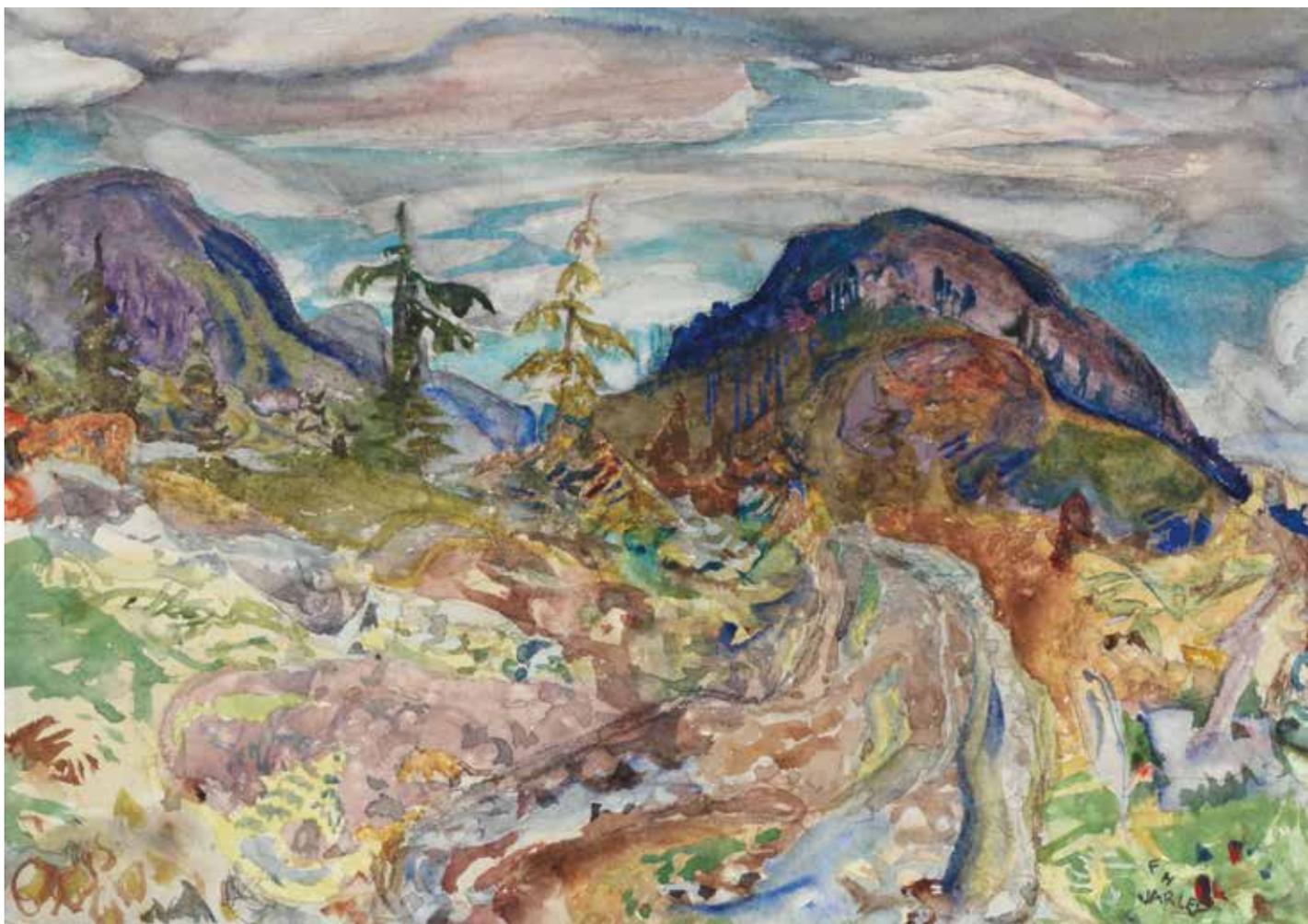
graphite on paper, signed and titled

6 ½ x 5 ½ in, 16.5 x 14 cm

*Not included in this sale*

OPPOSITE PAGE:

Peter and Joanne Brown, December 2002



## 201 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Rice Lake

watercolour on paper, signed and on verso  
titled and dated circa 1935 on the gallery label  
8 3/8 x 11 1/2 in, 21.3 x 29.2 cm

#### PROVENANCE

Private Collection  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### LITERATURE

Eve Lazarus, "Frederick Varley's House," <http://evelazarus.com/frederick-horsman-varleys-lynn-valley-1881-1969>, accessed  
May 31, 2016

AFTER THE CLOSURE in 1935 of the British Columbia College of Arts, which Frederick Varley had co-founded with Jock

Macdonald, Varley concentrated on his painting, living a hermit-like existence in a house on the bank of Lynn Creek on Vancouver's North Shore. This house had a spectacular view to Mount Seymour and Lynn Peak that Varley could paint right from his studio. Years later, he confessed in an interview, "That was the happiest time. The only place in the world that I truly felt was mine." The area around Rice Lake held a great attraction for him. Varley was working mostly in watercolour during this time, and this is a particularly fine watercolour of this location, with a wide range of pastel tints applied with a flurry of brush-strokes that capture the delicate beauty in the profusion of vegetation around the trail. Varley entices our eye to follow the curve of the trail towards the peaks and a blue sky marbled with clouds. This striking mountaintop view contrasts the intimate scale of the foreground, with its soft growth, with the strength of the triangular rocky peaks.

**ESTIMATE: \$15,000 – 20,000**



**202 Frederick Horsman Varley**

ARCA G7 OSA 1881 – 1969

**Head of a Woman**

chalk and pencil on paper, signed and signed with the artist's thumbprint, circa 1930  
11 x 9 in, 27.9 x 22.9 cm

**PROVENANCE**

Stuart Wallace, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

**ESTIMATE: \$5,000 – 7,000**



**203 Frederick Horsman Varley**

ARCA G7 OSA 1881 – 1969

**Head of Miriam Kennedy**

chalk pastel on paper, signed and signed with the artist's thumbprint and on verso titled, dated circa 1937 and inscribed with the Varley Inventory #572 on a label  
11 ½ x 10 ¾ in, 29.2 x 27.3 cm

**PROVENANCE**

The Art Emporium, Vancouver, 1977  
Stuart Wallace, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

**EXHIBITED**

Art Gallery of Toronto, *F.H. Varley: Paintings, 1915 - 1954*, October - November 1954, traveling to the National Gallery of Canada, Ottawa; the Montreal Museum of Fine Arts and a western tour, 1954 - 1955

This work is #572 in the Varley Inventory listing.

**ESTIMATE: \$5,000 – 7,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### On the Skeena, BC

oil on board, signed and on verso titled  
and inscribed by A.Y. Jackson, R.C.A., circa 1926  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
The Art Emporium, Vancouver, 1972  
Fannin Hall Collection, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Private Collection, British Columbia, 1980  
Sold sale of *Canadian Art and International Works*, Heffel  
Fine Art Auction House, November 9, 1995, lot 25  
Peter and Joanne Brown Collection, Vancouver

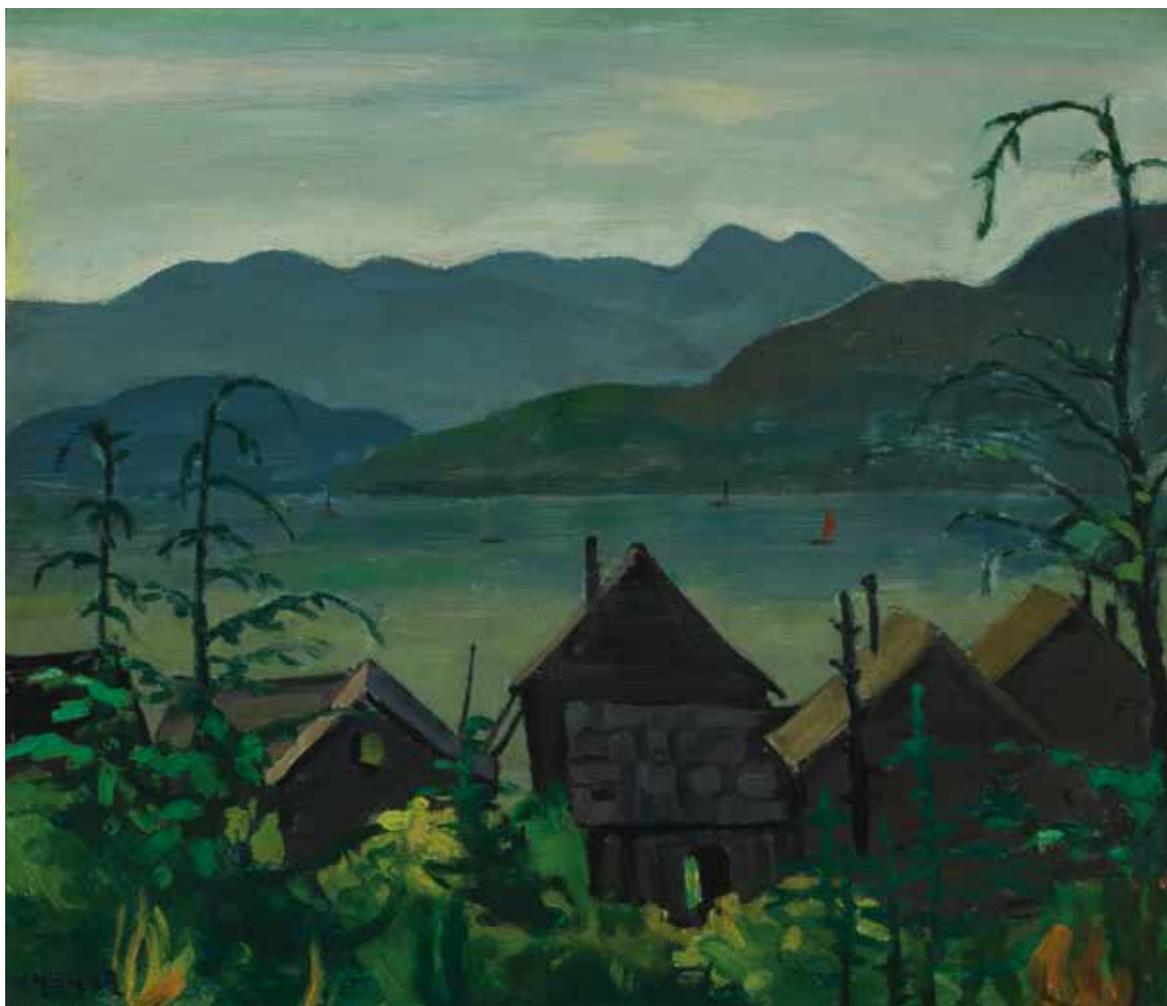
#### LITERATURE

Pierre B. Landry, editor, *Catalogue of the National Gallery of Canada, Canadian Art, Volume Two / G-K*, 1994, the 1926 graphite drawing *Houseboats on the Skeena River* reproduced page 218, catalogue #17534  
Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, 2009, page 130

IN 1926, A.Y. JACKSON traveled to the Skeena River region of northwest British Columbia, along with anthropologist and ethnologist Marius Barbeau and painter Edwin Holgate. This was the territory of the Gitksan people where Barbeau intended to study the totem poles, while Jackson was excited by the prospects of painting native villages and totems. Both were aware of Emily Carr's trip to the upper Skeena more than a decade earlier. Jackson stated, "It is a great country for painting. The Indian villages are almost as fine as the Quebec villages and the backgrounds more exciting." The Skeena River functioned as a highway from the sea to the Interior, with native villages strung along its banks, backed by dense bush. In *On the Skeena, BC*, Jackson depicts houseboats moored on the river, with a striking backdrop of a village on the far shore backed by a high mountain range. It is a peaceful scene, yet these towering mountains express the power of British Columbia's primeval landscape.

The National Gallery of Canada has the 1926 graphite drawing for this work entitled *Houseboats on the Skeena River* in its collection.

**ESTIMATE: \$25,000 – 35,000**



## 205 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

### On the Skeena River, BC

oil on board, signed and on verso signed, titled and inscribed \$40 on a label and dated 1926 on a gallery label  
12 ½ x 13 ½ in, 31.8 x 34.3 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

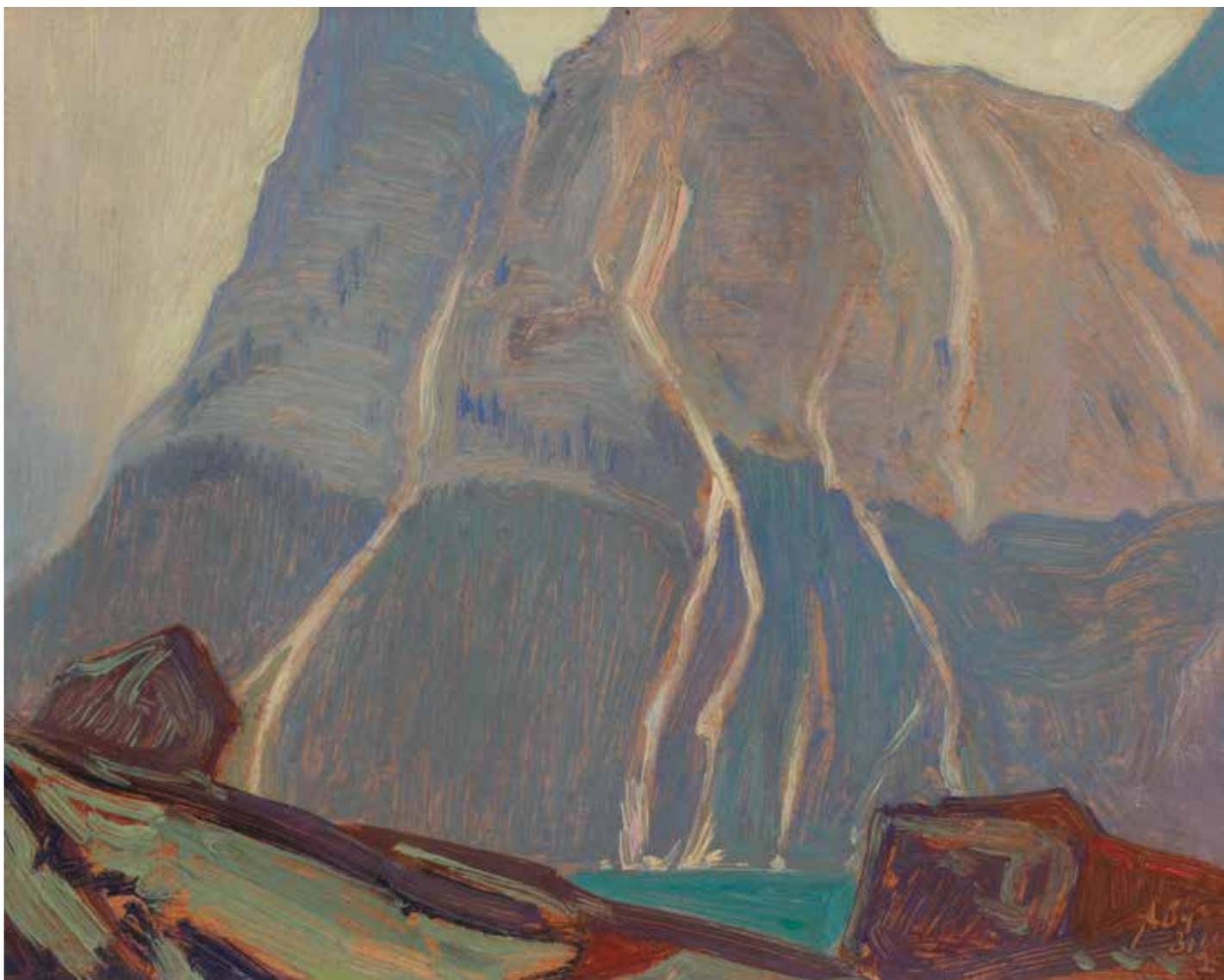
#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 90

IN THE SUMMER of 1926, anthropologist Marius Barbeau undertook an extended research trip into the Skeena River region of British Columbia, asking painters A.Y. Jackson and Edwin Holgate

to accompany him. Barbeau was interested in the totem poles there, and he felt that collaboration with artists would be the best way to document the villages of the Gitksan First Nation. “The Skeena River was dangerous, cold, swift and muddy,” Jackson recounts in his autobiography. “Back from the river one soon encountered bush that was almost a jungle.” Holgate’s depiction of a village by the river is set with houses that seem to have sprung directly out of that wild jungle. The whole work is infused with a lush verdant green, even the river itself, which Holgate frames beautifully with arched tree limbs. When they returned east, Barbeau organized an exhibition of the artists’ work at the National Gallery of Canada, a show that would also include works by Emily Carr, who had painted in the region more than a decade before. Works from the Skeena expedition are not only rare, but they also mark an important milestone in Canadian art history.

**ESTIMATE: \$30,000 – 40,000**



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

ALC CGP G7 OSA RCA 1873 – 1932

**Wiwaxy Peaks**

oil on board, dated August 31, 1929 and on verso signed,  
titled and inscribed *Reserved for Herbert S. Palmer*  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

Galerie Walter Klinkhoff Inc., Montreal  
Private Collection  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1985

IN 1924, WHEN J.E.H. MacDonald first visited Lake O'Hara  
in British Columbia's Yoho National Park, he was immediately

smitten with the area. After a journey from Toronto by train to  
Wapta Lake, then up the trail by horseback and on foot, he settled  
in at Lake O'Hara camp for 19 days. With his rucksack on his back  
and his painting kit slung across his chest, MacDonald climbed  
up to the Opabin Plateau using the edges of the steep creek beds.  
Once there, he found pleasing mountain vistas in every direc-  
tion. The views so enticed the painter that the plateau would  
become one of his choice haunts. This majestic work, painted in  
1929, depicts Wiwaxy Peak from the edge of the plateau, at a spot  
referred to as Opabin Prospect. The triangle of blue water is that  
of Lake O'Hara itself, glinting in the sun some 250 metres below.  
MacDonald returned to Lake O'Hara to sketch for seven consec-  
utive years after his first visit, until poor health prevented travel.  
His depictions of the region perfectly capture its wild beauty and  
high alpine atmosphere.

**ESTIMATE: \$50,000 – 70,000**



## 207 Sir Frederick Grant Banting

1891 – 1941

### In the Rocky Mountains

oil on board, signed and on verso signed, circa 1930  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

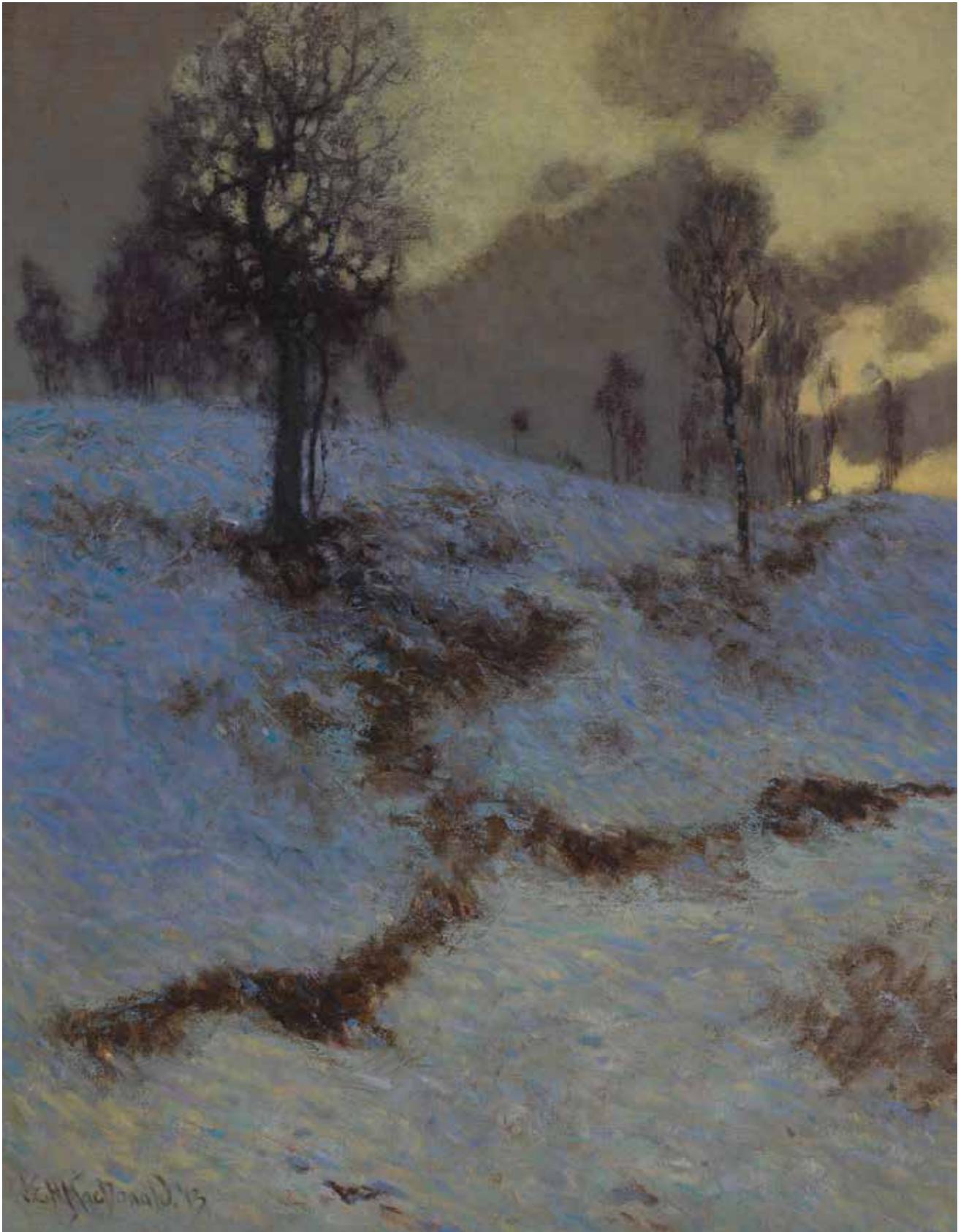
#### PROVENANCE

Sold sale of *Fine Art*, Walker's, November 27, 2008, lot 140  
Peter and Joanne Brown Collection, Vancouver

FOLLOWING HIS FRIEND A.Y. Jackson's lead, Frederick Banting traveled to many locations in Canada to paint. He visited the Canadian Arctic, explored the shores of the St. Lawrence River, depicted the colourful houses of the quaint town of Cobalt, Ontario, and sketched the tundra near Yellowknife. Banting had achieved fame in the field of medicine for the co-discovery of insulin, but had planned to retire from medicine on his fiftieth

birthday to devote himself to painting full time. Taking a cue from Jackson, he also painted in the Canadian Rockies, specifically Jasper National Park. This fresh and invigorating mountain scene is perhaps from that region of the Rockies, for it bears similarities in palette and treatment to works known to have been painted there. The treeline is low on the central peak, indicating a high elevation, and the chalky blue water takes its hue from glacial sediment. Banting revelled in the anonymity and solitude of the landscape painter, and it was a great tragedy that he fell short of achieving his goal of becoming a full-time artist, as he died in a plane crash at the age of 49.

**ESTIMATE: \$20,000 – 30,000**



## 208 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

### Twilight

oil on canvas, signed and dated 1913  
and on verso titled on various labels  
36 ¼ x 28 ¼ in, 92.1 x 71.8 cm

#### PROVENANCE

Continental Galleries of Fine Art, Montreal  
Richard E. Udd, acquired March 1965  
The Art Emporium, Vancouver  
Fannin Hall Collection, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### LITERATURE

Rosalyn Porter, *The Group of Seven and Their Contemporaries*,  
Kenneth G. Heffel Fine Art Inc., 1980, listed, unpaginated  
Roger Boulet, *The Canadian Earth: Landscape Paintings by the  
Group of Seven*, 1982, reproduced page 173

#### EXHIBITED

Vancouver Art Gallery, *Impressionism in Canada*, January 16 –  
February 24, 1974  
Kenneth G. Heffel Fine Art Inc., Vancouver, *The Group of Seven  
and Their Contemporaries*, February 29 – March 22, 1980

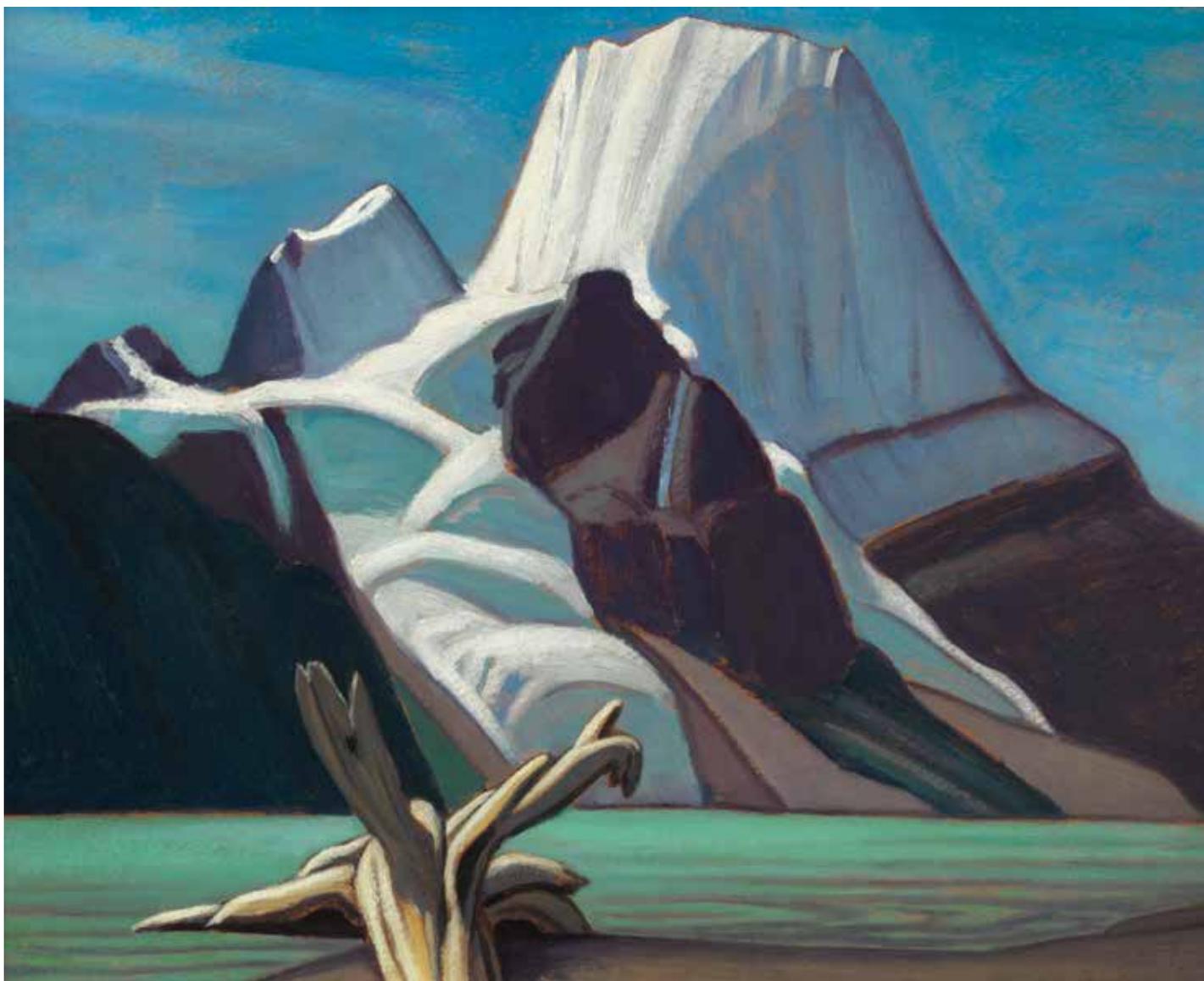
BY 1913, J.E.H. MACDONALD'S career was gaining momentum. He had been working as an illustrator for Grip Ltd. since 1907 and was not only successful there, but was also painting outside in the field with other young Canadian artists, exploring the landscape in and around Toronto. This was somewhat uncommon in Canada at the time, where the studio still held sway as the place for the creation of serious paintings. It was at Grip where MacDonald met Tom Thomson in 1907 or 1908, and in early 1911, Franklin Carmichael and Arthur Lismer also joined the firm. These up-and-comers of Canadian art shared an interest in sketching trips to the wilderness, and their easy camaraderie and outdoor enthusiasm buoyed MacDonald's interest in leaving the city to explore wilder lands.

By the fall of 1911, MacDonald met Lawren Harris, who twice invited him to join organized trips to the Albright Art Gallery in

Buffalo, New York, notably to see the exhibition of Scandinavian art that affirmed their shared interest in creating art that depicted their own country, with Canadian themes and cast in Canadian weather. By 1912, *Tracks and Traffic*—one of MacDonald's most iconic early works (in the collection of the Art Gallery of Ontario)—had been shown at several important exhibitions. In that same year, the National Gallery of Canada purchased *In the Pine Shadows*, *Winter Moonlight* for its collection. This work, as well as *Early Evening, Winter*, also from 1912 and in the collection of the Art Gallery of Ontario, are both closely related to *Twilight* and mark an important passage in MacDonald's career. In all three works, the theme of a snow-laden hillside set with pines or the leafless trees of winter is shown cast in moonlight, with subtle dark colour playing across the snow. The snowbanks show signs of melting, or perhaps it is pathways that we see, running through the drifts like ribbons. MacDonald would return to this type of imagery repeatedly during these years, depicting with sensitivity and finesse both the early light of morning and the late light of evening in the winter.

In his work as a commercial artist, where assignments such as illustrating an article titled "The Spirit of Travel" for *The Canadian Magazine* focused his interest on the landscape, and in his own travels to places such as Mattawa and Algonquin Park with Harris that drew his attention to the forest, MacDonald honed his observational skills. He was an especially keen observer of nuanced light, and *Twilight* is a superb example of this. Delicate and tranquil, *Twilight* showcases MacDonald's ability to capture the mood, subtlety and atmosphere of the blue light of winter. It is a simple work, relying largely on three main colours to convey its message, but the dappled application and varying intensity of these colours conveys a myriad of detail. The contrast of the shadowed blues of the snow against the golden light in the sky is especially fine, and the perspective of looking up and outwards to the distant light adds drama to the scene. Handled in an impressionistic manner, *Twilight* is filled with a sense of solitude and quiet. MacDonald's respectful attention to the detail of this peaceful hillside presents the fading sunset of a Canadian winter's day with reverence.

**ESTIMATE: \$125,000 – 175,000**



## 209 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Mount Robson from Berg Lake

oil on board, on verso signed twice, titled and inscribed *not for sale / 7 – 3 / 6 sketches of Mount Robson / III – From Berg Lake, Morning / 25 Severn St. Toronto twice / Property Mrs. L.P. Harris, Sackville, N.B. / My [indistinct] Lawren [indistinct] Harris on his 24th birthday, August 11th, 1973, in love and peace, Elizabeth Anne Harris, circa 1929*  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

A wedding gift from the Artist to Anne Harris, wife of Lawren P. Harris

By descent through the Artist's family  
Mira Godard Gallery, Toronto  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1984

#### LITERATURE

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario, 1978, reproduced page 174

Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, 2000, the circa 1924 – 1925 graphite drawing entitled *Mount Robson*, in the collection of the National Gallery of Canada, reproduced page 30 and the circa 1924 –

1929 graphite drawing entitled *Mount Robson*, in the collection of the National Gallery of Canada, reproduced page 33  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, a similar circa 1928 oil entitled *Mount Robson from the Northeast*, in the collection of the Art Gallery of Ontario, reproduced page 305

#### EXHIBITED

National Gallery of Canada, Ottawa, *Lawren Harris Retrospective Exhibition*, June 7 – September 8, 1963, traveling to the Vancouver Art Gallery, October 4 – 27, 1963  
Art Gallery of Ontario, Toronto, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, January 14 – February 26, 1978, catalogue #148

IN 1929, LAWREN HARRIS explored the back country of Mount Robson Provincial Park in British Columbia. After a hike of more than 20 kilometres to Robson Meadows, he set up a base from which he explored the surrounding glaciated passes. He worked in graphite in a seven-by-nine-inch sketchbook and would also work on the spot in oil on panel, later developing these sketches into canvases in his studio.

Mount Robson place names figure prominently in Harris's mountain oeuvre, attesting to his interest in the scenery. His initial drawings include several views looking south towards the northeast face of Mount Robson and Berg Lake. Three drawings of this particular view of Robson by Harris are known, which clearly demonstrate that Harris found the structure and form of the snow-clad colossus compelling from this vantage point. The detail and finish of the drawings also shows that Harris thought the scene would be of further interest when he returned to his studio. Harris is also known to have painted six on-the-spot works in oil on panel at Mount Robson, one of which is this lot. On its verso, an inscription in Harris's hand reads "6 sketches of Mount Robson" and "III – From Berg Lake, Morning"—telling us that this was the third of the six sketches. Another known work from this group is the well-published *Mount Robson from the Northeast*, in the collection of the Art Gallery of Ontario, directly related to our lot and inscribed as being one of "6 sketches of Mount Robson II. Painted from the Northeast from high up ½ way to Mt. Munn [sic]."

The drawings for *Mount Robson from Berg Lake* are absolutely revelatory. They tell us much about Harris's working methods and vividly enhance our understanding of the painting. All three drawings are annotated with his colour notes and beautifully shaded to indicate depth, light and tone. Harris marks certain places on the drawings—including the glaciers, a spot on the lake, and some of the ridge lines—with an *x*, which indicates that this spot is to be cast in light. In the drawing illustrated with this lot, from the collection of the National Gallery of Canada, we can match these marked spots exactly to the areas of light in the painting. Harris was a master of light, using it not only to define shapes, but also to convey a sense of serene spirituality that imbues so many of his works.

Harris's reference to the work having been executed in the morning is supported fully by the brilliant light that hits the uppermost face of the peak, glints off the tongues of the glacier



**LAWREN HARRIS**  
**Mount Robson**

graphite on wove paper

7 ½ x 10 in, 18.9 x 25.4 cm

Gift of Lawren P. and Anne Harris, Ottawa, 1977,

in memory of Kathleen M. Fenwick

Photo credit: National Gallery of Canada, no. 18774

Courtesy of the family of Lawren S. Harris

Not for sale with this lot

and begins to warm the colour of the lake. The light in this work is extraordinary—creating a theosis effect, wherein the whole scene is made divine through light. By Harris's hand, Mount Robson, the highest peak in the Canadian Rockies, is a shining, sphinx-like, sculptural form. Remote and serene, the peak basks in its own grace. The fallen, wizened tree Harris has added to the foreground is a quiet and solitary witness to the scene, as well as a beautiful homage to the Lake Superior works executed during this same period in his career. Soon after, Harris would abandon complicated foreground devices altogether, using smoothed, flattened rocks or barely visible crests of land instead, but always giving us as viewers a place to be, a place to stand—in effect, a place for us to enter into the work, to experience theosis through the beauty of the natural world. The places he sought out—remote, serene, unpeopled—were his and thus our channel to this experience.

Harris's paintings of Mount Robson are pinnacle achievements in his career, and this particular work is right at the top. It conveys a feeling of complete stillness and wonder. The light on the glacier seems to shimmer and vibrate, enabling us to share in Harris's reverence for this place, and in his vision as an artistic seer.

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: \$600,000 – 800,000**

## 210 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

### Pine

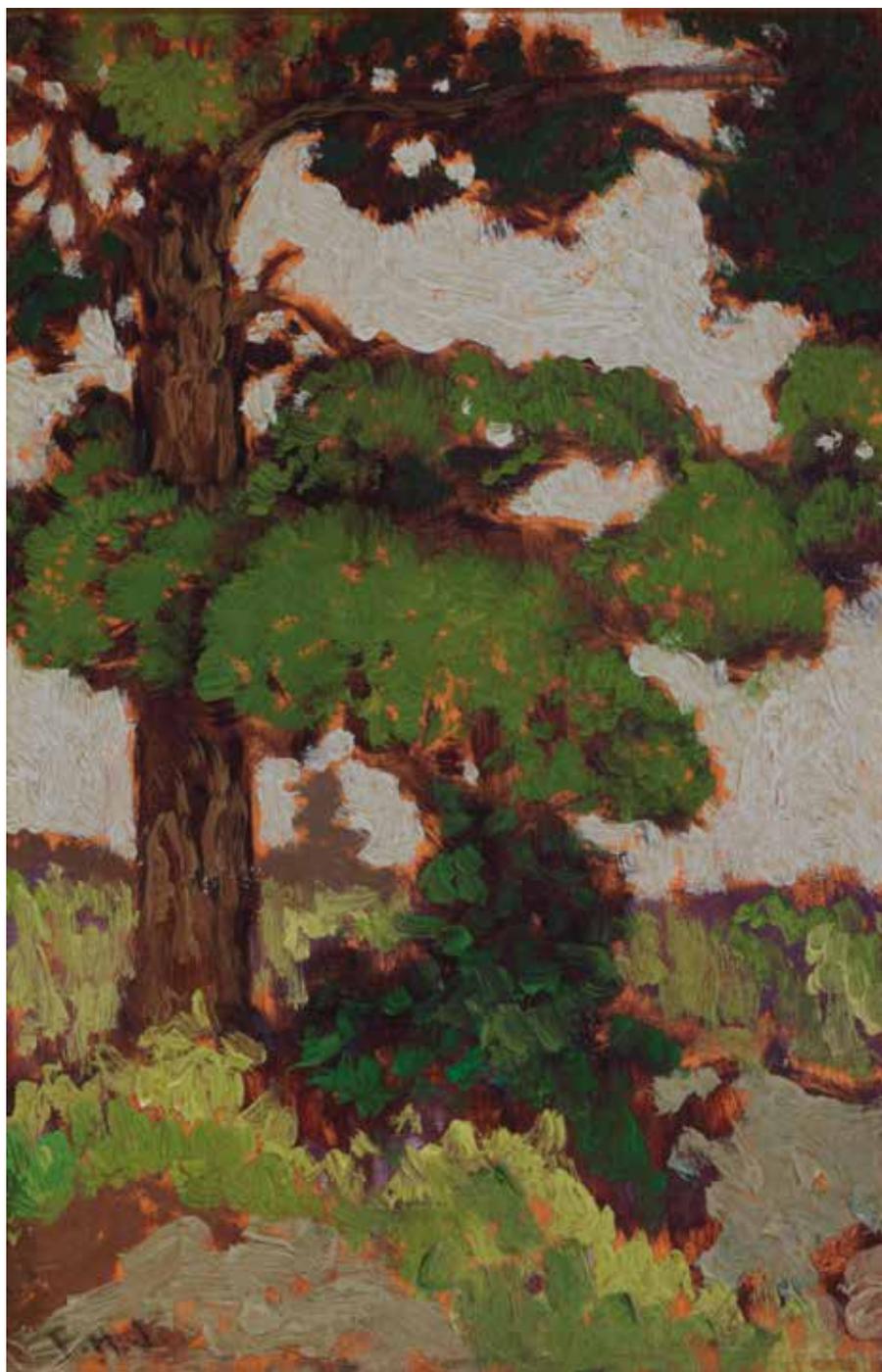
oil on panel, initialed and on verso signed Frank H. Johnston, titled, dated 1919 and inscribed \$25  
8 ½ x 5 ⅞ in, 21.6 x 14.9 cm

### PROVENANCE

Lindsay Hisler, Esq., Ottawa  
Patrick Doheny Fine Art, Vancouver  
Peter and Joanne Brown Collection,  
Vancouver, acquired from the above  
in 1996

THE DATE OF 1919 places this fine Frank H. Johnston sketch in his Group of Seven period. It is possible that it was executed during the Group's boxcar trip to Algoma in September of that year, a trip which included Johnston, Lawren Harris, J.E.H. MacDonald and A.Y. Jackson. This extraordinary journey took them up the Central Algoma Railway in a railcar specially outfitted for their needs. Once the boxcar was in place, the artists fanned out into the surrounding wilderness to paint, working from early morning to dark, excited by the grandeur of this rugged land. At night they reviewed the day's work and held spirited discussions. Johnston's natural design sense shines through in this fresh on-the-spot sketch. The sturdy, vital pine is the central focus, a tree that the Group made an iconic symbol of the Canadian wilderness. Johnston laid down his paint with assurance, using short, loaded brush-strokes. In the process he left some bare panel exposed, and its orange tone warms the rich greens and earthy browns. Bright, indirect light that evenly illuminates the scene further contributes to the vivid quality of Johnston's vigorous sketch.

**ESTIMATE: \$25,000 – 35,000**





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

ALC CGP G7 OSA RCA RSA 1882 – 1974

**Rice Strait (Off Ellesmere Island, Arctic)**

oil on board, signed and dated 1930 and on verso titled *Rice Strait* and inscribed indistinctly *St. Edmonds* twice  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

Private Collection, Ontario  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
May 10, 1995, lot 203  
Peter and Joanne Brown Collection, Vancouver

**LITERATURE**

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 2

NAOMI JACKSON GROVES stated that A.Y. Jackson was “probably the first professional Canadian artist to reach the far North.” He traveled to the eastern Arctic aboard the government patrol

ship the *SS Beothic* in 1927 and in the summer of 1930. His companion on the 1930 trip was fellow Group of Seven painter Lawren Harris. They produced graphite drawings as the *Beothic* sailed and oil sketches during shore excursions and in their cabin “studio.” The landscape, as we see in this stunning Ellesmere Island work, was unique, with jutting rocks, steep-sided cliffs and floating icebergs, which were prevalent that summer—described by Jackson as “the most fantastic forms in blue-green and pearl.” Jackson captured the electric atmosphere of this scene, with streamers of clouds rising on the left towards the upper formations and chunks of ice tossing in the frigid sea. His sense of rhythm is manifest in the roll of the rock formations in the foreground, emphasized by thick brush-strokes with pastel highlights. Crackling with vitality, *Rice Strait (Off Ellesmere Island, Arctic)* is an outstanding painting from this 1930 trip.

**ESTIMATE: \$25,000 – 35,000**



## 212 Thomas John (Tom) Thomson

OSA 1877 – 1917

### Sleet Storm

oil on canvas on board, stamped with the estate stamp and on verso titled, dated 1916 on the gallery labels, inscribed *Sleet Storm* [illegible] / *T.T.* / in Lawren Harris's hand *1st class / St #A562* and variously in graphite and stamped with the estate stamp, 1914

8 ½ x 10 ½ in, 21.6 x 26.7 cm

### PROVENANCE

Dr. James MacCallum, Toronto

Mellors Galleries, Toronto (after 1937)

Laing Galleries, Toronto (after 1950)

Harry Stevenson Southam, Ottawa

By descent to Mr. and Mrs. Gordon T. Southam, Vancouver

The Art Emporium, Vancouver, inventory ST#A562, circa 1973

Stuart Wallace, Vancouver

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

### LITERATURE

G. Blair Laing, *Memoirs of an Art Dealer, Volume 1*, 1979, pages 68 and 78, the 1915 – 1916 canvas *After the Sleet Storm* reproduced page 69

Dennis Reid, editor, *Tom Thomson*, Art Gallery of Ontario and the National Gallery of Canada, 2002, essay by Charles C. Hill, page 135, the 1915 – 1916 canvas *After the Sleet Storm* reproduced page 238

Joan Murray, *Tom Thomson: Trailblazer and Guide*, 2008, the 1915 – 1916 canvas *After the Sleet Storm*, in the Thomson Collection, Art Gallery of Ontario, reproduced page 111

DURING HIS BRIEF six-year career as a painter, Tom Thomson painted about 45 larger canvases that were worked up from smaller studies, usually painted in front of the motif. So it is a delight to discover this previously unlocated oil sketch for the canvas *After the Sleet Storm* painted by Thomson during the winter of 1915 – 1916, now in the Thomson Collection at the Art Gallery of Ontario.

Thomson's first efforts as a serious landscape painter were painted at Lake Scugog in 1911. Then in 1912 he traveled and painted in the Mississagi Forest Reserve west of Sudbury and in Algonquin Park. Having worked for the graphic design firm Grip Ltd. since December 1908 or January 1909, he and his fellow artists transferred to Rous & Mann Ltd. in the fall of 1913, following the move of Grip's former art director Albert Robson. In January 1914 Thomson shared a studio with A.Y. Jackson, who had recently arrived from Montreal, in the barely completed Studio Building in the Rosedale Ravine. Dr. James MacCallum,



Tom Thomson at Lake Scugog, fall 1910  
Photograph by T.H. Marten

ophthalmologist and co-financier with Lawren Harris of the Studio Building, offered Jackson and Thomson sufficient income through purchases of their work for both of them to paint full time for a year, and Thomson abandoned commercial art.

In his foreword to the 1919 Thomson memorial exhibition at the Arts Club in Montreal, Jackson described the work he saw when the two artists first met in the fall of 1913. "About the time I arrived in Toronto, Thomson came down from Canoe Lake, where he had been fishing, working as a guide, and sketching. He had a few dozen sketches that were not remarkable except that they showed a great knowledge of the country, and were very faithful and painstaking. One felt he would not move a branch or change the contour of a hill, however much the composition demanded it. His sketches were also surprisingly sombre and dead in color, and were also peculiar in composition in that many of them were an upright panel shape showing a low shore line and a big sky."



It was only in 1914 that Thomson, at the age of 36, began to emerge as a painter of remarkable individuality. He arrived in Algonquin Park in late April, and there was still wet snow in the woods, as seen in his oil sketch *Larry Dickson's Shack* (collection of the National Gallery of Canada, catalogue #4656). In *Hoar Frost* (McMichael Canadian Art Collection, catalogue #1968.25.21), a sketch Thomson gave to fellow artist Franklin Carmichael as a wedding present in 1915, and in *Sleet Storm*, painted shortly after Thomson's arrival in the park in April 1914, two trees define the horizontal parameters of the view across the lake.

The sketches were painted on roughly textured canvas laid down on paperboard in browns, mauves, pinks and broken whites. He abandoned the tight draughtsmanship and literalness of his 1913 sketches, experimenting with non-naturalistic colour and expressive brushwork in bold and unusual compositions. This is especially evident in *Sleet Storm*, where the brush-strokes used to depict the pink mass of sleet-covered bushes dance across the middle ground then rise to the sleet-covered foliage upper right. He creates an effect of a curtain being slowly lowered to reveal the open expanse of still icebound water and mauve-brown,

logged-over hills beyond. The animated brush-strokes have an energy of their own, independent of the objects they are supposed to depict.

Frost- and snow-covered trees were decorative subjects painted by both J.E.H. MacDonald and Harris at this time, and the potential of this 1914 oil sketch attracted Thomson's eye during the winter of 1915 - 1916, when he painted several canvases in which he flattened space, silhouetted forms and enhanced the decorative patterning of colour. The horizontal mass of sleet-covered bushes in *After the Sleet Storm*, painted from this 1914 sketch, is now painted in parallel vertical bands of whites, pinks, mauves and blues, while the foreground rocks and far hills are treated as flat forms, and the hills and sky are painted with the same vertical strokes. He asserts the horizontality of the final composition by extending it both right and left and by softening the rhythm of peaks on the far shore. Colour and patterning form the dominant structure of the canvas, but he retains the effect of the middle ground screen parting to reveal the lake and hills beyond.



*Sleet Storm* was the first of several depictions of sleet-, frost- and snow-covered trees by Thomson, culminating in the large canvas *Snow in October* (in the collection of the National Gallery of Canada, catalogue #4722), painted in the winter of 1916 – 1917, in which he treated the snow-covered branches in a lace-like tracery.

Over a very short time frame, Thomson's art grew in leaps and bounds, and in this boldly experimental and colourful previously undocumented oil sketch, we can see the beginnings of the artist Thomson would become.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and exhibition coordinator of the National Gallery of Canada's 2002 *Tom Thomson* exhibition and essay contributor to the catalogue, for the above essay.

**ESTIMATE: \$1,000,000 – 1,500,000**

ABOVE:

**TOM THOMSON**

**After the Sleet Storm**

oil on canvas, winter 1915 – 1916

16 ¼ x 22 ¾ in, 40.9 x 56.3 cm

Gift of Mr. C.A.G. Matthews

Thomson Collection, Art Gallery of Ontario, AGO1D.69250

Photo: © Art Gallery of Ontario

Not for sale with this lot

OPPOSITE PAGE:

**TOM THOMSON**

**Hoar Frost**

oil on canvas adhered to paperboard, 1914

8 ¾ x 10 ½ in, 22.4 x 26.8 cm

Gift of Mr. C.A.G. Matthews

McMichael Canadian Art Collection, 1968.25.21

Photo: © McMichael Canadian Art Collection

Not for sale with this lot



EMILY CARR

## 213 Emily Carr

BCSFA CGP 1871 – 1945

### Totems at Indian Village

watercolour on paper, signed and on verso titled and dated circa 1930 on the gallery label  
26 ½ x 20 ½ in, 67.3 x 52.1 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
By descent to a Private Estate, Montreal  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 23, 2007, lot 161  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, pages 314 and 328, similar totem figures in a 1930 watercolour entitled *Totem D'Sonoqua* (sale of Heffel Fine Art Auction House, May 27, 1999, lot 48), a 1930 watercolour entitled *Study of a Totem Figure* and an archival photograph from the Royal BC Museum, figure 12.30, of a housepost at Fort Rupert on which the left-hand totem is based reproduced page 313, and related works entitled *Zunoqua*, *Quatsino* and *Zunoqua* reproduced pages 252 and 253

IN THIS POWERFUL watercolour the top figure on both totems is the mythical wild woman of the woods, Dzunukwa or D'Sonoqua. Emily Carr first encountered this figure at Gwa'yasdams in 1912, and it had a profound effect on her, for she wrote in her book *Klee Wyck*, "The fierce wooden image often came to me, both in my waking and in my sleeping." She found Dzunukwa again in totems she saw in her August 1930 trip to First Nations sites on northern Vancouver Island such as Fort Rupert/Tsaxis, and also 'Yalis and Xwatis at Quatsino Sound. *Klee Wyck* details, as Gerta Moray writes, Carr's "1930 journey through Kwakwaka'wakw territory as a tryst with the strange, terrifying, ambiguous mythical creature Dzunukwa..." This sketching trip would be Carr's last to the North Coast.

In *Totems at Indian Village*, the left pole is based on a fierce housepost from Fort Rupert, documented in a photograph from the Royal BC Museum (PN10652), in which the figure of Dzunukwa, grasping a human skull, surmounts the figure of a grizzly bear with a half-eaten human figure hanging out of its mouth. On top of this pole is a single beam of wood, but no house is visible. In Fort Rupert, Carr found that some of the big community houses had been stripped for their lumber, leaving only the great corner posts and massive roof beams behind. She clearly shows this in her 1930 watercolour entitled *Fort Rupert*, in which four totem houseposts support all that is left of a structure—the roof beams and poles. In *Totems at Indian Village*, Carr places these two powerful totems at either side of the watercolour, leaving the open sky between, creating a dynamic contrast between the commanding protective presence of the totems and the open sky. This extraordinary watercolour shows Carr at the height of her ability to express the power and mystery of native imagery.

In native mythology, Dzunukwa had a dual nature, sometimes bad, sometimes good. She was said to steal children, whom she took to her cave, but was also venerated as a bringer of wealth. She gave a distinctive call with her round open mouth, which was said to be like the wind in the cedars. This female figure had great importance for Carr, who rebelled against the limitations of her gender, crossing the boundaries of femininity as defined by Victorian mores in her role as an artist. In Dzunukwa she found an image of a female exuding a raw, uncontrollable power, bursting out of the very unconscious of the forest. Her encounters with Dzunukwa had the nature of a vision quest, and she portrayed her both as a powerful, terrifying entity and as a benevolent spirit. This dichotomy is exemplified by two Carr watercolours—a frightening 1928 image entitled *Zunoqua* and a soft and benign 1930 image entitled *Zunoqua*, *Quatsino*. Carr's relationship with Dzunukwa transformed over time from frightening to cathartic, and in the end Dzunukwa, rather than embodying her fears, became a guardian spirit protecting her from them.

**ESTIMATE: \$200,000 – 250,000**



## 214 William Ronald (Bill) Reid

1920 – 1998

### Killer Whale

bronze sculpture with brown patina, signed, editioned 7/9, dated 1984 and inscribed with the foundry mark of Tallix Foundry, New York

44 x 25 x 19 in, 111.7 x 63.5 x 48.3 cm

#### PROVENANCE

Elizabeth Nichol's Equinox Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

#### LITERATURE

Doris Shadbolt and Claude Lévi-Strauss, *Bill Reid: A Retrospective Exhibition*, Vancouver Art Gallery, 1974, the 1971 gold cast reproduced page 2

Doris Shadbolt, *Bill Reid*, 1986, the 1971 gold cast reproduced pages 136 and 137, the 1982 boxwood carving reproduced pages 138 and 139, and the 1984 large bronze entitled *Chief of the Undersea World* reproduced page 55

Karen Duffek, *Bill Reid: Beyond the Essential Form*, UBC Museum of Anthropology, 1986, the 1984 large bronze and the 1982 boxwood carving reproduced page 22 and the 1971 gold cast reproduced pages 34 and 49

Karen Duffek and Charlotte Townsend-Gault, editors, *Bill Reid and Beyond*, 2004, the clay model for the large bronze reproduced page 41, the large bronze reproduced figure 15 and the boxwood carving reproduced figure 16, unpaginated

Daina Augaitis et al., *Raven Travelling: Two Centuries of Haida Art*, Vancouver Art Gallery, 2006, pages 25 and 46, the bronze sculpture from this edition reproduced page 43

#### EXHIBITED

Vancouver Art Gallery, *Raven Travelling: Two Centuries of Haida Art*, June 10 – September 17, 2006, a bronze sculpture from this edition, catalogue #29

THIS BRONZE CASTING is one of a series of carvings and sculptures, created in different sizes and materials, through which the Haida artist Bill Reid envisioned the killer whale, a creature inhabiting both natural and mythological worlds. The Haida word for killer whale—*sgaana*—means both “killer whale” and supernatural “power.” In the mythological narratives of the Haida, killer whales were creatures of the ocean and also of the World Below, the realm where whales were chiefs of sea beings. Of all the Ocean People, killer whales were the most powerful because they controlled the food resources of the sea. The Haida knew of more than 50 supernatural killer whale chiefs. Each was associated with specific geographical features of the waters around Haida Gwaii, including islands, reefs, or such prominent landmarks as Rose Spit. There, beneath the surface, the Ocean People lived in towns in the manner of humans. Killer whale



#### BILL REID

##### Chief of the Undersea World

bronze sculpture, 1984

Collection of the Vancouver Aquarium Marine Science Centre

Photograph by Bill McLennan

Not for sale with this lot



Bill Reid with *Chief of the Undersea World* at his Granville Island studio, May to July 1983



Working on a scaffold, George Rammell assists Bill Reid to revise formlines on the plaster whale, *Chief of the Undersea World*

representations in paintings and sculptures are often crest images, symbolizing inherited family privileges and revealing the links between human and animal worlds.

This sculpture was created as an intermediate stage in the production of one of Reid's best-known monumental works, the 5.5 metre (18-foot) bronze killer whale commissioned by the Vancouver Aquarium in 1984. In both instances, the breaching whale combines naturalism with stylized forms. Haida conventions are particularly evident in the form of the head, the face in the blow-hole, and the two-dimensional images cast in shallow relief on the dorsal fin and body.

The progenitor for Reid's bronze killer whale sculptures is his three-dimensional whale, cast in gold in 1971 using the lost-wax process, that appears to leap from the lid of an engraved gold box (in the collection of the Royal BC Museum). Reid further interpreted this subject in jewellery, drawings and prints, and in 1982 carved a small killer whale of boxwood that became the

inspiration for his subsequent bronzes. Assisted in the studio by Jim Hart and George Rammell, Reid created the bronze sculpture shown here by scaling up the boxwood model in clay and then plaster, adjusting its proportions and two-dimensional motifs to the larger size. The edition of 9 was then cast at the Tallix Foundry in New York, where the monumental version was also made.

During his lifetime Reid achieved international acclaim as both a jeweller and a sculptor, playing a pivotal role in rebuilding an understanding of Haida art and bringing it to world attention. In numerous works he sought to fuse Haida expressive forms with the conventions of western modernism. Pieces such as the 1970 boxwood carving *The Raven Discovering Mankind in a Clamshell* find inspiration in western sculptural traditions, as well as the more freely sculptural and narrative works created by late-nineteenth-century Haida argillite carvers. Major monumental works in his oeuvre include the six totem poles carved with Doug



**BILL REID**  
**Killer Whale**  
boxwood carving maquette, 1982  
Bill Reid Foundation Collection

Not for sale with this lot

Cranmer at the University of British Columbia (1958 – 1962); the house frontal pole at the Skidegate band council office (1978); *The Raven and the First Men*, a yellow-cedar sculpture at the UBC Museum of Anthropology (1980); the bronze killer whale, *Chief of the Undersea World*, outside the Vancouver Aquarium (1984); the plaster cast for it in the Canadian Museum of Civilization; and *The Spirit of Haida Gwaii*, a six-metre bronze sculpture at the Canadian embassy in Washington, DC (1991). *The Jade Canoe*, a second casting of the bronze, was completed for the Vancouver International Airport in 1996. A Haida masterwork, Reid's *Killer Whale* is arguably his finest pure expression of a form of singular intensity.

Please note: the base of this work measures 4 x 26 x 18 inches.

**ESTIMATE: \$400,000 – 600,000**



**215 Robert Charles Davidson** 

BCSFA OC 1946 –

**Supernatural Eye**

epoxy powder-coated aluminum sculpture, 2008

60 x 47 x 12 ½ in, 152.4 x 119.4 x 31.75 cm

**PROVENANCE**

Douglas Reynolds Gallery, Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 2009

**LITERATURE**

*Robert Davidson: "A Voice from the Inside,"* Derek Simpkins  
Gallery of Tribal Art, 1992, page 8

ROBERT DAVIDSON GREW up in the Haida village of Old Massett on Haida Gwaii and went on to become one of Canada's most prominent First Nations artists. His great-grandfather was renowned artist Charles Edenshaw, and he was steeped in Haida

art at a young age. In 1969, at only 22, Davidson carved the totem *Bear Mother Pole* in Massett, the first pole to be raised on Haida Gwaii in 80 years.

At the heart of Haida art are the concepts of transformation and supernatural power, and this superb sculpture embodies this in an entirely modern way. Formally, the work features Haida formline and the primary design elements seen in traditional Haida art—the ovoid, U-form and tri-neg—streamlined and simplified. Each line contains its own tension, and the negative space, both around and within the sculpture, is as important as the positive. Davidson stated, "Art is a gift from the spirit world," and the eye of this supernatural being vibrates out to us from this powerful yet elegant sculpture.

The National Gallery of Canada has in its collection a large version of this sculpture also entitled *Supernatural Eye*.

This work is number 4 from an edition of 5. Please note: the base of this work measures 5 x 35 ½ x 23 ¼ inches.

**ESTIMATE: \$70,000 – 90,000**



## 216 James (Jim) Hart

1952 –

### Totem

22k gold-plated bronze sculpture  
on a marble base, signed and dated 1984  
50 ½ x 5 x 4 in, 128.3 x 12.7 x 10.2 cm

### PROVENANCE

Fletcher Challenge, Canada  
Peter and Joanne Brown Collection, Vancouver

### LITERATURE

Ian M. Thom, *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast*, McMichael Canadian Art Collection, 2009, page 46

BORN IN OLD MASSETT on Haida Gwaii, Jim Hart is one of the Northwest Coast's most accomplished sculptors. Hart is a chief of the Haida Nation; and his great-great-grandfather was the



renowned carver Charles Edenshaw. At 24, Hart assisted Robert Davidson with totem poles for the Edenshaw Memorial, and from 1980 to 1984 he worked with Bill Reid on Reid's large-scale projects. Hart's *Respect to Bill Reid Pole* is part of the outdoor Haida village at the Museum of Anthropology at UBC. Among his many well-known projects are Haida House in the Canadian Museum of Civilization's Grand Hall, which he supervised, and several Haida longhouses he constructed in Old Massett. His powerful large sculpture *The Three Watchmen* stands in front of the National Gallery of Canada and his impressive carving *The Dance Screen (The Scream Too)* is included in the collection of the Audain Art Museum.

In Hart's work lies a bridge between Haida tradition and the contemporary world. "I tell younger people all the answers are in the old pieces," he stated, but he also moves forward to create his own style. This stunning totem, its surface gleaming with gold, contains the traditional iconography of the Haida, but Hart's sleek and sinuous lines transform their visual language and bring it into the present.

Please note: the base of this work measures 5 ¾ x 12 x 12 inches.

**ESTIMATE: \$25,000 – 35,000**

## 217 Rufus Moody

1923 – 1998

### Totem Pole

argillite sculpture with abalone inlay, signed and inscribed *Eagle, Sea Wolf Holding Two Whales, Raven Holding Beaverhouse, Human Face, Beaver, Human Face*  
36 x 6 x 7 ½ in, 91.4 x 15.2 x 19 cm

### PROVENANCE

Private Collection, Calgary  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 27, 2004, lot 142  
Peter and Joanne Brown Collection,  
Vancouver

RUFUS MOODY WAS a Haida carver from Skidegate, Haida Gwaii, British Columbia, and is the son of noted carver Arthur Moody. This form of argillite, a slate-like stone, is found in only one place in the world—on reserve land near Skidegate—and its use is restricted by law to only the Haida. Moody was known to have gone on expeditions to extract argillite from the deposits there.

**ESTIMATE: \$15,000 – 25,000**



## 218 William Ronald (Bill) Reid

1920 – 1998

### The Chief's Staff (The Spirit of Haida Gwaii)

bronze sculpture with green patina, signed, editioned 6/9 and inscribed with the foundry mark *Trio Bronze*, 2003  
69 ½ x 13 x 4 ¼ in, 176.5 x 33 x 10.8 cm

#### PROVENANCE

Private Collection, Vancouver

Sold sale of *Canadian Post-War & Contemporary Art*, Heffel

Fine Art Auction House, November 25, 2010, lot 57

Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Robert Bringhurst, *The Black Canoe: Bill Reid and The Spirit of Haida Gwaii*, 1991, page 9, the speaker's staff from which the mold was made for the Chief's staff for *The Spirit of Haida Gwaii* reproduced pages 12, 149, 158 and 159; Don Yeomans carving the new model for the Chief's staff in yellow cedar reproduced page 138; detailed close-up page 74; and Bill Reid working on an alder wood maquette for the Killer Whale on the Chief's staff reproduced page 139

Bill Reid, *All the Gallant Beasts and Monsters*, Buschlen Mowatt Gallery, 1992, the 1990 carved yellow cedar sculpture entitled *Speaker Staff* from which the mold was made for the Chief's staff for *The Spirit of Haida Gwaii* reproduced page 34

Karen Duffek and Charlotte Townsend-Gault, editors, *Bill Reid and Beyond: Expanding on Modern Native Art*, 2004, *The Spirit of Haida Gwaii* reproduced figure 18

Bill Reid, *The Spirit of Haida Gwaii*, Canadian Museum of History, <http://www.historymuseum.ca/cmhc/exhibitions/aborig/grand/gh04eng.shtml>, accessed July 12, 2016

THIS SCULPTURE IS a cast of the speaker's staff that is held in the right hand of the Kilstlaai or Chief in *The Spirit of Haida Gwaii*, Bill Reid's best-known and most extraordinary monumental work. This powerful sculpture of travelers in a boat is symbolic of the vital importance of the sea to Haida culture and the interlocking web of humans and animals in their mutual voyage through life. Each character in the boat has its own story, its own mythology.

Commenting on the destiny of this boat and the creatures carried within it, Reid said, "There is certainly no lack of activity in our little boat, but is there any purpose? Is the tall figure who may or may not be the Spirit of Haida Gwaii leading us, for we are all in the boat, to a sheltered beach beyond the rim of the world as he seems to be or is he lost in a dream of his own dreaming? The boat moves on, forever anchored in the same place."

Presiding over all is the dominant figure of the Chief, who, as Reid ambiguously and intriguingly proposed, "may or may not be the Spirit of Haida Gwaii." Dressed in regalia, he stands amidships, and the staff he holds, a symbol of his power, indicates he is ready for action and communication. *The Chief's Staff* is a sculpture within a sculpture, thus it is fitting that it was also produced on its own as a free-standing work. While going through the laborious process of creating the prototype for the large sculpture, Reid became dissatisfied with the plaster prototype for the speaker's staff. He commissioned Don Yeomans, a young Haida carver, to rework the staff in yellow cedar. Yeomans then handed the half-completed staff to Doug Zilkie, a carver from Vancouver Island, to finish it. Reid approved the new model in 1990. The



details



plaster model for the killer whale at the staff's top was also put aside and a new version modeled in wax by George Rammell in January of 1991.

The killer whale atop the staff is an important figure in Haida mythology, symbolizing power and beauty. In their undersea realm, orcas were the chiefs of sea beings, controlling food resources. Robert Bringhurst writes of an even more profound level of meaning—"In Haida myth, while the gods are fully capable of taking human form, their archetypal incarnation is the killer whale." The killer whale is a highly significant image for Reid, depicted in the monumental bronze sculpture *Chief of the Undersea World*, the large sculpture *Killer Whale* and in smaller works such as a 1982 boxwood carving and also in his jewellery, most notably appearing on the top of a gold box in the collection of the Royal BC Museum entitled *Killer Whale Box with Beaver and Human*.

On the staff under the Killer Whale are three figures: Raven, wearing the tall hat of wealth with potlatch rings, then in the centre, Tsaamuus, the Snag, in his sea grizzly form with finned arms and a killer whale's tail, from whose mouth emerges Raven again, in a younger form. The entwined Raven and Sea Grizzly figures express the interconnection of these mythological beings

and echo the large three-dimensional Raven and Bear figures in *The Spirit of Haida Gwaii*. The main part of the staff with its figures matches the upper part of a historical speaker's staff at the Smithsonian Institution, which was used by Xana of the Skidauqau, Town Mother of Masset in the early nineteenth century. It also matches figures on the upper part of a Xana memorial pole at Masset, in Haida Gwaii.

The Chief's Staff exhibits Reid's characteristic elegance and fineness of line in a powerful fusion of Haida traditional form and contemporary awareness. An important element of the iconic sculpture *The Spirit of Haida Gwaii*, it stands alone as a work of power and resonance.

Please note: this sculpture is mounted on a stone base that measures 4 ¼ x 14 x 14 inches.

**ESTIMATE: \$125,000 – 175,000**



## 219 Unknown Heiltsuk Artist

LATE 19TH CENTURY

### Heiltsuk Chair

carved and painted cedar wood sculpture, inscribed on a plaque *Chair, Hyda [sic] Indians NW Coast of America* and inscribed on the underside of the chair E4269, circa 1880 – 1890  
37 ¾ x 23 ¼ x 18 in, 95.9 x 59 x 45.7 cm

#### PROVENANCE

Pitt-Rivers Collection, England, circa 1860  
Roy G. Cole Collection, Rosseau, Ontario  
Sold sale of Sotheby's, New York, May 18 – 19, 2000,  
lot 717  
Private Collection, Tucson, Arizona  
Donald Ellis Gallery, Ontario  
Equinox Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver

UNIQUELY AND FULLY CARVED with animal motifs on most of its components, this chair is made in a style imitating, or influenced by, the overall form of early-nineteenth-century English Regency furniture. Its carved motifs, however, reveal this chair to be the work of a Heiltsuk (Bella Bella) artist of the latter decades of the nineteenth century. The style of the carved seat, back, arms, legs and stretchers have features comparable to a number of Heiltsuk carved figures now located in museum and private collections, most of which have yet to be specifically attributed to one or more named Heiltsuk carvers.

The chair is especially distinguished by its deeply carved seat. The seat represents what is likely a sculpin, characterized by a broad, toothed mouth, a horn-like spine on either side of the head, a series of spines along each fin, and the body with tail fin. Its mouth is centred on the bowed front edge of the seat, the facial features are carved on the seat's upper front surface, and the fins and body (portrayed as a face) are arranged over the remaining seat in a split, bilateral fashion.



The chair is painted in black and red, with some blue-pigmented areas and diagonal parallel hatching; other areas within the compositions are left unpainted. The carved upper panel on the chair's back depicts a face with black eyebrows and broad, toothed mouth. Connecting the panel to the seat is a vertical splat carved in the form of a fish and enclosing a human figure. The chair's curved arms represent wolves, their heads facing downward and limbs folded. Also distinctive are the front two chair legs, which are carved in the form of downward-facing, supernatural raven heads; these feature blue-pigmented eye sockets and teeth, black beaks and eyes, and red lip-line and nostrils. The rear legs and stiles are painted but not carved.

The four carved stretchers between the chair legs are stylistically significant, resembling in their form the work of now-unnamed Heiltsuk artists of the nineteenth century whose carved figures often feature elongated bodies and red feet and hands. The stretchers are made to represent different creatures: a killer whale with dorsal and pectoral fins folded back along its body and tail flukes folded up; a bear-like figure holding a long fish with ridged body; a wolf-like figure with extremely long "fingers"; and a figure with a beaver-like head, characterized by prominent incisors.

A brass plaque mounted on the seat reads "Chair, Hyda Indians, NW Coast of America"; this was likely applied by the chair's earliest non-native collectors, and may only indicate that the chair was acquired among the Haida, or that it was assumed by the collectors to be Haida in origin. However, the chair's Heiltsuk characteristics are clear and comparable to other examples. For instance, a western-style chair in the collection of the Nelson-

Atkins Museum of Art in Kansas City, Missouri, is attributed to the Heiltsuk, circa 1865; with fewer carved components, it nevertheless features a similarly carved back panel, fish-shaped splat, and seat with beaver motif.

Two well-known chiefs' settees, dating to the early 1880s, are now in the collections of the Royal British Columbia Museum and the Ethnological Museum of Berlin. Both are attributed to the masterful Heiltsuk artist Captain Richard Carpenter (1841 – 1931). These settees are not, however, designed in the form of western chairs, but have wide, flat, bench-like seats, vertical sides and backs, and no legs; both are elaborately carved and painted. These and other major works by Carpenter, including painted canoes, have certain features reminiscent of this chair, but leave enough stylistic differences to make a Carpenter attribution unlikely.

This chair, like the comparable examples, was made by an artist knowledgeable and highly skilled in Heiltsuk art, and who was living through a time of profound social and economic change. Old ways coexisted with the new for artists of this period, who continued to practise their culture inventively in the face of colonization, Christianization and the impact of federal laws banning the potlatch. The chair exemplifies the characteristics of late-nineteenth-century Heiltsuk carving and painting, shaped by an individualistic and creative vision.

We thank Karen Duffek, Curator, Contemporary Visual Arts & Pacific Northwest, UBC Museum of Anthropology, for contributing the above essay.

**ESTIMATE: \$80,000 – 100,000**



## 220 Cornelius David Krieghoff

1815 – 1872

### Gentlemen and Indian Hunting Caribou

oil on canvas, signed and on verso titled and titled *Caribou Hunters* on the Dominion Gallery label, inscribed *E.M. Knights, Jr. / 0-555* and inscribed with the Dominion Gallery inventory #G4056 and stamped with the Dominion Gallery stamp  
13 ½ x 18 ½ in, 34.3 x 47 cm

#### PROVENANCE

E.M. Knights Jr.

Dominion Gallery, Montreal

Sold sale of *Canadian Paintings, Drawings, Watercolours, Prints and Books of the 19th and 20th Centuries*, Sotheby Parke Bernet (Canada) Inc., May 3, 1983, lot 20, cover lot

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1983

*GENTLEMEN AND INDIAN HUNTING CARIBOU*—a classic Canadian scene painted by Cornelius Krieghoff, an icon of Canadian art—was the first work Peter Brown purchased from Kenneth Heffel. The work was bought as a gift for Joanne Brown to mark the occasion of her 40th birthday. It became a cornerstone of the Browns' collection and represents the beginning of their long relationship with Heffel. In the early 1980s, the Brown family were frequent visitors to Ken Heffel's gallery. Peter Brown's brother Alan was headmaster at St. George's School, and students from St. George's would often come into the Granville Street gallery to study art and sketch. Works such as this would have been key learning points for them, as they exemplified the art history of Canada, depicting our cultural history and capturing moments in the everyday lives of Canadians in the early days of eastern settlements. Krieghoff brought his attention to fine details in his paintings—such as the historically accurate leggings, sashes and snowshoes of the men in *Gentlemen and Indian Hunting Caribou*. In his oeuvre, First Nations peoples, pioneer families and holiday revelers are sensitively observed.

**ESTIMATE: \$70,000 – 90,000**

## 221 Frederick Arthur Verner

ARCA OSA 1836 – 1928

### Indians, Canoe and Teepee

watercolour on paper on paperboard,  
signed and dated 1874  
9 ½ x 16 in, 24.1 x 40.6 cm

#### PROVENANCE

Private Collection, Ontario  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 10, 2000, lot 131  
Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$8,000 – 12,000**



221

## 222 Frederick Arthur Verner

ARCA OSA 1836 – 1928

### Buffalo

watercolour on paper on paper board,  
signed and dated 1882  
12 x 25 ½ in, 30.5 x 64.8 cm

#### PROVENANCE

Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 2000

**ESTIMATE: \$7,000 – 9,000**



222

## 223 Frederick Arthur Verner

ARCA OSA 1836 – 1928

### Indian Encampment

watercolour on paper on card, signed and dated  
1882 and on verso titled on the Dominion Gallery  
label, inscribed with the Dominion Gallery inventory  
#E4538 and stamped with the Dominion Gallery  
stamp  
6 ½ x 13 in, 16.5 x 33 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1992

**ESTIMATE: \$4,000 – 6,000**



223



## 224 Cornelius David Krieghoff

1815 – 1872

### Moccasin Seller, St. Lawrence

oil on canvas, signed

10 ¾ x 9 in, 27,3 x 22,9 cm

#### PROVENANCE

Private Collection, Vancouver

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1986

CORNELIUS KRIEGHOFF'S DEPICTIONS of moccasin sellers are sought-after subjects in his oeuvre. Here, we see a woman intent on her journey, traveling on long snowshoes across the ice, with a variety of colourful moccasins hanging like a skein

of trout by her side. In the background are the huge, up-ended slabs of ice formed in winter on the St. Lawrence River. She is wrapped in a distinctive three-point Hudson's Bay Company blanket with a green header, which she pulls tightly for warmth over her shoulders, puffing on a pipe clenched firmly in her teeth. These particular blankets were heavy enough for winter use and were favoured by First Nations people, since they provided excellent winter camouflage while hunting. Our moccasin seller has a basket on a tumpline slung from her forehead, and the load in it, wrapped in a green blanket, complements the green of the point blanket's stripe as well as the distant flag. It is Krieghoff's attention to the details of Canadiana that gives his work such an authentic, sincere voice.

**ESTIMATE: \$20,000 – 30,000**



## 225 Cornelius David Krieghoff

1815 – 1872

### Moccasin Seller, Autumn

oil on canvas, signed and on verso inscribed indistinctly

10 ¾ x 9 in, 27.3 x 22.9 cm

#### PROVENANCE

Private Collection, Vancouver

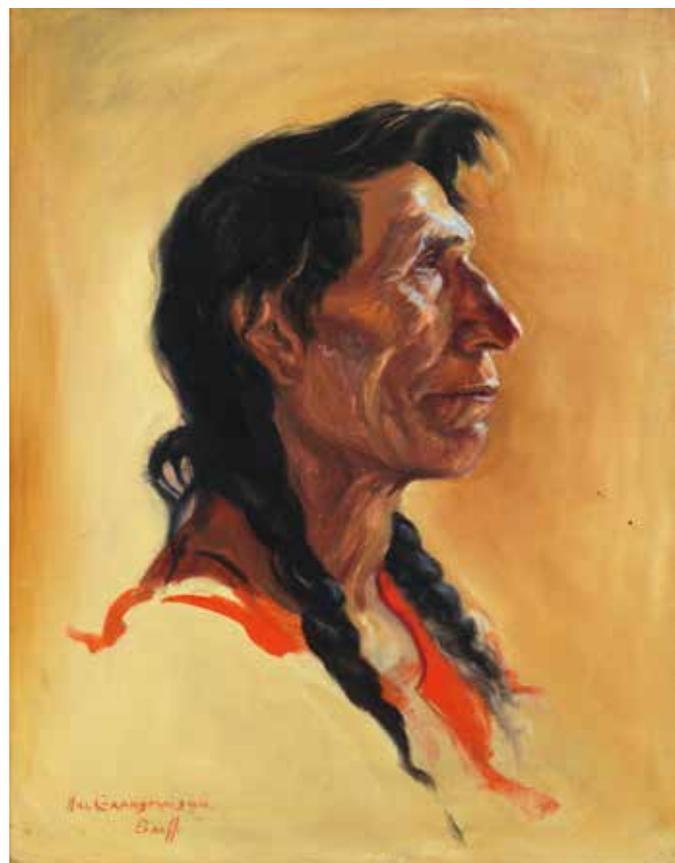
Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1986

#### LITERATURE

J. Russell Harper, *Kriehoff*, 1979, page 129

IN HIS 1979 treatise on Cornelius Krieghoff, J. Russell Harper discusses the artist's paintings of First Nations women, often depicted in vignettes such as this, stating: "Women in black hats and blankets wander up hills laden with great festoons of baskets, or carry cradle boards as they pick their way through craggy mounds of ice cakes crossing the St. Lawrence in front of the city. They are reminiscent of the women in the Montreal streets, but are infinitely more appealing as a result of increased detail and unsurpassed craftsmanship." Krieghoff had spent considerable time observing the life of First Nations people near Quebec City and, in his single-figure works, concentrating on the



authentic details and colour of their clothing and their landscape surroundings. It was during the peak of Krieghoff's career that the commercially printed hand-coloured photograph—including the small postcard—became available. Krieghoff was aware of the competition this would present for an artist, and while he himself had his work photographed and sold on *carte-de-visite* postcards, he met this competition head-on by adding increased detail and finesse to his work.

**ESTIMATE: \$20,000 – 30,000**

## 226 Nicholas de Grandmaison

ARCA OC 1892 – 1978

### John Hunter, Stoney from Morley

oil on board, signed and inscribed *Banff* and on verso

titled on a label and inscribed *Banff*

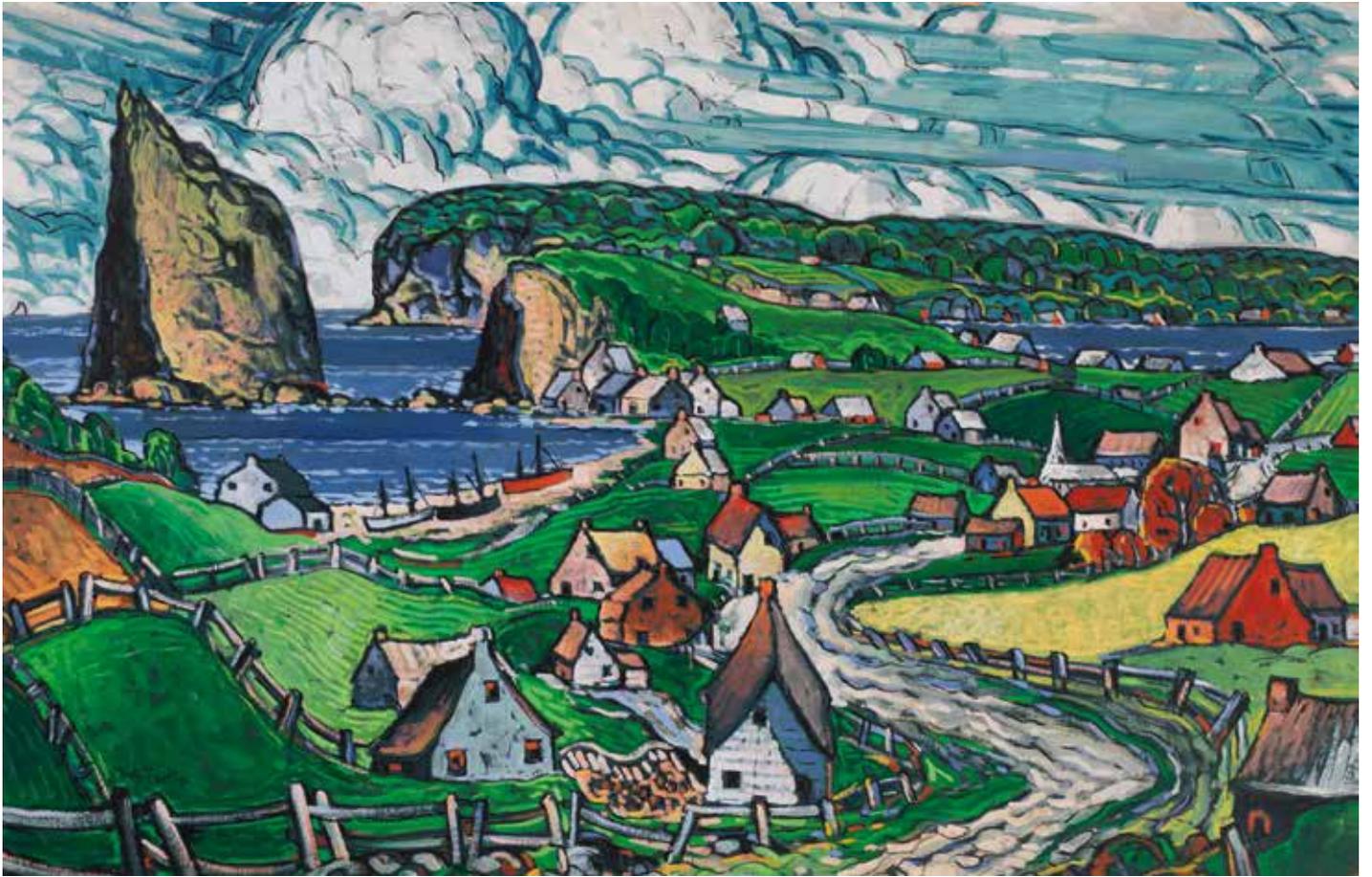
24 x 18 in, 61 x 45.7 cm

#### PROVENANCE

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

**ESTIMATE: \$12,000 – 16,000**



## 227 Marc-Aurèle Fortin

ARCA 1888 – 1970

### Gaspésie

oil on board, signed and on verso signed, titled, dated circa 1941 on labels, inscribed *A.F. JPV / 35909 / 1474* and certified by A.M. Valentin on a gallery label  
31 x 47 ½ in, 78.7 x 120.6 cm

#### PROVENANCE

Galerie L'Art Français Ltée., Montreal  
Private Collection, Montreal  
Private Collection, Ontario  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

#### LITERATURE

William Rubin, "Arshile Gorky, Surrealism, and the New American Painting," in Henry Geldzahler, *New York Painting and Sculpture: 1940 - 1970*, 1969, page 396  
Émile Zola, "Mes haines, causeries littéraires et artistiques: Proudhon et Courbet," *Écrits sur l'art*, Paris, 1991, page 44  
David Karel, "Fortin," *Dictionnaire des artistes de langue française en Amérique du Nord*, Musée du Québec, 1992, page 305

IN THIS BREATHTAKING view seen from the Pic de l'Aurore, which shows the village of Percé and the famous rock of the same name, Marc-Aurèle Fortin gives us one of his best views of the Gaspé Peninsula. For five years, between 1940 and 1945, Fortin was in the habit of visiting this region of the province of Quebec each summer, taking his inspiration from the landscape. In this same period Montreal's Galerie L'Art Français began to represent him—the gallery gave him a solo show in 1942 and every two years thereafter.

Fortin wanted to express the national character of "Canada" (he meant Quebec), conceived as an entity in its own right, purged of all influences from Europe. The solution, according to Fortin, was "to give priority to light, and to take inspiration from rural subjects." It was the only way "to produce an art profoundly national, reflecting the temperament of the race... It is

in the landscape that we should excel." This wording does not reflect very well what Fortin was doing. He was much more than a regionalist, and was trying to escape from the influence of Europe and to reflect "the temperament of the race." He was a modernist painter who found his own vocabulary of strong lighting, pure colour, expanding movement and contrasting shadows.

If *Gaspésie* was just a depiction of Percé and its environment, the painting would not have any more interest than a view on a postcard. What Fortin was able to do was to transform what was simply a picturesque view into an extraordinary painting. Speaking of his own painting, Henri Matisse once said: "I always start with something—a chair, a table—but as the work proceeds, I become less conscious of it. By the end I am hardly aware of the subject with which I started." In the process of painting, it was colour, line, proportion, space, movement and correspondence that Matisse became more and more conscious of. In other words, he started with a chair and a table, but finished with a "Matisse." Fortin could have said the same thing. He started with a landscape view and finished with a "Fortin," in his unique style and as beautiful as this one.

Some members of the Group of Seven—Lawren Harris, among others—were also claiming to escape the influence of Europe by depicting the Canadian landscape, especially the North. They were more influenced than they thought by Fauvism, through their interest in Scandinavian painting. Painting from nature is a lure. Defending Realist painter Gustave Courbet against the socialist Pierre-Joseph Proudhon, who wanted an art that exclusively served ideas, the great French novelist Émile Zola stated, "A work of art is a corner of Nature as seen through a temperament." And he added, "I am an artist, and I gave you my flesh and blood, my heart and my thought." One could say the same of our Fortin.

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

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-1050.

**ESTIMATE: \$700,000 – 900,000**



## 228 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

### Moving Snow, Berthierville

oil on canvas, signed, circa 1925

18 x 24 in, 45.7 x 61 cm

#### PROVENANCE

Acquired directly from the Artist by a Private Collector, Montreal  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,

November 24, 2005, lot 30

Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Frances K. Smith, *Kathleen Moir Morris*, Agnes Etherington Art Centre, 1983, page 13

KATHLEEN MOIR MORRIS is known for her eloquent paintings of the streets, markets and gathering places of her native Quebec. Immediately recognizable, Morris's boldly executed compositions compel our aesthetic admiration and incite our curiosity about the places, people and daily rituals of a bygone era. Morris attended classes with William Brymner at the Art Association of Montreal between 1907 and 1917. During this time she developed her keen perceptual and technical skills and established pivotal friendships with female peers such as Henrietta Mabel May, Prudence Heward and Sarah Robertson, artists with whom she later joined to form the short-lived Beaver Hall Group in the early 1920s. Morris was exposed to emerging international stylistic trends at the AAM and contemporary concerns with light, colour and composition. Her skills would be honed further during summer sketching excursions led by Maurice Cullen, a pre-eminent Canadian exponent of the Impressionist school.

Berthierville, east of Montreal, was one of Morris's favoured painting places, offering the pictorial interest she needed to create her inspired images: "snow, horses, [and] a town centre with church buildings." *Moving Snow, Berthierville* typifies the artist's affinity for the prosaic subject and her fondness for snowy scenes that contain clusters of people and horses, the latter pictured either at work or waiting patiently at Burleau sleighs and cab stands. Here, Morris's sensitive representation of the working animals betrays her particular affection for them, and the rhythmically rendered, tactile surface is an almost palpable expression of a damp winter's day. However, beyond the painting's emotive and sensory dimensions, *Moving Snow, Berthierville* is also a significant example of Morris's interest in progressive formal and stylistic explorations. The reductiveness she employs in the articulation of her figures, the flattened, somewhat decorative compositional arrangement as well as her interest in unusual chromatic dynamics remind us that Morris figures among Canada's important early-twentieth-century interpreters of a modern visual vocabulary.

**ESTIMATE: \$90,000 – 120,000**



## 229 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Baie St. Paul

oil on panel, signed and inscribed *à mon ami Laliberté*

and on verso titled on a label and inscribed *Alfred Laliberté*

R.C.A. 1878 – 1953, *Famous Canadian Sculptor*, circa 1914

4 ½ x 6 ¾ in, 11.4 x 17.1 cm

#### PROVENANCE

Alfred Laliberté, Quebec

Galerie Walter Klinkhoff Inc., Montreal

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1986

CLARENCE GAGNON'S LANDSCAPES, filled with colour and light, are among the delights of early Canadian painting. His first encounter with the region of Baie-Saint-Paul was as early as 1902 when he was just 21 years old, and his affection for the region would not wane in his lifetime. He visited often to sketch for lengthy periods and settled there in 1912, after he returned from travels in England and France. In both winter and summer, the multicoloured houses and winding river in Baie-Saint-Paul would provide a variety of visual charms, and these elements were a constant in Gagnon's work. This scene is especially significant, as we can read Gagnon's inscription *à mon ami Laliberté* on the lower left. Sculptor Alfred Laliberté had been teaching at the Conseil des arts et manufactures in Montreal since 1897, and Gagnon enrolled in drawing classes there in 1898 and 1899. Over the next few decades, Gagnon and Laliberté would move in the same circles and exhibit with the same societies. The charm of this work lies not only in its visual appeal, but also in the inscribed acknowledgment of the friendship of two of Canada's foundational artists.

**ESTIMATE: \$20,000 – 30,000**

## 230 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### Dimanche

oil on canvas, signed and on verso titled and dated 1966 on a label  
67 ¾ x 31 ¾ in, 172.1 x 80.6 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Edgar and Dorothy Davidson, Montreal, then moving to Ottawa  
in 1972, acquired on October 22, 1966 for \$1,800  
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel  
Fine Art Auction House, May 17, 2011, lot 57  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Lyse Nantais, “Rencontre avec Jean Paul Lemieux. Propos  
recueillis par Lyse Nantais,” *Le Devoir*, January 23, 1961

IMPRESSIVE IN BOTH size and colour, Jean Paul Lemieux’s painting *Dimanche* (Sunday) represents a lady of the bourgeoisie, properly dressed, including gloves, and heading to Mass, as one can conclude from the fact that she is carrying her prayer book. The sky behind her is very dark, giving contrast to the colour of her coat and hat.

Lemieux was a painter who always claimed that artists should take their inspiration from their own milieu. He once declared to a journalist: “[Painters should] always look at the country where they are born ... I have difficulty understanding how a painter born in Chicoutimi, marked by the northern winds, can express himself as a Mediterranean. Before, the Canadian painter was isolated, didn’t travel much, but was looking and expressing what was around him. In fact the best works were always done in isolation. See Ozias Leduc for example.”

Looking around him, Lemieux could not dismiss the importance of Catholicism in the life of French Canadians of his time. Even if he was not often attracted by religious iconography as such—I am not aware that he ever worked directly for the Church—he often painted subject matter related to religion. Some of his more important works are devoted to a religious subject. Thus, *Lazare* (The Raising of Lazarus), 1941, in the collection of the Art Gallery of Ontario, is an interesting transposition of a passage of the Gospel telling how Jesus resuscitated Lazarus from the dead (John 11:38–43). In the foreground one sees a church, the roof of which has been removed to show what is happening inside. The vicar is preaching to a group of parishioners, probably about that passage from the Gospel, since war—as the date is 1941—is raging outside. A funeral procession on the bottom right of the composition recalls that death is very present in those difficult times, but in the upper corner, where the raising of Lazarus by Jesus in modern clothing is depicted, some hope in the infinite power of Christ is evoked.

The major example of this kind of painting, however, is the famous *La Fête-Dieu à Québec* (The Corpus Christi Procession in Québec), 1944, in the collection of the Musée national des beaux-arts du Québec. In this painting, one sees the priest carrying the host in a silver monstrance, under a canopy carried at the four corners by the church wardens. This group forms the



Jean Paul Lemieux and his wife Madeleine Des Rosiers, seated on a bench in front of their house in L'Isle-aux-Coudres in the summer of 1979

Photo credit: Gestion A.S.L. Inc.

Photo: © Jean Paul Lemieux

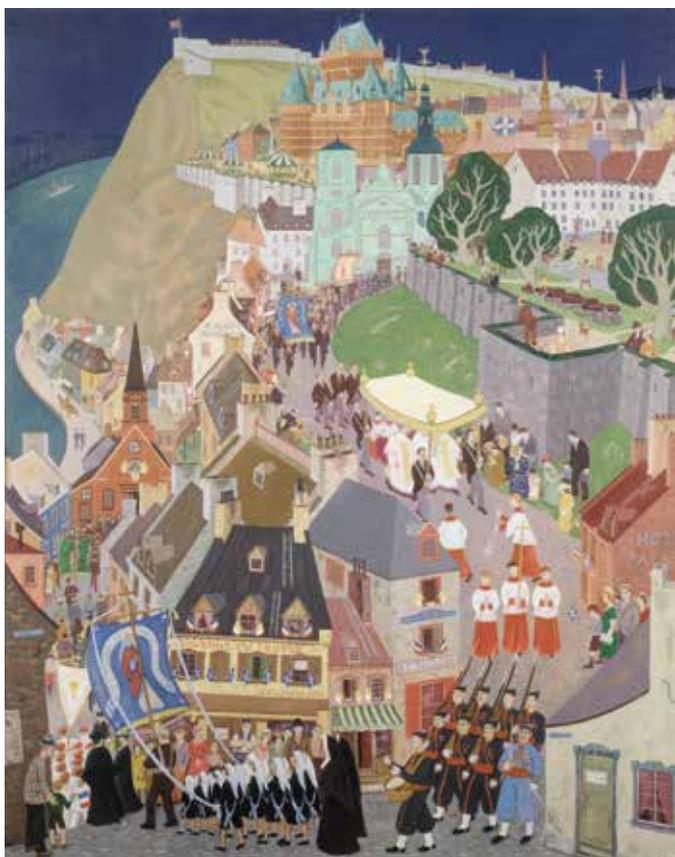
centre of a long procession wherein all the religious brother— or sisterhoods, leagues of men and women, troops of girls and boys are represented in good order. They have left the Notre-Dame Church in the Haute-Ville of Québec and they are moving towards the Basse-Ville, to the Chapel Notre-Dame-des-Victoires. In that painting, Lemieux has represented friends of his such as Paul Rainville, director of the Musée du Québec (as it was called then), transformed into the captain of a company of Zouaves, or Gérard Morisset, the famous art historian, standing in front of the Taverne du peuple. This tavern was declared as belonging to “Jean Paul Lemieux, propriétaire,” and he is standing among the others looking at the procession, but not taking part in it.

This last detail, I think, gives the key to many of Lemieux’s religious paintings. It does not directly criticize the religious habits of his compatriots, or the triumphalism of the Catholic Church so evident in these kinds of manifestations. One finds nothing in Lemieux of Paul-Émile Borduas’s direct confrontation with the Church, as expressed in the manifesto *Refus global*. One may rather feel in him the will to slightly detach himself from the spectacle, taking some distance from it, perhaps to take a gently ironic stance.

I feel confirmed in this idea by another painting of the period entitled *Le pique-nique*, 1944, also in the collection of the Musée du Québec. It represents a group of girls accompanied by two nuns. They are near a brook, and some of them are lifting their gowns and putting their feet in the water. In the foreground, on the left side, one girl bends over a model sailboat, inadvertently showing her derrière during the risky manoeuvre! The Mother Superior is not aware of what has happened. Nevertheless, she has a bell in her hand as it is time to get out of the water and to eat (hence the title *The Picnic*).

Again, Lemieux added a touch of irony to what cannot be seen only as a mere description of a small event in the life of a





**JEAN PAUL LEMIEUX**

**La Fête-Dieu à Québec**

oil on canvas, 1944

60 x 48 in, 152.7 x 122 cm

Collection Musée national des beaux-arts du Québec, 1945.41

Photo credit: Gestion A.S.L. Inc.

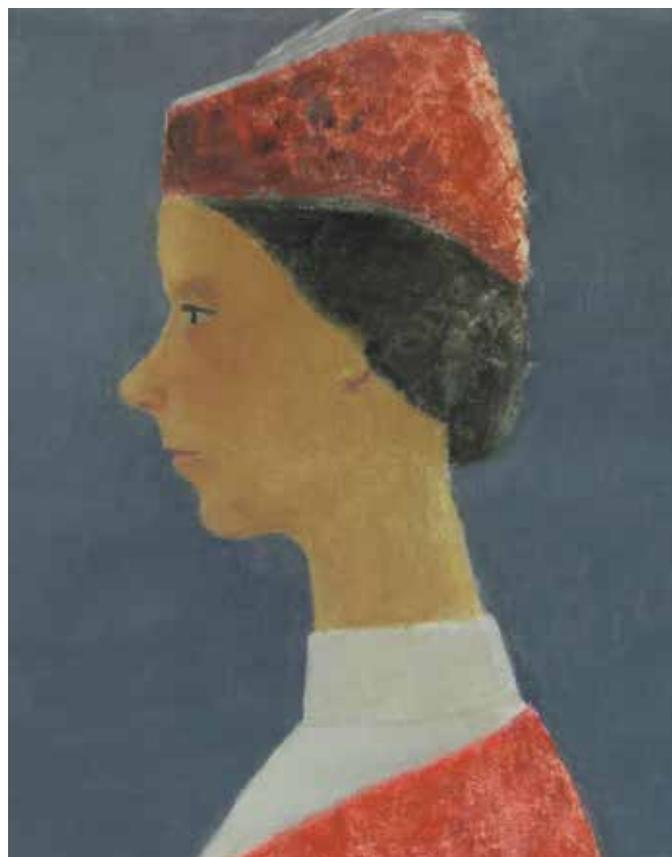
Photo: © Jean Paul Lemieux

Not for sale with this lot

convent. Sexuality was heavily controlled in the convents of the time. The girls wore dark dresses with long sleeves that modestly covered the whole body. But of course, Lemieux did not explicitly denounce this repression. He was happy to make us smile at the scene and realize the contradiction of the situation. Maybe he felt that this was as far as he could go in the good society of Québec. Maybe he had no need to denounce or, even less, to condemn what he perceived as a normal way of life, certainly not the result of an abominable form of oppression, as Borduas did. Whatever the reason, this seems to have been a constant in his approach to religious subjects.

*Dimanche*, dated 1966, belongs to another period of Lemieux's production, long after he had completely renewed his style after his return from Europe in 1956. Lemieux had rediscovered his own country and found his particular way to represent it. He became especially aware of the horizontality of the landscape, of the prevailing snow, of the grey sky above it all. Religious subjects, however, did not disappear from his motifs nor, I believe, did the gentle irony with which he treated them, including in *Dimanche*.

As such, this work belongs to a series of paintings initiated by the famous *Le visiteur du soir* (The Evening Visitor), 1956, in the



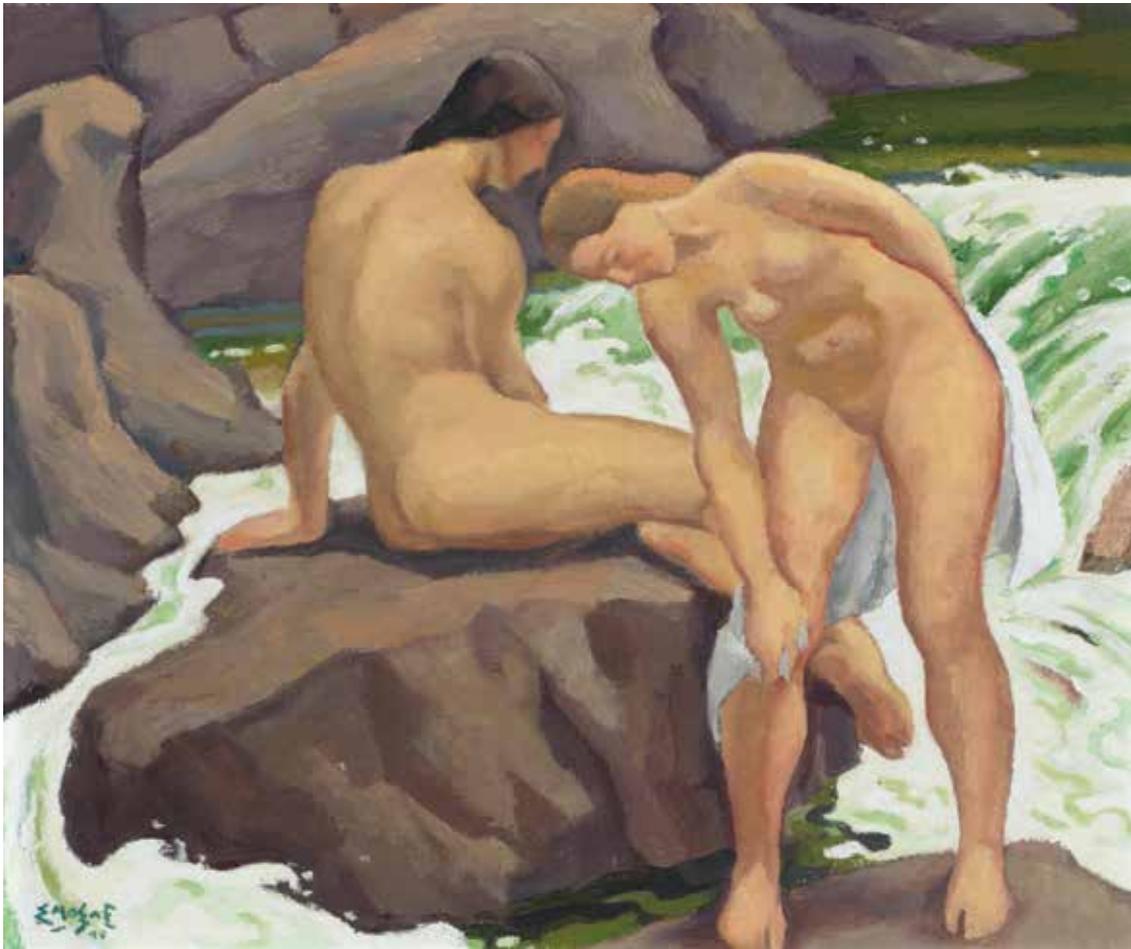
detail 230

collection of the National Gallery of Canada, which depicts a priest going to give the last sacrament to a man on his deathbed. The “evening” here designates both the end of the day and the end of his life. As in *Dimanche*, we have a single figure in movement, detached from a sombre background. The big difference is, of course, the format. In *Le visiteur du soir*, we see a long stretch of land, in front of which Lemieux put his single figure. The format is horizontal. In *Dimanche*, on the contrary, it is vertical.

For a painter who claimed to find his inspiration exclusively in his own country, the perfect profile view adopted here is not without connection to Florentine portraits of ladies in the Renaissance. One thinks, for instance, of the *Portrait of Battista Sforza*, spouse of Federico da Montefeltro by Piero della Francesca, in the collection of the Uffizi Gallery Museum in Florence. Nevertheless, the Lemieux painting has a flavour of its own and commands attention with a forceful presence that is admirable.

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

**ESTIMATE: \$700,000 – 900,000**



## 231 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

### Two Bathers

oil on canvas on board, signed and dated 1949  
and on verso signed, titled, dated and stamped 1049  
15 x 17 ½ in, 38.1 x 44.4 cm

#### PROVENANCE

Acquired directly from the Artist by Phyllis Buxton, Morin Heights, Quebec  
Private Collection, Victoria  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 10, 2000, lot 166  
Peter and Joanne Brown Collection, Vancouver

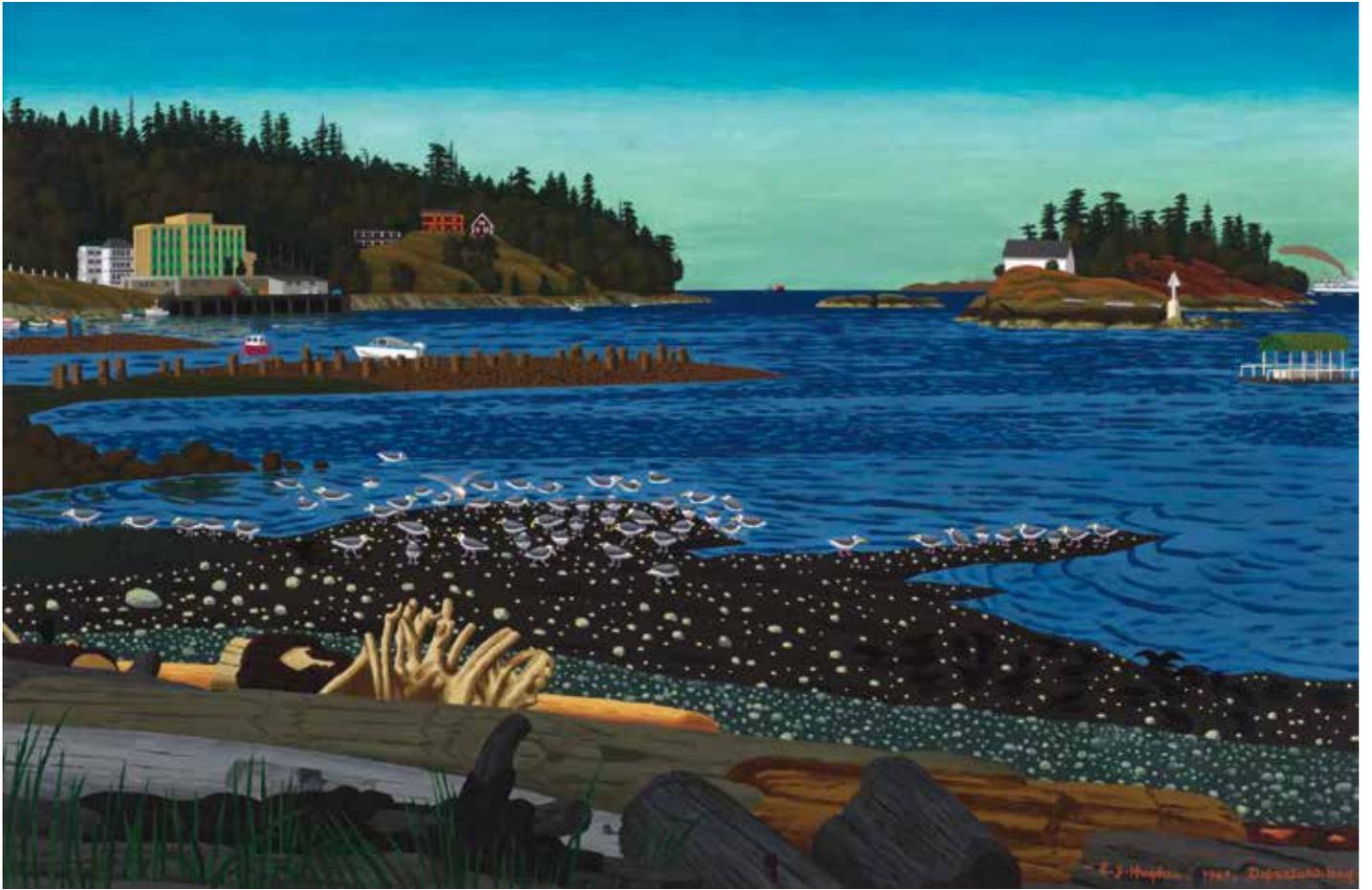
#### LITERATURE

Jerrold Morris, *The Nude in Canadian Painting*, 1972, a similar 1937 oil on canvas entitled *The Bathers*, in the collection of the Montreal Museum of Fine Arts, reproduced page 51  
Dennis Reid, *Edwin Holgate*, National Gallery of Canada, 1976, a similar 1937 oil on canvas entitled *The Bathers*, in the collection of the Montreal Museum of Fine Arts, reproduced page 66, catalogue #43

Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, a similar 1937 oil on canvas entitled *The Bathers*, in the collection of the Montreal Museum of Fine Arts, reproduced front cover and page 151 and listed page 173

EDWIN HOLGATE PAINTED strong landscapes that confirmed his solidarity with his fellow Group of Seven members, but just as important in his oeuvre were his figurative works. His nudes are extraordinary, and his most powerful works were his images of nude women placed in landscape settings, such as this superb painting. In Canada between the First and Second World Wars, the nude as a subject in art was uncommon, controversial and subject to censorship. In 1930, Holgate installed two of his nudes in that year's Group of Seven exhibition and was subsequently caught in this swirl of controversy. To our eyes now, Holgate's nudes appear altogether wholesome—after bathing in the fresh, cool water of the rushing stream, the women are naturally enjoying the air and sun. Their bodies are strong and sculptural, like the rocks they gracefully stand and recline on. As Brian Foss writes, Holgate presents them “as components of or extensions of their surroundings—literally, as living landscapes.” They are as much a part of the purity and beauty of nature as the rock formations and stream that surround them.

**ESTIMATE: \$70,000 – 90,000**



## 232 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Receding Tide, Departure Bay

oil on canvas, signed, dated 1969 and inscribed *Departure Bay* and on verso signed, titled, dated and inscribed with the Dominion Gallery inventory #G4062  
32 3/4 x 48 1/4 in, 82.2 x 122.5 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Estate, Montreal  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 23, 2007, lot 184  
Private Collection, Vancouver  
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine Art Auction House, May 17, 2012, lot 53  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 146  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 54 and a similar 1969 oil entitled *Departure Bay* reproduced page 53

THE CHARACTERISTICS OF E.J. Hughes's work of the 1960s were a deep, rich colour palette and a more natural approach to form than his stylized and primitive mode of the 1940s and 1950s, resulting in a kind of crystallized reality. Hughes's great inspiration was derived from nature, and he stated, "One of my aims in my realistic painting [is] to make my representations of Natural forms even more clearly definitive than photographs themselves." Hughes was an individualist who held to his own vision, rather than being affected by the latest trends in art. However, although living in relative artistic isolation, Hughes traveled to Victoria to see shows at its museum. In 1960, he expressed great appreciation for a show of historical Dutch art, particularly liking the work of Jan van der Heyden—as he wrote—"not just because he paints every brick, but because he gets the true feeling of Nature with its solidity and atmosphere." His affinity was for realism, an affinity that could stretch beyond his time and country.

Hughes's reputation continued to build in the late 1960s. Dr. Max Stern of the Dominion Gallery in Montreal was promoting his work across Canada. In 1967, a retrospective of his work was mounted at the Vancouver Art Gallery and it traveled to York University in Toronto. He became an Academician of the Royal

Canadian Academy in 1968, and his diploma painting *Kaslo on Kootenay Lake* became a part of the collection of the National Gallery of Canada, Ottawa, in 1969.

In the 1960s, Hughes was living at Shawnigan Lake, in the Cowichan Valley on Vancouver Island, and his subjects most often came from his close surroundings. *Departure Bay* is located further north at Nanaimo, where ferries from the mainland dock. Hughes has chosen an intimate view of this harbour in this extraordinary painting, focusing on the interesting elements of the foreshore. One is aware of the particular keenness of Hughes's eye in picking out and emphasizing the natural patterns present there, as well as his meticulous attention to detail in their depiction. The foreground beach is marvelously patterned and textured, with Hughes contrasting pale round rocks with sand, beachcombing seagulls and black crows with grey and deep charcoal layers of beach in a *tour de force* of tonality. Hughes then contrasts this black, grey and white tonality with the intensely coloured background, with deep cobalt blue in the sea and sky and glowing turquoise on the horizon. Layers of driftwood progress from smoky charcoal in the foreground to a brilliant sun-bleached and sea-polished chunk of roots that stands like a piece of sculpture at the tideline. Hughes demonstrated his interest in patterning in other seashore works, such as his 1958 masterwork oil *Qualicum*, with its beach studded with rocks and shells, in the collection of the Vancouver Art Gallery.

Moving out into the landscape, we see docks, nautical signs, boats and buildings carefully placed. The prominent building on the far shore is the Pacific Biological Station, a Fisheries and Oceans Canada facility for aquatic research. Behind the island, part of a ferry—an iconic Hughes image—moves out of the frame on the far right. Remnants of the pilings from an old dock in the middle ground give a subtle feeling of nostalgia for the passing of time. Pleasure craft bob in the middle ground, a tug passes in the distance towing a red barge; Hughes's vision of maritime life on the protected eastern side of the Island is calm and orderly. Life on the coast, lived in harmony with nature, is pleasurable; even the predatory seagulls and crows seem jaunty and content, picking through what the tide has left behind. *Receding Tide, Departure Bay*, with its fine detailing and patterning, sculptural beach forms, brilliant accentuated colour and clarity of atmosphere, is a superb Hughes coastal scene.

**ESTIMATE: \$200,000 – 300,000**



### 233 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### North End of Brady's Beach

graphite on paper, signed and on verso signed, titled, dated 1959 and inscribed with the Dominion Gallery inventory #G6570  
8 ¾ x 10 ½ in, 22.2 x 25.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Toronto  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, a related 1959 graphite drawing entitled *Brady's Beach, Near Bamfield, BC* reproduced page 150 and the 1960 related canvas entitled *Brady's Beach, Near Bamfield, BC* reproduced page 151  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 - 1991*, 2011, the 1976 oil entitled *North End of Brady's Beach* reproduced page 68

**ESTIMATE: \$3,000 – 4,000**



### 234 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### Banff

graphite on paper, signed and on verso signed, titled, dated 1963 and inscribed with the Dominion Gallery inventory #B6288  
8 ¾ x 12 in, 22.2 x 30.5 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Toronto  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$3,000 – 4,000**



### 235 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### Kootenay Lake

graphite on paper, signed and on verso signed, titled, dated 1967 and inscribed with the Dominion Gallery inventory #F6570  
8 7/8 x 12 in, 22.5 x 30.5 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Toronto  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, reproduced page 57  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, the 1974 oil entitled *Kootenay Lake* reproduced page 11

#### EXHIBITED

Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 – November 6, 1994, catalogue #27

**ESTIMATE: \$3,000 – 4,000**



### 236 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### Beattie's Anchorage, Cumshewa Inlet, Queen Charlotte Islands

graphite on paper, initialed, titled and dated August 1953 and on verso signed, titled *Beattie's Anchorage, Queen Charlotte Islands*, dated 1956 and inscribed with the Dominion Gallery inventory #F6562  
8 3/4 x 12 in, 22.2 x 30.5 cm

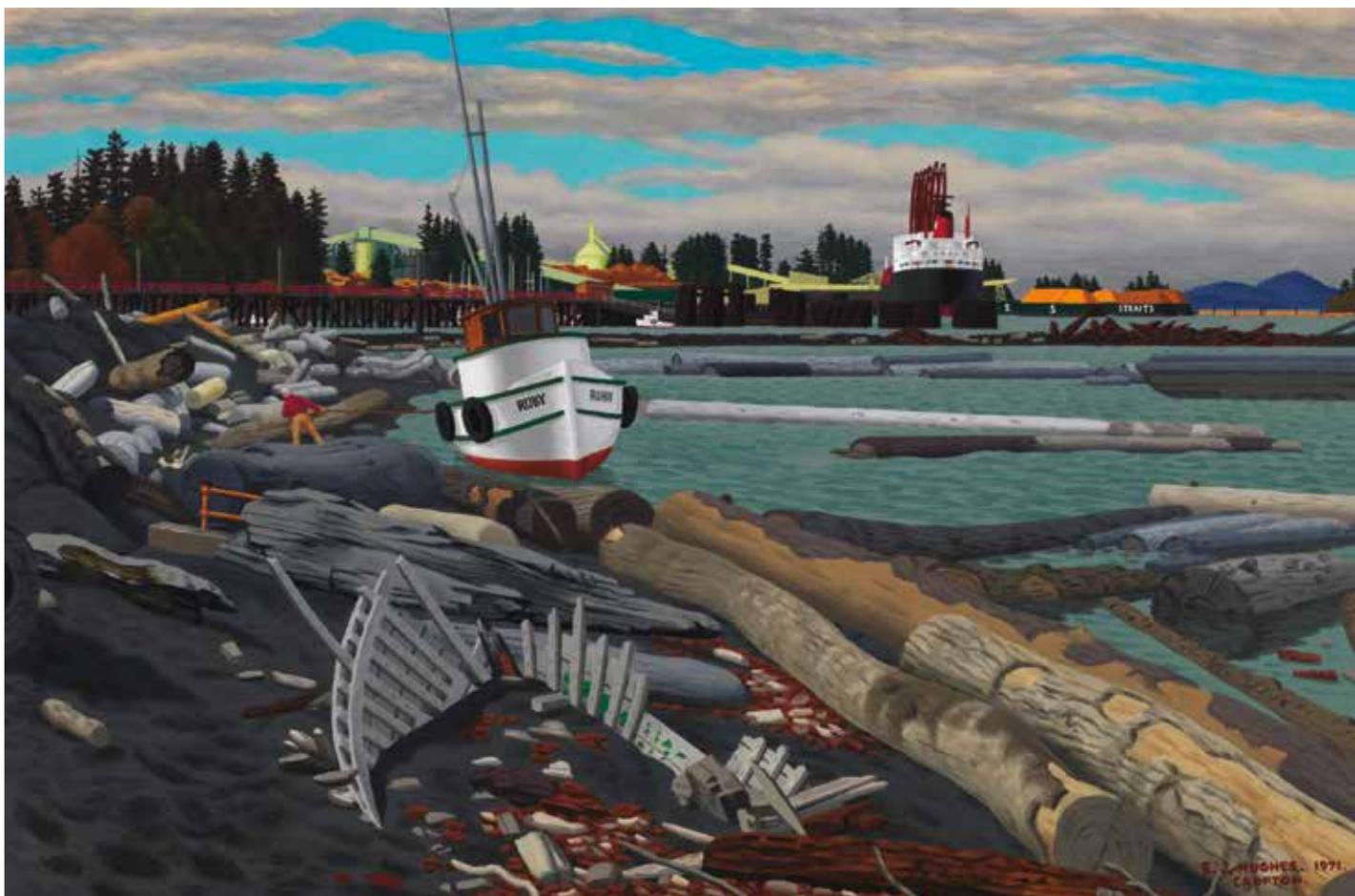
#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Toronto  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, a related 2000 watercolour entitled *Beattie's Anchorage, Cumshewa Inlet, QCI* reproduced page 212

**ESTIMATE: \$3,000 – 4,000**



## 237 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### The Crofton Waterfront

oil on canvas, signed, dated 1971 and inscribed *Crofton* and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #H6272 and stamped with the Dominion Gallery stamp  
32 x 48 in, 81.3 x 121.9 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Peter and Joanne Brown Collection, Vancouver

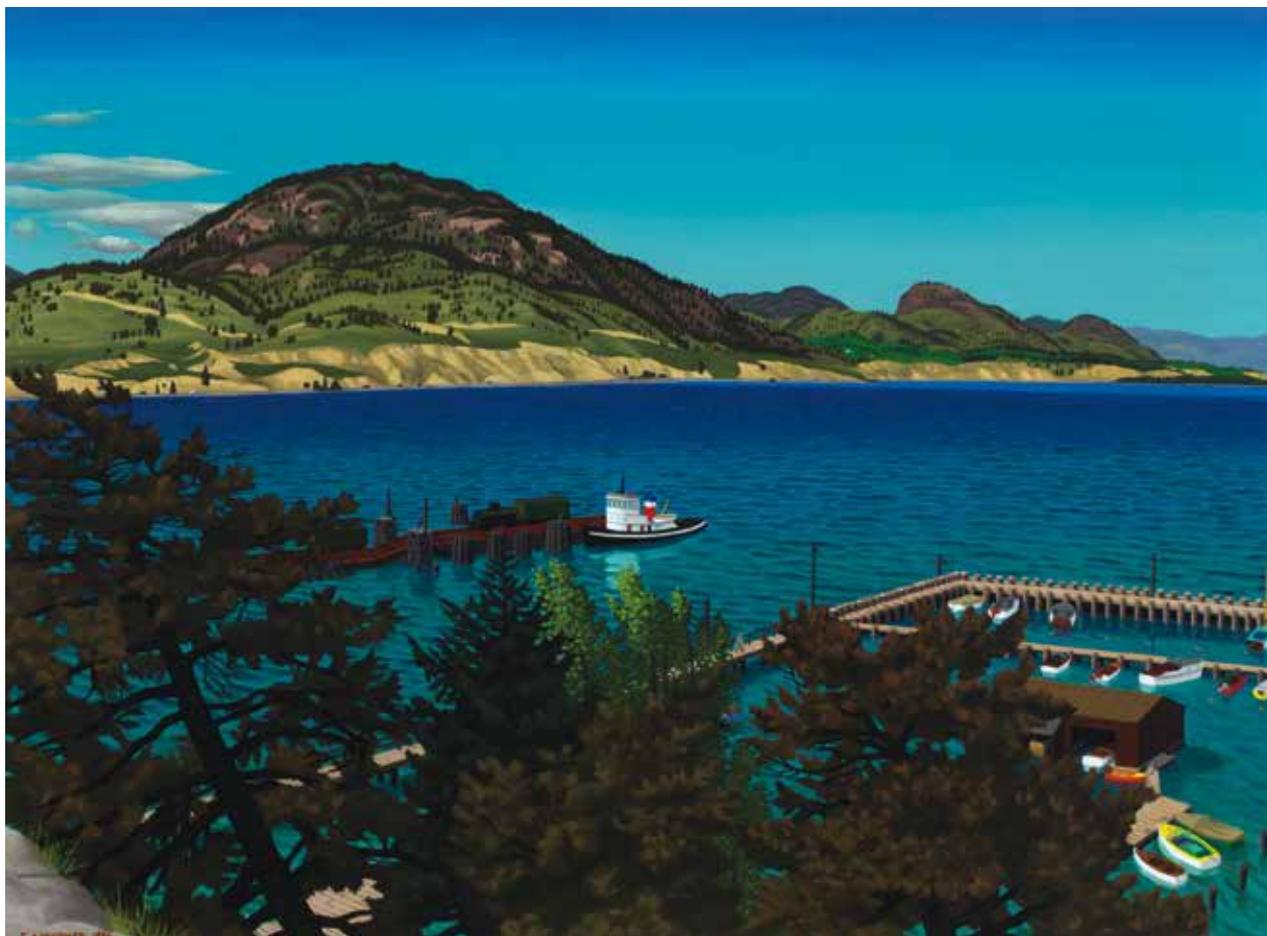
#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 57

CROFTON, A SMALL TOWN on the eastern shore of Vancouver Island, was a short distance from E.J. Hughes's home at

Shawnigan Lake. Its harbour was active with marine traffic—from pleasure craft, fishing boats and freighters transporting lumber to ferries plying Stuart Channel, between Crofton and Saltspring Island. Here, Hughes deftly captures Crofton's nautical atmosphere in a scene full of fascinating detail. Beside the skeleton of a beached boat sinking into the sand in the foreground, logs escaped from booms pull the viewer's eye straight to the jaunty bright white and red boat mid-ground and the man close by on shore. In the background is the industrial dock with piled lumber and a waiting freighter. All these elements are arranged with a sense of natural order in Hughes's finely honed composition, and there is much for the eye to absorb as we move through successive layers of this scene. Hughes captures this small community's industriousness and its relationship with the sea, giving the viewer a sense of both vitality and tranquility.

**ESTIMATE: \$150,000 – 200,000**



## 238 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Okanagan Lake at Penticton

oil on canvas, signed and dated 1961 and on verso signed, titled, dated and inscribed #81 and with the Dominion Gallery inventory #F2852  
25 x 32 in, 63.5 x 81.3 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Collection of the London Club, Ontario  
Gardner Galleries, London, Ontario  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1996

#### LITERATURE

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, reproduced page 54 and listed page 70, and the 1958 graphite drawing *Okanagan Lake at Penticton* reproduced page 52  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 36

#### EXHIBITED

Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 – November 6, 1994, traveling to the Grand Forks Art Gallery; the Vernon Art Gallery; the Art Gallery of the South Okanagan, Penticton; the Kelowna Art Gallery; and the Prince George Art Gallery, 1994 – 1995, catalogue #18

IN 1958, E.J. HUGHES was awarded a Canada Council fellowship, which enabled him to make sketching trips to the interior of British Columbia. In June of 1958 he was in the city of Penticton on Okanagan Lake—a unique area of sun-drenched hills covered with grass and sage and dotted with Ponderosa pines, surrounding this deep, 80-mile-long lake. Here Hughes produced the graphite sketch that he used back in his studio on Vancouver Island as the source for this finely honed oil. Brilliance of colour is characteristic of Hughes's works from the 1960s, and paintings from this decade are greatly sought after. *Okanagan Lake at Penticton* features a richness of blues that is breathtaking, ranging from cobalt to purple-blue to turquoise. Vegetation in olive hues and beige cliffs on the far shore are a foil to this intensity, and bright sparks of colour in the boats enliven the dock in the foreground. Whether of the West Coast or of the Interior, Hughes's sublime depictions of British Columbia such as this magnificent canvas made him one of Canada's great landscape painters.

ESTIMATE: \$125,000 – 175,000



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Country Crisis

oil on canvas, signed and on verso titled, dated 1940  
on the Galerie Dresdnere label, inscribed with the Galerie  
Dresdnere inventory #13575 and stamped OP2064001  
37 x 45 in, 94 x 114.3 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Galerie Dresdnere, Toronto  
Peter F. Bronfman, Montreal  
Private Collection  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### LITERATURE

Paul Duval, *A.J. Casson*, 1951, reproduced page 48  
Margaret Gray, Margaret Reid and Lois Steen, *A.J. Casson*, 1976,  
page 49  
Paul Duval, *A.J. Casson, His Life and Works: A Tribute*, 1980,  
pages 83 and 92, reproduced on the front cover and page 117  
Roger Boulet, *The Canadian Earth: Landscape Paintings by the  
Group of Seven*, 1982, reproduced page 73

A.J. CASSON WAS born in Toronto and spent some of his childhood in Hamilton, where he began to take art classes. His real art career began at age 15, when he started an apprenticeship with a Hamilton firm of commercial lithographers. Drawing classes at the Hamilton Technical School supplemented this on-the-job training. In 1915, he and his family moved to Toronto and Casson was able to find work in commercial art, while taking night classes at the Central Technical School. After several years of working, in 1919 he was hired to assist Franklin Carmichael at the firm of Rous & Mann Ltd. This firm was among the leading graphic houses in Canada, and this was a pivotal turn in Casson's life. There he met several of his future colleagues, occasionally sketching with them, and in 1926 Casson was invited to become the eighth member of the Group of Seven.

The Group of Seven has long been associated in the popular imagination with the depiction of wilderness landscape, and many of the Group traveled extensively across Canada. What is less well known is the fact that many of the members spent considerable time depicting urban and village scenes—notably A.Y. Jackson in rural Quebec and J.E.H. MacDonald, Lawren Harris, Carmichael and Casson in Ontario. Casson's interest in the rural Ontario village as a subject began in the late teens and continued



St. Jude's Anglican Church in Wexford (1848), 1956  
Photo credit: Toronto Public Library, S1-3567A



A.J. Casson and his wife Margaret, circa 1925



Choir at St. Jude's Anglican Church, 1950  
Photo credit: Toronto Public Library, 966-2-2

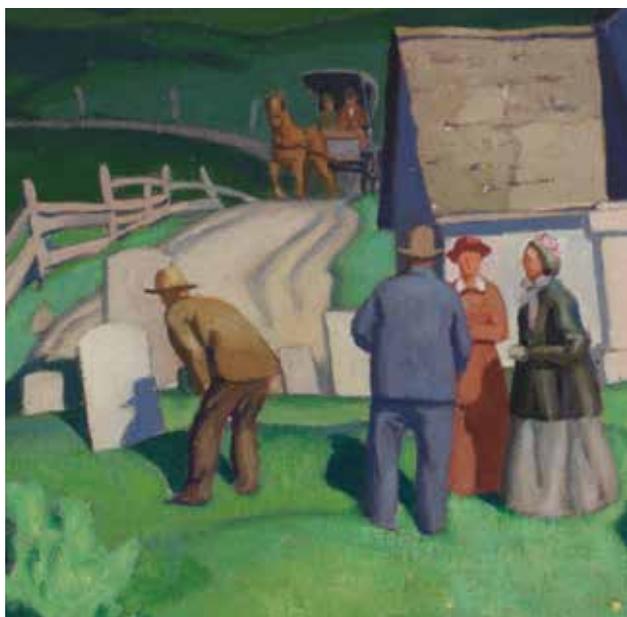
in the 1920s, particularly in a series of highly accomplished watercolours. These village works, which culminated in an exceptional series of images of the towns of Elora and Salem in 1927 to 1929, clearly established both Casson's stylistic approach and his command of his chosen subject matter—the small southern Ontario village. The theme of a singular religious building had also been visited in *Anglican Church at Magnetawan*, 1933 (collection of the National Gallery of Canada). This primacy of a religious building within the life of a small community is repeated in *Country Crisis*.

Throughout most of his career, Casson held full-time employment in the graphics industry, eventually becoming the chief designer at Sampson Matthews Limited, and it was not until his retirement in 1958 that he gave up commercial work and devoted himself full time to painting. This meant that for years his sketching activity was confined to weekends and holidays, and was often done in areas within relatively easy reach of Toronto, where he lived. While a great admirer of his colleagues in the Group of Seven, Casson developed a somewhat different approach to painting than that of his colleagues. He found that the idea of working up small sketches done in the field into larger canvases was of little interest to him. His working method was more generally to take elements from a number of sketches and combine them into a larger composition. Therefore it is not usually

possible to find small sketch versions of his large works. Casson once commented that for his canvases, he would select “a bad sketch with a good idea. One you can get your imagination working on,” which was more interesting to him.

This is true of *Country Crisis*, one of his best-known works. Although the church is closely modeled on the tiny chapel of St. Jude's in the Scarborough area of Toronto, which was constructed in 1848, the narrative element, the group of villagers discussing things after a service, comes from his memory of a village meeting he observed in childhood in his mother's home village of Meadowvale and the house in the background from another study. In other words, this image does not represent a particular village or even a particular time, but is a composite using visual elements that interested Casson, drawn from a number of sources.

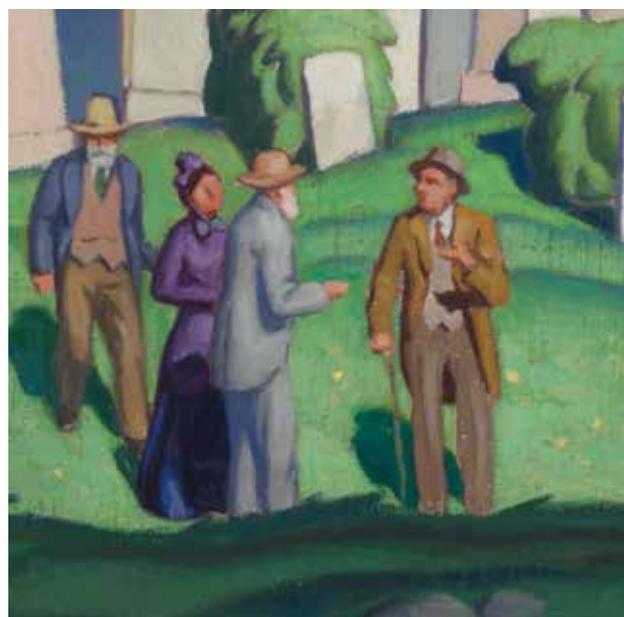
Casson rarely put people into his compositions, and *Country Crisis* is unusual in having so much human activity. It is the only painting of Ontario village life that might be described as a genre scene, evoking memories of scenes of seventeenth-century Dutch village life by Pieter Brueghel and others, whose works vividly engage us with the lives of the people depicted. What *Country Crisis* also shares with Dutch painting is a remarkable command of light and composition. The work has an ease and comfort to it that belies its extremely careful planning.



detail 239

It is worth examining how Casson has built the composition and used light within it. The whole scene has an almost theatrical sense to it; a strong shaft of sunlight that illuminates the church and the majority of the parishioners brilliantly lights the main action of the work. The shadowed foreground and background heighten the sense of quiet drama. Casson has also devoted half of the painting to the drama of the cloudy sky, perhaps suggesting the insignificance of human concerns, and has exploited the use of shadow masterfully. Look at the figure reading the tombstone on the left and how the cast shadow enhances our sense of the third dimension. Casson has also been careful to place the chapel of St. Jude's slightly off-centre, and this introduces a subtle but telling element of dynamism into what would otherwise be a very static image.

The critic Paul Duval, who chose to put *Country Crisis* on the cover of his major book on his friend, *A.J. Casson, His Life and Works: A Tribute*, has written that this painting is “truly a milestone in Casson’s work. It brings together, in a superbly designed composite, the whole essence of the Ontario small town. *Country Crisis* so unmistakably bears the stamp of Casson’s style and character that it could be accepted as his *leit-motiv*.” In this extraordinary work, Casson sought to distill the essence of Ontario village life rather than depict the specifics of it. Casson was not concerned about the viewer knowing that this was a



detail 239

specific place but rather that his work would convey the spirit of all such small towns—a sense of community and togetherness within a bucolic and gentle setting—what Duval has described as the “pervasive sense of the humanity that built it or lives in it.”

We know from the title *Country Crisis* that something is going on, but quite what that something is remains unclear. Like his colleague Harris, Casson is careful not to be too definite in his depictions of the people. This allows the viewer to come to his or her own conclusions about the nature of the crisis. The small groups of people suggest that the village cannot coalesce, and at the same time there is a very subtle sense of anxiety or unrest. There is also a sense of temporal suspension in the image that doubtless contributes to our continued fascination with it. Casson has deliberately dressed the figures in old-fashioned clothing and has dispensed with any signs of contemporary life—no automobiles, power lines or electric lights intrude into this village. The scene is of neither the present nor the past but is an image that lives in our imaginations, just as Casson intended.

**ESTIMATE: \$600,000 – 800,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Gathering Storm

oil on canvas, signed and on verso signed, titled, dated 1981 and inscribed *Store in Dwight, Ont.*  
30 x 36 in, 76.2 x 91.4 cm

#### PROVENANCE

Roberts Gallery, Toronto  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

A.J. Casson, *A.J. Casson: My Favourite Watercolours, 1919 to 1957*, 1982, page 70

THE INSCRIPTION ON this large and impressive painting identifies the location of this rural store as Dwight, Ontario, in the

district of Muskoka on Lake of Bays. A.J. Casson forged his identity within the Group of Seven with his focus on Ontario's rural landscapes and villages, and it was an enduring theme. Regarding the subject of this work, Casson stated, "I have always had an affection for old, country stores. This may well stem from the fact that there were storekeepers both in mine and my wife's families." The store/home, rendered in flat planes of geometric shapes, looks like a stage set amid its natural surroundings. Its rose and white hues contrast with a dramatic, stormy sky—a *leit-motif* of Casson's—hung with curtains of dark clouds that rise in peaks, echoing the trees below. The scene has a great stillness; the presence of people is felt rather than seen, and all motion seems suspended, waiting for the impending storm. *Gathering Storm* is an outstanding example of Casson's nostalgic affection for Ontario's domestic architecture and his attraction to the power of nature.

**ESTIMATE: \$100,000 – 150,000**



## 241 John William (J.W.) Beatty

OSA RCA 1869 – 1941

### Quebec Farm House

oil on canvas, signed and on verso titled and inscribed  
by J.W. Beatty from Laing Galleries on the frame, circa 1929  
20 ¼ x 24 ½ in, 51.4 x 62.2 cm

#### PROVENANCE

G. Blair Laing Limited, Toronto  
Sold sale of *Antiques & Fine Art*, Maynards, Vancouver,  
June 7, 2000, lot 183  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Dorothy M. Farr, *J.W. Beatty, 1869 – 1941*, Agnes Etherington  
Art Centre, 1981, page 27

JOHN WILLIAM BEATTY was passionate about the Canadian landscape, and despite his painting excursions to England, Italy

and Spain, he felt the Canadian landscape was the best subject for his brush. In 1913 he stated—regarding Canada—“In twenty years or little more, it will see a development of a national art that will put all the rest of the world to the blush.” His influence on Tom Thomson and the Group of Seven was strong and can be seen in their works. In Thomson’s sketches we can see Beatty’s light, in A.Y. Jackson’s panels we can see Beatty’s colour, and in the work of J.E.H. MacDonald we can see Beatty’s methods of composition. This sun-dappled Quebec farmhouse is a sparkling jewel of a work. The golden house is accented by a purplish roof and green windows, and the touch of a bright orange door is gently softened by the placement of the brushy tree. Dignified and serene, Beatty’s subjects tell us their story through sunshine and shadow, colour and light.

The title of the 1929 oil sketch for *Quebec Farm House* identifies the location of this work as Petite Rivière, Quebec.

**ESTIMATE: \$30,000 – 40,000**



## 242 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Late Evening

oil on board, signed and dated 1938 and on verso initialed, titled on the various labels, dated and inscribed 15 and on the OSA label 21 *Cameron Ave, Lansing, Ont.* 24 x 31 in, 61 x 78.7 cm

### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

### LITERATURE

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, 2010, page 421  
Franklin Carmichael Papers, National Archives of Canada, MG30, D293, vol. 5, file 16, unpaginated

### EXHIBITED

Ontario Society of Artists, *67th Annual Exhibition, 1939*  
Art Gallery of Toronto, *Franklin Carmichael Memorial Exhibition*, March 1947

IN THE CONCLUDING paragraph of his book *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Ross King discusses the impact of the Group of Seven in the following passage: “The final judge of their importance should be the paintings themselves. If we forget the group’s nationalist agenda, if we forget the political agendas of their critics, and if we look at the canvases and panels themselves, only the most churlish could deny that they produced some work of virtuoso design and emotional intensity that would grace any art museum in the world: Jackson’s *The Red Maple*, MacDonald’s *The Solemn Land*, Harris’s Lake Superior paintings, Varley’s portraits and war scenes ... their works have become part of the national memory bank. Together, they have given us one of the best responses—however incomplete it must inevitably be in a country so differentiated and so vast—to that most difficult and most Canadian of questions: ‘Where is here?’”

“Here,” in this lyrical work by Franklin Carmichael, is one of the artist’s most treasured painting places, the rolling hills of the exposed Canadian Shield in the La Cloche Mountains of northern Ontario. It was one of his preferred places to work, his “here.” Stretching along the northern shore of Lake Huron from La Cloche Provincial Park to Killarney Provincial Park, the La Cloche Mountains are one of the oldest mountain ranges on earth. Unique in their beauty, they are composed primarily of white quartzite, which in many places is still bare and uncovered by forest. They provide the highest land altitude in Ontario and are known, as their name suggests, for the ringing bell sound that echoes through the valleys and across the lakes in this region when the rocks are struck. Carmichael painted many views of the lakes and mountains of this particular “here” in watercolour and oil and, while working in this region, came to know the place



Franklin Carmichael sketching at Grace Lake, Ontario, October 1935  
Photograph by Joachim Gauthier

with great intimacy. He built a family cottage in this area in 1935, which allowed him easier access to the landscape that so suited his approach to painting. He never tired of this region, and views of the distinctive landscape are the heartbeat of his work in the latter part of his career.

Carmichael's beginnings in the art world were humble. Hired in 1911 as an apprentice at Grip Ltd. for \$2.50 a week, he worked under some of the leading designers of the time, including J.E.H. MacDonald and Tom Thomson. Arthur Lismer had also been hired, and both he and Carmichael would eventually join in weekend excursions with these painters, traveling further and further from Toronto in search of new scenery. Carmichael's first trip to the north was to Lake Superior with A.Y. Jackson, A.J. Casson and Lawren Harris in 1925, and he would return in 1926 and 1928, working for the most part in watercolours and painting the scenery near Pic Island.

By 1922 he had left Grip to work at Rous & Mann Ltd., and in 1925 he moved on to become senior designer at the prestigious design firm Sampson Matthews Limited, where he worked on magazine and brochure illustrations. It was in publications from this time that his work took on its distinctive qualities of smooth, rounded form and repeating harmonies of pattern. Carmichael was a fine watercolourist, and together with Casson and Fred Brigden, founded the Canadian Society of Painters in Water Colour in 1925 to promote the significance of this medium. He was a dedicated and influential teacher, serving 13 years as head of the Graphic and Commercial Art Department at the Ontario College of Art. He was also a founding member of the Ontario Society of Artists in 1933, and served as its president from 1937 to 1940. Elected an associate of the Royal Canadian Academy in 1935, he became a full member in 1938.

Throughout his career, the fundamental rules of design would run through Carmichael's works in a consistent thread. We see this clearly in works such as *Late Evening*, where his patterns move in a well-orchestrated dance throughout the painting, repeating here and there, making variations on one another from hill to hill, and then springing off the hills and up and into the clouds, but never in uncontrolled abandon. Restrained and careful design would always uphold and influence Carmichael's work, and of its importance, he wrote: "These different things—repose, dignity, movement, energy, grace, rhythm—are a part of our very life and make-up. They represent the pattern of our material life and they are the material/structure on which we build designs." The repose in this work is found in Carmichael's palette, which gently drapes everything in shades of evening. Absent are the bright whites of many of his La Cloche works—the waves of hills are in low shadow, low enough that the band of dotted clouds nearest the hilltops reflects back the purple-brown of the evening as it touches the hills. The undulating, unending waves of movement in these hills was likely one of their most appealing qualities for Carmichael—he would sit on a rock to paint, and in every direction, the hills rolled away from him. It is a place of grace, a land scoured by glaciers, where nature works hard to gain a foothold before it can grow and flourish, and a place of natural dignity, for if mountains have memories, these hills would know that they were once higher than our present-day Rockies.



**FRANKLIN CARMICHAEL**  
**Snow Clouds**

oil on masonite, 1938

38 ½ x 47 ¾ in, 96 x 121.4 cm

National Gallery of Canada

Royal Canadian Academy of Arts diploma work,

deposited by the artist, Toronto, 1939

Photo: © National Gallery of Canada

Not for sale with this lot

*Late Evening* bears comparison to Carmichael's Royal Canadian Academy of Arts diploma piece, which was painted in the same year and depicts a similar location. *Snow Clouds* was deposited by the artist into the collection of the National Gallery of Canada in 1939. In it, we see a similarly rolling landscape in entirely different weather. The characteristic white quartzite hills shine brilliantly in a beam of sunlight that breaks through a darkly clouded sky. While *Snow Clouds* depicts a different spot, at a different time of year, in vastly different weather, we can learn more of the subtle variety of the "here" of La Cloche by examining the sensitive, dramatic and refined paintings Carmichael has left us.

*Late Evening* has a remarkable exhibition history, shown at the Ontario Society of Artists *67th Annual Exhibition* in 1939, just a year after it was painted, and subsequently included in the *Franklin Carmichael Memorial Exhibition* at the Art Gallery of Toronto in 1947. Carmichael died young, at the age of 55, quite suddenly on his way home from work at the Ontario College of Art in October of 1945, making his works more rare—particularly a large-scale, magnificent painting such as this. In this lovingly, sensitively rendered painting of La Cloche, Carmichael has indeed given his answer to that Canadian question, "Where is here?"

**ESTIMATE: \$400,000 – 600,000**



## 243 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Lake Wabagishik

watercolour on paper, signed and dated 1929  
and on verso titled and dated on a gallery label  
14 x 16 in, 35.6 x 40.6 cm

#### PROVENANCE

Private Collection, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Private Collection, Toronto, 1982  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1984

#### LITERATURE

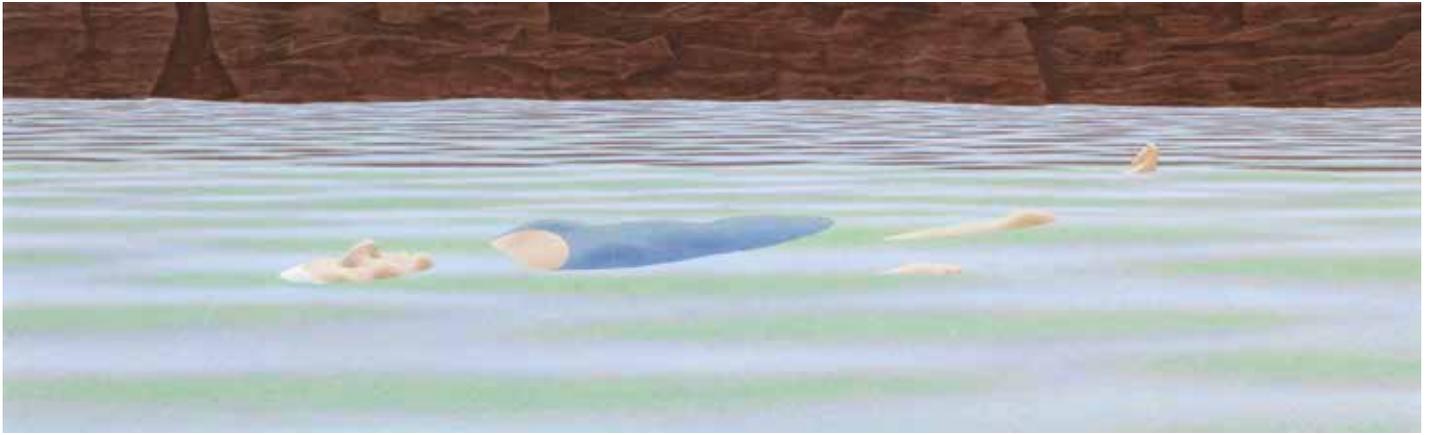
Megan Bice, *Light and Shadow: The Work of Franklin Carmichael*,  
McMichael Canadian Art Collection, 1990, a similar 1928 oil  
on canvas entitled *Lake Wabagishik* reproduced page 61

WABAGISHIK LAKE WAS one of Franklin Carmichael's Ontario haunts. East and slightly south of Sudbury, it is not far from Killarney Provincial Park and the La Cloche region, where he painted numerous scenes of the rolling and seemingly unending vistas. The smoothly scraped rock of the Canadian Shield in this part of Canada becomes magical under Carmichael's hand, cast here primarily in shades of white and blue. Carmichael's consistency of touch gives his watercolours a level of finesse that is unmatched, and his familiarity with this landscape adds assuredness to his handling of the subtle nuances of weather, light and atmosphere that make this part of Canada so distinct. It is a landscape that has been abstracted by the forces of nature, where ancient glaciers have scoured the rock clean, and where wind and rain and snow and ice have left their marks. Carmichael found this type of landscape appealing, and his ability to blend hills and sky, water and trees, sun and wind into a unified, vibrant scene makes his watercolours powerful and distinctive images of this unique Canadian landscape.

**ESTIMATE: \$40,000 – 60,000**







## 244 Alexander Colville

PC CC 1920 – 2013

### Floating Woman

acrylic polymer emulsion on board,  
on verso signed, titled and dated 1990  
11 ¼ x 34 ¾ in, 28.6 x 88.3 cm

#### PROVENANCE

Drabinsky Gallery, Toronto  
Morton Shulman, Toronto  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 2001

#### LITERATURE

Philip Fry, *Alex Colville: Paintings, Prints and Processes, 1983 – 1994*, Montreal Museum of Fine Arts, 1994, page 43, reproduced page 45 and two drawings for this work reproduced pages 43 and 44, catalogue #5.02 and #5.03

#### EXHIBITED

Montreal Museum of Fine Arts, *Alex Colville: Paintings, Prints and Processes, 1983 – 1994*, September 30, 1994 – January 15, 1995, catalogue #5

*FLOATING WOMAN* is striking in several respects. Its “landscape” format widens our sense of the woman’s physical extension, her ease, and her oneness with the elements pictured here. There is a strong tonal contrast between the softly striated sandstone cliffs that we see in the background and the gentle light blues and greens of the water in which the woman swims. Alex Colville was at the height of his powers and international acclaim when he painted this work. We can see why in its details—despite its soft and relaxed feel, this is a remarkably precise image. For example, the ripples in the water nearer the shore mirror the strata of the cliff off which they rebound. The woman’s left foot breaks the surface and marks the exact spot where the water of the foreground in which she bathes meets these small waves, defining for her a zone in which both she and the water appear to be relaxed. The otherwise barely visible flash of her white bathing cap is keyed by Colville—who always crafted his own frames—to the white of the frame’s immediate border.

Philip Fry has written about the tight and complex geometry of this work, which we can see being worked out in its preparatory studies. He notes that Colville employed Le Corbusier’s Modulor scale of proportions and the Fibonacci sequence to accomplish the difficult placement of the woman. She floats at an angle slightly away from us and our main point of reference, the white cap. All of this technical know-how is in the background, however, in the final painting; it is at the service of what Colville believed was an image of tranquility. “The woman floats calmly far out from a shadowed sandstone cliff,” he reports in his usual taciturn way. Just as the woman is calm, absorbed, and not posing for the artist, so too Colville is confident in his abilities of observation and masterly execution. It is in images such as *Floating Woman* that we can fully appreciate why he was one of the most successful and widely admired artists in the history of Canadian art. His posthumous retrospective at the Art Gallery of Ontario and the National Gallery of Canada (2014 – 2015) witnessed the enduring popularity and integrity of his work.

An intriguing paradox in Colville’s art that we see here is his tendency to focus on domestic events—quotidian activities that he believed were life’s most important, if undramatic, moments—and to generalize them by referring here to “the woman” who floats. As everyone familiar with his work knows, his beloved wife Rhoda was his habitual model, as she is here. An entire section in the recent retrospective exhibition at the Art Gallery of Ontario was devoted to images of her. In the context of tacit comparison with his many loving renditions of her, we know that this is a private scene, and we construe the woman as whole and at peace. Colville’s skilful use of complex geometry combines with a gestalt effect in this painting. What we literally see is a face with a bathing cap on, a blue form that we read as a torso in a swimsuit, part of one hand above the water surface, a passage of leg, and the foot of the other leg. What we think is “Floating Woman,” in calm repose.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Alex Colville: The Observer Observed*, for contributing the above essay.

**ESTIMATE: \$300,000 – 500,000**



## 245 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 –

### The Painter (van Gogh)

painted bronze sculpture, signed,  
editioned 7/7 and dated 1986  
25 x 17 x 12 in, 63.5 x 43.2 x 30.5 cm

#### PROVENANCE

Acquired directly from the Artist by  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1986

#### LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of  
Canada and MacKenzie Art Gallery, 2007,  
page 127, the 1983 earthenware and acrylic  
paint sculpture entitled *Dear Vincent* reproduced  
page 126

IN JOE FAFARD'S series of sculptures based on well-known artists, his depictions of Vincent van Gogh occupy a special place. In the winter of 1982 to 1983 Fafard read *Dear Theo*, an edited collection of van Gogh's letters to his brother. Terrence Heath wrote, "The impact of van Gogh's thoughts was profound. Fafard became fascinated, not just with van Gogh's work but with his entire approach to working as an artist and living as a seeking, troubled, but always intensely vibrant human being." Fafard then traveled to Europe to see a retrospective of the artist's work at the Van Gogh Museum in Amsterdam.

The painted surface of this sculpture is vibrant, and the palette, such as the blue of the artist's jacket and the greenish hue of his skin, directly relates to that of van Gogh's self-portraits. Holding his palette, brushes and a lighted candle, van Gogh sits on the cane chair made famous in his paintings, such as *Van Gogh's Chair*, 1888. His expression, one of intense inner reflection, is unforgettable—more than a likeness, this extraordinary bronze carries a living presence.

**ESTIMATE: \$30,000 – 50,000**

## 246 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 –

### Cézanne II

painted bronze sculpture, signed,  
editioned 2/7 and dated 1986  
23 x 11 x 10 in, 58.4 x 27.9 x 25.4 cm

#### PROVENANCE

Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of Canada  
and MacKenzie Art Gallery, 2007, page 162

TOWERING FIGURES IN the history of art are included in Joe Fafard's artists series in bronze and clay—Vincent van Gogh, Henri Matisse, Pablo Picasso, Auguste Renoir and here, Paul Cézanne. Cézanne was considered a bridge between Impressionism and Cubism, and Picasso, who called him “the father of us all,” even went so far as to say that Cézanne was his only master.

In his bronzes, Fafard demonstrates an inventive use of space, as his works range from fully three-dimensional works to two-dimensional cut-outs. Terrence Heath wrote that Fafard “studied the work of sculptors of many cultures who played with the facets, outlines or edges of their sculptures to create a desired visual effect.” In *Cézanne II*, the front is three-dimensional but the back is flat and hollowed out. From the front, the sculpture creates the illusion of completeness, something which fascinated Fafard.

As with all the works in the artists series, Fafard infuses *Cézanne II* with the personality of the artist, and here his mood is composed and thoughtful. The artist's gnarled hands, shaped by his work, are a particularly poignant element in this eloquent sculpture.

**ESTIMATE: \$25,000 – 35,000**





**247 Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 –

**Dubuffet**

Painted bronze sculpture, signed,  
editioned 3/5 and dated 1989  
23 ¾ x 13 ½ x 24 ¼ in, 60.3 x 34.3 x 61.6 cm

**PROVENANCE**

Trepanier Baer Gallery, Calgary  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1996

**ESTIMATE: \$10,000 – 15,000**



**248 Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 –

**Rosa**

Painted bronze sculpture, signed,  
editioned 4/5 and dated 1989  
21 x 23 ½ x 7 ¼ in, 53.3 x 59.7 x 18.4 cm

**PROVENANCE**

Trepanier Baer Gallery, Calgary  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1996

**ESTIMATE: \$10,000 – 15,000**



**249 Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 –

**Amigo**

painted bronze sculpture, signed,  
editioned 1/7 and dated 1997  
18 ½ x 12 x 14 in, 47 x 30.5 x 35.6 cm

**PROVENANCE**

Douglas Udell Gallery, Vancouver  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1997

**ESTIMATE: \$9,000 – 12,000**



**250 Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 –

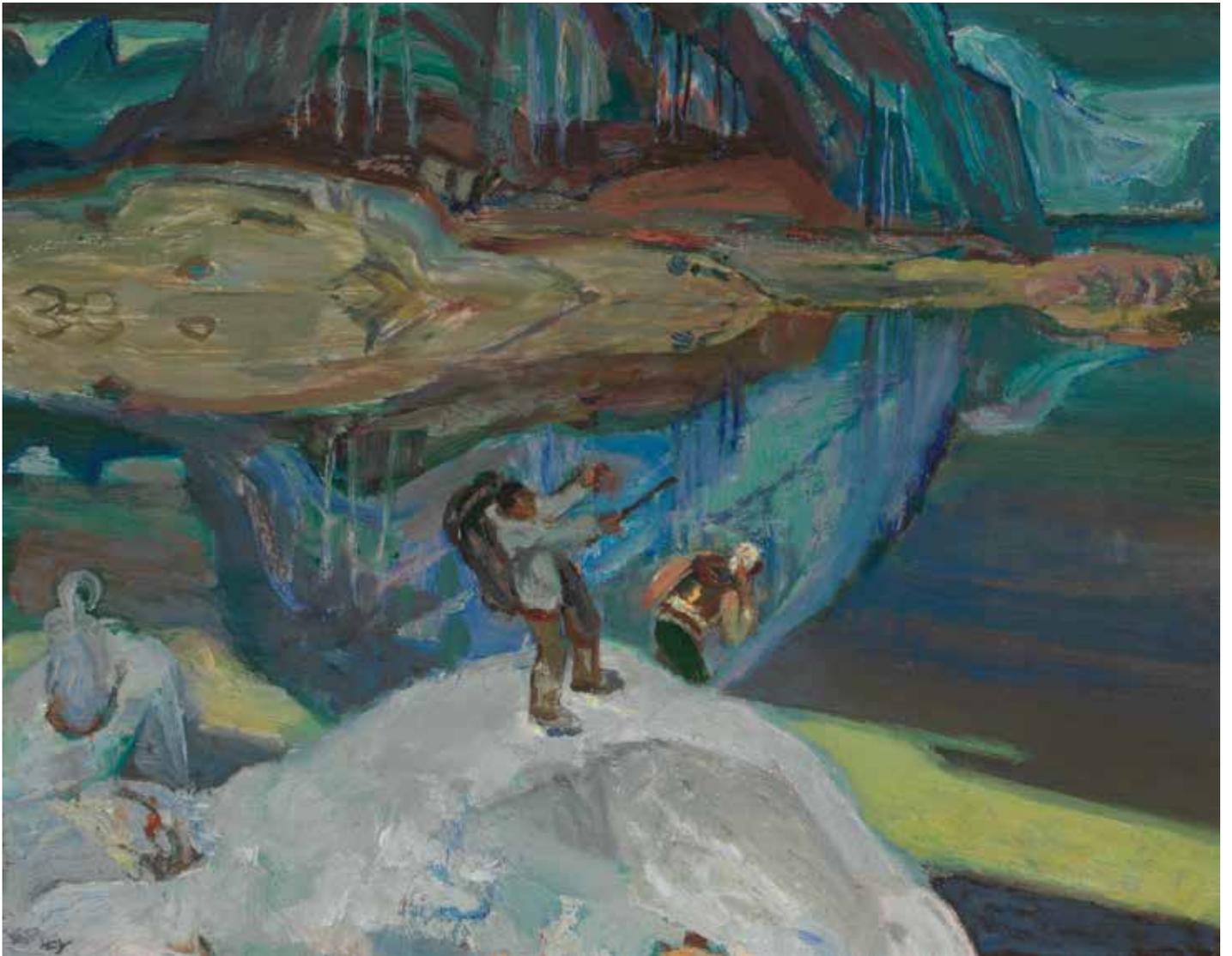
**Leezann**

painted bronze sculpture, signed,  
editioned 4/7 and dated 1991  
16 x 16 ½ x 6 ¼ in, 40.6 x 41.9 x 15.9 cm

**PROVENANCE**

Trepanier Baer Gallery, Calgary  
Heffel Gallery Limited, Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1996

**ESTIMATE: \$4,000 – 6,000**



## 251 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Indians, Rice Lake, BC

oil on board, signed and on verso titled, dated 1935  
on the Kenneth G. Heffel Fine Art Inc. label and stamped  
with the Kenneth G. Heffel Fine Art Inc. stamp  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Roberts Gallery, Toronto  
Private Collection  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, pages 110, 115 and 116,  
reproduced page 126, and the related 1936 watercolour  
entitled *Spring, Rice Lake*, in the collection of the Art Gallery  
of Greater Victoria, reproduced page 126  
Peter Varley, *Frederick H. Varley*, 1983, page 136  
Maria Tippett, *Stormy Weather: F.H. Varley, A Biography*, 1998,  
page 206

#### EXHIBITED

Edmonton Art Gallery, *F.H. Varley: A Centennial Exhibition*,  
October 16 – December 6, 1981, traveling to the Art Gallery of  
Greater Victoria; the National Gallery of Canada, Ottawa; the  
Montreal Museum of Fine Arts; and the Art Gallery of Ontario,  
Toronto, catalogue #136

GROUP OF SEVEN artist Frederick Varley moved to Vancouver in 1926 to teach at the Vancouver School of Decorative and Applied Arts. He explored and painted the local mountains, from the North Shore to Garibaldi. In 1932, Varley and his muse Vera Weatherbie discovered Lynn Valley in North Vancouver, to which they made frequent sketching trips. They reached it by taking a steamer from downtown Vancouver across Burrard Inlet, then taking a streetcar to the end of the line, then walking up the hill to the Seymour Watershed (then the Vancouver Watershed Territory). They found a deserted fire ranger's cabin near Rice Lake, and it was there that Varley made the preliminary sketch for his masterwork *Dhârâna*, a transcendent portrait of Vera on the porch of the cabin with a backdrop of mountains.

In 1933, Varley and Jock Macdonald formed their own school, the British Columbia College of Arts. Its collapse in 1935 left Varley in challenging financial circumstances, but free to paint. During this time, Varley's relationship with the Lynn Valley area

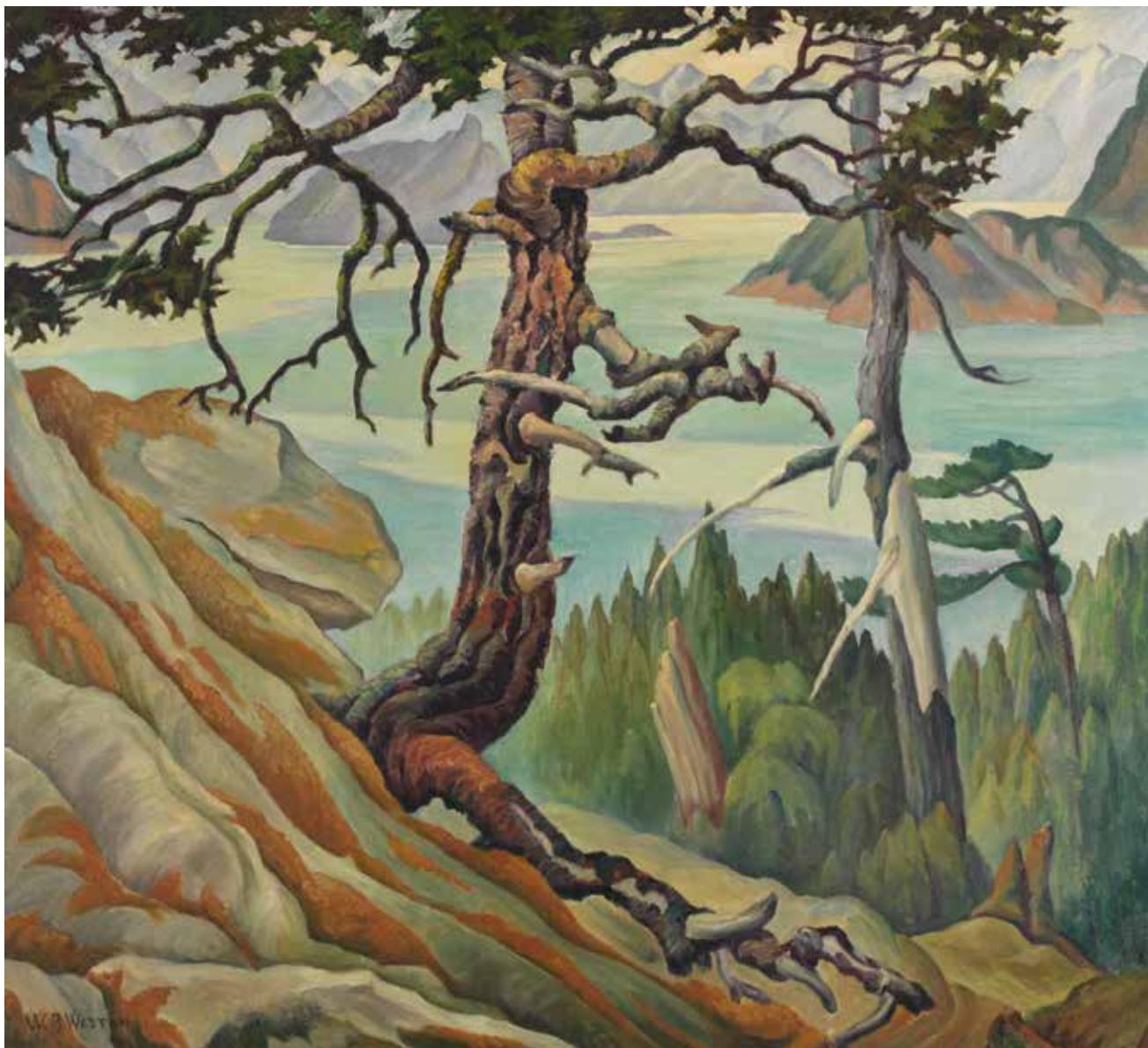
deepened. He first stayed in a summer cottage in the area, then moved to a studio/house close to Rice Lake. Christopher Varley wrote, "His house ... was nestled on the slope of a hill, with a panoramic view of Lynn Peak and Mount Seymour from the windows of the second floor. Lynn Creek itself passed through a deep gorge within one hundred feet of the house, and was straddled by a bridge that marked the way to Rice Lake, one of Varley's favourite painting spots." Rice Lake is part of Lynn Canyon Park, connected to the Seymour Watershed, a wild landscape of deep woods and rushing water. Lynn Creek, icy cold from its mountain sources, churns through rocky channels and cliffs and gathers in whirling pools. Immersed in nature, Varley was content; as his son Peter Varley wrote, "He was broke but exceedingly happy, playing music, eating simple food, working in the early light." He was bursting with energy—playing piano late at night, painting at all hours. Maria Tippett writes that Varley's son Jim related that he "rose early one morning to find his father's bed empty. Varley had been up all night sketching Grouse Mountain in the moonlight."

The paintings he did of this area are outstanding; a master colourist, his watercolours are full of delicate colour tints and atmospheres, and in oil paintings such as this superb work, his rich palette vibrates with hues of blue and green. The rocky shores of the lake are depicted as the exposed bones of the landscape, their smooth surfaces a canvas for Varley's fluidly brushed-on pigments. During his time in British Columbia, Varley's palette had blossomed. He was well aware of colour theory, such as that of Albert H. Munsell, having taught it in his classes, but he was also aware of influences from many sources. Varley often used prismatic colour, such as the iridescent blue-greens and violets we see here. He balanced his cool tones with warm ones—touches of orange, pink and yellow. The hues of the rocks, from pale grey-mauve to gold and coral-brown, balance the deep tones of blue, plum and green in the background.

In this stunning oil, the mirror-image reflections in the still lake of the majestic mountain backdrop give a dreamy atmosphere to the work. The figures add much to the scene, either immersed in contemplation or, as one figure is, reaching out as if in supplication to its beauty. Varley was profoundly affected by his time on the West Coast, stating, "British Columbia is heaven ... It trembles within me and pains me with its wonder as when a child I first awakened to the song of the earth at home." *Indians, Rice Lake, BC* is an exquisite painting from this important period in Varley's oeuvre, and it eloquently expresses Varley's sense of wonder at this mountaintop landscape.

This work is #198 in the Varley Inventory listing.

**ESTIMATE: \$90,000 – 120,000**



## 252 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

### Howe Sound

oil on canvas, signed and on verso  
dated circa 1930 on a label  
22 x 24 in, 55.9 x 61 cm

#### PROVENANCE

Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction  
House, November 6, 1997, lot 109  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Ian M. Thom, *W.P. Weston*, Heffel Gallery Limited, 1991,  
reproduced page 13

Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,  
Richmond Art Gallery, 1993, listed page 29

#### EXHIBITED

Vancouver Art Gallery, *W.P. Weston*, ARCA, November 12 –  
December 1, 1946, catalogue #64  
Heffel Gallery Limited, Vancouver, *W.P. Weston*, 1991,  
catalogue #17  
Richmond Art Gallery, *Silence and Solitude: The Art of W.P. Weston*,  
April 3 – May 17, 1993

W.P. WESTON CAME to Vancouver from England at the age  
of 30. He became an influential art teacher who forged the art  
curriculum for British Columbia schools for over 20 years. This  
career left him free to paint without pressure, and while exploring  
the west coast, sometimes in his Star class sailboat, he felt the



253

power and challenge of this primeval landscape. He broke the constraints of his previous English training in his desire to paint the grandeur of the coast, producing work of strength, clarity and precision that captured the essence of British Columbia. Weston greatly admired trees such as the central pine in this painting, its character formed by its struggle to survive—craggy branches twist and turn, shaped by powerful winds, and its roots search for footing in the rocky slopes. Through the screen of branches is a striking view of mountain ranges rising from the sound. Weston was one of the few artists to produce work of such power and originality at a time when the art scene in Vancouver was just beginning, and appreciation for his art continues to gather momentum to this day.

**ESTIMATE: \$20,000 – 30,000**

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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

#### South Branch, Madawaska River

oil on board, signed and on verso  
signed, titled and dated 1943  
9 ½ x 11 ¾ in, 24.1 x 28.9 cm

**PROVENANCE**

The Art Emporium, Vancouver  
Masters Gallery Ltd., Calgary  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1986

**ESTIMATE: \$15,000 – 25,000**



### 254 Lionel Lemoine FitzGerald

CGP G7 MSA 1890 – 1956

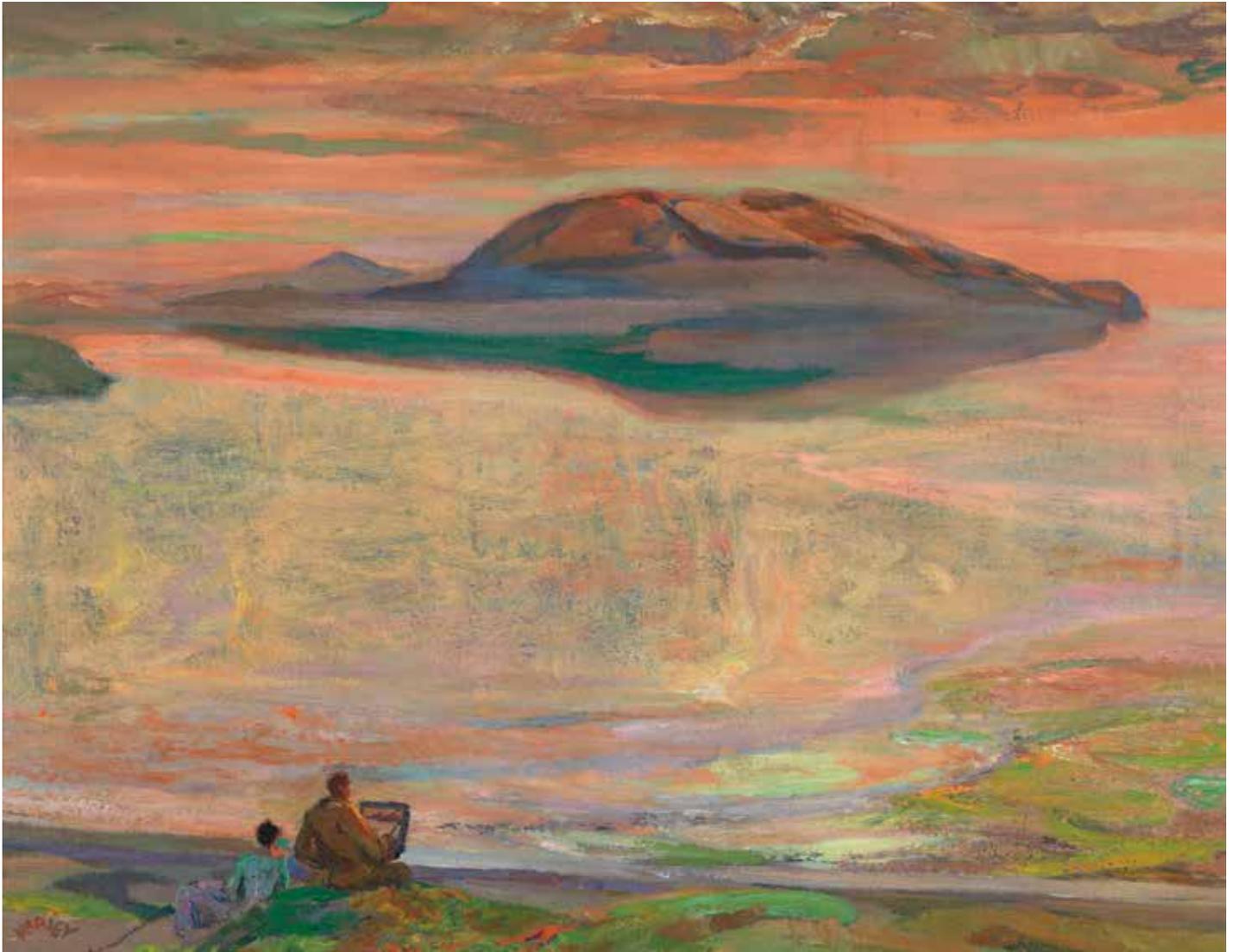
#### Landscape Near Winnipeg

oil on canvas, signed and dated 1914 and on verso  
titled on a label and certified by the Artist's daughter,  
Patricia Lemoine FitzGerald, *I certify this to be by  
Lemoine FitzGerald, November 22, 1964*  
8 x 12 in, 20.3 x 30.5 cm

**PROVENANCE**

Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$4,000 – 6,000**



## 255 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Ottawa River

oil on canvas, signed and on verso inscribed with the Varley Inventory #564 and stamped twice with the Varley Inventory stamp, circa 1943  
22 x 28 in, 55.9 x 71.1 cm

#### PROVENANCE

Acquired directly from the Artist by Dr. H. Thompson  
By descent to Shelagh Thompson  
By descent to a Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
November 18, 1999, lot 42, cover lot  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Arthur Lismer et al., *F.H. Varley: Paintings, 1915 – 1954*,  
Art Gallery of Toronto, 1954, reproduced, unpaginated,  
and listed page 28  
Christopher Varley, *F.H. Varley, 1881 – 1959*, 1979, reproduced  
page 90  
Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, reproduced page 156  
Walt Whitman, “Song of Myself,” *Leaves of Grass*, in *The  
Complete Poems of Walt Whitman*, 2006, page 46

#### EXHIBITED

Art Gallery of Toronto, *F.H. Varley: Paintings, 1915 – 1954*, October  
– November 1954, traveling to the National Gallery of Canada,  
Ottawa; the Montreal Museum of Fine Arts and a western tour,  
1954 – 1955, catalogue #28

FREDERICK VARLEY IS well-known for his landscapes, for his founding role as a member of the Group of Seven, for his work as an official war artist and—thanks to recent scholarship that explores his portraits—as a remarkable figurative painter. His depictions of women in particular, often set against glowing backdrops and painted in jewel tones, are works of unique complexity and unconventional beauty. In many of these works, the backdrops themselves are as compelling as the figures. Essays in colour, mood and emotion, Varley’s portrait settings are spare and simple, rarely giving us much more than a curtain or a corner wall for reference, but are filled with nuanced, rich colour.

These settings evolved over a 20-year period, becoming more complex and interesting with each subsequent work. They expand on the character of each of Varley’s sitters, telling us more of their story, and they accentuate the sitter’s physical attributes and comment on Varley’s relationship with each of them. Varley’s settings are almost allegorical, wherein the artist’s choice of colour, thickness of paint application and methods of

mark-making by way of brushwork add to the content of the work. These colour essays are an extension of Varley’s work in landscape, and in works such as *Ottawa River*, we find a vibrancy in his treatment of colour that has no parallel in Canadian art.

If we look back to his portraits, we can chart these essays over time, through works such as *Mrs. E.*, painted in 1920 to 1921 (in the collection of the Art Gallery of Ontario), which shows us the beginnings of Varley’s glowing backgrounds. By 1924 and 1925, as in his portrait of Alice Massey (in the collection of the National Gallery of Canada), glowing, stuccoed colour begins to show distance and depth and take on atmospheric qualities through subtle blends within one hue, as well as through more overt changes of colour. By 1930, with iconic works such as *Vera* (in the collection of the National Gallery of Canada), we see Varley master certain hues—shades of green, for instance—that while perhaps unconventional colour choices, present a masterful, almost surreal effect. In the 1940s, we see glowing, sparkling blends of colour and light in Varley’s portrait backgrounds that are as compelling and mesmerizing as the subjects themselves.

In *Ottawa River*, Varley has continued on with his eloquent colour essays, this time with a theme of a vast expanse of golden, reflective sun-touched water in a work that reaches a level of the highest dissertation. Here, we have both portrait and landscape caught together in one incisive treatise on golden colour. Varley himself sits on the riverbank, his paintbox resting on his lap, brush in hand, looking towards an island or distant shore that floats in a sea of opalescent yellow. A companion sits to his left, lower in the landscape, a bit behind him and with their back to us. Perhaps this is Erica Leach, one of Varley’s models, whose dark hair and tall stature match the figure. This second figure is quiet, mesmerized by the golden glow, made small by the sheer beauty of the light. Varley by contrast is engaged and alert, focused on the task of capturing all the unending beauty that is laid out before him in what seems, to us, an impossibly tiny canvas set on his knees.

The words of poet Walt Whitman come to mind: “I believe a leaf of grass is no less than the journey-work of the stars.” To imagine oneself in such a setting is utterly humbling. We cannot see each blade of Whitman’s grass, or in the case of *Ottawa River*, the detail of each mossy rock or bit of cloud or passage of water, but they are there, combined into one glowing, golden scene, a “journey-work of the stars.” Despite Varley’s diminutive size in this work, it is easy to see *Ottawa River* as a self-portrait. Varley has painted himself as a small figure in a vast and overwhelmingly beautiful setting, showing himself engaged in his life’s work, attempting to capture the full, complete and entire essence of his subject.

This work is #564 in the Varley Inventory listing.

**ESTIMATE: \$150,000 – 250,000**



## 256 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Spring on the Sackville River, NS

oil on canvas, signed and dated 1920

and on verso inscribed 51

35 x 43 in, 88.9 x 109.2 cm

#### PROVENANCE

Laing Galleries, Toronto

Sold sale of *Canadian Art*, Sotheby Parke Bernet

(Canada) Inc., November 8 – 9, 1983, lot 50

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### EXHIBITED

Art Gallery of Hamilton, *Canadian Paintings—A Collector  
Reminisces*, November 2 – 26, 1972

ARTHUR LISMER, AFTER training at the Sheffield School of Art and, like his friend Fred Varley, at the Académie royale des beaux-arts, Antwerp, immigrated to Canada in 1911. He soon found work at the design firm Grip Ltd. and later at Rous & Mann Ltd. The need to support his wife and daughter and the advent of the First World War, which led to a decline in commercial work, led Lismer to seek a more secure source of income, and in 1916 the family moved to Nova Scotia so that Lismer could take up teaching and administrative duties as principal at the Victoria School of Art and Design (now the Nova Scotia College of Art and Design). The Lismer family settled in the small community of Bedford, ten miles outside of Halifax. As he took a mid-week day off in lieu of working on Saturday, Lismer was at home on December 6, 1917. This fact prevented him and his family from being injured or killed in the disastrous Halifax Explosion that took almost 2,000 lives and left 6,000 others injured and 200,000 homeless.

Lismer's teaching load at the school was heavy, so he was prevented from going on extended sketching trips. Fortunately he and his family were living in a house that overlooked the Sackville River, and this provided him with plenty of subject matter for painting. Fine compositions, including *Sackville River*, 1917 (collection of the Art Gallery of Nova Scotia) and *My Wife, Sackville River, Nova Scotia*, 1918 (collection of the Art Gallery of Ontario),

were executed not far from the Lismer home. Lismer, although he had never enlisted, with the encouragement of Eric Brown, director of the National Gallery of Canada, painted several important works that document naval activity while he was in Halifax, notably *Convoy in Bedford Basin*, circa 1918 (collection of the Canadian War Museum), and made an exceptional group of lithographs.

Between his teaching and his war work, along with a large mural commission for a Halifax restaurant (now destroyed), Lismer had relatively little time for landscape painting. *Spring on the Sackville River, NS* is a rare example of a major landscape work resulting from his time in Nova Scotia. In 1919, Lismer and his family returned to Toronto, so he could take up duties as vice-principal at the Ontario College of Art (now the Ontario College of Art and Design). *Spring on the Sackville River, NS* was completed in his Toronto studio using studies done in Nova Scotia. This striking painting employs compositional elements that Lismer had first used in 1914—a screen of trees and a house, seen in *The Guide's Home, Algonquin*, 1914 (collection of the National Gallery of Canada), which resulted from a sketching trip to Algonquin Park with Tom Thomson. In *Spring on the Sackville River, NS*, however, Lismer has organized the composition into a series of parallel planes—the initial screen of trees, the Sackville River, the grassy far bank of the river, the picket fence, the house, the background screen of trees and the cloudy sky above. This progression into space gives the composition a wonderful sense of expansive airiness.

The foreground trees rise up to the midpoint of the work, thus visually reinforcing the imaginative journey our eye makes into the middle and background of the composition. These delicate trees, rustling in the breeze, are contrasted with the larger deciduous trees and noble conifers behind the house, which recall those seen in *Isles of Spruce*, 1922 (collection of Hart House, University of Toronto). The sense of movement felt in the foreground trees and the fast-flowing currents of the Sackville River are carefully balanced against the more serene middle and backgrounds, thus preventing the image from being either too quiet or too frenzied. While clearly a work done in the studio rather than outdoors, *Spring on the Sackville River, NS*, through the use of a rich variety of greens in the foliage and the sunlight that bathes the whole composition, vividly suggests the freshness of the natural world coming back to life in spring.

ESTIMATE: \$600,000 – 800,000



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Eskimo Summer Camp, Pangnirtung

oil on canvas, signed and on verso titled, dated 1930  
and inscribed \$325.00 and 6325  
21 x 26 ¼ in, 53.3 x 66.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
John A. MacAulay, Winnipeg  
Galerie Walter Klinkhoff Inc., Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1986

#### LITERATURE

*The Empire Club of Canada Addresses*, Toronto, 1925,  
pages 97 – 113  
Arthur Lismer, *A.Y. Jackson: Thirty Years of Painting*, Dominion  
Gallery, 1946, reproduced page 6  
A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,  
1958, pages 120, 132 and 133  
Peter Mellen, *The Group of Seven*, 1970, a similar 1930 oil on  
canvas entitled *Summer, Pangnirtung*, collection of Dr. and  
Mrs. Max Stern, reproduced page 178  
Roger Boulet, *The Canadian Earth: Landscape Paintings by the  
Group of Seven*, 1982, a similar 1930 oil on canvas entitled  
*Summer, Pangnirtung*, in the McMichael Canadian Art  
Collection, reproduced page 125  
Michael Bliss, *Banting: A Biography*, 1992, pages 170 and 174  
Charles C. Hill, *The Group of Seven: Art for a Nation*, 1995, page 51

#### EXHIBITED

Dominion Gallery, Montreal, *A.Y. Jackson: Thirty Years of Painting*,  
May 4 – 18, 1946, catalogue #16  
National Gallery of Canada, Ottawa, *Paintings from the Collection  
of John A. MacAulay, QC*, 1954, catalogue #38



A.Y. Jackson aboard the ss *Beothic*, 1930  
Photo credit: Lawren S. Harris  
Courtesy of the family of Lawren S. Harris



Inuit children encountered on Jackson's 1930 voyage to Pangnirtung  
 Photo credit: Lawren S. Harris  
 Courtesy of the family of Lawren S. Harris



An Inuit camp at Pangnirtung, 1930  
 Photo credit: Lawren S. Harris  
 Courtesy of the family of Lawren S. Harris

IN A DEBATE with A.Y. Jackson at the Empire Club in Toronto in February 1925, the painter E. Wyly Grier predicted the final destination of the Group of Seven: “They continually go further north. They have deserted the Georgian Bay, and I dare say they will emerge at the North Pole some day.” Jackson was the most geographically ambitious and daring of the Group of Seven (“I’ll look after the Labrador Coast,” he once joked), and he was, fittingly, the one to fulfill Grier’s prophecy. In the summer of 1927, courtesy of the Department of the Interior, he traveled to the eastern Arctic on a government-chartered supply ship, the ss *Beothic*. He was joined on this 8,000-mile voyage by his friend Dr. Frederick Banting, who four years earlier had won the Nobel Prize in medicine and who was a keen amateur landscapist. “Can offer nothing luxurious,” the government’s telegram to Dr. Banting had warned, drawing attention to the “hazards of the north.” But Jackson and Banting were undaunted. “Goodbye to civilization for two months at least!” Banting wrote in his travel journal.

The *Beothic*, a 2,700-ton steamer whose hull was plated with metal to cope with treacherous arctic ice, first reached Godhavn in Greenland, then crossed Baffin Bay to Ellesmere Island. Here, at a latitude of 79 degrees, was the inducement for Jackson’s voyage: the world’s most northerly permanent settlement, an RCMP post on Bache Peninsula, established only a year earlier. Jackson had offered to paint this remote outpost for the Department of the Interior, a task he would ultimately perform with *The*

*Beothic* at Bache Post, Ellesmere Island (collection of the National Gallery of Canada). The ship then steamed through the Arctic Archipelago, anchoring briefly at Beechey Island, where Sir John Franklin had wintered in 1845–1846, and where Jackson saw the shelter and supply depot left from the ill-fated expedition. After traveling 600 miles down the east coast of Baffin Island, the *Beothic* arrived in Pangnirtung. Jackson described this small settlement, just south of the Arctic Circle, as “the metropolis of the North. It stood on a long fiord surrounded by big hills, and many Eskimos lived there in skin tents, with hundreds of dogs.” However, dense fogs along the fiord prevented him from seeing much of the spectacular landscape or making sketches.

Fortunately, another opportunity to paint the area presented itself three years later, in August 1930, when Jackson again boarded the *Beothic* for its arctic journey. This time he was joined by Lawren Harris, his close friend and fellow member of the Group of Seven, who would use this experience to produce works such as *Icebergs, Davis Strait* (McMichael Canadian Art Collection). After following a circuit similar to the one three years earlier, the *Beothic*, braving the ice pack and stormy seas, docked in Pangnirtung in early September. “Pang” (as it became known) consisted of an RCMP base and a Hudson’s Bay Company trading post—both established within the previous decade—and what Jackson called “the usual white painted wooden buildings and the colourful Eskimo igloos and tents made of skins and old sails



The ss *Beothic* surrounded by ice pans, 1930  
 Photo credit: Lawren S. Harris  
 Courtesy of the family of Lawren S. Harris



A.Y. Jackson (left) and Captain Falke (right) aboard the ss *Beothic*, 1930  
 Photo credit: Lawren S. Harris  
 Courtesy of the family of Lawren S. Harris

stuck anywhere. There were husky dogs and boulders all over the place.” The *Beothic* off-loaded its cargo of RCMP officers, a missionary, an assortment of library books, a pig, and lumber for an eight-bed hospital, then under construction. Jackson and Harris came bearing necklaces and chewing gum for the Inuit children, one of whom, a young man from the Kilabuk family, acted as Jackson’s guide to the area. Better weather on this stop-over allowed him to hike the surrounding hills, making pencil drawings of the striking arctic landscape. “What a country it was!” he later enthused. “Lakes, hills, upper grassy meadows, snow-capped mountains.”

Grier had predicted that the Group of Seven’s paintings of the Arctic would show Canada’s most northerly reaches as “a God-forsaken country which is almost featureless.” Jackson, however, exulted in this landscape, which he found anything but featureless. The Canadian North was, he reflected in his journal, “one of the most romantic countries in the world.” His paintings from the expedition capture some of the magic of this breathtaking topography of shining water and surging hills. *Summer, Pangnirtung, Baffin Island* (McMichael Canadian Art Collection), painted soon after his return to Toronto in 1930, shows boulders, huskies and an Inuit family, along with one of the tents Jackson so admired, against the gorgeous backdrop of the fjord.

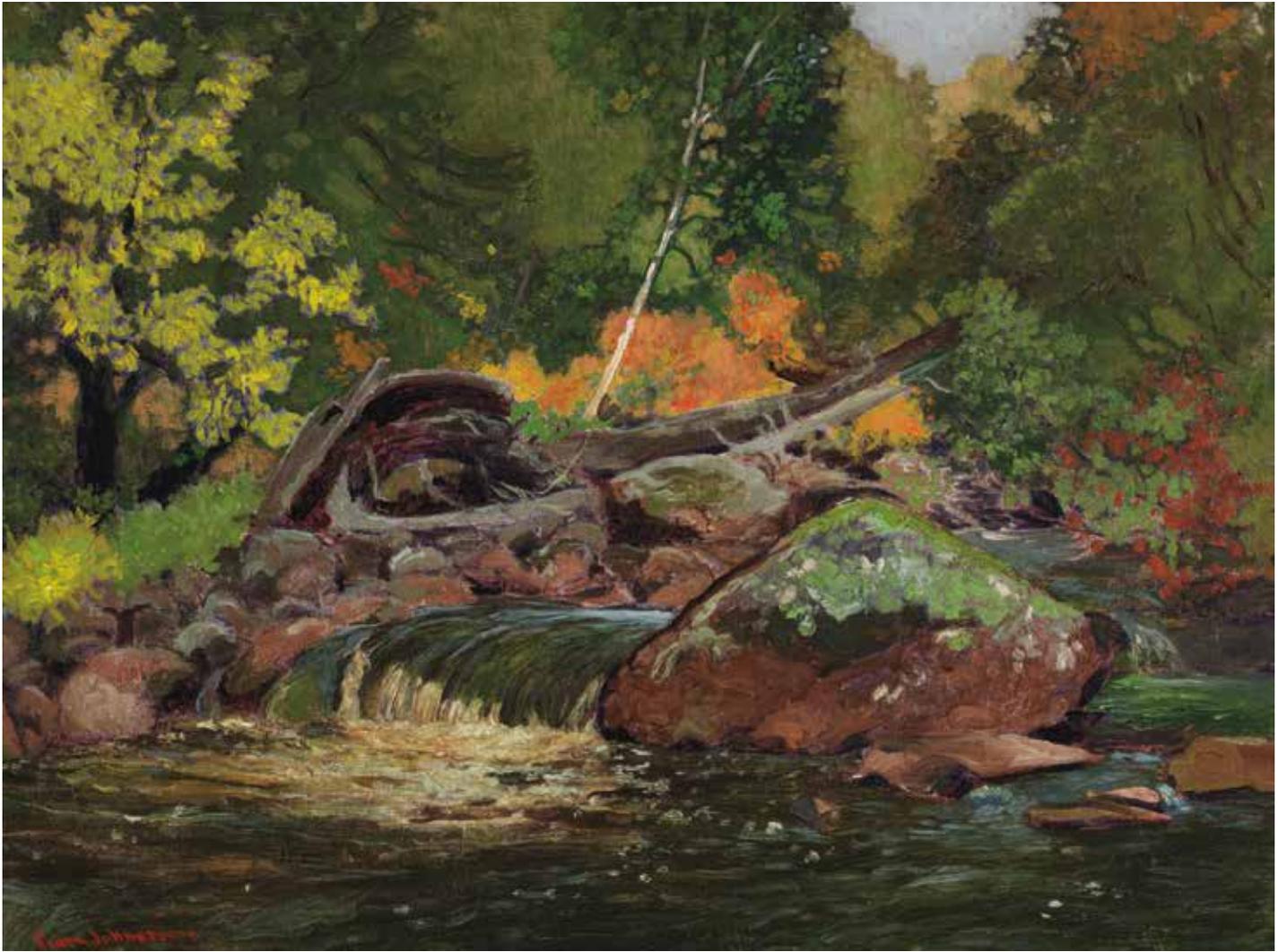
*Eskimo Summer Camp, Pangnirtung* reveals a very similar scene, with Inuit children standing among the boulders outside their

hide-draped tent on the edge of the fjord. The landscape is rendered with forceful contours, from the massive, lichen-dappled boulders in the foreground to the moraine in the centre of the composition that winds through sharply defined hills. As in the McMichael painting, Jackson created the waters of the fjord with a vivid palette of blues, greens and even purple. Unlike the larger McMichael painting, *Eskimo Summer Camp, Pangnirtung* was probably painted on site, either in Pangnirtung itself or on board the *Beothic* during its short stay. It remains an enchanting visual record of Jackson’s contact with the northern lands he loved so deeply.

Pang would remain a special place for Jackson. In 1965 he returned a third time, by airplane, at the age of 82. On that occasion he was enthusiastically greeted by Kilabuk, who remembered the visit 35 years earlier. Two years later, Jackson illustrated Al Purdy’s *North of Summer: Poems from Baffin Island*, the result of the poet’s own stay in Pangnirtung. In 1927 Jackson and Banting had feared for the future of the Inuit, but by the 1960s Pangnirtung was becoming the vibrant artistic community that it remains today.

We thank Ross King, author of *Defiant Spirits: The Modernist Revolution of the Group of Seven*, for contributing the above essay.

**ESTIMATE: \$300,000 – 500,000**



## 258 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

### Algoma

oil on canvas, signed and dated indistinctly 1921 and on verso dated circa 1921 on the Kenneth G. Heffel Fine Art Inc. label  
30 x 40 in, 76.2 x 101.6 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
The Art Emporium, Vancouver, 1974  
Stuart Wallace, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

#### LITERATURE

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, 2010, page 284

IN SEPTEMBER OF 1918, Frank Johnston was invited by Lawren Harris to join in on the first of the now famous boxcar trips into Algoma, Ontario, that Harris was planning with Dr. James MacCallum and J.E.H. MacDonald. Wrote Harris, “Jim [MacDonald] informs me that he has informed you that we intend going North a-sketching this fall. We would be delighted to have you join us.” Johnston had been to Bon Echo in 1915 as well as the northern Ontario mining town of Hearst in 1916, and his love of the wilderness was burgeoning. Hearst was the farthest north that any of the artists who would become the Group of Seven had been—this journey outdistanced even the explorations of Tom Thomson in terms of northerly latitude.

Johnston’s *A Northern Night* (1917), in the collection of the National Gallery of Canada, was based on the aurora light displays Johnston had seen on this Hearst trip and, with a price tag of \$250, was his first important sale. This was a significant success and so, despite numerous commitments, Johnston took time away from his work at the commercial art firm Rous & Mann

Ltd., as well as from his work sketching activities at Royal Air Force training schools in and around Toronto for the Canadian War Memorials Fund. It would be the first of several Algoma trips that Johnston would participate in, and the terrain he saw and sketched and the experiences he had there seeded a fertile and rich chapter in his career.

Johnston was very productive on these trips, painting in tempera—as was his practice—and later working up canvases in his studio. Another trip to Algoma occurred in 1919, this time to a cottage rented at Mongoose Lake, in the same region. Then, twice in 1920, in spring and fall, Harris arranged for the painters to go back into Algoma. Johnston participated in the September trip, working in tempera and gouache, media that allowed him to capture detail and decorative pattern, always a strong factor in his work.

*Algoma* is one of Johnston’s finest works from this area, showing his interest in detail in the pattern of leaves, moss and water, as well as being characteristic of the close-up, on-the-spot nature of the boxcar works. Johnston’s letters and journals speak fondly of these trips: of the amicable nature of his fellow painters, of the enthusiasm they shared for the scenery, of the challenges that living as an isolated group in close quarters presented, and of the unpredictable weather that challenged their plans. It was a time when shared enthusiasm produced tremendous results, and in this masterful example of the Algoma paintings, Johnston takes us right to the edge of the stream, so deep into the forest that we feel as if we are there, caught fully in the lush closeness of leaves and water and mossy rocks. Indeed, we feel as if we might be dangling our feet in the rushing water as we gaze across it, as we are almost at eye level with the small waterfall on the far shore. Although cool green pervades, Johnston’s bright touches of fall colour tell us that this canvas likely had its source in the September Algoma trip.

**ESTIMATE: \$250,000 – 350,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Autumn, Algoma

oil on canvas, signed and on verso inscribed *East York Collegiate, Coxwell Avenue* on a label and stamped OP2064001, 1942  
38 ½ x 48 in, 97.8 x 121.9 cm

#### PROVENANCE

Kenneth G. Heffel Fine Art Inc., Vancouver  
Private Collection, Alberta  
Maynards, Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 188

IN 1942, THE YEAR this magnificent canvas was painted, Canada was at war for the second time in a generation. As a veteran, Canadian War Memorials Fund artist and fiercely patriotic 60-year-old Canadian, A.Y. Jackson knew keenly what Canadian soldiers were fighting for. Only six years prior, he had attended a reunion of veterans in Europe while on holiday with his niece Naomi Jackson Groves, and the memories of what he had seen in England, France and Belgium would have been revived. Jackson participated in a Canadian Broadcasting Corporation radio program with National Film Board and National Gallery of Canada representatives in September of 1942, discussing how Canadian artists could help in the war effort. He was quoted the following month as having stated in that interview, “It is not too late yet, if it could be got into the heads of people in government that art is an active force in society and therefore has a definite job to do in a nation at war.” It was, in part, his suggestion to send reproductions of Canadian art overseas, an idea that led to the Sampson-Matthews silkscreen project, which created high-quality reproductions of Canadian art to be hung on the walls of Canadian Armed Forces buildings. As a result, some 17,400 prints were sent overseas and to locations in Canada, to remind Canadians of the beauty of their homeland and provide respite from what Jackson knew they might face.

In his studio, Jackson’s patriotism poured out in his work. With vigour and pride, *Autumn, Algoma* speaks to his love of Canada in

the riot of colour, the assured way he applied his paint, and in the vast, wild and appealing beauty of the scenery. The perspective in the work is commanding. We are looking out from a location on a high hillside over the tranquil, glassy lake below us and out onto a forest showing the first hints—as well as full blazes—of autumn’s colour. Orange and gold, yellow and green foliage rolls gently in a kaleidoscope of grey-blue hills that are crusted with lichens of every hue, set under a sky sliced by equally colourful clouds. It is a masterwork showing Jackson at his finest. Certainly this was a work that would remind us of things we had grown to cherish as Canadians, wherein the verdant, expansive landscape itself can be seen as a symbol of freedom and strength.

The work of the Group of Seven was an important contributing factor in our development of a national artistic identity, and Jackson, being very vocal in this regard, was especially vociferous during times of war. Not only was he able to work in Royal Canadian Air Force bases, along the rapidly constructed Alaska Highway, and in various military bases in widespread locations, but he was also able to imbue his landscapes, which at first glance might not seem to have direct connections to the conflict, with a stirring sense of Canadian spirit. Works such as this, works that celebrate the unique landscape of Canada, also evoke ideas of strength and vitality and thus were, as Jackson stated, an active societal force in the war effort.

*Autumn, Algoma* is a major canvas from a particularly interesting point in Jackson’s life, when his experience as a war veteran and role as a leader in Canada’s artistic community placed him at the forefront of Canada’s art conversations. In the early 1940s, he worked with the National Film Board of Canada on a short documentary about the life of Tom Thomson, *West Wind*, as well as on a longer film entitled *Canadian Landscape*, which premiered at the Art Gallery of Toronto, now the Art Gallery of Ontario. He began to contribute regularly to the *Toronto News*, the publication that had first quoted his statements about art and the war effort. His honorary Doctor of Laws degree from Queen’s University would be the first of four, recognizing the depth of his contribution to the Canadian art community, and to our sense of nationalism, patriotism and pride.

**ESTIMATE: \$250,000 – 350,000**



## 260 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Mountain Sketch LXIII

oil on board, signed and on verso signed, titled and inscribed *R.E.K. Rourks* on the artist's label and with the Doris Mills Inventory #7/63, circa 1928  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

R.E.K. Rourks  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Mountain Sketches, listed and a drawing of this work illustrated by Hans Jensen, catalogue #63

LAWREN HARRIS'S EXPLORATIONS of the Rocky Mountains of Canada took him to Jasper, Banff and Yoho National Parks, as well as Mount Robson Provincial Park. In his hikes in all of these regions, he carried a sketchbook, usually 7 x 9 inches, and sometimes 8 x 10 inches. In it he penciled finely rendered drawings, recording the mountain vistas that caught his attention in careful, accurate detail. Often, he would draw a certain scene, then climb a few hundred metres farther up a slope and make another drawing of the same view from a slightly different angle. These exquisite drawings would then become the starting point for his oil panels.

Once Harris had settled on this or that particular view, he would begin an oil sketch, having worked out much of the composition in the drawing. In looking at these works, it becomes clear that the silhouette of the mountains was of particular importance in Harris's selection criteria. He chose peaks and ranges that had balance and rhythm and that were set off from other mountains, aloof and alone. If he was interested in a peak that was part of a larger massive range, or that had parts that he felt distracted from the main idea of the work, he would simply adjust them in the drawings and panels, leaving out features—often entire mountains—or rounding out secondary hills in the foreground, all to focus our attention on the main event. *Mountain Sketch LXIII* is such a work and comes from an adjusted drawing.

The peaks depicted are part of the mountains of the Victoria Cross Ranges in Jasper National Park. Included in the work, from left to right, are Cairngorm, Mount Kinross (the tallest, most triangular peak), an unnamed peak and part of Pyramid Mountain. Notably, in this work Harris has chosen to eliminate all but a portion of the most distinctive and recognizable peak in the range—Pyramid Mountain. He shows us only a section of its flank. In the drawing for this work, now in a private collection, we can see that it had originally been included and then erased. Harris's compositional rules would not allow for a peak that ran off and out of the picture frame. His mountains needed pictorial isolation—they needed to be the only actors on the stage, and so Pyramid had to go.



Lawren Harris above Lake Louise, 1946  
Courtesy of the family of Lawren S. Harris

In *Mountain Sketch LXIII*, Harris has cast the Victoria Cross Ranges in silvery white light. Perhaps he observed the peaks caught in a fresh snowfall, or after a rainfall, or in the early morning, when the sun would have caused the grains of mica and feldspar in the gritstone of which these peaks are composed to shine, a trait that is a unique feature of the mountains in this region. Their silvery sheen might have been what caught his attention, but it is interesting to speculate whether Harris was privy to early discussions regarding naming the range for the Victoria Cross. While the official name was not applied until 1952, decades of conversations often precede establishing place names in the Canadian Rockies. Harris's experiences in World War I, significantly the loss of his brother Howard, were a recent wound in Harris's memory when he worked in the Rockies. Mountains named to honour bravery would certainly have been of interest to him.

*Mountain Sketch LXIII* is a stunning work. In it we can see that Harris has fully conquered the challenges of the mountains. While the low rounded hills are characteristic of the valley floor in this area, Harris controls them, smoothing and shaping them to set off the mountains behind, using a small stand of trees on one side to play patterning against the sculpted cliffs above. The simplified palette relies primarily on rich and varied blends of blue, white and green that meld seamlessly under Harris's controlled and effortless brushwork. We might be looking at the range from the banks of the Athabasca River, easily accessed from the Jasper townsite, or near Cottonwood Slough or one of the other small lakes in the area. Wherever we are, we are viewing one of Harris's finest panoramas, an example of his ability to pare away the unnecessary to create a work that not only captures our full attention, but also holds us rapt, caught in the still serenity of mountains perfected.

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: \$700,000 – 900,000**



## 261 Emily Carr

BCSFA CGP 1871 – 1945

### Alert Bay (with Welcome Figure)

oil on canvas, signed and on verso inscribed  
1402 and stamped with the Dominion Gallery  
stamp twice, circa 1912  
25 ¾ x 18 ¾ in, 65.4 x 46.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1983

#### LITERATURE

Doris Shadbolt, *Emily Carr*, 1990, reproduced page 106  
Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings of Emily Carr, 1899 – 1913*, Doctoral dissertation, University of Toronto, 1993, listed page 15 and reproduced, unpaginated, catalogue #E.1/31  
Peter Macnair and Jay Stewart, *To the Totem Forests: Emily Carr and Contemporaries Interpret Coastal Villages*, Art Gallery of Greater Victoria, 1999, a photograph of this Alert Bay scene in the collection of the Royal BC Museum and a 1912 watercolour entitled *Thunderbird of Wawkyas: Pole & Housefront, Alert Bay, BC* in the collection of the BC Archives, a view of this scene from a different angle, reproduced page 17 and listed page 44  
Charles C. Hill et al., *Emily Carr: New Perspectives on a Canadian Icon*, National Gallery of Canada, 2006, a 1912 oil on canvas entitled *Street, Alert Bay*, a view of the same section of street seen from the opposite direction, reproduced page 145, plate 105, catalogue #32  
Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, a circa 1908 watercolour of this view entitled *Alert Bay* reproduced page 165

*ALERT BAY (WITH WELCOME FIGURE)* marks a decisive stage of Emily Carr's journey. The painting fairly explodes with colour and conveys the intensity of the artist's feelings about her subject. It signals the first fusion of her life's two great passions—the revelation of her recent encounters with still-flourishing First Nations villages on the northern coast, and her mastery of the techniques of Post-Impressionism and Fauvism she had just learned in France, the latter an equal revelation that launched her on her lifelong path to convey her emotions and her sense of purpose and meaning.

She recorded that her main art teacher in Paris, Harry Phelan Gibb, told her, "Your silent Indian will teach you more than all the art jargon." On her return from France she told a reporter in Vancouver, "Pictures should be made in the soul of the artist, no two individualities could behold the same subject and express it alike, either in words or in painting; it is the soul of the individual that counts. Extract the essence of your subject and paint yourself into it."

Carr notes in her memoirs that she took some of her totem pole sketches with her to France. While there, she wrote, "I...pulled some of my Indian sketches from the bottom of my trunk & re-painted them cooperating [*sic*] the bigger methods I



#### EMILY CARR

##### Alert Bay

watercolour on paper, circa 1908 – 1909

21 ¾ x 14 ¾ in, 55.3 x 37.5 cm

Private Collection

Photo: © Montreal Museum of Fine Arts, Brian Merrett

Not for sale with this lot



LEFT:  
Kwakwaka'wakw village of 'Yalis (Alert Bay), 1905  
Photo courtesy of the Royal BC Museum and Archives, PN 02061-b

ABOVE:  
Alert Bay postcard, 1910  
Photo courtesy of the Royal BC Museum and Archives, PN 02588-c

OPPOSITE PAGE:  
Poem by Emily Carr, "August: All Woes Forgotten: Sail for the North"  
Photo courtesy of the Royal BC Museum and Archives, PDP 06078

Not for sale with this lot

had absorbed over here with the bigger material of the west." It is possible that *Alert Bay (with Welcome Figure)* is actually one of those she made in France. The composition draws on a watercolour made during her trip to Alert Bay in 1908 entitled *Alert Bay*. Or she could have made the oil painting soon after her return to Vancouver, as she prepared for her major sketching tour of northern native villages in 1912.

Carr here abandons the grey tones that modeled the forms in her earlier watercolour and lights up the scene by applying Parisian studio teachings on how to reproduce the brilliance of sunlight through a full range of spectral colour. Contrasts of light and shadow are rendered with pure hues: dark blue and purple create deep shade and define forms, the orange of sunlight and the pale blue of reflected sky inflect the lighter areas, and the whitewashed big house facades take on a mother-of-pearl shimmer of palest yellows, blues and pinks. Areas of mid-tone are enriched with juxtaposed complementary colours, as in the blue and orange of the platform roof at the left edge of the picture. The clouds, too, are inflected with pale greens and mauve—every area of the painting is modulated according to the infinitely varied mingling of reflected, refracted and transmitted light that assails the eye in the presence of bright sunlight.

In addition Carr simplifies her earlier more detailed rendering of figures, canoes and poles to create a bold compositional unity. The house fronts and path become a bright triangular wedge that thrusts diagonally across the surface to the left, with a foreground

of a single blanket-draped canoe, now a unified bold red. The brilliance of the red is cleverly modulated and balances the screen of green trees, creating a bold major chord of complementary red and green, framed by the encircling blues and purples. The human figures as well are consolidated into two groups and repositioned to lead our eye in the direction of the path. We see the tremendous skill and confidence she had gained with her work's acceptance for the 1911 Paris *Salon d'Automne*, where she exhibited alongside vanguard painters such as her teacher, the leading Scottish colourist J.D. Fergusson, Pierre Bonnard and Henri Matisse.

Nothing so modern had yet been seen in British Columbia. A perplexed reviewer in the *Victoria Colonist* reproached Carr for using colours of a "higher key than is vouchsafed to ordinary mortals to see," and ethnographer Charles F. Newcombe (replying to inquiries from Victoria's Royal BC Museum director, Frank Kermodé) judged that her pictures were "too brilliant and vivid to be true to the actual conditions of the coast villages." But Carr was aiming to convey a greater truth than the camera could capture. She highlighted the jeweled colours and vastness of the coastal mountain environment as well as the extraordinary imagery of the Kwakwaka'wakw carvers, who had taken advantage of newly available commercial paints to pick out the forms on their poles with brilliant red, green, white and black. Compared with her sober earlier watercolour, Carr's oil painting is a dramatic celebration of the village scene.

The Kwakwaka'wakw village of 'Yalis (Alert Bay, as it was known to settlers) held a very special place in Carr's heart when she made this painting. She had first glimpsed the village in 1907, during a holiday cruise to Alaska with her sister Alice. The steamships made routine stops there, since the totem poles and curio souvenirs were an attraction for tourists. On that trip Carr saw her first large stands of totem poles and conceived her vocation to record native carvings in their original locations.

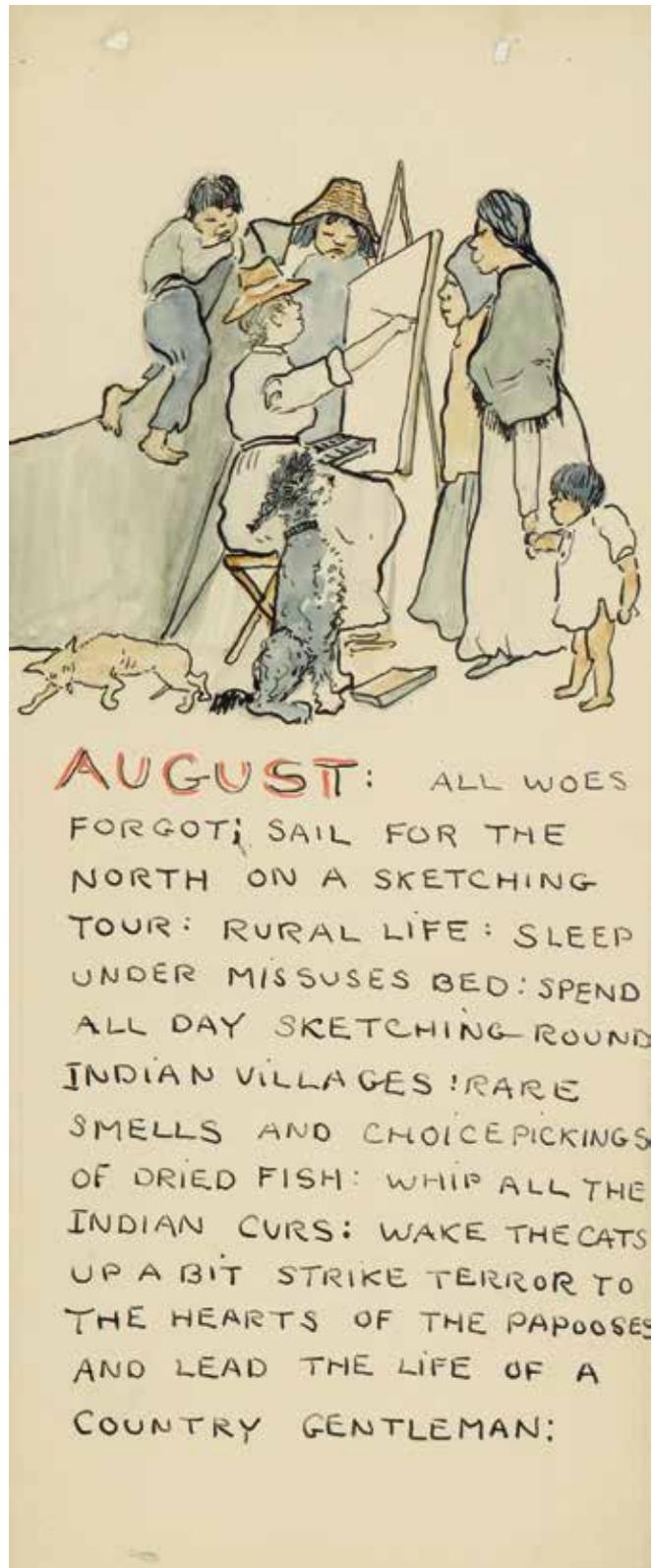
In the two summers that followed, she returned to the Kwakwaka'wakw territories accessible on the steamer route in the Strait of Georgia to paint in 'Yalis, T'sakwa'lutan (Cape Mudge) and T'la'mataxw (Campbell River). 'Yalis was then a relatively new, composite village, its row of big houses owned by families hailing from several Kwakwaka'wakw First Nations—from the 'Namgis River on the opposite shore on Vancouver Island and from villages in the inlets to the west. They had established bases on this bay on Cormorant Island when the first settler entrepreneurs in the 1870s set up a fish saltery there, followed by a salmon cannery and sawmill, all of which provided additional seasonal work for the local native population.

While the Kwakwaka'wakw prospered through this contact, they rejected the pressures put on them by the Indian agent William Halliday, who reported in 1913, "They are wrapped up in their old customs to a great extent, particularly with regard to the potlatch and its ramifications." Carr's painting registers how the leading families openly displayed their wealth and pride in their heritage. In the right foreground Carr shows a giant "welcome" figure recently carved for a chief to greet families from neighbouring villages as they arrived in their canoes for his potlatch feast. The large canoe in the foreground was one of several that stood in the village as heirlooms, no longer in active use but now emblems of rank, passed on as potlatch gifts. Carr shows the great facades of the big houses, each with its crest pole displaying the insignia of the chief. Foremost here is the pole of Wakas, with its great thunderbird at the base. The bird's beak could open to form a ramp, so that guests to a feast would enter as though being taken into the body of the mythic ancestor. In ancient times of intertribal warfare, this kind of constricted doorway also enabled occupants of the house to fell unwelcome intruders as they entered one by one.

The traditional cultures of First Nations on the northern coast, Carr believed, were under threat from the encroachment by settlers and resource industries—hence her goal to record their villages with the urgency and enthusiasm that this vivid painting attests. The Kwakwaka'wakw, nevertheless, have determinedly held on to both their heritage and their language, and visitors to Alert Bay/'Yalis today can learn their history at the U'mista Cultural Centre, the great cedar big house that displays their traditional ceremonial regalia.

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: \$900,000 – 1,200,000





## 262 William Ronald (Bill) Reid

1920 – 1998

### Haida Bear Canoe (Model) and Haida Bear Paddle

carved and painted cedar wood sculpture, 1984  
12 ½ x 92 ½ x 16 ½ in, 31.8 x 234.9 x 41.9 cm

#### PROVENANCE

Elizabeth Nichol's Equinox Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1984

#### LITERATURE

Doris Shadbolt, *Bill Reid*, second edition, 1998, page 112  
Bill McLennan, Curator Emeriti, Pacific Northwest, Museum of  
Anthropology at the University of British Columbia, personal  
communication, 2008  
Martine J. Reid, editor, *Bill Reid and the Haida Canoe*, 2011,  
page 76, and *Lootaas* and *Haida Bear Canoe Model* (unpainted)  
reproduced pages 74 – 75

Haida artist Bill Reid expressed awe for the traditional Haida canoe and what it represents culturally, symbolically and aesthetically. Hence, the Haida canoe played a major role within Reid's artistic development and practice. He was convinced the canoe played a primordial role in the evolution of Northwest Coast art. Reid saw the canoe (which he associated with the form-line ovoid) as the source of distinctive Haida and other northern Northwest Coast art forms. He declared, "Western art starts with the figure; West Coast Indian art starts with the canoe."

Reid's insight into, and passion for, the quintessential Haida canoe compelled him to experiment with canoe making, culminating in the building of *Lootaas* (Wave Eater), a 17 metre (50-foot) ocean-going canoe commissioned by the Bank of BC for Expo 86. Reid considered *Lootaas*, the first canoe of that size to be created in nearly a century, to be one of his greatest accomplishments.

Reid's monumental sculptures took several years to evolve from their conception to small-scale maquettes to completion, and *Lootaas* was no exception. After methodically studying several canoes in museums and unfinished canoes in the forests of Haida Gwaii, reading critically the literature on Northern-style canoes and listening to native elders' memories of canoe making, Reid worked out the design and construction challenges of *Lootaas* by making a series of sketches and smaller canoes before he and his team built the vessel.

In his Granville Island studio in 1984, Reid carved this 2.5 metre (8 ¼-foot) Haida canoe, patterned after a similar canoe that was on loan to the University of British Columbia's Museum of Anthropology from the National Museum of Man (now the Canadian Museum of History, Gatineau, QC). He referred to his canoe model as "a grandchild-size" Haida canoe. This elegant model Haida canoe was carved (but not steamed) from red cedar, which Reid called "that perfect substance for all material and aesthetic needs." By the time the canoe was finished, however, the grandchild had outgrown the little boat, so it was painted with a traditional Haida Bear design and sold to Peter Brown, which provided support for the larger canoe project.

Later, in 1985, Reid and his assistants (Guujaaw, Simon Dick and William Robertson) constructed a 7.5 metre (24 ½-foot) cedar inshore canoe using this critical 2.5 metre (8 ¼-foot) Haida canoe as a model to work out design proportions, profiling and hull thickness. Coordinated by UBC’s Museum of Anthropology, with the financial assistance of Expo 86, this project gave Reid critical experience for his construction of *Lootaas*.

**MODEL CANOE STYLE AND DECORATION**

This classic Northern-style Haida canoe exhibits a high prow and vertical cutwater, features that are essential for throwing off and tracking safely through high waves. It also features flaring sides and a rounded bottom for buoyancy and speed.

The exterior bow and stern are painted in classic Haida formline style, including U-shaped and ovoid design elements of red and black representations of a Bear. Traditional black formline delineates the Bear’s head, shoulder and front paws in the bow and the rear end and legs in the stern. The main body of the canoe is painted traditional black. The inside hull is painted black and the gunwales red; the two carved thwart-seats for four paddlers and one steersman’s seat are red.

**PADDLE STYLE AND DECORATION**

The paddle is elongated and pointed. (Historically Haida paddles were pointed, so they could quickly change from propulsion tools to weapons for close fighting.) The front is painted with a design composed of traditional black and red abstract and figurative design elements. The design depicts a Bear head with black formline contour and eyes, red nose and mouth showing the sharp teeth of a Grizzly, while its body is distributed along the whole length of the blade, with prominent black front paws facing forward. The Bear’s body consists of two black U-shapes filled with two inner red split U-shapes connecting to its back legs and paws, with profiled claws in black. The back of the paddle has a handwritten inscription by Reid: “Design: Bill Reid” (the artist’s signature); “Realization: Skundel” as well as the inscription “8.89.” Skundel was a Haida apprentice of Reid’s during the creation of *Lootaas*.

We thank Dr. Martine Reid, who is currently working on the Bill Reid catalogue raisonné and is a member of the Catalogue Raisonné Scholars Association, for contributing the above essay.

Please note: the cedar paddle measures 64 x 6 ¾ x 1 ½ inches.

Accompanying this lot is a letter from the artist detailing the authentic canoe making process.

**ESTIMATE: \$250,000 – 350,000**



Bill Reid, Gary Edenshaw (Guujaaw) and Simon Dick construct a 7.5 metre inshore canoe on the UBC grounds, using the 2.5 metre canoe in the foreground as a model (lot 262 in this sale).

Photo courtesy of the Audrey & Harry Hawthorn Library & Archives, UBC Museum of Anthropology, William McLennan Fonds, a035247



details 262



## 263 James Wilson Morrice

CAC RCA 1865 – 1924

### The Woodpile, Sainte-Anne-de-Beaupré

oil on canvas, signed and on verso titled on the gallery labels, dated circa 1900 on the Kenneth G. Heffel Fine Art Inc. label, inscribed on a label by Joseph Shima *J.W. Morrice, R.C.A. 'The Woodpile, St. Anne' / Ex. coll. Lt. Col. F.S. Meighen / Ex. coll. W.G. Gibbs / Page 155 Donald Buchanan / No. 80 Memorial catalogue, National Gallery, Ottawa* and with the Dominion Gallery inventory #64236 and stamped twice with the Dominion Gallery stamp  
18 x 26 in, 45.7 x 66 cm

#### PROVENANCE

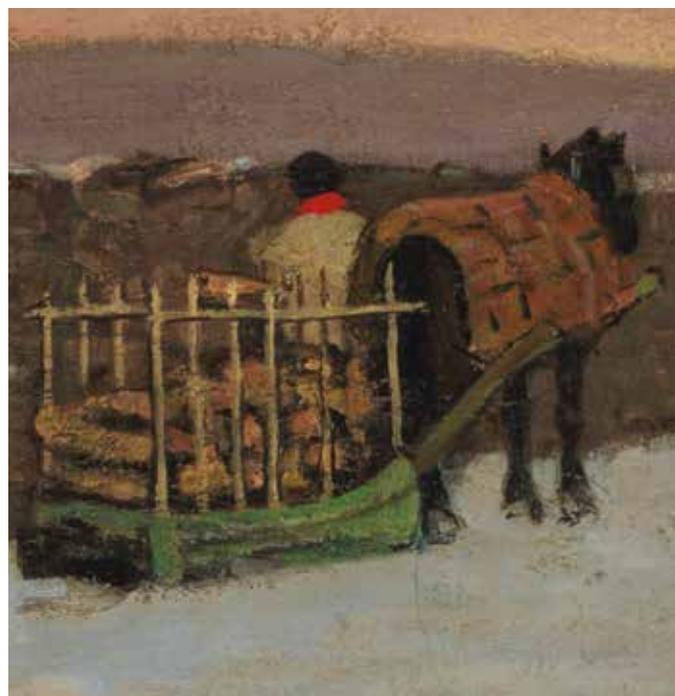
Collection of Lt. Col. F.S. Meighen, Montreal, 1913  
Stevens Art Gallery, Montreal, 1946  
L.M. Hart, Montreal  
Dominion Gallery, Montreal, circa 1948  
S.G. Bennett, Toronto, 1948  
W.G. Gibbs, Montreal  
Continental Galleries of Fine Art, Montreal  
M. and Mme Maurice Corbeil, Boucherville, Quebec, 1953  
Dominion Gallery, Montreal, 1972  
Warwick Gallery, Vancouver  
Kenneth G. Heffel, Private Collection, acquired from the above on September 11, 1972  
Warwick Gallery, Vancouver, 1974  
Stuart Wallace, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1985

#### LITERATURE

S.M.P. [Samuel Morgan-Powell], "Exhibition Shows Notable Features," *The Montreal Daily Star*, March 25, 1913  
Palette [St. George Burgoyne], "The Spring Exhibition at the Montreal Art Gallery," *The Saturday Mirror*, March 29, 1913  
One of the Moderns, "Bear Futurists If Only to Save Us from Boredom of Repetition," *The Montreal Daily Herald*, April 3, 1913  
H. Mortimer Lamb, letter to the editor, in "Post-Impressionism Creates Much Discussion Locally," *The Montreal Daily Star*, April 7, 1913  
S. Morgan-Powell, letter to the editor, in "Post-Impressionism: What Julius Meier-Graeffe Really Thinks of It," *The Montreal Daily Star*, April 16, 1913  
Donald W. Buchanan, *James Wilson Morrice: A Biography*, 1936, page 155  
"Art," *The Gazette* (Montreal), July 13, 1946, reproduced  
J. Russell Harper, *Painting in Canada: A History*, 1966, page 249, titled as *The Woodpile, Sainte-Anne*, reproduced in colour page 251  
J. Russell Harper, *Painting in Canada: A History*, second edition, 1977, page 230, reproduced page 258

#### EXHIBITED

Art Association of Montreal, *Spring Exhibition*, March 26 – April 16, 1913, exhibited as *The Woodpile, Ste. Anne de Beaupré*, catalogue #289, sold to Lt. Col. F.S. Meighen, Montreal



detail 263

Art Association of Montreal, *Memorial Exhibition of Paintings by the Late James W. Morrice, R.C.A.*, January 16 – February 15, 1925, loaned by Lt. Col. F.S. Meighen, catalogue #68a  
National Gallery of Canada, Ottawa, *James Wilson Morrice, R.C.A., 1865 – 1924: Memorial Exhibition*, November 25 – December 27, 1937, traveling to the Art Gallery of Toronto and the Art Association of Montreal, January – February 1938, loaned by Lt. Col. F.S. Meighen, catalogue #80

IN 1889 JAMES WILSON MORRICE abandoned law, a profession undoubtedly chosen by his parents, when he left Canada to study art in Paris. He returned to Montreal to join his family for Christmas in 1896, and from January to April 1897 he painted at Quebec City and on the coast of Beaupré, on the north shore of the Saint Lawrence opposite Île d'Orléans. Here he painted with Maurice Cullen, who was recently returned from Paris and already an associate member of the new Salon or the Société nationale des beaux-arts. Morrice complained of the bitter cold that stiffened his paint but was intrigued by the ferry at Quebec City, the village of Sainte-Anne-de-Beaupré, snowbound farms, woodpiles, horses and the variety of sleighs. These subjects people his sketchbook as well as the paintings that resulted from this trip.

A good supply of wood was essential to survive the long winter months on the Beaupré coast, and logging subjects were



**JAMES WILSON MORRICE**

**Village in Winter**

oil on canvas, circa 1897

16 ¼ x 20 ½ in, 41.2 x 51.1 cm

Montreal Museum of Fine Arts, Mrs. R. MacD. Paterson Bequest, 1949.1007

Photo: © Montreal Museum of Fine Arts, Brian Merrett

Not for sale with this lot

painted by both Cullen and Morrice. A horse waits patiently with its sleigh by a farmhouse in the Montreal Museum of Fine Arts' *Village in Winter*, 1897 (catalogue #1007), painted with a bravura reflective of Morrice's admiration for the work of Édouard Manet. The subject was one that would attract Morrice on a number of occasions over the next decade in a variety of treatments.

Lucie Dorais, compiler of the catalogue raisonné of Morrice's oeuvre, dates *Woodpile, Sainte-Anne-de-Beaupré* to a second trip to Montreal at the end of 1899 when Morrice painted at Quebec City and no doubt returned to Beaupré. Unlike the busy brushwork of the 1897 canvas, in *Woodpile, Sainte-Anne-de-Beaupré*, Morrice rubs the thick paint to create a textured enamel-like surface, the muted tonality poetically expressing the tranquility and enveloping mood of the early evening and its winter light. The soft blue-whites painted over a pink ground, the browns and mauve-greys are only highlighted by the farmer's red scarf, the green runners of the sleigh, and the brown blanket and horse. The open expanse of snow frames the horse-drawn sleigh and woodpile that anchor the centre of the canvas and are, in turn, crowned by the mauve-grey hills and pinkish sky. The horse and farmer turn away from the viewer as they carry out their silent task, enhancing the tranquil and poetic effect.

Morrice was not overly concerned about titles, and he frequently used the same titles for different paintings. However, this painting might be the one listed in his 1901 sketchbook in the National Gallery of Canada (accession 7419, page 62r) as *Canada, soir* (wood). We know it was exhibited by Morrice at the Art Association of Montreal's 1913 *Spring Exhibition* as *Woodpile, Sainte-Anne-de-Beaupré* when it was sold to Frank Stephen Meighen (1870–1946), founder of the Montreal Opera Company and a commander of Canadian forces during the First World War.

The 1913 *Spring Exhibition*, the first held in the art association's new Sherbrooke Street building, became the stage for a journalistic debate over modernism in art that was mostly focused around the paintings of John Lyman and Randolph Hewton. Yet Samuel Morgan-Powell, the conservative art writer for *The Montreal Star*, was also critical of Morrice. Comparing Cullen's and Marc-Aurèle de Foy Suzor-Coté's Impressionist treatment of snow, he wrote, "You have a very fine example of the immense loss of values that results from exclusive studio work... Mr. Morrice gives us flat, disappointing tones." Harold Mortimer-Lamb, the Victoria pictorialist photographer then working in Montreal, denounced Morgan-Powell's inability to comprehend Morrice's subtle tonalities and insisted that "Morrice is so big a man that no



**JAMES WILSON MORRICE**  
**Snow, Canada**

oil on canvas, circa 1905  
 18 ¼ x 25 ¾ in, 46 x 65.4 cm  
 Private Collection

Not for sale with this lot

foolish comment of the sort can affect the high esteem in which he is held.”

One common title Morrice used for a number of his winter canvases, both Canadian and Parisian, was *Effet de neige* or Snow Effect, a term employed by the Impressionists and the title of the exhibition *Impressionists in Winter: Effets de Neige* at the Phillips Collection in Washington, DC, in 1998. Like the Impressionists, Morrice exploited the muted winter palette to accentuate highlights, but he painted his canvases in his studio, not out of doors. Rather than an attempt to capture the shifting effects of transient light painted in small strokes of juxtaposed pigment, the canvases were the product of long deliberation to attain the desired effects. He rubbed his paint in subtle combinations, creating a silent, dreamlike world of harmonious tones and glowing light that totally escaped Morgan-Powell. The simplified colour areas of snow, woodpile, hills and sky owe more to Japanese prints and Paul Gauguin than to Claude Monet. Snow is not the principal subject of the *effets de neige*, but the effects created by the artist’s interpretation of the colour and mood of the snowscapes in varying lights, textures and times of day.

A canvas of circa 1905, *Snow, Canada*, reprises the subject of a horse and sleigh standing quietly by a woodpile. The pink and pale green of the sleigh complement the maroon blanket and

highlight the foreground expanse of white snow below the blue-grey sky. The paint is applied thinly, creating a totally different textural effect. In *The Woodpile, Sainte-Anne-de-Beaupré*, the viewer’s eye enters the composition at a diagonal, while *Snow, Canada* is characterized by the emphatic horizontality of the snow, fence, house and sky.

As he lived and constantly traveled abroad, there are fewer Canadian subjects in Morrice’s overall oeuvre, but they exemplify the same formal concerns as seen in all his work. Above all, Morrice is a superb colourist, and *The Woodpile, Sainte-Anne-de-Beaupré* is a perfect exemplar of the constant evolution of his exploration of colour in a world where nature and humanity exist in harmonious rhythm and silent poetry.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *Morrice: A Gift to the Nation: The G. Blair Laing Collection*, for contributing the above essay.

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

**ESTIMATE: \$1,000,000 – 1,500,000**



## 264 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### My Village, Arthabaska

oil on canvas, signed and dated 1925 and on verso titled, dated on the various gallery labels and inscribed with the W. Scott & Sons inventory #699  
16 x 22 in, 40.6 x 55.9 cm

#### PROVENANCE

W. Scott & Sons, Montreal  
Watson Galleries, Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

#### LITERATURE

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, pages 27 and 28

MARC-AURÈLE SUZOR-COTÉ WAS quite a character. He was the son of the notary Théophile Côté, and in his childhood, as author Laurier Lacroix tells us, people used to call him Aurèle Côté—but later, he wanted a less common name as an artist. So he added de Foy to his name, the name of his maternal grandmother—with Defoy conveniently transformed into de Foy to look more aristocratic. He also added Suzor, which was the name of his mother. Finally, he suppressed the circumflex accent on Côté, as it is usually spelled in Quebec.

Perfectly at ease in high-class milieus, in both Paris and Montreal, he made his reputation as a painter with this invented name. But at the same time, he was proud to have been born in the Quebec “village” of Arthabaska (now Victoriaville), and he painted numerous subjects inspired by Arthabaska and its first inhabitants. From this point of view, *My Village, Arthabaska* from 1925 is typical. The houses shown in this painting are similar to the kind of brick cottage in which he was born and where he had a studio. One also sees on the left in this painting the spire of Saint-Christophe Church. But of course, the main subject here is snow, and the people struggling rather than just walking, in the foreground.

When in Paris, Suzor-Coté was trained as an academic painter at the École des beaux-arts and at the Académies Julian and

Colarossi, and he produced a number of nudes that he could not easily sell in prudish Catholic Quebec. But he also met the landscape painter Henri Harpignies of the Barbizon School, who was a close friend of Jean-Baptiste-Camille Corot. Harpignies introduced him to pleinairism, the concept of painting in the open (*en plein air* means “outside”). While he was in France, the main influence our painter absorbed was Impressionism. In *My Village, Arthabaska*, the blue sky, the bright facades of the houses, the blue shadows on the snow and the vibration in the branches of the trees—all this comes from Impressionism. One can also see how Suzor-Coté was influential for Canadian Impressionist Clarence Gagnon, who also painted winter scenes with clear skies and white snow.

To paint snow was a challenge that French Impressionist Claude Monet took seriously. One of the first snow paintings he ever painted, *The Magpie*, 1868 – 1869 (in the collection of the Musée d’Orsay), depicted shadows on snow with blue rather than grey. This lesson was well understood by Suzor-Coté, as our painting clearly attests. It is not astonishing that it was exhibited at Watson Galleries, which opened in 1921 on the corner of St. Catherine and Bishop Streets in Montreal, before moving later on to Sherbrooke Street. It was one of the first galleries to promote Canadian art alongside French, Dutch and English masters. The painting was acquired later by Kenneth G. Heffel, who opened his own gallery in Vancouver in 1978. This could not leave us indifferent at Heffel, as Kenneth G. was the father of David and Robert, who carry on the business.

*My Village, Arthabaska* is a fine Suzor-Coté, which fully realizes the idea of “light and matter” suggested in the title of the 2002 retrospective of the painter’s work at the Musée du Québec. Snow is the predominant matter, covering half of the area of the painting, and the bright light of a sunny Canadian winter day reflects from its sparkling surface.

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

**ESTIMATE: \$150,000 – 250,000**



## 265 Albert Henry Robinson

CGP RCA 1881 – 1956

### The Hockey Game, St. Lawrence, North Shore Village / Village with Horse and Sleigh (verso)

double-sided oil on canvas, signed and dated 1949 indistinctly and on verso titled on the Klinkhoff gallery label and inscribed *Albert Robinson No. 2 and 158 Vendome Ave* on a label and *K2 22 x 26 in, 55.9 x 66 cm*

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
 Gerard Gorce Fine Art, Montreal  
 Kenneth G. Heffel Fine Art Inc., Vancouver  
 Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1983

CANADA'S LOVE OF the sport of hockey is an integral part of our history, and the sport is one in which we exhibit worldwide prowess. With the sport so much at the forefront of the national consciousness and so much a part of our winters, it is no surprise that painter Albert Henry Robinson chose to depict a hockey game on a small pond in a village along the north shore of the St. Lawrence in this fine work.

Robinson was an exceptional colourist, and in this charming scene, perhaps depicting the village of Baie-Saint-Paul—a place that he painted often—we can see the influence of Impressionism in his colour, his brushwork and his sense of light. His training came from several sources and includes the influence of teacher John Sloan Gordon, who was considered a pioneer in art education in Canada. It was Gordon who suggested that Robinson travel to Paris to train further, which he did, attending



verso 265

the Académie Julian, a highly influential school that left a mark on many Canadian students of art. Robinson would come to associate with some of the artists that trained there, such as Clarence Gagnon, William Brymner and Maurice Cullen.

Robinson's art shows his deep love of the villages of Quebec. He painted their inhabitants going about their daily routines—hauling hay and supplies and going to church—most often making their way through deep snow while doing so. In the whites of winter we find his best expressions of colour. Pale blues, pinks and mauves show us the cool shadows of snow in the afternoon, and they contrast softly against the gaily painted buildings in the village. The large brick building, possibly a hospital or mission, sets the tone with a deep purple red, and the other colours—blues, yellows, greens and pinks—play delicately off this feature.

A sketch for this work (in a private collection) tells us by its title, *Skating After School*, that this hockey game is being played in the afternoon. The shadowed foreground supports this time of day, while the light of winter's early evenings touches the tree-crowned hills beyond the village. Five figures intent on the game can be seen on the ice, with a younger child looking on from the snow-covered bank. Four players face the goalie, who, without defenders, prepares to block the mouth of the goal, represented by two sticks protruding from the snow. Just as all this unfolds, a faded red sleigh crests a small hill at the edge of the rink, and as it does so, the driver seems to stand to brake the horse as the game comes fully into view and just, it seems, as a critical play might be made. It is a charming moment; the horse is still in stride while the driver has been distracted by the action in this very Canadian scene, in which we can almost hear the scrape of skates or the slap of a wooden stick against the ice.

**ESTIMATE: \$100,000 – 150,000**



266

### 266 Frederick Simpson Coburn

AAM RCA 1871 – 1960

#### Logging Team Leaving the Farm

oil on canvas, signed and dated 1929

15 x 18 ¼ in, 38.1 x 46.3 cm

#### PROVENANCE

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$12,000 – 16,000**



## 267 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Hiver à Charlevoix

oil on board, signed and inscribed *To Mrs. Irwin, Christmas 1914*  
and on verso titled and dated 1909 on a gallery label  
11 ¼ x 15 ½ in, 28.6 x 39.4 cm

#### PROVENANCE

A gift from the Artist to Mrs. Irwin, 1914  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1987

CLARENCE GAGNON ARRIVED in 1904 in Paris, where his encounter with the work of the Impressionists liberated his palette, paving the way for the light, vibrant use of colour that we see here. On his return to Quebec in 1908, he spent time in Saint-Joachim and Baie-Saint-Paul in Charlevoix county, and this area

was the source for some of Gagnon's most important works. In both colour and composition, this exquisite oil sketch is a quintessential Quebec winter scene by Gagnon. *Hiver à Charlevoix* showcases his extraordinary abilities as a colourist—snow is not merely white, but infused with tints of pastel pink, flesh, green and blue. The surface of the snow is radiant, the blue in particular casting an icy incandescence. Rich hues are everywhere, from the emerald tones in the icy edges of the stream to the purple-infused hills up to the mauve and creamy orange in the clouds. Typical of his depictions of Charlevoix, this small settlement is nestled into a valley traversed by the sinuous curves of a stream and backed by the Laurentian Mountains—in Gagnon's crystallized vision of this peaceful Quebec countryside.

ESTIMATE: \$70,000 – 90,000



## 268 Albert Henry Robinson

CGP RCA 1881 – 1956

### Winter Landscape

oil on board, signed

8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Laing Galleries, Toronto

James Hendry, Vancouver

Kenneth G. Heffel Fine Art Inc., Vancouver

Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1986

#### LITERATURE

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

Robinson has painted throughout Quebec and he understands the habitant and his environment. The quaint and characteristic houses and farm buildings, sleds and ships,

winter snow and ice-bound rivers are his themes, and he does them so brilliantly and with such a mastery of his medium.

—ARTHUR LISMER

AS CAN BE discerned by this quote, Albert Robinson was well known and respected by Group of Seven members such as Lismer, and by A.Y. Jackson, with whom he painted in winter trips along the “artist trails” on the shores of the St. Lawrence River. Jackson wrote, “There was something about Robinson that melted all reserve as the frost disappears when the sun rises.”

*Winter Landscape* is a classic subject for Robinson, portraying the everyday life of the village, including an iconic horse and sleigh traversing the snowy path. Counteracting the grey, wintery sky, Robinson’s white-based palette with creamy pastel tones illuminates the scene. His use of paint is spontaneous and vigorous, the brushwork clearly visible. Both the fresh, chill outdoor atmosphere and the warmth of village life are palpable in this fine example of Robinson’s work.

ESTIMATE: \$20,000 – 30,000



## 269 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### Pont Bourbeau sous la neige

oil on canvas, signed and dated 1921 and on verso titled as *Le Pont Bourbeau* and inscribed *propriété de Madame à Suzor-Coté* on the museum label  
33 ¼ x 48 ¼ in, 84.4 x 122.5 cm

#### PROVENANCE

Mme A. Suzor-Coté, Quebec  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,  
May 31, 2008, lot 222  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Jean-René Ostiguy, *Marc-Aurèle de Foy Suzor-Coté*, National Gallery of Canada, 1978, reproduced page 9  
Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, page 166, an earlier related canvas of the same subject entitled *First Thaw, Late March, Canadian Winter Landscape* reproduced page 165, catalogue #46

#### EXHIBITED

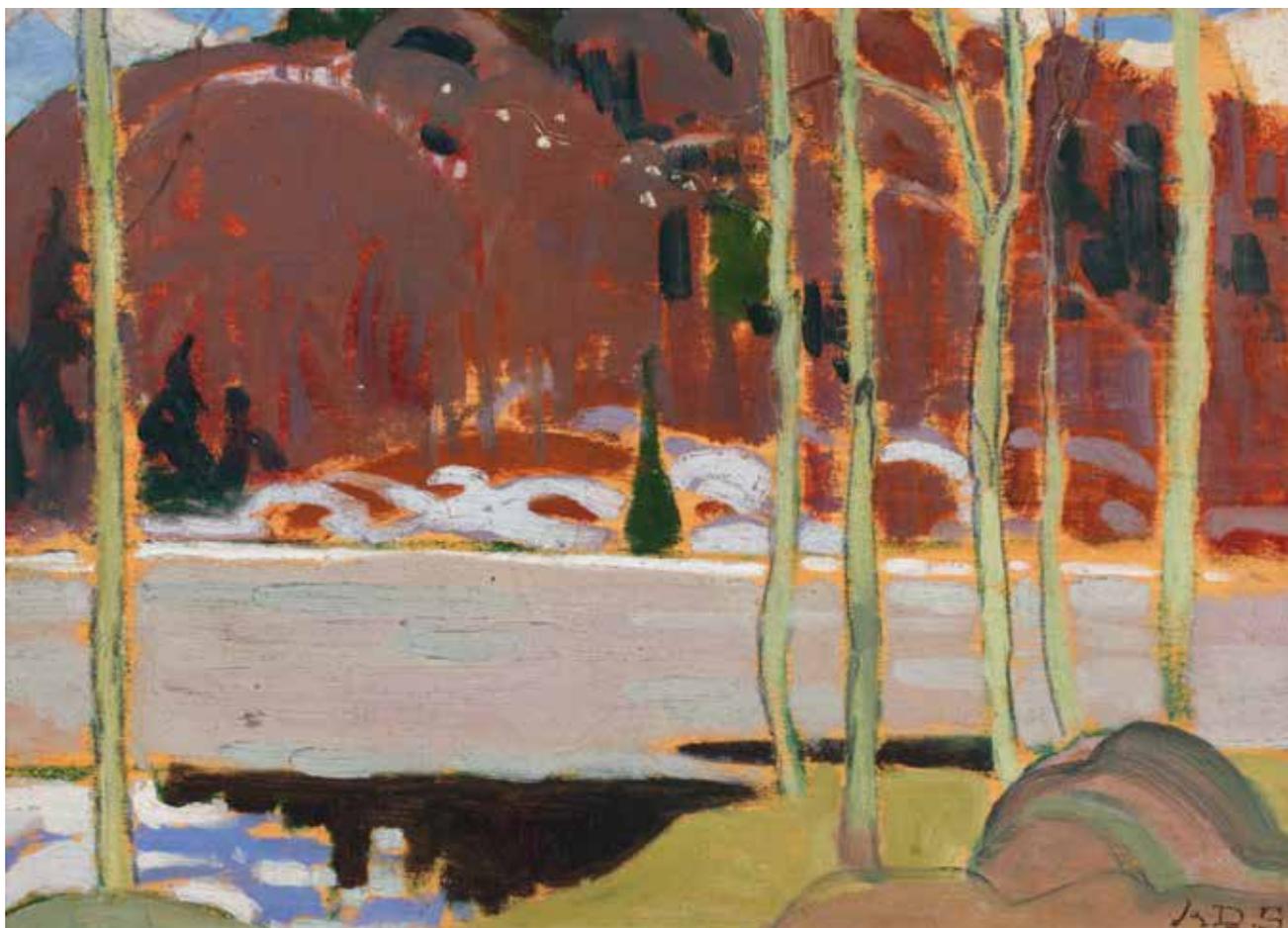
Musée de la province du Québec, Quebec City, July 16, 1945,  
exhibited as *Le Pont Bourbeau*

THE BRIDGE IN this beautiful large-scale painting is named for Solyme Bourbeau, the neighbour of Marc-Aurèle de Foy Suzor-Coté, who allowed the artist to set up his easel wherever he wanted on his farm. The view is from the Gosselin River, where it ran through Bourbeau's property. This river has its source in the Appalachian Mountains, eventually flowing into the Nicolet River, and Suzor-Coté painted it many times.

This picturesque river scene showcases Suzor-Coté's fine eye for moody winter atmospheres and his Impressionist approach to the landscape. Delicate tints of colour are exquisitely infused into the white along the ice edges and snowy riverbanks.

It is interesting to note that a related canvas, *First Thaw, Late March, Canadian Winter Landscape*, was painted in 1906, and that Suzor-Coté returned to paint the scene again in 1921 in this work—it must have been a view that greatly appealed to him. Bridges were among his favourite subjects, and as Laurier Lacroix writes, "No one could make them more attractive than Suzor-Coté." One of Canada's finest Impressionist painters, Suzor-Coté captured the essence of the Quebec countryside in this evocative large painting.

ESTIMATE: \$200,000 – 300,000



## 270 Anne Douglas Savage

BHG CGP 1896 – 1971

### Early Spring, Lake Wonish

oil on board, initialed, circa 1924  
9 x 12 in, 22.9 x 30.5 cm

#### PROVENANCE

Private Collection, Quebec

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

House, January 28, 2006, lot 43

Peter and Joanne Brown Collection, Vancouver

IN 1911, ANNE SAVAGE'S father took the Canadian National Railway to Lake Wonish, a small lake northwest of Montreal in the Laurentian woods. He was looking for a place to build a cottage, as Métis Beach—where he already owned a property—was becoming too crowded, and John Savage, then in his 70s, wanted solitude. A family cottage he subsequently built on Lake Wonish provided that, and in addition, Anne built a separate studio on the property. The views from her studio window and vistas of the surrounding landscape figure prominently in her work. Early spring

was one of her favourite times to paint, and this bright sketch depicts the lake through a screen of slender green trees, with a reddish hill in the distance. Colour harmonies were Savage's specialty, and the bright greens and strong orange-reds in this charming, Art Nouveau-influenced work perfectly complement one another. These hues are given breathing room by the colour of the ice on the lake between them, which has hints of pale blue and pink in it that tie the whole scene together beautifully.

**ESTIMATE: \$20,000 – 30,000**



## 271 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Early Morning, Île d'Orléans

oil on canvas, on verso titled, dated circa 1912  
on the gallery label and inscribed 27435

35 5/8 x 47 1/4 in, 90.5 x 120 cm

#### PROVENANCE

A gift from the Artist to his brother Wilfred Gagnon  
By descent to the daughter of Wilfred Gagnon  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon: Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, page 47

IN 1900, ARTIST Horatio Walker invited Clarence Gagnon to visit his studio on Île d'Orléans. It was Gagnon's first sight of this island in the St. Lawrence River with its "small woods, rustic buildings of French inspiration and villages clustered around silver church spires," as described by Hélène Sicotte. In this large and impressive painting can be seen an echo of the Barbizon and Hague School painters that influenced Canadian artists at the turn of the twentieth century with their dark palette and depictions of rural working people. Gagnon's use of light is dramatic—earthy brown and green hues are backlit by a radiant pale blue sky, and the foreground glows with warm oranges. Gagnon includes the unique structures of traditional Quebec farms, such as the snake fence and thatch roof. The farmer and his horse and cart exude the peaceful atmosphere of their well-ordered life on Île d'Orléans, and this ambience demonstrates Gagnon's great warmth of feeling for this charming painting place.

This impressive work spent its first years in the collections of two generations of the Gagnon family.

**ESTIMATE: \$100,000 – 150,000**



272 **Frederic Marlett  
Bell-Smith**

OSA RCA SCA 1846 – 1923

**Morning Campfire Below  
Castle Mountain**

oil on canvas, signed and dated 1908  
40 x 30 in, 101.6 x 76.2 cm

**PROVENANCE**

Private Collection  
Sold sale of *Fine Canadian Art*,  
Heffel Fine Art Auction House,  
November 7, 1996, lot 21  
Peter and Joanne Brown Collection,  
Vancouver

**EXHIBITED**

President William (Bill) Jefferson  
Clinton's office, Asia-Pacific Economic  
Cooperation (APEC) conference,  
Vancouver, November 24 – 25, 1997

THE DISTINCTIVE LANDMARK summits of Castle Mountain in Alberta's Banff National Park make a splendid backdrop for this scene of a morning campfire along the banks of the Bow River by Frederic Marlett Bell-Smith. One of Canada's earliest and most prolific painters, Bell-Smith explored the Rocky and Selkirk Mountains along the Canadian Pacific Railway in the late 1880s, first seeing the region just two years after the last spike was driven. He returned often and gave us many remarkable depictions of an area that was largely unknown to the world at the time. Here, Castle Mountain glints through low clouds, which often rise up from the river in the morning. The peak was named by Sir James Hector in 1858, but its name changed to Mount Eisenhower in 1946 to commemorate Dwight D. Eisenhower's visit to Canada that year. The name change was controversial and reversed in 1979, with only the east tower of the peak retaining the Eisenhower name. Bell-Smith's depiction of the mountain is steeped in the romantic artistic view of his time, with its commanding scene encompassing the small figure with his tent, alone in the serene and majestic wilderness.

**ESTIMATE: \$30,000 – 50,000**



## 273 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### A Freighter at the Dock, Crofton, BC

oil on canvas, signed and dated 1972 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #H6276 and stamped with the Dominion Gallery stamp  
32 x 40 in, 81.3 x 101.6 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 58

#### EXHIBITED

Art Gallery of Hamilton, *24th Annual Winter Show* (label on verso)

E.J. HUGHES FOUND the shipping activities at the harbour of Crofton intriguing. In a number of works, he depicted the freighters that docked at its wharf, which were an important part of the mill industry of this town. His acute powers of observation are in full play here, manifested in the carefully considered elements of space, composition and colour. The geometric patterns present in man-made structures caught his eye, such as the vertical lines of the pilings supporting the dock and the horizontal lines of the stacked lumber, which contrast with the sinuous forms in nature, such as the languorous waves ruffling the surface of the ocean. Rich hues of blue and turquoise in the ocean and sky are enlivened by the bright orange and red of the lumber on the dock. The rising plume from the smokestack is a classic Hughes element, often seen in his depictions of tugboats and early coastal steamers. Hughes's panorama is a fine one, soaring out from the hillside covered in rippling golden grasses over the detailed dock scene and on to the snow-capped mountains at the farthest horizon.

ESTIMATE: \$125,000 – 175,000



## 274 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### The “Discovery” and “Chatham” in Johnstone Strait

oil on canvas, signed and dated 1966 and on verso titled  
25 x 32 in, 63.5 x 81.3 cm

#### PROVENANCE

Corporate Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction  
House, November 24, 2006, lot 187  
Peter and Joanne Brown Collection, Vancouver

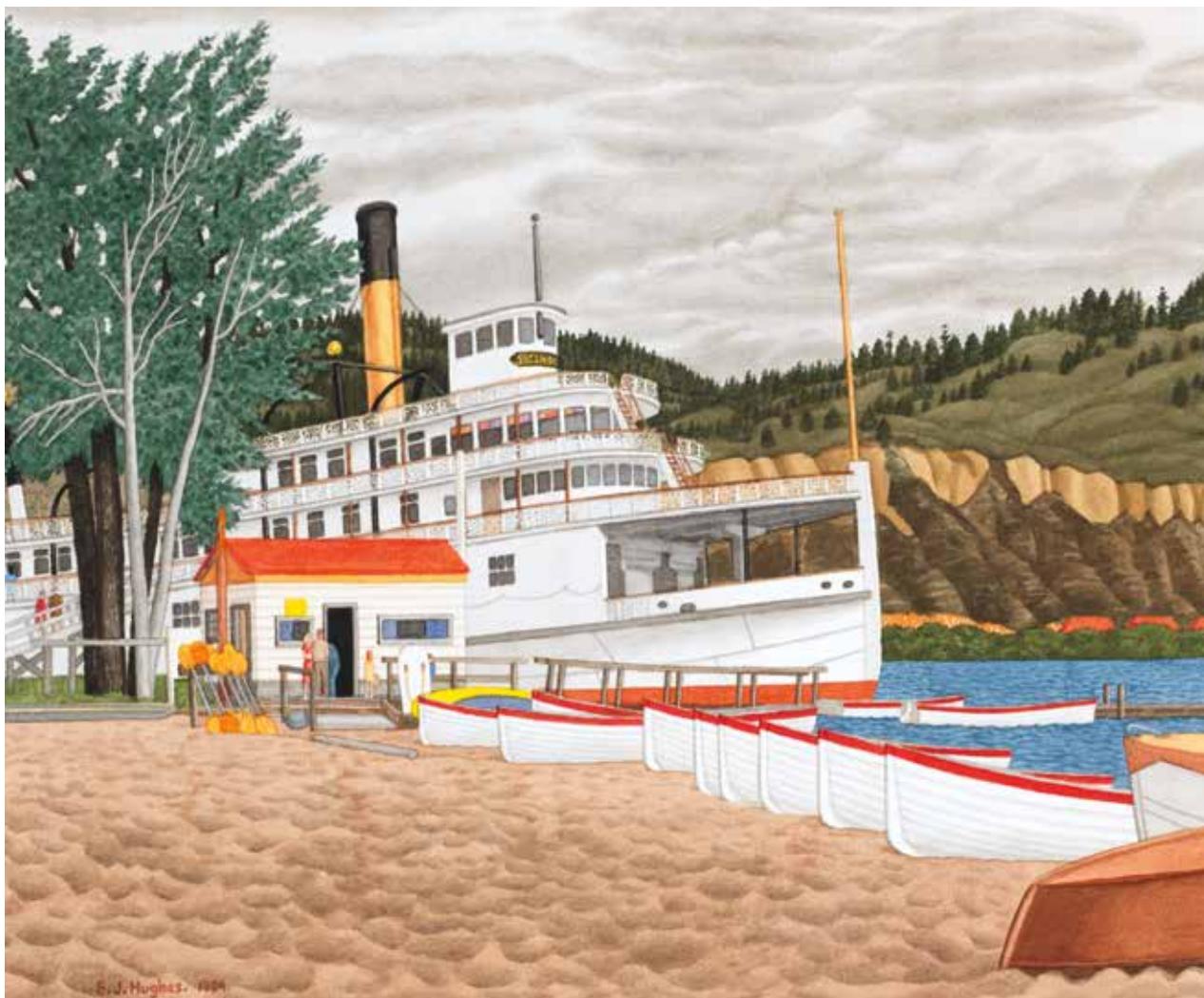
#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1*,  
1932 – 1991, 2011, reproduced page 48

THIS WORK WAS originally commissioned by a well-known Vancouver firm to record important historic events in British Columbia. In 1789, Spain and England were engaged in a

struggle over control of lands in the Pacific Northwest. England sent two sailing ships to this region, the HMS *Discovery* under Captain George Vancouver and the HMS *Chatham*, to survey the coast, deal with the Spanish claims and search for a possible Northwest Passage. The expedition arrived in 1792 and explored the coast from the Strait of Juan de Fuca to Queen Charlotte Sound. This fine painting shows the *Discovery* and *Chatham* sailing towards Nootka Island, where the Spanish had established a base. Captain Vancouver was determined to regain control of coastal lands for England, under the terms of the Nootka Convention. In 1793, Spain and England had joint ownership of Nootka, but by 1795 England controlled these lands, and in 1858 created the mainland colony of British Columbia. E.J. Hughes captured these splendid vessels sailing on a shimmering sea against a magnificent mountain backdrop, inspiring our sense of wonder at this important turning point in coastal history.

**ESTIMATE: \$125,000 – 175,000**



## 275 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Museum Ship at Penticton, BC

watercolour on paper, signed and dated 1994 and on verso signed, titled and on the Dominion Gallery label titled as *Museum Ship, Penticton* and dated 20 x 24 in, 50.8 x 61 cm

#### PROVENANCE

Dominion Gallery, Montreal  
 Heffel Gallery Limited, Vancouver  
 Private Collection, Vancouver  
 Sold sale of *Canadian Post-War & Contemporary Art*,  
 Heffel Fine Art Auction House, June 17, 2009, lot 44  
 Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

*E.J. Hughes: Paintings, Drawings & Watercolours*, Heffel Gallery Limited, 1990, the 1959 graphite drawing of the same scene entitled *Museum Ship, Penticton, BC* reproduced, unpaginated

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, the 1959 graphite drawing of the same scene entitled *Museum Ship, Penticton, BC* reproduced page 41, this work listed page 72  
 Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, the 1959 graphite drawing of the same scene entitled *Museum Ship, Penticton, BC* reproduced page 6  
 Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 - 1991*, 2011, the 1959 oil entitled *Museum Ship, Penticton, BC* reproduced page 30

#### EXHIBITED

Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 – November 6, 1994, traveling to the Grand Forks Art Gallery; the Vernon Art Gallery; the Art Gallery of the South Okanagan, Penticton; the Kelowna Art Gallery; and the Prince George Art Gallery, 1994 – 1995, catalogue #46  
 Asia-Pacific Economic Cooperation (APEC) conference, Vancouver, November 24 – 25, 1997

E.J. HUGHES WAS awarded a Canada Council fellowship in 1958 to fund sketching trips within British Columbia and traveled to the Interior that same year, spending two weeks in Penticton in June. One of the works that resulted from this trip was a 1959 finished tonal graphite drawing, known as a cartoon, entitled *Museum Ship, Penticton, B.C.*, which formed the basis for this magnificent watercolour. The scene is of the old sternwheeler, the SS *Sicamous*, which formerly plied Okanagan Lake, but had been beached at the south end of the lake in Penticton and converted into a museum. Boats were always an important and sought-after subject in Hughes's work, and this superb watercolour reflects his interest. It is precisely detailed and colourful, with the line of rowboats, people at the rental shack and the piled-up paddles providing great visual interest. In all the elements of this superb watercolour, from the depiction of the historic boat embedded in the textured sand to the background of dry hills and distinctive cliffs above the west shore of the lake, Hughes exhibited his virtuoso technical ability and his deep understanding of the essence of British Columbia.

**ESTIMATE: \$75,000 – 95,000**

## 276 Ian Wallace

1943 –

### Untitled (Georgia and Burrard)

photolaminate and acrylic on canvas,  
on verso signed, titled, dated 2010 and  
stamped with the artist's studio stamp  
36 x 24 in, 91.4 x 61 cm

#### PROVENANCE

Catriona Jeffries Gallery, Vancouver  
Peter and Joanne Brown Collection,  
Vancouver

**ESTIMATE: \$5,000 – 7,000**





## 277 William Kurelek

ARCA OC OSA 1927 – 1977

### The Tree Harvester

mixed media on board, initialed and dated 1973  
and on verso titled and inscribed 27  
18 ¼ x 18 ¾ in, 46.4 x 47.6 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
Elizabeth Nichol's Equinox Gallery, Vancouver  
Jarl Whist, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1985

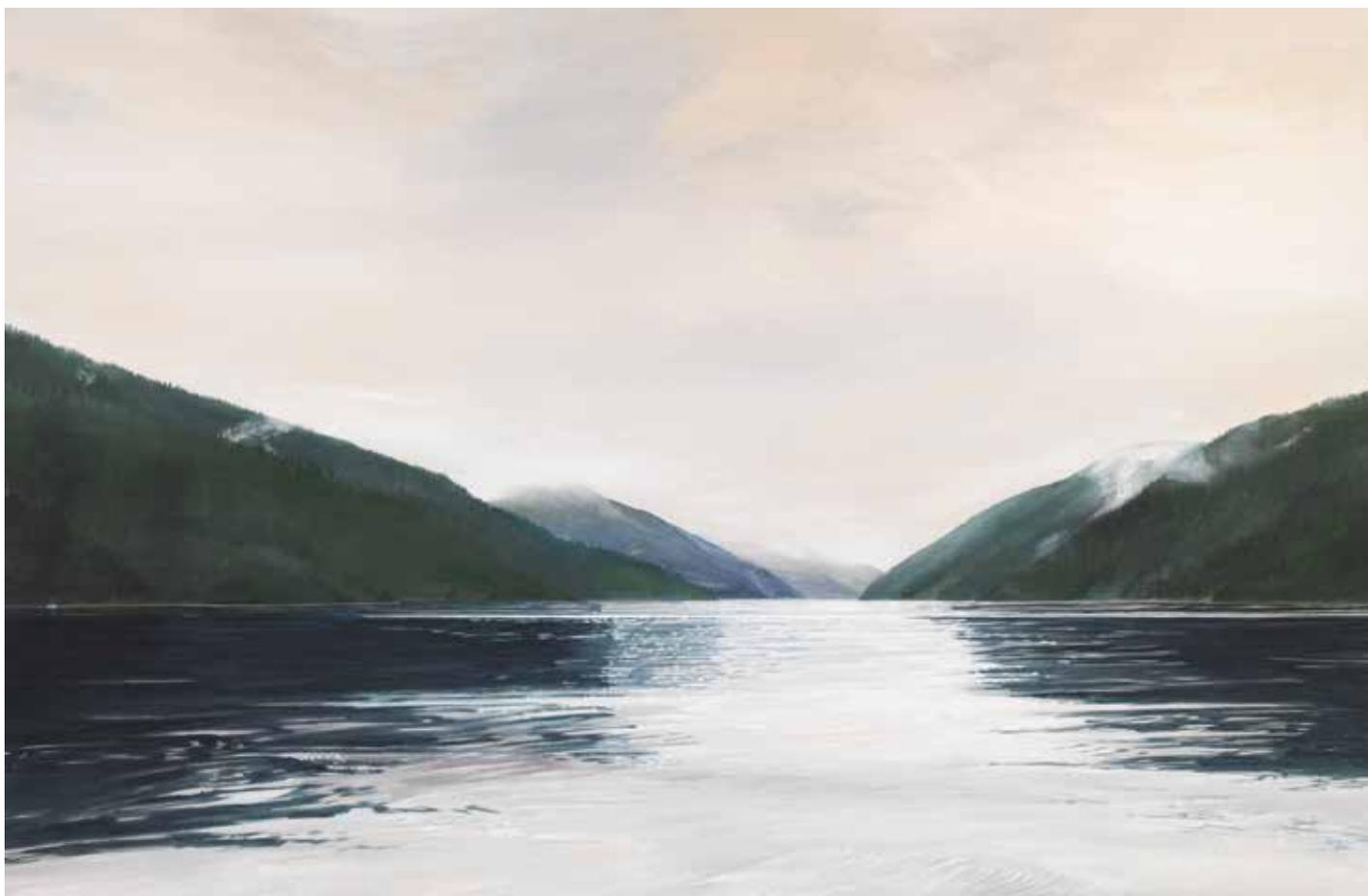
#### LITERATURE

William Kurelek, *Lumberjack: Paintings and Story* by William  
Kurelek, 1974, unpaginated

OF HIS DAYS as a lumberjack, William Kurelek recalled in his 1974 book *Lumberjack* for Tundra Books: "Men have gone into the bush for many reasons. The first time I went was in the summer of 1946. I did it to prove to my father (and myself) that I could make it on my own ... I was nineteen, in my second year at art college, yet I had hardly ever been away from home ... The camp was above Neys, Ontario, directly north of Lake Superior." Kurelek had great respect for hard work, and he depicted labourers of all types with dignity and authenticity. Into many of these scenes, he folded aspects of his own religious devotion, and here the forest takes on the appearance of a cathedral. It is as if the path cleared by the harvester forms the aisle of the church, with lumberjacks as penitents. The cloud-dotted blue sky draws our eye upwards, just as a stained-glass window or a painted ceiling would in a church, and we feel a shared sense of smallness in the towering forest.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$30,000 – 50,000**



## 278 Takao Tanabe

oc 1926 -

### Inside Passage 2/87: Grenville Channel

acrylic on canvas, signed and on verso signed, titled,  
dated 1987 on the gallery label and inscribed *Errington*  
47 ¼ x 72 in, 120 x 182.9 cm

#### PROVENANCE

Elizabeth Nichol's Equinox Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver

#### LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery,  
2005, pages 20 and 135

IN 1980, PROMINENT West Coast modernist Takao Tanabe moved back to British Columbia from Alberta, settling on the east side of Vancouver Island in Errington. Tanabe had taken an evolutionary course from abstraction in the 1950s and 1960s to minimalist landscape canvases of the Prairies in the 1970s. In the 1980s, the West Coast would change his aesthetics again. His paintings became more realist, their primary essence being the depiction of the subtle, radiant and moody atmospheres of the seacoast. Tanabe stated, "I favour the grey mists, the rain-obscured islands and the clouds that hide the details." In this mercurial work, we traverse the body of water between Pitt

Island and the mainland south of Prince Rupert (where Tanabe was born) as if we are on a boat, following a trail of light reflected from the ethereal and delicately tinted sky. Mists curl over the edges of the dark and mysterious mountains, which plunge steeply into the ocean. *Inside Passage 2/87: Grenville Channel* is a classic coastal work by Tanabe, demonstrating why he has been described as "the Turner of the Queen Charlottes."

**ESTIMATE: \$30,000 – 40,000**



## 279 William Goodridge Roberts

CAS CGP CSGA CSPWC EGP OC OSA PY RCA 1904 – 1974

### Nature morte aux glaïeuls

oil on board, signed and on verso titled *Glaïeuls* on a label, dated June 1958 and certified by A.M. Valentin on a gallery label  
29 x 36 in, 73.7 x 91.4 cm

#### PROVENANCE

Galerie L'Art Français Ltée., Montreal  
Paul Ivanier, Montreal  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 1983

#### LITERATURE

Hughes de Jouvancourt, *Goodridge Roberts*, 1984, reproduced page 137  
Sandra Paikowsky, *Goodridge Roberts, 1904 - 1974*, McMichael Canadian Art Collection, 1998, page 191

GOODRIDGE ROBERTS WAS known for his landscapes, portraits and remarkable still lifes. Roberts had studied still life painting with Max Weber in New York, and when he was back in Montreal, the subject became a lifelong pursuit in his work. Here we see a seemingly casual yet highly conscious arrangement of everyday items from Roberts's own possessions—fruit, some on a plate about to be eaten, a bottle, a book and, rising above them, a glorious bouquet of gladioli. There is an intimate feeling to the work; as the poet Neufville Shaw wrote, Roberts's “interiors cluttered with all the drifting paraphernalia of life... are testimonials, not to geography or to interior decoration, but to the deep and clear personality of their creator.” Roberts tilts up the tabletop to better display his objects, and he renders the wall and floor as two softly expressionist colour fields. The artfully arranged tablecloth further showcases the artist's fine painterly abilities. Glowing with rich colour and imbued with a warm atmosphere, *Nature morte aux glaïeuls* is a superb still life by one of Canada's finest modernist painters.

ESTIMATE: \$20,000 – 30,000



**280 William Goodridge Roberts**

CAS CGP CSGA CSPWC EGP OC OSA PY RCA 1904 – 1974

**Still Life with Flowers and Fruits**

oil on board, signed and on verso titled and dated circa 1966 on a label and inscribed 1815-83 / C198 / 1669  
20 x 24 in, 50.8 x 61 cm

**PROVENANCE**

Waddington & Gorce Inc., Montreal  
Kastel Gallery Inc., Montreal  
Peter Ohler Fine Arts Ltd., Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired from the above in 2000

**ESTIMATE: \$5,000 – 7,000**

**281 Antony (Tony) Scherman** 

1950 –

**Still Life with Grapes and Oranges, 1789**

encaustic on paper, signed, dated 1992 and inscribed 1789 and on verso titled on the Heffel Gallery label  
30 ¼ x 22 in, 76.8 x 55.9 cm

**ESTIMATE: \$2,000 – 3,000**

**282 Antony (Tony) Scherman** 

1950 –

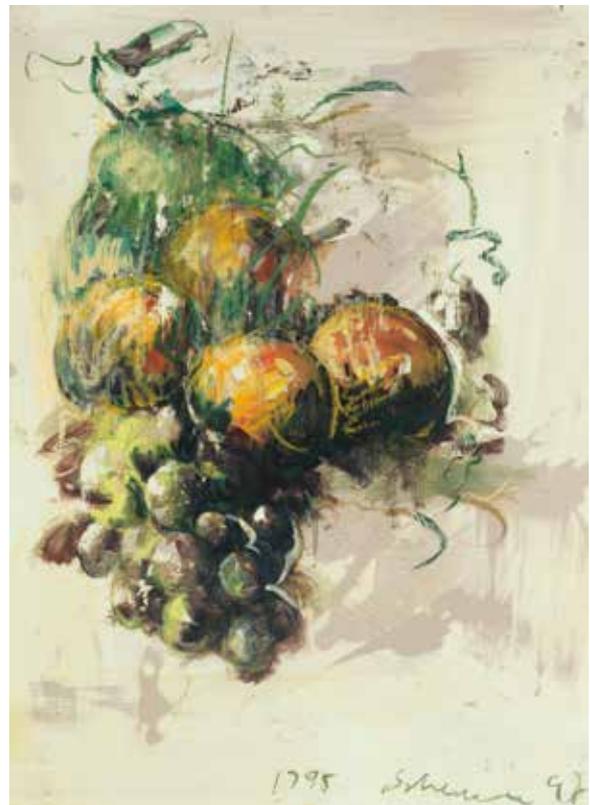
**Still Life with Grapes and Oranges, 1795**

encaustic on paper, signed, dated 1992 and inscribed 1795 and on verso titled on the Heffel Gallery label  
30 ¼ x 22 in, 76.8 x 55.9 cm

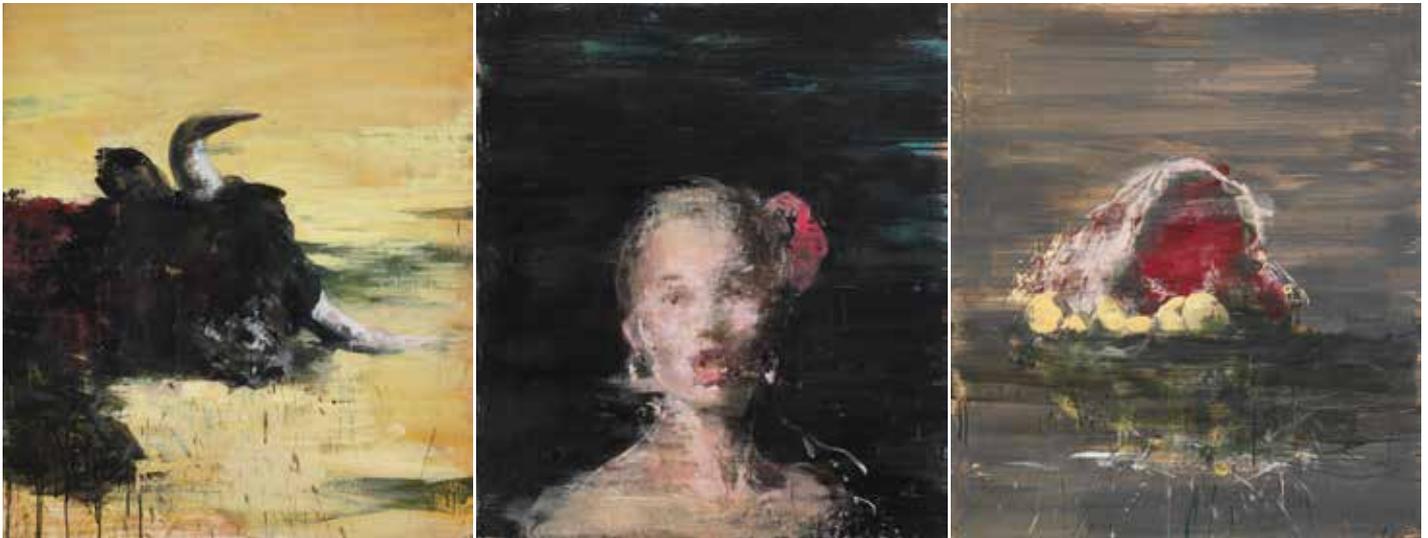
**ESTIMATE: \$2,000 – 3,000**



281



282



### 283 Antony (Tony) Scherman

1950 –

#### The Matador's Wife

encaustic on canvas triptych, on verso titled and dated 1990 on the gallery label  
40 x 108  $\frac{3}{4}$  in, 101.6 x 276.2 cm

#### PROVENANCE

Landau Fine Art, Montreal  
Patrick Doheny Fine Art, Vancouver  
Peter and Joanne Brown Collection, Vancouver

THE MAJORITY OF Tony Scherman's recent work focuses on historical events (*Chasing Napoleon*), pop culture (*The Junkies*) or literary references (*The Odyssey*), usually created in a definitive series requiring extensive research. *The Matador's Wife* predates these narrative series, but in many ways relies on the same methods of pictorial display that Scherman is now known for. Each panel depicts a single subject, closely cropped against an indeterminate background. Yet grouped together, the wife, the bull and the roast form their own narrative, one which requires the viewer's interaction and interpretation. As opposed to the sense of finality found in other mediums, the fluid and indeterminate nature of encaustic supports the artist's intention to leave the interpretation of the pictorial representation open. Scherman is a master of his chosen medium, spreading hot wax and pigment on the canvas in layers that create depth, while leaving drips and mark-making as evidence of his process.

Please note: each canvas panel measures 40 x 36  $\frac{3}{4}$  inches.

**ESTIMATE: \$30,000 – 40,000**



**284 Jack Leonard Shadbolt**

BCSFA CGP CSPWC OC RCA 1909 – 1998

**Silhouette Collage**

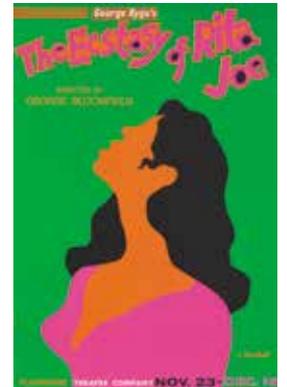
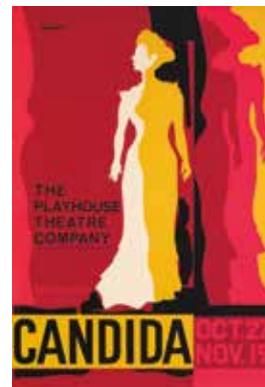
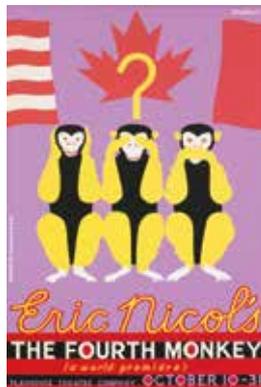
mixed media collage on paper on board,  
signed and dated 1966  
23 ½ x 62 in, 59.7 x 157.5 cm

**PROVENANCE**

Peter and Joanne Brown Collection,  
Vancouver

Included with this lot are three silkscreen posters produced by Shadbolt for the Playhouse Theatre Company. Each of the posters measures 36 x 24 inches.

**ESTIMATE: \$10,000 – 15,000**





**285 Antoniucci Volti** 

1915 – 1989 FRENCH

**Fleur**

bronze sculpture, signed, editioned 3/6  
and stamped Art Foundry, Toronto  
9 ½ x 23 x 14 in, 24.1 x 58.4 x 35.6 cm

**PROVENANCE**

Intercontinental Art Agency, Vancouver  
Kenneth G. Heffel Fine Art Inc., Vancouver  
Peter and Joanne Brown Collection, Vancouver,  
acquired from the above in 1984

**ESTIMATE: \$8,000 – 12,000**



**286 Ivan Kenneth Eyre** 

RCA 1935 -

**Bird Wrap**

bronze sculpture, signed and editioned 5/15  
24 x 12 x 13 in, 61 x 30.5 x 33 cm

**PROVENANCE**

Loch Gallery, Calgary  
Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$10,000 – 15,000**



**287 Ivan Kenneth Eyre** 

RCA 1935 -

**Icon North**

bronze sculpture, signed and editioned 2/15  
24 x 15 ½ x 11 ½ in, 61 x 39.4 x 29.2 cm

**PROVENANCE**

Loch Gallery, Calgary  
Peter and Joanne Brown Collection, Vancouver

**ESTIMATE: \$10,000 – 15,000**



**288 Oviloo Tunnillie** 

1949 –

**Dancer**

serpentine stone sculpture, inscribed 6D60007  
on a label, 1996  
29 ½ x 10 x 11 in, 74.9 x 25.4 x 27.9 cm

**PROVENANCE**

Marion Scott Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1997

**ESTIMATE: \$6,000 – 8,000**



**289 Oviloo Tunnillie** 

1949 –

**Father Carrying Daughter**

serpentine stone sculpture, signed in syllabics  
and dated 1998  
30 ½ x 8 ½ x 11 in, 77.5 x 21.6 x 27.9 cm

**PROVENANCE**

Marion Scott Gallery, Vancouver  
Peter and Joanne Brown Collection, Vancouver, acquired  
from the above in 1998

**ESTIMATE: \$6,000 – 8,000**



290 **Fredrick Prescott** 

1960 – AMERICAN

**Wall Street Boogie**

kinetic sculpture, signed, editioned 32/40, dated 1990  
and stamped Martin Lawrence Editions  
72 x 42 x 20 in, 182.9 x 106.7 x 50.8 cm

**PROVENANCE**

Given as a retirement gift from Canaccord Genuity  
Group Inc. to the Peter and Joanne Brown Collection,  
Vancouver

**ESTIMATE: \$6,000 – 8,000**

---

Thank you for attending our sale of *The Peter & Joanne Brown Collection*. Please view additional lots in our November Online Auction of *Fine Canadian Art* at [www.heffel.com](http://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.*



**DAVID K.J. HEFFEL**  
President



**ROBERT C.S. HEFFEL**  
Vice-President

## TORONTO



**JUDITH SCOLNIK**  
Director of Toronto Office, Consignment Specialist



**ALISON MEREDITH**  
Director of Consignments



**MARTIE GIEFERT**  
Director of Digital Imaging



**REBECCA RYKISS**  
Director of Public Relations



**LINDSAY JACKSON**  
Manager of Toronto Office, Consignment Specialist



**AUDRA BRANIGAN**  
Manager of Online Auctions, Consignment Specialist

## OTTAWA



**ANDERS OINONEN**  
Internal Logistics



**MELINA RYMBERG**  
Art Research and Client Services



**ANDREW GIBBS**  
Ottawa Representative Consignment Specialist

## MONTREAL



**TANIA POGGIONE**  
Director of Montreal  
Office, Consignment  
Specialist



**MARIE-HÉLÈNE  
BUSQUE**  
Art Research and  
Client Services



**JASMIN D'AIGLE**  
Digital Imaging



**FRANÇOIS HUDON**  
Manager of Online  
Auctions, Consignment  
Specialist



**JOHN MACLEAN**  
Internal Logistics

## VANCOUVER



**MARTIN BURIAN**  
Chief Financial Officer



**KATE GALICZ**  
Director of Appraisal  
Services, Consignment  
Specialist



**PATSY KIM HEFFEL**  
Director of Accounting



**LAUREN KRATZER**  
Director of Online  
Auctions, Consignment  
Specialist



**BOBBY MA**  
Master Framer  
Internal Logistics



**JAMEY PETTY**  
Director of Shipping  
and Framing



**KIRBI PITT**  
Director of Marketing  
Consignment Specialist



**ROSALIN TE OMRA**  
Director of Fine  
Canadian Art Research



**GORAN UROSEVIC**  
Director of Information  
Services



**JULIA BALAZS**  
Art Research and Client  
Services, Consignment  
Specialist



**WARD BASTIAN**  
Digital Imaging and  
Internal Logistics



**NORBERT MA**  
Accountant



**MEREDITH SYKES**  
Senior Administrator



**MOLLY TONKEN**  
Client Services and  
Administration



**CLARA WONG**  
Art Research and  
Client Services



**LISA CHRISTENSEN**  
Director of Calgary  
Office, Consignment  
Specialist



**MELISSA COLE**  
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 <a href="http://www.heffel.com">www.heffel.com</a>
MSA	Montreal Society of Arts		
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Order of Canada		
OIP	Ontario Institute of Painters		
OM	Order of Merit British		
OSA	Ontario Society of Artists <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		

## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

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

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

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

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

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

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

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

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

### **AFTER CORNELIUS DAVID KRIEGHOFF**

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

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

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

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

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

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

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

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

### **ESTIMATE**

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

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

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

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

## ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to:  
Heffel Gallery, 2247 Granville Street  
Vancouver, BC, Canada V6H 3G1  
Tel: 604-732-6505 · Fax: 604-732-4245 · Toll free: 1-800-528-9608  
mail@heffel.com · www.heffel.com

### Catalogue Subscriptions—tax included

#### DELIVERED IN CANADA

- One Year (four catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$80
- Two Years (eight catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$130

#### DELIVERED TO THE UNITED STATES AND OVERSEAS

- One Year (four catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$90
- Two Years (eight catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$150

### Canadian Art at Auction Index Online—tax included

Please contact Heffel Gallery to set up

- One-Block of 25 Search Results \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

### Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

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

## Shipping Carrier Options

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 my 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 Property Description in numerical order	artist / title	Insured value
--	----------------	------------------

1

2

3

4

## Authorization for Collection

- My Property will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICK-UP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

## HEFFEL FINE ART AUCTION HOUSE

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

# ABSENTEE BID FORM

SALE DATE \_\_\_\_\_

BILLING NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROVINCE/STATE, COUNTRY \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ E-MAIL ADDRESS \_\_\_\_\_

DAYTIME TELEPHONE \_\_\_\_\_ EVENING TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_ CELLULAR \_\_\_\_\_

I request Heffel 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 \_\_\_\_\_

DATE RECEIVED (FOR OFFICE USE ONLY) \_\_\_\_\_

CONFIRMED (FOR OFFICE USE ONLY) \_\_\_\_\_

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

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

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

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 \_\_\_\_\_

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel Fine Art Auction House will confirm by telephone or e-mail all bids received. If you have not received our confirmation within one business day, please re-submit your bids or contact us at:

**HEFFEL FINE ART AUCTION HOUSE**  
 13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
 Tel: 416-961-6505 · Fax: 416-961-4245  
 mail@heffel.com · www.heffel.com

## INDEX OF ARTISTS BY LOT

### A–C

Banting, Sir Frederick Grant 207  
Beatty, John William (J.W.) 241  
Bell-Smith, Frederic Marlett 272  
Carmichael, Franklin 242, 243  
Carr, Emily 213, 261  
Casson, Alfred Joseph (A.J.) 239, 240, 253  
Coburn, Frederick Simpson 266  
Colville, Alexander 244

### D–F

Davidson, Robert Charles 215  
de Grandmaison, Nicholas 226  
Eyre, Ivan Kenneth 286, 287  
Fafard, Joseph Hector Yvon (Joe) 245, 246, 247,  
248, 249, 250  
FitzGerald, Lionel Lemoine 254  
Fortin, Marc-Aurèle 227

### G–I

Gagnon, Clarence Alphonse 229, 267, 271  
Harris, Lawren Stewart 209, 260  
Hart, James (Jim) 216  
Holgate, Edwin Headley 205, 231  
Hughes, Edward John (E.J.) 232, 233, 234, 235, 236,  
237, 238, 273, 274, 275

### J–K

Jackson, Alexander Young (A.Y.) 204, 211, 257, 259  
Johnston, Frank Hans (Franz) 210, 258  
Krieghoff, Cornelius David 220, 224, 225  
Kurelek, William 277

### L–Q

Lemieux, Jean Paul 230  
Lismer, Arthur 256  
MacDonald, James Edward Hervey (J.E.H.) 206, 208  
Moody, Rufus 217  
Morrice, James Wilson 263  
Morris, Kathleen Moir 228  
Prescott, Fredrick 290

### R–S

Reid, William Ronald (Bill) 214, 218, 262  
Roberts, William Goodridge 279, 280  
Robinson, Albert Henry 265, 268  
Savage, Anne Douglas 270  
Scherman, Antony (Tony) 281, 282, 283  
Shadbolt, Jack Leonard 284  
Suzor-Coté, Marc-Aurèle de Foy 264, 269

### T–U

Tanabe, Takao 278  
Thomson, Thomas John (Tom) 212  
Tunnillie, Oviloo 288, 289  
Unknown Heiltsuk Artist 219

### V–Z

Varley, Frederick Horsman 201, 202, 203, 251, 255  
Verner, Frederick Arthur 221, 222, 223  
Volti, Antonucci 285  
Wallace, Ian 276  
Weston, William Percival (W.P.) 252







*John M. ...*

FINE  
ART  
AUCTION  
HOUSE

**Heffel**