



FINE
ART
AUCTION
HOUSE

Heffel

**CANADIAN,
IMPRESSIONIST &
MODERN ART**

SALE WEDNESDAY, DECEMBER 2, 2020 · 4 PM PT | 7 PM ET



Э. Мухоморов





Clarence G. Lloyd



CANADIAN, IMPRESSIONIST & MODERN ART

AUCTION

Wednesday, December 2, 2020

Heffel's Digital Saleroom

Post-War & Contemporary Art

2 PM Vancouver | 5 PM Toronto/Montreal

Canadian, Impressionist & Modern Art

4 PM Vancouver | 7 PM Toronto/Montreal

PREVIEWS

By appointment

Heffel Gallery, Vancouver

2247 Granville Street

Friday, October 30 through

Wednesday, November 4, 11 am to 6 pm PT

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1840 rue Sherbrooke Ouest

Monday, November 16 through

Saturday, November 21, 11 am to 6 pm ET

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13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Thursday, November 26 through

Tuesday, December 1, 11 am to 6 pm ET

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Heffel Gallery Limited

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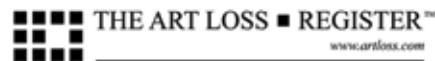
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Our *Annual Subscription Form* can be found on page 103 of this
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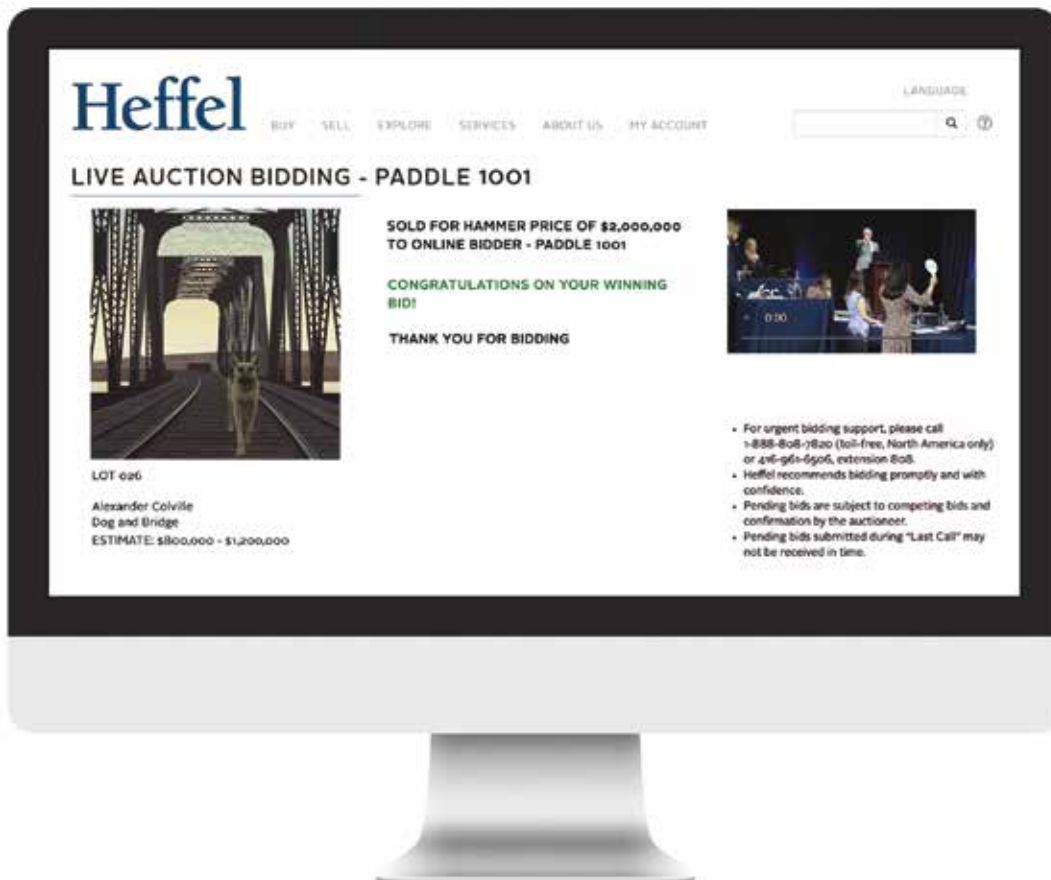
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NOTICE FOR COLLECTORS



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 94 through 102 of this publication.

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twenty-four (24) hours prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 104, 105 and 106 of this publication.

Live Webcast

Please note that we produce a live webcast of our sale commencing at 4:30 PM ET. We recommend that you test your streaming video setup 30 minutes prior to our sale at:

www.heffel.tv

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

www.heffel.com

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AUCTION DETAILS

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Heffel offers 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 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* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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You can bid by completing the *Absentee Bid Form* found on page 104 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel 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. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least 24 hours in advance of the auction.

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General Bidding Increments

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

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

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 107 and our *Terms and Conditions for Shipping* on page 108 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 Heffel, the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.





SALE WEDNESDAY, DECEMBER 2, 2020 · 4 PM PT | 7 PM ET

CANADIAN, IMPRESSIONIST & MODERN ART CATALOGUE

HEFFEL'S 25TH ANNIVERSARY AUCTION

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The Family of Gilbert A. LaBine, Toronto

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101 Emily Carr

BCSFA CGP 1871 – 1945

Inner Harbour, Victoria, BC

watercolour on paper, signed M. Carr and on verso titled on the gallery label and inscribed *Miss Carr 207 Govt St* and variously on the original framing backing, circa 1908
9 5/8 × 12 in, 24.4 × 30.5 cm

PROVENANCE

Collection of Syd Hoare, Vancouver
The Framing Gallery (P.G. McCready), Toronto
Private Collection, Ontario

DURING EMILY CARR'S early years in Victoria, she worked primarily in watercolour. From 1900 to 1903, Carr studied in London and St. Ives, Cornwall, and her watercolours reflect British tradition. Always one to prefer the countryside to stuffy cities, Carr benefited most from her time in the St. Ives artists' colony, where she painted outdoors in Tregenna Wood, and where her teacher Algernon Talmage had the sensitivity to critique her work on location.

In this detailed watercolour, Carr exhibits a refined handling of the reflections in the rippling water of dock pilings and dock-side cranes for loading cargo from the warehouses. Carr's father Richard was a prosperous merchant with a wholesale firm in the town's warehouse district along Wharf Street, which may have stimulated Carr's interest in this subject. Delicate tones of blue and orange dominate, and Carr reflects a slight haze in the atmosphere on the overcast day, making structures close by appear more definite, then fade out in the background. Sensitive painting, *Inner Harbour, Victoria, BC* is a particularly fine example of her work at this time.

The address inscribed on the original framing backing is that of the Carr family house in Victoria.

ESTIMATE: \$50,000 – 70,000



102 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

Karlukwees, BC

colour woodcut on paper, signed and signed in the block, titled and editioned 73/100, 1929
10 ½ x 12 ½ in, 26.7 x 31.8 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Duncan Campbell Scott, *Walter J. Phillips*, 1947, reproduced page 27

Carlyle Allison, *The Art of W.J. Phillips*, 1970, the 1927 watercolour and graphite sketch entitled *Karlukwees, Village Island* and the woodcut reproduced, unpaginated

Michael J. Gribbon, *Walter J. Phillips: A Selection of His Works and Thoughts*, National Gallery of Canada, 1978, reproduced front cover, the 1927 watercolour and graphite sketch entitled *Karlukwees, BC* reproduced page 64, the larger finished watercolour reproduced page 65, and a photograph of Walter J. Phillips holding an impression of the woodcut reproduced page 62

Roger Boulet, *The Tranquility and the Turbulence: The Life and Work of Walter J. Phillips*, 1981, page 101, the related 1926 watercolour *Myth of the Thunderbird (Karlukwees)* reproduced page 101, the 1927 watercolour and graphite sketch entitled *Karlukwees, Village Island* and the woodcut reproduced pages 125 and 126

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, 1981, reproduced page 319

EXHIBITED

National Gallery of Canada, Ottawa, *Walter J. Phillips*, 1978, same image

Art Gallery of Greater Victoria, *To the Totem Forests: Emily Carr and Contemporaries Interpret Coastal Villages*, August 5 – October 31, 1999, same image, catalogue #55.26.59

IN 1927, WALTER J. PHILLIPS took a sketching trip to the West Coast, visiting his sister at Alert Bay and then traveling by boat to the villages of Tsatsisnukomi, Mamalilicoola and Karlukwees, a small settlement on Turnour Island, at the entrance to Knight Inlet. He wrote, “We found another village—Karlukwees—more



W.J. Phillips holding up his famous colour woodcut *Karlukwees, BC*, circa 1942

interesting than the others. The clean white beach had borrowed its shape from the new moon...Karlukwees provided many subjects for painting. In fact, never have I seen a more delectable sketching ground. I regretted leaving the coast, and I long to return.” This exquisite woodcut is considered to be the finest in Phillips’s woodcut oeuvre. Technically superb, with a composition perfectly in balance, the delicate impression of falling snow cloaking the village in stillness creates an unforgettable atmosphere of peace. The woodcut is also a poignant record of the village, as little remains of it today. In 1929, *Karlukwees, BC* was awarded a gold medal for best colour woodcut by the Society of Arts and Crafts, Boston. The National Gallery of Canada has two impressions of this woodcut in its collection.

ESTIMATE: \$25,000 – 35,000



103 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Coast Scene, Howe Sd., BC

oil on canvas, signed and on verso titled and
inscribed *WP Weston ARCA 1967*
22 x 26 in, 55.9 x 66 cm

PROVENANCE

Alex Fraser Galleries, Vancouver
Sold sale of *Important Canadian Art and Jewellery*,
Sotheby's, November 18, 1986, lot 337
Private Collection, Vancouver

LITERATURE

Ian M. Thom, *W.P. Weston*, Art Gallery of Greater Victoria,
1980, pages 9 and 12
Letia Richardson, *Silence and Solitude: The Art of W.P. Weston*,
Richmond Art Gallery, 1993, page 11

EXHIBITED

British Columbia Society of Artists Annual Exhibition,
label on verso, noted as not for sale

W.P. WESTON IMMIGRATED 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. His teaching career allowed him to paint without pressure, and he began to explore the West Coast. In 1911, he acquired a Star Class sailboat, which facilitated these expeditions. He soon realized that he had to abandon his previous English training and develop a new artistic vocabulary for the primeval grandeur that he saw. He stated, "I made up my mind to study and know these things [the trees, mountains and shoreline] and to me the best way was by drawing and painting them constantly." By 1930, his vision was fully realized. His landscapes were pared down to their essentials, his use of light was strong and clear, and his brushstrokes conveyed a sense of solidity and mass. This mature style retained echoes of Art Nouveau, Art Deco and Japanese pattern books in his design motifs.

I like the trees that have had a struggle and that's why I like to paint the trees along the seashore and up on the mountains. They're like people who have had to fight to live; they've developed character.

—W.P. WESTON

Coast Scene, Howe Sd., BC exemplifies Weston's admiration for the trees of the coast. Here the two are entwined together like old friends. The tree on the left is stripped of foliage and topped by the battering of the wind, but still clings to life. Its long branches reach out over the water, and one lower branch wraps around the more vigorous tree on the right. The trees' textured bark is so deeply contoured it appears carved. The rock formations in the foreground emphasize how challenging it is for these trees to survive. Blasted by the winds that surge through Howe Sound in the winter, their roots cling tenaciously to the shallow soil.

This magnificent panoramic view has a high vantage point from the rock formations—the perspective makes the viewer feel as though they are even slightly above the distant snow-covered mountain range. In the distance is mysterious Anvil Island, a distinctive geological feature of Howe Sound, whose steep cliffs plunge straight down into the water. The Indigenous name for the island is Lhaxwm. It was an important place of spiritual training, and in Squamish mythology, a serpent resided at the peak of the island. In the water, Weston creates a swirling circular movement that adds to the impression of Howe Sound as vast—it is as if you see the curvature of the Earth. Zigzag lines of water patterns on the top layer show the power of the currents there.

Coast Scene, Howe Sd., BC is an exceptional canvas that expresses with great clarity the rugged splendour of British Columbia's west coast. As the artist so eloquently stated, "I painted some pretty wild things, but always I came a little closer to my own language of form and the expression of my own feeling for this coast region; its epic quality, its grandeur, its natural beauty."

ESTIMATE: \$40,000 – 60,000



104 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Lake Rosseau

oil on board, signed and dated 1922

9 ¼ x 11 ¼ in, 23.5 x 28.6 cm

PROVENANCE

Private Collection, Finland

By descent to the present Private Collection, Finland

THE LOCATION OF this *en plein air* oil sketch by A.J. Casson is believed to be Lake Rosseau. Located in Ontario's Muskoka region, the lake not only has the rugged white pines depicted—one of Casson's most iconic subjects—but also aligns with his known sketching locations of this period. The area was home to a strong Finnish community, the reason the painting spent many

years abroad. It was inherited by the descendant of a relative who was employed for years by a prominent Toronto family before eventually returning to their native Finland. This connection is very interesting, given the strong influence of Nordic painting on members of the Group of Seven, who were searching for a means to express the power of the northern Canadian landscape. The style of this work is typical of Casson's on-site technique during the earliest years he was associated with the Group, and the textured paint application and Tom Thomson-esque counterpoint of the warm tone of the board beneath speak to the emerging style of this important artist.

ESTIMATE: \$20,000 – 30,000



105 **Frank Hans (Franz) Johnston**

ARCA CSPWC G7 OSA 1888 – 1949

Autumn, Blue Lake, Algoma

oil on panel, on verso inscribed \$16.00/
NJS / \$10.00 / this painting belongs to
Michael Stevenson, circa 1918 – 1919
7 ¾ x 6 in, 19.7 x 15.2 cm

PROVENANCE

A gift from the Artist to his daughter
By descent to the grandson of the Artist,
Toronto

Sold sale of *Fine Canadian Art*, Heffel
Fine Art Auction House,
November 26, 2009, lot 291
Private Collection, Vancouver

LITERATURE

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

EXHIBITED

West Parry Sound District Museum,
Ontario, *Franz Johnston: Rebel Among
Rebels*, July 1 – September 29, 2001

FRANK JOHNSTON ACCOMPANIED fellow Group of Seven members on the now-famous boxcar sketching trips to Algoma in 1918 and 1919. A specially outfitted railcar was taken up the Algoma Central Railway, and it served as a base for the artists' sketching trips into the surrounding wilderness. These were magical times—at night, they would discuss art under starry skies. The influence of Art Deco patterning can be seen in this lovely work in the graceful curves of the tree branches and rich brush-strokes of autumn colour in the background. Starting in 1908, Johnston worked as a commercial artist at the Toronto firm of Grip Ltd., which also employed other future members of the Group. In a speech at Toronto's Arts and Letters Club, artist Franklin Arbuckle stated of Johnston: "His picture design, as with all of the group [of Seven], was powerfully influenced by the art nouveau movement, with its sinuous lines, loops and flat patterns. That influence remained with him the rest of his life."

This work was in the family of the artist until it was sold by Heffel in 2009, and the record of its provenance is unbroken.

ESTIMATE: \$25,000 – 35,000

106 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Country Farm

oil on canvas on board, signed and on verso titled
Country Farm at Egmont, N.S. [sic] on the Zwicker's Gallery label,
dated 1918 [sic] on the Zwicker's Gallery label and inscribed
Box 880 St. John, NB and Wm Currie Halifax NS (Roy Building)
and indistinctly, circa 1916
12 x 15 ¼ in, 30.5 x 38.7 cm

PROVENANCE

Zwicker's Gallery, Halifax
Collection of Malcolm McAlpine
Sold sale of *Canadian Art*, Joyner Fine Art Inc.,
May 26, 1995, lot 143
Private Collection, Toronto

LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, 1981,
the circa 1917 canvas entitled *Springtime on the Farm*, in the
collection of the Montreal Museum of Fine Arts, reproduced
page 29
Gemey Kelly, *Arthur Lismer, Nova Scotia, 1916 – 1919*, Dalhousie
Art Gallery, 1982, reproduced plate 6, page 39
Charles C. Hill, *The Group of Seven: Art for a Nation*, National
Gallery of Canada, 1995, the 1917 canvas entitled *Springtime
on the Farm*, in the collection of the Montreal Museum of Fine
Arts, discussed page 311, reproduced figure 49, page 99

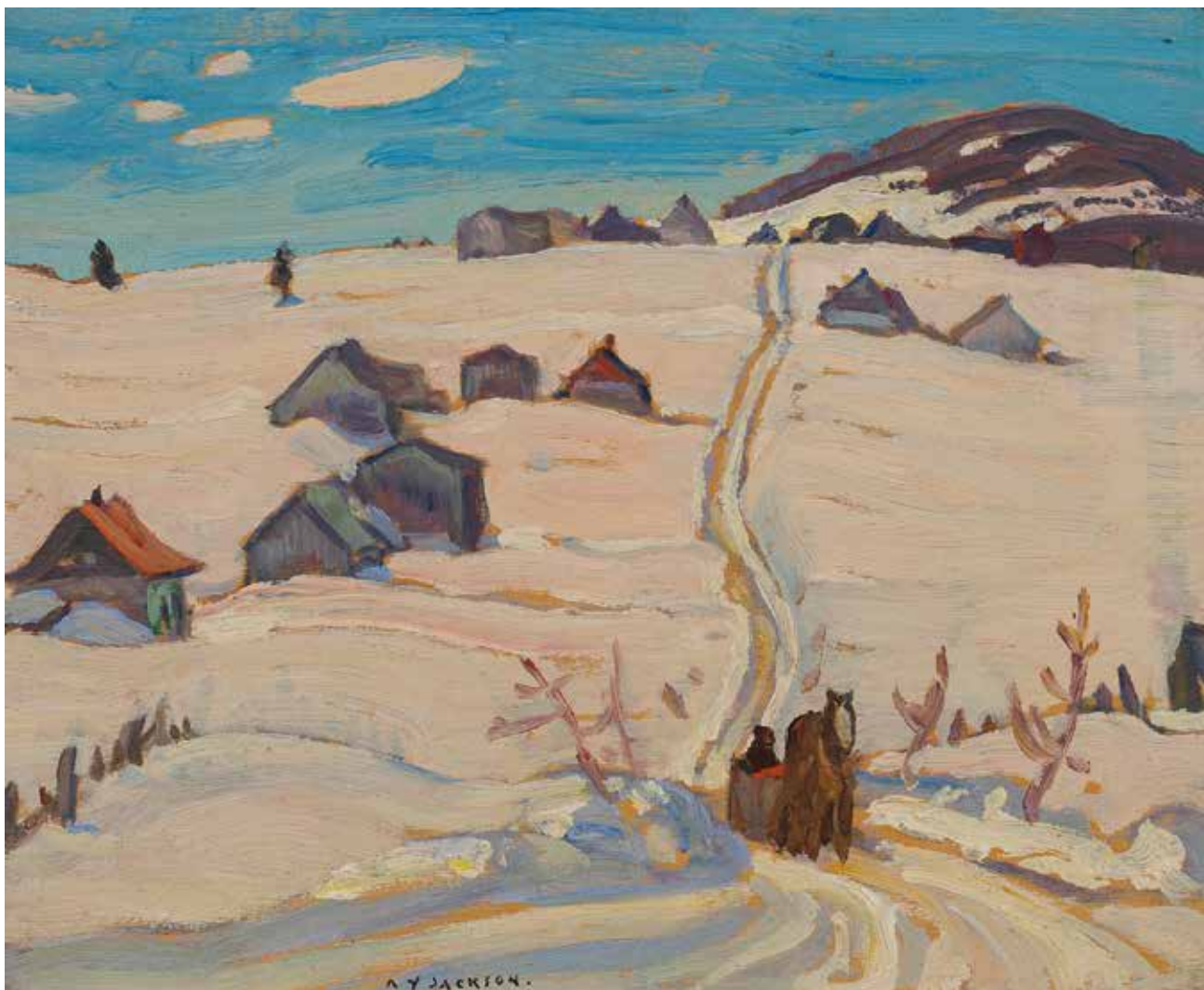
EXHIBITED

Dalhousie Art Gallery, Halifax, *Arthur Lismer, Nova Scotia,
1916 – 1919*, December 2, 1982 – January 9, 1983, traveling
in 1983 to St. John's, Fredericton and Charlottetown,
catalogue #6

IN 1915, ARTHUR LISMER and his family moved to the town of
Thornhill, north of Toronto. His fellow Group of Seven painter
J.E.H. MacDonald was already living there, and soon, the two
artists were joined by Frederick Varley and Franklin Carmichael,
and visited by A.Y. Jackson and Lawren Harris. While World War I
was taking place, Thornhill offered a pleasant respite, and since it
was pastoral, it also offered good subjects and peaceful working
conditions. The artists spent their evenings talking about such
vital subjects as their dream of a new national school of painting—
which the Group would ultimately form. Lismer had a sizable
garden with fruit trees, vegetables and flowers, and Charles Hill
notes, in reference to a canvas of this subject, that it depicts the
garden of the Lismer's home on John Street in Thornhill. *Country
Farm* is a lush and beautiful work, executed using textural brush-
work and brilliant colour. The rich blue sky, with its round floating
clouds, exudes tranquility, and the figures of the man and child
animate the scene. In *Country Farm*, Lismer distilled the essence
of this bucolic time and created an indelible impression.

ESTIMATE: \$25,000 – 35,000





107 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Winter Morning, Laurentians at St-Tite

oil on board, signed and on verso signed, titled, dated Dec. 1934 and titled on the Watson Galleries label and inscribed *Laurentians at St. Tite*

8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE

Watson Art Galleries, Montreal

Private Collection, Montreal

Sold sale of *Important Canadian Art*, Sotheby's

Canada, November 15, 1995, lot 39

Private Estate, Montreal

A.Y. JACKSON'S EARLY exposure to French Impressionism while studying at the Académie Julian in 1907 is clearly seen in this fine oil sketch, with its gorgeous pink, peach, mauve and blue tones in

the snow. The location, the area around Saint-Tite-des-Caps, was one of Jackson's favourites on the north shore of the St. Lawrence River, which he visited from the early 1930s until the mid-1940s. Jackson stayed at the old Hotel Tremblay in the village, sometimes with other artists such as Dr. Frederick Banting, foraging out on snowshoes with his painting kit to sketch on the spot, in spite of the cold. Jackson described Saint-Tite-des-Caps as "one of the places that we loved to paint..." A brilliant blue sky and warm, bright light illuminate the peaceful scene, and Jackson depicts snow gathered thickly on the rolling terrain, his brushwork emphasizing rhythm and texture. Advancing towards us on the winding track through the countryside is Jackson's iconic horse and sleigh, reflecting his affection for this era in Quebec's history, when time unfolded slowly and the traditional ways still held.

ESTIMATE: \$30,000 – 50,000



108 Sir Frederick Grant Banting

1891 – 1941

St. Irénée, Que., Near Murray Bay

oil on board, signed faintly and on verso titled and titled and dated 1931 on the exhibition label
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Acquired directly from the Artist
by Gilbert A. LaBine, Toronto
By descent within the family to the
present Private Collection, Ontario

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 63
Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 66

EXHIBITED

Hart House, University of Toronto, *Exhibition of Paintings by the Late Sir Frederick Banting*, February 13 – March 1, 1943

Another year, with Banting and Randolph Hewton, I went to St. Irénée and here Banting was nearly found out again. He liked to wear old clothes; thus dressed, he hoped he looked like a farmer.

—A.Y. JACKSON

ALTHOUGH HE WAS a world-famous Nobel laureate for his co-discovery of insulin, Dr. Frederick Banting avoided fanfare. On sketching trips with A.Y. Jackson, he would go by names such as “Fred Grant” and seek to go unnoticed. Part of his aim was the opportunity to focus on creating accomplished and sensitively observed works such as this. Unfortunately, Banting’s paintings remain rare—his intention was to devote more time to painting following World War II, but a plane crash cut short his life in early 1941. Jackson, who gave this work its full title and date, wrote shortly after Banting’s death, while painting in Quebec: “The last time I was here was with Fred Banting and we had a very happy time together. He was quite the greatest man in Canada and yet seemed so completely unconscious of it.”

ESTIMATE: \$20,000 – 30,000



109 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Storm Clouds

oil on board, signed and on verso signed, titled and inscribed
O.S.A. Small Picture Ex. Simpsons 1943 / 43 Rochester Ave.
 Toronto / \$35.00 / Bought by Ruth B. Robinson, circa 1943
 9 ½ x 11 ¼ in, 24.1 x 28.6 cm

PROVENANCE

Simpsons, Toronto, 1943
 Ruth B. Robinson
 By descent to the present Private Collection, Ontario

EXHIBITED

Simpsons, Toronto, *Ontario Society of Artists Small Picture Exhibition*, 1943

A NOTABLE ELEMENT of art history in Canada was the intersection of fine art with the department store. Toronto's Eaton's on

College Street boasted second-floor galleries where visitors could acquire classical artworks in a British vein, as well as works by contemporary painters such as Franz Johnston and Oscar Cahén. The latter and his fellow Painters Eleven members also held their inaugural exhibition *Abstracts at Home* at the nearby Simpsons department store, where the Ontario Society of Artists often held their annual *Small Picture Show*. The OSA was an essential organization, whose membership included many of the most important artists of the era, and its "Small Picture" selections included exquisite examples such as this. Here, A.J. Casson employs a notably Impressionistic palette in the pinks, purples and blues of the snow, along with a rich expression of light and shadow throughout. Stylistically, *Storm Clouds* is balanced between his more textured and gestural work from his time with the Group of Seven and his more geometric style of the late 1950s onward, and it showcases Casson's flair for subtle drama in the stunning sky.

ESTIMATE: \$25,000 – 35,000



110 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Barns at Letterkenny

oil on board, signed and on verso signed,
titled and dated 1958 on the artist's label
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

The Art Emporium, Vancouver
By descent to the present Private Estate, British Columbia

GROUP OF SEVEN artist A.J. Casson extensively explored southern Ontario by car, finding his subjects in the region's village streets, mills, barns, cabins, houses and sheds. He captured in his on-the-spot sketches a pervasive sense of the humanity present there, whether actually present or just out of view. Letterkenny,

a farming hamlet in Renfrew County, had a notorious past—according to local folklore, Al Capone hid out there in the 1930s, in a log cabin on Letterkenny Road. By 1958, when Casson painted in the area, Letterkenny was in decline and almost deserted. These barns show the ravages of time, but in the warm light raking across the scene, and in the bright-green grass and trees in their glowing fall finery, we feel how glorious it must have been to live there. Casson's fine eye for design can be seen in the golden fan-like trees behind the barns, and the orange, gold and ochre stand of trees farther back. Overhead, streaking clouds give a feeling of movement in the firmament above the still scene. *Barns at Letterkenny* is an outstanding example of Casson's work in Ontario's rural countryside, peaceful and deeply nostalgic.

ESTIMATE: \$15,000 – 25,000



111 Muriel Yvonne McKague Housser

CGP FCA OSA RCA 1898 – 1996

Old House, Baie St. Paul

oil on board, signed and dated 1927 and on verso titled
8 ½ x 10 ⅝ in, 21.6 x 27 cm

PROVENANCE

Morris Gallery, Toronto
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchie's, November 21, 2005, lot 15
Private Collection, Toronto

LITERATURE

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*,
2008, page 249

EXHIBITED

Ontario Society of Artists, date unknown

YVONNE MCKAGUE HOUSSER was an important early female modernist. She left Toronto in 1921 to study in Paris, at the Académie de la Grande Chaumière, Académie Colarossi and Académie Ranson. On her return, another major influence on her work was the Group of Seven, whom she exhibited with in their 1928, 1930 and 1931 shows. Housser stated, "You have to be true to yourself but at the same time understand, or try to, the world of today in all its manifestations... The artist is and always has been ahead of his time... I was brought up at the beginning of this new age of painting..." *Old House, Baie St. Paul* shows her absorption of the Group's tenets in her strong definition of form in the houses and the clouds, which hang like islands in the sky, and in the fresh, clear atmosphere and emphatic colours. It is a bold work painted with adept, textural brushwork, and a particularly striking example of Housser's work from the 1920s.

ESTIMATE: \$12,000 – 16,000



112 Ethel Seath

BHG CAS CGP 1879 – 1963

Summer Landscape, Eastern Townships

oil on board, signed
16 x 18 in, 40.6 x 45.7 cm

PROVENANCE

Private Collection, North Carolina

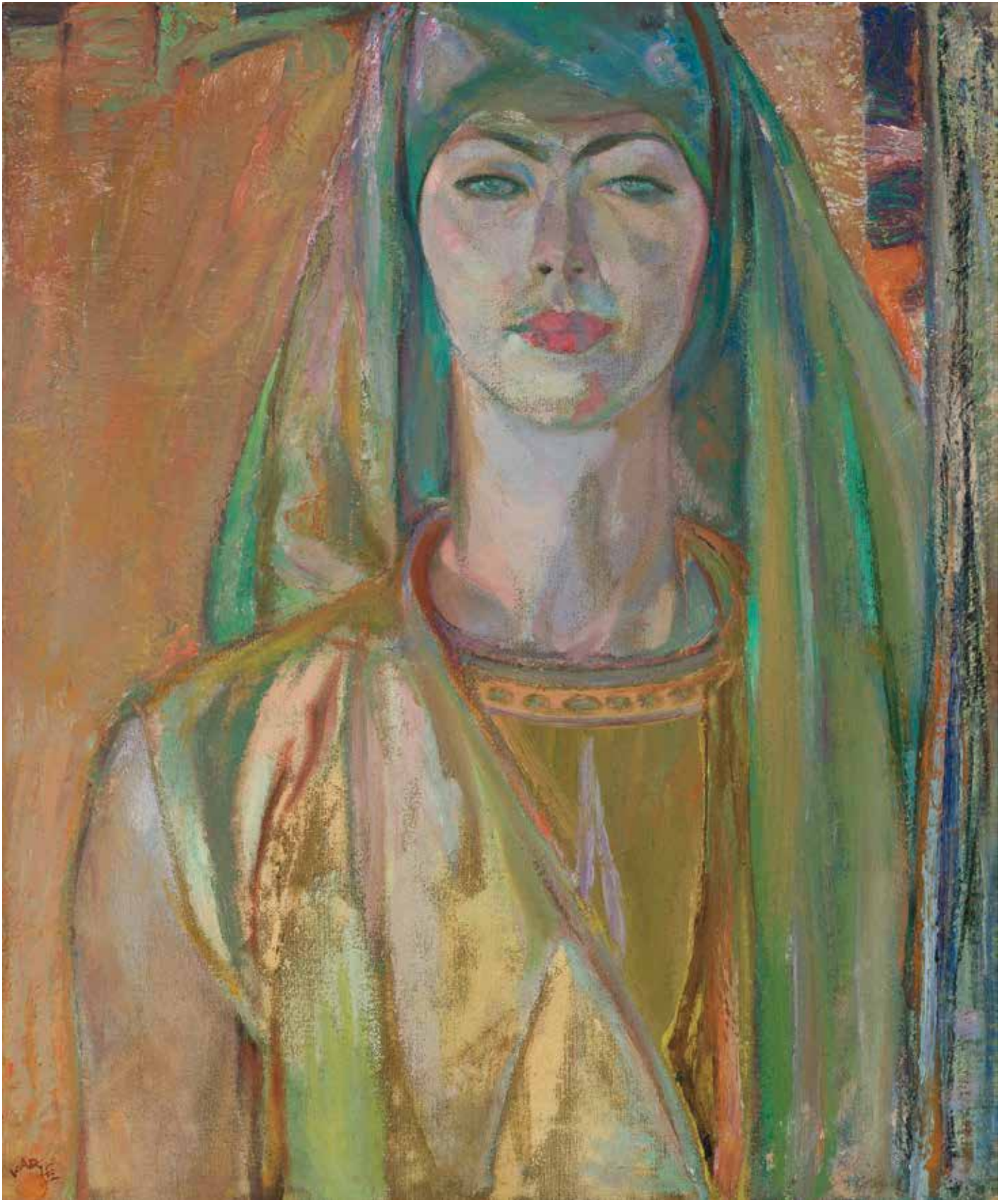
SUMMER LANDSCAPE, EASTERN TOWNSHIPS is a lively example of Ethel Seath's vibrant style. Her work is characterized by the use of bold masses of colour and the stylization of her subject, and she depicted forms with a robust, sculptural quality. Seath was a founding member of Montreal's Beaver Hall Group. She spent a significant amount of time painting in the Eastern Townships. In this work, her energetic brushwork, as well as the various fresh and buoyant greens, are reminiscent of her 1933 painting *St.*

Andrews Church, now in the collection of the Musée national des beaux-arts du Québec.

The scene portrayed in this work was also the subject of a painting by her peer Anne Savage, with whom she was closely associated. Savage's version (*Untitled, Eastern Townships, 1930s*) was the cover work for the *Women Painters of the Beaver Hall Group* exhibition, held at Sir George Williams Art Galleries, Concordia University, in 1982. Like Savage, Seath's life passions were teaching and art. Seath taught at The Study, an all-girls Montreal private school, from 1917 to 1962, and in 1937, along with Savage, she taught Saturday morning classes for children at the Art Association of Montreal. The summer season was important for both artists as it allowed them time to paint.

This work has an unfinished study on verso of a farming implement, likely a horse-drawn sickle mower.

ESTIMATE: \$10,000 – 15,000



113 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Green and Gold, Portrait of Vera

oil on canvas, signed and with the artist's thumbprint and on verso titled on the gallery labels and titled *Green and Gold* on the Laing Galleries label and stamped with the Varley Inventory #293, circa 1933 – 1934
24 x 20 in, 61 x 50.8 cm

PROVENANCE

Sold by the Artist to Alice Lane, Ottawa, circa 1940s
By descent to her daughter
Laing Galleries, Toronto
Private Collection, Toronto
Sold sale of *Canadian Art*, Joyner Fine Art Inc.,
May 20, 1987, lot 69
Galerie Walter Klinkhoff Inc., Montreal
Sold sale of *Canadian Art*, Joyner Fine Art Inc.,
May 15, 1990, lot 85
Neil J. Kernaghan, Toronto
Private Collection, Winnipeg

LITERATURE

Robert H. Stacey, *Varley: A Celebration*, Art Gallery of Markham, 1997, reproduced figure 5, page 10
Katerina Atanassova, *F.H. Varley: Portraits into the Light*, 2007, reproduced plate 40, unpaginated

EXHIBITED

National Gallery of Canada, Ottawa, *Exhibition of Contemporary Canadian Painting*, September 1936, catalogue #197
James Wilson and Co., Ottawa, *Frederick Varley*, November 1937
Art Gallery of Markham, *Varley: A Celebration*, May 31 – August 10, 1997, catalogue #34
Varley Art Gallery, Markham, *F.H. Varley: Portraits into the Light*, May 25, 2007 – June 29, 2008, catalogue #54, traveling in 2007 – 2008 to the Beaverbrook Art Gallery, Fredericton; Art Gallery of Alberta, Edmonton; Kelowna Art Gallery; and the National Portrait Gallery, Ottawa

WHEN FREDERICK VARLEY moved to Vancouver in 1926 to become head of painting at the Vancouver School of Decorative and Applied Arts (now Emily Carr University of Art + Design), he was already established as Canada's leading portraitist. His *Portrait of Vincent Massey* (1920, Hart House) and portraits *Mrs. E.* (1920–21) and *Margaret Fairley* (1921, both collection of the Art Gallery of Ontario) all demonstrate his great mastery of the formal portrait. He also proved a master of the more intimate and casual portrait, such as that of his son John (1920–21, National Gallery of Canada). These two strands of portraiture define the whole of Varley's career—the commissioned formal portraits and the more intimate images of his family and friends.

The arrival of Varley and his colleague Jock Macdonald in Vancouver marked a major shift in teaching at the Vancouver School of Decorative and Applied Arts. The school was still young, having only opened in 1925, and Varley was teaching the first class of students. His approach to both landscape painting and portraiture changed the teaching of art in British Columbia. Varley's students included a group of remarkable young women:



FREDERICK HORSMAN VARLEY

Vera

oil on canvas, circa 1929
32 ¼ x 26 ¼ in, 81.8 x 66.7 cm
Collection of the National Gallery of Canada, Ottawa, acquired 1930
Photo: NGC

Not for sale with this lot



FREDERICK HORSMAN VARLEY

Vera

oil on canvas, 1931

24 x 20 in, 61 x 50.6 cm

Collection of the National Gallery of Canada

Photo: NGC

Not for sale with this lot



FREDERICK HORSMAN VARLEY

Portrait of Vera

oil on canvas, circa 1935

35 ¾ x 27 ¾ in, 90.8 x 70.5 cm

Thomson Collection, Art Gallery of Ontario

Photo: AGO

Not for sale with this lot

Beatrice Lennie (1905–1987), Liliás Farley (1907–1989), Irene Hoffar (later Reid, 1908–1994) and Vera Olivia Weatherbie (1909–1977). All of these women overcame considerable obstacles to have careers as artists, but Varley had a particularly close relationship with Hoffar and Weatherbie. Their paintings show his strong influence, and with Weatherbie, it seems clear that the influence was not one way.

In Katerina Atanassova’s study of Varley’s portraiture, *F.H. Varley: Portraits into the Light*, some 11 images of Vera are reproduced, more than any other subject.¹ One of Varley’s earliest images of her is a drawing that dates from 1926 to 1929, but this is soon followed by a series of sketches and canvases, which includes four magisterial portraits: *Vera* (circa 1929); *Vera* (1931, both collection of the National Gallery of Canada); *Green and Gold, Portrait of Vera* (circa 1933–34); and *Portrait of Vera* (circa 1935, Thomson Collection at the AGO). Vera is also the subject of one of Varley’s most celebrated paintings, *Dharana* (1932, collection of the AGO), although this is not, strictly speaking, a portrait.

A strikingly beautiful woman, Weatherbie was an important model for the photographer John Vanderpant, as seen in his famous 1930 image (lot 114 in this sale), and for Varley, Vera

became a muse. As suggested above, their influence was mutual, and Vera’s influence on Varley seems to have been particularly strong. Although Varley left British Columbia in 1936, he remained in contact with Vera and in 1939, wrote to her:

I learnt more of Art, true Art in those years than at any other period—You taught me. I am afraid I did not give you 50-50—The most precious moments of work & understanding were then—& always I have kept the belief that soon I can prove how much your comradeship has meant to me—I have not yet acquired the art of getting over all the snags. Whether I have or not I treasure the many things you did for me or by your influence made me do.²

Christopher Varley notes that Weatherbie’s sense of colour may have caused Varley “to lighten his own touch and colour.”³ Indeed, Varley himself later said that “she made me see colour in new lights.”⁴

Weatherbie veiled was a subject to which Varley returned several times. It stemmed from her performance as the Virgin Mary in the art school’s Christmas play in 1928. Vanderpant

photographed her soon afterwards and Varley apparently depicted her veiled as well, but the location of this first image is unknown. *Green and Gold, Portrait of Vera* is a remarkable image in many ways. It recalls the Vanderpant photograph and is related to *Head of a Girl* (circa 1933, collection of the Montreal Museum of Fine Arts) but it is a more hieratic, more frontal image. As Atanassova has noted, the image continues the depiction of Vera as a Madonna, but here “Varley employs some of his favourite stylistic devices: framing the image in an enclosed space and playing with the background, in an attempt to achieve compositional harmony.”⁵

The other way that Varley moves towards “compositional harmony” is through his use of colour. This is alluded to in the title of the work—*Green and Gold*. Varley saw people as having specific colours, and for him green had a “spiritual value.” He believed that each person had “a unique aura that could be expressed through a specific colour.”⁶ Tellingly, Varley saw Vera as a “green person.”⁷ This belief is evident in the National Gallery’s *Vera* from 1930, as well as in *Green and Gold, Portrait of Vera*.

Here she is draped in green and her dress is highlighted in gold or orange. There is only minimal effort to place her figure within a larger spatial context—most clearly seen in the framing element at the right of the image. The background is painted quite freely, and in contrasting colour to the subject in the foreground. This sense of bringing Weatherbie to the fore is also emphasized by Varley’s decision to crop the image so that her headdress is not complete, something that gives the image more immediacy and, of course, recalls the Vanderpant photograph and his own *Head of a Girl*. Varley has devoted most of his attention to her face and neck, delicately delineating shadow and form to give her dimension and, despite her enigmatic expression, life. There is a touch of sensuality in the bright redness of her lips, but she is above all a woman of confidence and presence. The formal and the intimate are brought together in a powerful and memorable image.

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay.

1. Katerina Atanassova, *F.H. Varley: Portraits into the Light / Mise en lumière des portraits* (Toronto: Dundurn, 2007).

2. Quoted in Christopher Varley, *F.H. Varley: A Centennial Exhibition* (Edmonton: Edmonton Art Gallery, 1981), 96.

3. *Ibid.*

4. Quoted in McKenzie Porter, “Varley,” *Maclean’s*, November 7, 1959, 66.

5. Atanassova, *F.H. Varley*, 85.

6. *Ibid.*, 86.

7. *Ibid.*, quoting Peter Varley.

This work is #293 in the Varley Inventory listing and titled as *Green and Gold*.

ESTIMATE: \$500,000 – 700,000



114 John Vanderpant

RPS 1884 – 1939

Portrait of Vera Weatherbie

vintage silver bromide print, signed, 1930

6 × 4 in, 15.2 × 10.2 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Charles C. Hill, *John Vanderpant: Photographs*, National Gallery of Canada, 1976, a similar photograph entitled *Vera* reproduced on the cover and plate 21, page 53

Sheryl Salloum, *Underlying Vibrations: The Photography and Life of John Vanderpant*, 1995, a similar photograph entitled *Vera* reproduced plate 17, unpaginated

Katerina Atanassova, *F.H. Varley: Portraits into the Light*, 2007, reproduced figure 37, page 85

Audrey Wang, *Artist in Our Collection: Vera Weatherbie (1909 – 1977)*, May 31, 2020, a larger print reproduced titled as *Photograph of Vera Weatherbie*, <https://emagazine.aggv.ca/artist-in-our-collection-vera-weatherbie-1909-1977/>, accessed September 17, 2020

JOHN VANDERPANT WAS ONE OF Canada’s leading modernist photographers in the 1920s up until his death in 1939. Vanderpant was an influential figure in the Vancouver arts scene; he was friends with Jock Macdonald and Frederick Varley, to name a few. Though working in a different medium, Vanderpant, like his friend Varley, was known for his skill in portraiture. This small-format photograph is a strong example of the soft-focused pictorial aesthetic employed in his earlier works. In this sensual and ethereal portrait of Vera Weatherbie, we find a strong example of the artist’s innovative lighting techniques and his sensitive capture of the sitter. The combination of the lighting and the use of soft focus serves to highlight Weatherbie’s striking features, and it becomes clear how the young art student became a muse for both Varley and Vanderpant in the 1930s. This sensitive portrait has an enduring quality and adds to the eternal mystery of the muse.

Please note: the dimensions of the card are 7 × 9 ½ inches.

ESTIMATE: \$3,000 – 5,000

115 Emily Carr

BCSFA CGP 1871 – 1945

June

oil on paper on board, signed Emily Carr and on verso titled and inscribed variously and with the Dominion Gallery inventory #B132 on the Dominion Gallery label and stamped Dominion Gallery, June 1939
34 × 22 7/8 in, 86.4 × 57.5 cm

PROVENANCE

Dominion Gallery, Montreal
Kinsman Robinson Galleries, Toronto
Private Collection, Ontario

LITERATURE

Edythe Hembroff-Schleicher, *Emily Carr: The Untold Story*, 1978, pages 138 and 139

EMILY CARR WORKED extensively from the landscape throughout her life. Initially her studies were watercolours, and it was in the early 1930s that, searching for a more forceful medium than watercolour, Carr turned to oil on paper. This new medium offered Carr several things: the paper was inexpensive and easily portable, and oil paint, thinned with gasoline, allowed Carr to work with the freedom of watercolour but with more vibrant colour. Carr worked directly from the landscape, producing oils on paper throughout the 1930s and into the early 1940s; her last painting trip occurred in 1942. These works were originally conceived of in the spirit of many of her on-the-spot watercolours, as studies for canvases that would be worked up in the studio. Carr soon realized, however, that these works could function as complete works in themselves.

Throughout the 1930s, Carr went on several sketching trips around Victoria. These trips began in May 1931 and continued every year until 1942, with the exceptions of 1937 and 1941. Several of these sketching trips were made in June, including those in the years 1932 through 1936 and 1939. It seems most likely that this work was done in June 1939. Carr had suffered a second heart attack early that year and was unable to work for several

months. As Edythe Hembroff-Schleicher recounts, “When the doctor finally told her in late May that she was well enough to return to the woods, she was jubilant.” Carr had, with the aid of friends who drove her, found a small house in the Langford area, west of the city, and rented it for the month of June for the princely sum of \$7.50. It provided her with “six rooms, big verandahs back and front, and fifteen acres of complete privacy.” Her only co-habitants were some well-behaved rats, which prompted her friend Humphrey Toms to christen the house “Rat Hall.” Carr was anxious to get back to work and was excited to do so.

It is likely that *June* is Carr’s title for this work, and the sheer joy of the image suggests that it was a work done in June of 1939, when, after enforced idleness early in the year due to her heart attack, Carr would have felt the pleasure of returning to the woods deeply. Indeed, Hembroff-Schleicher reports that Carr “enjoyed the sojourn at Langford ‘mightily’ despite poor weather.”

A sense of jubilation is clearly seen in *June*, and the work relates to images from the late thirties such as *Above the Trees* (collection of the Vancouver Art Gallery). The highly activated sky is here contrasted with the vividly depicted foliage of the woods. The variety of greens suggests the new growth of spring, and the trees seem to reach up towards the sky. Carr felt no need to provide us with a pathway into the composition—rather we are immediately confronted by the forest. Her decision to make the right foreground darker in colour provides the growth with a sense of layering, and thus defines space within the lower part of the image. The whole composition moves upward, however, and the trees seem to rejoice in the embrace of the swirling sky. Carr has used her medium well and we clearly see the effects of her swift brushwork. Here the means are remarkably matched to the subject—the movement in the sky and the vibrant force of the growing forest.

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay.

ESTIMATE: \$175,000 – 225,000





116 James Wilson Morrice

CAC RCA 1865 – 1924

La plage

oil on canvas, signed and on verso inscribed *Mme R. Voortman*
in graphite on the frame and stamped Exposition—CHENUE
Emballeurs de Tableaux et Objets d'art. Rue de la Terrasse, Paris
on a label on the frame, circa 1898 – 1899
28 ¾ x 36 ¼ in, 73 x 92.1 cm

PROVENANCE

Robert Voortman (1877 – 1937), Ghent, Belgium
Madame Jane Lechat (Mrs. Robert Voortman, 1883 – 1978),
Ghent, Belgium
Private Collection, Antwerp, Belgium
By descent to the present Private Collection, Antwerp, Belgium

LITERATURE

Ville de Gand, XXXVII^e Exposition, Salon de 1899, Catalogue des tableaux et objets d'art exposés au Casino, 3^e édition, 1899, listed page 19
Société Nationale des Beaux-Arts: Catalogue des ouvrages de peinture, sculpture, dessin, gravure, architecture, arts décoratifs, Paris, 1899
Société Nationale des Beaux-Arts, Paris: Catalogue illustré du Salon de 1899, Paris, Ludovic Baschet, 1899, listed page 22
Georges Lecomte, “Les Salons de 1899,” *Les Droits de l'Homme* (Paris), April 30, 1899, page 2
R.S., “The Paris Salons-II,” *St. James Gazette* (London), May 12, 1899, page 5
André Fontainas, “Les Salons de 1899,” *Mercure de France*, June 1899, page 746
Charles C. Hill, *Morrice, A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, 1992, the circa 1898 – 1899 oil *The Ramparts, St-Malo* reproduced page 80

EXHIBITED

Galerie des Machines, Paris, *Société Nationale des Beaux-Arts, Salon de 1899, Paris*, May 1 – June 30, 1899, catalogue #1080, titled as *La plage*
Casino, Ghent, Belgium, *XXXVII^e Exposition, Salon de 1899 de la Société Royale pour l'encouragement des Beaux-Arts*, August 13 – October 8, 1899, catalogue #490, titled as *La plage/Het Strand*

LAST APRIL, HEFFEL received the image of an unrecorded and untitled large canvas, a view of a beach from the water signed by James Wilson Morrice. Written on the back of the frame was the name “Mme R. Voortman.” The Voortman name is famous in Belgium, especially in Ghent; Robert Voortman (1877 – 1937) was the second son of Jules, a prosperous cotton manufacturer, and his mother, Clara, was a painter. Like the Morrice family in Montreal, who were also in the textile business, the Voortmans were involved in local cultural life. Robert Voortman preferred art to industry; he often exhibited his etchings and sat on the boards of various art societies, including the Société Royale, responsible for organizing the Ghent venue of the annual Belgian *Salon*, held alternately in Brussels and Antwerp. Morrice participated at least



FIGURE 1: The casino and Hôtel Franklin near the beach, Saint-Malo, circa 1900

three times in the *Salon de Gand* in Ghent, but the only listing in its exhibition catalogues that fits our painting is *La plage* in the 1899 edition (figure 3, Gand catalogue). The painting is not illustrated, and the rare reviews that mention Morrice’s painting only give its title. But the catalogue tells us that “R. Voortman,” who was only 23 at the time, was already a member of the Société Royale, and his father and elder brother were subscribers.

If our painting, definitely a salon canvas by its large size, is indeed the Gand *La plage*, why would Morrice debut it outside Paris, where he lived and had been exhibiting at the *Salon de la Société Nationale des Beaux-Arts* since 1896? His first two participations were modest, but the reviews of the 1899 SNBA *Salon* make it clear that the Canadian artist was finally “discovered.” Among the four paintings he showed, the subject of our painting perfectly fits the title of Morrice’s second catalogue entry—*La plage*.

Many Parisian critics singled out Morrice’s *La plage*, but only a few gave any details of the subject—a beach, the ramparts—and the *Mercure de France* mentions “an opaque and heavy puddle of still water.” The most complete description is found in the Paris publication *Les Droits de l'Homme* of April 30, 1899: “a beach of gray sand at the foot of the sombre granite of a rampart, with the bright note of umbrellas and of the dresses of children playing in the water.” This translation is found in a newspaper clipping glued to the back of the sketch *The Ramparts, St-Malo* (figure 2) and was transcribed by Charles C. Hill in his important 1992 catalogue of the Laing gift to the National Gallery of Canada. The clipping, from an unidentified source, is entitled “A Canadian Artist” and dated by hand “Sept. 1899.” Its description of *La plage* could apply to the sketch, but Hill raised an important point in saying it was unlikely that such a small panel painting would have been accepted for the Paris *Salon*, which featured hundreds of large-scale canvases.

Hill suggested that maybe the SNBA painting was the Montreal Museum of Fine Arts’ well-known *Beneath the Ramparts, St-Malo*.



FIGURE 2: JAMES WILSON MORRICE

The Ramparts, Saint-Malo

oil on wood, circa 1898 – 1899

5 x 6 in, 12.6 x 15.4 cm

Collection of the National Gallery of Canada, 30441

Gift of G. Blair Laing, Toronto, 1989

Photo: NGC

Not for sale with this lot

However, a closer look at our painting shows how much better the clipping’s description applies to this newly found treasure. The “bright notes” correspond to the bright red touches of the parasol and the girl’s blouse—almost a Morrice signature; she and her friend actually play in the water, unlike the baby that merely sits beside it in *Beneath the Ramparts*; and the “heavy puddle” mentioned by the *Mercur*e critic is obvious here. The purchase of the painting in Ghent that summer was perhaps Morrice’s first sale from a *Salon*, a milestone worthy of being commemorated by the newspaper clipping; it was attached to the National Gallery sketch because the canvas, which it actually describes, had already left Morrice’s studio for good.

At first sight, the panel is not exactly a preparatory work. Compared to the canvas, the beach is farther away, and a large dark stone tower and its reflection dominate the right side; the buildings to the left are also significantly different, but the huge white building is the same. The sketch securely locates the setting in

Saint-Malo, where Morrice had spent the previous September. The panel, likely painted on site, is more faithful to reality; it shows a much lower retaining wall, doubled by rows of protective wooden posts (see figure 1, postcard); the road to Paramé, bordered by imposing buildings, runs atop the wall. The only element found in both paintings and the postcard is the Hôtel Franklin, with its west facade glistening in the late afternoon sun. The sketch places the hotel immediately to the left of the tower, but in reality the casino and its adjacent buildings stand between them, and the tower is not even visible in the postcard. However, when Morrice visited in late summer 1898, the casino lot was vacant, as the new structure shown in the postcard was not yet built; in the sketch, the tower conveniently hides the empty space.

Despite the differences in size, scale and the depth of the pictorial space, we realize that most of the central right half of the canvas is actually an enlargement of the panel. What look like the old walls of Saint-Malo in the canvas coincide exactly with

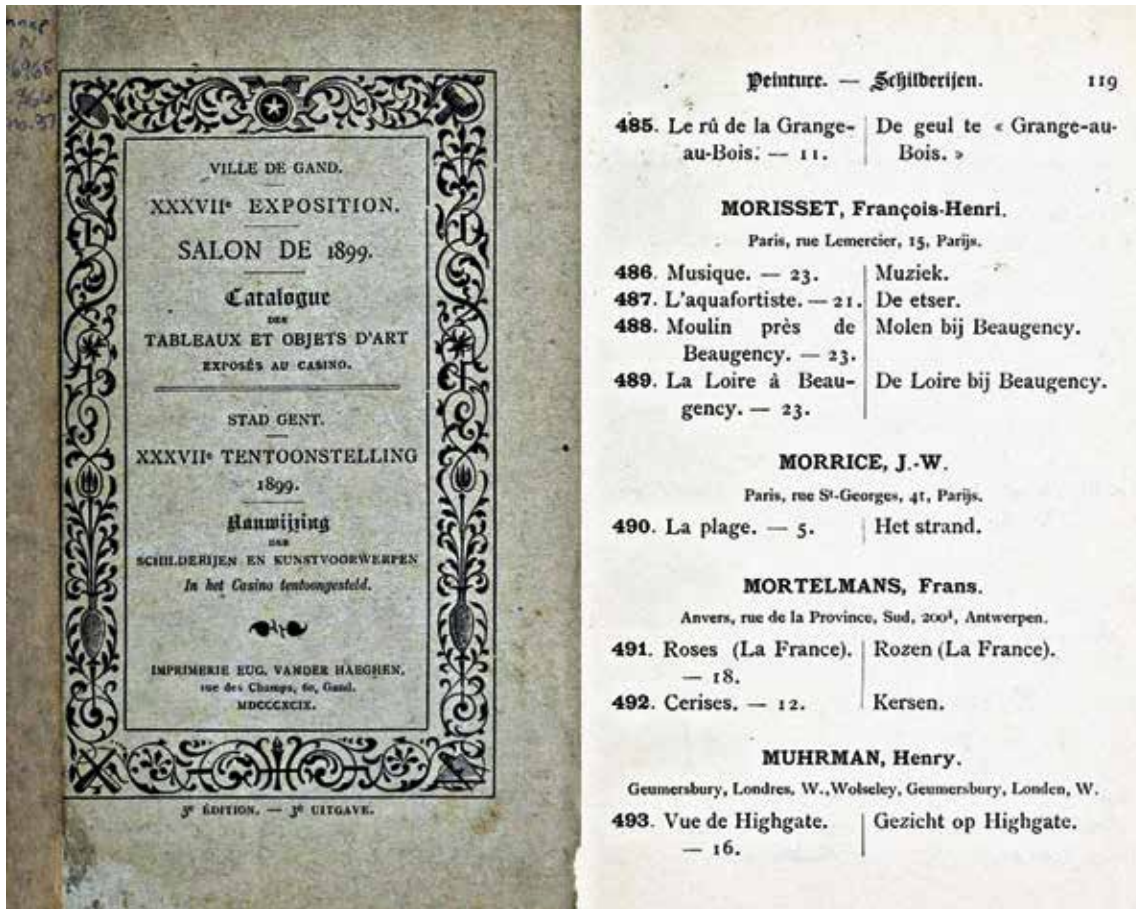


FIGURE 3: Casino, Ghent, *Salon de 1899*, catalogue cover and page listing *La plage*

the beach in the sketch. If Morrice had been faithful to his small composition, the water would have filled the bottom half of the canvas, but the figures would have been too small, and the retaining wall too narrow in the left section of the image. Instead, the artist transformed his beach into a solid grey wall, and most of the water into a beach—leaving only the pool that forms when the tide goes out. There is now plenty of room to animate the right foreground with the “puddle,” the little girls, the wicker beach chair and the tents—all lovingly reflected in it—the high wall and its shadow, and finally the huge hotel. Linking the foreground to the architecture is the carefully placed nanny and child at centre left, walking towards a group of figures in black clothing closer to the wall: women probably, as the husbands had returned to work; and fully dressed, according to resort fashion of the time.

The diagonal movement to the left is paralleled by another diagonal linking the two bright red spots. The composition is now perfectly balanced: a huge tower at the right would have

broken the fine equilibrium between the various objects and figures in the painting; and discarding it also eliminated the need to include Saint-Malo in the title. With that singular change, Morrice attracts our attention not to the place depicted, but to the joy he felt whenever he was near water; a title and a purpose that definitely reflect his full embrace of Impressionism.

We thank Lucie Dorais, who is compiling a catalogue raisonné on the work of James Wilson Morrice, for contributing the above essay.

The exhibition *Canada and Impressionism: New Horizons*, which originated at the Kunstthalle München in Germany and includes works by Morrice, will travel to the National Gallery of Canada in fall of 2020.

This work will be included in Dorais’s forthcoming catalogue raisonné of the artist’s work.

ESTIMATE: \$300,000 – 500,000



117 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

The Beach at Saint-Malo

oil on panel, signed and on verso titled *Plage of St. Malo* and dated circa 1908 on a label, 1907
6 x 9 in, 15.2 x 22.9 cm

PROVENANCE

Private Collection, Detroit
Galerie d'art Michel Bigué, Toronto
A.K. Prakash & Associates, Toronto
Private Collection, Toronto

LITERATURE

Katerina Atanassova, *Canada and Impressionism: New Horizons, 1880 – 1930*, National Gallery of Canada, 2019, the related 1908 canvas entitled *The Two Beaches: Paramé and Saint-Malo*, collection of the Beaverbrook Art Gallery, Fredericton, reproduced page 169 and listed page 238

EXHIBITED

Kunsthalle München, Munich, *Canada and Impressionism: New Horizons, 1880 – 1930*, July 19 – November 17, 2019, traveling in 2019 – 2021 to the National Gallery of Canada, Ottawa; Fondation de l'Hermitage, Lausanne; and Musée Fabre, Montpellier, the related 1908 canvas *The Two Beaches: Paramé and Saint-Malo*, collection of the Beaverbrook Art Gallery, Fredericton, catalogue #38

THROUGHOUT HIS CAREER as a painter, engraver and illustrator in Paris (1904 – 1936), Clarence Gagnon distanced himself as much as possible from the hustle and bustle of the “City of Light.” In a period of three and a half years, that is, before his first return visit to Canada in July of 1908, yearly journeys by the young artist-in-training took him to Spain, Morocco (1904) and Italy (1905 – 1907), not to mention his repeated explorations of Brittany and Normandy. At that time, he drew more inspiration from the romantic and picturesque nature of medieval villages and peasant life than from scenes of modernity. However, in the summer of 1907, Gagnon discovered a favourite subject of his period, far from the capital. Painted primarily between 1907 and

1909, his beach scenes correspond to a time when he decided to be recognized as a painter rather than an engraver. Several photos from his personal album bear witness to the summer of 1907 and the pleasure he took frolicking in the waters of the Channel in Brittany, with his brother Willford and the sisters Katherine (his future wife) and Ethel Irwin. Faced with the spectacle of the Emerald Coast's seaside resorts at Dinard, Saint-Malo, and Paramé, Gagnon the painter could satisfy his love of *plein air* painting.

These delicate and elegant impressions of beach scenes would henceforth associate him with the master James W. Morrice, his compatriot 15 years his senior. Under Morrice's influence, Gagnon painted his observations on small wooden panels. The light of the sea striking the coastline and the beaches crowded with holidaymakers brightened his colour palette. Incidentally, Morrice was staying in Saint-Malo in July 1907. However, no documents exist to confirm that the two painters met there. For Gagnon, beach scenes provided no more than a passing interest for a period of at most three years, during which time he completed such works as *Summer Breeze at Dinard*, 1907 (collection of the Musée national des beaux-arts du Québec); *The Two Beaches: Paramé and Saint-Malo*, 1908 (collection of the Beaverbrook Art Gallery); and *The Beach at Dinard*, 1909 (collection of the Montreal Museum of Fine Arts). To our knowledge, this theme in Gagnon's works of *pochade* and painting combined has only one Canadian expression: the delectable oil sketch *Beach Scene, Baie-Saint-Paul*, 1908 or 1909 (private collection).

Before the First World War, holiday resorts cultivated an exclusively aristocratic and bourgeois clientele. While elegant villas, casinos and hotels rose along the French coast in the second half of the nineteenth century, attractive and modern seaside activities provided painters with light and colour. Impressionists and Post-Impressionists extensively depicted the rich and fashionable elite indulging in the pleasures of the beach.

It is in this context that the magnificent oil sketch *The Beach at Saint-Malo* is being offered for sale this autumn. It is an exceptional discovery that offers a unique testimony to the process of the creation of the previously mentioned canvas *The Two Beaches: Paramé and Saint-Malo*. In February of 1908, Gagnon worked on this composition in order to present it at the exhibition of the Société des Artistes Français, to be held from May to June of the same year, where he intended to be recognized as a painter and no longer only as an engraver. He transferred the view captured on the *pochade* to a canvas eight times larger, broadening the sketch's palette to include warm colours, such as red, pink and coral. He also added several elements to his larger composition, including bathing tents, those essential accessories to seaside recreation, which he depicted with their decorative stripes, lined up to the right of the scene.

Art historians have long suspected that Gagnon used photography or created a three-dimensional model in order to compose this painting, so symbolic of his Impressionist period. To these hypotheses, we may now add tangible proof in the form of *The Beach at Saint-Malo*, a valuable and faithful witness to the memorable view of a wide beach at low tide extending for two kilometres from Saint-Malo to Paramé, its two pools of emerald



CLARENCE ALPHONSE GAGNON

The Two Beaches: Paramé and Saint-Malo

oil on canvas, 1908

49 x 67 ½ in, 124.5 x 171.50 cm

Collection of the Beaverbrook Art Gallery

Gift of the Beaverbrook Canadian Foundation

Not for sale with this lot

water separated by a rocky point. The sea breeze drives the waves and pushes the clouds, through which escape, depicted with several pale strokes, rays of light that shine upon the villas of the Belle Époque at Rochebonne Point, to the east of Paramé. On the *pochade*, in the distance, we recognize the facade of the Grand Hôtel, while, rooted in the village, the church spire points towards a capricious sky.

It is interesting to note that Gagnon's *pochade* and painting present a similar view to Morrice's *View of Paramé from the Beach* (private collection), a painting shown at the exhibition of the Société Nationale des Beaux-Arts in Paris in 1902, and reproduced in *The Canadian Magazine* in 1907. My thanks to Lucie Dorais, author of the catalogue raisonné of James W. Morrice, for sharing this information. Finally, let us add that throughout his life, Gagnon would keep a small scene of Pouldu Beach, painted by Morrice in 1906, which is now in the collection of the National Gallery of Canada.

French art critic Claude Neully, writing in the *Revue Moderne Universelle of Paris* in 1908, compared *The Two Beaches: Paramé and Saint-Malo* to "a snapshot of summer life, intelligently interpreted, with the greatest sincerity." This commentary is particularly appropriate when applied to the painted sketch, which reveals Gagnon's alert and meticulous personality, attentive to the movements of light, water and wind.

We thank Michèle Grandbois, co-author of *Clarence Gagnon, 1881 - 1942: Dreaming the Landscape*, for contributing the above essay.

ESTIMATE: \$75,000 – 100,000



118 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Circus Tent, Concarneau

oil on canvas, signed and on verso titled on the gallery and exhibition labels, 1921
21 3/8 x 25 3/4 in, 54.3 x 65.4 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal

LITERATURE

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, 1976, reproduced page 34
Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, reproduced page 106 and listed page 171

EXHIBITED

Montreal Museum of Fine Arts, *Edwin Holgate*, May 26 – October 2, 2005, traveling in 2005 – 2007 to the Glenbow Museum, Calgary; McMichael Canadian Art Collection, Kleinburg; National Gallery of Canada, Ottawa; and the Beaverbrook Art Gallery, Fredericton, catalogue #21

EDWIN HOLGATE SPENT the summer of 1921 at Concarneau in Brittany, sharing a studio with Robert Pilot. In fact, he was following the example of James Wilson Morrice, who spent many summers in Concarneau (1905, 1906, 1909 and 1918). Another of Holgate's paintings from the same period, *Fête des filets bleus, Concarneau*, 1921, now at the Art Gallery of Hamilton, was exhibited under the title *Nuit de la Fête* at the *Salon d'automne* at the Grand Palais in Paris (November 1 to December 20, 1921).

Concarneau, like Pont-Aven in a preceding generation, was a tourist attraction for both painters and regular travelers. Situated in the Finistère district of Brittany in northwestern France, the town has two distinct areas: the modern town on the mainland and the medieval Ville Close, a walled town on a long island in the centre of the harbour. Historically, the old town was mainly devoted to shipbuilding. But at the time of Holgate's sojourn in Concarneau, Ville Close was, as now, mainly a tourist area. A visiting circus added one more attraction to the site.

This painting, *Circus Tent, Concarneau*, shows the circus tent in the background and women displaying food or other items to

attract the public going in and out of the circus area. We see many women in their traditional costumes—note especially the head-dresses of the women, which are distinctive to the area. Holgate had a good opportunity to make his own observations, since he was in Concarneau in August when the town held the annual *Fête des filets bleus* (Festival of the Blue Nets). The festival, named after the traditional blue nets of Concarneau's fishing fleet, is a celebration of Breton and pan-Celtic culture. Such festivals can occur throughout Brittany, but the *Filets bleus* is one of the oldest and largest, attracting in excess of a thousand participants in traditional dress, with many times that number of observers.

The contrast in this painting between the beige of the circus tent and the colourful activities of the Breton women, as well as the red roof of the small structure on the right, is perfectly mastered by Holgate. The strong composition, in which the black of the women's dresses and the deep blue of their shadows dominate the foreground, attracts attention to the circus tent and the blue sky. A tree closes the composition on the left, while the middle ground is occupied by a grey cart on the left and the red structure on the right.

The following summer, Holgate was back in Montreal and rented one of the studios in Alfred Laliberté's complex, 67 Sainte-Famille Street. Marc-Aurèle de Foy Suzor-Coté, Maurice Cullen and Robert Pilot also had studios in this building. From then on, Holgate produced his well-known paintings inspired by the Charlevoix region. But it is important to understand that it was in France that Holgate developed his own style both in landscape painting, as in our painting, and in figure painting (for instance *Suzy*, 1921, at the National Gallery of Canada in Ottawa). Contrary to the work of Paul-Émile Borduas, Alfred Pellan or Marian Scott, Holgate was not a painter of many styles. The moment he had found his own language, he kept it for the rest of his life. That is why *Circus Tent, Concarneau* is not only one of his early masterpieces, but a major example of his mature style.

We thank the late François-Marc Gagnon (1935 – 2019), formerly of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay in 2013.

ESTIMATE: \$150,000 – 250,000



119 Emile Claus

1849 – 1924 Belgian

Leicester Square

oil on canvas, signed, dated 1915 and inscribed *London*
and on verso signed and dated February 1915
18 × 24 in, 45.7 × 61 cm

PROVENANCE

Jan Smeterlin (1892 – 1967), concert pianist
By descent through the family to the present Private
Collection, Ontario

LITERATURE

“Pictures of London by Celebrated Artists,” special issue,
The Studio, 1919, titled as *Leicester Square—March Sunshine*,
reproduced page 25

EMILE CLAUS WAS born in a small village in the Flanders region of Belgium, the twelfth child of a merchant. He showed early promise in drawing and attended weekend classes at a local art school, but his desire to become a professional artist was resisted by his father, who wanted to see him in a stable occupation. He was sent off to apprentice as a pastry chef in Lille, France, but this proved to be a very short and unsuccessful career (he was fired). Back home, Claus was able to reaffirm his artistic ambitions, eventually being allowed to attend the Antwerp Academy of Fine Arts. There, under Jacob Jacobs, he excelled at landscape painting and portraiture, and his natural talent as a realist painter developed rapidly. After his superb 1887 realist canvas *Le pique-nique* was bought by the Belgian royal family, his reputation was firmly established.

Two years later, a winter stay in Paris gave him exposure to the work of the Impressionists, which inspired him to move beyond realism and to strike his own path. He had become fascinated by the play of light in the landscape and developed a focus on *Zonneschijn* (sunshine), which gave his paintings from the 1890s the glowing quality and clarity that have led to him being dubbed the “Sun Painter.” In 1904, keen to promote luminism as a movement, he founded the *Vie et Lumière* group, which comprised like-minded Impressionist and luminist Belgian artists.

October 1914 brought Claus’s comfortable life at the top of Belgian society to a shuddering halt. Although Antwerp was east of the main battles of the First World War, the city fell to the Imperial German Army and, with barely time to pack, he chose to go into exile in London, where he rented a studio overlooking the Thames. The move to England was to prove a fortunate choice that resulted in another successful period in his career. The many fine paintings he produced from 1914 to 1918 in London are now regarded as some of his greatest works.

Leicester Square, the scene of this wonderfully luminous painting, is depicted from an elevated position with a glorious, early spring-like glow. Smart Edwardian society is expertly portrayed with just the finest dabs of paint, reminiscent of L.S. Lowry’s later portrayal of factory workers in the north of England. The nurse is there with her pram, children play in groups, couples stroll, and an elderly gentleman, bent over his cane, heads towards the central fountain, with its marble statue of William Shakespeare. Above this foreground bustle is another, equally captivating part of the scene, which depicts the shimmering play of crisp light against the historic buildings that enclose the square. The pinks, ochres, yellows and whites of the buildings’ facades all glow in the early afternoon sun, under a pale blue sky mixed with a light smoky haze.

Despite being well-known to collectors of works by Claus, due to its being illustrated in colour in a 1919 edition of *The Studio* (London’s contemporary art and architecture magazine), this fine painting has not been seen in public for decades. It was acquired by another European émigré, the London-based and Polish-born concert pianist Jan Smeterlin. Known for his mastery of the piano works of Chopin, he gave his first public concert at the age of seven, and in 1912 played at London’s Wigmore Hall. His professional career and concert tours took him all over the world, including brief periods of residency in New York, and his recordings are still highly regarded, more than 50 years later. After his death in 1967, the painting remained in the family, passing to his widow and then to her niece in Canada.

ESTIMATE: \$50,000 – 80,000

120 Paul Peel

OSA RCA 1860 – 1892

Landscape

oil on canvas, signed and dated 1890

15 1/8 x 18 1/4 in, 38.4 x 46.4 cm

PROVENANCE

Mr. Sherry, London, Ontario

Dr. John Sherry, Virginia

Kaspar Gallery, Toronto, 1985

Claude Gougeon, 1985

Private Collection, Montreal

Private Collection, Toronto

LITERATURE

Oliver, Coate & Co., *Catalogue of Oil Paintings by*

Paul Peel, R.C.A., 1890, reproduced page 12

Victoria Baker, *Paul Peel: A Retrospective, 1860 – 1892*, London

Regional Art Gallery, 1986, reproduced page 153

EXHIBITED

Oliver, Coate & Co., Toronto, *Oil Paintings by Paul Peel, R.C.A.*,

October 13 – 15, 1890, titled as *Landscape, Normandy*, lot 57

London Regional Art Gallery, *Paul Peel: A Retrospective,*

1860 – 1892, September 6 – October 26, 1986, traveling in

1986 – 1987 to the Royal Ontario Museum, Toronto; Concordia

Art Gallery, Montreal; Winnipeg Art Gallery; and Vancouver

Art Gallery, catalogue #61

THIS REMARKABLE LANDSCAPE by Paul Peel seems at first to be ordinary in subject matter: it is of the rural French countryside, most likely Normandy, and contains the figure of an old woman and cows which congregate inquisitively at a fence, features that suggest Peel was working precisely within the tradition of the conventionally picturesque, as he had done before. But then, the viewer notices the gleaming light that punctuates the painting's velvety dark setting.

Landscape is dominated by the light throughout the scene. Sunshine breaks through the trees at the right and partially outlines

the shapes of the cows; it falls on the body of water, which seems to shimmer in the foreground. The extraordinary attention Peel paid to the effects of the light is proof of the artist's keen appreciation of Impressionism.

The French Impressionists had made their debut in a private group exhibition in the spring of 1874, but Canadian artists in Paris in the 1880s studying with academic teachers such as Jean-Léon Gérôme—including Peel, who began to study with him in 1882—ignored Impressionism. Although Peel had disdained Impressionism during his early years as a painter, *Landscape* is a witness to the fact that by 1890, he was a convert.

It is possible that Peel was half hoping to develop his talents as a landscape artist alongside his figure painting. In this landscape, he was not seeking to achieve a photographic likeness but to express a time of day and a mood of intense tranquility, and for that he needed something special—an accurate depiction of light in its varying qualities.

In a chronological catalogue of Peel's oil paintings published in 1890 and arranged by him for an auction of his work in Toronto by Oliver, Coate & Co. Auctioneers, *Landscape, Normandy*, lot 57, is the final work in that sale. It may be the painting featured here, and would have been purchased from the auction by Mr. Sherry, who lived in London, Ontario, and who would have been interested in a local star like Peel.

Landscape is not unlike the tentative first works of William Blair Bruce or Maurice Cullen, which were so often of water. Later, the concept of shimmering light on water was taken further in the Post-Impressionist landscapes Lawren Harris painted at Lake Superior and those Franklin Carmichael painted of the lakes of the La Cloche Mountains of northern Ontario. Besides being an enchanting record of colour and light, *Landscape* by Peel is a harbinger of a new era in Canadian art.

We thank Joan Murray, writer, curator and art historian, for contributing the above essay.

ESTIMATE: \$25,000 – 35,000





121 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Georgian Bay Pool

oil on board, signed with a stamped signature
and on verso titled and dated circa 1924 on the gallery
label and stamped with the Arthur Lismer Estate stamp
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Ontario

LITERATURE

Douglas LePan, "Islands of Summer," *Weathering It:
Complete Poems, 1948 - 1987*, 1987, page 19

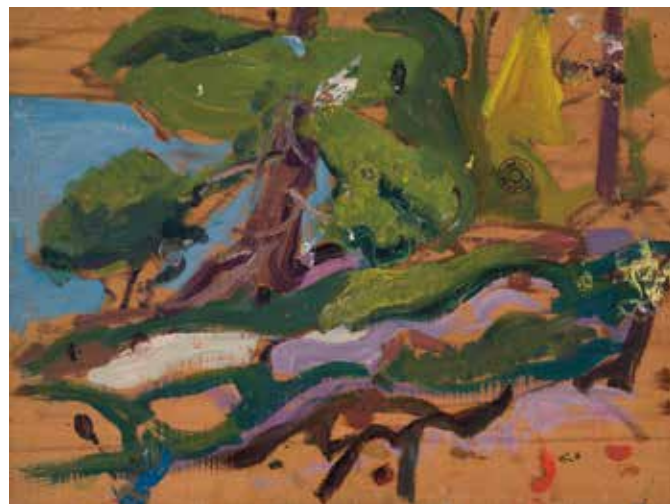
Abrupt granite rising from the clearest
water in all the world. Crowned with a tangled
diadem of blue green foliage ...
And always beneath birdsong the sound of water.

—DOUGLAS LEPAN

GEORGIAN BAY POOL is an exceptional depiction of one of the most beloved painting places of the Group of Seven. Just shy of 100 years ago, Arthur Lismer painted his iconic canvas *September Gale, Georgian Bay*, which is in the collection of the National Gallery of Canada. The power of that painting and the inspiration Lismer sourced from this area followed him throughout his career. Georgian Bay is one of the largest bodies of fresh water in the world, and its windswept pines, towering cliffs, and small islands and inlets have historically been a deep source of inspiration for various Canadian artists and poets. Lismer's depiction of this tranquil pool surrounded by dramatic rock cliffs is stunning. The wide-angle panoramic vantage point in *Georgian Bay Pool* gives the impression of a much larger composition, paralleling the breadth and splendour of this region.

There is an unfinished sketch on verso.

ESTIMATE: \$25,000 – 35,000



verso



122 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Snow Cloud

oil on panel, initialed and on verso signed,
titled twice and dated 1949
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Montreal
Sold sale of *Important Canadian Art*, Sotheby's Canada in
association with Ritchie's, November 19, 2007, lot 134
Private Collection, British Columbia

LITERATURE

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada,
1976, reproduced page 80

EXHIBITED

National Gallery of Canada, Ottawa, *Edwin H. Holgate*,
July 25 – September 7, 1975, catalogue #37

THIS OIL ON panel by Edwin Holgate is an impressive study in volume. While the forms themselves contain Holgate's classic rounded, fluid rhythms, they also contain a palpable sense of painterly mass. The gently rolling hills in the lower right, the trees through the mid-ground and the hills receding into the distance all contain a striking dimensionality beyond the two-dimensional picture plane. Even the titular cloud possesses the heft of snow yet to fall. This composition must have resonated with Holgate, as he later produced a silkscreen version, which further stylized his approach while retaining much of the original's impact.

The panel was likely painted in the Morin Heights area of the Laurentian Mountains, where the artist relocated from Montreal in 1946. This area was a regular source of inspiration throughout his career. Notably, the work's palette and handling of the hills are reminiscent of Holgate's *Spring Break-Up*, 1930, the canvas and oil sketch of which hang in the Thomson Collection at the Art Gallery of Ontario. Also painted in the heart of the Laurentians, works like these showcase the long-standing connection between region and artist.

ESTIMATE: \$30,000 – 40,000



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

ALC CGP G7 OSA RCA 1873 – 1932

Artist and Easel

oil on board, titled and dated 1913 on a plaque and on verso signed, dated July 1913 and inscribed *To Eugene Beaupré (a souvenir of a fine holiday) With best wishes by the artist* 7 x 9 in, 17.8 x 22.9 cm

PROVENANCE

Eugene Beaupré
Sold sale of *Important Canadian Paintings, Drawings, Watercolours, Books and Prints of the 19th and 20th Centuries*, Sotheby & Co. (Canada) Ltd., May 4, 1971, lot 151, titled as *Artist Working in the Shade of a Tree*
By descent to the present Private Estate, British Columbia

IN LATE SPRING of 1913, J.E.H. MacDonald moved from Toronto to the village of Thornhill, seven miles north of the city.

MacDonald acquired a property with a 10-room house that he named Four Elms, on four acres of woods with maple, spruce and elm trees. Four Elms served as a country refuge for other artists who would become the Group of Seven, such as Frederick Varley, Arthur Lismer, Frank Johnston and Franklin Carmichael. Here MacDonald gardened and painted, creating iconic works such as *The Tangled Garden* (in the collection of the National Gallery of Canada). In *Artist and Easel* he captures the lush green of this area with fluid, textured brush-strokes. The huge tree casts a pool of shadow behind the artist, but he paints in the sun, and the brightness of his white shirt makes him the focal point of the work. Although the identity of the figure is open to speculation (perhaps one of MacDonald's fellow Group artists), he is most likely Canadian artist Eugene Beaupré, who, according to the dedication given by the artist, holidayed in Thornhill. MacDonald has captured the essence of summer—sweet and reflective, green and glowing, compelling to both MacDonald and his artist subject.

ESTIMATE: \$15,000 – 25,000



124 Emily Carr

BCSFA CGP 1871 – 1945

South Bay, Skidegate

watercolour on paper, signed Emily Carr and on verso titled on the National Gallery of Canada and the T. Eaton Fine Art gallery labels and dated 1928 on the National Gallery of Canada label, circa 1928
22 x 29 in, 55.9 x 73.7 cm

PROVENANCE

The Fine Art Galleries, T. Eaton Co. Ltd., Toronto, stock #2786
Central Guaranty Trust Company, Toronto
Sold sale of *Canadian Art*, Joyner Fine Art Inc., May 20, 1987, lot 139
Acquired from the above by a Private Collection, Calgary
Private Collection, Vancouver

LITERATURE

Doris Shadbolt, *The Art of Emily Carr*, 1979, reproduced page 94 and the related canvas reproduced page 95, both works listed page 206
Doris Shadbolt, *Emily Carr*, National Gallery of Canada, 1990, reproduced page 108
Doris Shadbolt, *The Sketchbooks of Emily Carr: Seven Journeys*, 2002, the closely related sketch *Village Landscape at South Bay* reproduced page 70
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 1966, page 26 in 2006 edition

EXHIBITED

National Gallery of Canada, Ottawa, *Emily Carr*, June 29 – September 3, 1990, catalogue #76
Audain Art Museum, Whistler, displayed with the permanent Emily Carr collection, on loan July 2019 – August 2020

IN THE SUMMER of 1928, Emily Carr ventured to the remote Skeena and Nass River valleys and the islands of Haida Gwaii. Her enthusiasm to return to northern British Columbia after her previous major painting trip there in 1912 was rekindled by events that took place during the previous year. She had met members of the Group of Seven for the first time in the fall of 1927, after being invited to take part in the National Gallery of Canada's *Exhibition of Canadian West Coast Art—Native and Modern*. Marius Barbeau was an ethnographer at the National Museum of Canada in Ottawa and provided the main impetus for the exhibition. He had seen examples of Carr's totem pole paintings during his travels to First Nations villages in British Columbia and suggested that her work be included in the show.

Eric Brown, the director of the National Gallery, visited Carr's studio in Victoria; he was impressed with her paintings and ensured their prominent placement in the exhibition. He was surprised to find out that Carr had never heard of the Group of Seven and made special arrangements for her to travel to Eastern Canada for the exhibition and to meet the members of the Group. Carr was awestruck after viewing the Group's paintings for the first time at the Studio Building in Toronto and wrote in her journal:

Oh, these men, this Group of Seven, what have they created?—a world stripped of earthiness, shorn of fretting details, purged, purified; a naked soul, pure and unashamed; lovely spaces filled with wonderful serenity... I think perhaps I shall find God here, the God I've longed and hunted for and failed to find. Always he's seemed nearer out in the big spaces, sometimes almost within reach but never quite. Perhaps in this newer, wider, space-filled vision I shall find him.

Carr witnessed in the Group's paintings a new way forward in interpreting the Canadian landscape, one that was filled with spirituality. Their paintings awoke something in Carr that was transformational. Upon her return to Victoria after the exhibition, she began painting in earnest again and started planning to return north on her first major painting trip in 16 years, at the age of 57.

South Bay, located on Moresby Island in Haida Gwaii, was the last stop for Carr in the summer of 1928. On August 11, 1928, she wrote a detailed letter to Brown and his wife while staying at South Bay, which vividly describes the many adventures she had during her trip. While the traveling conditions were often difficult, she managed to bring back to Victoria many rough sketches and approximately 30 large watercolour paintings, which were important sources of future inspiration. The majority of these paintings were included in the Emily Carr Trust at the time of her death and are now in the collection of the Vancouver Art Gallery.

Carr used many of these watercolours as the basis of her iconic late modernist canvases, including such seminal works as *Kitwancool Totems*, *Heina*, *Forsaken*, *Three Totems* and *Grizzly Bear Totem*, *Angidah*, *Nass River*. *South Bay, Skidegate* is one of these important large watercolours. It was used as the basis of an exemplary modernist canvas that was purchased by Barbeau in 1928, and which he described in a Canadian Broadcasting Corporation



EMILY CARR
South Bay, Skidegate (Untitled)
 oil on canvas, 1929 – 1930
 23 x 27 in, 58.42 x 68.58 cm
 Private Collection

Not for sale with this lot

interview in 1957. Barbeau noted, "When I visited her in 1928, that is the year after the exhibition in Ottawa, I saw canvases with just trees, surrounded by skirts of ballet girls, or virgins of the forest—densely green, but full of shapes and power. I couldn't resist buying one of them."

In *South Bay, Skidegate* we see the new emphasis Carr places on the importance of expressing the spirituality of the places she paints. Her focus has shifted from delineating the fine details of the scene to providing the wider vision she so admired in the Group's work. The watercolour skilfully captures the power of nature's dominant presence in Canada's remote places. The small village of South Bay sits clinging precariously to the hillside clearing, tenuous in its existence. The houses are overshadowed by towering dark-green walls of forest. In this village hemmed in by the surrounding ocean, the only escape by land appears to be via a narrow wooden boardwalk hugging the shoreline, with a massive boulder standing as a sentinel. Enormous trees border the path, which are deftly sculpted and twisted with Carr's bold brush-strokes. This is the raw and untameable wilderness of British Columbia that Carr loved and in which she found her God.

ESTIMATE: \$300,000 – 400,000



125 Emily Carr

BCSFA CGP 1871 – 1945

Klee Wyck Ceramic Bowl

ceramic sculpture, signed Klee Wyck,
circa 1924 – 1926
2 x 5 ¾ x 5 ¾ in, 5.1 x 14.6 x 14.6 cm

PROVENANCE

Charles S. Band, Toronto
Estate of Helen E. Band, Toronto
Sold sale of *Fine Canadian Art*,
Heffel Fine Art Auction House,
November 26, 2009, lot 238
Private Collection, Vancouver

LITERATURE

Maria Tippett, *Emily Carr: A Biography*,
1979, page 238

IN 1924, EMILY Carr, to supplement her income, produced crafts such as hooked rugs and pottery. For the pottery, she used clay that she dug herself from locations such as Dallas Road in Victoria. In a homemade kiln in her back yard, she fired her hand-built clay objects, which included candlesticks, totems, bowls, pots and lamps. These single-fired objects were then painted with a variety of Indigenous motifs, such as the bear motif that dominates this bowl. She signed her clay objects Klee Wyck, a name given to her by the Nuu-chah-nulth people of western Vancouver Island, which meant “Laughing One.” The original collector of this work, Charles S. Band, corresponded with Carr between 1936 and 1945, and he supported her by acquiring several of her most important paintings. Maria Tippett wrote, “In March – April 1937 the Art Gallery of Toronto, motivated by the enthusiasm of Charles Band, gave Emily a solo exhibition of some twenty paintings.” As with all works collected by Band, each is the best example within the context of the artist’s oeuvre, and this is a superb larger-scale ceramic by Carr.

ESTIMATE: \$15,000 - 25,000





126 Emily Carr

BCSFA CGP 1871 – 1945

Susan

watercolour on paper, signed Emily Carr and on verso inscribed \$25,00 and on a piece of paper *Susan lived on one side of Sophie's house—Susan produced and buried babies as fast as Sophie herself. The two women laughed for each other and cried for each other. When they came to my studio they rested and drank tea with me. / Klee Wyck* and with the Roberts Gallery framing label, circa 1914
9 ¾ x 7 ½ in, 24.8 x 19.1 cm

PROVENANCE

Private Estate, British Columbia

LITERATURE

Emily Carr, *Klee Wyck*, 1941, pages 63, 64 and 65 in 2003 edition

EMILY CARR'S GREATEST friend, Sophie Frank, to whom Carr dedicated her book *Klee Wyck*, was a member of the Skwxwú7mesh Uxwumixw (Squamish Nation) and lived on the Mission Indian Reserve No. 1 in North Vancouver. The frontispiece for *Klee Wyck* (1941 edition) is a remarkable portrait of her, *Sophie Frank*, which Carr painted in 1914. That work, from a private collection, sold at Heffel in the spring of 2018, is similar in style and handling to the present work. Like the watercolour *Old Man* (lot 127 in this sale), this work has a note on the back of the frame and a Roberts Gallery framing label. This suggests that it might share a similar provenance to *Old Man*. In this case, however, the text is from Carr's story "Sophie," chapter 5 in *Klee Wyck*. Of *Susan* (regrettably her last name is not currently known), Carr wrote that she was a close neighbour of Sophie who

produced and buried babies almost as fast as Sophie herself. The two women laughed for each other and cried for each other. With babies on their backs and baskets on their arms they crossed over on the ferry to Vancouver and sold their baskets from door to door. When they came to my studio they rested and drank tea with me. My parrot, sheep dog, the white rats and totem pole pictures all interested them. "An' you got Injun flower, too," said Susan.

"Indian flowers?"

She pointed to ferns and wild things I had brought in from the woods.

Of the camaraderie between the two women Carr further wrote, "Susan and Sophie were in my kitchen, rocking their sorrows back and forth and alternately wagging their heads and giggling with shut eyes at some small joke." At the end of the story, Carr recounts a poignant tale involving both Sophie and Susan. The two women, each of whom had endured the loss of many children, were invited to see the twin babies of Carr's friend Mrs. Dingle.

Susan's hand crept from beneath her shawl to touch a baby's leg. Sophie's hand shot out and slapped Susan's.

The mother of the babies said, "It's all right, Susan; you may touch my baby."

Sophie's eyes burned Susan for daring to do what she so longed to do herself. She folded her hands resolutely under her shawl and whispered to me,

"Nice ladies don' touch, Em'ly."



EMILY CARR

Sophie Frank

watercolour on paper, 1914

9 ½ x 7 ½ in, 24.13 x 19.05 cm

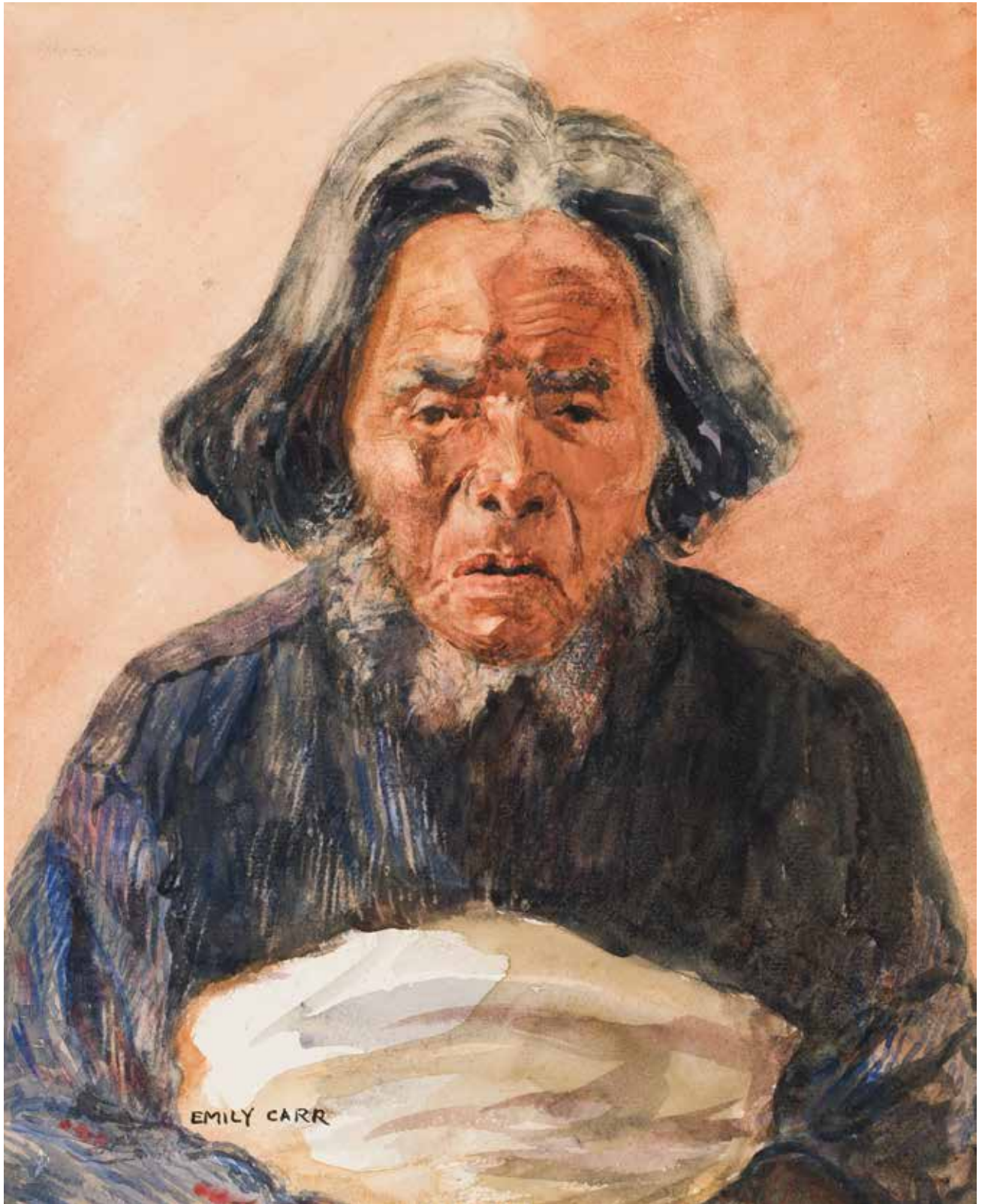
Private Collection (currently on loan at the Vancouver Art Gallery)

Not for sale with this lot

Although *Susan* is not dated, and we have only the evidence of the note on the back of the frame to identify her, commonalities the watercolour shares with *Sophie Frank* suggest a similar date of 1914 for this work. Each woman is shown bust length, three-quarter face, from their proper left side. Their hair is parted in the centre, tucked behind the left ear, and each woman has a long braid down her back. In both works there is a strong sense of identity and a greater attention to the details of facial structure than either background or clothing. The careful use of shadow in *Susan* gives her face a sense of volume, and traces the years of a hard life on the contours of her face. The eyes have a particular gravity and suggest both the sorrows and joys of this woman's life, but also her resolve and strength. Susan is presented boldly and unreservedly, and the cropping of the image enhances the sense of immediacy and our engagement with the sitter. This is a woman Carr knew and valued as a friend—far from being a "subject," Susan is depicted as part of Carr's world.

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay.

ESTIMATE: \$80,000 – 120,000



127 Emily Carr

BCSFA CGP 1871 – 1945

Old Man

watercolour on paper, signed Emily Carr and on verso inscribed \$25.00 and with the artist's remarks (see below) and with the Roberts Gallery framing label, circa 1914
12 ¾ x 11 in, 32.4 x 27.9 cm

PROVENANCE

Private Estate, British Columbia

LITERATURE

Emily Carr, *Klee Wyck*, 1941, pages 37 and 142
in the 2003 edition

EMILY CARR IS not renowned for her portraiture but that art form is, nevertheless, an important part of her legacy. She portrayed her friends and family and, of course, herself, but among her most interesting portraits are those she did of First Nations men, women and children. These images start with a series of drawings she executed on her visit to Ucluelet in 1898, and they continue sporadically through the early decades of the twentieth century. These works are undated, so placing them within her career is based on style or our knowledge of Carr's movements, such as the 1928 paintings *Mrs. Douse, Chief at Kitwancool*, *William Russ* and *Clara Russ* (all in the collection of the Royal BC Museum and Archives).

The painting of First Nations villages and totem poles was something Carr had to negotiate, because these poles and houses were the property of First Nations families, as her story "Kitwancool" in *Klee Wyck* suggests, and this was equally true of her requests to portray individuals. As she recounts in her story "Ucluelet," Mrs. Wynook, an Elder, speaking to the missionary, "told how the old Indians thought the spirit of a person got caught in a picture of him, trapped there so that, after the person died, it had to stay in the picture." Indeed, Carr goes on to write, "Tell her that I will not make any more pictures of the old people."

How then did she come to do this watercolour of an old man? We do not know his identity or the date, although there is some

affinity with *Mrs. Green, Mother of Clara Russ*, which dates from circa 1912 (Royal BC Museum and Archives). Equally, we do not know the provenance of the work, but there is an intriguing note on the back of the frame, apparently a transcription of remarks Emily Carr made about the work to Irene Clarke:

"I haven't done many portraits," she said, "because it seemed an impertinence to look as deeply into someone as you have to, to paint a true portrait. The Great Spirit had told the old man that his time had come, so he went to bed, pulled up the bed covers and tried very hard to obey, but he wasn't able to do so. When I had finished his portrait he got up and went fishing."

Clarke was married to William Clarke, the editor of Oxford University Press, the original publisher of *Klee Wyck*. In March of 1941, the Clarkes visited Carr in Victoria, and this eventually led to a contract for the book, which went on to win a Governor General's Literary Award. This raises the tantalizing possibility that the work belonged to the Clarkes, and was acquired by them on their visit to Carr in 1941. The Roberts Gallery framing label on verso, located at 29 Grenville Street, Toronto, from 1924 to 1948, suggests that the Clarkes had the work framed upon their return to Toronto. Regrettably, none of this can be substantiated, but it suggests a direct connection to Carr. The note does accurately describe the painting, and Irene Clarke definitely met Carr in 1941. The image is a strong, well-painted depiction of an older First Nations man facing the world. Carr has given the figure convincing volume and life, and the idea that he might soon arise from his bed and go fishing is a delightful one. We see an individual of both character and depth, and we realize that Carr has, indeed, looked "deeply ... to paint a true portrait."

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay.

ESTIMATE: \$80,000 – 120,000

128 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Pyramid Mt., Jasper Park

oil on board, signed and on verso signed, titled, inscribed *Pyramid Mountain, from near links / LSH / II* and stamped 854 twice, 1924
10 3/8 x 13 3/4 in, 27 x 34.9 cm

PROVENANCE

Private Estate, British Columbia

THIS BRIGHT AND vibrant work by Lawren Harris is an exciting depiction not only of the fabled mountains around Jasper, but also of life in those mountains, and it is a rare and exceptional work for the artist. Painted from the southeast shore of Lac Beauvert, this sketch looks across the calm waters of the lake as two figures in a bright red canoe cut through the reflection of the towering Pyramid Mountain, approaching a boathouse on the far shore. The characteristic green roofs of Jasper Park Lodge's main building and smaller bungalows can be seen through the trees.

In a 1927 promotional booklet from Canadian National Railways (which owned and operated the lodge from the 1920s until the late 1980s), the lodge is romantically described as follows: "Built of huge white boulders and logs brought down from the mountain slopes, its architecture blends so perfectly with the surroundings, that it seems as much a part of the scenery as the mountains themselves."¹ While the locations and character of some of the structures at the hotel have changed in the decades since, the spirit of this image is as evocative of enjoyable time spent in the Canadian Rockies as on the day it was painted.

Pyramid Mt., Jasper Park dates from 1924, during Harris's first journey to Canada's Rocky Mountains. Fellow Group of Seven artist A.Y. Jackson, who had been to the Rockies in 1914, accompanied Harris and his family on this trip, all arriving at Jasper Park Lodge in July. A very strong case can be made for this being one of, if not the, first depiction of the Rocky Mountains by Harris. The artists began their trip at the lodge, and according to Jackson's letters, Harris did not waste any time in getting to painting: "Lawren has the walls all covered with sketches already,"² he wrote to Norah de Pencier before the two artists left the comforts of the lodge and moved farther afield, to Maligne Lake and the Tonquin Valley. Over the course of the trip, Harris produced more than 50 oil sketches, easily distinguished from those of later years by their size (later works measure 12 x 15 inches), capturing a range of subjects from the shores of lakes up to the summits of peaks.

After subsequent trips to the Lake Louise, Lake O'Hara and Banff regions, Harris returned to Jasper five years later, near the conclusion of his regular landscape sketching trips, checking in again at Jasper Park Lodge in July 1929.³ He revisited this scene, painting *Mountain Sketch LXIII* (sold by Heffel, fall 2016) of a very similar view across Lac Beauvert, but with Pyramid Mountain conspicuously removed for symmetrical balance.

Harris is most well known for his austere landscapes of the late 1920s, where the landscape is bereft of extraneous detail, leaving only the essential foundational components, and this is the dominant characterization of his work. In reality, the artist's full catalogue is diverse, and at various times through his landscape painting period he experimented with depictions of people, industry and structures in his sketches and canvases, even beyond the obvious urban scene examples. Examples are rare, but represent his constant experimentation and exploration in how best to capture his vision of the Canadian landscape. This panel is exceptional, as it has the distinction of being, so far, the only known extant example of a Rocky Mountain sketch by Harris depicting an explicit human presence.

Harris and Jackson had originally hoped to use their sketches from this trip to do some work for Canadian National Railways, though ultimately for Harris, nothing came of these plans. Jackson did contribute to the 1927 brochure put out by the railway, and used this sketch, or his own contemporaneous one, as reference material for his gouache colour illustration of Pyramid Mountain. One can only imagine the types of murals the artists could have created with source material like this panel. However, there is a special charm to the crystallizing of grand ideas onto such a fine scale and, as with many of Harris's sketches, there is success here in conveying a majesty that greatly outsizes the panel's compact dimensions, giving the audience a true window into the refreshing summer mountain atmosphere of Jasper Park.

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

1. Canadian National Railways, *Jasper National Park* [booklet] (1927), 32.

2. A.Y. Jackson to Norah Thomson de Pencier, July 22, 1924, De Pencier Fonds, National Gallery of Canada; as quoted in Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* (Calgary: Fifth House Books, 2000), 42.

3. Social Events, *Globe* (Toronto), July 9, 1929, 18.

ESTIMATE: \$200,000 – 300,000





129 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

Bush Tangle, Georgian Bay

oil on board, signed and dated 1949 and on verso signed, titled, dated and inscribed \$90.00 and 3 on the artist's label
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Private Collection, Nova Scotia
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 15, 2000, lot 175
Private Collection, Quebec City
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 28, 2011, lot 136
Private Collection, Ontario

GEORGIAN BAY AND its topography was a favoured painting place amongst members of the Group of Seven, but it was most important to Arthur Lismer. It was here that he found himself as a painter. He was very sensitive to the beauty of Georgian Bay, and it was through his immense talent as a painter that he was able to capture its distinct sense of place in his oil sketches. This is nowhere more apparent than in his close-up views of the tangle of fallen logs, branches and foliage on the forest floor. Lismer heightened these forms with his technique of scratching lines with the end of his brush. He carved these lines in the thick, textured paint, lending a subtle three-dimensional quality to the surface, and also producing the effect of a dynamic energy. These lush works have a lasting resonance, and transport the viewer to their own childhood memories of cottages, camping and the fresh scent of pine needles.

ESTIMATE: \$25,000 – 35,000



130 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Canmore, Alta.

oil on board, signed and on verso signed,
titled and dated August 1949
10 ½ x 13 ½ in, 26.7 x 34.3 cm

PROVENANCE

Acquired directly from the Artist
By descent to a Private Collection, Toronto
Sold sale of *Canadian Landscapes: Group of Seven & Their
Contemporaries*, Heffel Fine Art Auction House,
October 25, 2018, lot 323
Private Collection, Vancouver

LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 170

THE LANDSCAPE OF Alberta held a strong interest for A.Y. Jackson in the second half of the 1940s. He was teaching summer school at the Banff School of Arts (1949 was his last summer there), and Canmore was only 15 miles east of Banff. He found Canmore's landscape setting exciting—it was in the valley of the Bow River, and within sight of the stunning Mount Rundle and Three Sisters peaks. Jackson commented, "Over all the blue arch of sky spanned the wide valley and seemed to rest upon the great ranges on either side, like the dome of a vast cathedral." These rough cabins project the warmth of their occupants, along with the dogs and garden patch of sunflowers. In contrast to the charm of the quotidian, the towering grandeur of the mountains is romantic and enduring. Jackson's love of rhythm is pronounced here—in the roll of the land, the flanks of the mountain and the remarkable cloud formations in the sky—and his sensitive awareness of light edging the clouds and reflecting off the ice and snow on the mountain adds much to this vivacious sketch.

ESTIMATE: \$15,000 – 25,000

131 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Ontario Mining Town, Cobalt

oil on canvas, signed and on verso signed, titled and titled *Ontario Mining Town*, dated incorrectly 1935 and on the exhibition label 1933, inscribed O.S.A. 1933 and with various numbers and stamped twice with the Dominion Gallery stamp, 1933
21 × 28 ¼ in, 53.3 × 71.8 cm

PROVENANCE

Dominion Gallery, Montreal, 1946
Ingersoll-Rand Co. Ltd. Corporate Collection, Montreal, 1947
Sold sale of *Important Canadian Art*, Sotheby's Canada in association with Ritchie's, November 19, 2007, lot 250
Private Collection, Toronto

LITERATURE

Canadian Group of Painters, Heinz Art Salon, 1933, reproduced A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1976, pages 141 and 156
Charlie Angus and Brit Griffin, *We Lived a Life and Then Some: The Life, Death, and Life of a Mining Town*, 1996, pages 17, 19 and 20
Paul O'Keeffe, *Some Sort of Genius: A Life of Wyndham Lewis*, 2001, page 430
Michael Gordon, *Rockhound: An Experience of the North*, 2015, page 128

EXHIBITED

Heinz Art Salon, Atlantic City, *Canadian Group of Painters*, June – October 1933, titled as *Ontario Mining Town*, catalogue #25
Art Gallery of Toronto, *Canadian Group of Painters*, November 1933, titled as *Ontario Mining Town*, catalogue #40
Art Association of Montreal, *Canadian Group of Painters*, January 1 – 21, 1934, titled as *Ontario Mining Town*, catalogue #33
McMaster University, Hamilton, *Canadian Group of Painters*, February 7 – 27, 1934, catalogue #15
Dominion Gallery, Montreal, *A.Y. Jackson: Thirty Years of Painting*, May 4 – 18, 1946, dated as 1935, catalogue #12

IN THE FIRST decade of the twentieth century, Cobalt, Ontario, was to silver what the Klondike had been to gold a few years earlier. In 1903, two rail workers scouting the route of the Temiskaming and Northern Ontario Railway discovered a vein of greyish-white rock in the hardscrabble terrain. So began what the *Canadian Magazine* five years later called “Cobalt fever.” By 1906, more than 20 silver mines were in operation, and the demand for stock in Cobalt's many start-ups was so strong that on one occasion the New York police were called to break up rioting crowds on Wall Street.

Ultimately 100 mines would open around Cobalt, and by the outbreak of the First World War, its population had grown to 10,000. The foundations were dug for an opera hall and a stock

exchange, the T&NO Railway laid on a Millionaires Express, and the *New York Times* claimed that Cobalt had “all the sensations of the most modern city on the continent.” But the prosperity vanished by the 1920s as the silver reserves were depleted and a new gold boom drew investors to Porcupine Lake, Ontario.

By the time A.Y. Jackson first arrived in Cobalt with his friend Dr. Frederick Banting, around the time of his fiftieth birthday in October 1932, the town's population had shrunk drastically and only a few small mines were left to prospect the exhausted terrain amid fires and cave-ins. “The palmy days were over,” as Jackson observed. However, this picturesquely ramshackle town with its rearing headframes and glacier-like tailings had already attracted and inspired his friends Franklin Carmichael, Yvonne McKague Houser and Isabel McLaughlin. Jackson would return to paint and sketch a second time in 1935, and works from these expeditions are in both the National Gallery of Canada (*Cobalt, Ontario*, 1932) and the Thomson Collection at the Art Gallery of Ontario (*Autumn, Cobalt, Ontario*, 1935).

Jackson found in Cobalt the same workaday charm that delighted him in Quebec villages such as La Malbaie and Saint-Hilarion, whose wintry portraits, complete with rustic homes, parish churches, and horse-drawn sleighs traversing undulating roads, he was painting during these same years. *Ontario Mining Town, Cobalt* features the headframes and trestles of the disused mines, as well as small, brightly painted shanties and shopfronts. Any impressions of poverty or desolation are offset by the alluring colours—in particular by (appropriately enough) cobalt-based pigments. McLaughlin once told Jackson that he used cobalt violet in all his paintings, and liberal touches are found here, including gentle swipes in the snow along one of the sagging rooftops. Even more profuse are his mixtures of cobalt blue in the folds of the tailings and on the central headframe, which rises above the town like one of the steeples in his Quebec canvases. A corner of one of Jackson's other views of Cobalt including his blues and violets (in the collection of the Art Gallery of Ontario) appears in the upper right in his friend Wyndham Lewis's 1941 portrait of J. Stanley McLean of Canada Packers (in a private collection)—intended, as Jackson observed, to bring “a note of colour” into the portrait.

There are many beautiful notes of colour here, as Jackson fondly depicts the defiance of the small population of survivors who, as he wrote, “stayed on, subsisting somehow,” long after prosperity left this “Dawson City of the east.”

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

We thank Charles C. Hill for his assistance in cataloguing this lot.

ESTIMATE: \$200,000 – 300,000





132 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Gold Mine at Red Lake

oil on canvas, signed and on verso signed,
titled and inscribed *Toronto* and with the
Roberts Gallery inventory #1418A, circa 1952
24 x 30 in, 61 x 76.2 cm

PROVENANCE

Roberts Gallery, Toronto
Corporate Collection, Vancouver

THE GROUP OF Seven depicted Canada as mostly raw landscape, immense and uninhabited. However, northern Ontario and Quebec were also places of rapid industrialization through mining and the production of steel and pulp and paper. In Toronto, the Group's base, there was a social hierarchy that included the financiers, industrialists and speculators who were involved in these activities. A.Y. Jackson mixed easily with mine owners, engineers and prospectors looking for natural resources, and they sometimes were the commissioners and buyers of his work.

The subject of mines and mining towns was of interest to Jackson, and he sketched at many of them in Ontario, Quebec and the Northwest Territories—Eldorado Mine (radium) on Great Bear Lake, NWT; Temagami Mine (copper and silver) and Sudbury Mine (nickel, copper and other metals) in Ontario; Thetford Mines (asbestos) in Quebec; and Smallwood Mine (silver) in Labrador, amongst others. In April of 1952, Jackson traveled to Red Lake near Thunder Bay, one of the richest gold-producing areas in Canada and the world. The area is estimated to have reserves of 3.23 million ounces of gold buried in metamorphosed tholeiitic basalt rock, and is still producing gold through a number of mines today. While there, Jackson sketched at Hasaga Mine, Olsen Mine and Madsen Gold Mines.

This strong and colourful canvas shows the town as a mix of industrial buildings and the habitations of the mine workers. It is a scene full of warm quotidian details—laundry hanging on the line, firewood sprawled across the snow, an axe buried in a stump as if someone just walked away in the midst of their chores. Two figures walk up the snowy, rutted road, an indication of the life of the town. Snow lies in all the hollows of the land, their contours emphasized by Jackson with luscious pastels—blue, green, cream and mauve. Bright hues are everywhere in the buildings—the mine's headframe is blue, roofs are green and orange. The moody sky, with its layers of grey, is highlighted with subtle tones of green, mauve and peach, and admits enough light to make the snow glow. In the background, the mountains remind us of the wild landscape stretching just beyond the town's borders. In *Gold Mine at Red Lake*, Jackson is in full command of the elements of his composition, executed to great effect by bold and fluid brushwork.

ESTIMATE: \$70,000 – 90,000



133 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Sand Lake, Algoma (Algoma Sketch cxvi)

oil on board, signed and on verso signed, titled, inscribed with the Doris Mills inventory #2/116 and with the artist's symbol (cross circled) and stamped Kastel Gallery, 1921
10 3/8 x 13 7/8 in, 27 x 35.2 cm

PROVENANCE

Kaspar Gallery, Toronto, circa 1980
Kastel Gallery, Montreal
The Art Emporium, Vancouver, 2006
Private Collection, Toronto

LITERATURE

Canadian National Exhibition, *Toronto Catalogue*, 1923, page 41

Doris Mills, *L.S. Harris Inventory*, 1936, Algoma Sketches, Group 2, listed, catalogue #116, location noted as Studio Building

EXHIBITED

Canadian National Exhibition, Toronto, August 25 – September 8, 1923, catalogue #269

SAND LAKE, ALGOMA (Algoma Sketch CXVI) depicts a classic Lawren Harris composition, a treed point of land along a northern lakeshore. It draws the viewer into a crisp fall afternoon alongside rippling water dancing under a bright sun and dynamic cloud forms. This motif, now so clearly associated with the contribution of the Group of Seven to Canada's cultural identity, was a favourite for the artist, who used variations of it in multiple canvases, and as the endpapers for his 1922 book of poetry, *Contrasts*.

Algoma, more than any other location, can be associated with the Group of Seven as a collective. No other subject is as

representative of their artistic collaboration as this stretch of forests, rivers and lakes to the east of Lake Superior. With a vision to create an “art expression which should embody the moods and character and spirit of the country,”¹ Harris began in 1918 to organize sketching trips to this northern Ontario region for himself and his fellow artists interested in “paint[ing] the Canadian scene in its own terms.”² The success of these trips catalyzed the creation of the Group of Seven and their inaugural 1920 exhibition at the Art Gallery of Toronto.

The camaraderie found in Algoma was essential to the development of Canadian landscape art. Harris later recounted: “In the evening by lamp or candlelight each showed the others his sketches. This was a time for criticism, encouragement, and discussion, for accounts of our discoveries about painting, for our thoughts about the character of the country, and our descriptions of effects in nature which was different in each section of the country.”³ While the artists initially used a specially converted boxcar on the Algoma Central Railway, on later expeditions they stayed at the ACR’s rental cottages—log cabins available for \$1 per day. After several stays at Mongoose Lake, the final trips to Algoma were to Sand Lake, 138 miles (222 km) north of Sault Ste. Marie, “where the country begins to flatten out.”⁴ When this work was painted, in the fall of 1921, Harris was staying there with Arthur Lismer and A.Y. Jackson. Weeks later, Harris and Jackson would venture farther, to the austere north shore of Lake Superior, and Harris would embark on the next phase of his artistic exploration.

In this sketch, we can see a foreshadowing of that transition. For Harris, the focus has shifted from the surface level decorative interplay of foliage and rock patterns seen in earlier Algoma works to a more elemental representation of the scene as a unified whole, allowing only essential forms to communicate the experience of sitting by a placid lakeside. This work succeeds in his goal to depict a “more real sense of the presence of the informing spirit” of this serene place.⁵

All of the original members of the Group, minus Frederick Varley and Franklin Carmichael, participated in the Algoma trips between the autumn of 1918 and spring of 1922, but it was Harris and J.E.H. MacDonald who responded most strongly. MacDonald was lauded for his excellent work there (which Harris called his “best”),⁶ but Harris’s own work is easily as important in his own catalogue, and in its contribution to the visual culture of Canada. Important and striking canvases based on these trips are key pieces in public collections across the country, including *Sand Lake, Algoma* (1922), in the McMichael Canadian Art Collection.

When the Group of Seven held their inaugural show, they were driven by the energy of being like-minded artists on a cultural frontier and the excitement of finding Algoma, which Harris described as “a veritable paradise for the creative adventurer in paint in the Canadian North.”⁷ Today, a century later, we are lucky to still enjoy the fruits of their adventures in paradise. This sketch not only vividly depicts the timeless tranquility of a northern fall day in Algoma, but also is representative of the collective efforts of creative exploration done by the Group. It is part of the Group’s important collection of work that still resonates today, and is a testament to their legacy. In the words of Harris, the “effect of our work was to free artists all over Canada, to make it possible for them to see and paint the Canadian scene in its own



TOP: Lawren Harris, design for endpapers of the book *Contrasts*, 1922, Courtesy of Alec Blair

BOTTOM: Typical cottage in Algoma, image included in the Algoma Central Railway pamphlet, circa 1920

terms and in their own way.”⁸ This work is a wonderful example of Harris himself thriving in that freedom.

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

1. Lawren Harris, “The Group of Seven in Canadian History,” *Report of the Annual Meeting of the Canadian Historical Association* 27, no. 1 (1948): 31.

2. Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan, 1969), 48.

3. Harris, “Group of Seven,” 34.

4. *Ibid.*

5. Lawren Harris, “Creative Art and Canada,” supplement to the *McGill News Monthly* (Montreal, December 1928), 5.

6. Harris, “Group of Seven,” 34.

7. *Ibid.*

8. *Ibid.*, 38.

ESTIMATE: \$150,000 – 250,000



134 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Birches

oil on board, signed and on verso signed twice, titled, dated circa 1916 on the gallery label and inscribed *vi, 25 Severn St. Toronto / \$50.00 / 1918* and with the artist's symbol (cross circled)
13 3/4 x 10 3/4 in, 34.6 x 27 cm

PROVENANCE

Private Collection, Ontario
Masters Gallery Ltd., Calgary
Collection of George Cook, Calgary
Masters Gallery Ltd., Calgary
Collection of Mrs. Maureen Heffring, Calgary
Private Collection, Vancouver

PRIOR TO THE formal establishment of the Group of Seven in 1920, there existed a loosely organized group of painters collectively known as the Algonquin School. These artists, among them Tom Thomson, Lawren Harris, Arthur Lismer and Frederick Varley, would travel alone or often together in small groups to sketch the forests, lakes and rivers of Algonquin Park. As part of this group, Harris and Thomson sketched together in several locations in Algonquin Park in 1916. It was during this same painting excursion with Harris that Thomson produced the sketches he would use for the iconic paintings *The West Wind* (collection of the Art Gallery of Ontario) and *The Jack Pine* (collection of the National Gallery of Canada). *Birches* dates from this important period, on the rare occasion that these two Canadian art legends sketched side by side in the Canadian wilderness.

Harris was devastated by the tragic and untimely death of Thomson in the summer of 1917. He was tasked with organizing the collection of works Thomson had left behind in the makeshift studio he had helped the artist erect in the shack behind the Studio Building in Toronto. Harris selected the 1916 Thomson sketch *Autumn Birches* to keep for himself when cataloguing the painter's works, and it was one of only four works by Thomson that Harris owned. This painting was likely chosen as an important memento of the time they had spent sketching together the prior year in Algonquin Park.

One can see how Harris was influenced by Thomson when these two sketches with birch themes are compared. Harris, in the painterly style of Thomson, uses a minimal number of well placed, bold and expressive brush-strokes to compose the scene. Vibrant green curtains of foliage in both scenes are expertly executed with highly textured and prominent single brush-strokes. Both painters incorporate the sketching board as an important element in the painting by using it to outline and emphasize the vertical birch trunks rising up and penetrating the top of the composition. Warmth in each scene is achieved by the addition of well placed, striking highlights of pink and vermilion in the respective foregrounds. In contemplating both these works, one can only



TOM THOMSON
Autumn Birches

oil on panel, 1916
8 1/2 x 10 1/2 in, 21.7 x 26.7 cm
Collection of the Art Gallery of Ontario
Gift of Mr. and Mrs. Lawren S. Harris, Toronto, 1927
Photo: © Art Gallery of Ontario

Not for sale with this lot

ponder how these two men would have continued to influence each other if events had unfolded differently.

Beyond the important connection to Thomson, *Birches* stands on its own as one of the finest examples of a decorative landscape painting by Harris from this time period. Most of the Algonquin group and subsequent Group of Seven members had a background in graphic design, and this formal training greatly influenced their artistic expression. Many of their paintings at this time were bold, decorative landscapes that emphasized line, colour and pattern to achieve an overall cohesiveness. Strong design elements are evident in *Birches* in the use of purple tones for the rocky ground and verdant green in the undergrowth, which are reflected upward into the trunks and the birch leaves, providing a pleasing symmetry and overall balance to the composition. Also the striking contrast of the alternating pattern of black and white bark on the birch trunks is attractively achieved through the careful application of each element. A bright and clear blue sky penetrates the entire scene, illuminating the grove and bringing all the elements into harmony. The overall effect creates a vigorous impression of natural beauty, which Harris must have experienced during a time when he and Thomson were so closely inspired by one another.

ESTIMATE: \$150,000 – 200,000

135 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Winter Landscape, Quebec

oil on canvas, signed and on verso inscribed 65-84
on a label and Murray indistinctly, circa 1930
21 ¼ x 26 in, 54 x 66 cm

PROVENANCE

Laing Galleries, Toronto
Acquired from the above by a Private Collection,
Florida, November 3, 1965
By descent to the present Private Collection,
Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography
of A.Y. Jackson*, 1958, page 60

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 46

THIS BRIGHT, FRESH canvas is likely a depiction of Quebec's Charlevoix County in the early 1930s. Charlevoix County was one of A.Y. Jackson's most beloved painting locations, and he traveled there annually for decades. The rolling hills around municipalities such as Les Éboulements and Baie-Saint-Paul provided him with languid and flowing rhythms like the ones shown here, particularly when blanketed with the snow he would traverse by snowshoe. Jackson was drawn to the Arcadian quality of this region, seemingly unchanged by the modern world, and it inspired many of the artist's most beloved paintings.

Jackson's paintings of Quebec hold an important place not only within his own body of work, but also within the broader artistic movements of the time. In terms of what has come to be known as Canadian Impressionism, Jackson holds a significant position as a bridge between what could be termed the Ontario and Quebec schools. Broadly speaking, the Ontario school can be identified as having a more expressionist approach, often in an earthier palette, with the aim of capturing the landscape's rugged vitality. The Quebec school still sought to express that same

vitality, though often with a softer edge and focus. An important element of this difference is how closely Quebec artists adhered to classic French Impressionism in their handling of light, particularly when depicting winter. The prism-like fracturing of light on snow into pinks, blues and violets is a hallmark of this style of painting, and is deftly displayed here. Importantly, however, the painting's overall handling still keeps one foot firmly planted in the expressionist approach more typical of Ontario painters of the time, with the gestural rendering of the trees in the foreground and the treeline in the background. The result is a compelling contrast between the bucolic qualities of the snow and a rough-hewn execution of the trees, adding an effective, yet nuanced element of character to the work's romantic tone.

It is essential to note, as well, that while Jackson is famous for painting *en plein air*, canvases such as this one would be produced later in the studio, making the artist's dazzling treatment of light all the more remarkable. Jackson was able to accomplish this by how he worked on site on his sketching trips. The oil sketches he would produce on boards 8 ½ x 10 ½ inches, and later 11 ½ x 13 ½ inches, were a key element of this process. Often executed briskly during changing light and weather conditions, they held an immediacy that would inform a larger canvas. Another important, though often less heralded element of his on-site process was his pencil sketches. These were a valuable form of note-taking, to record the details of the scene as well as what colours should be employed and which approaches taken. Interestingly, often Jackson did the oil sketch first and the pencil drawing second. In *A.Y.'s Canada: Drawings by A.Y. Jackson*, he is quoted as saying: "Why no, I did this after the oils sketch; that's how I did nearly all those careful drawings—after I had caught the subject in paint first. The drawing was to help me when I painted the canvas later." Thanks to these working methods, Jackson was capable of great fidelity in his expression on canvas of sensitively observed moments such as the one seen here.

ESTIMATE: \$100,000 – 150,000





136 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Gray Hill

oil on canvas, on verso inscribed by Douglas Duncan 1916
and inscribed by the owner *Gray Hill, by David Milne*
1915 – 1916 on the stretcher, circa 1915 – 1916
18 ¼ x 22 ½ in, 46.4 x 56.2 cm

PROVENANCE

Douglas Duncan Picture Loan Society, Toronto
Acquired from the above by a Private Collection,
Florida, May 3, 1961
By descent to the present Private Collection, Toronto

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882 – 1928, 1998*, reproduced page 154, catalogue #106.60

DAVID MILNE IS unique in the art of Canada. He was born in Bruce County, in rural southwestern Ontario, but studied as a young man at the progressive Art Students League of New York (1903 – 1905). His main inspiration was the avant-garde art he saw in New York galleries (which he later exhibited at), from American and European Impressionism, Post-Impressionism and Fauvism, movements that informed what became his unique painting style. Milne's work was exhibited regularly and successfully in New York, though in a pattern that followed him back to Canada in later years—the tough economic times of World War I, the Great Depression and World War II ensured that he was not usually able to devote himself to painting full time. Always noted by experts in his lifetime, Milne's work has recently been exhibited to wide acclaim at the Dulwich Picture Gallery, in London, England, and the Metropolitan Museum of Art, in New York.

In part for aesthetic inspiration, in part for work, Milne moved many times in his life. *Gray Hill* was painted on the cusp of his exit from New York City to the hamlet of Boston Corners, in rural New York State, where he and Patsy Milne relocated in the spring of 1916. By 1915, Milne was well known in the United States. His watercolours appeared in the Panama-Pacific International

Exposition—the World's Fair held in San Francisco in this year—where he received the silver medal. In 1913, he had exhibited five paintings in North America's most important and controversial early exhibition of the avant-garde, the *Armory Show*. In retrospect, *Gray Hill*'s rural setting and landscape theme make it a transitional work, an important step away from the urban subject matter—in all its chaotic vibrancy—that had compelled Milne for over a decade, and away from the competitive art scene of the metropolis towards the pastoral, nature-focused themes that he painted memorably for the rest of his life.

Enthusiastic about winter scenes, in *Gray Hill* Milne painted rolling hills as his background and an undulating terrain in the foreground. Earth shows through the snow, suggesting melting. Relative to the grey-blue hill of the title, the trees are highly keyed with a saturated blue pigment. The paint surface is vigorously handled but ultimately calm. Against this stillness stands a line of both deciduous and coniferous tress, not silhouetted but as if X-rayed against the hills behind. They claim our attention because Milne outlined their full forms as well as branches and trunks. We can see through these living shapes, especially the large deciduous tree just right of centre. Milne adapted this signature technique, it seems, from an ancient Egyptian source, the famous stone bas-relief *Expedition to the Land of Punt*, from the mortuary temple of Queen Hatshepsut. A plaster cast of this relief sculpture was installed at the Royal Ontario Museum in Toronto in the early twentieth century and still features in that collection. Another copy was given by the ROM to the Metropolitan Museum in New York in 1906, when Milne was a student in that city.¹ *Gray Hill* encapsulates Milne's brilliance: it is subdued, but in its own way, also vibrant.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970–1990*, for contributing the above essay.

1. David P. Silcox, *Painting Place: The Life and Work of David B. Milne* (Toronto: University of Toronto Press, 1996), 392n21.

ESTIMATE: \$60,000 – 80,000

137 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Snow in the Sugar Bush (Six Mile Lake, Muskoka, Ontario)

oil on canvas, signed and dated March 1935 and on verso titled and inscribed *M-706* on the Mellors gallery label and inscribed *26B* (circled in red) on the canvas
12 × 16 ¼ in, 30.5 × 41 cm

PROVENANCE

Sale of the Artist to Vincent Massey, Toronto, 1935
Mellors Galleries, Toronto, 1935
Professor W.J. McAndrew, Toronto, 1935
By descent to Miss E.H. McAndrew, Toronto
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver

LITERATURE

Donald W. Buchanan, *Exhibition of Paintings by David B. Milne*, Mellors Galleries, 1935, listed page 2
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, reproduced page 599, catalogue #304.13

EXHIBITED

Mellors Galleries, Toronto, *Exhibition of Paintings by David B. Milne*, November 1935, catalogue #10
James Wilson & Co., Ottawa, *Exhibition of Pictures by David B. Milne*, December 1935

DAVID MILNE MOVED for employment, for the appeal of landscapes in new locales, and because of his personal relationships. In 1930, he settled in Palgrave, north of Toronto, where he loved to paint in the Caledon Hills. But his separation from Patsy Milne in 1933—plus her intention to stay in Palgrave rather than return to the United States—made him look elsewhere. He chose relatively remote Six Mile Lake, near Georgian Bay in the Muskoka area of Ontario. A skilled carpenter and perennially impecunious, he built a cabin and started painting. More happily on the personal front, it was here in 1938 that he met Kathleen Pavey. Milne seems to have rescued Pavey from a near mishap in her canoe.¹ She was then 28. Milne moved from Six Mile Lake to Toronto in the summer of 1939 to live with Pavey.

The time frame and locale of *Snow in the Sugar Bush* is important in another way specific to Milne's circumstances. As the provenance records, this was one of the paintings Milne sold to Vincent and Alice Massey, prominent Canadians and art collectors. Milne wrote in a letter from Palgrave that "the painter's life is one continuous financial depression, and he gets used to it."² By the mid-1930s, he was nonetheless quite desperate, and suggested the purchase to the Masseys. He parted with approximately 300 paintings for five dollars each. With what we might call "seller's remorse," however, he subsequently believed that the sale was not properly negotiated.³

Whereas Milne's landscapes around Palgrave from the earlier 1930s show a cultivated region, *Snow in the Sugar Bush* is witness to the more rugged, though still "worked," landscape near Six Mile Lake. The white snow heightens Milne's exuberant record of dynamic colour in this forested space. Some tree trunks are blackened, suggesting a fire, while others are highlighted in red to underscore their new growth in the early spring. We see the work at first as apparently asymmetrical, but we also notice Milne's use of intersecting diagonal lines in this composition. The prominent fallen trunk that points us deeper into the space, for example, lies atop many diagonal lines of snow and ground that he picks out in blues, whites and browns. Milne believed that landscapes held emotion and that it was his role to bring those qualities out. We readily feel his enthusiasm for this scene.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

1. James King, *Inner Places: The Life of David Milne* (Toronto: Dundurn Press, 2015), 300.

2. Quoted in "David Milne: Palgrave" [video] (Toronto: Art Gallery of Ontario, n.d.), <https://www.ago.net/palgrave>.

3. See Lora Senechal Carney, *Canadian Painters in a Modern World, 1925 – 1955: Writings and Reconsiderations* (Montreal: McGill-Queen's University Press, 2017), chap. 2, and David Silcox, *Painting Place: The Life and Work of David B. Milne* (Toronto: University of Toronto Press, 1996), chap. 12.

ESTIMATE: \$30,000 – 50,000





138 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Timberline

oil on canvas, signed and on verso titled
on the exhibition labels, circa 1931
30 x 40 in, 76.2 x 101.6 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Ontario Society of Artists: Fifty-ninth Annual Exhibition, Art
Gallery of Toronto, 1931, page 9, reproduced page 13
Canadian National Exhibition, *Catalogue of the Arts*, 1931, page 72

EXHIBITED

Art Gallery of Toronto, *Ontario Society of Artists: Fifty-ninth
Annual Exhibition*, March 1931, catalogue #81
Canadian National Exhibition, Toronto, August 28 –
September 12, 1931, catalogue #423

WHILE ART HISTORY tends to focus on the works Franz Johnston produced in the years he was most closely associated with his fellow Group of Seven members, examples from after that period, such as this one, can show his mastery as a painter. When viewed from this perspective, *Timberline* presents a compelling interplay between the traditional and the contemporary. The classical triangular composition and the theatrical lighting contrast with the rugged subject matter and the modernist, painterly impasto, as though Johnston's influences lie equally in Caspar David Friedrich and Tom Thomson. This contrast complicates the work's place within a strictly Canadian narrative of painting, and instead situates it within a larger, international context. Interestingly, this painting seems to harken back to some of the eras and styles many of Johnston's peers sought to rebel against. While the Group of Seven sought new means and methods of expression, Johnston, in his early departure from the Group, sought greater licence to move between these diverging approaches, arriving at an ethos more in line with his personal artistic vision.

ESTIMATE: \$60,000 – 80,000



139 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Gilbert LaBine Discovers Pitchblende, May 16, 1930

oil on board, signed and on verso titled

25 x 30 in, 63.5 x 76.2 cm

PROVENANCE

Acquired directly from the Artist

by Gilbert A. LaBine, Toronto

By descent within the family to the
present Private Collection, Ontario

LITERATURE

Franz Johnston to Gilbert LaBine, March 18, 1939

THIS PAINTING BY Franz Johnston commemorates prospector Gilbert LaBine's 1930 discovery of a rich vein of pitchblende, now known as uraninite, in the Northwest Territories. Initially

prized for the cobalt, silver and radium that could be refined from it, this ore would eventually alter LaBine's fortune, along with the fate of the world. One of the by-products of pitchblende's refinement is uranium, then relatively valueless. However, the escalation of World War II and the race to produce the first atomic bomb led to a surge in uranium's value and, in turn, the nationalization of LaBine's mine and ultimately the Allied victory in 1945. In parallel with these historic events, LaBine arranged for artists such as Johnston and A.Y. Jackson to be flown to his Eldorado mine, located near Great Bear Lake, and the works they produced there constitute important segments of their artistic production. In a letter dated March 18, 1939, written to LaBine while on one of these excursions, Johnston remarked on the beauty of the area, describing "clear sparkling skies of blue that are never the same shade."

ESTIMATE: \$20,000 – 30,000



140 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Birches in Winter / Quebec in Winter (verso)

double-sided oil on board, signed and on verso signed and titled and dated circa 1920 on the gallery label
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts
Private Collection, Montreal

THE MOTIF OF birch trees was one well favoured by A.Y. Jackson. Birches appear in his paintings of Algonquin Park, Ontario, such as the exquisite 1914 canvas *Birches in Winter*, and in sketches made on the spot in Cacouna and Ripon, in Quebec, in the early 1920s. Their graceful bare, slender trunks, white with dark markings, are striking, especially on a sunny winter's day, when their shapes cast blue shadows across the snow covering the contoured ground. This Group of Seven period work with its multiple layers of trees, through which we see blue sky above and mountains beyond, is a classic Group composition. While on a sketching trip, Jackson would sometimes run out of boards in his sketch box and would then paint on both sides. These boards were often split and offered as separate works, so it is highly desirable for the collector to be able to acquire an intact board with finished paintings both sides. The other side, a view of more open country with a stream and melting ice, shows Jackson's refined Impressionist sense of colour in its delicate greens and mauves.

ESTIMATE: \$20,000 – 30,000



verso



141 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Winter, Algoma / Wood Interior (verso)

double-sided oil on board, signed and dated 1920
and on verso titled and dated on the gallery label
8 ¼ x 10 ½ in, 21 x 26.7 cm

PROVENANCE

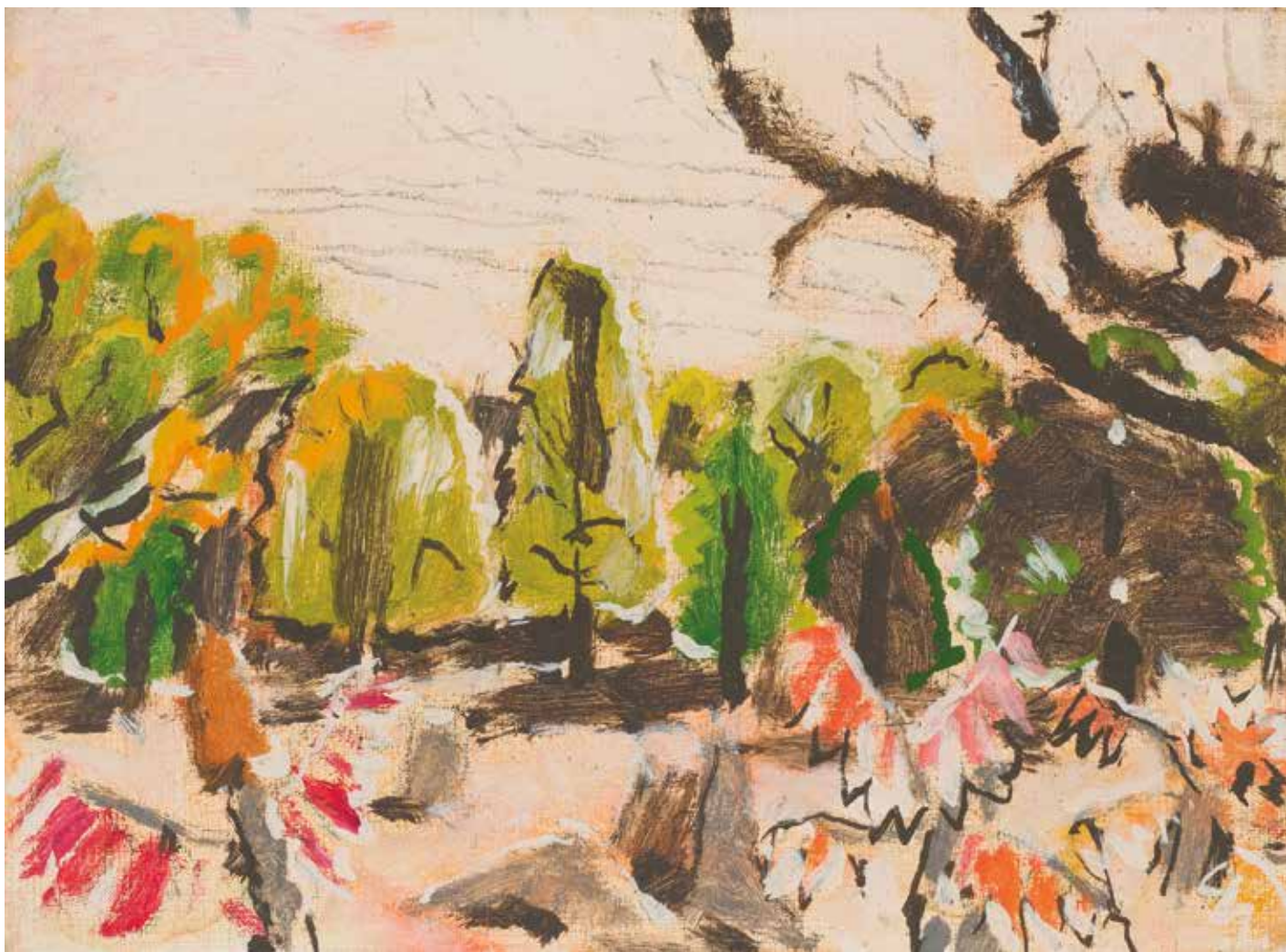
Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts
Private Collection, Montreal

A.Y. JACKSON ACCOMPANIED various members of the Group of Seven on two trips to the Algoma district in 1920, staying at a cottage on Mongoose Lake in spring and autumn. Algoma, in northern Ontario, was ideal painting country, wooded with birch, maple, poplar, spruce and white pine, dotted with sparkling lakes, and traversed by streams with rapids and waterfalls. It was stunning countryside, and here Jackson captures two quite different views on this fine double-sided board—one of trees on an open snowy slope, the other deep woods. *Winter, Algoma* is a classic striking Group of Seven composition, full of movement—strips of clouds rush by on the diagonal, branches of trees seem to lift, and shadows roll down the hill. The verso, *Wood Interior*, is an entanglement of branches and tree trunks, full of colour. Jackson creates space in the work with a viewpoint across what is likely a small stream with rocks, staging the wall of growth. These images, preserved together in an intact double-sided board, show us the different aspects of Algoma, from an open, sublime landscape to an intimate forest close-up.

ESTIMATE: \$20,000 – 30,000



verso



142 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

Green Woods and Sumach

oil on canvas, on verso titled, dated September 1945
and inscribed *David Milne* and o-637 by Douglas Duncan
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Douglas Duncan Picture Loan Society, Toronto
Private Collection, Toronto
Private Collection, Vancouver
By descent to the present Private Collection, Vancouver

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue
Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, page 874,
reproduced page 874, catalogue #405.69

IN 1945, DAVID MILNE was living in the small Ontario town
of Uxbridge, having moved there in 1940, during the war years.
Milne worked steadily—his domestic life was happy, and he

lived cushioned from the outside world. During this time, Milne
usually made a fall trip to the Haliburton area of Ontario near
Coboconk with his wife Kathleen and son David, which gave
him the opportunity to paint wilderness subjects such as this. On
this 1945 trip, he stayed an extra three weeks after Kathleen and
David had returned home.

Milne's letter to Kathleen from September 30, 1945, describes
his sketching sortie the day this oil was produced:

Yesterday on my way back from Coboconk I went round by
the road ... In the afternoon I painted where I painted last
year. The trees are not as bright but the sumach is very good.
Left my paint box and easel in a cedar tree. Thought I would
paint there tomorrow and save some work. It is quite a long
rough walk carrying the outfit.

This bright, animated oil is very fluid, like his watercolours during
this time, and the red sumach is, indeed, "very good."

ESTIMATE: \$20,000 – 30,000



143 James Wilson Morrice

CAC RCA 1865 – 1924

Harvest Time—Brittany

oil on board, on verso signed, titled, inscribed M189 and with the Dominion Gallery inventory #B3026 and stamped with the F.R. Heaton estate stamp and with the Dominion Gallery stamp, circa 1892 – 1894
9 ½ x 11 ¾ in, 24.1 x 29.8 cm

PROVENANCE

Frank Robert Heaton (1866 – 1939), Montreal
Continental Galleries of Fine Art, Montreal
Private Collection, Toronto
Dominion Gallery, Montreal, 1960
Private Collection, Town of Mount-Royal, 1961
Dominion Gallery, Montreal, 1963
Private Collection, Winnipeg, 1963
By descent to the present Private Collection, Winnipeg, 1993

LITERATURE

Charles C. Hill, *Morrice, A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, 1992, page 18

JAMES WILSON MORRICE spent much of his life in France, in Paris and the surrounding towns and countryside of Normandy and Brittany. His situation was rare at the time—he was a Canadian Impressionist who became renowned internationally, respected not only by collectors and museums, but also by his fellow artists. Morrice, a sensualist who saw the beauty in all things and enjoyed the precious moments of each day, stated, “It is a privilege to be alive.” He was attracted to the picturesque, and this oil sketch captures one such scene. What could be a more quintessentially French Impressionist subject than stooks of grain in a sun-drenched field? Morrice’s brushwork is exquisite, as he fluidly runs his brush downward in long lines to represent tree trunks, depicts shadows merging into the sunny fields like pools of water and whorls of clouds in a pale blue sky with faint overtones of Vincent van Gogh. He sketched his small panels out of doors, carefully mixing his pigments and dabbing on tiny morsels of colour until he captured, precisely yet loosely, the fresh atmosphere he observed in this harvest scene in Brittany.

We thank Lucie Dorais for her assistance in cataloguing this work. This work will be included in Dorais’s forthcoming catalogue raisonné of the artist’s work, titled as *Harvest Time*.

ESTIMATE: \$15,000 – 25,000



144 Cornelius David Krieghoff

1815 – 1872

Sunset in the Woods

oil on canvas, signed and dated 1865 and on verso

inscribed *Mrs. A.P. Murray, Montreal*

13 × 18 in, 33 × 45.7 cm

PROVENANCE

W.G. Murray, Montreal, acquired circa 1890

Mrs. Geoffrey Elliot-Square (née Annabella Murray), Montreal

Katharine Grace Murray, Montreal

Sold sale of *Important Canadian Paintings, Drawings, Watercolours, Books and Prints of the 19th and 20th Centuries*, Sotheby & Co. (Canada) Ltd., November 2, 1971, lot 172, reproduced front cover

Heffel Gallery Limited, Vancouver, 2003

Private Collection, Connecticut

LITERATURE

Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of North America*, 1934, page 141

Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, page 233

SUNSET IN THE WOODS is an exceptional tableau scene by Cornelius Krieghoff of Indigenous hunters traveling through a stunning Quebec landscape. The tableau approach was developed by Krieghoff during the time he lived in Quebec City, from 1853 to 1863, in which he depicted his subjects embedded in the landscape, often—as seen here—with views to vistas beyond their immediate surroundings. While living in Quebec City, Krieghoff had become acquainted with Mi'kmaq and Montagnais (Innu) people camped at Indian Cove on the Lévis River and Huron First Peoples at the village of Lorette, and he participated in hunting and fishing trips with Indigenous guides.

This scene of three Indigenous men traveling up a winter path on snowshoes shows Krieghoff's well-informed knowledge of the trappings of the hunters—the lead figure has a rifle slung over his shoulder, the next totes a heavy pack, and the third hauls a laden toboggan. The artist was known for his fine attention to detail, and the men are dressed in clothing typical of the time, including toques and the Hudson's Bay white blanket coat. His depiction of them is naturalistic—they are observed just going about their normal activities. However, it is an idyllic scene, and Krieghoff clearly takes a romantic view of their lives; he does not show the hardships they would have experienced, such as adverse weather or conflicts. Instead, he admires the hunters' vitality and ability to provide for their communities from the land. He viewed them as noble and untainted by the corruption of European civilization. As art historian Dennis Reid wrote, "Who can remain untouched by this affirmation of life and freedom in nature's wilderness?"

The landscape displays Krieghoff's fine European painting techniques and compositional skills. On either side of the winding snowy path he details small bushes, rocks, and fallen debris such as branches. Trees are meticulously rendered, from brushy evergreens to the bare branches of deciduous growth. However, the path is left relatively clear to showcase the men, and shadows deepen across it as the light fades. A gap through the trees reveals a beautiful softly glowing sunset in mauve and coral tones over



details

the Laurentian Mountains. Krieghoff's skies are glorious, and this one is full of delicate atmospheric effects, from clouds reflecting the sunset to the ones darkening in the last ethereal blue of the sky.

Late in 1863, Krieghoff returned to Europe and spent some years there, but he continued to paint Canadian subjects, noted by Reid as being primarily paintings of Indigenous people in the forest. Starting during the time Krieghoff lived in Quebec City, this seems to have been a composition much favoured by him, for he painted a number of similar scenes of Indigenous hunters traveling through the woods.

In his catalogue raisonné of Krieghoff's work, Marius Barbeau commented on *Sunset in the Woods*: "One of the finest of this type; rich tone." In 1971, when this work appeared in a Sotheby's auction sale in Toronto, it was reproduced on the cover, being a sublime example of Krieghoff's Indigenous tableaux.

ESTIMATE: \$70,000 – 90,000



145 Cornelius David Kriehoff

1815 – 1872

Sleigh Crossing the Ice

oil on canvas, signed

9 ¼ x 13 ¼ in, 23.2 x 33.3 cm

PROVENANCE

Acquired directly from the Artist by Thomas Dillon Tims (1825 – 1894), Ontario

By descent to Eugene Marius Coste (1859 – 1940), Ontario

By descent to Marie-Louise Coste (1896 – 1982), Ontario and France

By descent to the present Private Collection, France

BEGINNING IN 1848, Cornelius Kriehoff began to depict the culture of Quebec, and aspects of quintessential daily life there became his passionate focus. His sought-after depictions of sleigh scenes found their roots in the German and Dutch genre paintings he studied during his time in Paris. *Sleigh Crossing the Ice* is a work that revels in precise details, as seen in the finely rendered branches of the trees and harnesses of the horses.

This oil painting was acquired by Eugene Marius Coste (1859 – 1940), a pioneering figure in the Canadian mining community. He was known as the “Father of Natural Gas in Canada,” and he founded extensive gas and oil fields in Ontario. In the late nineteenth century he exported natural gas to Buffalo, New York, from a well near Niagara Falls. He was the president of the Canadian Mining Institute from 1903 to 1905. Later, Coste forged west, drilling the locally famous “Old Glory” gas well near Bow Island, Alberta.

Having attained entrepreneurial success, Coste collected art with the same discerning expertise, and procured several treasured works by Kriehoff. One such work in the Coste collection was Kriehoff’s large canvas *White Horse Inn by Moonlight*. This romantic winter scene featuring people and horses in front of a country inn is a national treasure, and one can imagine these two marvellous paintings hanging together at one point in time. In 1971, *White Horse Inn by Moonlight* was generously donated by the Coste family to the National Gallery of Canada.

ESTIMATE: \$25,000 – 35,000



detail



146 Auguste Rodin

1840 – 1917 FRENCH

Jeune fille au serpent

bronze sculpture, signed and inscribed
No. 5 / © by musée Rodin 1969 / Georges
Rudier Fondateur Paris

15 ¾ × 5 ⅞ × 6 ¾ in, 40 × 14.9 × 17.1 cm

PROVENANCE

Musée Rodin, Paris

Dominion Gallery, Montreal

Acquired from the above by Augustus

Searle Leach, Winnipeg, 1970

By descent to the present Private Collec-
tion, Winnipeg

AUGUSTE RODIN IS considered one of the leading sculptors of his age, “who gave fresh impetus to sculpture, the greatest master of the art since Michelangelo and Bernini, a virtuoso raging to bring life out of clay.”¹ Regardless, Rodin’s work was at odds with establishment tastes and often courted controversy. (He was rejected on three occasions by the *École des Beaux-Arts*.) In the mid-1880s, *Les Bourgeois de Calais* (1884–1889) and his *Hugo* (circa 1890) and *Balzac* (1898) monuments—the latter Rodin admitted “the sum of my whole life ... my great discovery”—were part of “a trio of humiliations.”² After a not inconsiderable one-man show at the 1900 Paris Exposition, Rodin was widely acknowledged as the most important living sculptor. Constantin Brancusi wrote that the *Balzac* was “indisputably the starting point of modern sculpture.”³

His work is celebrated for several innovations: an aesthetic awareness of accident and acknowledgment of the fragment, the amalgamation of sculptural parts and path-breaking polyvalent senses, as well as the incorporation of figurative and viewer space. Rodin’s most distinguishing sculptures were individual figure or group works of a historical, literary and symbolic disposition, especially *L’Âge d’airain* (modeled 1877, collection of the Musée Rodin, Paris); *Le Penseur*, *Le Baiser* (circa 1882); *La Porte de l’Enfer* (1880–1917, collection of Kunsthaus, Zürich); *Les Bourgeois*; and the *Hugo* and *Balzac* monuments. Overall, Rodin’s sculptures educe powerful bodily manifestations and psychological theatre, but they also express a deep fascination with movement.

Moreover, there is never any qualm about the eroticism in the artist’s work, in

which the carnal act seems close at hand. As Rodin proclaimed, “I have unbounded admiration for the nude. I worship it,”⁴ *Jeune fille au serpent* (circa 1885) typifying sculpture of this nature.⁵ At just over a foot tall (15 ¾ x 5 7/8 x 6 ¾ inches), and with a loose serpentine line running right through the piece, *Jeune fille au serpent* likely has key historical significance with respect to how Rodin’s sculpture sought to “give life” (Pygmalion-style) to clay, a founding theory since antiquity. This little piece foresees how the sculptor’s work would eventually look—a far more curvaceous, flowing and expressive art form, created in an era of late-century Symbolism,⁶ as opposed to more passive ideals of human beauty in earlier neoclassicism. In fact, the marginally turned legs, knees and feet of the *Jeune fille* have a certain correlation with the awkward body position in *Le Penseur*—a physical equivalence meant to visualize the inner “anxiety, stress and tension” of the thinker—and a feature habitually overlooked in popular references to Rodin’s most famous statue.⁷

Jeune fille au serpent does in fact envisage a subject that Rodin would revisit in drawings and other sculptural pieces.⁸ The attention paid to the coiled reptile by the naked, penitent girl infers Eve beguiled by serpent and symbolizing the fall of humanity. Here the slithering snake, wrapped around arms that cover her breasts, suggests innocence in opposition to the serpent’s lusty grip. The theme was a familiar subject in *Salon* sculpture, Auguste Clésinger’s *Femme piquée par un serpent* (1847, collection of the Musée d’Orsay, Paris) depicting the lurid entanglement between a naked beauty and a treacherous viper, an erotic pose that “could easily be legitimized by a [biblical] title such as ‘Eve and the Serpent.’”⁹

Repeatedly drawn to this subject, Rodin thought “of using it as a theme for the original project for [*La Porte de l’Enfer*],” and serpents are indeed observed on the left side door in the finished piece.¹⁰ *La Porte de l’Enfer*, “a 20-year project left unfinished, is filled with [Symbolist] pessimism, anxiety and fear concerning humanity’s future. The Symbolist decadents saw human beings as fundamentally corrupt, self-seeking and petty-minded, bringing unavoidable harm and destruction upon civilisation.”¹¹ Here, naked young figures imprisoned in an Inferno reach upwards, their heads tossed back so as to express what Rodin termed “cries lost in the heavens.” Taking its theme from the first part of Dante’s *Divine Comedy*, the sculpture remained unfinished at Rodin’s death. Yet the soulfulness of *La Porte de l’Enfer* not only revitalized sculpture, but also made it once more a conduit for powerful individual expression. Furthermore, it was the foundation for *Le Penseur*, *Le Baiser*, and his *Eve* after the expulsion (in a design for *La Porte de l’Enfer* of 1881), a work—minus the serpent—finally completed in 1899.

As such, *Jeune fille au serpent* could similarly be viewed as part of this compelling legacy, whose impact on modern art was immeasurable. Equally important as Rodin’s sway was the impassioned answer to his supremacy amongst the modernist avant-garde. As George Hamilton Heard explains, “Perhaps the proof of his greatness is to be seen in the work of such [sculptors] as Maillol, Brancusi, Lipchitz, and others, who had to reject his method and his programme in order to assert their independence. Through the loyal opposition, so to speak, Rodin’s inexhaustible energies reach to the present.”¹²

We thank John Finlay, a historian of French history specializing in twentieth-century modern art, for contributing the above essay.

1. William Harlan Hale, *The World of Rodin, 1840-1917* (Time-Life International, Nederland NV, 1962 [1972]), 9.

2. Hale, “A Trio of Humiliations,” *World of Rodin*, 113–39.

3. Quoted in Ian Chilvers, *A Dictionary of Twentieth-Century Art* (Oxford: Oxford University Press, 1998), 524.

4. Quoted in “Auguste Neyt, Model for ‘The Age of Bronze,’ [photo by] Gaudenzio Marconi (1842-1885),” Musée Rodin, para. 1, <http://www.musee-rodin.fr/en/collections/photographies/auguste-neyt-model-age-bronze>.

5. For other casts of this work, see Antoinette Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin* (Paris: Musée Rodin, 2007), vol. 2, 465–68, no. 55768.

6. Symbolism was a late-nineteenth-century art movement, especially in France, that advocated the expression of ideas in art. For a brief discussion of Rodin’s sculpture in the context of Symbolism see Michelle Facos, *An Introduction to Nineteenth-Century Art* (New York: Routledge, 2011), 348–52.

7. *Ibid.*, 349.

8. See, for instance, Rodin’s drawing of *Eve and Serpent* (Szépművészeti Múzeum, Budapest, 11935-2772) and the plaster *Torso of a Young Girl with a Serpent* (Musée Rodin, S2118), as discussed in Catherine Lampert, *Rodin: Sculpture and Drawings* (London: Arts Council of Great Britain, 1986), exhibition catalogue, nos. 6 and 19, pages 192 and 194, respectively.

9. “Social norms condemned erotic pleasure, yet allowed them to exist as long as they remained below a certain threshold of visibility and were masked by acceptable, if transparent, labels.” Facos, *Introduction*, 275.

10. Lampert, *Rodin*, 200.

11. See John Finlay, *Art History* (London: Arcturus Publishing, 2020), 222. Rodin raised an objection to being labeled a Symbolist. According to the Austrian poet Rainer Maria Rilke, Rodin’s art was designed “to help a time whose misfortune was that all its conflicts lay in the invisible.” His oeuvre could hence be understood in the context of the *fin de siècle* movement. For the quote, see Auguste Rodin, *L’Art*. Entretiens réunis par Paul Gsell (Paris, 1911), 1967, 126. Cited in Michael Bishop, “Rodin in the Poetics of His Time,” in *From Rodin to Giacometti: Sculpture and Literature in France, 1880-1950*, eds. Keith Aspley, Elizabeth Cowling, and Peter Sharratt (Leiden, Netherlands: Brill Rodopi, 2000), 18.

12. Chilvers, quoted in *Dictionary*, 524.

The first bronze in this edition was cast by the Bingen foundry in Paris, ordered by Rodin in May 1886. Based on the plaster cast in their collection (Inv. MR S. 3165), Musée Rodin ordered an edition of 9 from George Rudier fondeur, produced between 1968 and 1976. George Rudier executed the sand cast for this sculpture in 1969. Some in the edition are numbered and some are not, and our sculpture is from this edition.

Included with this lot is the original certificate from the Musée Rodin dated November 20, 1969.

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l’oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under the archive number 2020-6215B.

ESTIMATE: \$80,000 – 120,000



147 Regina Seiden

CAS 1897 – 1991

Nocturne

oil on canvas, signed
18 ½ x 14 ¾ in, 47 x 37.5 cm

PROVENANCE

Private Collection
Sold sale of *Canadian Art*, Joyner Fine Art Inc., May 14, 2002,
lot 245
Private Collection, Toronto

REGINA SEIDEN TRAINED at the Art Association of Montreal from 1914 to 1918 under William Brymner and Maurice Cullen. She then traveled to Paris, where she studied at the Académie Julian in 1921. She was one of the original members of the Beaver

Hall Group in Montreal, and took part in their shows in 1921 and 1922. Seiden painted portraits—mostly of women, landscapes and genre scenes. Museums such as the National Gallery of Canada were early collectors of her work. In 1926, she went to Paris again, where she met and married the painter Eric Goldberg. She gave up painting to support his career, and taught art from 1949 to 1969 at the Shaar Hashomayim Synagogue in Westmount.

Soft and romantic, *Nocturne* is a gorgeous painting that shows the influence of Impressionism in its exquisite treatment of the wake of the moon across the water and the cool pastel tones of the water and sky. Seiden works over her surface with textured brushwork that allows many different colour tones to show through. The young women with their delicate dresses and long, loose hair are like dryads in a Canadian woodland *Midsummer Night's Dream*.

ESTIMATE: \$12,000 – 16,000



148 Randolph Stanley Hewton

BHG CGP RCA 1888 – 1960

Portrait of Miss Audrey Cook

oil on canvas, on verso signed, titled and inscribed

28 and 5-H twice, circa 1933

40 × 35 in, 101.6 × 88.9 cm

PROVENANCE

Estate of the Artist; By bequest to Hugh J. Campbell, 1960

By descent to H.J. Campbell, 1995

Sold sale of Reeve, MacKay & Associates, May 29, 1996, lot 1087

Private Collection, Toronto

LITERATURE

Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, shown in a photograph of a 1933 Canadian Group of Painters exhibition, reproduced page 289

Victoria Baker, *Modern Colours: The Art of Randolph Stanley Hewton, 1888–1960*, Art Gallery of Hamilton, 2002

EXHIBITED

Heinz Art Salon, Atlantic City, *Canadian Group of Painters*, 1933

Art Gallery of Hamilton, *Modern Colours: The Art of Randolph Stanley Hewton, 1888–1960*, January 19 – March 31, 2002, catalogue #43

RANDOLPH HEWTON TRAINED in France along with Group of Seven artist A.Y. Jackson, and when they returned to Montreal, it was as modernist exponents of French art. Hewton became a member of the Beaver Hall Group in Montreal and was considered to be a formative influence on some of its women artists. He sketched alongside Jackson in Quebec villages on the St. Lawrence River, and he was invited to show in the first Group exhibition, held in 1920. As well as a landscape painter, Hewton was a fine portraitist. Among his subjects were painters Albert H. Robinson and A.Y. Jackson, Alice Massey (wife of governor general Vincent Massey), and a number of attractive young women, such as Audrey Cook. His portraits are quite modern. In this lovely painting, he sets Cook against a colour-field background, in a natural pose. Hewton shows his refined sense of the volume of her body, and the curve of her neck is exquisite. Her long and graceful fingers rest on the violin and bow, and she looks to the side, as if contemplating a piece of music she is about to play.

ESTIMATE: \$25,000 – 35,000



149 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

The Skating Rink, Dufferin Terrace

oil on canvas, signed and dated 1948 and on verso titled and inscribed *Exhibition 49* on the gallery label
24 x 32 1/8 in, 61 x 81.6 cm

PROVENANCE

Watson Art Galleries, Montreal
Prominent Private Collection, Montreal

FEW ARTISTS HAVE captured the unique urban life of Old Quebec quite as skilfully as Robert Pilot. His depictions of the capital of “la belle province” capture a nostalgic feeling of another era, and they abound with delightful details that express the active life of the city. *The Skating Rink, Dufferin Terrace* is a

classic composition by Pilot: a view onto the Dufferin terrace with old buildings in the background, including what is now the United States consulate, and farther back, the Citadelle of Quebec. One can imagine the Château Frontenac farther to the right, just outside of the composition. This work includes one of Pilot’s favourite motifs, the charming gazebo on the terrace. The lively figures are enjoying some of the city’s traditional winter activities, with the skating rink and triple-chute toboggan on the left-hand side—an iconic attraction of the area. Pilot’s handling of the snow and the atmospheric light is masterful here. The slight variations of texture and colour of the slush on the ground and layers of snow on the rooftops, as well as the cool winter light that evenly suffuses the scene, capture the distinctive look of winter in Quebec.

ESTIMATE: \$30,000 – 40,000



150 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

Twilight, La Malbaie

oil on canvas, signed and on verso

signed and titled and titled *Winter, La Malbaie*

22 x 28 in, 55.9 x 71.1 cm

PROVENANCE

Private Collection, Ontario

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

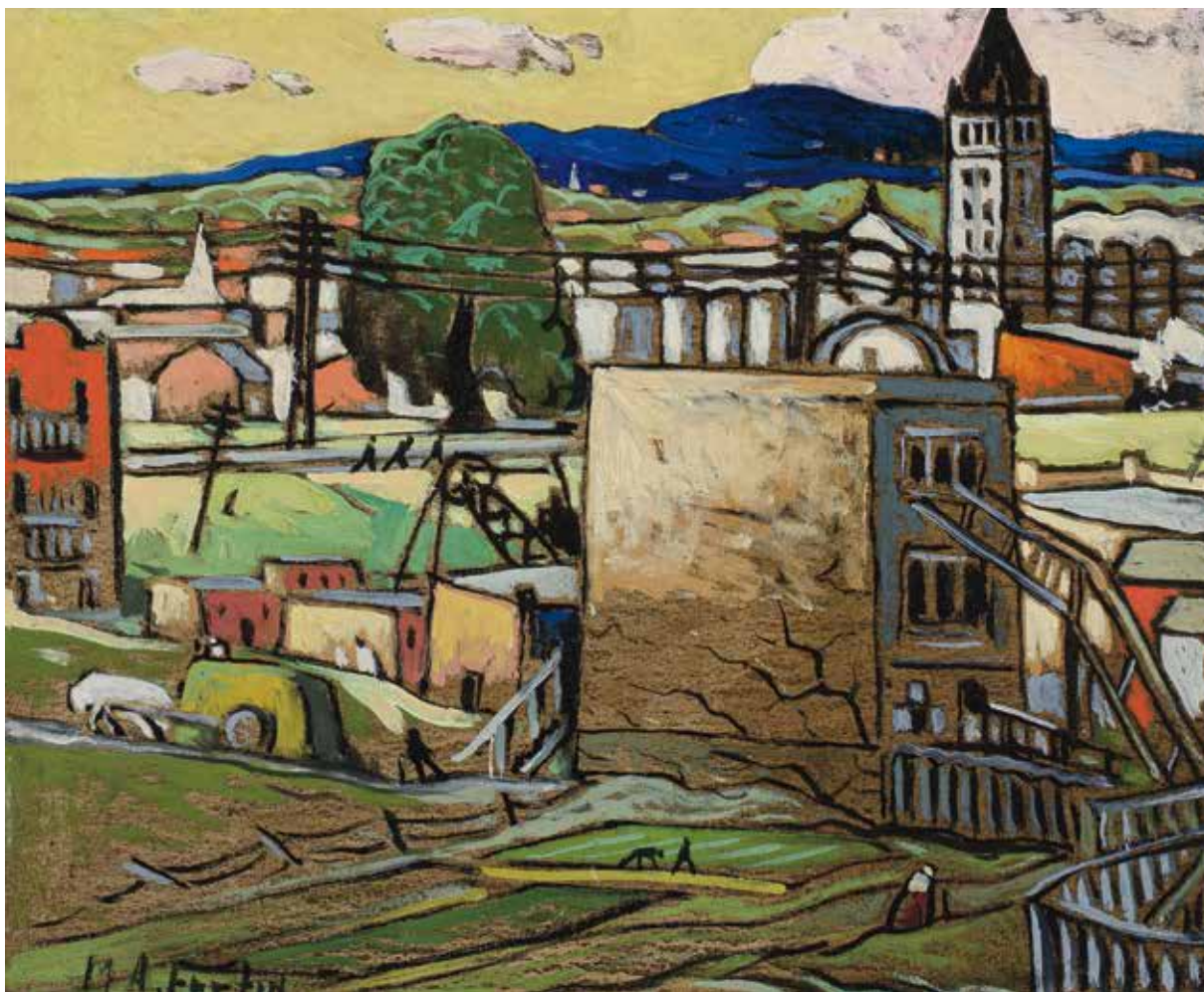
Auction House, May 25, 2006, lot 71

Private Collection, Connecticut

A SENSE OF poetry permeates this serene twilight landscape that fuses Robert Pilot's favoured time of day with his much-loved subject of winter in Quebec. La Malbaie, situated on the north

shore of the St. Lawrence, typifies the scenic character and familiarity of place that the artist found so aesthetically appealing. The river, flowing through snowy banks, leads the eye straight to the town. From the village church with its tall spire to the cluster of old stone houses, the setting is quintessentially Québécois. Pilot's Impressionist approach is manifest in the way he captured the fleeting, ephemeral nature of a dusky late winter's evening. Pilot used a muted tonal play of colour, with pale green in the water, dark rose in the trees on the embankment and delicate pastels in the clouds, to create his sensitive effects. The hazy treatment of the snow-laden shoreline and the bright flecks of paint used to convey the warmly lit interiors of the homes in the far distance combine to evoke an atmosphere that is distinctively Pilot.

ESTIMATE: \$30,000 – 50,000



151 Marc-Aurèle Fortin

ARCA 1888 – 1970

Printemps à Hochelaga

oil on canvas on board, signed and titled on the plaque and on verso inscribed *Hoch / 788A – LR / Form 005 / 54*, circa 1927 – 1940
12 ¼ x 14 ¾ in, 31.1 x 37.8 cm

PROVENANCE

Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts
Private Collection, Montreal

LITERATURE

Michèle Grandbois, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, page 110
Canadian, Impressionist & Modern Art catalogue, Heffel Fine Art Auction House, Spring 2019, essay by Michèle Grandbois for *Paysage à Hochelaga*, page 25

Sundays, I didn't know what to do, so I walked along the railway track that ran below St. Catherine Street all the way up Hochelaga. There I would sit a hundred times in the same place. And I painted all sorts of subjects... I did a water-colour each outing. Sometimes I did two.

—MARC-AURÈLE FORTIN

FROM 1925 TO 1933, Marc-Aurèle Fortin lived in Montreal, on Notre-Dame Street East. From his window he witnessed the construction of the Jacques Cartier Bridge, as well as the industrialization of the working-class neighbourhood of Hochelaga, on the east side of the city. Fortin depicted these changes throughout the 1930s in his many views of Hochelaga, of which *Printemps à Hochelaga* is a prime example. Power lines, roads and modern dwellings are faithfully recorded, reflecting the changing fabric of the city and its modernization. Nonetheless, nature remains present in this work, with the mountains receding in the background, the bright blue sky and the large tree at the centre—reminiscent of the artist's 1920s "tall trees" period. Regarding Fortin's juxtaposition of urban and rural elements, art historian Michèle Grandbois wrote regarding another similar work (*Paysage à Hochelaga*, Heffel May 2019), "This skilful arrangement admirably embodies the painter's vision, depicting past and present, growing urban occupation and the mighty power of nature."

ESTIMATE: \$15,000 – 25,000



152 John Geoffrey Caruthers Little

ARCA 1928 ~

Rue Fabrique, Quebec

oil on canvas board, signed and on verso numbered 15866
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Private Collection, Ontario
Sold sale of *Canadian Fine Art*, Waddington's, November 23,
2015, lot 6
Private Collection, Toronto

CÔTE DE LA FABRIQUE is one of Quebec City's oldest and most storied streets, appearing on the very first map of the city, made in the seventeenth century. Its name comes from the group of laypersons in charge of managing the parish's material possessions, known in French as a *fabrique paroissiale*. Established in 1656, the parish around Côte de la Fabrique later included the church

built in 1664, located at the end of the street, which became the Notre-Dame-de-Québec Basilica-Cathedral. Beginning in the nineteenth century, Côte de la Fabrique developed into a commercial street. The Upper Town public market settled in the square facing the church, which encouraged many high-end merchants, such as hatters, furriers and tailors, to set up shop nearby.

This lively oil by Montreal painter John Little perfectly depicts the bustling activity of this iconic street. Painted at the junction with Rue Garneau facing east, Côte de la Fabrique is represented here at what is likely rush hour, with a plethora of automobiles, pedestrians, a horse-drawn carriage and two electric tramway cars (established in the city in 1897). In *Rue Fabrique, Quebec*, Little skilfully captures a moment in time, carefully preserving the heritage of Côte de la Fabrique.

ESTIMATE: \$30,000 – 50,000

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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 Authorization Form for Property 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. Proceeds received from the insurance shall be the extent of the Auction House's liability for any loss, damage or diminution in value.

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 that the Auction House or the Consignor may have:

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;

- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;
- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to or consigned by the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer that is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or their agent, whether express or implied;
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House; and
- j) All the above rights and remedies granted to the Auction House may be assigned to the Consignor at the Auction House's discretion. Further, the Auction House may disclose to the Consignor the Buyer's identity, contact information and other such information as the Consignor may need in order to maintain a claim against the Buyer for non-payment.

10. No Warranty

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) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, 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 twenty-four (24) hours before the start of the auction sale. The Auction House shall not

be responsible or liable in the making of any such bid by its employees or agents;

- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids in the live auction, if appropriately instructed by telephone or through Heffel's Digital Sale-room, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act (Canada)*, and that compliance with the provisions of the said act is the sole responsibility of the Buyer. Failure by the Buyer to obtain any necessary export license shall not affect the finality of the sale of the Lot or the obligations of the Buyer.

C. THE CONSIGNOR

1. The Auction House

- a) The Auction House shall have absolute discretion as to whether the Lot is suitable for sale, the particular auction sale for the Lot, the date of the auction sale, the manner in which the auction sale is conducted, the catalogue descriptions of the Lot, and any other matters related to the sale of the Lot at the auction sale;
- b) The Auction House reserves the right to withdraw any Lot at any time prior to the auction sale if, in the sole discretion of the Auction House:
 - (i) there is doubt as to its authenticity;
 - (ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;
 - (iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
 - (iv) any other just cause exists.
- c) In the event of a withdrawal pursuant to Conditions C.1.b (ii) or (iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
 - (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
 - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;

- (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
 - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
 - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;
 - (vi) You will make such documentation and records (including originals, if available) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. The Auction House will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; and
 - (vii) You and your principal (if any) are not aware of, nor are you knowingly engaged in any activity designed to facilitate tax evasion or tax fraud.
- b) At the time of handing over the Property to us, you have met all import and export requirements of all applicable law. You are not aware that anyone else has failed to meet these requirements;
 - c) The Property and any proceeds of sale paid to you pursuant to this Agreement will not be used for any unlawful purpose and are not connected with any unlawful activity;
 - d) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer for breach of its representations, warranties and obligations set forth herein and against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
 - e) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and
 - f) The Consignor shall reimburse the Auction House in full and on demand for all costs, Expenses, judgment, award, settlement, or any other loss or damage whatsoever made, including reasonable legal fees incurred or suffered as a result of any breach or alleged breach by the Consignor of Conditions or its obligations as set forth in this Agreement.

3. Reserves

The Auction House is authorized by the Consignor to Knock Down a Lot at less than the Reserve, provided that, for the purposes of calculating the Proceeds of Sale due to the Consignor, the Hammer Price shall be deemed to be the full amount of the agreed Reserve established by the Auction House and the Consignor.

4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price

and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;

- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon including but not limited to:
 - (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;
 - (ii) if the Lot is unsold, the costs of packing it and returning it to the Consignor, including any customs, export or import duties and charges;
 - (iii) the costs of any restoration to the Lot that has been agreed by the Consignor in advance;
 - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
 - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
 - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
 - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, THE AUCTION HOUSE SHALL HAVE NO LIABILITY OF ANY KIND FOR ANY LOSS, THEFT, DAMAGE, DIMINISHED VALUE TO THE LOT WHILE IN ITS CARE, CUSTODY OR CONTROL, and the Lot shall at all times remain at the risk of the Consignor, who hereby undertakes to:
 - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
 - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
 - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and

- e) The value for which a Lot is insured under the Fine Arts Insurance Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special, consequential, incidental or indirect damages of any kind or lost profits or potential lost profits.

6. Payment of Proceeds of Sale

- a) The Auction House shall pay the Proceeds of Sale to the Consignor thirty-five (35) days after the date of sale, if the Auction House has been paid the Purchase Price in full by the Buyer;
- b) If the Auction House has not received the Purchase Price from the Buyer within the time period specified, then the Auction House will pay the Proceeds of Sale within seven (7) working days following receipt of the Purchase Price from the Buyer; and
- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

7. Collection of the Purchase Price

If the Buyer fails to pay to the Auction House the Purchase Price within thirty (30) days after the date of sale, the Auction House will endeavour to take the Consignor's instructions as to the appropriate course of action to be taken and, so far as in the Auction House's opinion such instructions are practicable, will assist the Consignor in recovering the Purchase Price from the Buyer, save that the Auction House shall not be obligated to issue judicial proceedings against the Buyer in its own name. Notwithstanding the foregoing, the Auction House reserves the right and is hereby authorized at the Consignor's expense, and in each case at the absolute discretion of the Auction House, to agree to special terms for payment of the Purchase Price, to remove, store and insure the Lot sold, to settle claims made by or against the Buyer on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Buyer to the Consignor and, if appropriate, to set aside the sale and refund money to the Buyer.

8. Charges for Withdrawn Lots

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b (ii) or (iii), a charge of twenty-five percent (25%) of the high presale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the Property.

9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots

are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the incurred Expenses by the Auction House exceed the sums received from the sale of the Lot, the Buyer shall be liable for the difference between the sums received and the Expenses. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor at the Consignor's expense; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

10. Consignor's Sales Tax Status

The Consignor shall give to the Auction House all relevant information as to their Sales Tax status with regard to the Lot to be sold, which the Consignor warrants is and will be correct and upon which the Auction House shall be entitled to rely.

11. Photographs and Illustrations

In consideration of the Auction House's services to the Consignor, the Consignor hereby warrants and represents to the Auction House that the Consignor has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a non-exclusive, perpetual, fully paid up, royalty-free and non-revocable right and permission to:

- a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and

- b) use and publish such illustration, photograph or other reproduction in connection with the public exhibition, promotion and sale of the Lot in question and otherwise in connection with the operation of the Auction House's business, including without limitation by including the illustration, photograph or other reproduction in promotional catalogues, compilations, the Auction House's Art Index, and other publications and materials distributed to the public, and by communicating the illustration, photograph or other reproduction to the public by telecommunication via an Internet website operated by or affiliated with the Auction House ("Permission"). Moreover, the Consignor makes the same warranty and representation and grants the same Permission to the Auction House in respect of any illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

D. GENERAL CONDITIONS

1. The Auction House as agent for the Consignor is not responsible for any act, omission or default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw their bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
6. Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given, and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
7. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days delivered by a recognized overnight delivery service with a signature required.
8. The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.

9. The Auction House will not accept any liability for any failure or errors that may occur in the operation of any online, telephonic, video or digital representations produced and/or broadcasted during an auction sale.
10. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein. Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“Dispute”), shall be submitted to for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word “person” shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

The Buyer and the Consignor are hereby advised to read fully the Agreement which sets out and establishes the rights and obligations of the Auction House, the Buyer and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.

PROPERTY COLLECTION NOTICE

HEFFEL GALLERY LIMITED maintains a strict *Property Collection Notice* policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House’s published *Terms and Conditions of Business* with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.6.

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	☐	Denotes that additional information on this lot can be found on our website at www.heffel.com
LP	Les Plasticiens	φ	Indicates that Heffel owns an equity interest in the Lot or may have funded all or part of our interest with the help of a third party. Additionally Heffel may have entered into arrangements to provide a Consignor a guaranteed Reserve bid. A guaranteed Reserve bid may have funded all or part with a third-party guarantor.
MSA	Montreal Society of Arts		
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Order of Canada		
OIP	Ontario Institute of Painters		
OM	Order of Merit British		
OSA	Ontario Society of Artists <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

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

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Vancouver, BC, Canada V6H 3G1
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The Client agrees to receive e-mails and SMS notifications from Heffel.

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Please complete this Collector Profile Form to assist us in offering you our finest service.

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

ABSENTEE BID FORM

Heffel recommends submitting your absentee bid form via e-mail to bids@heffel.com for expedited service. Alternatively, please sign and return this form via fax to 1-888-732-6505.

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I request Heffel Gallery Limited (“Heffel”) to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer’s Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

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CONFIRMED (FOR OFFICE USE ONLY)

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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

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

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NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE DATE

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

HEFFEL GALLERY LIMITED

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

TELEPHONE BID FORM

Heffel recommends submitting your telephone bid form via e-mail to bids@heffel.com for expedited service. Alternatively, please sign and return this form via fax to 1-888-732-6505.

SALE DATE

BILLING NAME

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PROVINCE/STATE, COUNTRY

POSTAL CODE

FAX

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SIGNATURE

DATE

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CONFIRMED (FOR OFFICE USE ONLY)

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NAME OF BANK

BRANCH LOCATION

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE

DATE

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HEFFEL GALLERY LIMITED

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

DIGITAL SALEROOM REGISTRATION FORM

Live Auction Paddle # (for office use only)

SALE DATE

CLIENT BILLING NAME

PLEASE PRINT

ADDRESS

DEALER'S BILLING NAME & ADDRESS SHOULD MATCH THE PROVINCIAL SALES TAX EXEMPTION CERTIFICATE

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

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EVENING TELEPHONE

FAX

E-MAIL ADDRESS

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EXISTING HEFFEL.COM USERS

EXISTING ONLINE PADDLE NUMBER

Once approved, those who have previously bid in Heffel's online auctions will log on to Heffel.com with their existing online paddle number and password in order to access the digital saleroom for the live auction on December 2, 2020.

NEW HEFFEL.COM REGISTRANTS

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ONLINE PADDLE NUMBER (TO BE SUPPLIED BY HEFFEL UPON APPROVAL)

If my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand and acknowledge that all successful bids are subject to the *Terms and Conditions of Business* as printed in the Heffel catalogues.

CLIENT SIGNATURE

DATE

DRIVER'S LICENCE NUMBER

EXPIRY DATE

VISA, MASTERCARD OR UNION PAY #

EXPIRY DATE AND CVV NUMBER

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NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

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Heffel Gallery Limited (“Heffel” or “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to Heffel’s *Terms and Conditions of Business* and *Property Collection Notice*, as published in the auction sale catalogue and online. The Property Owner is aware and accepts that Heffel does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner.

Heffel agrees to ship your Property (the “Property”), as described by sale and Lot number or such other designation on the front side of this *Shipping Authorization Form for Property*, subject to the following terms and conditions:

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2. All packing and shipping services offered by Heffel must be preceded by a completed and signed Shipping Authorization Form for Property which releases Heffel from any liability that may result from damage sustained by the Property during packing and shipping.
3. The Property Owner agrees that Heffel’s liability for any loss or damage to the Property shall be limited according to the following terms:
 - a) Lots are only covered by insurance under the Terms and Conditions of the Fine Arts Insurance Policy provided to Heffel if the Property Owner so authorizes;
 - b) The rate of the insurance premium payable by the Property Owner is \$15 per \$1,000 (1.5% of the value). The value of insurance is determined by the High Estimate value, or Purchase Price, or Appraised Value or for the alternative amount as listed and defined under Insured Value while in transit as specified in the *Shipping Authorization Form for Property*. Heffel will charge a flat rate fee of \$40 should the value be less than \$2,500;
 - c) The value for which a Lot is insured under the Fine Arts Insurance Policy provided to Heffel in accordance with Condition 3.b above shall be the total amount due to the Property Owner in the event of a successful claim being made against the Auction House;
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 - e) Heffel does not accept responsibility for Lots damaged by changes in atmospheric conditions and Heffel shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames;
 - f) In no event will Heffel be liable for damage to glass, frames or ceramics;
 - g) If your Property is damaged in transit, please contact the Shipping Department promptly and provide photographs of the damage, retain the shipping box and materials and gather all relevant information;
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 - (i) Indemnify Heffel against all claims made or proceedings brought against Heffel in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
 - (ii) Reimburse Heffel for all Expenses incurred by Heffel. Any payment which Heffel shall make in respect of such loss or damage or Expenses shall be binding upon the Property Owner and shall be accepted by the Property Owner as conclusive evidence that Heffel was liable to make such payment; and
 - (iii) Notify any insurer of the existence of the indemnity contained in these *Terms and Conditions for Shipping*.

4. All such works are packed at the Property Owner’s risk and then must be transported by a Heffel approved third-party carrier. Prior to export, works may be subject to the *Cultural Property Export and Import Act (Canada)*, and compliance with the provisions of the said act is the sole responsibility of the Property Owner.
5. Heffel shall have the right to subcontract other parties in order to fulfill its obligation under these *Terms and Conditions for Shipping*.
6. As per section B.4 of Heffel’s *Terms and Conditions of Business*, all or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House with shipping contracted by the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

PACKING OPTIONS

Soft packed

Works will be glass taped, plastic wrapped, cardboard wrapped and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$30 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

Hard packed (Custom Crate)

Custom crates are available when required or upon request. Works will be glass taped, plastic wrapped, cardboard wrapped, or divided foam packed in a custom wooden crate and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$150 per crate
- Works 41 to 75 united inches — \$300 - \$500 per crate
- Works 76 to 150 united inches — \$500 - \$750 per crate
- Works 151 to 250 united inches — minimum \$750 per crate

International shipments as per international wooden packing restrictions may require ISPM 15 rules certified crating material to be used. Additional minimum \$200 per crate.

SHIPPING TRANSPORTATION CARRIER OPTIONS

Heffel may periodically offer consolidated ground shipments between Heffel’s offices in Vancouver, Calgary, Toronto and Montreal.

Consolidated rates, in addition to the Packing Options outlined above, between our offices are as follows. All fees are exclusive of applicable taxes.

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- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

National

- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$75 per work
- Works 76 to 150 united inches — \$150 per work
- Works 151 to 250 united inches — minimum \$250 per work

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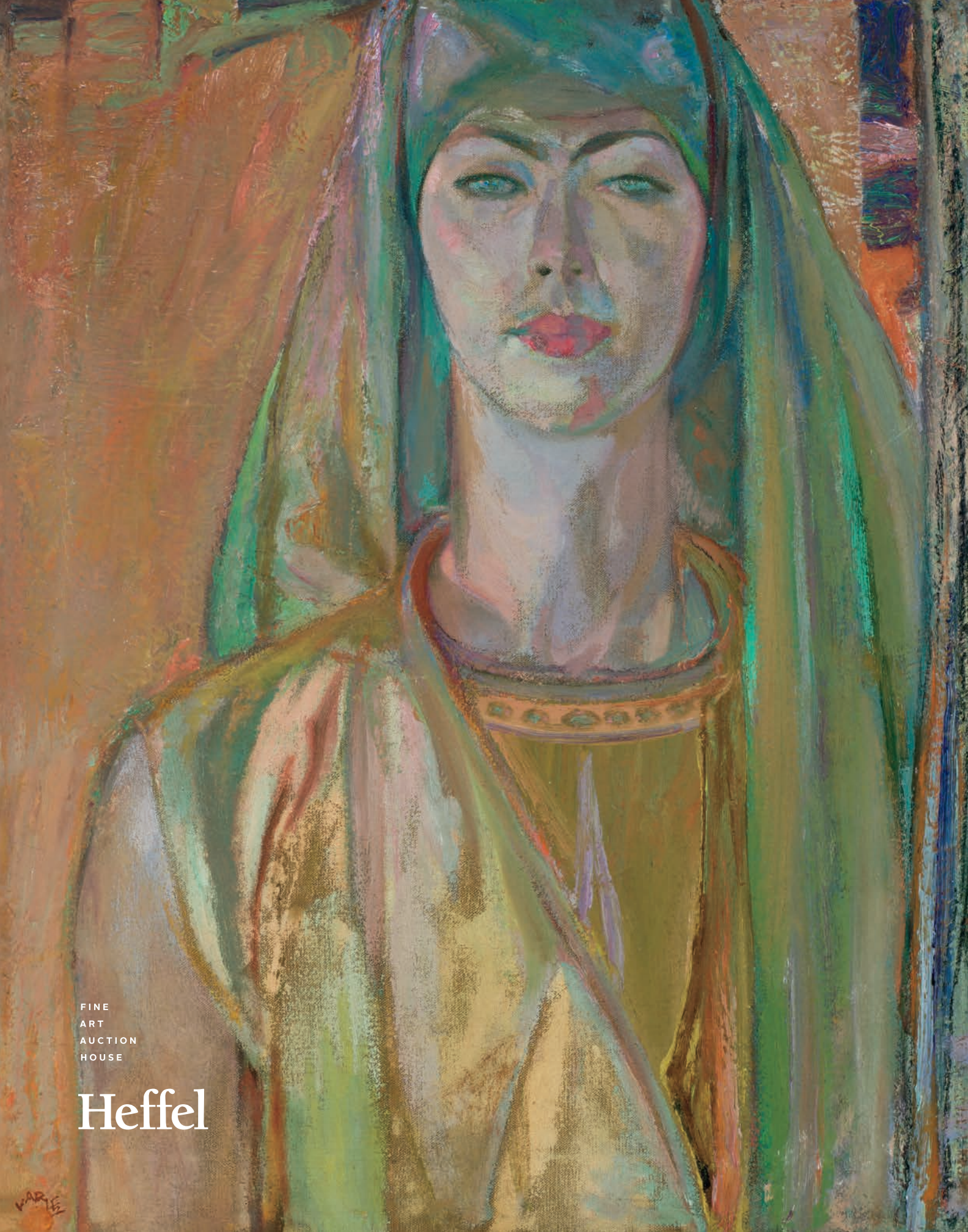
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1929



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