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ART  
AUCTION  
HOUSE

**Heffel**

# FINE CANADIAN ART

**SALE** WEDNESDAY, NOVEMBER 22, 2017 · 7 PM · TORONTO







David Byrne



## FINE CANADIAN ART

### AUCTION

Wednesday, November 22, 2017

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

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2247 Granville Street

Saturday, October 28 through

Tuesday, October 31, 11 am to 6 pm

**Galerie Heffel, Montreal**

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Saturday, November 11, 11 am to 6 pm

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Located within TD Centre

Saturday, November 18 through

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Wednesday, November 22, 10 am to noon

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## PREVIEW AND AUCTION LOCATION



### Auction and Preview Location

**DESIGN EXCHANGE** 

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

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

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

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

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**SALE** WEDNESDAY, NOVEMBER 22, 2017 · 7 PM · TORONTO

**FINE**  
**CANADIAN**  
**ART**  
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## 101 Emily Carr

BCSFA CGP 1871 – 1945

### Indian Encampment, Vancouver

watercolour on paper, signed M Carr,

circa 1908 – 1909

9 7/8 x 13 3/4 in, 25.1 x 34.9 cm

#### PROVENANCE

Acquired from the Artist by Ira Dilworth

By descent through the family to the present

Private Collection, Ontario

#### LITERATURE

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

for Carr in Vancouver, pages 67 – 82

Emily Carr, *Growing Pains*, 2005, pages 252 – 253 and 257

Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, 2006, for Carr's work in Vancouver, pages 79 – 89 and 150 – 151

EMILY CARR PAINTED this delicately observed, atmospheric scene on the shores of False Creek during her Vancouver period of 1906 to 1910. She shows us several families, probably Coast Salish, who have beached their canoes and rowboats and set up tarpaulin tents to cook their meal between a railway embankment and some industrial storage sheds. They may have been camped here in order to use their traditional fishing grounds—the sand-bank that was later filled in to become Granville Island was still a location where the Squamish and the Musqueam set their fish traps—or to earn cash by selling fish and game to Vancouver's settler population, or to find work in the local sawmills. Behind them is the CPR rail bridge, the famous "Kits trestle," which spanned False Creek between Granville Street and the Kitsilano Indian Reserve, carrying trains south to Steveston and Lulu Island. Beyond the bridge is a jumble of roofs—warehouses, lumber companies and factories.

The first decade of the twentieth century saw Vancouver's settler population quadruple. Houses were springing up like mushrooms, the planners' grid of city blocks filling in and sucking up the surrounding forests, to be turned into building materials in the scores of sawmills that now crusted the shores of False Creek and Burrard Inlet. In the midst of this boom Carr had established a studio at 570 Granville Street, and was earning her living teaching highly successful art classes for children. She emphasized the outdoor *plein air* painting and direct observation that she had learned in England. She later stated, "I took my classes into the woods and along Vancouver's waterfront to sketch... We sat on beaches over which great docks and stations are now built, we clambered up and down wooded banks solid now with Vancouver's commercial buildings."

Carr's painting subjects included Vancouver's coastal islands, farms and woodlands, and the giant trees of Stanley Park filtering the sunlight. In England her approach to the landscape had included its inhabitants, as she sketched the fisher folk of St. Ives in Cornwall. Now, in 1907, a tourist cruise to Alaska took her past traditional Native villages with their community houses and carved totem poles, and she immediately saw in them remarkable local subject matter. From her sketching trips to Kwakwaka'wakw territories in 1908 to 1909, she brought back dramatic watercolours of totem poles and village scenes to exhibit in Vancouver.



First Nations people camped on Alexander Street beach at the foot of Columbia Street, circa 1898

Photo: Major James Skitt Matthews (1878 – 1970)

City of Vancouver Archives, AM54-54-: IN N12

However, the watercolour *Indian Encampment, Vancouver* shows that Carr was not just on a quest for exotic, picturesque subjects. She was deeply interested in the local Indigenous population. She recorded in her writings that she visited the "Indian reserve at Kitsilano and the North Vancouver Indian Mission," where she was introduced as a friend by the Squamish basket weaver Sophie Frank, and made sketches and portraits of many members of the community. In this watercolour, she introduces into the Vancouver scene the everyday lives and continuing presence of First Nations people.

Unlike the brusque juxtaposition in an 1898 photograph of the Vancouver harbour area, as illustrated above, Carr's image is full of subtle nuances. Her muted blue and sepia washes unite the partially overcast sky and glassy water into a luminous space, which she anchors with more sombre earthy browns and greens, punctuated with the red touches of fabrics. The verticals and horizontals of bridge, buildings and masts are skilfully balanced, while the composition divides on a diagonal—to the right is an Indigenous world in harmony with the land, to the left and rear the eruption of an industrial Vancouver. In her treatment of the figures Carr creates a tension between intimacy and distance—those more distant are engaged in their communal activities, but the figures in the right foreground look out at us, one of them cupping his mouth as though calling to us. This fine watercolour repays prolonged contemplation, revealing Carr's deft rendering of many carefully chosen details. It is a significant landmark in her lifelong quest to understand and render the British Columbia environment, while making common cause with the Indigenous population in that search.

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

ESTIMATE: \$50,000 – 70,000



## 102 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

### Mamalilicoola, BC

colour woodcut on paper, signed in the block  
and titled *Mamalilicola* [sic], 1928  
12 ½ x 13 ¾ in, 30.8 x 35.2 cm

#### PROVENANCE

By descent to the present Private Collection, Victoria

#### LITERATURE

Duncan Campbell Scott, *Walter J. Phillips*, 1947,  
reproduced page 19

Walter J. Phillips, *Wet Paint*, unpublished manuscript,  
undated, Glenbow Museum archives, M-969-4,  
described page 104

Michael J. Gribbon, *Walter J. Phillips: A Selection of His  
Works and Thoughts*, National Gallery of Canada, 1978,  
reproduced page 67

Roger Boulet, *The Tranquility and the Turbulence*, 1981,  
page 101, reproduced page 100

Roger Boulet, *Walter J. Phillips: The Complete Graphic  
Works*, 1981, reproduced page 293

Maria Tippet and Douglas Cole, *Phillips in Print:  
The Selected Writings of Walter J. Phillips on Canadian  
Nature and Art*, Manitoba Record Society, 1982, page 62,  
reproduced in black and white page xxxix

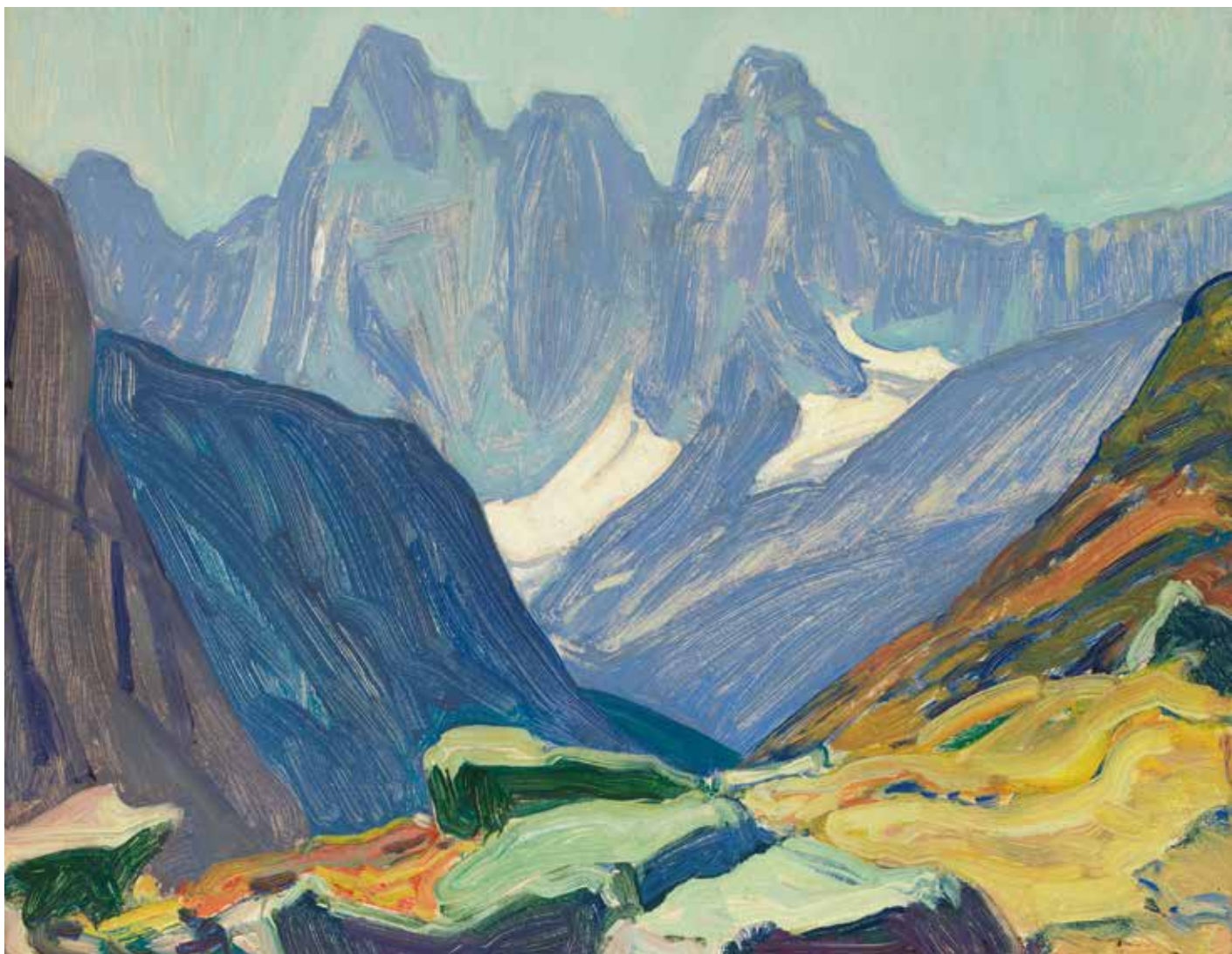
IN 1927, WALTER J. PHILLIPS, one of Canada's finest artists in the mediums of watercolour and printmaking, took his first trip to the west coast of British Columbia, traveling to Alert Bay and its surrounds. Exploring outlying villages such as Mamalilicoola by boat, he was fascinated by these exotic landscapes with their humid, constantly shifting atmospheres and restless clouds. He found Mamalilicoola beautiful, with its stunning view over layers of islands to the snow-capped peaks of Vancouver Island. Hiking to the village from the bay where the boat was moored through a "green twilight" of vegetation as high as his head, Phillips emerged at the dominant feature of this large woodcut, which he described as "a tall and magnificent totem pole. It stood in front of a community house, the pediment of whose façade was carved and painted with an allegorical figure of the sun, flanked by two fishes." Phillips used white for the beach, as he noted it was covered with broken clam shells. Exploring the village's totems, house posts and *zunuks* (single carved figures used for potlatches), he found material for several days of sketching. The West Coast made a deep impression on Phillips, and he stated, "I regretted leaving the coast, and I long to return." Finely detailed and technically brilliant, *Mamalilicoola, BC* is considered to be one of Phillips's most outstanding woodcuts.

This print was produced in an edition of 100.

**ESTIMATE: \$20,000 – 30,000**



W.J. Phillips pulling prints from a woodblock, 1934



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

ALC CGP G7 OSA RCA 1873 – 1932

**Mt. Goodsir from Odaray Bench (12 Miles Distant)**

oil on board, on verso signed and  
titled twice, circa 1925

8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

Sir Gilbert Cochrane Stowe Wainwright,

Order of the British Empire (1871 – 1954)

By descent through the family to the present

Private Collection, Ontario

**LITERATURE**

Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide*, 2003, page 37, the 1925 canvas *Mount Goodsir, Yoho Park*, in the collection of the Art Gallery of Ontario, reproduced page 37, and a similar oil entitled *Mount Goodsir from Odaray Bench Near Lake McArthur* reproduced page 45

J.E.H. MACDONALD FIRST traveled to the Rockies in 1924, and he returned every year until 1930. He had already become accustomed to wilderness hiking and camping with his fellow Group of Seven members, and in the Rockies he clambered up goat paths and rough tracks, loaded with his sketching gear, to capture stunning views such as this. In MacDonald's journal entry on August 30, 1925, he describes this scene: "A beautiful day. Fine clear morning. Later a few cirrus and in afternoon small cumulus. The peaks all clear. Made sketch of Goodsir in morning light. Mountains beautifully clear and delicate in colour. Had lunch in lee of big rock on Odaray Bench, the snowflakes all round and a delightful warmth and freshness, thought at height of being and enjoyed everything completely." In this powerful oil sketch, MacDonald captures the rough muscularity of rocky shelves, steep mountain flanks and soaring peaks, bathed in a clear light that culminates in a greenish haze above the tips of Mount Goodsir. MacDonald's elation and his sharpened awareness in these mountains are present in the glowing atmosphere.

**ESTIMATE: \$50,000 – 70,000**





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

ALC CGP G7 OSA RCA 1873 – 1932

**The Sea at Barbados**

oil on board, on verso titled, 1932

8 ½ x 10 ½ in, 21.6 x 26.7 cm

**PROVENANCE**

Sir Gilbert Cochrane Stowe Wainwright,

Order of the British Empire (1871 – 1954)

By descent through the family to the present

Private Collection, Ontario

IN 1932, J.E.H. MACDONALD took a leave of absence from his job as principal of the Ontario College of Art and traveled to Barbados in the West Indies for three months. MacDonald was delighted by the rich profusion of flowers and vegetation and by the radiant white light. He quickly absorbed this new environment, and this expansive view of the seacoast with its floating clouds and rich blues carries the essence of the dreamy tropics.

This landscape so struck MacDonald’s imagination that on return to Canada he wrote, “Our little Barbadian souls have drawn within themselves to think about the far away brightness of the blessed island.”

Sir Gilbert Wainwright, the original owner of this work (and lot 103 in the sale), began working for the Bank of Ottawa in 1889 and subsequently worked for the Bank of Nova Scotia, becoming manager of the bank in Kingston, Jamaica. He served as justice of the peace and as a member of the Jamaican Legislative Council from 1932 to 1942. For his public service in Jamaica, he was made an officer of the Order of the British Empire in 1936 and a Knight Bachelor in 1943.

**ESTIMATE: \$15,000 – 20,000**



## 105 Arthur Lismer

AAM CGP CSGA CSPWC G7 OSA RCA 1885 – 1969

### Emerald Lake

oil on board, signed and on verso dated circa 1928

and stamped with the estate stamp

12 ¾ x 15 ¾ in, 32.4 x 40 cm

#### PROVENANCE

The Art Emporium, Vancouver, 1971

By descent to the present Private Collection, Ontario

#### LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*,  
1981, page 69

ARTHUR LISMER TRAVELED to the Rocky Mountains in 1928, and he was uplifted and challenged by their majesty. On seeing Cathedral Mountain, he described it as “like a great Gothic structure... From every angle and in a vast territory like this you had

to talk to your prey... to find a way of getting at it... There were buttresses and pillars, towers and supporting weights like a vast piece of architecture.”

Structure was of great interest to Lismer in the Rockies, and his rugged depiction of their dramatic geology dominates this work. *Emerald Lake* is almost abstract in its treatment of the precipitous planes of the rock formations, whose peaks soar into the clouds and project beyond the top of the painting’s edge. To balance this, Lismer includes a brilliant blue sky—as he stated, “You look up and find the glory”—and a jewel-like turquoise green glacial lake at the mountain’s base. Lismer’s vertical panorama is visceral in its cragginess and inspiring in its grandeur.

**ESTIMATE: \$25,000 – 35,000**



## 106 Pegi Nicol MacLeod

CGP 1904 – 1949

### Skeena Landscape

oil on board, on verso titled and inscribed \$300.00  
on the National Gallery of Canada label, circa 1928  
21 ¼ x 22 ¼ in, 53.7 x 56.5 cm

#### PROVENANCE

Private Collection, Ottawa  
By descent to the present Private Collection, Montreal

#### LITERATURE

Donald W. Buchanan, *Memorial Exhibition, Pegi Nicol MacLeod, 1904 – 1949*, National Gallery of Canada, 1949, listed page 9

#### EXHIBITED

National Gallery of Canada, Ottawa, *Memorial Exhibition, Pegi Nicol MacLeod, 1904 – 1949*, June 14 – August 23, 1949, traveling in Canada, 1949 – 1951, catalogue #3

PEGI NICOL MACLEOD spent her early years in Ottawa and was acquainted with anthropologist Marius Barbeau, who had

traveled to British Columbia's Skeena River with Edwin Holgate and A.Y. Jackson in 1926. Barbeau encouraged MacLeod, Anne Savage and Florence Wyle to travel to the Skeena and Nass regions to record First Nations totem poles and community houses, as they were fast disappearing. Documentation varies as to whether Barbeau only encouraged MacLeod to go, or actually traveled with her and Wyle. In 1927, MacLeod went west to Alberta, where she painted First Nations subjects—accounts also vary as to whether she reached the Skeena in this year, but all agree on a 1928 trip. Her work was included in the seminal *Exhibition of Canadian West Coast Art—Native and Modern*, organized by Barbeau and director Eric Brown at the National Gallery of Canada late in 1927. In this striking aerial view of the Skeena River, the landforms are treated in a sculpted, semi-abstracted manner. The light is brilliant, and her palette is rich—particularly the milky green of the river. *Skeena Landscape* is a bold, modern work by this important early Canadian artist.

**ESTIMATE: \$15,000 – 25,000**



## 107 James Wilson Morrice

CAC RCA 1865 – 1924

### La petite plage de St-Malo

oil on panel, signed and on verso titled *Plage* and inscribed *Collection Jacques Rouché. Janvier 1952, après la division des tableaux de W. Morrice* on a label, circa 1899 – 1901  
7 x 9 ¾ in, 17.8 x 25.1 cm

#### PROVENANCE

Collection of Jacques Rouché (1862 – 1957), France  
By descent to a Private Collection, France  
Private Collection, France

#### LITERATURE

Donald W. Buchanan, *James Wilson Morrice: A Biography*, 1936, pages 102 and 103  
Donald W. Buchanan, *James Wilson Morrice*, 1947, the painting *View of Paramé from the Beach* reproduced page 11

#### EXHIBITED

Galerie Simonson, Paris, *Tableaux et études par James Wilson Morrice*, January 9 – 23, 1926, titled as *Petite Place à Saint-Malo [sic]*, catalogue #13

THIS EXQUISITE *POCHADE* by internationally acclaimed Canadian Impressionist James Wilson Morrice depicts one of his favourite subjects—dreamy French beaches such as this one, the Plage du Sillon at Saint-Malo. This beach just east of the walled town is long, stretching towards the suburb of Paramé, and it is the view towards Paramé that we see here, showing the distinctive wooden posts of a breakwater backed by a retaining wall. A similar subject entitled *La ville de St. Malo* is in the collection of the New Brunswick Museum. That work includes the old Saint-Malo Casino (since rebuilt), but in our painting it appears as only a shadowy form.

Morrice traveled to Saint-Malo many times, beginning in 1890 during his first trip to France. In 1896 he was based in Cancale but sketched in Saint-Malo, and from 1898 to 1904 he went every year, usually at the end of August and for most of September, after tourists had departed. He produced sketches and large canvases from these trips. Morrice scholar Lucie Dorais notes that “at first Morrice looked toward the city, the old walls and the people on the beach, then around 1901 to 1902, he turned his gaze towards the sea and its regatta.” Thus our sketch has a circa date of 1899 to 1901.

This is a classic Impressionist subject—people with the means to enjoy leisure luxuriating on a sun-drenched summer day. Morrice includes his typical motifs, such as the well-dressed ladies with parasols sitting on their portable chairs and the distant



#### JAMES WILSON MORRICE

##### La ville de St. Malo

oil on panel, circa 1900  
12 ¾ x 15 ¾ in, 32 x 40 cm  
Collection of New Brunswick Museum, 1981.73.1  
Bequest of F. Eleanore Morrice, 1981

Not for sale with this lot

bathing tents. In the background is the historic architecture of the town's buildings. Morrice's masterful skill in so effortlessly capturing the ambience of the scene in a 7 x 9 inch oil *pochade* is astonishing. Executed on the spot, as the tenets of Impressionism dictate, his fluid brushwork defines the details of the scene with a rich palette. The sand is golden, the tide pools turquoise and the sky a bright blue, with a pastel cloud entering on the left glowing with pink, mauve and peach. Most importantly, Morrice makes us feel the pleasurable sensations of the beautiful sunny day, as we imagine a light sea breeze caressing the beach.

As there are great artists, so too there are great collectors. This work was previously in the collection of Jacques Rouché (1862 – 1957), one of three well-known early Parisian collectors of Morrice's work, along with Charles Pacquement and André Schoeller. Rouché made his fortune in the perfume business after he married the heiress of the celebrated Parisian perfumery L.T. Piver. As well as being an art collector, he was also a patron of music—he managed the Théâtre des Arts and in 1914 was asked to direct the Paris Opera, which he continued to do until 1945.



The casino and Hotel Franklin near the beach, Saint-Malo, circa 1900

In 2007, an exhibition about his tenure there was mounted in the Bibliothèque nationale de France entitled *La modernité à l'Opéra: Jacques Rouché (1914 - 1945)*.

Although it is difficult to know the extent of Rouché's Morrice collection, he possessed at least eight or nine works, including four great canvases mentioned in the book *Peintres de races* by Marius-Ary Leblond in 1909. He may have acquired his first canvas at the 1903 *Salon de la Société Nationale*, and others may have been purchased directly from the artist. Rouché owned the largest canvas version of *The Beach, St. Malo* (32 x 45 inches), circa 1900, now in the Thomson Collection at the Art Gallery of Ontario. Donald Buchanan noted that Rouché "bought the works of Morrice in preference to those of other artists. Rouché entertained lavishly. Painters [including Morrice], authors and musicians frequented his receptions; in his mansion on the Rue de Prony in the wealthy quarter near the Parc Monceau they saw canvases by the Canadian of St. Malo, of Concarneau, of the banks of the Seine."

We thank Lucie Dorais for her assistance in cataloguing and researching this work. This painting is included in the catalogue raisonné on the artist's work that is being compiled by Dorais.

**ESTIMATE: \$80,000 - 120,000**



## 108 James Wilson Morrice

CAC RCA 1865 – 1924

### The Harbour at Dieppe

oil on canvas on paper board, on verso titled *Concarneau Harbour, France* and *The Harbour* on the Montreal Museum of Fine Arts label and *The Harbour (Concarneau)* on the Klinkhoff Gallery label, inscribed *Studio Morrice, Montreal, Que.* and stamped 2789, circa 1895  
13 x 18 ¼ in, 33 x 46.4 cm

#### PROVENANCE

E.J. van Wisselingh & Co., Amsterdam  
Continental Galleries of Fine Art, Montreal  
Mrs. Lucile E. Pillow, Montreal, 1965  
By descent to L. Marguerite and Murray Vaughan, 1969  
Galerie Walter Klinkhoff Inc., Montreal  
The Art Emporium, Vancouver, 1972  
Private Collection, Calgary

#### LITERATURE

James Wilson Morrice, *Sketchbook #8*, 1895 – 1896, page 52, Montreal Museum of Fine Arts, Dr.1973.31  
*Montreal Gazette*, February 10, 1951, reproduced page 18, titled as *Concarneau*

#### EXHIBITED

Montreal Museum of Fine Arts, *James Wilson Morrice: 1865 – 1924*, September 30 – October 14, 1965, traveling to the National Gallery of Canada, Ottawa, November 12 – December 5, 1965, catalogue #6

CANADIAN IMPRESSIONIST James Wilson Morrice gained fame in Europe for his extraordinary painting, which so effortlessly captured the essential atmosphere of his subjects, whether a Paris café or a harbour scene such as this. Although labels on verso suggest the location of this work is Concarneau, it has been identified as Dieppe, looking towards the Quai de la Poissonnerie. Morrice regularly visited Dieppe, and there is a similar view in a sketchbook he used in Dieppe in 1895 and 1896. Morrice infused his works with calm and sensuality, and a sense of time stretching out luxuriantly—such as in this evocative scene of a boat at harbour with reflections rippling across the tranquil water. His palette is gorgeous, and in its lush tones of pink, cream, caramel and green softly brushed across the canvas, *The Harbour at Dieppe* shows Morrice’s mastery of his painterly elements.

We thank Lucie Dorais for her assistance in cataloguing this work. This painting is included in the catalogue raisonné on the artist’s work that is being compiled by Dorais.

ESTIMATE: \$25,000 – 35,000





## 109 Sybil Andrews

CPE 1898 – 1992

### Water Jump

linocut in 3 colours, signed, titled  
and editioned 47/60, 1931  
12 ¼ x 8 ¾ in, 31.1 x 21.3 cm

#### PROVENANCE

DeVooght Gallery, Vancouver, 1980  
Private Collection, Vancouver

#### LITERATURE

Peter White, *Sybil Andrews*, Glenbow Museum,  
1982, reproduced page 53  
Stephen Coppel, *Linocuts of the Machine Age*, 1995,  
page 110, reproduced page 110, catalogue #SA 14  
Gordon Samuel and Nicola Penny, *The Cutting Edge  
of Modernity: Linocuts of the Grosvenor School*, 2002,  
reproduced page 43  
Hana Leaper, *Sybil Andrews Linocuts: A Complete  
Catalogue*, 2015, page 26, reproduced page 61

#### EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, 1982,  
same image, catalogue #14

SYBIL ANDREWS WAS part of the Grosvenor School in England, a group of artists working in linocut who were influenced by the cutting-edge modernist movements of Futurism, Vorticism and Cubism. The Grosvenor School artists considered linocut to be the perfect medium for their work. As Hana Leaper wrote, “Linocutting... demanded directness and dynamism. It limited the number of colours that could be used and the amount of detail that could be included, forcing the artists to translate the world around them into abstracted shapes and to use colour cleverly to express rather than depict detail.”

Sport was a subject that fascinated Andrews and the other Grosvenor School artists, for it provided them with the opportunity to convey speed, fluidity and the expression of physical exertion. The movement and sheer exhilaration of sport was an ideal subject for Andrews to convey her modernist aesthetic. During the 1920s, the public appeal of sports, both participatory and spectator, rose. The idea of physical culture and fitness became an ideal in society, even to the point of considering the human body to be an organic machine that could be perfected. A number of Andrews’s most famous linocuts concern sport, including *Steeplechasing* (1930), *In Full Cry* (1931), *Racing* (1934), *Speedway* (1934), *Football* (1937), *Skaters* (1953) and this superb early work.

*Water Jump* makes a strong impression with its emphatic contrasts between bold, simple planes of black, grey and white, which are enlivened by orange-red highlights. The legs of the white horse are elongated, heightening the impression of motion, and the black horse clearing the barrier directly behind pushes the sense of competitive action further. Typical of Andrews’s work, the faces of both riders and horses are undefined and their bodies are abstracted into simplified forms, which emphasizes her bold, muscular use of line and form. In this powerful linocut, Andrews adeptly captured both pairs of competitors moving in tandem, each poised to perfectly execute their jump.

This print is a fine impression on thin cream oriental laid paper. This work is recorded in the Sybil Andrews print notebook, in the collection of the Glenbow Museum.

**ESTIMATE: \$30,000 – 40,000**



## 110 Sybil Andrews

CPE 1898 – 1992

### Flower Girls

linocut in 4 colours, signed, titled and editioned no. 4/60, 1934  
9 ¾ x 8 ½ in, 24.8 x 21.6 cm

#### PROVENANCE

Private Collection, New York  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 26, 2010, lot 173  
Private Collection

#### LITERATURE

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

#### EXHIBITED

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

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

Early impressions of this print are on buff oriental laid paper and late impressions are on thicker oriental paper. This is an excellent impression on buff oriental laid paper. This work is recorded in the Sybil Andrews print notebook, in the collection of the Glenbow Museum.

**ESTIMATE: \$25,000 – 35,000**



## 111 Walter Joseph (W.J.) Phillips

ASA CPE CSPWC RCA 1884 – 1963

### Peyto Lake

watercolour on paper, signed and dated 1957 and on verso titled on the Canadian Art Galleries label  
13 ½ x 21 ½ in, 34.3 x 54.6 cm

#### PROVENANCE

Canadian Art Galleries, Calgary  
Masters Gallery Ltd., Calgary  
Private Collection, Vancouver

#### LITERATURE

Walter J. Phillips and Frederick Niven, *Colour in the Canadian Rockies*, 1962, a similar watercolour entitled *Mistaya Valley with Lake Peyto* reproduced page 83

WALTER J. PHILLIPS first received training in the techniques of watercolour in England, where he absorbed the methods developed by the great nineteenth-century British watercolourists. Part

of this tradition was a love of nature, and when Phillips immigrated to Canada in 1913, settling in Winnipeg, he immediately responded to the beauty of the area's landscapes. He continued to hone his extraordinary abilities with the medium of watercolour, infusing his works with the clear atmosphere and brilliant light he found here. In 1940, Phillips became an instructor for the summer program at the Banff School of Fine Arts, and he taught for 20 summers there, building a house in Banff in 1946. His sketching trips into the surrounding Rockies produced stunning watercolours such as this, and his sense of euphoria in the Rockies can be sensed in this majestic panoramic view. Phillips captures all the grandeur of the outlook from Bow Summit, minutes west of Lake Louise, high above glacier-fed Peyto Lake, overhung by the spires of Caldron Peak, Peyto Peak and Mount Jimmy Sampson.

**ESTIMATE: \$10,000 – 15,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Old Lumber Village

oil on board, signed and on verso signed and  
titled on various labels, circa 1958  
34 x 48 in, 86.4 x 121.9 cm

#### PROVENANCE

Roberts Gallery, Toronto  
By descent to the present Private Collection, Toronto

#### LITERATURE

Paul Duval, *A.J. Casson, His Life & Works: A Tribute*,  
1980, unpaginated  
Ted Herriott, *Sunday Morning with Cass: Conversations  
with A.J. Casson*, 1993, page 137

#### EXHIBITED

Ontario Society of Artists, Toronto, *87th Annual  
Exhibition*, March 1959  
Art Gallery of Hamilton, *The New City Hall Purchase  
Exhibition*, January 8 – 31, 1960

A.J. CASSON'S IDENTITY within the Group of Seven was forged by his depiction of Ontario villages and hamlets and their rural surrounds. During his long career as a commercial artist with Sampson Matthews Limited in Toronto, Casson took every opportunity to head off on weekends and holidays into the countryside. As Paul Duval wrote, "Casson undoubtedly found in the small town theme much that was sympathetic to his own character. The order, simplicity and craftsmanship found in the details of early Ontario architecture are paralleled in his own personality. Casson has never cut baroque swathes across the Canadian Art scene, but quietly cultivated his own special and enduring place in it."

To facilitate his extensive explorations for his sketching trips, Casson acquired his first car in 1926—a turquoise Willys-Overland Whippet. During his earlier painting excursions with fellow Group member Franklin Carmichael, Casson had discovered how important having a car could be to access new painting places, and the freedom was exhilarating. As well as staying in local hotels and "sketching out" his locale, Casson sometimes simply pulled over to the side of the road, struck by a particular view, and pulled out his paints and panels, executing a fresh, on-the-spot view.

During Casson's extensive explorations of Ontario villages, he recorded the buildings that made them unique and attracted his eye, from family-run general stores to small churches. Some had a relationship to industry, such as the milling of flour or lumbering. Villages such as the one we see here sprang up around logging

activities and mills, built along rivers and waterways. Some of these towns had a transitory life—when the mills closed, they became ghost towns, such as Lemieux or Wye. In Ted Herriott's interviews with Casson, they discussed the lumber towns. Casson stated, "Up at Baptiste, you could take some of the old roads that went up to the old lumber towns. They're gone now or there could just be remnants."

Casson told Herriott that the towns were within five or ten miles from Baptiste, and as he said, "You had to be careful you didn't get lost. There were a lot more of them up around Combermere—the place was just filled with them. If you have an Ordinance Map you could find them. I made several sketches of the old mills. There's one I did at Barry's Bay that's still there on the waterfront ... A lot of them closed up because they ran out of lumber." Casson went on to describe other locations such as up the Georgian Bay road from Coldwater through Waubaushene, where he stayed at Britt and Key River—rolling rock country that was completely cleared by lumbering. Due to the similarity in topography, this work could be based on Britt, which was a sawmill town on Byng Inlet.

In 1945, the end of World War II brought about in Casson an emotional release and a longing for simplicity. During the war years, his time had been much taken by his work at Sampson Matthews and by committee work. Now, with his time and energy more free, his style took a dramatic new direction. He focused on formal patterns, and his shapes simplified into a strong geometry. Texture was reduced, and design became paramount. A Cubist approach to form was particularly apparent in his skies, as we see here—in cloud formations that split into planes and open into spatial windows.

In this stunning work, Casson does not depict any industrial structures. Instead, we see a village with well-tended houses and, in the centre, a church, the symbol of an enduring community. The setting is simple—rocky outcroppings and green grass that streams around them. A single figure walking reminds us of human activity and balances the formality of the composition. Every element shows surety of balance—in the contrast of organic rounded rock with the geometric shapes of the houses, in the even division of sky, land and water, and in the harmonic repetition of the elements of the composition. There is a tranquil symmetry in the village structures, but also the alive movement of nature in the changing weather and the wind rippling the surface of the water. *Old Lumber Village* is an exceptional large-scale painting that shows Casson at the height of his abilities in this sophisticated new style.

**ESTIMATE: \$200,000 – 300,000**



## 113 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

### Reaping Time

oil on canvas, on verso titled, dated circa 1909 on the Art Gallery of Ontario label and stamped twice with the Studio Helen McNicoll estate stamp and inscribed *cat. 60*  
25 x 30 ¼ in, 63.5 x 76.8 cm

#### PROVENANCE

Estate of the Artist

By descent to the Artist's nephew, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 24, 2005, lot 156  
Private Collection, Vancouver

#### LITERATURE

"Award Art Prizes," *Montreal Gazette*, March 31, 1908

"Pictures That Are Being Talked About," *Montreal  
Witness*, April 15, 1909

"A Loss to Canadian Art," *Saturday Night*, no. 28,  
July 10, 1915, page 3

*Memorial Exhibition of Paintings by the Late Helen  
G. McNicoll*, RBA, ARCA, Art Association of Montreal,  
1925, listed page 6

Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*,  
Art Gallery of Ontario, 1999, reproduced full page  
colour page 43

#### EXHIBITED

Art Association of Montreal, *Memorial Exhibition of Paintings  
by the Late Helen G. McNicoll*, RBA, ARCA, November 7 –  
December 6, 1925, catalogue #60

Art Gallery of Ontario, Toronto, *Helen McNicoll: A Canadian  
Impressionist*, September 10, 1999 – January 2, 2000, traveling  
in 2000 – 2001 to the Appleton Museum of Art, Ocala, Florida;  
Leonard & Bina Ellen Art Gallery, Montreal; Carleton Univer-  
sity Art Gallery, Ottawa; Art Gallery of Nova Scotia, Halifax;  
and Agnes Etherington Art Centre, Kingston, catalogue #20

*REAPING TIME* IS a superb example of Helen McNicoll's ability to capture the dynamic, radiant spirit of the natural world. In 1908, a year prior to its creation, McNicoll was the recipient of the Art Association of Montreal's first Jessie Dow Prize for a work entitled *September Evening*. Public recognition would quickly follow, and McNicoll was soon lauded as a young luminary in the local print media of the day. Art reviewers were generally consistent in their accolades, noting that her paintings, which, according to the *Montreal Gazette*, "aroused discussion and recognition from the first," were deemed worthy by virtue of their "simplicity of composition and breadth of treatment" (*Montreal Witness*).

Certainly McNicoll, who came from a prominent Montreal family (her father David McNicoll was vice-president of the Canadian Pacific Railway), was an individualist among Canadian

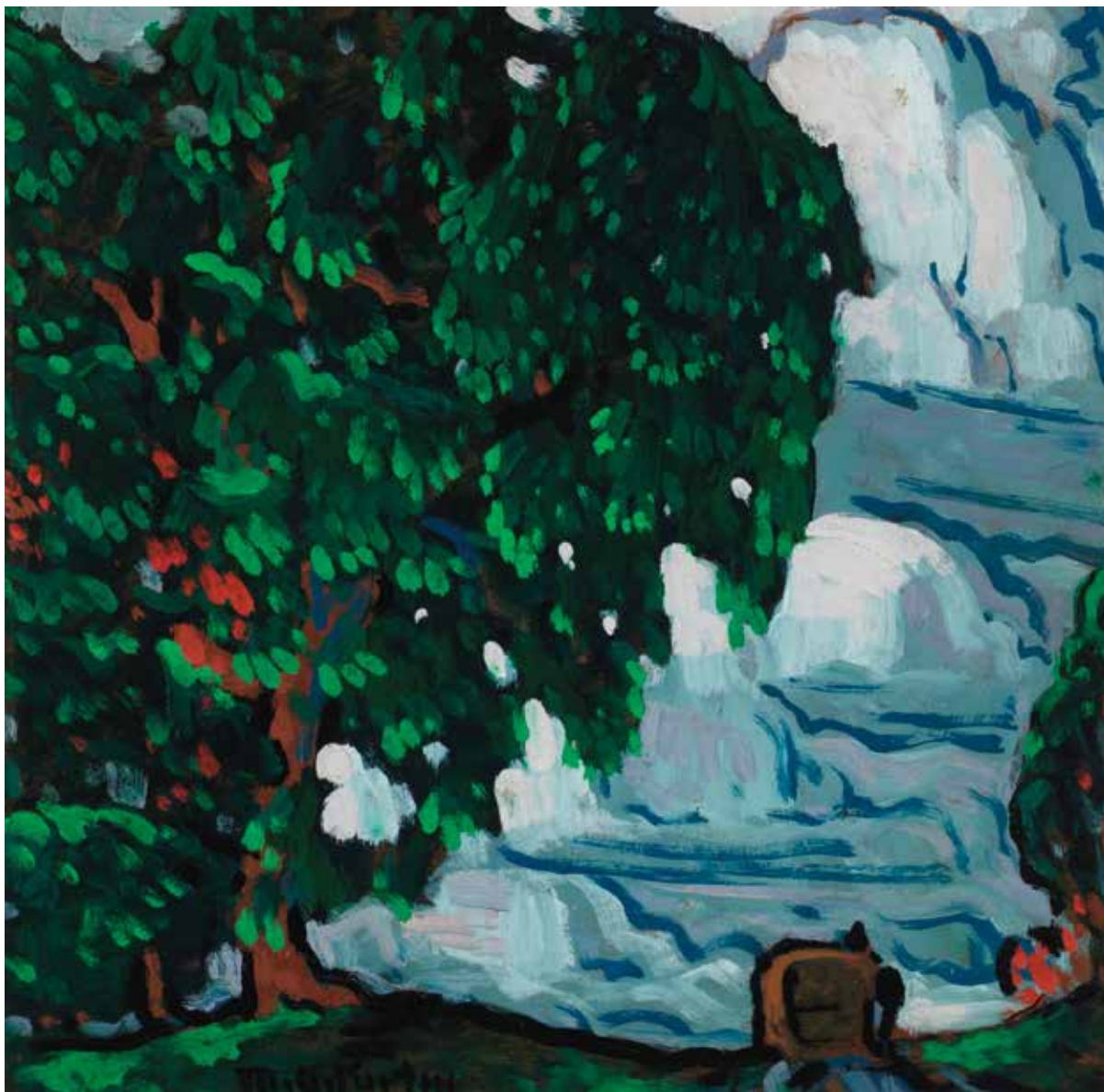
women artists, not only choosing to travel abroad to further her art studies—in keeping with the contemporaneous view that worldly education was the true measure of an artist—but also choosing to live for part of each year in England, an exciting environment which clearly nourished her artistic interests. In addition, her work was widely collected in her lifetime, and while McNicoll made England her home for most of her adult life, her visibility in her native Canada was assured through her prominent presence in annual exhibitions at the Art Association of Montreal, the Royal Canadian Academy and the Ontario Society of Artists.

McNicoll enrolled in the Slade School of Art in London soon after her studies at the Art Association of Montreal. Around 1905 she entered the School of Landscape and Sea Painting at St. Ives in Cornwall, a pivotal decision with respect to her artistic development. There, inspired by the teachings of Algernon Talmage, her passion for *plein air* painting was kindled, resulting in a body of work that consistently adheres to Talmage's adage that "there is sunshine in the shadows," as Natalie Luckyj relates. At a time marked by extensive experimentation in the arts, when international Impressionism had captured the attention of an entire generation, McNicoll's work stands apart for its espousal of a pure Impressionist idiom: the aesthetic principles put forward first by the French Impressionists and later by the British Impressionists, with whom she shared a penchant for fresh, clear chromatics and anecdotal themes.

*Reaping Time* depicts the quintessential Impressionist subject: a sun-drenched field dotted by a series of haystacks set beneath an expansive blue sky. Save for the implied presence of farm labourers, the rustic scene is uninhabited, devoid of pictorial specificity or narrative content. Here, McNicoll's focus is on describing the sensory dimension of the natural world: the changing light, the moving clouds, the loosely piled haystacks. An energy of expression and execution animates the observed landscape, echoing the dynamism and transience of nature. *Reaping Time* stands as a meaningful example of the aims articulated by the French Impressionist school, in contrast to the more narrative concerns espoused by British Impressionists such as Laura Knight and Dorothea Sharp. McNicoll's use of dappled light effects, broad brush marks and a vivid palette in *Reaping Time*, coupled with her focus on uncontained space, serves to produce a striking composition of pure painterly expression.

McNicoll is recognized as being among the foremost Canadian female practitioners of Impressionism of her day. Her untimely death at 36 only serves to increase the significance of her artistic legacy. As *Saturday Night* observed in her obituary in July 1915, "None who saw her recent works can doubt that had she been spared she would have added materially to her own laurels and the reputation abroad of Canadian art." More than a century later, the wide regard for her production ensures that McNicoll's reputation in Canadian art history is most safely secured.

**ESTIMATE: \$150,000 – 250,000**



## 114 Marc-Aurèle Fortin

ARCA 1888 – 1970

### Orme à Sainte-Rose

oil on board, signed and on verso titled on the exhibition labels and inscribed 55764 / ML / B-47603, circa 1940  
15 ¾ x 15 ½ in, 40 x 39.4 cm

#### PROVENANCE

Jean Allaire, Montreal  
Private Collection

#### LITERATURE

Hughes de Jouvancourt, *Marc-Aurèle Fortin*, 1980, titled as *Elm at St. Rose*, reproduced page 172  
François-Marc Gagnon and Madeleine Therrien, *Fortin: les enfants et Marc-Aurèle Fortin*, 2006, reproduced page 13

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

#### EXHIBITED

Maison des arts de Laval, *Exposition Pellan, Fortin, Gagnon, 1988 – 1989*, November 18, 1988 – January 15, 1989, catalogue #23

THE QUEBEC VILLAGE of Sainte-Rose was Marc-Aurèle Fortin's birthplace, and it was a beloved subject for his paintings throughout his life. His early life in that "green paradise" instilled in Fortin a love of nature. The towering elms of Sainte-Rose were iconic motifs in Fortin's work, and one dominates this painting. Richly painted in tones ranging from emerald to olive, the stately tree glows vibrantly against towers of cumulus clouds that fill the





## 115 **Marc-Aurèle Fortin**

ARCA 1888 – 1970

### **Scène de rue**

oil on canvas, signed and on verso titled and dated 1918 on the gallery labels  
12 x 9 ¼ in, 30.5 x 23.5 cm

#### **PROVENANCE**

Galerie Martin, Montreal  
Galerie Jean-Pierre Valentin,  
Montreal  
Private Collection

THIS WORK WILL be included in the forthcoming catalogue raisonné on the artist's work, #H-1024.

**ESTIMATE: \$10,000 – 15,000**

horizon. The effect is dreamy and captures the feeling of summer, when every day seems long and mesmerizing in its pleasures. Regarding Fortin's landscapes such as this, Richard Foisy wrote that their "almost supernatural and magical atmosphere caused an invisible note to vibrate in the real world, a note that Fortin revealed both in the dazzling stillness of mid-day and in the changing phases of the lunar spectrum, in the glory of morning and in the chiaroscuro of evening, where he captured the passing of time."

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-0414.

**ESTIMATE: \$40,000 – 50,000**



## 116 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Mood Tranquil / Vera Sketching, Lynn Valley

graphite and watercolour on paper, signed and with the artist's thumbprint and on verso titled on the Varley Inventory label as *Vera Sketching, Lynn Valley* and on the Edmonton Art Gallery label as *Mood Tranquil*, dated circa 1932 and stamped and inscribed on a label with the Varley Inventory #562  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Private Collection, Vancouver

Private Collection

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, reproduced page 104 and  
the 1932 canvas entitled *Dhârâna*, in the collection of  
the Art Gallery of Ontario, reproduced page 103

Peter Varley, *Frederick H. Varley*, 1983, page 22

National Gallery of Canada, "Canadian Painting in the 30s,"  
para. 20, [http://cybermuseum.gallery.ca/cybermuseum/enthusiast/thirties/html\\_chapters/catalogue\\_3\\_en.html](http://cybermuseum.gallery.ca/cybermuseum/enthusiast/thirties/html_chapters/catalogue_3_en.html), accessed  
July 25, 2017

#### EXHIBITED

California Palace of the Legion of Honor, San Francisco,

*First Annual Exhibition of Watercolour Painting*,

December 5, 1932 – January 8, 1933

Edmonton Art Gallery, *F.H. Varley: A Centennial Exhibition*,

February 12 – April 4, 1982, catalogue #105

THIS REMARKABLE PAINTING reminds us of several important dimensions of F.H. Varley's high standing in the history of art in Canada. A celebrated member of the Group of Seven, he painted memorable landscapes such as *Stormy Weather*, *Georgian Bay* (1921). The public was eager for more of this type of work, but as fellow members of the Group remarked, Varley was notably independent and he was more interested in portraiture. More important today, however, is not to ask whether *Mood Tranquil / Vera Sketching, Lynn Valley* is a portrait or a landscape, but to recognize the ways in which it is both.

Looking for work and seeking new stimulation for his painting, Varley left Toronto in 1926 to take up a post at the Vancouver School of Decorative and Applied Arts. As head of the Department of Drawing and Painting from 1926 to 1933, he was a legendary teacher who inspired many. He was also smitten by the landscape of British Columbia. "The country is full of variety..." he wrote, "island forms as romantic as Wagner's music or a Roerich canvas... then chunks of mountains, freakish stuff some of it that makes me realize why Indians are superstitious. Forests that are tropical... and... marvellous canyons." Especially important to him was Lynn Valley on Vancouver's north shore, which we see in this painting. As his son Peter Varley wrote,

"Around 1932, Dad and Vera [Varley's beguiling muse] had fallen in love with Lynn Valley's mysteries and moods. They found an abandoned fire ranger's hut with a roofed porch, high on the bank along the pipeline road that ran from the trolley terminus up the valley to the watershed intake. The little cabin overlooked the whole of the valley, affording both shelter and marvelous romantic views to paint." It is here that *Mood Tranquil* is set and works its magic.

Vera Olivia Weatherbie (1909 – 1977) was a talented second-year art student when Varley arrived at the Vancouver School of Decorative and Applied Arts. They had a long-term relationship, one that was by all accounts mutually inspirational. Varley featured Vera in many of his best-known paintings, including the mystical *Dhârâna* (also circa 1932). In *Mood Tranquil*, Vera is shown sketching, a process that for her, as for Varley, was one of intimate communion with Nature. For both artists, empirical observation was important mostly as a way to perceive and then convey higher and more lasting spiritual understanding. Crucial to this process of transcendence was an understanding of the intense colours one sees here as symbolic and spiritually significant, a knowledge that Varley credited to Weatherbie and that both learned from the many European and American artists of the early twentieth century who studied landscape for this reason, including Wassily Kandinsky and Amédée Ozenfant.

Green was the most spiritual colour for Varley. He employed an almost electric shade of this colour for Vera's trousers here and for elements of the landscape that enfold her. Especially significant is the green of a tree at the far left, an outline that doubles as a visual reverberation from the object leaning prominently on the porch of their studio hideaway.

We know that Vera is sketching. Varley even includes a patch of vibrant yellow-green in her open paint box, intimating that she creates this landscape as much as he does, and that all parts of the scene are linked. A prominent element in *Mood Tranquil* is the mountain with which Vera's form merges. This blue and brown soft-edged mass rises in sculpted semicircles to both frame and embrace her as she works. Its form and presentation are distinctly Chinese; Varley actively employed and taught Buddhist art traditions. While Vera would of course look down to the surface she works on, it is important to think, too, that her eyes might be closed in aesthetic reverie. Nature was to be seen, but it was also in the most profound way to be dreamt in its essence by the artist. Symbolist artists such as Paul Gauguin and abstractionists such as Kandinsky had proclaimed this creed. Varley shows us Vision with a capital V.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting*, for contributing the above essay.

This work is #562 in the Varley Inventory listing, titled as *Vera Sketching—Lynn Valley*.

**ESTIMATE: \$150,000 – 250,000**



**117 David Brown Milne**

CGP CSGA CSPWC 1882 – 1953

**Stumps in the Swamp / Hillside Near Palgrave (verso)**

double-sided oil on canvas, signed  
and on verso signed, circa 1932  
16 x 20 in, 40.6 x 50.8 cm

**PROVENANCE**

Sale of the Artist to Vincent Massey, 1934  
Laing Galleries, Toronto, 1958  
Acquired from the above by a Private Collector,  
Florida, December 24, 1963  
By descent to the present Private Collection, England

**LITERATURE**

Clive Bell, *Art*, 1914, page 43  
Ian M. Thom, editor, *David Milne*, Vancouver Art Gallery  
and McMichael Canadian Art Collection, 1991, essay  
by Megan Bice, page 113  
David Milne Jr. and David P. Silcox, *David B. Milne:  
Catalogue Raisonné of the Paintings, Volume 2: 1929 – 1953*,  
1998, reproduced page 552, catalogue #302.175, and  
the verso reproduced page 561, catalogue #302.197

DAVID MILNE IS unusual as an acclaimed Canadian artist of his generation in that he spent much of his career in the United States and was first appreciated there. Born in Bruce County in rural southwestern Ontario, Milne enrolled at age 21 at the Art Students League of New York City, where he became familiar with American and European Impressionism, Post-Impressionism and Fauvism, movements that would inform his own unique painting style. By 1910, Milne's work was exhibited regularly in New York.

David and Patsy Milne moved back to Canada in 1929 and in 1930 settled in the town of Palgrave, in the Caledon Hills near Toronto. It was a peaceful place that gave David easy access to Toronto by train. Unlike the Group of Seven or Emily Carr, Milne preferred undramatic, domestic, agrarian landscapes. He had lived and painted in a long-cultivated environment in New York State and sought a cognate landscape in southern Ontario. The Palgrave area stimulated Milne; despite the Great Depression that left him even more impecunious than he habitually was and very careful with his materials—as this double-sided work proclaims—he completed over 200 paintings in his three years in the village.

Remarkably, Vincent and Alice Massey bought this large group of Palgrave paintings (and, controversially, then sold the lot to an art dealer). This was a boon to Milne not only financially, but also because he wanted viewers to be able to compare these works, to appreciate their variety of motifs and their characteristically close observation. Milne wrote in a letter from this time that there was enough subject matter in Palgrave to last him a lifetime. He wrote to the Masseys explaining his method and aesthetic: “The painter gets an impression from some phase of nature. He doesn't try to reproduce the thing before him: he simplifies and eliminates until he knows exactly what stirred him, sets this down in colour and line as simply, and so as powerfully as possible, and so translates his impression into an aesthetic emotion.”

Here Milne aligns himself with the art theory of the British writer Clive Bell, who in *Art* (1914) explained the importance of his coinage “aesthetic emotion.” “The recognition of a correspondence between the forms of a work of art and the familiar forms of life cannot possibly provoke aesthetic emotion,” Bell wrote. “Only significant form can do that. Of course realistic forms may be aesthetically significant, and out of them an artist may create a superb work of art, but it is with their aesthetic and not with their cognitive value that we shall then be concerned. We shall treat them as though they were not representative of anything.”

Bell was inclined to think of fully abstract art in emphasizing aesthetic emotion over the depiction of an identifiable scene, but we can see how Milne adapted his ideas to landscape. *Stumps in the Swamp* is indeed radically simplified from what we might observe on site. Milne's line is spare and his colours vibrant,



**DAVID BROWN MILNE**  
*Hillside Near Palgrave (verso)*  
 double-sided oil on canvas, circa 1932  
 16 x 20 in, 40.6 x 50.8 cm

giving off a powerful charge that he referred to in the 1934 sale list for the Palgrave paintings as “the dark glow.” *Hillside Near Palgrave (verso)* at first glance seems to provide a contrast with its sibling: where we are up close, almost in the swamp with the stumps subject, the hillside painting offers a middle-distance perspective, the deep shadows made by the rolling hills depicted by quick applications of black against the vibrant hues of the trees. Half of *Hillside Near Palgrave* is sky, whereas in *Stumps in the Swamp* we have to search out the horizon line. The genius of putting these two works literally together is that we feel not only the artist's response to these two very different scenes individually, but in the works' inevitable comparison, we also sense a fuller range for the evanescent aesthetic emotions that Milne sought to capture. The two paintings are linked in their affective intensity.

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.

**ESTIMATE: \$100,000 – 150,000**



## 118 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### Mountains East of Maligne Lake

oil on canvas, signed and dated 1925 and on verso signed, titled and inscribed on the frame *Group 7 / Lawren Harris* (twice) / 8 (circled) and *North Shore Lake Superior* (crossed out)  
40 ½ x 52 ¼ in, 102.9 x 132.7 cm

#### PROVENANCE

Collection of the Artist  
On loan to Victoria College Women's Residence to 1944  
Art Gallery of Toronto, extended loan, 1944 – 1957  
Laing Galleries, Toronto  
Acquired from the above by a Private Collector, Florida,  
February 2, 1959  
By descent to the present Private Collection, England

#### LITERATURE

Augustus Bridle, *The Toronto Star Weekly*, January 10, 1925  
Augustus Bridle, "Group of Seven Disdainful of Prettiness—New Art Aims at Sublimity," *The Toronto Daily Star*, May 6, 1926  
Augustus Bridle, "Group of Seven Betray No Signs of Repentance," *The Toronto Star Weekly*, May 8, 1926  
Fred Jacob, "New Member Is Added to Group of Seven," *The Mail & Empire*, May 8, 1926  
R.C. Reade, "They Have Taken Photography and Wrung Its Neck," *The Toronto Star Weekly*, May 22, 1926, illustrated  
Bertram Brooker, "Canada's Modern Art Movement," *The Canadian Forum*, vol. 6, no. 69, June 1926, pages 276 – 279  
Grace Luckhart, "The Group of Seven," *The Daily Province*, August 16, 1928, page 6  
" 'Group of Seven' Exhibit Under Heavy Fire," *The Daily Province*, August 26, 1928  
Dorothy G. Taylor, "The Art Gallery," *The British Columbian*, September 6, 1928  
A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 87  
Charles C. Hill, *The Group of Seven: Art for a Nation*, National Gallery of Canada, 1995, page 213  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, page 21

#### EXHIBITED

Art Gallery of Toronto, *Exhibitions of the Group of Seven & Art in French Canada*, May 7 – 31, 1926, titled as *Mountains*, priced at \$750, catalogue #19  
Canadian National Exhibition, Toronto, *Canadian Paintings*, August 27 – September 10, 1927, titled as *Mountain*, priced at \$750, catalogue #148  
Fine Arts Gallery, Vancouver, *Pacific Exhibition*, August 12 – 22, 1928, titled as *Mountain Picture*, priced at \$700, catalogue #35  
Fine Arts Gallery, New Westminster Provincial Exhibition, September 6, 1928  
Edmonton Museum of Arts, *Loan Exhibition*, October 29 – November 3, 1928, titled as *Mountain Picture*, catalogue #18  
Public Museum, Calgary, *Art Loan Exhibit*, December 1928  
The Fine Art Galleries, T. Eaton Co. Ltd., Toronto, *Exhibition of Canadian Paintings*, circa 1932, titled as *Mountains—Jasper Park*, priced at \$750, catalogue #28  
Vancouver Art Gallery, *Emily Carr and the Group of Seven*, May 12, 2007 – April 6, 2008



**LAWREN S. HARRIS**  
**Study for Mountains East of Maligne Lake**  
graphite on paper, circa 1924  
4 ½ x 7 ¾ in, 11.4 x 19.7 cm

Lot 119 in this sale

Vancouver Art Gallery, *Lawren Harris: Canadian Visionary*,  
March 1 – May 4, 2014  
Vancouver Art Gallery, extended ten-year-loan,  
May 2007 – April 2017

THE INSPIRATION FOR the painters of the Group of Seven was the Canadian landscape, and over the decades they interpreted its varying forms, lights and colours, freeing the Canadian imagination from a mid-Atlantic trough and anchoring it in our own land. After painting in Georgian Bay, Algonquin Park, Algoma and on the north shore of Lake Superior, in 1924 A.Y. Jackson and Lawren Harris painted in the Rocky Mountains. That August the artists traveled to Jasper Park, painting at Maligne Lake and in the Athabasca Valley. After a second sketching expedition in late August, Jackson wrote back to Norah Thomson (later de Pencier), "We had a couple of weeks in the Tonquin Valley and filled up a lot of panels with clouds and mist. Got soaked nearly every day & ended up with a twenty hour snow storm and a wonderful day after it, clear and sharp as January with the trees weighted down with snow." Jackson wrote of the trip in *The Canadian Forum* the following January, "To the east of Maligne Lake the country was hidden by a ridge beyond which lay the Colin range. We decided to peep over on our last day at Maligne." And in his autobiography Jackson later wrote, "The Colin Range was an amazing place, a kind of cubist's paradise full of geometric formations, all waiting for the abstract painter."

The peaks east of Maligne Lake depicted in this canvas form part of the Colin Range, and most of Harris's oil sketches of this range are approximately 10 ½ x 14 inches (26.7 x 35.6 cm). From a letter Harris wrote to Eric Brown of the National Gallery of Canada in January 1927, we know that in 1925 he began painting on panels approximately 12 x 15 inches (30.5 x 38.1 cm). Though this canvas is dated 1925 and was first exhibited in May 1926, he probably made drawings (see lot 119) and sketched the subject in the summer of 1924, painting the canvas from these studies the following year.

Enthused by his first experience of the Rocky Mountains in the summer of 1924, Harris painted five mountain canvases that were included in the January 1925 exhibition of the Group of Seven: *Maligne Lake*, *Jasper Park*; two canvases of snow-covered



Lawren S. Harris hiking in the Rockies, circa 1940  
Courtesy of the family of Lawren S. Harris

firs in the Tonquin Valley; *Brazeau Snow Field, Jasper Park*; and a canvas of the Poboktan Mountain in Jasper Park. Augustus Bridle exclaimed in the pages of the *Toronto Star Weekly* on January 10, 1925, “The painters certainly are evolving. They have been successively and generally successfully house-haunted, tree-mad, lake-lunatic, river-ridden, birch-bedlamed, aspen-addled and rock-cracked. This year they are mountain mad... One might say that the whole show is an expanse of lakes and foothills between one Mount Harris and another Mount Harris.”

Harris probably did not return to the Rockies in 1925, but two new mountain paintings were included in the Group’s May 1926 exhibition, *Mountain Forms* and *Mountains* (now titled *Mountains East of Maligne Lake*). Again Bridle enthused in the pages of the *Toronto Star Weekly*, “Harris dominates the exhibition. This painter is a genius, if only in his handling of light, in texture, in sheer primeval form without living lineaments.” And Fred Jacob of the *Mail & Empire* wrote, “Undoubtedly Lawren Harris is the man who will cause the most gnashing of teeth in the present exhibition. He marches steadily ahead with his process of simplification... You may get thrills from Lawren Harris, or you may hate his work, but you cannot ignore him. Because his pictures this year are big and rather bare, he gives the feeling to the show.” Bertram Brooker agreed: “Lawren Harris again dominates the exhibition, not only by the number and size of his canvases, but also by the variety of his subjects and the daring with which they are carried out.”

*Mountains East of Maligne Lake* is in fact a strikingly serene and unique composition. In most of Harris’s mountain canvases, the

foreground is defined by a body of water or centralized peaks dominate the composition. Here the mountains swell and roll across the canvas between the blue sky and turquoise foreground. The glistening snow-covered peaks, framed by the massive grey-brown slopes, highlight the upper part of the composition. As Brooker noted, “Harris, who always has been greatly concerned with light as a conveyor of experience, steps further into the metaphysical than ever before.”

It is indeed surprising that such a powerfully serene canvas should become the butt of caricaturists and critics, as recorded by R.C. Reade’s article in the *Toronto Star Weekly*. “The School of Seven are at it again. For the seventh or seventeenth time they have taken photography and wrung its neck... One kind-hearted gentleman shedding tears like a split onion wailed, ‘That thing makes me want to organize a society for the prevention of cruelty to landscape.’ ... The exhibition is full of mountains, yet many critics complained of lack of elevation. One who looked as if he had never climbed higher than the upper berth, glanced at a Harris Rocky Mountain quintessence and sneered, ‘Those aren’t mountains. They are ice cream cones.’ He could not rise to the spaciousness of the artist’s intention. Being accustomed to peep at life through an ice cream cone he could not realize that the mountains were really art megaphones for loud and impressive speaking. Being a camera mind he failed utterly to grasp the mountainous message of the color mystics.”

*Mountains East of Maligne Lake* was included with the paintings requested from the Group of Seven by the Vancouver Pacific Exhibition Association in 1928 and subsequently shown in New





Toronto Star Weekly  
May 22, 1926

Westminster, Edmonton and Calgary. While the Reverend J. Williams Ogden encouraged the exhibition authorities to burn the Group's paintings in Vancouver, Grace Luckart took a more satirical approach to Harris's canvas. "Great blankety, blank!" exclaimed Bertie. 'Look at No. 35.' I looked it up and found its name was 'Mountain Picture.' 'It looks like a lot of busted umbrellas,' said Bertie. And it did. It looked like nothing else on earth." The noted photographer John Vanderpant took up the defence of the canvas in New Westminster, as quoted by Dorothy Taylor. "These are not umbrellas... but mountains. He then pointed out the inspiration of the picture—the perfect rhythmic interpretation of the hills, the absence of all irrelevant detail and the artist's use of nature to form a beautiful pattern of chromatic rhythm... The pictures, as a matter of fact, are sincere and unexaggerated representations of the present day trend in art and are, for the most part, decidedly pleasing—even to the conventional eye."

The controversy in Vancouver was covered in papers across Canada. The show itself attracted over 65,000 visitors to the gallery and wide debate into the following year, when the *New Western Tribune* editorialized, "A stranger coming to Vancouver during that period would have been convinced that the people of this city were more interested in art than the citizens of Florence, or Chelsea, or Montmartre... Vancouver owes the famous group a great debt, for their pictures drew crowds to the exhibit that would never have gone there otherwise, and added zest to life by inspiring heated discussions which lasted for months."

In 1934 Harris divorced his wife, Trixie Phillips, married Bess Houser (née Larkin) and moved from Toronto to live in New



Lawren S. Harris and Ira Dilworth hiking near Mount Temple, Canadian Rockies, circa 1940  
Courtesy of the family of Lawren S. Harris

Hampshire. The paintings he left in Toronto were inventoried by Doris Mills (later Speirs) in 1936. *Mountains East of Maligne Lake* was not listed, as it was on loan to the Women's Residence at Victoria College, from where it was sent for storage to the Art Gallery of Toronto in 1944. In 1957 Paul Duval, acting as agent for Lord Beaverbrook's new gallery in Fredericton, received this painting on consignment. Harris wrote to Duval, "I agree—I think the mountain canvas is much the best one for a gallery. I hope his lordship accepts it." Beaverbrook did not purchase this painting and it was consigned to Blair Laing, from whom the collector acquired it in February 1959.

*Mountains East of Maligne Lake* is a superb complement to such milestones in Harris's career as *Maligne Lake*, *Jasper Park* in the National Gallery of Canada. Both resulted from his first painting trip to the Rocky Mountains, a subject that would become a lifelong obsession. This painting is a remarkable discovery of a canvas that has been in a private collection for over 80 years and, exceptionally, it still retains the artist's original frame made by the Toronto framer Alfred J. Boughton.

We thank Charles C. Hill, former curator of Canadian art from 1980 to 2014 at the National Gallery of Canada and author of *The Group of Seven: Art for a Nation*, for contributing the above essay.

**ESTIMATE: \$2,500,000 – 3,500,000**



**119 Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

**Study for Mountains East of Maligne Lake**

graphite on paper, on verso inscribed  
with painting notes and 99, circa 1924  
4 ½ x 7 ¾ in, 11.4 x 19.7 cm

**PROVENANCE**

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

**LITERATURE**

Steve Martin et al., *The Idea of North: The Paintings of  
Lawren Harris*, Art Gallery of Ontario, 2015, essay  
by Cynthia Burlingham, page 83

THIS IS THE graphite drawing for the canvas *Mountains East of Maligne Lake*, lot 118 in this sale. On Lawren Harris's first trip to the Rocky Mountains in August and September of 1924, he visited Maligne Lake with A.Y. Jackson. Harris took his sketchbooks into the mountains, and Cynthia Burlingham writes that "Harris's drawings were central to his process of simplifying nature 'to its fundamental and purest form' as they captured elements of an actual place that were later used to create the essence of place." From this vigorous drawing, Harris distilled his image further to arrive at the extraordinary composition we see in the canvas.

**ESTIMATE: \$8,000 – 12,000**



## 120 Emily Carr

BCSFA CGP 1871 – 1945

### Beach Below Royal Roads Training School, Albert Head, Victoria, BC

oil on paper, signed M.E. Carr  
22 ¼ x 34 ¼ in, 56.5 x 87 cm

#### PROVENANCE

A wedding gift from the Artist to a Private Collection,  
Victoria, 1936  
By descent to the present Private Collection, Alberta

#### LITERATURE

Emily Carr, *The Complete Writings of Emily Carr*, 1993, page 735

IN THE 1930S, Emily Carr's painting evolved into a more open and expansive treatment of the landscape, facilitated by her new medium of oil on paper. She also turned her attention to sky and beach subjects. After one of her beach rambles, she expressed her

exultation, writing, "The beach was sublime this morning... the air and the sea and the earth were on good terms, and made little caressing sounds." This light-filled painting is a superb example of Carr's beachscapes, in which transparent oil washes effortlessly describe sea, shore and sky. Carr builds a rhythm through every element, from the curve of the beach to the arch of the sky, in one continuous movement of life energy.

The mother of the current consignee of this painting was a friend of Carr who would drive her to sketching sites on Vancouver Island. While Carr painted, she would look after her monkey Woo. Among Carr's menagerie of pets, Woo was notorious for her mischievousness and curiosity—she once ate a whole tube of aureolin yellow paint, but miraculously survived. Carr included hilarious stories about Woo's antics in her book *The Heart of a Peacock*.

**ESTIMATE: \$125,000 – 175,000**



## 121 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Morin Island, Eclipse Sound, North Baffin Island, Arctic Painting xxxvi

oil on board, on verso signed three times, titled variously three times and inscribed with the Doris Mills inventory #1/36, 1930  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Acquired directly from the Artist by a Private Collector upon his return from service in World War II in 1943; shortly thereafter the Collector moved to Colorado  
By descent through the family to a Private Estate, Toronto  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 25, 2006, lot 82  
Private Collection, Vancouver

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Arctic Sketches, Group 1, catalogue #36, titled as *Morin Island, Eclipse Sound*, location noted as MacDonald Studio, 26 Granville St.  
R. Preston, editor, *The Canadian Historical Society, Report of the Annual Meeting Held at Victoria and Vancouver, June 16 - 19, 1948, Toronto*, page 36  
Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life—An Interpretation*, 1993, pages 109 and 111  
Paul Duval, *Lawren Harris: Where the Universe Sings*, 2011, reproduced page 338

IN AUGUST OF 1930, Lawren Harris traveled to the Arctic in the company of his friend A.Y. Jackson on the supply ship the *SS Beothic*. Jackson had traveled twice previously to the Arctic and would later return, but this was to be Harris's only trip. Harris later noted, "We were most fortunate on this occasion as this particular expedition made the most extensive trip ever taken in the Arctic region in one season." The ship traveled to Greenland, Ellesmere Island, Morin and Bylot Islands, and Baffin Island and also explored the Newfoundland and Labrador coasts. The arctic voyage came after a series of trips to the north shore of Lake Superior and later the Rockies in the late teens and twenties. Throughout this period, Harris had sought to simplify and refine his painting to reflect both his deep commitment to the landscape itself and his theosophical beliefs. Harris believed that the purpose of art was to better mankind and to improve his spiritual state. The trip to the Arctic therefore strongly reinforced his philosophical beliefs, which held that the Far North could be the source of spiritual and aesthetic purity.

Harris was very much impressed by the arctic landscape on the journey and, in addition to making his art, made a film of the trip. As Peter Larisey has pointed out, the excitement of the



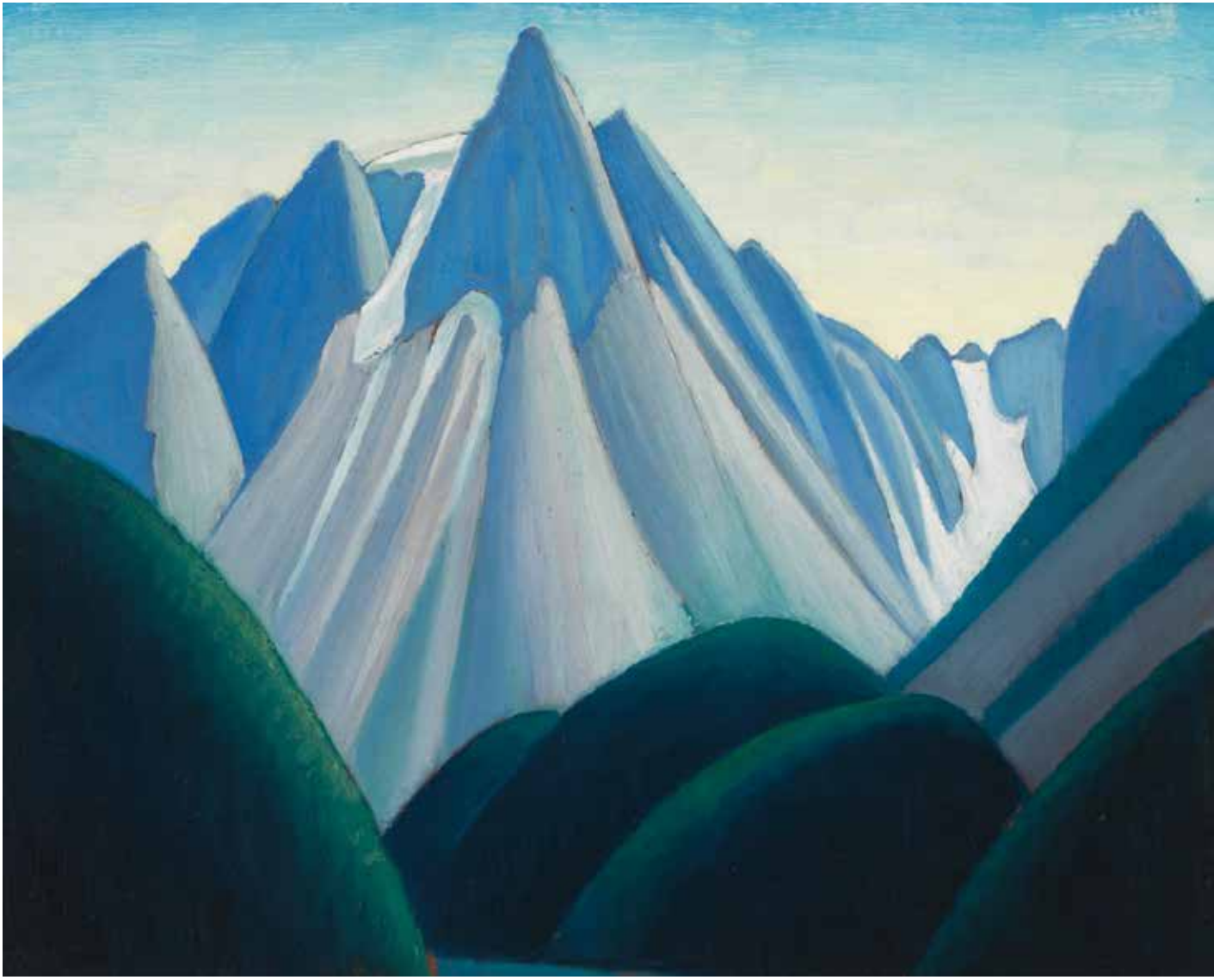
View from *SS Beothic*, Davis Strait, 1930  
Photograph by Lawren S. Harris  
Courtesy of the family of Lawren S. Harris

trip as seen in the film is in marked "contrast to the stillness and uninhabited views in Harris's paintings." Harris recalled: "While we were on this trip Jackson and I painted a large number of sketches, although the painting was difficult as we usually saw the most exciting subjects while steaming through channels or being bumped by pack ice. On many occasions we had time only to take rapid notes. These notes we worked up into sketches, crowded into our small cabin, seated on the edge of our respective bunk with only a port-hole to let in the light."

The works that Harris produced as a result of this trip are amongst the finest sketches of his career, and the fact that many were produced from quick pencil drawings is a testament to his great skill. Morin Island provided Harris with a bold triangular shape, something he had previously explored in Rocky Mountain sketches and which would figure prominently in his later abstract work (such as *Composition No. 1*, 1941, collection of the Vancouver Art Gallery). The severity and geometry of the form of the island is emphasized by the device of silhouetting the upper part of the peak against the softer cloud forms. The remoteness of the main island is further emphasized by the repeated pattern of the whitecaps on the ocean and the island at the right. The sketch is a remarkable evocation of a landscape as forbidding as it is magnificent.

Harris and Jackson had exhibitions of their arctic work in Ottawa at the National Gallery of Canada in December of 1930 and at the Art Gallery of Toronto (now the Art Gallery of Ontario) in May of 1931. As Larisey noted, Harris "more than any other Canadian painter ... was responsible for integrating the Arctic into the Canadian landscape tradition."

**ESTIMATE: \$700,000 – 900,000**



## 122 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### Cathedral Mountain from Yoho Valley, Mountain Sketch LXXXVI

oil on board, signed and on verso signed twice, titled and inscribed  
*To Sally on the day of her wedding with love and best wishes, Uncle  
Lawren* and with the Doris Mills inventory #7/86, circa 1929  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

A wedding gift from the Artist and Bess Harris  
to Sally Lewis (Dorit Larkin's daughter), who  
was Bess Harris's niece

By descent to a Private Collection, Calgary  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 25, 2006, lot 115  
Private Collection, Vancouver

#### LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Rocky  
Mountain Sketches, Group 7, catalogue #86,  
location noted as the Studio Building, and a  
drawing of this work illustrated by Hans Jensen  
Paul Duval, *Lawren Harris: Where the Universe Sings*,  
2011, reproduced page 314

THE MOUNTAINS OF Yoho National Park, British Columbia, are the subjects for some of Lawren Harris's most remarkable mountain works. Traveling by train to Wapta Lake, BC, Harris went specifically to the Lake O'Hara region of Yoho Park first in 1926. He would return to Lake O'Hara and the comforts of the lodge there again in 1928 and paint in the nearby hanging valleys at Lake McArthur and on the Opabin Plateau.

In 1929, Harris took the train to one station farther west and headed up the Yoho Valley to Twin Falls Chalet. Twin Falls is across the Kicking Horse Valley (where the train would have taken him, and where the Trans-Canada Highway now runs) from Lake O'Hara, but no less beautiful and no lesser subject for significant works by Harris. From his base at the chalet, Harris would hike well into the back country to the foot of the Wapta Icefield, beginning his work that would lead to the remarkable series of sketches and paintings known as the Isolation Peak works. This gorgeous oil sketch depicting Cathedral Mountain is based on the scenery Harris would have seen over his shoulder early in the trip towards Twin Falls, as he climbed up the slopes opposite Cathedral Mountain, and head-on during his return trip back down the valley to the train station. It is an unusual depiction of Cathedral Mountain, which is most often painted from the Lake O'Hara side, and is rare for this reason alone, in addition to it being an absolutely classic mountain Harris.

Harris's Rocky Mountain work is highly intellectual and mathematical in nature, based on geometry, spiritualism and theosophy. Occasionally, a hint of the pastoral side of landscape painting appears in his work. *Cathedral Mountain from Yoho Valley, Mountain Sketch LXXXVI* is such a work. A carefully balanced composition of blue and green, the work is more inviting and serene than the studio canvases such as *Mount Robson* and *Isolation Peak* tend to be. While Harris's explorations of the higher



Lawren S. Harris hiking in the Rockies, circa 1940s  
Courtesy of the family of Lawren S. Harris

states of man's spiritual potential are hinted at in the radiant sky and upthrust peaks, the dark richness of the glowing hills evokes the real world of the forest and life below the mind's treeline. The work is a rhythmic play of colour and light, with chalky blue-grey against the greens of the forest, yellow-white against the clear blue of the mountains.

Similarly, the brushwork is a play of contrasts, patchy and rough in the forested hills, and smooth and vertical in the scree slopes on the mountains. The sky is painted horizontally with a slight curve, controlling our gaze and drawing it back into the centre of the scene. Mountain scenes such as *Cathedral Mountain from Yoho Valley* have a welcoming feel to them that high-altitude Harris works do not—they speak of growth and joy and lushness first, spiritualism and intellect second. One might actually hike there; animals might live in the forest. This fact may have influenced Harris's choice of this work as a wedding gift for his wife Bess's niece.

In addition to this rare pastoral side, *Cathedral Mountain from Yoho Valley* is also an excellent example of mountain works that lead clearly into Harris's later abstractions. In these later works, rounded forest hills would become circles, mountains would become triangles, and Harris would further explore through colour his theosophical viewpoint. As the works became more and more abstracted, so did the titles, often simply *Rocky Mountain Sketch* and a Roman numeral, as with the secondary title given to this work.

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

**ESTIMATE: \$800,000 – 1,000,000**



### 123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

#### Sketch, New Hampshire

oil on board, on verso signed, titled and inscribed  
*With Fraternal Greetings, To John Garrigues and  
The White Lodge*, circa 1935

15 x 18 in, 38.1 x 45.7 cm

#### PROVENANCE

John Garrigues, Los Angeles

By descent to the present Private Collection, Nevada

LAWREN HARRIS LEFT Toronto and moved to New Hampshire in 1934. His uncle taught at Dartmouth College, and Harris soon became artist-in-residence there. Within weeks of his arrival, Harris explored the nearby White Mountains, producing a sketchbook of graphite studies of the area. In 2009, Heffel sold a drawing for this painting, and its title, *White Mountains, New Hampshire (from Sugar Loaf)*, identifies this view. After his

powerful work in the Rockies, it is not surprising that Harris would have been drawn to these rugged mountains in the Appalachians. In contrast to the power and solidity of the mountain forms, the sky glows with transcendent rays of light, which to Harris's theosophist beliefs, denoted a palpable spirituality. This is a rare and stunning mountain subject from this period, before Harris evolved into abstraction and moved to Santa Fe in 1938.

The first collector of this work, John Garrigues, was an important figure in theosophy—he was an author and was the editor of *Theosophy* magazine. The White Lodge that Harris mentions in the inscription refers to a hierarchy of enlightened higher beings at the pinnacle of this movement.

**ESTIMATE: \$80,000 – 120,000**





## 124 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### After the Shower

oil on board, signed and dated 1923 and on verso signed, titled, inscribed *Afternoon* (crossed out) / \$35 / *Lansing* / OS 91 and with a graphite sketch and stamped Estate of Franklin Carmichael 10 x 12 in, 25.4 x 30.5 cm

#### PROVENANCE

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

#### LITERATURE

Megan Bice and Mary Carmichael Mastin, *Light and Shadow: The Work of Franklin Carmichael*, McMichael Canadian Art Collection, 1990, listed page 116, and a similar 1923 oil entitled *Rock and Sky* reproduced page 35

#### EXHIBITED

McMichael Canadian Art Collection, Kleinburg, *Light and Shadow: The Work of Franklin Carmichael*, May 4 – August 6, 1990, traveling in 1991 to the Art Gallery of Nova Scotia, Halifax; the Winnipeg Art Gallery; and the Art Gallery of Windsor, catalogue #27

LIKE OTHER MEMBERS of the Group of Seven such as A.J. Casson, Franklin Carmichael polished his design skills in his work as a commercial artist at the well-known firms of Grip Ltd. and Sampson Matthews Limited. Not only a fine painter, Carmichael was a superb watercolourist, co-founding the Canadian Society of Painters in Water Colour. In the years following the Group of Seven's first exhibition in 1920, Carmichael's vision of the landscape was honed to crystal clarity. On his sketching expeditions, he found himself drawn to rugged terrain and panoramic views from the heights of rock formations in Ontario's wilderness, such as Lake Superior and the La Cloche Mountains. His portrayal of massive landforms, such as the rocky promontory we see here, roots us in the strength of the land, then releases our imagination to soar through the brilliant cerulean sky and the drifting, lofty cloud formations with their illuminated edges. In this exceptional Group period oil sketch, the interplay of these opposite sensations of earth and air creates the feeling of euphoria that one seeks in the experience of nature.

**ESTIMATE: \$70,000 – 90,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### Farm on the Kilmer Road, Quebec

oil on canvas, signed and on verso signed,  
titled and dated 1967

24 x 30 in, 61 x 76.2 cm

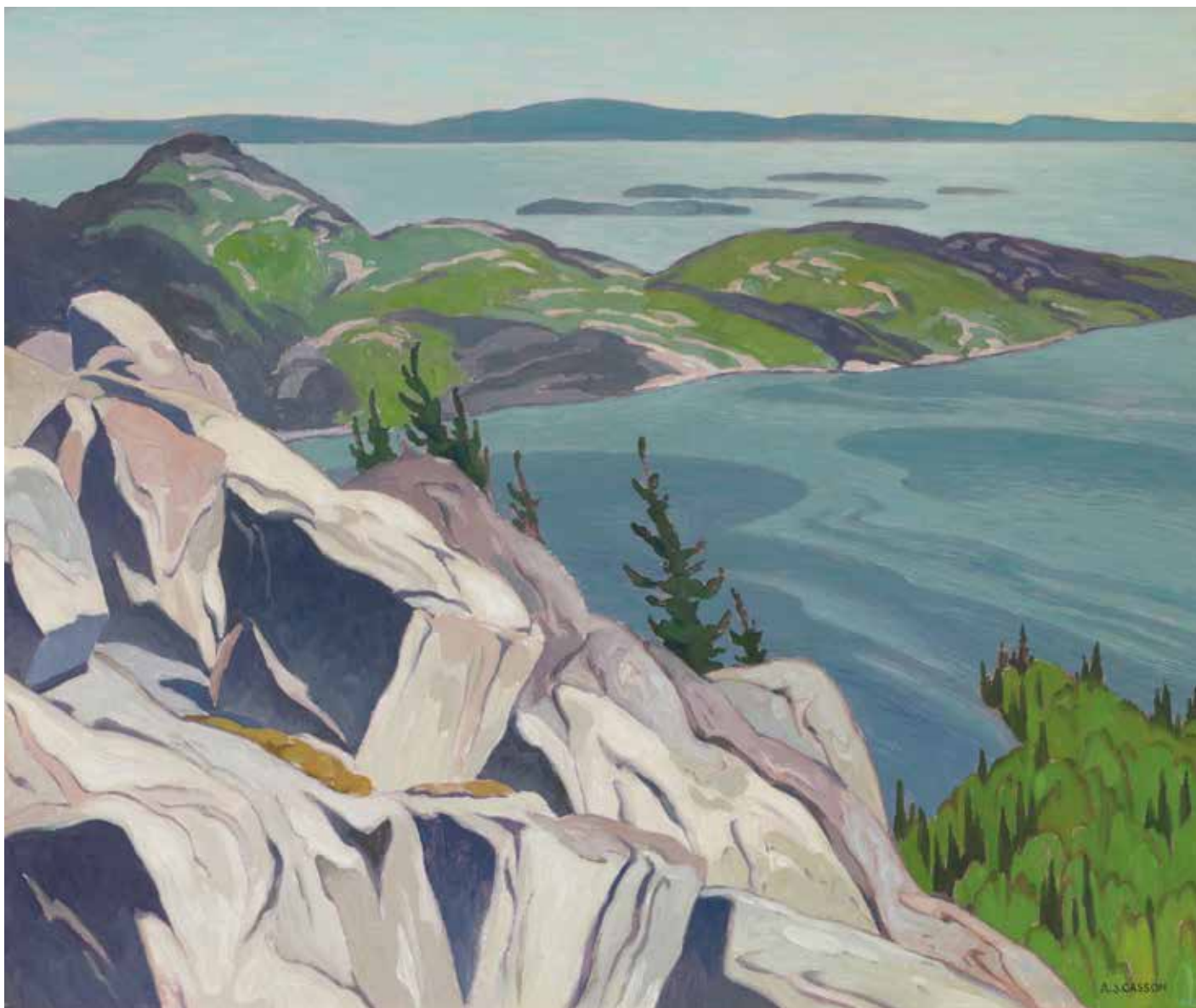
#### PROVENANCE

Warwick Gallery Ltd., Vancouver  
Private Collection, Ontario

WITHIN THE GROUP of Seven, A.J. Casson first established his identity with his paintings of the villages and rural countryside of Ontario. In the 1920s, fellow Group member A.Y. Jackson had invited him to accompany him to his favourite territory on the “artist trails” in Quebec, but Casson demurred. Finally in 1966, Jackson persuaded Casson to accompany him to the Quebec town

of Grenville, where the two artists stayed at the home of Munroe Putnam, a forestry engineer, and sketched the surrounding area. Jackson knew the terrain well and guided Casson to the most scenic painting places. These proved so appealing that Casson sketched in Quebec every summer from 1966 until 1974, principally around Grenville. This is a stunning canvas from this period, with great clarity of atmosphere, rich fall hues and a sensitive treatment of impending weather. In the distinctive cloud formations, Casson shows a softened version of the Cubist approach that he sometimes employed, making them more dramatic. Demonstrating his well-honed compositional skills, Casson guides our eye to the weathered farm buildings, using the light filtering through clouds to illuminate the green fields and glowing autumn colours that envelop them.

**ESTIMATE: \$90,000 – 120,000**



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

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

### From the Heights, Baie Fine

oil on board, signed and on verso signed  
on a label and titled, circa 1949  
20 x 24 in, 50.8 x 61 cm

#### PROVENANCE

Laing Galleries, Toronto  
Montreal University Club, 1967  
Private Collection, Vancouver

BAIE FINE, SITUATED in Ontario's Killarney Provincial Park, is one of the largest freshwater fjords in the world. Bounded by high quartz mountains, this location provided A.J. Casson with the kind of dramatic, bold scenery that the Group of Seven became famous for portraying—and it was also painted by fellow members

Franklin Carmichael and Frederick Varley. At the entrance to Baie Fine, a mountain was named Casson Peak in recognition of Casson's painting at this location and his assistance in environmental lobbying to preserve the area. In 1987 a group of citizens formed the North Channel Preservation Society to halt plans for a silica quarry there, and Casson allowed the group to sell serigraphs of his watercolour *Baie Fine Entrance: View from Table Rock* to raise financing. Subsequently, the company that owned the mining rights, Falconbridge, in an inspiring demonstration of environmental responsibility, voluntarily surrendered its claim, on condition no other group could mine there. From his vantage point in the sculptural mass of this tumble of rock formations, Casson has captured a stunning panoramic view made even more uplifting by our knowledge of what it took to preserve it.

**ESTIMATE: \$50,000 – 70,000**



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

ALC CGP G7 OSA RCA 1873 – 1932

**The Lake**

oil on board, on verso signed, titled, dated circa 1920 on the gallery label and inscribed 25 Severn St. and 30.00  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

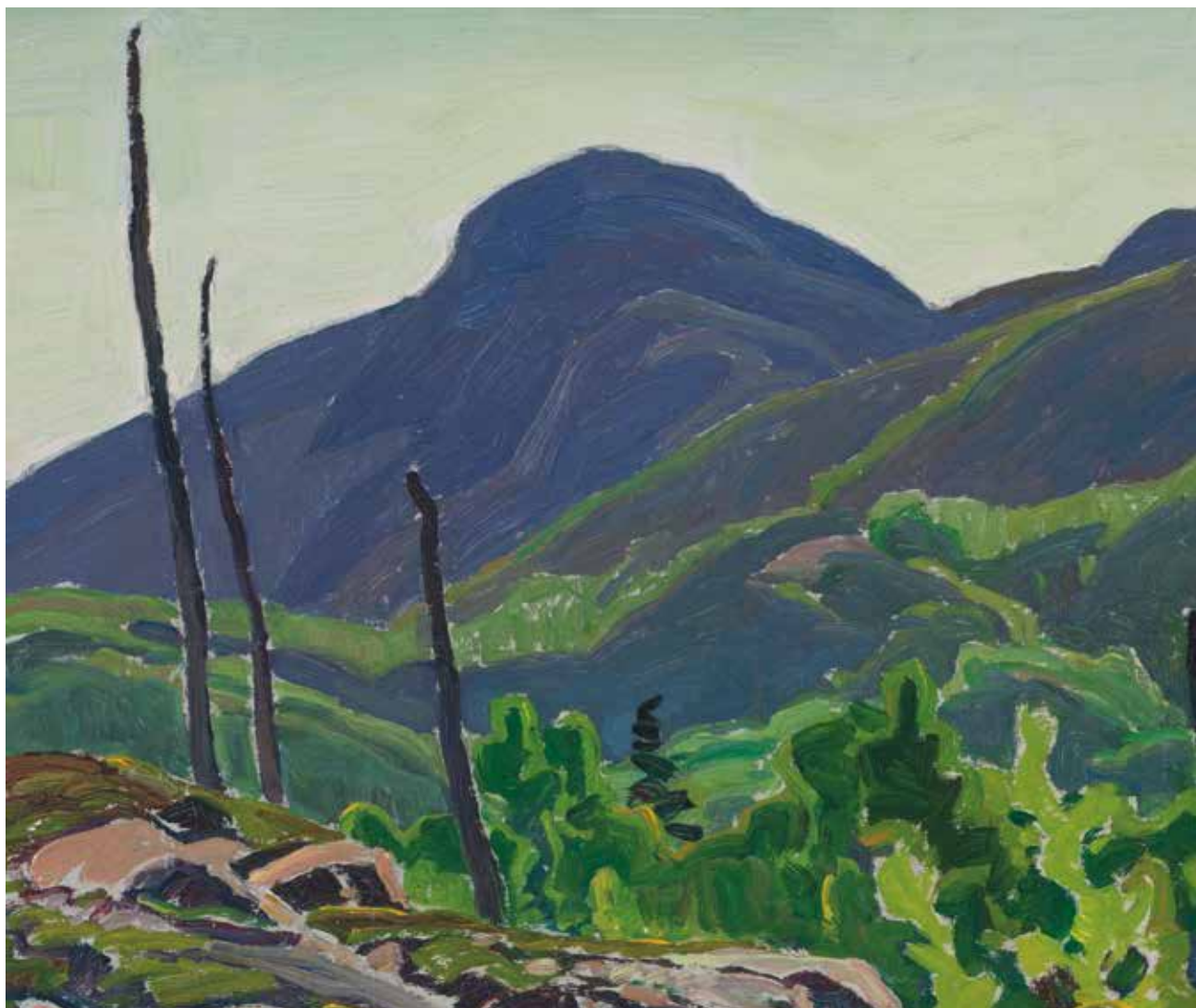
**PROVENANCE**

Jerrold Morris Gallery, Toronto  
Private Collection, Ontario

LAKES OFTEN FEATURE in J.E.H. MacDonald's paintings—captured during his trips to Algonquin, Algoma, Georgian Bay and many other Ontario locations, such as Turtle Lake and Lake Ontario. *The Lake*, an oil sketch executed on the spot, depicts a quintessential Ontario body of water on a radiant day. MacDonald's sure brushwork, sensitive perception of atmosphere and fine

sense of composition are strongly evident. Gazing through the screen of the foreground tree, we zoom out to the bright headland on the opposite shore, which is lit in the centre by a strip of bright green. *The Lake* is a tranquil scene, soft and full of the shimmering reflections of a pale green sky over blue water. MacDonald infuses a sense of action into his brushwork by using long horizontal strokes in the sky and short vertical strokes in the lake's surface. The warm wood tones of the board are visible through the paint, making the viewer more conscious of the artist's paint handling and layering. Fresh and full of atmosphere, *The Lake* is an outstanding Group of Seven period work by this towering figure of Canadian art.

**ESTIMATE: \$40,000 – 60,000**



## 128 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Sombre Valley, La Cloche Hills

oil on board, signed and dated 1936 and on verso signed, titled, dated and inscribed *21 Cameron Ave., Lansing and Hill and Valley* (crossed out)  
9 7/8 x 11 7/8 in, 25.1 x 30.2 cm

#### PROVENANCE

Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

#### LITERATURE

Megan Bice and Mary Carmichael Mastin, *Light and Shadow: The Work of Franklin Carmichael*, McMichael Canadian Art Collection, 1990, page 43, the 1937 large oil entitled *Green Valley* reproduced page 62

THIS EXCEPTIONAL OIL sketch is from Franklin Carmichael's iconic La Cloche period; it formed the basis for his large and

stunning 1937 oil *Green Valley*, which was exhibited in a McMichael Canadian Art Collection traveling show from 1990 to 1991. From his first visit to the area in 1924, Carmichael was so captivated by the La Cloche Mountains of northern Ontario that he acquired land and built a cabin there to facilitate his sketching. Among the special qualities of La Cloche was the light, which Carmichael said “bounced around so very dramatically.” This was due to the geological composition of the rock formations—that of white and pink quartzite, which reflects light. In *Sombre Valley, La Cloche Hills*, Carmichael's viewpoint from the area's distinctive rocky ledges moves upward through a velvety green valley to dark green and purple mountains. The sinuous lines of bare tree trunks smoothly pull the viewer's eye up from the dense foliage to the sky. In his works of the 1930s, such as our striking *Sombre Valley*, Carmichael's vision of this wilderness is fully realized, encompassing the strength of its land formations and its distinctive atmosphere.

**ESTIMATE: \$80,000 – 100,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### St. Pierre, Montmagny

oil on canvas, signed and on verso titled, circa 1942

21 x 26 in, 53.3 x 66 cm

#### PROVENANCE

Acquired directly from the Artist by

Mr. and Mrs. S.B. Hamilton, Toronto

A gift from the Hamiltons to their daughter

on her birthday, 1966

A gift from their daughter to the present

Private Collection, Toronto, 1999

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 62

THE ARTISTS ASSOCIATED with the Group of Seven often expressed their gratitude for the generosity provided by collectors of their works. In that respect, the name that first comes to mind is Dr. James MacCallum, an eye specialist who was a devoted patron. Dr. MacCallum's invitations to stay at his Georgian Bay property enabled his artist friends to spend time exploring the landscape of the Canadian Shield and ultimately provided future generations with the celebrated images we know so well.

Fortunately, other collectors also took the artists of that generation under their wing, as did the Hamilton family, who originally acquired this fine A.Y. Jackson canvas. The connection between Mr. and Mrs. William A. Hamilton (parents of Mr. S.B. Hamilton) and Jackson was established when the couple resided in the Toronto neighbourhood of Rosedale, close to the Group of Seven's Studio Building at 25 Severn Street. A relationship developed over the years in which Jackson, known by their grandchildren as Uncle Alec, became a close family friend. The Hamiltons owned a vacation property near Bracebridge on Lake Muskoka and would invite Jackson for annual visits. Fittingly, he would lead picnic and painting excursions with the entire clan during these

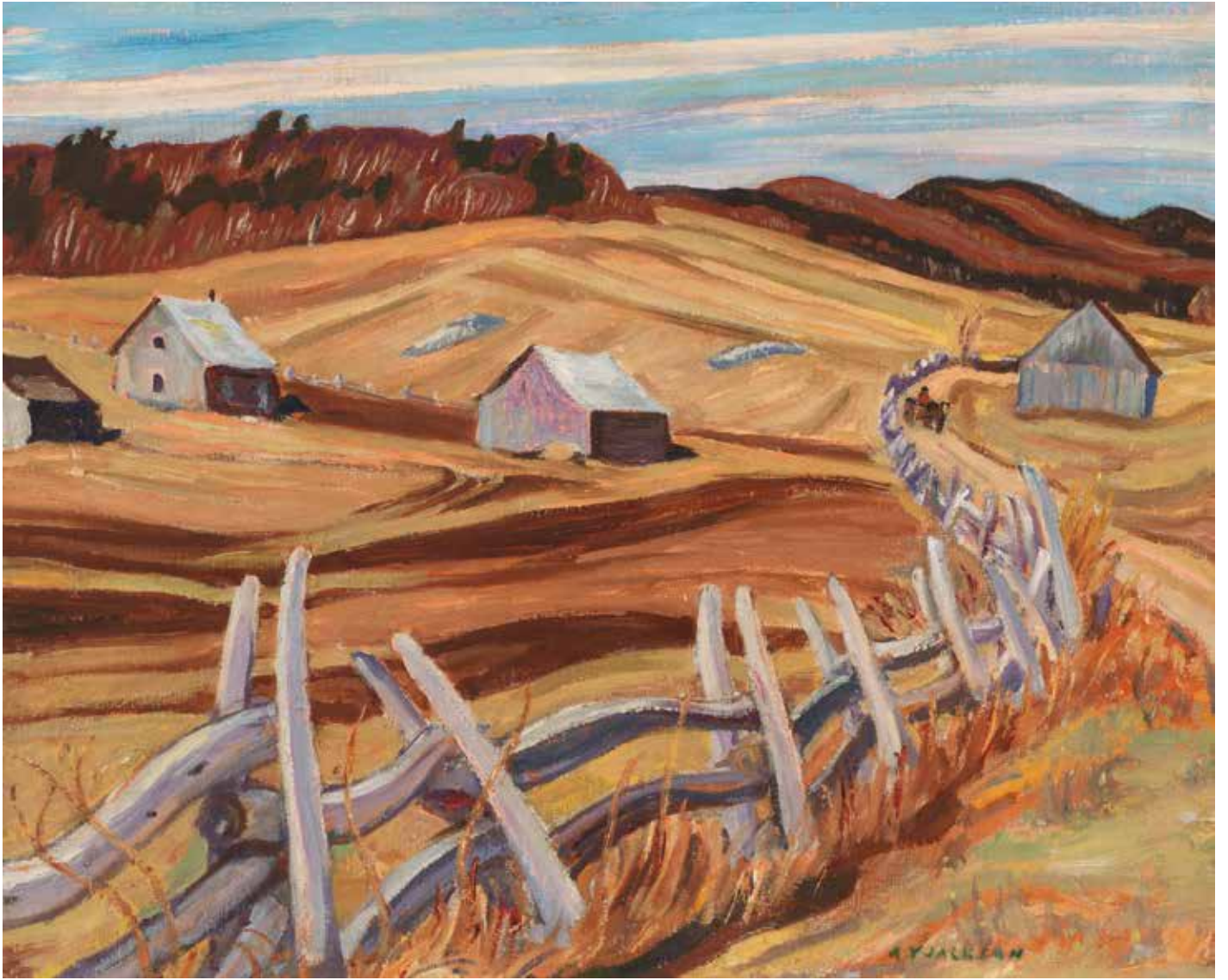
memorable stays. The Hamiltons were great patrons of Jackson who acquired dozens of his works over the course of his career, and they were also gifted several by the artist.

Montmagny is a small community located on the south shore of the St. Lawrence, some 40 miles east of Quebec City. Jackson sketched along the south shore somewhat less frequently than the north shore, which makes the canvases of these small villages very special. In his letters Jackson wrote about his time there fondly, stating, "The village of St. Pierre is a mile and a half away from the hotel, which is beside the station. Nice little burg, one of the few unspoiled villages in Quebec; nice old parish church. It's a poor little place, humble little houses that contrast with the big substantial farm houses that one finds all over the district." Jackson found this particular township and its culture authentic and genuine, which lent itself well to his artistic sensibility. This particular village is documented in only a few other known works, including the oil sketch *Grey Day, St. Pierre, Montmagny*, 1942, currently in the collection of the Art Gallery of Ontario and once part of the illustrious collection of J.S. McLean.

This is a beautifully composed painting. The palette incorporates lavender purple, azure blue and warm dusty pink, evoking late afternoon light in winter. All the charming elements for which Jackson is recognized are present in this idyllic scene, from the centrally located town church to the horse and sleigh traversing the path. The vibrant, multi-hued buildings with their pleasing consistency of line and shape are the focal point of the composition, as is the radiant sense of human presence, indicated by smoke rising from a chimney.

Jackson's annual forays to the Lower St. Lawrence produced many iconic canvases and sketches. *St. Pierre, Montmagny* is one such painting, an outstanding testament to these historic explorations of his beloved Quebec countryside in late winter and early spring.

**ESTIMATE: \$150,000 – 250,000**





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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Country Road, L'Islet

oil on canvas, signed and on verso signed, titled, dated 1945 and inscribed *Not For Sale* on the Canadian Group of Painters label and *Decatur Art Center, 125 South Pine St., Decatur, Ill.*  
21 x 26 in, 53.3 x 66 cm

#### PROVENANCE

Acquired directly from the Artist by Mrs. H. Fairlie,  
Decatur, Illinois  
By descent to a Private Collection, Indiana  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 24, 2006, lot 84  
Private Collection, Vancouver

#### LITERATURE

Thoreau MacDonald, *The Group of Seven*, The Canadian Art  
Series, 1945, reproduced page 25  
Naomi Jackson Groves, *A.Y.'s Canada*, 1968, pages 54 and 60

#### EXHIBITED

Art Gallery of Toronto and Art Association of Montreal,  
*Canadian Group of Painters*, 1945 – 1946, catalogue #41

THIS WORK IS accompanied by scanned copies of six letters from A.Y. Jackson to Mrs. H. Fairlie, the first collector of this work. It is interesting to read these letters more than 70 years later, for Jackson humorously explains in several of them why it took so long to send Mrs. Fairlie the painting. In his May 9th letter he writes, “You will be wondering what is happening in these parts. I received your cheque, but have not cashed it yet. The canvas, *Country Road, L'Islet* went with the Canadian Group exhibition down in Montreal. I wrote to Lismer who looked after it there to return it here as soon as their show closed, and he said he would. Instead of that he sent it on to Ottawa to be hung in a show at the National Gallery. They have promised to send it on to me as soon as their exhibition is over, but it has caused a bit of delay.” In a January 10th letter he wrote, “*The Country Road* seems to please people and would have been sold right away if I had not marked it ‘not for sale.’”

In the spring of 1945, Jackson once again sojourned at the home of his brother H.A.C. “Harry” Jackson at St. Aubert in L'Islet County, on the south shore of the St. Lawrence. As his niece Naomi Jackson Groves wrote, “This region has been the summer haunt of les Jacksons since the early 1930s and the H.A.C. Jackson home ‘Patley Hill’ has often been AY’s headquarters for spring and fall sketching as well as for pleasant summer visits, ‘with the vast panorama of the north land spreading out before you.’” As always, Jackson would explore the surrounding area with his sketchbox and paints at hand.

This area was also known for its uniquely Canadian cottage industry of maple sugar. For his painting, Jackson liked the early spring for its cold nights and warm days with brilliant sun, conditions also perfect for the harvesting of maple sap. South of Harry’s house were neighbours who had their own sugar bush territories and shanties, and A.Y. and his friends were often called in as tasters. A.Y.’s brother Harry sometimes accompanied him on his rambles, and Harry’s journal entry for May 7, 1945, joyfully proclaimed, “The war is over!... We enjoyed every minute of our walk to Pinguet [about five miles] over this picturesque rolling country... A.Y. stopped and made a pencil sketch of an old sugar house near the ancient little wooden church.”

This fine canvas embodies the warmth Jackson felt for this often visited and beloved country. He had a great affection for the old wooden shanties, houses and barns of this area, which were weathered yet hardy, somewhat like himself. This painting includes iconic elements of his Quebec countryside works—the organic, stacked snake fence that curves its way across the hillside, fields that show the rolling rhythm of the land, and the horse and cart making its way up the rutted dirt road.

Jackson paints the land with a warm palette of gold and the brown of exposed earth. Looking closer, we see tones of pale green, orange and pink, which add dimension to the prevalent colours. A bright blue sky streaked with pale lines of clouds adds light and contrast to the painting. It is not surprising that Jackson wrote that this work was viewed with pleasure during its exhibition, as it is a magnificent and classic Quebec work by this Group of Seven master.

**ESTIMATE: \$150,000 – 250,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

#### Farm in the Hills / Lake View in Autumn (verso)

double-sided oil on board, signed, circa 1930

8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Private Collection, Montreal

By descent to the present Private Collection, United States

LATE SPRING WAS often favoured by Group of Seven artist A.Y. Jackson for his sketching trips, thus we see snow melting and exposing the earth in *Farm in the Hills*, creating interesting patterns and textures. The distinctive snake fences follow the lines of the hills, casting electric blue shadows that add a vibrant element to Jackson's palette. He had a fine eye for rhythm in the landscape, which builds here in the succession of rolling hills and in the snowy patches that climb them and slide down the slopes. In the valley, the farm basks in the sun, radiating a peaceful presence.

It is rare to see a double-sided board still intact, as in the past many were divided into two separate panels. The verso of this work has an evocative lake view through a screen of trees, with a fluttering of red fall leaves still clinging to low vegetation. A warm pinkish-mauve glow suffuses the sky, providing a fine contrast to the blue and purple of distant hills. The peripatetic Jackson roamed from painting place to painting place throughout Quebec and Ontario, and this landscape is reminiscent of lake scenes from his trips to Algonquin Park, Algoma, Lake Superior and Georgian Bay. Sometimes on Jackson's sketching trips, he ran out of sketching boards and, enthusiastic to continue, would turn one over to capture another scene, to the benefit of the collector who acquires this splendid Group period work.

**ESTIMATE: \$25,000 – 35,000**



**ALEXANDER YOUNG (A.Y.) JACKSON**

**Lake View in Autumn (verso)**

double-sided oil on board, circa 1930

8 ½ x 10 ½ in, 21.6 x 26.7 cm



## 132 **Lawren Stewart Harris**

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

### **Joe Lake, Algonquin Park**

oil on board, signed and on verso signed twice, titled twice and inscribed \$80 / Mrs. Harvey—Kilbarry Rd. / Not For Sale / KR 1445 / 7, circa 1920  
16 x 20 in, 40.6 x 50.8 cm

#### **PROVENANCE**

Kinsman Robinson Galleries, Toronto  
Private Collection, Ontario

#### **LITERATURE**

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906 – 1930*, Art Gallery of Ontario, 1978, page 72  
David P. Silcox, *The Group of Seven and Tom Thomson*, 2003, reproduced page 219

THE FIRST STIRRINGS of Lawren Harris's vision of the North began with early excursions out of Toronto from 1908 to 1912, in locations such as the Laurentians, the northern reaches of the Ottawa River and in Haliburton, north of Toronto and near Algonquin Park. Then, a pivotal experience occurred in 1913, when Harris and J.E.H. MacDonald went to Buffalo to see the *Exhibition of Contemporary Scandinavian Art*. The Scandinavian show strengthened Harris's nationalist vision of Canada and the North. He wrote that this show "corroborated our ideas. Here were paintings of northern lands created in the spirit of those lands and through the hearts and minds of those who knew and loved them. Here was an art bold, vigorous and uncompromising, embodying direct, first-hand experience of the great North."

A few years later, Algonquin Park, 200 kilometres north of Toronto, became a significant early northern painting place for Harris and other painters in the Group of Seven. The catalyst for these trips was Tom Thomson, for whom Algonquin Park was all-important. The significance of Thomson's contribution to the Group's vision of the North is well known—with his sharply honed wilderness skills and passion for painting this area, he was considered the spirit of the North, and he inspired them. Harris's sketching trips to Algonquin Park are documented as first occurring in spring of 1915, in the company of Thomson and Dr. James MacCallum. In the spring of 1916, Harris traveled there again, with his cousin Chester, Thomson and MacCallum. They painted at Cauchon Lake, and after MacCallum and Harris's cousin left, Thomson and Harris paddled to Aura Lee Lake.

Thomson's intensity on these sketching trips made a great impression on Harris—he recounted how in 1916, a thunderstorm struck while they were painting. They took shelter in an abandoned lumber shack, but suddenly Thomson "ran out into the gale, squatted behind a big stump and commenced to paint in a fury." Harris stated, "Here, was symbolized... the function of [the] artist in life: he must accept in deep singleness of purpose the manifestations of life in man and in great nature, and transform these into controlled, ordered and vital expressions of meaning."

During the winters of 1915 and 1916, Thomson returned to Toronto and stayed in the now-famous Studio Building in Toronto, and his exchanges with Harris and the other future Group members made a strong impression. These artists were so identified with the Algonquin area at this time that they were referred to as the Algonquin School. In 1917, after Thomson's untimely death, A.Y. Jackson wrote from France, "He was the guide, the interpreter, and we the guests partaking of his hospitality so generously given... My debt to him is almost that of a new world... and a truer artist's vision."

Algonquin Park had been established as a recreation and game sanctuary in 1893. However, its forest, containing white pine, yellow birch, tamarack, spruce and maple trees, had been logged. It is possible that the bare standing tree trunk and gnarled branches lying in the water at Joe Lake were the product of this activity. Also, Joe Lake was the site of the Hotel Algonquin, so clearing would have been done in the area. Harris was drawn to the image of a standing bare tree trunk, strongly featured in his work from Lake Superior, beginning in 1921. This motif could be seen as both a sculptural element and a spiritual one—the trunk a symbol of the courage of the life force of nature in all its cycles.

As this painting is larger than Harris's standard panels executed in the field, it would likely have been painted in the studio, after his trips of 1915 and 1916. One could ascertain that it foreshadows his Lake Superior works, and could have been painted close to the beginning of that period. A striking feature of this superb work is the glowing sky with its dramatic cloud formations, culminating in vertical peaks, which seem to echo the two standing evergreens to the left. This illuminated sky, reflected in the lake water, is made brighter by contrast with the dark evergreens and the dusky hills on the horizon. In atmosphere, the painting is still and reverential, Harris's "ordered and vital expression" of the spirit of Algonquin's wilderness.

**ESTIMATE: \$200,000 – 300,000**



## 133 Emily Carr

BCSFA CGP 1871 – 1945

### Along the Cliff, Beacon Hill, Victoria

oil on board, signed M. Emily Carr and dated 1919 and on verso signed, titled *Horseshoe Bay* on the Dominion Gallery label and *Along the Cliff, Beacon Hill, In the Distance Horseshoe Bay*, inscribed Carr twice and with the Dominion Gallery inventory #B1296 and stamped twice Dominion Gallery 15 x 18 in, 38.1 x 45.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Bryan Adams Collection, London, England  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 9, 2000, lot 243  
Private Collection, USA  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, May 17, 2012, lot 132  
Private Collection, Toronto

#### LITERATURE

Maria Tippett, *Emily Carr: A Biography*, 1979, page 126, reproduced page 126 and as colour plate 3  
Doris Shadbolt, *Emily Carr*, 1990, pages 153 and 155, reproduced page 152

#### EXHIBITED

National Gallery of Canada, Ottawa, *Emily Carr*, June 29 – September 3, 1990, catalogue #64

EMILY CARR'S JOURNEY as an artist was not a straightforward one. Her training took her first to San Francisco and then to England, and after each of these episodes of training she sought to establish herself as an artist and teacher in Victoria or Vancouver. It was not, however, an easy role for a young woman to take, and while her efforts met with some modest success, she did not feel that she was reaching her full potential as an artist. When in 1907 she made a trip to Alaska with her sister Alice, she determined that her subject would be the First Nations totems in villages. She pursued this in locations such as Alert Bay for the next couple of summers, but decided that she needed to enhance her artistic skills with further training. A period of study in France in 1911 allowed her to explore the ideas of the Post-Impressionist and Fauve painters and, most importantly, gave her painting a new sense of freedom and a greater command of colour. Upon her return to Canada she embarked on an intense period of

painting from 1912 to 1913, depicting First Nations poles using the colours and brushwork that she had been introduced to in France. These works were shown in Vancouver in 1913, but Carr was disappointed by their reception and soon after she was forced, due to her economic circumstances, to return to Victoria. For more than a decade, the period between 1913 and 1927, Carr was not principally a painter. She built and ran a rooming house, raised dogs, made pottery, grew berries, made hooked rugs and did almost everything but paint. These “years of discouragement and reduced production,” as Doris Shadbolt described them, were not completely without painting, however. Carr did produce some landscapes, which Shadbolt notes probably number “twenty or so” and which were frequently painted in Victoria’s Beacon Hill Park near her home. She was unable to steal much time away from her duties as a landlady and therefore these works are all the more prized.

Works such as *Along the Cliff, Beacon Hill, Victoria* build on the foundations of Carr’s landscapes done in France, but show a greater sense of confidence in the handling of paint and a sensitivity to the colours of her own landscape and the softness of the moist atmosphere of the Victoria area. As Shadbolt has noted, few of these landscapes are dated, and it is therefore somewhat difficult to ascertain the pattern of Carr’s explorations of “one variant of the Post-Impressionist idiom to another,” thus a securely dated work is particularly important in clarifying Carr’s progress during the period. *Arbutus Tree*, 1922, in the collection of the National Gallery of Canada, is one of the few other dated works. *Along the Cliff, Beacon Hill*, which uses “larger rolling masses of rich but somewhat muted colour,” as Shadbolt defines them, accomplishes something that Carr never really achieved in her French paintings—a clear realization of the underlying structure of the landscape as colour and light. The surging forms of the cliff have a palpable energy that transcends the somewhat decorative effect of many of Carr’s French landscapes. This is a landscape that Carr knew and loved, and it is in works such as *Along the Cliff, Beacon Hill* that Carr comes to terms with that landscape and how best to use her French training to depict it. Painted with a vigorous approach, this work reflects “the character of her subject rather than simply imposing a stylistic vision or a manner upon it,” as Shadbolt points out. It is this boldness and close identification with her subject that provide the basis for her great landscapes of the thirties.

ESTIMATE: \$200,000 – 300,000





## 134 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

### Forest Ranger's Cabin, Lynn Valley

oil on board, signed and on verso titled on the gallery label and inscribed on a label with the Varley Inventory #877, circa 1932  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Acquired directly from the Artist by H.E. Torrey,  
Vancouver  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Montreal  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 19, 2008, lot 185  
Corporate Collection, Ontario  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 24, 2011, lot 212  
Private Collection, Switzerland

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, pages 96 and 100, a circa  
1932 oil sketch by Vera Weatherbie entitled *Solitude* of the  
same view of the cabin, in the collection of the Art Gallery  
of Greater Victoria, reproduced page 96; the 1932 canvas  
entitled *Dhârâna*, in the collection of the Art Gallery of  
Ontario, reproduced page 103; and a 1932 graphite and  
watercolour work entitled *Mood Tranquil*, lot 116 in this sale,  
reproduced page 104

IN 1926, FREDERICK VARLEY moved to Vancouver to take up a teaching post with the Vancouver School of Decorative and Applied Arts, and while there, he often explored and painted the nearby North Shore mountains. On a hike above Lynn Valley with Vera Weatherbie, his student and muse, they found an abandoned fire ranger's hut with a stunning view of the valley and mountaintops. It was a romantic time, and in a letter to Vera from the 1940s, Varley reminisced, "Both of us worked better together because we knew the countryside—we felt its character and its moods belonged to us... They were magnificent full days... This harmony, quickened into activity, permeated everything we saw... God, we lived splendidly with no limitations to dreams."

Varley produced a number of sketches at the ranger's cabin, and this setting inspired one of his masterworks, the 1932 canvas

*Dhârâna*, which depicts Vera on the porch of the cabin, gazing reverently upward. Our work also includes a figure, and although it is loosely defined, what is important is the figure's stance—that of contemplation of this sublime scene. This was a place where Varley felt a meditative union with the landscape, which can be felt acutely here in the extraordinary sky. Dark streamers of clouds float before luminous cumulus towers and entwine around the mountain peak, and the heightened colouration of the brilliant blue sky and the delicate pastel notes in the clouds are exquisite. The sky has a crystalline quality that is heightened to the point of having an almost supernatural quality.

Varley's progression as an artist in Vancouver was prodigious, and he produced a powerful body of work while there. His brushwork was bold and textural, which can be seen in the vigorous paint work here, particularly in the rough wood structure of the cabin and in the sky. His palette was rich and complex, ranging from cool blues and greens to warm pink and mauve. Through his work as an art teacher, he was very aware of colour theory, such as that of Albert H. Munsell, and his use of colour added immensely to the vitality of his work. Varley often used prismatic hues, such as iridescent blue-greens and violet. He believed that objects generated colour vibrations and that each colour had a symbolic meaning, such as blue-green, which represented the spirit. The push and pull between the warm and cool hues in his palette added further dynamism to his work.

As well as the lofty peaks and dramatic weather, Varley also gave his attention to the forest floor, covered with bracken, saplings and other small indigenous plants, and this low growth is depicted with delicacy in this painting. In *Forest Ranger's Cabin, Lynn Valley*, Varley has struck a fine balance between the elements of earth and air.

This area of Lynn Valley in North Vancouver so appealed to Varley that by 1934 he had moved to a house there. Close to the mountaintops and the woods of the Seymour Watershed, it was a wild and stimulating environment to which he forged a strong link. For a time, it was a happy and productive painting place that became an important part of Varley's oeuvre. In works such as this, one understands why Varley wrote, "British Columbia is heaven... It trembles within me and pains me with its wonder as when a child I first awakened to the song of earth."

This work is #877 in the Varley Inventory listing.

**ESTIMATE: \$150,000 – 200,000**



## 135 Cornelius David Krieghoff

1815 – 1872

### Habitants Crossing the Ice

oil on canvas, signed and on verso titled

on various gallery labels, circa 1886

12 x 18 in, 30.5 x 45.7 cm

#### PROVENANCE

G. Blair Laing Limited, Toronto

Ken Thomson, Toronto

Loch Gallery, Winnipeg

Masters Gallery Ltd., Calgary

Private Collection

#### LITERATURE

Conal Shields, editor, *Ken Thomson the Collector:*

*The Thomson Collection at the Art Gallery of Ontario,*

Art Gallery of Ontario, 2008, page 27

THIS FINE PAINTING was once owned by passionate collector Ken Thomson, who built a superb collection of Cornelius Krieghoff's works, many of which are in the Thomson Collection at the Art Gallery of Ontario. Conal Shields wrote, "I do not doubt that Ken's notion of the Canadian countryside as a place to be loved was always coloured by Krieghoff's tableaux. He knew, of course, that Krieghoff was German-born, Dutch-trained and had spent much of his career in Europe and the United States. But the very want of European pictorial rhetoric in his pictures, their patent guilelessness, seemed to guarantee the integrity of what Ken came to regard as near-reportage."

In this classic subject of *habitants* traversing a winter path in a wood-sleigh, Krieghoff's handling of the partially transparent ice chunks thrown up from the St. Lawrence River at each side of the ice bridge path is superb. His fine sense of detailing is evident throughout, from the fur on one of the men's coats to their bright sashes. The slender tree seen on the right would have been cut and placed in the fall as a marker for the path. Krieghoff's knowledge of winter effects shows in his inclusion of atmospheric fog at the base of the mountains and the vaporous breath streaming from the horse and driver in the cold air. The contrast between the pink and mauve-infused clouds, the glowing blue mountains and the delicate pale green of the ice chunks is quite exquisite. Krieghoff shows his appreciation of *habitant* character, capturing the jaunty animation of the travelers as they enjoy the crispness of the winter atmosphere and the inspiring panorama.

**ESTIMATE: \$60,000 – 80,000**



## 136 Cornelius David Krieghoff

1815 – 1872

### The Sleigh Ride Near Lake St. Charles, Quebec

oil on canvas, signed and on verso titled, dated 1861

and inscribed *Dorothy P. Boylen*

9 ¼ x 11 ½ in, 23.5 x 28.3 cm

#### PROVENANCE

Cooling Galleries, London

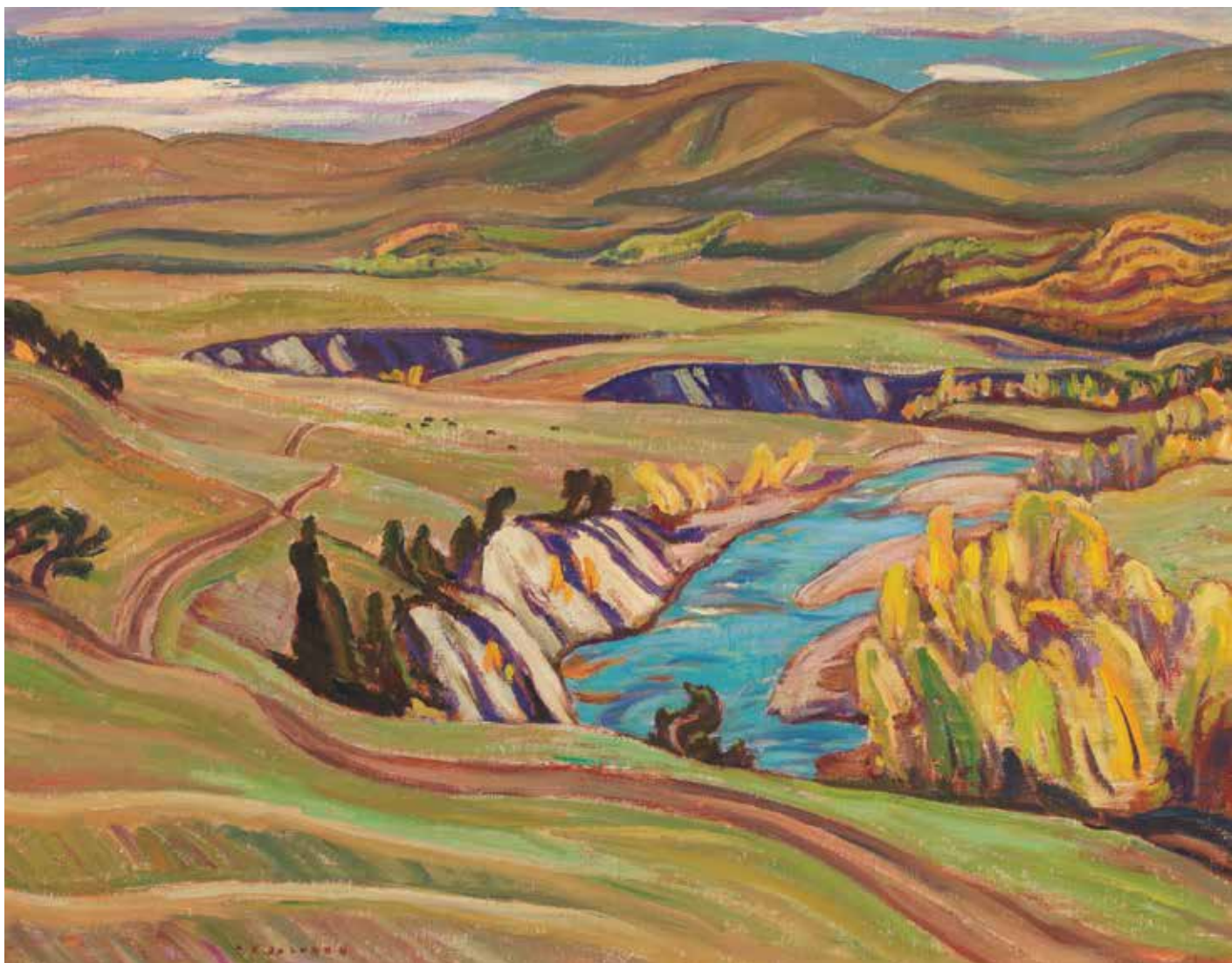
Dr. M.J. Boylen

The Art Emporium, Vancouver

Private Collection, British Columbia

ONE OF CORNELIUS KRIEGHOFF'S important themes was the depiction of *habitants* and their sleighs. Horse-drawn sleighs were an intrinsic part of everyday life in early Quebec—they hauled goods and transported people through the snowy countryside. Krieghoff's iconic treatment of this subject varied from the practical—such as sledges loaded with ice or lumber—to amusing scenes of *habitants* racing sleighs, fleeing tollgates without paying and crashing on dangerously rutted roads. Depicted here is a couple traveling in an attractive bright red cariole, its runners stylishly curled up. The driver urges on the horse along the snowy path, and in the background can be seen a striking panorama of mountains and a glowing, pastel-tinted sky. Lake St. Charles, outside of Quebec City, was a well-known destination for fishermen, hunters and people seeking recreation such as boating. Krieghoff's paintings were noted for their fine detailing—such as in the clothing of the people in the sleigh, the horse's harness and the vegetation in the surrounding landscape. *The Sleigh Ride Near Lake St. Charles, Quebec* is an outstanding work by this important chronicler of life in Lower Canada.

**ESTIMATE: \$40,000 – 60,000**



### 137 **Alexander Young (A.Y.) Jackson**

ALC CGP G7 OSA RCA RSA 1882 – 1974

#### **On Waldron Ranch**

oil on canvas, signed and on verso signed, titled,  
dated Sept. 1946 and inscribed *Studio Bldg. Severn  
St. Toronto / Express to Clarence Bundy, Cowley, Alta.*  
26 x 32 in, 66 x 81.3 cm

#### **PROVENANCE**

A gift from the residents of Pincher Creek to  
Dr. Merritt James and Anne Brayton, Alberta  
By descent to the present Private Collection, USA

*ON WALDRON RANCH*, along with lot 138 in this sale, was first  
acquired by Dr. Merritt James and Anne Brayton from the Pincher  
Creek region in Alberta. Dr. Brayton was the local physician, and  
his wife Anne worked as his nurse. During the Depression era, the  
doctor treated patients who were unable to pay directly for his

services. Later, residents of the Pincher Creek region pooled their  
resources and bought this stunning A.Y. Jackson canvas to show  
their gratitude for the couple's generosity, and it has remained in  
their family until its consignment to Heffel.

Waldron Ranch (now Waldron Ranch) was formed in 1883  
and sold to various owners over the years. In 1962, it was pur-  
chased by the newly formed Waldron Grazing Co-op, a group  
of 116 southern Alberta ranchers who purchased shares to gain  
grazing rights for their cattle. As of 2013, the ranch now has the  
largest conservation easement in Canadian history, protecting  
the land against any development, subdivision or cultivation.  
Jackson expertly captures the rolling rhythms of this historic  
landscape on a late fall day, highlighted by his distinctive,  
almost Fauve-like colours and expressive brush-strokes.

**ESTIMATE: \$70,000 – 90,000**



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

#### Cowley

oil on board, signed and on verso signed, titled,  
dated Oct. 1944 and inscribed *Cowley, Alta.*  
10 ½ x 13 ½ in, 26.7 x 34.3 cm

#### PROVENANCE

Dr. Merritt James and Anne Brayton, Alberta  
By descent to the present Private Collection, USA

#### LITERATURE

Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*,  
Art Gallery of Ontario, 1982, page 24

A.Y. JACKSON WAS very familiar with the Alberta landscape, as from the late 1930s he often made trips to visit his brother Ernest in Lethbridge, and from 1943 to 1947, he taught at the

Banff School of Fine Arts in the summers. Jackson recorded not only raw land, but also ranch buildings, grain elevators and small towns such as Cowley, in the district of Pincher Creek. In this charming painting, our eye travels up the road towards a cluster of buildings, a distinctive church and the two lone figures. In 1944, the year he produced this painting, Jackson had a long stay based in Alberta, and he wrote to his niece, “Have had a busy time sketching in Rosebud, Kamloops, Canmore, Cowley and Pincher Creek... Getting to know the west.” This work delightfully captures the quiet rhythm of small-town life, expertly rendered by the experienced and confident hand of Jackson, who had grown to know the West so well.

**ESTIMATE: \$15,000 – 20,000**



### 139 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

#### Barn—Bay of Quinte

oil on board, on verso titled, dated 1940 and inscribed with the Varley Inventory #944 and 11869  
12 x 15 in, 30.5 x 38.1 cm

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*,  
Edmonton Art Gallery, 1981, page 146

IN 1940, FREDERICK VARLEY spent three months at the summer cottage of Wing Commander C.J. Duncan at the Bay of Quinte, on the north shore of Lake Ontario, near the RCAF base at Trenton. The previous year had been difficult for Varley, and

the support of friends like Duncan and his wife was significant to him—over the next four years, they acquired a large collection of his work. Christopher Varley noted that at the cottage, Fred “was enraptured at being back out in the countryside.” That summer was hot and sunny, and Varley worked on portraits and landscapes such as this rural scene. The barn and its hay stooks are strong and richly coloured, while the sky is more ethereal, with the kind of delicate, glowing pastel green, blue and mauve tones that were so characteristic of his British Columbia landscapes. The palpable contrast between the solidity of the earth and the farm and the transcendent sky makes this a fine work from this period.

This work is #944 in the Varley Inventory listing.

**ESTIMATE: \$20,000 – 30,000**





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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Spring, St-Hilarion

oil on panel, signed and on verso titled, dated circa 1930 on the gallery labels and inscribed with the Naomi Jackson Groves Inventory #2182  
8 ¾ x 10 ½ in, 22.2 x 26.7 cm

#### PROVENANCE

McCready Galleries Inc., Toronto  
Galerie d'art Michel Bigué, Quebec  
Private Collection, Quebec

#### LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 74

A.Y. JACKSON'S LEGENDARY trips to the rural villages of the north and south shores of the St. Lawrence River were frequent

during the 1920s and 1930s. The charming town of Saint-Hilarion is located on the inland road from Baie-Saint-Paul to La Malbaie; it was described by Jackson as being “like one of the Italian hill towns; the country around is cleared of trees, and the town stands on the top of the hill.” Jackson stayed with the Tremblay family in Saint-Hilarion, and Naomi Jackson Groves noted, “The town’s complete visibility for twenty miles all around made all the more touching the concern of old Monsieur Tremblay, at whose son’s house AY stayed, that the artist might not be able to find his way back from his day’s sketching in the field.” Here Jackson has captured a tapestry of rolling hills divided by traditional snake fences. Snow still settled at the base of the fences emphasizes long vertical lines, balanced by a horizontal patchwork of golden exposed earth and unmelted snow. The pleasing open panorama to distant mountains and the ambience of fields warming in the rays of spring sunshine make this a classic sketch from the area.

ESTIMATE: \$20,000 – 30,000



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

ALC CGP G7 OSA RCA RSA 1882 – 1974

### Baie St. Paul

oil on board, signed and on verso signed,  
titled and dated Feb. 1923  
8 ½ x 10 ½ in, 21.6 x 26.7 cm

#### PROVENANCE

Kaspar Gallery, Toronto  
Private Collection, Vancouver

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 59

THE QUEBEC VILLAGE of Baie-Saint-Paul, on the “artist trail” running along the north shore of the St. Lawrence River, was treasured by A.Y. Jackson for its picturesque views. Renowned

painters such as Clarence Gagnon, Albert Robinson, Randolph Hewton, Mabel May and Edwin Holgate also made it their destination for winter sketching. Jackson was there in the winters of 1923 and 1924. In 1923 he sketched with Holgate, and in 1924, a confluence of artists in the town caused Jackson to declare, “Baie St. Paul will be for the time the liveliest art centre in Canada.” This is a fine example of his work there, with snow streaked with luscious pastels covering the ground, layered along rooflines and blanketing fields advancing up the hill, glowing in the winter sun. The viewer can imagine the intrepid Jackson trekking to his vantage point on snowshoes, pulling out his sketch box and defining the scene with his vigorous brushwork. The cluster of houses and sheds, gaily painted with hues of red, peach, green and blue, adds a warm glow of human presence to this classic Jackson winter village scene from the Group of Seven period.

**ESTIMATE: \$25,000 – 35,000**



**142 Frank Hans (Franz) Johnston**

ARCA CSPWC G7 OSA 1888 – 1949

**A Song of Winter**

oil on board, signed and on verso signed,  
titled and inscribed \$650.00  
24 x 30 in, 61 x 76.2 cm

**PROVENANCE**

Sold sale of *Canadian Art*, Joyner Fine Art,  
May 14, 2002, lot 98  
Private Collection, Toronto

WINTER SCENES WERE a favourite subject of the Group of Seven painters, and for Frank Johnston they continued to be after he left the Group in 1924 and changed his name from Frank to Franz. Johnston charted his own path, and as his style evolved

towards a more traditional realism, he became known for his fine ability to capture elusive lighting effects. Contributing to his development in this regard, Johnston intently studied the techniques of the Russian realist landscape painter Ivan Fedorovich Choultsé, who was known for his winter scenes. Johnston continued the Group tradition of painting in the landscape, and the North became his passion—principally northern Ontario, but also northern Quebec and the Northwest Territories. *A Song of Winter* is an exquisite play of light striking through the trees, their shadows raking across textured snowbanks. An iridescence dances in the rippling water that settles into a still pool, reflecting back its surroundings in slightly darker tones. One can imagine Johnston painting this bejeweled tapestry of winter in his studio, with the music of the stream animating his memory.

**ESTIMATE: \$25,000 – 35,000**



### 143 David Brown Milne

CGP CSGA CSPWC 1882 – 1953

#### Elms and Fences, Palgrave, Ontario

oil on canvas, signed and on verso

inscribed 24, circa 1930

16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Sale of the Artist to Vincent Massey, 1934

Laing Galleries, Toronto, 1948

Dr. H. Freeman, Toronto, 1958

Sold sale of *Canadian Art*, Joyner Fine Art, November 28, 1989,

lot 29, titled as *Farm Hills, Palgrave*

Private Collection, Vancouver

#### LITERATURE

Ian M. Thom, editor, *David Milne*, Vancouver Art Gallery  
and McMichael Canadian Art Collection, 1991, page 113

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue*

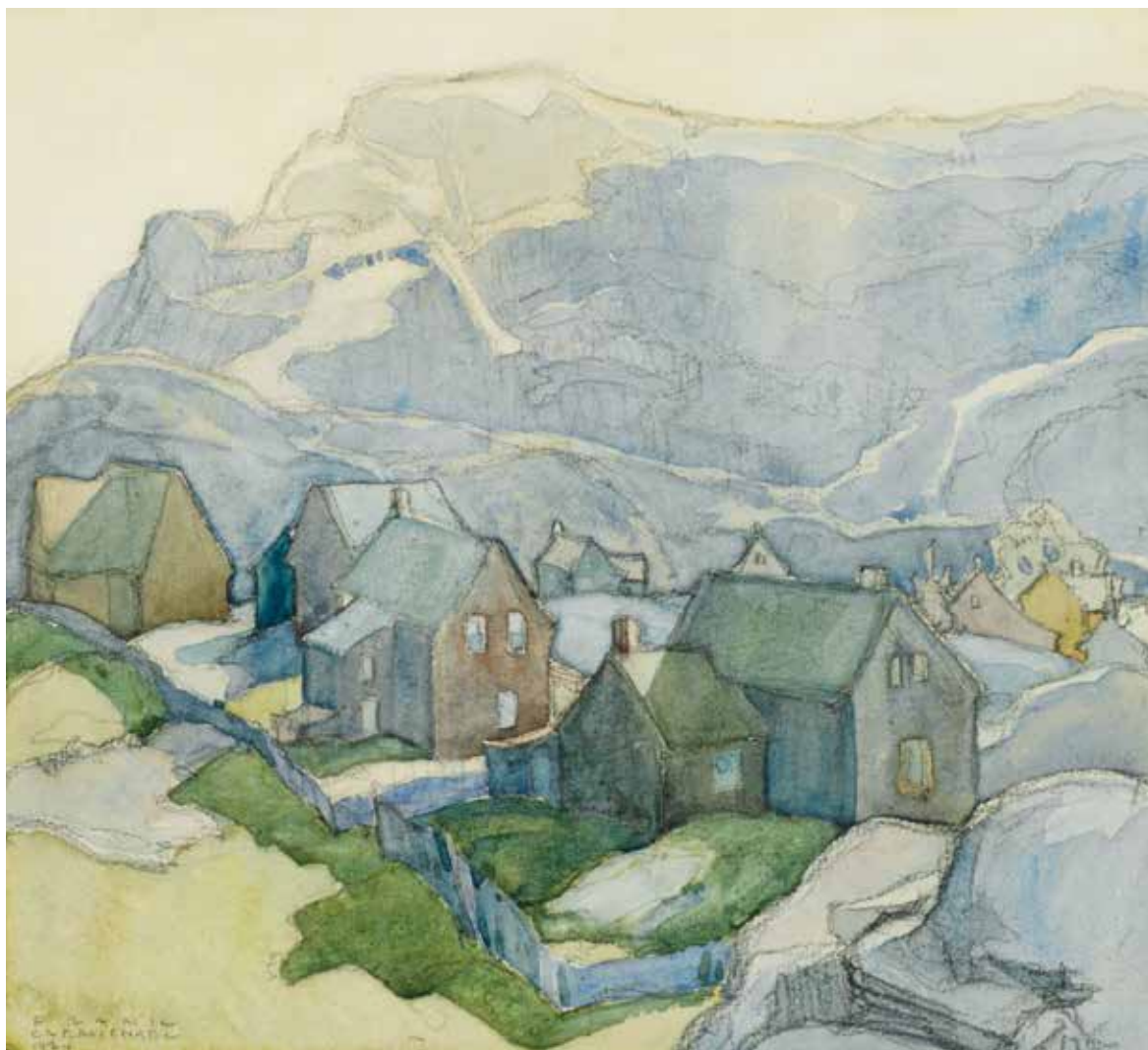
*Raisonné of the Paintings, Volume 2: 1929 – 1953*, 1998, page 499,

reproduced page 499, catalogue #302.26

FROM 1930 TO 1933 David Milne resided in Palgrave, a small village beside the Humber River in Ontario's Caledon Hills. This area had been cleared for farming, leaving isolated stands of the original forest. Its rounded hills were shaped by the elements, which partially exposed the underlying stony ground, leaving the interesting patterns we see here. Milne was also fascinated by the open skies at Palgrave and responded to, in his words, "the feeling of light, serenity, everything open above the line of the earth." In *Elms and Fences, Palgrave, Ontario*, Milne used what he called "the great restful space above the horizon" to create a sensation of calm and expansiveness. The grey-white tone of the sky is echoed in similar hues in the hills, producing a floating, dematerialized spatial plane. This emphasizes Milne's unique and organic use of line to delineate the elements of the landscape, an unmistakable hallmark of his extraordinary work.

The catalogue raisonné states that "this painting may be a development from the drypoint *Lines of Earth*, which is based on the painting *Lap of Earth*," a similar landscape from 1930.

**ESTIMATE: \$60,000 – 80,000**



## 144 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

### Whitefish Village, Ontario

watercolour on paper, signed and dated 1924  
and on verso titled on the gallery label and inscribed  
*Whitefish Village—given to Dorothy Hoover by her  
cousin, Franklin Carmichael*  
8 x 9 in, 20.3 x 22.9 cm

#### PROVENANCE

A gift from the Artist to Dorothy Hoover, Toronto  
Galerie d'Art Michel Bigué, Québec  
Sold sale of *Canadian Art*, Joyner / Waddington's,  
December 3, 2002, lot 40  
Private Collection, Toronto

#### LITERATURE

Megan Bice and Mary Carmichael Mastin, *Light and Shadow:  
The Work of Franklin Carmichael*, McMichael Canadian Art  
Collection, 1990, page 39, reproduced page 39

IN 1924, FRANKLIN CARMICHAEL resumed working in watercolour, a medium so important to him that in 1925 he and A.J. Casson founded the Canadian Society of Painters in Water Colour to promote it. In the 1930 Group of Seven exhibition, Carmichael and Casson insisted on a room dedicated to their watercolours. The high regard Carmichael had for his watercolours is revealed in his pricing—in 1926, large watercolours were comparable to some canvases, and generally his watercolour values equaled those of his oil sketches. Carmichael expressed his admiration for the medium in a talk he gave to the watercolour society in the 1930s: “It is capable of responding to the slightest variation of effect or mood. It can be at once clean cut, sharp, delicate and forceful or subtle, brilliant or somber, including all the variations that lie in between.” Megan Bice states that this exceptional watercolour is the only known work from Carmichael’s trip to Sudbury in 1924 to Lake Wabagishik.

Dorothy Hoover, the first collector of this work, was the daughter of artist Fred S. Haines and Carmichael’s cousin. She was the librarian at the Ontario College of Art in Toronto.

**ESTIMATE: \$40,000 – 60,000**



## 145 Albert Henry Robinson

CGP RCA 1881 – 1956

### Winter Evening: Bienville, PQ

oil on board, signed and dated 1923 and on verso titled on the Watson Art Galleries label, inscribed *A.H. Robinson / Studio Bldg. Severn St. Toronto* and 36 (circled) and certified by William Watson 8 ½ x 10 ⅝ in, 21.6 x 27 cm

#### PROVENANCE

Watson Art Galleries, Montreal  
 Randolph Chute, Paris  
 By descent to the present Private Collection, USA

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 57

DURING THE 1920S, Albert Robinson accompanied Group of Seven painter A.Y. Jackson on some of his sketching trips along

the St. Lawrence River. In his autobiography, Jackson wrote of one such trip, “Robinson and I went to Bienville, a small village just below Quebec on the south shore. In March when the snow was melting, when the roads were covered with slush and the ice was going up and down the river with the tides, it was a fascinating place to paint.” Robinson was much admired by other artists, resulting in him being called a “painter’s painter.” It is easy to see why in this exceptional sketch, glowing with his delicate pastel tints in the snow and highlighted by red, orange, purple and a sliver of cobalt in the distant mountain. His finely balanced composition is full of local “colour”—such as the two sleighs in the foreground and the church, whose distinctive spire pierces the panoramic view of the far shore.

The inscription on verso indicates that Robinson must have taken space around this time in the Group’s Studio Building on Severn Street in Toronto.

**ESTIMATE: \$20,000 – 30,000**



## 146 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

### Morin Heights, Quebec

oil on board, signed and on verso titled  
on the artist's label, circa 1930  
12 x 14 in, 30.5 x 35.6 cm

#### PROVENANCE

Estate of the Artist  
By descent in the family  
Private Collection, Ottawa  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
November 28, 2011, lot 157  
Private Collection, Toronto

BORN IN MONTREAL to an elite Protestant family, Kathleen Morris studied at the Art Association of Montreal under William Brymner, and in the early 1920s she became a member

of the Beaver Hall Group. She continued her association with the female members of the group, exhibiting with them after the group formally dissolved. Morris achieved international recognition, showing at the British Empire Exhibition at Wembley in 1924 to 1925, the *Exposition d'art canadien* at the Musée du Jeu de Paume in Paris in 1927 and *A Century of Canadian Art* at the Tate Gallery in London in 1938, among others. In 1923 she moved to Ottawa, but returned to Montreal in 1929; in both locations she painted urban and landscape scenes *en plein air* in all seasons. This charming depiction of Morin Heights, folded into a hillside in the Laurentian Mountains, is full of captivating details, such as the colourful houses and a horse and sledge wending its way down the snowy road. Morris's use of paint is characteristically fluid, and her paint-loaded brush-strokes materialize a strong sense of form in this distinctive Quebec landscape.

ESTIMATE: \$25,000 – 35,000



## 147 Marc-Aurèle Fortin

ARCA 1888 – 1970

### In the Village

oil on canvas, signed and on verso titled

on the gallery label, circa 1925

15 x 19 3/8 in, 38.1 x 49.2 cm

#### PROVENANCE

Dominion Gallery, Montreal

Acquired from the above in the 1940s

By descent to the present Private Collection, Montreal

#### LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin: The Experience of Colour*, Musée national des beaux-arts du Québec, 2011,

essay by François-Marc Gagnon, page 157

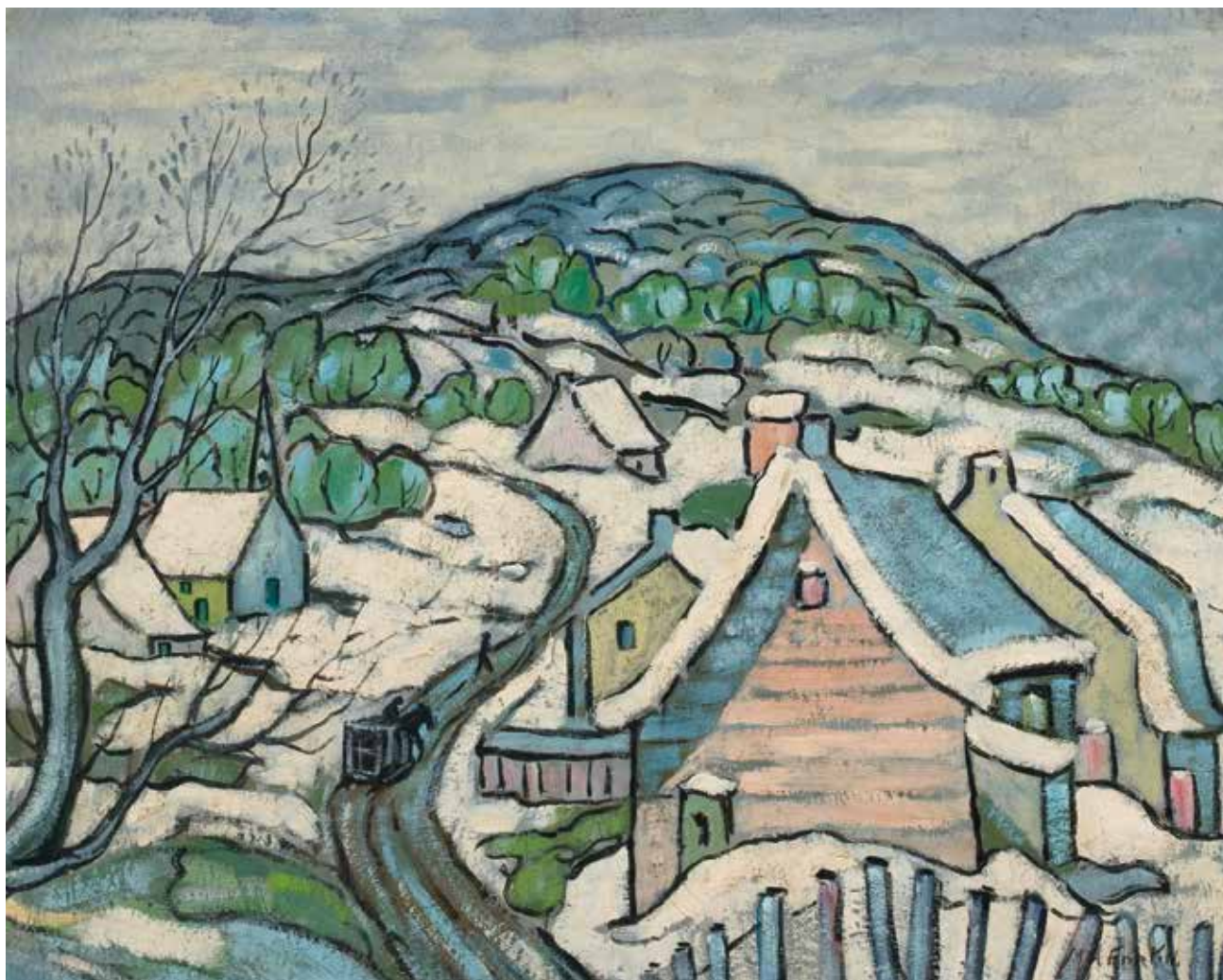
AS A YOUNG man, Marc-Aurèle Fortin was sent by his father to work on a farm in Sainte-Thérèse as a punishment for his lack of interest in scholastic matters. However, Fortin enjoyed the

experience, and it cultivated in him a love of Quebec's rural life that would stay with him the rest of his days. As François-Marc Gagnon wrote, it was the countryside "that provided the opportunity to find the purest form of the French-Canadian national character. This idea was promoted by the friends of 'terroir,' including a number of painters of L'Arche with whom Fortin associated." *In the Village* includes a man in the street carrying a scythe, likely returning from work in the fields. But just as important as people for Fortin in his concept of "terroir" were villages like this, with their simple clapboard houses, shaded by the elm trees, surrounded by cultivated fields and grounded in the earth. *In the Village* is richly coloured, and Fortin's brushwork is fluid and assured, describing with sensitivity the peaceful rustic landscape he held in such great regard.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-1080.

**ESTIMATE: \$30,000 – 50,000**





## 148 Marc-Aurèle Fortin

ARCA 1888 – 1970

### Laurentides en hiver

oil on board, signed and on verso titled

on a label, circa 1937 – 1938

15 ¾ x 19 ¾ in, 40 x 50.2 cm

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

Michèle Grandbois, editor, *Marc-Aurèle Fortin:*

*The Experience of Colour*, Musée national des beaux-arts du Québec, 2011, page 170

MARC-AURÈLE FORTIN TOOK many painting journeys throughout his home province of Quebec—to places including the Beauré Coast, Île d'Orléans, the Charlevoix region, the Gaspé Peninsula, and here, the Laurentides. This is an engaging

composition full of rural Quebec character in elements such as the small church and the charming horse and sleigh. Rhythm is present everywhere in the landscape, from the fence posts in the foreground to the curve of the road and the sloping roofs, building up to the top of the rounded hills. Equally important is Fortin's pleasing colour palette. In the 1940 book *Peinture moderne*, Maurice Gagnon wrote, "Fortin has a sense of colour whose sharp associations crackle with superbly chosen harmonies ... tones that quiver precisely through the selections he always knows how to make ... What a born decorative artist!" In *Laurentides en hiver*, Fortin creates a melodic whole with his light-filled palette of pastel hues based on cream tones. To emphasize structure, Fortin uses strong black outlines, giving strength to this captivating scene.

This work will be included in the forthcoming catalogue raisonné on the artist's work, #H-1079.

**ESTIMATE: \$30,000 – 50,000**



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

ALC CGP G7 OSA RCA 1873 – 1932

### Pines, Algonquin Park

oil on panel, on verso signed, titled and inscribed *acquired from Thoreau MacDonald, Thornhill, Ont., May 1950. W. Colgate and Certified my father's work. Thoreau MacDonald. Nov. '51, circa 1914*  
8 x 10 in, 20.3 x 25.4 cm

#### PROVENANCE

Collection of Thoreau MacDonald  
Acquired from the above by William Colgate, May 1950  
Sold, Pinney's Auctions, September 26, 1989, lot C127  
Private Collection, Montreal

#### LITERATURE

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*,  
1978, page 83

J.E.H. MACDONALD'S FIRST trip to Algonquin Park was in 1914 with J.W. Beatty. They joined A.Y. Jackson, who had already been

there for a month, and while there MacDonald produced numerous sketches. MacDonald was friends with artist Tom Thomson, who was famously associated with Algonquin Park, and MacDonald returned to the park in 1917 to assist with the memorial for Thomson, who had died under mysterious circumstances there that year. This is a classic Group of Seven subject—sun raking across snowdrifts in a forest—and MacDonald handled it with great skill and sensitivity. Among the Group members, MacDonald was known as a romantic dreamer and poet. His lines of poetry feel as though they directly apply to this fresh, on-the-spot sketch: “Sunshine and snow,—clear beauty without mar” and [shadows] “Netting with blue the rippled drifts below.”

A sketch by MacDonald with a similar subject entitled *Snow, Algonquin Park* is in the McMichael Canadian Art Collection.

It is likely that the former owner of this work, W. Colgate (also referred to in the inscription) is William Colgate, author of *Canadian Art: Its Origin and Development*, 1943.

**ESTIMATE: \$20,000 – 30,000**



## 150 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

### Charlevoix Lake, Spring Thaw

oil on panel, on verso titled on the gallery label, dated 1922, certified by the Lucile Rodier Gagnon inventory #88 and stamped with a thumbprint  
6 ¼ x 9 in, 15.9 x 22.9 cm

#### PROVENANCE

Kaspar Gallery, Toronto  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

IN 1919, CLARENCE GAGNON returned to Quebec from Paris, settling in Baie-Saint-Paul, on the north shore of the St. Lawrence River in Charlevoix County, where he developed deep ties with the area's inhabitants. Due to its picturesque scenery,

Baie-Saint-Paul was a magnet for artists, and Gagnon met visiting painters such as A.Y. Jackson, Mabel May, Albert H. Robinson and Edwin Holgate. Gagnon explored the surrounding countryside in all seasons, on skis or on foot, painting fresh, on-the-spot panels such as this charming work. Gagnon took great care with his materials, such as grinding his own pigments, which he imported from the Paris firm of Morin et Tanet, and the intensity and purity of his hues is seen here in the rich shades of blue. He was known for his brilliant whites, tinged with delicate pastels, which light up this fine winter scene. In this cluster of buildings nestled into the snow, the viewer can sense Gagnon's warm feeling for this unique, unspoiled countryside. In 1925, Gagnon would return to Paris for his fifth sojourn there, although he continued to produce works based on Quebec imagery.

**ESTIMATE: \$20,000 – 30,000**



## 151 Marc-Aurèle de Foy Suzor-Coté

CAC RCA 1869 – 1937

### Le halage du bois

bronze sculpture, signed, dated 1924 and inscribed *Gorham Co. Founders QBFA*  
14 ½ x 61 x 5 ¾ in, 36.8 x 154.9 x 14.3 cm

#### PROVENANCE

Acquired from the Artist's Estate, early 1960s  
By descent to the present Private Collection, Montreal

#### LITERATURE

Albert Laberge, *La Presse*, April 3, 1925  
Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada and Musée du Québec, 2002, page 266, reproduced pages 267 and 349 and shown in an installation photograph from the 1929 exhibition page 312, and the plaster and wood maquette reproduced page 266

#### EXHIBITED

Art Association of Montreal, *Forty-second Spring Exhibition*, April 2 – 26, 1925, same cast, catalogue #401  
École des beaux-arts de Montréal, *Rétrospective Suzor-Coté*, December 3 – 20, 1929, listed as *Haleur de bois*, catalogue #144

The majority of Suzor-Coté's sculptures draw on one aspect or another of the land and one of his most ambitious works was *Hauling Logs*, a subject he first treated around 1909, then took up again in 1920 and exhibited in 1924. The theme, with its explicit sense of movement, consists of a farmer drawing a load of wood. The sculpture is conceived as a bas-relief frieze.

—LAURIER LACROIX

IN 1910, MARC-AURÈLE SUZOR-COTÉ exhibited the maquette for this work at the Ontario Society of Artists. In the maquette, only known through a photograph published in *The Year Book of Canadian Art* in 1913, the farmer and horse were made of sculpted plaster, and the artist used small branches and natural wood for the logs and sled. This detailed maquette was also used as a subject for a painting, which was exhibited in that same year at the Art Association of Montreal.

Suzor-Coté returned to the theme again in 1924 when he made a painting and a bronze of the log hauler. *Hauling Logs*, the 1924 oil on canvas in the collection of the National Gallery of Canada, is a masterwork, true to the form of the original maquette and full of energy and movement. In our sculpture *Le halage du bois*, the details vary only slightly from those of the



detail 151



detail 151

original maquette and the National Gallery of Canada's painting, to allow for the different medium of bronze. The reins in the painting and maquette have become a whip, which the farmer holds in one hand and flicks lightly above the haunches of the horse as it pulls against the load of wood. The farmer's other hand has been thrust into his pocket, and through this action, Suzor-Coté communicates the biting cold of winter. This unique and vigorous bronze is the only work the artist is known to have executed in the style of a frieze. Suzor-Coté used the flatter landscape background to emphasize the three-dimensionality of the man, horse and sled, and his use of irregular edges gives an organic feeling to the work. The bronze is textured and very finely detailed, and in the different castings, patina colours vary—our casting is predominantly dark brown, as it is a posthumous cast, done between 1937 and 1950.

When the bronze was shown in 1925 at the Art Association of Montreal, it elicited this response from Albert Laberge in *La Presse*: "Mr. Suzor-Côté... is establishing himself as a powerful sculptor... This composition is full of movement and action, reflecting a thorough knowledge of nature and a highly developed faculty of observation." When the work was shown in the Suzor-Coté retrospective exhibition at the École des beaux-arts de Montréal in 1929, it was placed just off the floor, under the

paintings. During the artist's lifetime, it was often noted that his work in bronze equaled and, in some cases, surpassed his work in paint. Lacroix notes, "The sensitivity with which Suzor-Coté approached the technique of sculpting in the round, his ability to synthesise and suggest movement, and his skill in animating matter all derived from the French school of sculpture as it was practised in the late 19th century. Nonetheless, he was able to transcend this influence in his Canadian subjects, infusing them with a presence and a permanence that no other artist has ever matched."

**ESTIMATE: \$60,000 – 80,000**



## 152 Cornelius David Krieghoff

1815 – 1872

### Caribou Hunters in a Winter Snow Storm

oil on canvas, signed, circa 1860

12 x 20 in, 30.5 x 50.8 cm

#### PROVENANCE

Mrs. David Ross, whose first husband was James Gibb,  
friend and patron of the Artist

By descent to John Theodore Ross, Quebec City

By descent to a Private Collection, Vancouver Island  
Private Collection, Montreal

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction  
House, November 8, 2001, lot 18, back cover lot

Private Collection, Montreal

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction  
House, November 24, 2005, lot 146

Private Collection, Quebec

IT IS PROBABLY fair to say that for Cornelius Krieghoff, the most important season was winter. His images of the *habitants* of Quebec playing, working and living their lives in a world of white are among his most popular. The effects of snow and snowfall, so clearly seen in this canvas, suggest Krieghoff's deep understanding of his adopted home and a keen eye to what might prove to

be popular subjects for his patrons, the merchants and military men of Montreal and Quebec City. Krieghoff paid attention to all the aspects of the landscape—the varieties of trees, the grey expanse of the sky and the open path. Similarly, he was careful to depict the costumes of the hunters and details of their guns and to suggest their hardship in the snowstorm. In common with his best work, the element of narrative—here, a caribou hunt—is an important aspect of the painting. Krieghoff was aware that many of his paintings would not remain in Canada, and such a scene would have an element of exoticism for a viewer in England. As it happened, a friend of the artist, James Gibb, originally purchased the work. For Gibb it probably had a more personal association—perhaps an experience shared with the artist or a fellow hunter. Over 150 years later the painting is, for us, a valuable record of our history and a glimpse of a lost way of life. Former owner John Theodore Ross owned several important Krieghoff paintings. Ross owned the masterpieces *Merrymaking*, 1860, now in the Beaverbrook Art Gallery, Fredericton, NB, and *Crack in the Ice*, which was part of the Kenneth Thomson Collection.

On verso is a photocopy of a black and white photograph showing *Caribou Hunters in a Winter Snow Storm* hanging in the Ross family home along with their other masterpieces by Krieghoff.

**ESTIMATE: \$50,000 – 70,000**



### 153 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

#### Farm Yard in Brittany

oil on canvas, on verso titled on the gallery label and stamped with the Studio Helen McNicoll estate stamp  
10 x 13 in, 25.4 x 33 cm

#### PROVENANCE

A.K. Prakash, Toronto  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

BORN INTO A wealthy family in Montreal, Helen McNicoll took classes at the Art Association of Montreal, then went abroad to study and travel in England, France and Italy. On one of her several visits to France, she stayed in Paris for three months and painted in the surrounding countryside. As a consequence of McNicoll's exposure to the French Impressionists, her palette was transformed by their light-filled hues and emphasis on atmosphere. In her sketching trips to the French countryside, she was attracted to natural subjects such as these humble farm

dwelling washed by the sun. To the right is a pile of hay, a subject made iconic by the French Impressionists, as in Claude Monet's famous *Haystacks*. In *Farm Yard in Brittany*, McNicoll captures the warmth of the sun and the tranquility that pervades the scene. Her handling of the delicate interplay of light and shadow is assured, as is her fluid brushwork.

McNicoll died suddenly in England in 1915, at the height of her career. She is renowned as one of Canada's finest Impressionist painters, and her rare and beautiful work is much sought after by collectors.

**ESTIMATE: \$25,000 – 35,000**

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Thank you for attending our sale of *Fine Canadian Art*. Please view additional lots in our November Online Auction at [www.heffel.com](http://www.heffel.com), which closes Thursday, November 30, 2017. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are designated with each item in our online catalogue.

## FINE ART SPECIALISTS

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



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Art Research and  
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**JARED TILLER**  
Calgary Representative

## TERMS AND CONDITIONS OF BUSINESS

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

### A. DEFINED TERMS

1. **Auction House**  
The Auction House is Heffel Gallery Limited, or an affiliated entity;
2. **Consignor**  
The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;
3. **Seller's Commission**  
The Seller's Commission is the amount paid by the Consignor to the Auction House on the sale of a Lot, that is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the Consignment Agreement Form, plus applicable Sales Tax;
4. **Property**  
The Property is any Property delivered by the Consignor to the Auction House to be placed in the auction sale held by the Auction House on its premises, online or elsewhere and, specifically, that Property described by Lot number in the Auction House catalogue for the auction sale. The Auction House will have the authority to partition the Property into Lots (the "Lots" or "Lot");
5. **Reserve**  
The Reserve is a confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House. The Reserve will not exceed the low estimate;
6. **Knocked Down**  
Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;
7. **Expenses**  
Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;
8. **Hammer Price**  
The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;

9. **Buyer**  
The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;
  10. **Purchase Price**  
The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;
  11. **Buyer's Premium**  
The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of 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;
  12. **Sales Tax**  
Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;
  13. **Registered Bidder**  
A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;
  14. **Proceeds of Sale**  
The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;
  15. **Live and Online Auctions**  
These Terms and Conditions of Business apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.
- ### B. THE BUYER
1. **The Auction House**  
The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.
  2. **The Buyer**
    - a) The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

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

### 3. Buyer's Price

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

### 4. Sales Tax Exemption

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House 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.

### 5. Payment of the Purchase Price

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

### 6. Descriptions of Lot

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

Buyer shall be responsible for ascertaining the condition of the Lot; and

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

#### 7. Purchased Lot

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; and
- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

#### 8. Risk

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

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

If the Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Buyer and without prejudice to any other rights or remedies the Auction House may have:

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;
- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;

- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer which is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or his agent, whether express or implied; and
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House.

#### 10. Guarantee

The Auction House, its employees and agents shall not be responsible for the correctness of any statement as to the authorship, origin, date, age, size, medium, attribution, genuineness or provenance of any Lot or for any other errors of description or for any faults or defects in any Lot, and no warranty whatsoever is given by the Auction House, its employees or agents in respect of any Lot, and any express or implied conditions or warranties are hereby excluded.

#### 11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible nor liable in the making of any such bid by its employees or agents;
- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids, if appropriately instructed by telephone, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

## 12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act (Canada)*, and that compliance with the provisions of the said act is the sole responsibility of the Buyer.

## C. THE CONSIGNOR

### 1. The Auction House

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

### 2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and
- d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of Conditions C.2.a and/or C.2.c above.

### 3. Reserves

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

### 4. Commission and Expenses

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

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

- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

### 5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor, who hereby undertakes to:
  - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
  - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
  - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

### 6. Payment of Proceeds of Sale

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

## 7. Collection of the Purchase Price

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

## 8. Charges for Withdrawn Lots

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

## 9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or thirdparty storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;
- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by

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

## 10. Consignor's Sales Tax Status

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

## 11. Photographs and Illustrations

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

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

## D. GENERAL CONDITIONS

1. The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw his bid.
4. 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.
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 errors that may occur in the operation of any 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 and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
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.9.

### A. PROPERTY COLLECTION REQUIREMENT

1. Buyer
  - a) Sold Property must be collected or have a completed and signed *Shipping Authorization Form for Property* submitted to the Auction House within seven (7) days post auction sale date and a shipping dispatch date not greater than thirty (30) days post auction sale date;
2. Consignor
  - a) Unsold Property must be collected by the Consignor within ninety (90) days post auction sale date;
3. Client being provided additional professional services
  - a) Property delivered and deposited with the Auction House by the Client for the purpose of appraisal, assessment, research, consultancy, photography, framing, conservation or for other purpose must be collected within thirty (30) days after delivery receipt of the Property to the Auction House.

### B. TREATMENT OF PROPERTY COLLECTION NOTICE DEFAULT AND OF UNCLAIMED PROPERTY

1. All Property in default to the Property Collection Notice, as defined in Condition A, will be resolved as follows:
  - a) Property in default of the Property Collection Notice will require a completed and signed Auction House or third party Storage Agreement for Property submitted to the Auction House within seven (7) days of default.
  - b) Property listed in the signed and completed Storage Agreement for Property may be moved off-site from the Auction House offices or preview galleries to warehouse storage at the Property Owner's expense.
  - c) Remaining unclaimed Property will be subject to the Unclaimed Property Act (British Columbia) [SBC 1999] 1999-48-19 to 32 and consequential amendments and repeal.

These Property Collection Notice terms shall supersede and take precedence over any previously agreed terms.

## CATALOGUE ABBREVIATIONS AND SYMBOLS

AAM	Art Association of Montreal <i>founded in 1860</i>	PSA	Pastel Society of America
AANFM	Association des artistes non-figuratifs de Montréal	PSC	Pastel Society of Canada
AAP	Association des arts plastiques	PY	Prisme d'yeux
ACM	Arts Club of Montreal	QMG	Quebec Modern Group
AGA	Art Guild America	R5	Regina Five 1961 - 1964
AGQ	Association des graveurs du Québec	RA	Royal Academy
AHSA	Art, Historical and Scientific Association of Vancouver	RAAV	Regroupement des artistes en arts visuels du Québec
ALC	Arts and Letters Club	RAIC	Royal Architects Institute of Canada
AOCA	Associate Ontario College of Art	RBA	Royal Society of British Artists
ARCA	Associate Member Royal Canadian Academy of Arts	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
ASA	Alberta Society of Artists	RI	Royal Institute of Painters in Watercolour
ASPWC	American Society of Painters in Water Colors	RMS	Royal Miniature Society
ASQ	Association des sculpteurs du Québec	ROI	Royal Institute of Oil Painters
AUTO	Les Automatistes	RPS	Royal Photographic Society
AWCS	American Watercolor Society	RSA	Royal Scottish Academy
BCSA	British Columbia Society of Artists	RSC	Royal Society of Canada
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RSMA	Royal Society of Marine Artists
BHG	Beaver Hall Group, Montreal 1920 - 1922	RSPP	Royal Society of Portrait Painters
CAC	Canadian Art Club	RWS	Royal Watercolour Society
CAS	Contemporary Arts Society	SA	Society of American Artists
CC	Companion of the Order of Canada	SAAVQ	Société des artistes en arts visuels du Québec
CGP	Canadian Group of Painters 1933 - 1969	SAP	Société des arts plastiques
CH	Companion of Honour Commonwealth	SAPQ	Société des artistes professionnels du Québec
CPE	Canadian Painters-Etchers' Society	SC	The Studio Club
CSAA	Canadian Society of Applied Art	SCA	Society of Canadian Artists 1867 - 1872
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SCPEE	Society of Canadian Painters, Etchers and Engravers
CSMA	Canadian Society of Marine Artists	SSC	Sculptors' Society of Canada
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SWAA	Saskatchewan Women Artists' Association
EGP	Eastern Group of Painters	TCC	Toronto Camera Club
FBA	Federation of British Artists	TPG	Transcendental Painting Group 1938 - 1942
FCA	Federation of Canadian Artists	WAAC	Women's Art Association of Canada
FRSA	Fellow of the Royal Society of Arts	WIAC	Women's International Art Club
G7	Group of Seven 1920 - 1933	WS	Woodlands School
IAF	Institut des arts figuratifs	YR	Young Romantics
IWCA	Institute of Western Canadian Artists	φ	Indicates that Heffel Gallery Limited owns an equity interest in the Lot
LP	Les Plasticiens	📄	Denotes that additional information on this lot can be found on our website at <a href="http://www.heffel.com">www.heffel.com</a>
MSA	Montreal Society of Arts		
NAD	National Academy of Design		
NEAC	New English Art Club		
NSSA	Nova Scotia Society of Artists		
OC	Order of Canada		
OIP	Ontario Institute of Painters		
OM	Order of Merit British		
OSA	Ontario Society of Artists <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		



## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

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

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

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

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

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

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

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

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

### **AFTER CORNELIUS DAVID KRIEGHOFF**

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

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

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

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

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

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

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

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

### **ESTIMATE**

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

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

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

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

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

### **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.)

## ANNUAL SUBSCRIPTION FORM

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

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BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

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

## COLLECTOR PROFILE FORM

Please complete our Collector Profile Form to assist us in our ability to offer you our finest service.

### Artists of Particular Interest in Purchasing

1

2

3

4

5

6

7

8

9

### Artists of Particular Interest in Selling

1

2

3

4

5

6

7

8

9

# SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel Gallery Limited (“Heffel”) 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. 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. 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.

SALE DATE IF APPLICABLE

Please indicate your preferred method of shipping as per the available Heffel *Property Shipping Policies* as published online and available upon request.  
All charges are collect for settlement by the Property Owner.

## Optional Insurance

Your Property will be insured at either the sale value, high estimated value or appraised value as listed and defined under Insured Value while in transit. Heffel does not insure ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)

- No, I do not require insurance for the Property listed on this form. (I accept full responsibility for any loss or damage to the Property while in transit.)

## Packing Options

- Soft Packed                       Hard Packed

## Shipping Carrier Options

Consolidated Ground Shipment (when available) to:

- Heffel Vancouver                       Heffel Montreal  
 Heffel Toronto                       Heffel Calgary

Or

By Heffel Approved Third-Party Carrier:

- FedEx                       Other \_\_\_\_\_

CARRIER ACCOUNT NUMBER

## Shipping Quotation

- Yes, please send me a quotation for the shipping options selected above.  
 No shipping quotation necessary, please forward the Property as indicated above. (Please note: packing charges will apply in addition to shipping charges.)

PROPERTY OWNER’S NAME

SHIPPING ADDRESS

CITY

PROVINCE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

FAX

CELLULAR

CREDIT CARD NUMBER

EXPIRY DATE

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

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

1

2

3

4

## Authorization for Collection

- The Property will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICKUP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

## HEFFEL GALLERY LIMITED

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

# ABSENTEE BID FORM

SALE DATE

BILLING NAME

ADDRESS

CITY

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DAYTIME TELEPHONE

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FAX

CELLULAR

I request Heffel Gallery Limited 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.

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

SIGNATURE

DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

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

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

1

2

3

4

5

6

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

MASTERCARD OR VISA #

EXPIRY DATE

NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

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  
mail@heffel.com · www.heffel.com

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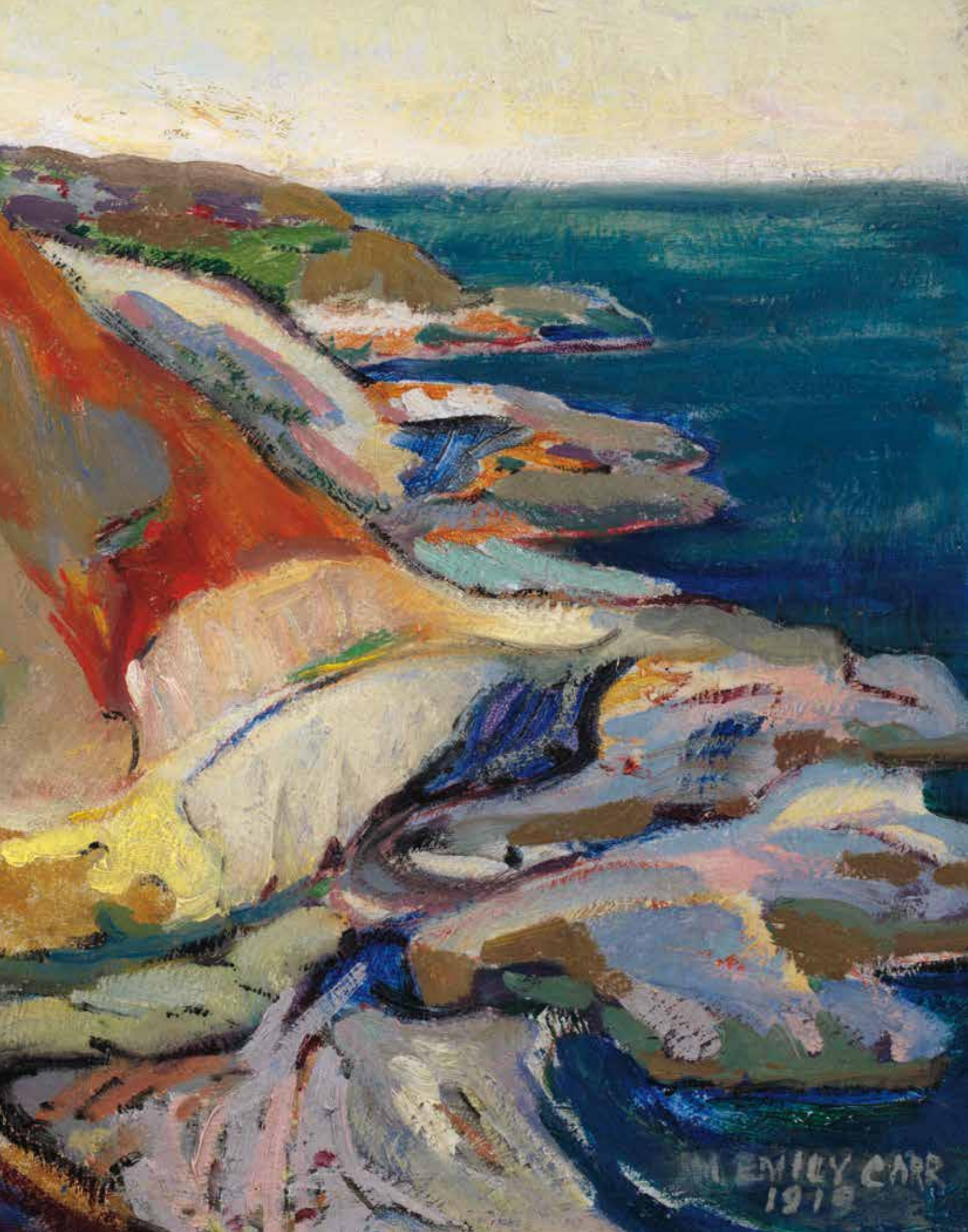
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EMILY CARR  
1919











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ART  
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