



FINE
ART
AUCTION
HOUSE

Heffel

**CANADIAN,
IMPRESSIONIST &
MODERN ART**

SALE WEDNESDAY, NOVEMBER 20, 2024 · 4 PM PT | 7 PM ET



M. EMILY CARR
MASSET Q.C. 1912











CANADIAN, IMPRESSIONIST & MODERN ART

AUCTION

Wednesday, November 20, 2024

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto
Entrance at STK, 153 Yorkville Avenue

Together with Heffel's Digital Saleroom

Registration required to attend or bid in person

Video Presentation

1:30 PM PT | 4:30 PM ET

Post-War & Contemporary Art

2 PM PT | 5 PM ET

Canadian, Impressionist & Modern Art, **followed by*
Legendary: The Collection of Torben V. Kristiansen

4 PM PT | 7 PM ET

PREVIEWS

Heffel Gallery, Calgary

220 Manning Road NE, Unit 1080

Friday, October 4 through

Sunday, October 6, 11 am to 6 pm MT

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Monday, October 21, 11 am to 6 pm PT

Galerie Heffel, Montreal

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Thursday, October 31 through

Tuesday, November 5, 11 am to 6 pm ET

Heffel Gallery, Toronto

13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Tuesday, November 12 through

Tuesday, November 19, 11 am to 6 pm ET

Heffel Gallery Limited

Additionally herein referred to as “Heffel”
or “Auction House”

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135 Yorkville Avenue, Unit 401, Toronto, ON M5R 3W5

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can be found on page 111 of this catalogue.

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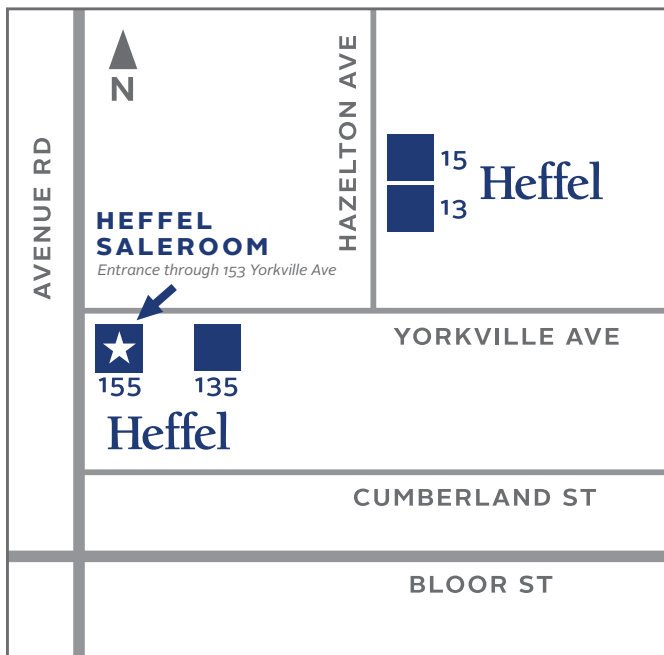
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NOTICE FOR COLLECTORS



Auction Location

HEFFEL TORONTO

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto
 Entrance at *STK*, 153 Yorkville Avenue
 Together with Heffel's Digital Saleroom
 Saleroom Telephone 1-888-212-6505

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The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 102 through 108 of this publication.

Please visit www.heffel.com for information on which Lots will be present at each preview location, virtual auction previews and to book your in person preview appointment. Preview appointments can also be booked by calling 1-888-818-6505.

Absentee, Telephone and Digital Saleroom Bidding

If you are unable to attend our auction in person, Heffel recommends submitting an *Absentee Bid Form* to participate. Heffel also accepts telephone bidding, prioritized by the first received *Telephone Bid Form* and limited to available Telephone Bid Operators per Lot. Alternatively, Heffel offers online bidding in real time through our Digital Saleroom, subject to advanced registration and approval. All forms of remote bidding participation and registration must be received by Heffel at least two (2) business days prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 112, 113 and 114 of this publication.

Live Stream

Please note that we produce a live stream of our sale beginning with a video presentation at 4:30 PM ET and the auction commencing at 5 PM ET. We recommend that you test your video streaming 30 minutes prior to our sale at www.heffel.com.

All Lots and additional images depicting the frame and verso are available at www.heffel.com.

Estimates and Currency

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.76 US dollar, 0.68 euro, 0.57 British pound, 0.64 Swiss franc, 109 Japanese yen or 5.9 Hong Kong dollars as of our publication date.



AUCTION DETAILS

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 112 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least two (2) business days prior to the commencement of the sale. Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least two (2) business days in advance of the auction.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft, c) a Personal or Corporate Cheque, d) Debit Card and Credit Card only by Visa, Mastercard or Union Pay or e) Interac e-Transfer. Bank

Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on your invoice. 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. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if the Buyer is providing their Credit Card details by fax or to a maximum of \$25,000 per Lot purchased if paying online or if the Credit Card is presented in person with valid identification. The Buyer is limited to two e-Transfers per Lot and up to a maximum of \$10,000 per e-Transfer as per the instructions provided on your invoice. In all circumstances, the Auction House prefers payment by Bank Wire.

General Bidding Increments

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

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


Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 115 and our *Terms and Conditions for Shipping* on page 116 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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





SALE WEDNESDAY, NOVEMBER 20, 2024 · 4 PM PT | 7 PM ET*

CANADIAN, IMPRESSIONIST & MODERN ART CATALOGUE

FEATURING WORKS FROM

Extraordinary Eye: A Distinguished Private Collection, Vancouver

The Collection of J.S.D. Tory, Toronto

The Family of Gordon Adamson, Toronto

The Family of Lawren S. Harris

A Corporate Collection, Calgary

A Distinguished Private Collection, Toronto

A Distinguished Private Collection, Vancouver

& other Important Private and Corporate Collections

* followed by **Legendary: The Collection of Torben V. Kristiansen**

EMILY CARR



101 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Farmyard in Winter, study for the illustration on page 97 of *Maria Chapdelaine*

mixed media on paper on board, stamped
Atelier Gagnon and on verso titled and certified by
the Lucile Rodier Gagnon inventory #653
8 ¼ x 9 ½ in, 21 x 24.1 cm

PROVENANCE

Collection of J.S.D. Tory, Toronto
By descent to the present Private Collection, Toronto

LITERATURE

Louis Hémon, *Maria Chapdelaine*, 1933, illustrations by
Clarence Gagnon, the related scene reproduced page 97

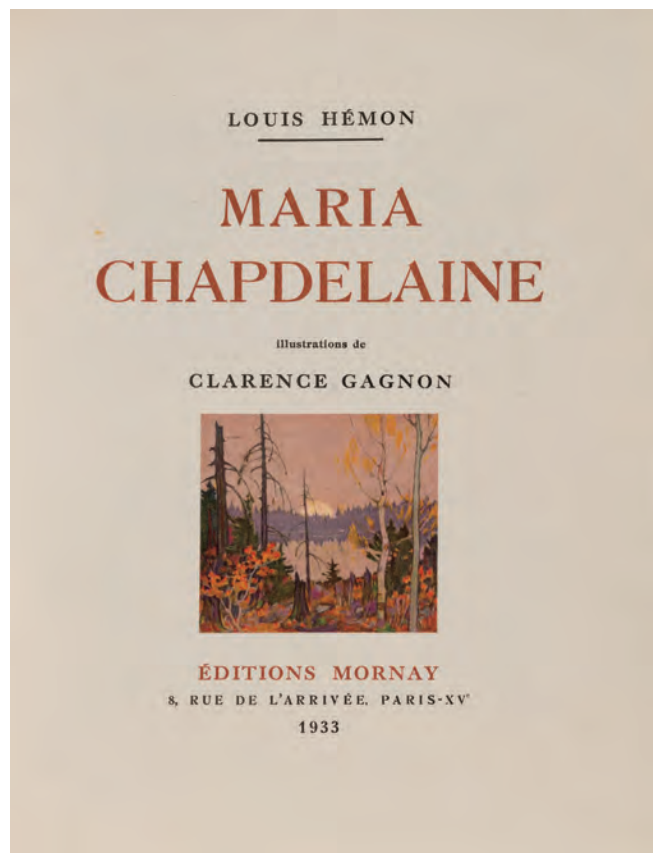
IN THE LETTER he wrote to his friend Dr. Eugène Tremblay on November 8, 1931, Clarence Gagnon explained that “during my laborious gestation of *Maria Chapdelaine*, I am constantly immersed in my memories of Baie-Saint-Paul.”¹ It is therefore understandable that the artist was not inspired by the peasant scenes and landscape of Péribonka to illustrate the famous novel by Louis Hémon. His imperishable affection for Baie-Saint-Paul led him to depart from the setting chosen by the French author in 1913: rather than Lac-Saint-Jean, his drawings reflect memories of Charlevoix that had profoundly marked his sensibility as a painter for nearly 30 years.

The present study for the illustration *Farmyard in Winter* on page 97 demonstrates Gagnon’s talent as an illustrator by bringing together in a small space several activities including, in the foreground, a child pushing a sleigh and two men sawing wood with a two-person saw. Comparing the study with the illustration in the book, we notice the more decorative treatment given to the latter: the artist has removed the detailed lines of the study to enhance the patterns of bright colours that contrast with the brightness of the snow and the bluish surfaces of the shadows.

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

1. This letter is in the artist’s file at the Musée de Charlevoix, in La Malbaie, QC.

ESTIMATE: \$25,000 – 35,000



Title page of *Maria Chapdelaine*, 1933, illustrated by Clarence Gagnon



102 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Log Drivers, study for the illustration on page 60 of *Maria Chapdelaine*

mixed media on paper on board, stamped
Atelier Gagnon and on verso titled and certified by
the Lucile Rodier Gagnon inventory #650
8 ¼ x 8 ¼ in, 21 x 21 cm

PROVENANCE

Collection of J.S.D. Tory, Toronto
By descent to the present Private Collection, Toronto

LITERATURE

Louis Hémon, *Maria Chapdelaine*, 1933, illustrations by
Clarence Gagnon, the related scene reproduced page 60

IN HIS PARISIAN studio, painter, engraver and illustrator Clarence Gagnon was well versed in small-format pictures that required laborious and sedentary work. It was a far cry from the *plein air* painting he practised in Baie-Saint-Paul, Charlevoix, and its surrounding area, capturing countless scenes from his beloved country in summer and winter. The small sketches on wooden panels that he brought back to Paris were no more than 20 by 25 centimetres, but they contained all the details, movement and atmosphere to create larger paintings or miniature compositions such as his illustrations for *Maria Chapdelaine*.

The format of *Log Drivers* is not much larger than the monotype that would be used for the final illustration. Gagnon thus succeeded in translating the strength of the main figures in the foreground (there are three in the study compared to two in the monotype) by a very skilful play of diagonals, and in rendering the animation of the dangerous task of the log drivers who, in the spring, ran on the half-submerged trunks to break the dams with their pike poles. This study is a valuable testament to Gagnon's creative process for one of the most celebrated illustrated works in Canadian art history.

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

ESTIMATE: \$25,000 – 35,000



103 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Storm Clouds Over Lake

oil on board, signed and on verso inscribed

5019 twice, circa 1945

9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

PROVENANCE

Acquired directly from the Artist by Gordon Adamson, Toronto
By descent to the present Private Collection, Ontario

A STRIKING PAIR, both this work and lot 104 from the descendants of architect Gordon Adamson showcase A.J. Casson's mastery at capturing the varied resonances of the natural world. A darkly elegant quality infuses both works, depicting scenes that may very well have occurred within moments of each other. Casson portrays the changing face of the environment, describing the glassy stillness of the lake in one work, and wind-jostled stirrings in the other.

Here, lightning streaks out of an indelibly authentic rain-laden darkness, and in the other, cloud-forms either part post-storm or ominously gather, depending on one's interpretation of the image. With a modernist architecture, Casson structures the cloud-faces, eliciting alternating effects of both drama and calm. The atmosphere, too, is palpable in each, with the wind coursing from left to right across the composition of *Storm Clouds Over Lake* and coming to a meditative stillness in *Far Shore Hills*. When viewed together, these paintings serve as a masterclass in Casson's marked ability to, within a single subject and approach, produce remarkably distinct experiences of mood, tone and temperament.

ESTIMATE: \$20,000 – 30,000



104 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Far Shore Hills

oil on board, signed and on verso inscribed

5019 twice, circa 1945

9 3/8 x 11 1/4 in, 23.8 x 28.6 cm

PROVENANCE

Acquired directly from the Artist by Gordon Adamson, Toronto
By descent to the present Private Collection, Ontario

THE LEGACY OF Toronto's Arts and Letters Club extends well beyond serving as a meeting place for the Group of Seven. It has also provided an invaluable interconnection between separate elements of the arts. As with the association between Lawren Harris and architect John Lyle, the club facilitated a connection between A.J. Casson and Gordon Adamson, another prominent name in Toronto's architectural history. Adamson's works in the International Style helped bring Toronto into the modern era, via

a mix of commercial buildings and residential designs such as Rosedale's Hobbs Sun House.

Adamson and Casson cultivated a long friendship, and Adamson received this work and lot 103 in this sale directly from the artist. The two friends even painted together, which undoubtedly underscored Adamson's connection to these outstanding artworks.

Immediately notable in both paintings is the dominance of blue. Casson's paintings, both large and small, often prominently feature green, since his successful commercial art career relegated most of his free time to summer. In *Far Shore Hills* and *Storm Clouds Over Lake*, however, he showcases an equally sophisticated handling of blues, imbuing these works with a dramatic, spiritual sensibility.

ESTIMATE: \$20,000 – 30,000



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

ALC CGP G7 OSA RCA 1873 – 1932

The Lonely North

oil on paperboard, initialed *J.M.* and dated 1912 and on verso inscribed *Dr. MacC*, 20 and indistinctly 6 x 8 in, 15.2 x 20.3 cm

PROVENANCE

Dr. James M. MacCallum, Toronto
 A gift to his great-nephew, Glenholme Lloyd Macdougall, Calgary
 Bequest to a Private Collection, Alberta, 1998
 By descent to the present Private Collection, Alberta

LITERATURE

Ontario Society of Artists 41st Annual Exhibition, Art Museum of Toronto, the related 1913 canvas titled *The Lonely North* reproduced, unpaginated
Pictures & Sculptures Given by Canadian Artists in Aid of the Patriotic Fund, Royal Canadian Academy of Arts, 1914, the related canvas reproduced, unpaginated

E.R. Hunter, *J.E.H. MacDonald: A Biography & Catalogue of His Work*, 1940, pages 14 – 15 and 48, and the related canvas reproduced plate 3

Nancy E. Robertson, *J.E.H. MacDonald, R.C.A., 1873 – 1932*, Art Gallery of Toronto, 1965, the related canvas reproduced, unpaginated

Paul Duval, *The Tangled Garden*, 1976, pages 34 – 37 and 45 – 47, the related canvas reproduced page 66

Sarah Fillmore, *Canadian Pioneers: Tom Thomson, Emily Carr, J.W. Morrice, and the Group of Seven—Masterworks from the Sobey Collections*, Art Gallery of Nova Scotia, 2012, the related canvas reproduced page 85 and listed page 128

Sarah Milroy, editor, *Generations: The Sobey Family & Canadian Art*, McMichael Canadian Art Collection, 2022, the related canvas reproduced pages 124 – 125 and listed page 211

Kate Helwig and Alison Douglas, *J.E.H. MacDonald Up Close: The Artist's Materials and Techniques*, 2023, MacDonald's sketches from 1911 to 1913 discussed pages 53 – 55

LIKE HIS FELLOW artists who in 1920 would form the Group of Seven, J.E.H. MacDonald had a working practice that relied on oil

sketches painted in front of the motif. His larger canvases were worked up from these studies, occasionally enhanced by drawings, in his Toronto studio. The original oil sketches for most of MacDonald's canvases have been identified, but the discovery of this oil sketch is a revelation. Given by Dr. James MacCallum to his great-nephew in Calgary, this sketch was not included in any of the exhibitions to which MacCallum loaned his paintings, nor did it form part of his bequest to the National Gallery of Canada.

From this unpublished and unexhibited 1912 oil sketch, in the spring of 1913, MacDonald painted his magnificent canvas *The Lonely North* (figure 1). MacDonald priced that painting at \$350 when exhibited with the Royal Canadian Academy of Arts in Winnipeg in January 1914, and he generously donated that canvas to the Patriotic Fund exhibition organized by the academy in December 1914. Shown in cities from Halifax to Winnipeg, at the end of the tour it sold at auction for \$60 to Mrs. H.E. McVicar of Toronto. In 1934, it was acquired by Mrs. Mabel Wilkinson, sister of Norman Gurd, the key figure in the formation of a public collection of contemporary Canadian art in Sarnia in the 1920s. The canvas most recently was included in the McMichael Canadian Art Collection exhibition *Generations*, highlighting the impressive art collection assembled by the Sobey family of Stellarton, NS.

The year 1912 was a key one in MacDonald's career. He had worked as a graphic designer since 1890, and it was only in 1908 that he began to paint with any consistency, most subjects being sketched in High Park or on the Humber River, near his home in west Toronto. The changing effects of light and weather were already a constant preoccupation. An exhibition of his paintings at Toronto's Arts and Letters Club in December 1911 was highly praised in the club's publication *The Lamps* and led to his meeting Lawren Harris's friend MacCallum, who invited MacDonald to spend time at his recently constructed cottage at Go Home Bay, on Georgian Bay.

MacCallum, an ophthalmologist, had spent his youth at Collingwood and begun teaching at the University of Toronto in 1890. In 1898, he joined a group of university professors who had established the Madawaska Club on Georgian Bay, though MacCallum only built his cottage, off Monument Channel on Go Home Bay, outside the club's perimeters, in the summer of 1911.

In the spring of 1912, MacDonald painted on the Magnetawan River, east of Georgian Bay, near Burks Falls, the home of his wife Joan's aunt. Around July 12, MacDonald and Joan and their 11-year-old son, Thoreau, arrived at Georgian Bay and stayed in MacCallum's houseboat moored at Split Rock Island, across from MacCallum's island. From Thoreau's journal we know they left for Toronto around August 5, after exploring the various islands around Go Home Bay in a rowboat during their three-week stay. MacCallum was obviously pleased with the resultant paintings, since he acquired five oil sketches (including this sketch for *The Lonely North*), of varying dimensions, and one Georgian Bay canvas for his own collection.

Most of MacDonald's 1912 paintings of Georgian Bay are characterized by low horizons, thin silhouettes of rocky islands and vast expanses of sky. Yet the principal subjects of *The Lonely North* and a closely related canvas, *The Log Pickers, Georgian Bay* (Museum London), are not low-lying islands but dramatic, stormy



FIGURE 1: JAMES EDWARD HERVEY (J.E.H.) MACDONALD
The Lonely North
 oil on canvas, 1913
 30 1/2 x 40 1/4 in, 77.5 x 102.2 cm
 Empire Company Ltd., Stellarton, NS
 Not for sale with this lot

skies. Despite its similarity to MacDonald's oil sketch *Saw-Mill, Lake Cecebe* (1912, National Gallery of Canada, acc. no. 4741, bequest of Dr. James MacCallum, 1944), painted earlier that year on the Magnetawan River, these are not Magnetawan River subjects but Go Home Bay landscapes, as identified by E.R. Hunter, who worked closely with Thoreau MacDonald in preparing his 1940 biography of MacDonald, and by Nancy Robertson in 1965.

The dramatic sky effects caused by storms traveling rapidly over the open water entranced MacDonald, as evidenced by his drawings of thunder clouds on Georgian Bay (Agnes Etherington Arts Centre, Queen's University, Kingston, #0-186, and Art Gallery of Hamilton, #55.106), one of which he exhibited as a study for an etching at the Canadian National Exhibition in late August 1912.

This sketch for *The Lonely North* is an outstanding work. With fluid brush-strokes, MacDonald astutely observed the dramatic movement of the storm cloud that casts darker shadows near the shore, contrasting with the lighter foreground water and sky upper left. E.R. Hunter correctly identified the related 1913 canvas *The Lonely North* as the finest of MacDonald's paintings of the weather, writing, "The clear, bright colours of this canvas convey admirably the true feeling of the North country."

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.

This work is accompanied by a letter of provenance from the consignors.

ESTIMATE: \$30,000 – 50,000



106 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

Pine Point, Lake of the Woods

oil on canvas, signed Frank H. Johnston and dated 1922 and on verso signed, titled on the exhibition label and inscribed *Winnipeg, Man.* and variously 32 ¼ x 40 ¼ in, 81.9 x 102.2 cm

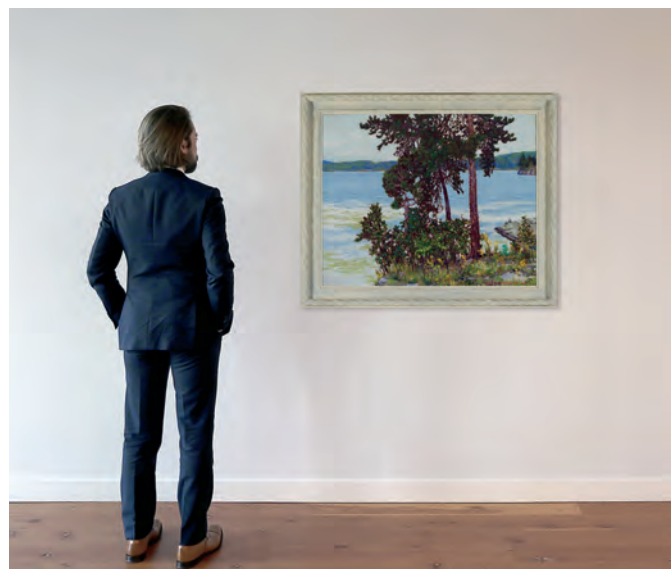
PROVENANCE

Acquired by a Private Collection, Toronto, circa 1923
By descent through the family to the present Private Collection,
British Columbia

FRANK JOHNSTON TRAINED as an artist at the Central Technical School and the Central Ontario School of Art in Toronto, under the tutelage of Gustav Hahn, William Cruikshank and George Reid. Upon graduation, he joined the staff of the commercial graphic studio Grip Ltd., also in Toronto. After some time working in the United States, Johnston returned to Canada in 1915 and later painted with Lawren Harris and J.E.H. MacDonald, future colleagues in the Group of Seven, in the Algoma region of Ontario. Johnston was invited to become a founding member of the Group in 1920 and showed in their first exhibition that year. Johnston was offered the position of principal at the Winnipeg School of Art later in 1920 and moved to the city. He had returned to Toronto by 1927, where he worked as principal of his alma mater, the Ontario College of Art.

Lake of the Woods, east of Winnipeg, became a favourite painting location for Johnston when he lived there. Although this canvas was, as revealed on a label on the back of the work, sent to be exhibited at the Ontario Society of Artists exhibition in 1923, it was not included in the OSA exhibition. This was not uncommon; artists often submitted many more works for consideration than were ultimately selected. Given the painting's provenance, it was likely sold to a private collector in Toronto in the mid-1920s.

A handsome and thoughtfully constructed composition, *Pine Point, Lake of the Woods* reveals Johnston's confidence as both painter and draughtsman. The foreground is dominated by a small rocky spit and its foliage: pines, smaller brush and some blooming flowers. Johnston has asserted the importance of this vegetation by placing it securely in the centre of the composition and painting the dominant trees so that they extend beyond the pictorial space. Pine Point, and its dense vegetation, is of central importance and defines our perception of the landscape behind these foreground elements. Here Johnston has employed a pictorial device—the foreground screen of trees—seen in many works by his Group colleagues. This almost abrupt introduction to the scene allows Johnston to control our visual passage through the landscape.



Sunlight is suggested by the lighter, reflected passages on the surface of the water and the bright yellow flowers on the foreground spit of land. Beyond this introductory screen, the rocky shoreline at the right, the more distant spit of land, the darker blue water and the landscape in the background all suggest the immense scale of Lake of the Woods. In contrast with the relatively quiet cloudy sky above this sweeping landscape, Johnston emphasizes the elaborate pattern of the foliage of the foreground pines. Meanwhile, the openness of the branches at the top of the composition visually balances the density of the brush at the base of the pines.

Pine Point, Lake of the Woods reveals itself both quickly and slowly. Initially the composition seems both visually striking and relatively simple. As the eye explores the composition more thoroughly, Johnston's expertise as a painter becomes evident, as he guides our exploration of this landscape. In some places the eye moves quickly; in others, like the richly detailed and textured foreground, it moves more slowly. Johnston's skilfully executed canvas reveals both the beauty and the majesty of his subject.

This painting has been held within the same family's collection for three generations until its consignment with Heffel, over 100 years after it was painted.

ESTIMATE: \$100,000 – 150,000



107 James Edward Hervey (J.E.H.) MacDonald

ALC CGP G7 OSA RCA 1873 – 1932

September Snow

oil on board, signed faintly and on verso signed, titled and inscribed 25 *Severn St.* / #1360 (crossed out) / #284 / 1 (circled), circa 1926
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto
Private Collection

Fine Art, Levis Fine Art Auctions, November 4, 1996, lot 212
Corporate Collection, Calgary

LITERATURE

Stanley Munn and Patricia Cucman, *To See What He Saw: J.E.H. MacDonald and the O'Hara Years, 1924 – 1932*, Whyte Museum of the Canadian Rockies, 2024, reproduced pages 97 and 322

SEPTEMBER SNOW IS a bright and dynamic painting, capturing an early season snowfall above Lake O'Hara, in Yoho National Park, BC. J.E.H. MacDonald's passion for this region radiates in his sketches—testaments to moments he spent in the back country full of wonder and appreciation. First visiting in 1924, MacDonald returned to this region of the Canadian Rockies annually in the late summer for six more trips before his health took a turn for the worse in 1931. Through sketches like this, we are granted a window into how MacDonald viewed this enchanting place, and its awesome and dramatic beauty.

MacDonald was an exemplary *plein air* artist, who thrived when seated in front of his subject. His uncanny ability to translate the complexity of the world around him into a captivating and compelling oil sketch places him in the highest echelon of Canadian landscape painters, and he was a natural leader in the Group of Seven, helping to define new approaches to art in this country and push the boundaries forward. He described sketching as the “first outdoor sport” and as a teacher, he shared his passion with younger artists, including the following advice:

Don't photograph the subject. Give only the characteristic details essential to the composition. Speed helps in sketching just as in sprinting. Try to grasp the idea of your subject quickly, and then put it down before you can form any doubts about it. ... Design from nature rather than copy her.¹

Using this approach, MacDonald was able to create paintings that translate boldly and romantically the spirit of the mountains, and connect us both to the artist and to the landscape itself, which MacDonald faithfully portrayed.



The view from Opabin Prospect as depicted in *September Snow*, 2024
Photo: Brandon Prince

In the recent book *To See What He Saw*, authors Stanley Munn and Patricia Cucman impressively have applied years of diligent research to situate MacDonald's O'Hara works in space and time. They identify *September Snow* as having been painted on MacDonald's third trip to the region, in 1926, when he stayed at the newly constructed Lake O'Hara lodge on the lakeshore. There were several days of early snow that year, but this would not deter MacDonald from sketching; he typically painted two sketches per day.

For this painting, MacDonald would have been perched on Opabin Prospect, looking north, with Lake O'Hara visible between the snow-covered rocks and the slopes of Wiwaxy Peaks on the right and Cathedral Mountain on the left, its summit hidden in cloud. With some rapid and confident brushwork that September day, almost a century ago, MacDonald immortalized his experience in this particular paradise, and as viewers, we are able now to share that moment with him.

1. J.E.H. MacDonald lecture notes, undated, quoted in Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide* (Calgary: Fifth House, 2003), 16.

ESTIMATE: \$80,000 – 120,000



108 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892 – 1977

Busy Corner

oil on board, signed and on verso signed and titled on a label, inscribed variously and stamped Dominion Gallery, 1939 – 1940
20 x 20 in, 50.8 x 50.8 cm

PROVENANCE

Private Collection, Montreal
Dominion Gallery, Montreal
Acquired from the above by a Private Collection, Montreal,
March 12, 1968

Miss Elvie Blum, Galerie Fore, Winnipeg
Acquired from the above by a Private Collection,
Saskatchewan, May 10, 1969
By descent to the present Private Collection, Saskatchewan

HAILED BY DENNIS REID as “the single most important artist to have emerged from that loose gathering of painters that in the early nineteen-twenties called itself the Beaver Hall Group,”¹ Edwin Holgate was at the height of his powers when he painted *Busy Corner* at the close of the 1930s.

In a 1969 letter to Winnipeg gallerist Elvie Blum, which accompanies this lot, Holgate identifies the fenced green space

of *Busy Corner* as Cabot Square (known as Western Square until 1957). This park in the Shaughnessy Village neighbourhood is adjacent to the intersection of Atwater Avenue and Sainte-Catherine Street, across from the beloved Montreal Forum—home to the Montreal Canadiens hockey team from 1926 to 1996. In the foreground, Holgate depicts a soldier in midstride while a line of commuters prepares to board a bus. Predominantly people of colour, Holgate's figures offer a rare snapshot of Black Montreal in the Beaver Hall corpus; this, despite the group's penchant for urban subjects.² Atwater is notable as a thoroughfare connecting the historic Black community of Little Burgundy to downtown Montreal.³

Busy Corner reprises compositional strategies explored by Holgate in several works, beginning with *The Gare Montparnasse* (1920). The aerial perspective of this street scene produced during the artist's second Parisian sojourn recalls the balcony views of Parisian boulevards painted by Impressionists such as Gustave Caillebotte and Camille Pissarro. Reid likens the rhythmic effect of Holgate's tiny figures in this early picture to the "pattern effects of some early works of the French painter Pierre Bonnard."⁴

Though better known for his rural landscapes, Holgate would revisit the elevated perspective and urban theme of *The Gare Montparnasse* after resettling in Montreal in the fall of 1922, most notably in *Fresh Snow* (1933), a large oil depicting the iconic Morgan's department store (today's Hudson's Bay provincial flagship) from the roof of the Birks Building on Phillips Square. Art historian Brian Foss observes that Holgate's marshaling of "diminutive figures as anchors and punctuation marks" in works like these makes for pictures that "are among his most pleasing."⁵

The bold modeling of *Busy Corner* and its strong sense of form reflect Holgate's Parisian studies with the Russian émigré Adolf Milman following World War I.⁶ Holgate would later recall this Cézannesque painter as "the only man who ever really taught me something."⁷ Holgate's European formation—a course of study abroad encouraged by his Art Association of Montreal teacher William Brymner—would set his paintings apart from those of his peers.

Prominent artist and critic Bertram Brooker would later identify Holgate as the standard-bearer of a more internationally oriented current of Canadian painting, one distinct from the atmospheric effects explored by older academicians as well as the rhythmic forms favoured by the Group of Seven,⁸ to which Holgate was invited to become the eighth member in 1929. Foss notes a kinship between Holgate's use of "architecture as an indication of human presence" and the rural landscapes of A.Y. Jackson, the only other member of the Group with strong ties to Quebec and an important mentor to the Beaver Hall Group, whose premises at 305 Beaver Hall Hill were leased in Holgate's name.⁹

Initially achieving equal renown as a printmaker and painter, Holgate was adept at bridging divides—across media and genres, between generations of practitioners, and spanning Montreal's anglophone and francophone artistic communities. "Drawn to both modern and traditional approaches," as Rosalind Pepall observes, Holgate was embraced by the modernist Group of Seven and also invited to become a member of the Royal Canadian Academy of Arts.¹⁰ Important solo exhibitions include a



Mrs. Sol Knight and Elvie Blum of Galerie Fore with *Busy Corner*, December 1968

1938 Art Association of Montreal survey and a 1975 retrospective at the National Gallery of Canada, which toured across the country. In 2005, the Montreal Museum of Fine Arts organized a major show that traveled into 2007.

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an adjunct professor at the Ontario College of Art and Design.

Busy Corner emerges from a private collection in Saskatchewan, where it was enjoyed for 55 years. Included with this lot is a handwritten letter by Holgate to the Galerie Fore in Winnipeg, dated January 11, 1969, regarding *Busy Corner*.

1. Dennis Reid, *Edwin H. Holgate* (Ottawa: National Gallery of Canada, 1976), 7.

2. See Esther Trépanier, "The Beaver Hall Group: A Montreal Modernity," in *1920s Modernism in Montreal: The Beaver Hall Group*, ed. Jacques Des Rochers and Brian Foss (Montreal: Montreal Museum of Fine Arts, in assoc. with Black Dog Publishing, 2015), exhibition catalogue, 161–218.

3. See Dorothy W. Williams, *The Road to Now: A History of Blacks in Montreal* (Montreal: Véhicule Press, 1997).

4. Reid, *Edwin H. Holgate*, 9.

5. Brian Foss, "Living Landscape," in *Edwin Holgate*, ed. Rosalind Pepall and Brian Foss (Montreal: Montreal Museum of Fine Arts, 2005), exhibition catalogue, 42.

6. See Rosalind Pepall, "An Art of Vigour and Restraint," in *ibid.*, 16–17; also Reid, *Edwin H. Holgate*.

7. Quoted in Reid, *Edwin H. Holgate*, 9.

8. Bertram Brooker quoted in Foss, "Living Landscape," 44.

9. See Jacques Des Rochers, "Defining the Beaver Hall Group Today," in *1920s Modernism in Montreal*, 58–59.

10. Pepall, "Art of Vigour," 20.

ESTIMATE: \$40,000 – 60,000



109 Frank Hans (Franz) Johnston

ARCA CSPWC G7 OSA 1888 – 1949

The Depths (Algoma)

tempera on board, signed Frank H. Johnston

and on verso signed and titled, circa 1918

15 x 10 in, 38.1 x 25.4 cm

PROVENANCE

The Art Emporium, Vancouver

A.K. Prakash & Associates Inc., Toronto

Private Collection, Toronto

ALTHOUGH OTHER ARTISTS who became members of the Group of Seven in 1920 worked with water-based pigments, Frank Johnston was particularly fond of the opaque medium of tempera. He tended to use tempera as a sketching method rather than using oils, as many of his colleagues did. The water-based medium, thicker and more intense than watercolour, allowed him to depict the landscape as he wished. *The Depths (Algoma)*, likely done two years before the first Group of Seven exhibition, is a fine example of Johnston's skill with the medium.

The unusual title of this image, *The Depths*, aptly describes the power of the composition. Although Johnston has concentrated on the sunlit field of grass and the foliage of the tree in the foreground, the success of the image relies on his ability to suggest "the depths" of the landscape. The recession of the treed landscape into the distance and Johnston's striking depiction of the cloudy sky above give the image a strong sense of three-dimensionality. This is further emphasized by his decision to highlight the distant horizon by including a band of light above it.

Notably, the whole composition seems to be buzzing with movement. Through the pattern of the sunlit grass and leafy trees in the foreground and the sweeping cloudscape above, Johnston suggests a landscape animated by the force of the wind. Although the painting is small physically, Johnston's image strongly suggests the expanse of the landscape and leads our eyes into his chosen view. The work is both elegantly direct and remarkably adept, transcending its basic elements—trees, grass, clouds and a skilfully managed depth of field. *The Depths* powerfully conveys both the wonder and beauty of the natural world.

ESTIMATE: \$20,000 – 30,000



110 Emily Carr

BCSFA CGP 1871 – 1945

Masset, Q.C.I.

oil on canvas, signed M. Emily Carr, titled *Masset, Q.C.I.* and dated 1912 and on verso inscribed \$35.00 and faintly *Miss Carr / chez R. Charbo 96 Blvd Montparnasse* on a label 16 ¼ x 13 in, 41.3 x 33 cm

PROVENANCE

Possibly a gift from the Artist to Nell Cozier, Victoria and then New York
Private Estate, Hamptons, New York
Acquired from the above by the present Private Collection, New York

LITERATURE

Doris Shadbolt, editor, *The Complete Writings of Emily Carr*, 1993, *Growing Pains: An Autobiography* (1946), pages 446 – 447
Emily Carr: Fresh Seeing—French Modernism and the West Coast, Audain Art Museum, 2019, the boulevard du Montparnasse address mentioned page 71

EXHIBITED

Dominion Hall, Vancouver, *Paintings of Indian Totem Poles and Indian Life by Emily Carr*, April 1913 (possibly)

THIS WONDERFUL, BOLD painting shows a great memorial post that stood in Masset, Haida Gwaii, when Emily Carr went on her major sketching trip to northern First Nations villages in 1912. She makes you feel the massive size of this bear that towers at the level of the roofs of the European-style houses that had recently replaced the multi-family Haida lineage houses.

The painting is part of Carr's project to create an extensive record of First Nations' artistic heritage in British Columbia. During the summer of 1912, she had obtained a pass from the Canadian Pacific Railway Company and traveled on its steamships up the BC coast to villages in Kwakwaka'wakw, Gitksan and Haida territories. The *Vancouver Province* announced her return in its Social and Personal News section:

Miss M. Emily Carr, the well-known artist, has just returned from a two-months' tour of the Queen Charlotte Islands and the Skeena River country. Her object was to make sketches of the representative totems of these out-of-the-way places. Miss Carr's trip was successful and she has added greatly to her already large collection of paintings of totem poles and other things of interest in the remote parts of the province.¹

Her image of the grizzly bear memorial post was one of almost 200 pictures of totem poles and First Nations villages that Carr went on to assemble for a large exhibition she held in Vancouver's Dominion Hall in April 1913. In a "Lecture on Totems" that she gave for the show, she told her audience:

I glory in our wonderful West and I [would] like to leave behind me some of the relics of its first primitive greatness. These things should be to us Canadians what the ancient Britons' relics are to the English. Only a few more years and they will be gone forever, into silent nothingness, and I would gather my collection together before they are forever past.²



TOP: FIGURE 1: Masset in 1910
Photo: Herbert B. Tschudy

BOTTOM: FIGURE 2: The village of Masset, circa 1880
Photo: Stephen Allen Spencer

To put the painting into context, we must realize that Carr was an enterprising member of the white settler tide then sweeping up the North Coast with its extraction industries—canneries, lumber camps and mining towns. Yet as a rebel and contrarian since childhood, Carr sympathized with the Indigenous peoples, noticing their understanding of the land and fascinated with their monumental crest poles and intricate basketry. Critical as she was of settler institutions like the missionaries and schools, she hoped to be a champion for the merits of the Indigenous population and their traditions.

She was just back from a period of study in Paris, where her teachers had confirmed her admiration for the artistic qualities of Indigenous traditional carving. She made her paintings of 1912 to 1913 in a bold Post-Impressionist style, and *Masset, Q.C.I.* shows us how fluent and confident she had become in her use of colour to put in her outlines, to model forms through a gradation of hues, and to convey the rich sense of outdoor light that inflects



FIGURE 3: EMILY CARR
Bear Totem, Masset, Q.C.I.
 oil on canvas, 1937
 39 ½ x 13 ¾ inches, 100.3 x 35 cm
 Collection of the BC Archives, PDPO0586
 Not for sale with this lot

local colours with contrasts and reflections. In the seven months between her coastal tour and her exhibition, Carr attained the confidence and speed necessary to turn her sketch material into an array of vivid paintings, of which this is an outstanding example.

Carr's visit to Haida Gwaii occurred exactly 50 years after the devastating 1862 smallpox epidemic that reduced the population from about 30,000 to fewer than 600, causing the remaining people soon after to consolidate into two main centres, Skidegate and Masset.³ In Masset Carr had found that only a few poles remained, and she sketched them in watercolour so she could make oil paintings from the sketches in her studio afterwards.⁴ She was particularly impressed with this huge and imposing memorial pole of a grizzly bear mounted on a post, and it appears both in her general view of the centre of the village and, as we see here, alone in close-up.⁵

Carr's paintings show the modern houses in these villages, where leading Haida chiefs had decided in the 1880s to invite missionaries who could instruct them in the English language and Western ways and better equip them to deal with the settler influx into their territories. Photographs taken at the time (figures 1 and 2) reveal the rapid changes that ensued, and Carr's painting of Masset shows clearly the blend of tradition and modernity that she found there. With the assistance of Haida guides, she also visited many of the no longer inhabited villages to sketch the great stands of poles and frames of the lineage houses remaining there.

In 1937, when she was briefly bedridden after a serious heart attack and writing the stories that would become her book *Klee Wyck*, Carr revisited her memories of traveling to Masset and painted the same grizzly bear memorial post again, though from the other side. She based that work (figure 3), and another painting with two bears, on a different 1912 view of the village, which suggests she no longer had the oil painting of the single pole in her possession.⁶

What Carr could not know is that this grizzly bear post and her picture are a hinge between the past and the future. The bear was a popular crest among the northern Haida and Tlingit clans, and a frequent motif on their poles and regalia. The memorial pole in Carr's picture and the house behind it belonged to the Edenshaw family. It was the home of the great carver Daxhiigang Charles Edenshaw and of his daughter Jadał q'egəngá Florence Davidson, who could have glanced through the window and seen Emily sketching. The bear in her painting was a memorial to Charles Edenshaw's wife's mother's sister.⁷ Charles Edenshaw himself would become the great-great-uncle of Iljuwas Bill Reid, and his daughter Florence the grandmother of Guud San Glans Robert Davidson. Both of these artists, now as famous as Carr herself, have continued the life of this grizzly bear through their art, as leaders of the strong revival of Haida art that has flourished from the 1960s to today (figures 4, 5 and 6).

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

1. *Province* (Vancouver), September 14, 1912, cited in Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (Vancouver: UBC Press, 2006), 97.

2. Susan Crean, ed., *Opposite Contraries: The Unknown Journals of Emily Carr* (Vancouver: Douglas & McIntyre, 2003), 203, and Moray, *Unsettling Encounters*, 132–34.

3. Nika Collison, "Creating for Culture: Edenshaw's Haida Roots," in *Charles Edenshaw* (Vancouver: Vancouver Art Gallery, in assoc. with Black Dog Publishing, 2014), exhibition catalogue, 21.

4. For Carr's sketching in the field and painting in the studio, see Moray, *Unsettling Encounters*, 96–97, 133–34 and passim.

5. For the circumstances Carr encountered in Haida Gwaii, and for her work there, see Moray, *Unsettling Encounters*, 110–22.

6. The 1937 painting *Bear Totem, Masset, Q.C.I.* is in the BC Archives, Victoria. *Masset Bears* is in the Vancouver Art Gallery. The painting on which they are based, *Masset QCI* (1912), is now in the Vancouver Museum.

7. Margaret B. Blackman, *During My Time: Florence Edenshaw Davidson, a Haida Woman* (Vancouver: Douglas & McIntyre, 1982), 55. The memorial post is listed as House 21, [pole] 21X in George F. Macdonald, *Haida Monumental Art: Villages of the Queen Charlotte Islands* (Vancouver: UBC Press, 1983), 148.

THIS PAINTING RECENTLY returned to Canada after many decades in the state of New York, where it was rediscovered in a heritage barn on Long Island. This work was most likely a gift from Emily Carr to her friend Nell Cozier and her husband. The couple were originally from Victoria and moved to Long Island, where they were caretakers for a large estate. Under the guidance of Lawren Harris, Carr traveled to New York in 1930. Carr took the train to visit Nell and her husband on Long Island for a week around Easter, as described in her own words in the “New York” chapter of *Growing Pains: The Autobiography of Emily Carr*:

A couple of warm friends of mine who used to farm out west had written to me when they knew I was coming to Toronto inviting, “Cross the line and visit us.” They now lived on Long Island, where the husband had been for some years manager of a millionaire’s estate. I wired my friend asking, “Could you meet me at the station in New York? I’m scared stiff of New York!”

Upon her arrival in the city, Carr continues her account:

Noises changed, we were slithering into a great covered station. There on the platform, having paddled through rain at that hour, was my friend, Nell. I nearly broke the window rapping on it. She waved her umbrella and both hands. ...

The distance from station to station seemed no way at all, we were talking so hard. Suddenly I remembered and said, “Why, Nell, is this New York?” Soon our train began skimming over beautiful green fields. The very up-to-date farm buildings and fences were here and there, and such beautiful horses were in the pastures.

“Nell, where are we?”

“On Long Island. This is where the millionaires and the multi-millionaires come to recuperate when Society ructions have worn them threadbare. These sumptuous estates are what the millionaires are pleased to call their ‘country cottages.’”

My friends lived on the home farm of their own particular millionaire’s estate, in a large, comfortable farm house.

Additional descriptions of Carr’s time on Long Island can be found in the same chapter of *Growing Pains*.

The frame for this painting is also notable. Carr was famously included in the 1911 *Salon d’Automne* in Paris. She sent paintings for possible submission to Chez R. Charbo, 96, boulevard du Montparnasse, which was an art supply shop in Paris. It is possible that she had her paintings sent from Brittany to R. Charbo and had the shop arrange for their presentation to the jury. The painting is included in a period frame and the faint inscription on the verso label indicates this frame was likely first used for a different painting by Carr. The orientation of the original hanging hooks and label indicate that the first painting was horizontal.

We thank Dr. Michael Polay, contributing author to *Emily Carr: Fresh Seeing—French Modernism and the West Coast*, for his assistance in researching this lot.

ESTIMATE: \$100,000 – 200,000



TOP: FIGURE 4: **DAXHIIGANG CHARLES EDENSHAW (ATTRIBUTED)**
Compote, pre-1888, argillite
 Alaska State Museum, Juneau
 Not for sale with this lot

MIDDLE: FIGURE 5: **ILJUWAS BILL REID**
Bear Sculpture, circa 1963
 Museum of Anthropology at UBC
 Not for sale with this lot

BOTTOM: FIGURE 6: **GUUD SAN GLANS ROBERT DAVIDSON**
Grizzly Bear
 serigraph, 2009
 Not for sale with this lot

111 Helen Galloway McNicoll

ARCA RBA 1879 – 1915

The Rendez-vous

oil on canvas, on verso inscribed #39 and stamped McNicoll Estate and Helen G. McNicoll RBA ARCA cat. no. 19, 1904
18 x 16 in, 45.7 x 40.6 cm

PROVENANCE

Estate of the Artist, Montreal
Morris Gallery, Toronto
Peter Regenstreif, Los Angeles
By descent to a Private Collection, Toronto
Private Collection, Toronto

LITERATURE

Memorial Exhibition of Paintings by the Late Helen G. McNicoll, RBA, ARCA, Art Association of Montreal, 1925, reproduced, unpaginated
Helen McNicoll: Oil Paintings from the Estate, Part Two, Morris Gallery, 1976, titled as *Mediterranean Port*, reproduced, unpaginated
Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, 1999, reproduced page 8 and listed page 78
Samantha Burton, *Helen McNicoll: Life & Work*, Art Canada Institute, 2017, referenced page 23

EXHIBITED

Art Association of Montreal, *Memorial Exhibition of Paintings by the Late Helen G. McNicoll*, RBA, ARCA, November – December 1925, catalogue #19
Morris Gallery, Toronto, *Helen McNicoll: Oil Paintings from the Estate, Part Two*, February 7 – 21, 1976, titled as *Mediterranean Port*, catalogue #20
Art Gallery of Ontario, Toronto, *Helen McNicoll: A Canadian Impressionist*, September 10, 1999 – January 2, 2000, catalogue #3

PAINTINGS FROM THE short career of Helen McNicoll, a conscientious and sincere painter, were characterized by vivid hues, luminous treatment of light, and naturalistic subjects, fusing the advances of European painting with a distinctly Canadian character. She began her study at the Art Association of Montreal, under William Brymner, who—as an enthusiastic proponent of Naturalism and Impressionism—encouraged her to paint *en plein air* and travel to Europe. From 1902, McNicoll left Montreal for London to study at the Slade School of Fine Art at University College London, where she would be exposed to some of the most vocal English proponents of modernist painting. This was followed by a period at the Cornish School of Landscape and Sea Painting in the southeastern coastal town of St. Ives as well as a short three-month period in France.

McNicoll would settle in London, living and working with British painter Dorothea Sharp, and traveled frequently to Europe until her death in 1915. Synthesizing her influences, McNicoll developed a bright and personal approach to Impressionist

painting, and frequent trips to the coastal towns of England and the continent were marked by sensitively rendered *plein air* paintings that resonate with lyric tonalities and hazy, romantic atmospheres.

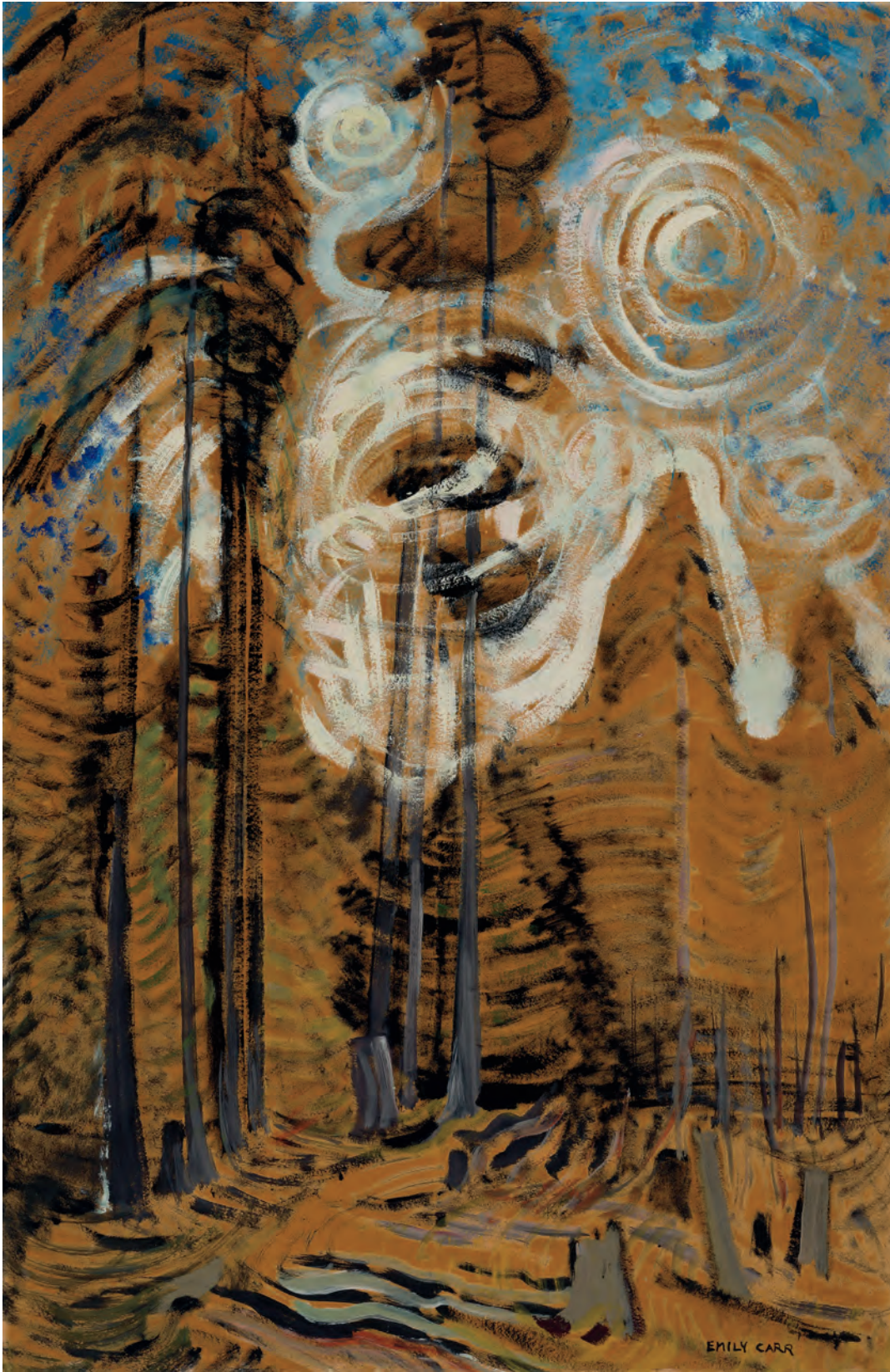
The Rendez-vous is an exceptional example of her early work, produced in the final year of her time at the Slade, and showcases what would be a common subject of the paintings produced during her early European period. The small rural villages, sea-side towns and narrow side streets she depicted proved to be fertile locations to explore the naturalistic and atmospheric qualities that preoccupied her. When compared with the immediacy and intimacy of her interiors, these townscapes are often only indistinctly populated, with the human presence pushed to the periphery. In *The Rendez-vous*, the background shows a promenade alive with the itinerant movements of a crowd, while the spindles of ship masts locate the scene at the harbour. Two men at the centre of the composition, standing in the crook of an arcade, give us the work's title: their identities are kept indistinct, and we cannot tell whether this is a chance encounter or a planned meeting. The sunlit facades of the buildings are not distinct enough to place us at a specific location, but this is clearly a European setting.

The canvas expresses McNicoll at her best and highlights her precocious skill in the use of loose strokes of paint to capture light and atmosphere. Here, McNicoll abandons the subdued earth tones and moody lighting of her early genre painting (a lingering influence of the Hague and Barbizon Schools popular in Montreal in the late nineteenth century; the McNicoll family owned at least two works by Jan Weissenbruch). Instead, *The Rendez-vous* showcases the bright, colourful contrasts and airy, painterly strokes that would come to characterize her body of work. Sunlight streams across the top half of the painting, illuminating the promenade and the arcade pillars in a golden late-afternoon glow. Deep shade is thrown across the stone street in cool blues, cast by a building set behind the viewer—noted by the stepped roofline that zags across the canvas, directing our focus to the rendez-vous at the centre. Despite the brilliance of the lighting, the narrative remains unclear, and the subject of the meeting remains at a remove. McNicoll has captured a natural moment in time, illuminated in golden-hour hues.

During her final years, McNicoll maintained a close connection with Canada, sending paintings for the annual exhibitions at the Art Association of Montreal and the Royal Canadian Academy of Arts as well as showing at the Ontario Society of Artists. The colourful palettes and distinctly carefree character of her paintings worked immensely to help popularize Impressionism in Canada, and she would receive the first Jessie Dow Prize at the 1908 AAM exhibition and the Women's Art Society of Montreal prize in 1914. *The Rendez-vous* was never exhibited during McNicoll's lifetime and remained in the artist's collection at her death; it was first publicly shown in Canada at the 1925 memorial retrospective in Montreal.

ESTIMATE: \$75,000 – 100,000





112 Emily Carr

BCSFA CGP 1871 – 1945

Metchosin

oil on paper on board, signed and on verso titled *Metchosin B.C.* [sic] and titled on the exhibition labels, dated circa 1934 on the Edmonton Art Gallery label, inscribed *10B / Senator* and stamped Dominion Gallery 35 x 23 ¼ in, 88.9 x 59 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by a Private Collection, Ontario, 1944
Fine Canadian Art, Heffel Fine Art Auction House, May 23, 2007, lot 162
Private Collection, Toronto

LITERATURE

Doris Shadbolt, *Emily Carr: A Centennial Exhibition*, Vancouver Art Gallery, 1975, reproduced page 83 and a similar work entitled *Stumps and Sky* reproduced page 46 and listed page 84
Doris Shadbolt, *The Art of Emily Carr*, 1979, pages 175 and 214, reproduced page 160
Maria Tippett, *Emily Carr: A Biography*, 1979, page 229
Christopher Varley, *Emily Carr: Oil on Paper Sketches*, Edmonton Art Gallery, 1979, reproduced #9
Doris Shadbolt, *Emily Carr*, 1990, reproduced page 200
Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, pages 154, 205 – 206 and 208

EXHIBITED

National Gallery of Canada, Ottawa, *Paintings in Ottawa Collections*, April 10 – May 6, 1959
Vancouver Art Gallery, *Emily Carr: A Centennial Exhibition*, May 18 – August 29, 1971, traveling to the Montreal Museum of Fine Arts, September 24 – November 14, 1971, and the Royal Ontario Museum, Toronto, February 15 – March 15, 1972, catalogue #93
Edmonton Art Gallery, *Emily Carr: Oil on Paper Sketches*, June 29 – September 3, 1979, catalogue #15

THE 1930S FOUND CARR in a state of liberation with her work. Within easy reach of Victoria, in Esquimalt Lagoon, Metchosin, Sooke and Albert Head, were cathedral-like forests, second-growth woods and seashores. Carr sketched in different parts of the Metchosin area in camping sessions in May and September of 1934, June and September of 1935, June and September 1936, and twice in 1940. In September of 1934, she was sketching on Metchosin Road at Esquimalt Lagoon in a caravan that she called *The Elephant*, with her dogs and monkey. She bought the caravan in 1933 and kept it until 1938, adapting it to her artistic needs, and it liberated her from having to find accommodation. She would have it transported to a camping spot and, cozy with all her supplies and creatures, surrounded by nature, she was free to create. While in this location she enthused, “It is glorious weather

again with a moon at nights. Sketching full blast. . . . High and blue sky, straggle of distant pines and stumps and dry grass in the foreground, and all soused in light and vibrating with glow. . . . The whole place is full of subjects.”

In *Metchosin*, the composition is opened out and solid elements are dissolving, leaving slender tree trunks as the structure around which foliage and the very air itself is in motion, dissolving into energy. Rather than the compressed density of her earlier forest paintings, works such as this express energy and movement. *Metchosin* contains distinctive mottled whorls in the sky like those of van Gogh, which Carr used in other paintings such as *Stumps and Sky*, circa 1934, in the collection of the Art Gallery of Ontario. Indeed, Carr was thinking of the work of van Gogh, as she writes in *Hundreds and Thousands*: “I woke this morning with ‘unity of movement’ in a picture strong in my mind. I believe Van Gogh had that idea. . . . Now I see there is only *one* movement. . . .”

What made this expression of movement and energy possible was her new medium—oil paint thinned with substances such as turpentine and gasoline painted on paper—that allowed effects ranging from the transparencies of watercolour to the thicker impasto of oil. This more liquid medium allowed greater freedom of movement in Carr’s brush-stroke. Visualizing Carr in the forest, Maria Tippett writes:

With her sketching-board on her lap and brush or charcoal in her hand, she would strike out with her arm and wrist and with curved or slashing motions make great sweeping strokes that included rising spirals, s-curves and interlocking rings. All the elements previously defined separately were now powerfully fused to convey the internal push of growth, as in *Metchosin* and *Stumps and Sky*.

Carr’s expression of the energy that she saw as animating all of nature was not only a consideration of the formal elements of painting but also came from a deep spiritual basis. Again at Metchosin Road, Carr wrote, “The trees are so inexplicably beautiful! I’ve been thinking about them, how in a way they are better than we humans. . . . They go straight ahead doing what God tells them; they never pause or question; they grow, always moving in growth, always unfolding, never in a hurry, never behind, doing things in their season.”

Metchosin was widely exhibited across Canada in major museums, and it is reproduced in numerous publications. It is an outstanding work of her period of liberation. The distinctive whorl formations are unique, giving the work a spirited animation. In this transparent forest vibrating with life, Carr expresses a joyous state of identification with all of nature.

ESTIMATE: \$250,000 – 350,000



113 **Bess Larkin Housser Harris**

BCSFA RCA 1890 – 1969

Near Moraine Lake

oil on canvas, on verso signed and titled on the Ontario Society of Artists exhibition label, circa 1929
44 × 54 ¾ in, 111.8 × 139.1 cm

PROVENANCE

Collection of Bess and Lawren Harris
A gift from the Artist to her daughter-in-law Margaret “Peggie”
Harris Knox, Vancouver
By descent within the family of Lawren Harris

EXHIBITED

Ontario Society of Artists Annual Exhibition, March 1931
Art Gallery of Toronto, Group of Seven, December 1931

NEAR MORAINÉ LAKE is a monumental canvas, an epic portrayal of a towering mountain form at a scale that befits such drama. It was painted by Bess Larkin Housser Harris and exhibited in the 1931 Group of Seven exhibition. The emergence of a museum-quality work of such grandeur, and with such history, is a true rarity and provides a unique moment to reconsider, and celebrate, the artist’s legacy.

Harris was known during her lifetime as a key member of a circle of artists and art enthusiasts who, in the early twentieth century, endeavoured to establish and define a new form of distinctly Canadian art. Harris was both a supporter of this movement, whose success is mostly associated with the much-celebrated legacy of the Group of Seven, and an active participant with her own artistic output. Her contributions to Canadian art are increasingly being recognized and appreciated, and her works reconsidered in the historical canon.

In the 1920s, Bess and her first husband, Fred Housser, were instrumental in supporting the work of the Group—as collectors, friends, fellow theosophists, and public defenders. Importantly, in addition to this work, she was an enthusiastic and talented artist in her own right. Alongside others in her Toronto circle, she was encouraged and inspired to paint, and from 1926 on, she exhibited as a regular invited contributor in the Group of Seven exhibitions.

In the same spirit as the Group, Harris also embarked on sketching holidays to some of their known sketching grounds, including a 1928 trip to the Canadian Rockies, where she sketched with Isabel McLaughlin and Yvonne McKague (later Housser). Along the path to Moraine Lake, sitting side by side, Harris and McKague sketched their own versions of the impressive and imposing Tower of Babel, situated in front of the sharp peak of Mount Fay, the subjects seen here. If one could peer over the rocks in the bottom right, the iconic turquoise water of glacier-fed Moraine Lake would appear at the foot of the scree slopes.

A sketch by McKague of this very scene is now in the collection of the Robert McLaughlin Gallery in Oshawa, and there are multiple sketches of this perspective in Bess Harris's catalogue, including one recently donated to the Vancouver Art Gallery. Each of these artists would go on to develop canvases from this material, and the results, as seen here in *Near Moraine Lake*, are triumphant. Presenting a familiar scene to many who have visited what is now one of the country's most celebrated landscapes, this canvas captures so effectively the awe that Harris must have felt in experiencing such a powerful and dramatic scene. There are obvious parallels in scale and subject with the work that her future husband, Lawren Harris, was doing at this same time.

In December 1931, this work was included in the Group of Seven show at the Art Gallery of Toronto, as one of the works of the invited guests. Also included in this show were the iconic Lawren Harris canvases *Mountain Forms* (figure 1, sold by Heffel in November 2016 for a record price), *Isolation Peak* (Hart House Collection) and *Mt. Lefroy* (McMichael Canadian Art Collection). The obvious resonance in composition, scale and subject matter of these works with *Near Moraine Lake* is striking, and one imagines that such alignment made it natural that Bess was invited to be a charter member of the newly formed Canadian Group of Painters in 1933, a successor movement to the Group of Seven, and an expansion aimed at better representation of artists across



FIGURE 1: **LAWREN STEWART HARRIS**
Mountain Forms

oil on canvas, circa 1926
60 x 70 inches, 152.4 x 177.8 cm

Not for sale with this lot

the country who were doing original and sincere work. This coincided with other changes in her life, and by the mid-1930s, Bess had married Lawren Harris and relocated to the United States, living in New Hampshire and then Santa Fe, before returning to Canada and settling in Vancouver in 1940. This work was a part of Lawren and Bess's collection and since then has remained in the Harris family.

While in her lifetime, Bess's artistic practice often fell behind her roles as supporter and champion of the work of her husband Lawren, in recent years, new attention is being brought to her art. Inclusion in the recent monumental McMichael exhibition *Uninvited* has given more people the chance to appreciate and engage with her visceral, honest and creative depictions of Canada. With the emergence of such a stunning and impressive canvas, we have a new, exciting opportunity to further understand the vital contributions Bess Larkin Housser Harris, along with her contemporaries, made in the establishment of a profound and distinct approach to landscape painting in the Canadian context.

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

ESTIMATE: \$50,000 – 70,000



114 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

Morning Haze

oil on canvas, signed and on verso signed
and titled on the artist's label
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Collection of the Artist

Private Collection

Canadian Art, Joyner Fine Art, November 22, 1988, lot 78

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Vancouver

A.J. CASSON FORMALLY joined the Group of Seven in 1926. He was 10 years the junior of Franklin Carmichael, the youngest of the original Group. Casson had painted with these artists since the early 1920s, but a significantly longer career lay before him than many of his illustrious friends: Casson exhibited well into the 1980s, experiencing admiration, renown and well-deserved success for decades.

Although the works Casson produced while a member of the Group are key, his mid-career works, such as *Morning Haze*, are some of the artist's most distinctive. Into them Casson poured all his experiences as an artist, the influences of his eminent contemporaries and, very importantly, the refined skills of his parallel career as a commercial artist. With a deep respect for the focus, efficiency and impact his long employment at many of Canada's premier commercial art firms imparted to his painting, Casson synthesized these often separate worlds of creativity, producing some of Canada's most iconic images in the process.

Morning Haze includes multiple facets at which Casson excelled. The beautifully graphic handling of form, stylized but deeply authentic, and the gracefully controlled palette—both elements informed by his time in commercial art—nimble move the viewer's eyes around the lower half of the image and off into the distance. The mists emerging from the far shore trees, the angular planes of haze, and subtle yet impactful lighting effects produce a striking and palpable sense of atmosphere. An elegant contrast between the diffuse qualities of the background and the solidity of the foreground engenders an undeniable sense of place. As with Casson's finest work, a harmonious natural resonance permeates the scene, made all the more moving by the profound sense of calm emanating from the sheltering cove.

ESTIMATE: \$40,000 – 60,000



115 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Port Essington, Skeena, BC / Landscape

double-sided oil on board, signed, 1926

8 ¼ x 10 ½ in, 21 x 26.7 cm

PROVENANCE

Laing Galleries, Toronto

The Art Emporium, Vancouver

A.K. Prakash & Associates Inc., Toronto

Private Collection, Toronto

LITERATURE

Exhibition of West Coast Art: Native and Modern, National Gallery of Canada, 1927, listed page 15, “Group of Sketches of Indian Villages on the Skeena River”

A. Y. Jackson, *A Painter’s Country: The Autobiography of A.Y. Jackson*, 1958, a related canvas titled *Indian Home* reproduced as a tipped-in plate facing page 64

Catharine M. Mastin et al., *The Group of Seven in Western Canada*, Glenbow Museum, 2002, titled as *Port Essington*, listed page 201

EXHIBITED

National Gallery of Canada, Ottawa, *Exhibition of West Coast Art: Native and Modern*, December 2 – 31, 1927, traveling in 1928 to the Art Gallery of Toronto and Art Association of Montreal, catalogue #45

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, July 13 – October 14, 2002, traveling in 2002 – 2004 to the Art Gallery of Nova Scotia, Halifax; Winnipeg Art Gallery; Art Gallery of Greater Victoria; and National Gallery of Canada, Ottawa, titled as *Port Essington*, catalogue #118

THE NOW DESERTED town of Port Essington was an important site of salmon canneries in the early years of the twentieth century, but the arrival of the Grand Trunk Pacific Railway (later the Canadian National Railway) in the Skeena River valley in 1914 meant that the town gradually declined in importance. When A.Y. Jackson visited the community in 1926, in the company of fellow artist Edwin Holgate and the anthropologist Marius Barbeau, the town was much reduced, as is evident in this image. The importance and beauty of the region was clear to Jackson, and he produced a number of drawings and sketches while in the area.

Jackson’s sketch *Port Essington, Skeena, BC* (related to the canvas *Gitxsan Home*, 1927, in the collection of the Robert McLaughlin Gallery) is a striking example of his ability to quickly capture the essence of his subject. Jackson views the scene from a distance, highlighting the deterioration of the buildings, the dominating mountain landscape, and the presence of the Indigenous figure in the middle ground. The two roughly delineated evergreen trees, on either side of the central wooden boardwalk, provide an introduction to the composition. They are important foreground elements, but Jackson has been careful to delineate them just enough to allow us to read them as trees and nothing more. Similarly, the bushes of the landscape are loosely depicted. The eye passes quickly over them and along the wooden boardwalk to concentrate on the central figure, dressed in red, who surveys the architecture of the decaying village.

We know from the highlights on the left side of the figure and the dead tree in the centre right that the sun illuminates the scene



verso of lot 115

from the left. Jackson has, however, been willing to subvert the natural light flow for aesthetic purposes. Note the vivid blue seen through the window of the building on the left side. Imagine that patch of blue gone and how much less interesting this part of the composition would be. We realize that aesthetic concerns govern even this rough on-the-spot sketch.

Similarly, the variety of the structures is noteworthy—none share the same colour or form. This variety provides the composition with a compelling diversity. In contrast, the sky and mountains are relatively evenly painted, to provide a counterpoint to the architecture. The closer mountains at the right, with their consistent colouration, likewise provide a striking backdrop for the varied colours of the buildings. Although the image was clearly executed with speed, Jackson has given the scene a remarkable variety and life. The eye is amply rewarded as it roams the compositional space.

The image on the verso depicts an unidentified landscape. Although Jackson did not sign this scene, it is yet another example of his skill in developing three-dimensional space. In the extreme foreground he quickly painted a frieze of grass, which allows him to begin to define the visual space. This introductory vegetation bridges the space from outside the frame to the row of rocks in the foreground. Beyond these quickly painted but convincing rocks is a further expanse of water and beyond that a rocky shore and, slightly in-shore, an expanse of lively foliage. Jackson’s rapid execution is evident in the patches of panel that show through the paint. The sketch is, nevertheless, a convincing image and one that vividly contrasts with *Port Essington, Skeena, BC*. The two different images provide ample evidence of Jackson’s ability to see beauty and interest within the Canadian landscape and to depict what he saw convincingly.

This painting has been widely exhibited and was included in the historic *Exhibition of West Coast Art: Native and Modern* at the National Gallery of Canada in 1927.

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

ESTIMATE: \$60,000 – 80,000



116 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

The Ramparts, Tonquin, Jasper Park

oil on board, signed and on verso titled, dated 1924, inscribed G901, #3964 (underlined) and variously and stamped Huberta's Antiques 8 1/8 x 10 3/8 in, 20.6 x 26.4 cm

PROVENANCE

Roberts Gallery, Toronto
Huberta's Antiques, Montreal
Corporate Collection, Calgary

AFTER HAVING FIRST painted in the Rockies a decade before, A.Y. Jackson returned to the area in 1924, this time alongside Lawren Harris. The two would spend several weeks exploring the abundant potential subjects that Jasper National Park had to offer, including the Tonquin Valley, the subject of this bright and vibrant sketch. Looking northwest from one of the slopes near Maccarib Pass, Jackson has deftly captured the dramatic northern end of the Ramparts, including Turret Mountain, Mount Geikie and Barbican Peak. This mountain range was a subject that he and Harris had hoped to use for a collaborative mural for either a Canadian National (CN) station or hotel.

While the aspirations of a large mural were never realized, Jackson did contribute artwork to a 1927 promotional booklet for Jasper produced by CN. In it, the Ramparts are described dramatically as follows:

Springing abruptly four thousand feet from the floor of Tonquin Valley, their base guarded by glaciers and enormous rock slides, green ice clutching at their precipitous walls, their lofty summits splintered and rent into countless towers, turrets and pinnacles, rise the wildly picturesque peaks known as The Ramparts. Towering darkly, one behind the other, like ruined medieval fortresses, their crests form part of the Continental watershed.¹

The subject is an impressive one, and Jackson's depiction in this vibrant sketch, though not at the same scale as a mural, is an inspired representation of such majesty and grand beauty.

1. Canadian National Railways, *Jasper National Park*, 1927, 19, <https://streamlinermemories.info/CAN/CN27Jasper.pdf>.

ESTIMATE: \$25,000 – 35,000



117 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Pine Island, Georgian Bay

oil on board, signed and on verso signed,
titled and dated *about 1932 AYJ*
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
The Art Emporium, Vancouver, 2005
Private Collection, Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 75

A.Y. JACKSON HAD a long and productive relationship with Georgian Bay: from 1910 up until 1967, he would take extended trips to sketch the windswept inlets, rocky shores and broad waters of the area. After fortuitously meeting Toronto ophthalmologist Dr. James MacCallum on one of these trips in 1913, Jackson would stay at the art patron's cabin in Go Home Bay.

From this staging post, Jackson would explore the area by canoe, creating vibrant and immediate sketches of the intricate channels and ragged islands strung along the eastern shore.

Pine Island, a scrap of rocks out in the middle of the bay about four miles from MacCallum's cottage on West Wind Island, was an exposed and dramatic subject: "It is a rock about a third of a mile long, flat on top and sloping steeply down to deep water; a few wind-blown pines make a lively silhouette against the sky, and some years herons build their nests in the trees. In good weather people from Go Home Bay have picnics there."

This work, produced at the end of the Group of Seven period, presents an animated tableau. Sparse, spindly trees are silhouetted against a quickly moving sky, while the swirl of rocky shore glows with a warm intensity, as if lit by a low sun. The drifting clouds, bent pines and vibrating water all seem to suggest the gusty summertime gales that sweep across Georgian Bay, presenting a classic and quintessential subject of Jackson and the Group.

ESTIMATE: \$25,000 – 35,000



118 Frederick Horsman Varley

ARCA G7 OSA 1881 – 1969

Bridge Over Lynn

oil on canvas, signed and on verso titled,
dated 1935 and 1936 on the exhibition labels
and inscribed with the Varley inventory #167
32 x 40 in, 81.3 x 101.6 cm

PROVENANCE

Acquired directly from the Artist by H.S. Southam
A wedding gift from the above to his daughter, Margaret
Brinckman, London and then Ottawa, 1937
Galerie Dresdner, Toronto
Private Collection, Toronto
Canadian Art, Joyner Fine Art, May 15, 1990, lot 32
Acquired from the above by the present Private Collection,
Vancouver

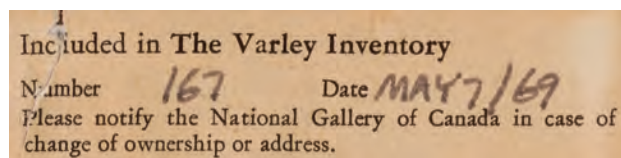
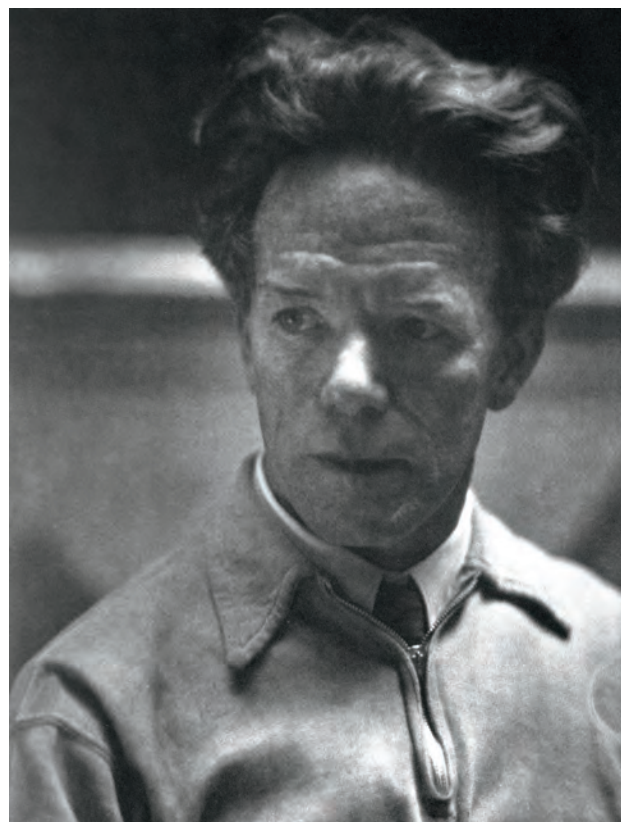
LITERATURE

F.H. Varley: Paintings, 1915 – 1954, Art Gallery of Toronto, 1954,
listed page 28
Megan Bice and Sharyn Udall, *The Informing Spirit: Art of the
American Southwest and West Coast Canada, 1925 – 1945*,
McMichael Canadian Art Collection, 1994, reproduced
page 151 and listed page 174
Catharine M. Mastin et al., *The Group of Seven in Western Canada*,
Glenbow Museum, 2002, reproduced page 70 and listed
page 200

EXHIBITED

Royal British Colonial Society of Artists, London, *Exhibition of
Paintings, Drawings and Sculpture by Artists of the British Empire
Overseas*, May 8 – 29, 1937, catalogue #19
Art Gallery of Toronto, *F.H. Varley: Paintings, 1915 – 1954*,
October – November 1954, traveling in 1954 – 1955 to the
National Gallery of Canada, Ottawa; Montreal Museum of
Fine Arts; and a Western Tour, catalogue #23
National Gallery of Canada, Ottawa, *Paintings in Ottawa
Collections*, April 10 – May 6, 1959
Willistead Art Gallery of Windsor, *F.H. Varley Retrospective 1964*,
April 12 – May 17, 1964, catalogue #29
McMichael Canadian Art Collection, Kleinburg, *The Informing
Spirit: Art of the American Southwest and West Coast Canada*,
1925 – 1945, January 30 – April 17, 1994, traveling in 1994 –
1995 to the Vancouver Art Gallery, Colorado Springs Fine
Arts Center and Gibbes Museum of Art, South Carolina,
catalogue #65
Glenbow Museum, Calgary, *The Group of Seven in Western Can-
ada*, July 13 – October 14, 2002, traveling in 2002 – 2004 to the
Art Gallery of Nova Scotia, Winnipeg Art Gallery, Art Gallery of
Greater Victoria and National Gallery of Canada, Ottawa,
catalogue #86
Vancouver Art Gallery, extended loan, accession #E.L.92.2.3

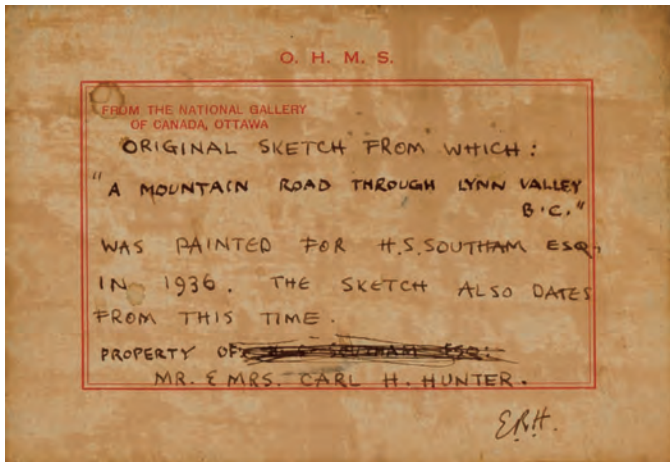
FREDERICK HORSMAN VARLEY, born in Sheffield, England,
began his art training there in 1892, at the age of 11. Following
artistic training in Sheffield from 1892 to 1899, Varley enrolled at
the Academie Royale des Beaux-Arts, Antwerp, where he studied
from 1900 to 1902. Upon his return to England, he worked as



TOP: Frederick Varley, 1932
Photo: John Vanderpant

MIDDLE: FIGURE 1: Installation view of the Canadian Section of the exhibition *Artists of the British Empire Overseas*, London, May 1937, with *Bridge over Lynn* indicated

BOTTOM: label on verso of lot 118



TOP: FIGURE 2: **FREDERICK HORSMAN VARLEY**
A Mountain Road through Lynn Valley, BC
 oil on silk on board
 12 x 15 in, 30.5 x 38.1 cm
 Private Collection

Not for sale with this lot

BOTTOM: FIGURE 3: label on verso of the sketch *A Mountain Road through Lynn Valley, BC*

a commercial illustrator until his immigration to Canada in July 1912. He settled in Toronto and worked at design firms Grip Ltd. and Rous & Mann. He joined Toronto's Arts and Letters Club in November 1912. Following service as an official war artist, he joined the Group of Seven, showing in their first exhibition in 1920. Appointed as a teacher at the Ontario College of Art, Toronto, in 1925, Varley decided to accept a position at the Vancouver School of Decorative and Applied Arts the following year and moved to British Columbia in the fall of 1926.

The move to BC was critical to Varley's evolution as an artist. Although landscape subjects had been an important part of his painting while he lived in Toronto, the landscape became his principal subject in Vancouver. Varley was astonished by the province's coastal geography. He 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 the earth at home. Only the hills are bigger, the torrents are bigger. The sea is here, and the sky is as vast; and humans—little bits of mind—would clamber up rocky slopes, creep in and out of mountain passes, fish in the streams, build little hermit cabins in sheltered places, curl up in sleeping bags and sleep under the stars.¹

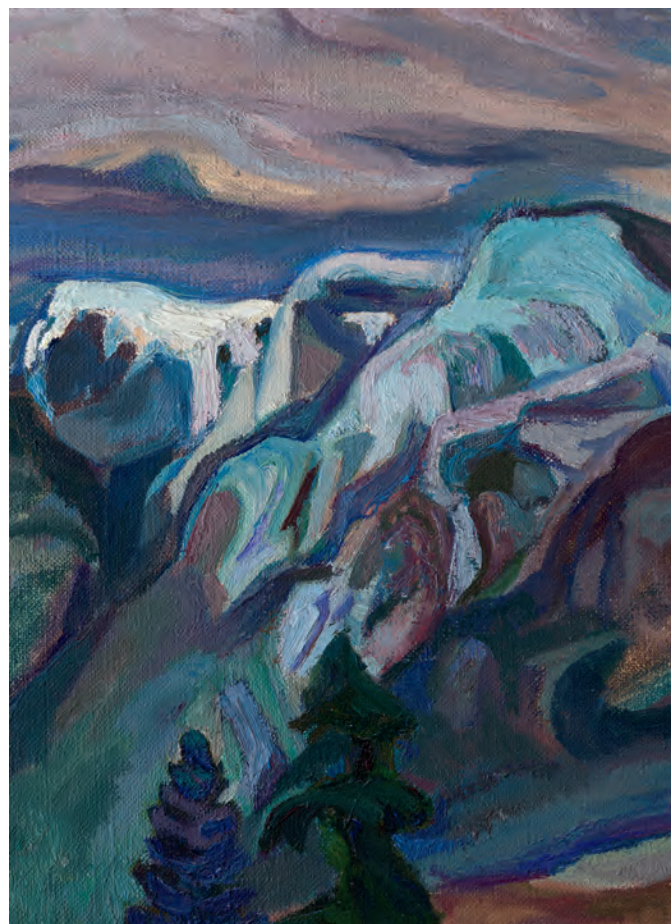
Varley, and his student Vera Weatherbie, began an in-depth exploration of Lynn Valley, on the north shore of Burrard Inlet, in the early 1930s. He moved there in 1934, and the dramatic scenery of the area was his primary subject matter for the next two years.

Bridge Over Lynn, from 1936, might be described as the summation of his experience living on the North Shore. Our canvas is based on a related sketch, *A Mountain Road through Lynn Valley, BC* (figure 2) also from 1936 (see verso label, figure 3). Living in Lynn Valley, Varley was deeply moved by this setting, particularly the richness of the forest and the snow-capped mountains, which dominate the background of the painting. *Bridge Over Lynn* is a complex composition that demonstrates Varley's enormous skill through his bold depiction of the landscape. The expansive scene is viewed from above, likely from the porch of his cabin in Lynn Valley. The foreground is carefully considered, with strong elements of vegetation, but only some of that vegetation is delineated. The trees on either side of the bridge and the people on the bridge itself provide visual richness but without close definition. The tallest of the trees, to the left of the bridge, provides an important visual link between the foreground and background of the painting. The viewer is therefore given a deep sense of space but is not overwhelmed by detail.

The foreground vegetation is strikingly contrasted with the relative simplicity of the mountain forms that loom in the background. The snow-capped peaks on the left are carefully delineated, some in sunlight, others in shadow. Varley astutely provides enough definition of form to allow us to appreciate the beauty of this view without being caught up in minutiae. The sky above the mountains is richly varied and brighter above the less defined mountain forms on the right, allowing a greater depth of field.



detail of lot 118



detail of lot 118

Bridge Over Lynn is clearly an image about the majesty rather than the specifics of nature. Varley, however, remains closely attuned to the forms and colours of his composition. Close and looser definition of the landscape gives the painting a subtle, but decided, visual rhythm. As our eyes explore this remarkable image, we begin to appreciate both our own relationship to the natural world and the spirit of this vast country.

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

1. Letter quoted in Christopher Varley, *F.H. Varley: A Centennial Exhibition* (Edmonton: Edmonton Art Gallery, 1981), exhibition catalogue, 110.

BRIDGE OVER LYNN was acquired directly from the artist in 1936 or 1937 by H.S. Southam (1875 - 1954). Southam was a Canadian newspaper publisher and the chairman and member of the board of trustees of the National Gallery of Canada from

1929 to 1953. Shortly after completion, *Bridge Over Lynn* was one of three works by Varley submitted to the jury for the *Artists of the British Empire Overseas* exhibition in 1937. Only one Varley was included in the exhibition (figure 1), our painting *Bridge Over Lynn*. Following the exhibition in London, the painting was gifted to Southam's daughter, Margaret Brinckman, who was living in London at the time, on the occasion of her wedding in 1937. *Bridge Over Lynn* has been exhibited extensively, most recently on long-term loan at the Vancouver Art Gallery.

We thank Charles H. 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 his assistance with researching this lot.

ESTIMATE: \$800,000 – 1,200,000



119 James Williamson Galloway (Jock) Macdonald

ARCA BCSFA CGP OSA P11 1897 – 1960

6000 Feet Up

oil on canvas, signed (only visible under ultraviolet light)
and on verso signed, titled and inscribed *2456 Point Gray
Road [sic] / Vancouver, BC, 1933*
24 × 28 in, 61 × 71.1 cm

PROVENANCE

Private Collection, Vancouver, circa 1945
By descent to the present Private Collection, Vancouver

LITERATURE

*Catalogue of the Fifty-fourth Exhibition of the Royal Canadian
Academy of Arts, 1933*, listed page 12

EXHIBITED

Art Association of Montreal, *Fifty-fourth Annual Exhibition of the
Royal Canadian Academy of Arts*, November 6 – December 17,
1933, catalogue #146

JAMES WILLIAMSON GALLOWAY Macdonald, more commonly known as Jock Macdonald, emigrated in 1926 from the UK to Vancouver, Canada, where he assumed the position of head of design at the Vancouver School of Decorative and Applied Arts (now Emily Carr University of Art + Design). Prior to coming to Canada, Macdonald, who graduated from the Edinburgh College of Art in 1922, had worked in commercial design and then as the head of design at the Lincoln School of Art.

Upon Macdonald's arrival in Vancouver, although extremely skilled in textile design, he had done little painting. Fortunately for Macdonald, Frederick Varley, a member of the Group of Seven, had also been recently appointed to the faculty of the Vancouver school. It was Varley who encouraged Macdonald to turn his attention to landscape painting. Macdonald responded with a series of extremely accomplished images of the landscape around his Vancouver home.

Varley encouraged both his students and his colleagues to sketch outdoors. Macdonald took up the challenge of painting the British Columbia landscape, and particularly the coastal mountains, with enthusiasm. *6000 Feet Up* is a remarkably confident image of the mountainous terrain north of Vancouver. The vivid

sweep of the land, combined with the subtle depiction of the sunlight illuminating the rugged terrain, gives the image a memorable immediacy.

Macdonald clearly wants the viewer to experience the vitality of the natural world with the same force that he felt it. The whole scene is illuminated from the left by sunlight, which streams across the mountains, trees and lakes. Subtle shadows define the trees and slopes on the left side of the image and allow Macdonald to convincingly suggest the recession into the distance. The shadows are cast from left to right and allow strong definition of both the foreground (note the shadows cast by the two closest groups of trees) and the distant mountainscape (the variation in the treatment of the central background mountain is particularly striking). The right side of the image is brighter, but Macdonald has been careful to suggest a gentle rather than blazing sunlight.

One of the most notable elements of this work is Macdonald's treatment of the water in the two lakes. The surfaces of the water are richly varied. The artist's use of shadow and different colours to suggest both sunlight on the surface and the water's changing depth is especially noteworthy.

6000 Feet Up is a commanding and confident image, one which suggests how deeply Macdonald responded to the landscape of British Columbia.

ESTIMATE: \$30,000 – 50,000



120 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Howe Sound—Yesterday, Today and Forever

oil on canvas, signed and on verso signed, titled, dated 1927 and inscribed with the artist's addresses *1045 West 15th Ave.* (crossed out) and *1419 Dogwood Ave., Vancouver, BC* on a label
42 3/8 x 48 1/2 in, 107.6 x 123.2 cm

PROVENANCE

Collection of the Artist
Acquired by International Business Machines Corporation (IBM) for its Contemporary Art of the Western Hemisphere Collection, New York, 1941
Tobias Fischer Auctions, New York, 1966
Frederick W. Thom Ltd., Toronto
Private Collection, Ottawa

LITERATURE

Retrospective Exhibition: W.P. Weston, A.R.C.A., Vancouver Art Gallery, 1959, the related ink drawing reproduced front cover and on the invitation to the opening
Ian Thom, *W.P. Weston*, Art Gallery of Greater Victoria, 1980, listed pages 35 and 39

EXHIBITED

British Columbia Society of Fine Arts 24th Exhibition, Vancouver, 1934
University of British Columbia Art Center, Vancouver, 1935
Art Gallery of Toronto, *An Exhibition of Paintings by the Canadian Group of Painters*, January 1936, titled as *Howe Sound*

WILLIAM PERCY WESTON is a remarkable figure in the history of art in British Columbia. Born and trained in England, Weston immigrated to BC in 1909, when he took up a position as an art teacher at King Edward School. In 1914, he was appointed the art master at the Provincial Normal School where teachers were trained. He remained in that position until his retirement in 1946.

His position at the Normal School meant that he was not dependent on his art to make a living. This allowed Weston to take considerable time to evolve his painting style to one that he felt reflected the drama and beauty of the BC landscape. The progress towards his mature style was slow. As Weston himself commented, “I painted some pretty wild things, but I always came a little closer to my own language of form and the expression of my own language of form and the expression of my own feeling for this coast region; its epic quality, its grandeur, its natural beauty.”¹

For Weston, *Howe Sound—Yesterday, Today and Forever* was a singularly important painting. At the time, an artist could expect few sales.² This canvas entered the collection of IBM in 1941, becoming part of the corporation’s Contemporary Art of the Western Hemisphere Collection. This purchase represented an important recognition of Weston and his work. Indeed, when Weston was given a retrospective exhibition at the Vancouver Art Gallery in 1959, he used an ink drawing of the painting as the only illustration in the catalogue, even though the canvas was not in the exhibition.

In a brief introduction to the same retrospective, artist Gordon Smith wrote of Weston’s paintings, “They are full of enthusiasm and vitality that he still has as he climbs over the rocks in search of a sketching site.”³

This “enthusiasm and vitality” is evident in Weston’s commanding depiction of the waters and mountains of Howe Sound. The “epic quality” of this landscape is seen in both Weston’s title and in the visual drama of the painting. The foreground is indicated by a single decayed tree trunk, which places the viewer above and before the grand expanse of Howe Sound and the islands and dramatic mountain peaks that define the landscape. The eye is drawn across the water to the lower mountain forms, which frame the majestic, snowbound peak in the background. As Weston’s title suggests, this magnificent landscape has a timeless beauty and power.

Weston’s goals as an artist are clear in his own words:

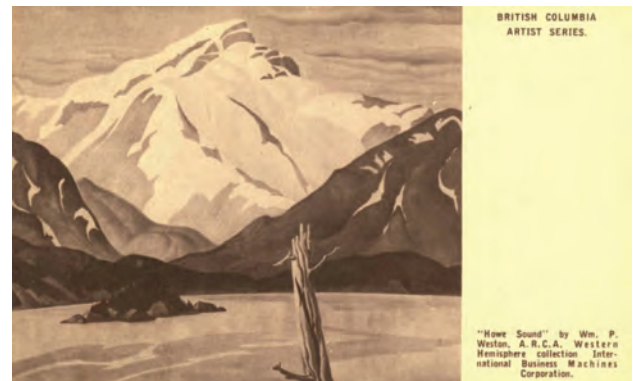
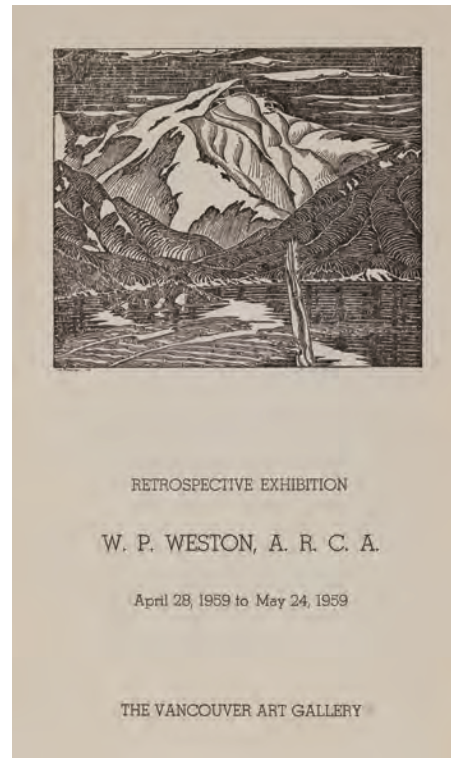
The mountains and forests are so gigantic that man seems puny and his slight inroads are comparatively insignificant. If, as I believe, the function of the artist is to express his reactions to the environment, he cannot but record the overwhelming preponderance of nature and omit the human element. Trees two hundred feet high and mountains ranging from five to fifteen thousand feet so outscale man and his works that one hardly notices his presence.⁴

Howe Sound—Yesterday, Today and Forever is a superb example of Weston’s work. The canvas deeply reflects, in the words of one reviewer and fellow artist, “his innate reverence for nature’s handiwork.”⁵

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay. Thom is the author of *W.P. Weston*, published in 1980.

1. Quoted by Margery Dallas, *Portrait of an Artist: W.P. Weston, A.R.C.A., C.G.P., B.C.S.A.*, 1962, unpublished manuscript, Glenbow Museum, Calgary.

2. Only 22 of the 58 works shown in Weston’s 1959 retrospective were in collections, and only two of them were in public collections.



TOP: *Retrospective Exhibition: W.P. Weston, A.R.C.A.*, Vancouver Art Gallery, 1959, the related ink drawing reproduced front cover

BOTTOM: *Howe Sound—Yesterday, Today and Forever* featured on a card issued under the title *British Columbia Artist Series*, circa 1945

3. Gordon Smith, untitled introduction, Vancouver Art Gallery invitation, 1959.

4. W.P. Weston, undated note, formerly in the collection of his daughter, Mrs. Doris Wood.

5. Mildred Valley Thornton, “Veteran Artist’s Work on Show,” *Vancouver Sun*, May 12, 1959, 31.

Howe Sound—Yesterday, Today and Forever was featured on a card issued under the title *British Columbia Artist Series*. The cards do not have a publication date, but they were likely printed in the mid-1940s.

ESTIMATE: \$50,000 – 80,000



121 Emily Carr

BCSFA CGP 1871 – 1945

Old and New Forest

oil on board on canvas, signed and on verso
titled on the Dominion Gallery label, circa 1935
14 x 16 1/4 in, 35.6 x 41 cm

PROVENANCE

Collection of the Artist, Victoria
Collection of Edythe Hembroff-Schleicher and Dr. Julius
Schleicher, Victoria and then Ottawa
Acquired from the above by Dr. Max Stern, Montreal,
May 10, 1958
Dominion Gallery, Montreal
Acquired from the above by Mrs. D. Lisser, Montreal,
September 5, 1958

The Art Emporium, Vancouver
Private Collection, Toronto

THIS PAINTING, WHICH combines all the characteristic features of Emily Carr's work in 1934 – 1935, was one of several that she gifted to her young friend and fellow artist Edythe Hembroff.¹ Its significance is enhanced when we understand the context of the two artists' relationship.

In the spring of 1930, Hembroff, then aged 23, had returned to Victoria from Paris after completing her art training in the modernist studio of André Lhote, following preliminary studies in San Francisco. Struck by this coincidence in their training, Carr had telephoned the young woman and invited her to tea. Thus began a relationship of some significance for Carr.

Although Carr had been in touch from the mid-1920s with the modernist art circles of Seattle and since 1927 with the Group of

Seven in Toronto, and had won both national acclaim and some local acknowledgement, she felt starved for artist companionship in the conservative and provincial environment of Victoria. Now, here was a young woman straight from Paris who could understand and sympathize with her work and who did not pose the threat that Carr felt from young male artists in Victoria, Jack Shadbolt and Max Maynard, whom she regarded as competitors trying to copy her ideas.

Hembroff came with news of Parisian art in the fluid post-war twenties, when late Cubism, neoclassicism, Art Deco and other formal styles were vying for attention. Her Paris teacher, Lhote, was a leading exponent of the Art Deco trend that applied a Cubist sense of geometry and ornament to a classicizing figure style. Carr, herself an experienced senior artist, could now become Edythe's mentor and guide in the local scene.

Emily found Edythe so congenial that by the spring of 1931, she proposed a sketching trip together, which they spent at Cordova Bay, based at the Hembroff family cottage. They made two further joint trips, in 1931 to Goldstream Park and in May 1932 to the Sooke Hills, where they stayed in a disused hunting lodge belonging to a friend of Carr's, Mrs. McVicar. They also painted and sketched together in Victoria during the winter seasons. Hembroff was thus an intimate contact during a period of momentous development in Carr's career.

The Carr whom she met in 1930 was a formidable artist.² Carr's dark, brooding, powerful canvases of 1928 to 1930 represented Indigenous villages and coastal forests with a sculptural stylization inspired by the carved forms on Indigenous masks and totem poles, by the austere art of Lawren Harris, and by her study of books and magazines, through which she sought to extend her understanding of the modern movements in Europe. Despite the success of her new, monumental paintings,³ Carr was experiencing a crisis in her search for an artistic language of her own, one that would enable her to capture her vision of the BC coastal landscape.

As Hembroff looked on, Carr was making studies of tree forms and experimental compositions in charcoal and monochrome tones of black paint. She was drawn to the modernist requirement for formal design exemplified by Lhote, among many others. Yet she sensed her current stylized rendering constricted her when applied to landscape: "My aims are changing and I feel lost and perplexed," she wrote in her journal in January of 1931. "I've been to the woods today. It's there but I can't catch hold." A week later she noted she had "done a charcoal sketch today of young pines at the foot of a forest, I may make a canvas out of it. It should lead from joy back to mystery—young pines full of light and joyousness against a background of moving mysterious forest."⁴

The charcoal study she described may be *Untitled* (figure 1) or another like it and shows that Carr was now looking for expressive motifs in the local woodlands. It marks the emergence of a theme enshrined in the oil painting *Old and New Forest*, an emphasis on the stages of life, through youth to maturity, old age and death. Carr first developed this suggestive juxtaposition of elements as the two artists—one old, one young—worked side by side around Victoria and Cordova Bay.⁵

Hembroff's own training and chief interest, however, was not in landscape but in figure painting, a particular focus in Lhote's studio. In December 1931, Carr recorded in a letter: "Edythe

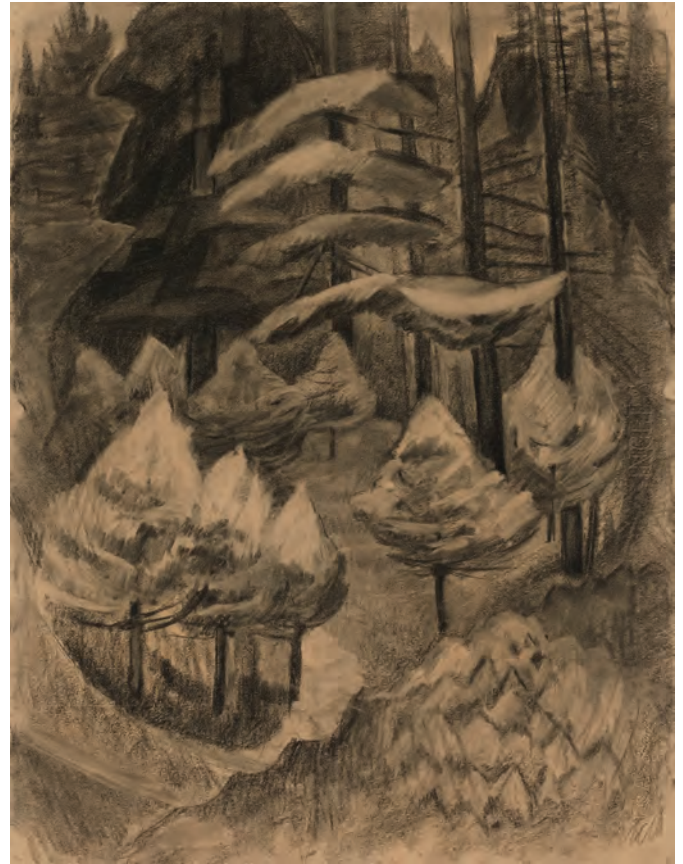


FIGURE 1: EMILY CARR
Untitled
 charcoal on paper, 1930 – 1931
 24 ½ × 19 in, 62.6 × 48.2 cm
 Collection of the Vancouver Art Gallery, 42.3.121

Not for sale with this lot

Hembroff and I have been painting in my studio—hers is small & pokey. We did each other and ourselves in glasses [mirrors]."⁶ Hembroff too described their activities: "After sketching for the year was over and we were working in the studio again, I said to Emily, 'I am always doing what you like to do. I have painted at least a thousand trees. Why shouldn't we do a still life or a portrait for a change?' ... [Emily] had fun with the still life but she quickly became bored with the portraits. ... By the time she got to me, she was impatient to finish off a bad bargain and, as she worked, she occasionally burst into song: 'Oh! would that you were a tree-ee-ee ...'"⁷ The generational gap between the two artists is clear in Hembroff's reverential portrait of Carr (figure 2), and her own self-portrait as a smart young woman (figure 3).

By the time Carr painted *Old and New Forest*, the two artists were no longer sketching together. Hembroff had left Victoria for Vancouver at the end of 1933 and in 1934 married Frederick Brand, a young UBC professor of mathematics who had himself been a long-time friend and supporter of Carr. The two artists now exchanged letters, Carr's addressed to "My dear Edythe,"



TOP: FIGURE 2: **EDYTHE HEMBROFF-SCHLEICHER**
Portrait of Emily Carr
 oil on canvas, 1932
 Collection of the Vancouver Art Gallery
 Not for sale with this lot



BOTTOM: FIGURE 3: **EDYTHE HEMBROFF-SCHLEICHER**
Self-Portrait
 oil on board, 1931
 13 1/2 x 10 1/4, 34.1 x 26.2 cm
 Collection of the Art Gallery of Greater Victoria, 1994.059.001
 Not for sale with this lot

filled with chatty and intimate details, and signed off with “Yours, Mom,” or “Love to Fred and yourself / Be good, affectionately yours, / M.E. Carr.”⁸

Just before leaving Victoria, Hembroff had rendered Carr a singular service, raising money from civic organizations and individuals to buy a significant painting by Carr for presentation to the Provincial Archives.⁹ Her purpose was not only to gain formal acknowledgement of Carr’s work but also to enable her, since she could barely scrape by financially, to attend the world’s fair in Chicago, where she longed to see the large exhibition of international modern art. In response, Carr had made Edythe her first gift of a painting, choosing it because its title, *Joy*, expressed her response to Edythe’s act.¹⁰

Edythe and Fred would continue as champions of Carr’s work in Vancouver, arranging three shows that featured her work in the library at UBC, until finally the Vancouver Art Gallery took up the baton and gave her a series of solo shows from 1936 on. On Hembroff’s frequent visits to her family base in Victoria, she regularly visited Carr at her studio or at her sketching camps in the Metchosin area. A painting Hembroff made using a 1936 photograph records her memory of one of those visits, with Carr positioned in the doorway like a presiding deity while a modest young Edythe stands at her feet (figures 4 and 5).¹¹

It would have been around this time that Emily gave Edythe the painting *Old and New Forest*. The work is a summation of the flowing landscape style that Carr perfected from sketches made at Metchosin in 1934 – 1935, such as *Young and Old Trees* (1935, collection of the Agnes Etherington Art Centre). She had first formulated this new method in April 1934: “Now it seems to me the first thing to seize on in your layout is the direction of your main movement, the sweep of the whole thing as a unit. . . . It sways and ripples. It may be slow or fast but it is only one movement sweeping out into space but always keeping going—rocks, sea, sky, one continuous movement.”¹² In *Old and New Forest*, Carr achieves just such a movement, tying together the forms of individual trees, foreground terrain and background forest through a succession of echoing reciprocal curves. Ever the teacher, Carr perhaps selected this painting for Edythe to demonstrate the success of her method. But perhaps some more personal associations also motivated the gift.

We have noted that the motif of young and old trees emerged at the time when Carr and Hembroff were sketching together, and that Carr had insisted that the reluctant Edythe paint trees. From Carr’s journals we know that she tended to anthropomorphize trees. In June of 1934, sketching from her camper van, she described the stately older growth of the forest behind her, and the contrasting

other wood, just across the way . . . different in type. It has been liberally logged and few giants are left, but there are lots of little frivolous pines, very bright and green as to tips. The wind passes over them gaily, ruffling their merry, fluffy tops and sticking out petticoats. The little pines are very feminine and they are always on the swirl and dance in May and June. They snuggle in among the big young matrons, sassing their dignity, for they are very straight and self-respecting, but the youngsters always tip and peep this way or that.¹³

Old and New Forest shows just such a collection of little pines in front of the sheltering embrace of a dark forest and framed by more mature trees. At the right side, a tree with a curvaceous red trunk leans into the picture, tossing swirls of sunlit foliage. Although Carr had frequently singled out arbutus trees around Victoria in her early works, none appear in Carr's Metchosin sketches. Could Carr have included this arbutus, which seems to be sidling out of the picture, as a reference to Edythe, her perennially youthful and roaming friend?

The motif of the swirling, dancing tree calls to mind an incident early in the two artists' relationship. In 1931, Hembroff had been visited by a fellow student from her art school days and the two decided to paint each other's portraits. In her memoir, Hembroff described the event:

As we were young and frivolous, we decided to pose in our best Paris evening gowns. . . . I sat down on the edge of the couch. Alas! Marian's painting materials had been carelessly laid down there and I sat right on her palette! . . .

On my next visit to Emily, I told her about the catastrophe. She was unsympathetic, even gleeful. "That will teach you a lesson. You vain young things think only of appearances. You want to paint candy-box portraits. . . . Get your sketchbook and work from nature, which is the greatest teacher of all. André L'Hôte [*sic*] called you 'La Petite Sauvage' because you came from Canada. Well, show that you *are* from Canada and proud of it."¹⁴

Even if Carr did not have such a precisely specific reference in mind when she painted *Old and New Forest*, her gift would have resonated for Edythe with memories of a long and important alliance.

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

1. During the time of her closest contact with Emily Carr, Edythe's last name was her family name, Hembroff. She took the name Edythe Brand after her marriage in 1934, and the name Edythe Hembroff-Schleicher after her remarriage in 1942.

2. For descriptions of her first meeting with Carr, whom she found warm and friendly, as well as the complexities of their relationship, see Hembroff-Schleicher's books *M.E.: A Portrayal of Emily Carr* (Toronto: Clarke, Irwin, 1969), 1-11, and *Emily Carr: The Untold Story* (Saanichton, BC: Hancock House, 1978), 11-21.

3. Carr was invited to present a solo show of 32 works at the Seattle Art Institute in 1930, and after her participation in the National Gallery of Canada 1927 exhibition *Canadian West Coast Art: Native and Modern*, she was regularly included in the exhibitions of the Ontario Society of Artists and the Group of Seven.

4. Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr* (Toronto: Clarke, 1966), 24-25.

5. See, for example, *Old and New Forest*, circa 1931-32; *The Little Pine*, 1931; and *Sea Drift at the Edge of the Forest*, circa 1931-32, reproduced in Doris Shadbolt, *The Art of Emily Carr* (Toronto: Clarke, Irwin, in assoc. with Douglas & McIntyre, 1979), 102.



TOP: FIGURE 4: **EDYTHE HEMBROFF-SCHLEICHER**
Self-Portrait with Emily Carr

Not for sale with this lot

BOTTOM: FIGURE 5: Emily Carr in her caravan, July 2, 1936
Photo: Helen Hembroff-Ruch
Royal BC Museum & Archives, D-03842

6. Carr to Nan Cheyney, December 14, 1931, in *Dear Nan: Letters of Emily Carr to Nan Cheyney and Humphrey Toms*, ed. Doreen Walker (Vancouver: UBC Press, 1990), 10.

7. Hembroff-Schleicher, *M.E.*, 43-44.

8. *Ibid.*, 82, 84 and 94.

9. Carr's oil painting *Kispiox Village*, 1912, is in the Royal BC Museum and Archives, PDPO0634.

10. Hembroff-Schleicher, *M.E.*, 52-53.

11. Hembroff refers to this time when she visited Emily together with her sisters Helen and Ruth in her book *Emily Carr*, 134.

12. Carr, *Hundreds and Thousands*, 106-7.

13. *Ibid.*, 130.

14. Hembroff-Schleicher, *M.E.*, 12-13.

ESTIMATE: \$250,000 – 350,000



122 William Percival (W.P.) Weston

ARCA BCSFA CGP RBA 1879 – 1967

Church Mountain

oil on canvas, signed and on verso titled
and dated 1938 on the gallery label
36 × 44 in, 91.4 × 111.8 cm

PROVENANCE

Heffel Gallery Limited, Vancouver
Private Collection, Oklahoma
Fine Canadian Art, Heffel Fine Art Auction House,
November 24, 2006, lot 180
Private Collection, Toronto

EXHIBITED

BC Society of Fine Arts, *28th Annual Exhibition*, April 29 –
May 15, 1938, catalogue #44
BC Society of Fine Arts, *30th Annual Exhibition*, May 17 – June 2,
1940, titled as *Church Mountains*, catalogue #44
Vancouver Art Gallery, *Exhibition by W.P. Weston*, ARCA,
November 12 – December 1, 1946, catalogue #18

CHURCH MOUNTAIN IS a prime example of W.P. Weston's celebration of mountains, an exciting canvas that captures the majesty of an epic and compelling subject. Weston painted this work in 1938, when he was at the height of his powers in depicting the rugged environment of the West Coast. Arriving in Canada in 1909 from England, where he had trained at the Putney School of Art, Weston quickly realized that the conservative English romantic approach to landscape would not be able to capture the scale of the scenes that surrounded him in Vancouver. To effectively communicate these novel spectacles, he began to hone a new approach, where definite forms and clean lines emerged to create patterns and volumes out of the vitality and drama of the mountainous coastal landscape.

In the decades to follow, Weston developed a style that was personally specific but also in concert with growing national artistic movements, including, most notably, the Group of Seven. In 1933, he had the opportunity to become a part of this wider community. Alongside fellow BC artist Emily Carr, Weston was among the charter members of the Canadian Group of Painters (CGP), the more geographically inclusive successor to the Group of Seven. Weston exhibited with this group and participated in the expansion of the country's artistic identity, hence his monumental works are definitively integrated into the evolving story of Canadian landscape art.

The eponymous Church Mountain is located in Washington state to the north of Mount Baker, an area where Weston would find several striking subjects for his compositions. As mountains became a primary focus of his practice, he would use binoculars to record, in meticulous detail, their ridges and peaks, and then develop his sketches into dramatic yet clearly recognizable depictions in his paintings. Similar in spirit to the work of fellow CGP member Lawren Harris, Weston's emphasis was on the underlying architecture and form of these mountains. Attempting to capture their grandeur, his work often focused on the treeless alpine realms generally above the activities and signs of people. In an undated letter, Weston wrote:

From the first I was fascinated by the mountains—their terrific size, their wonderful structural forms with the consequent interesting snow patterns ... One is so utterly insignificant among the mountains that I have always felt the introduction of the human element quite unnecessary and out of place.¹

In this painting, all of the components work together holistically to impress upon the viewer a sense of scale and wonder, from the individual trees on the foreground hills to the arching sky of rhythmic clouds that the highest peak strives to pierce.

Church Mountain can be placed within a series of works from the 1930s best described as mountain portraits, where impressive and angular peaks are the focal points for grand compositions. Many of these works are now found in significant collections, including *Cheam*, in the Hart House Collection at the University of Toronto; *Jötunheim*, in the Audain Art Museum Collection (a depiction of Mount Wrottesley, over Howe Sound); and *High Olympus* and *Canada's Western Ramparts*, in the National Gallery of Canada (depictions of Mount Olympus, in Washington's Olympic Mountains, and Mount Dione, in BC's Tantalus Range, respectively). All of these works, like *Church Mountain*, demonstrate the skill and care one of British Columbia's finest landscape painters took to convey his reverence for this most inspiring of subjects.

1. Quoted in J. Russell Harper, *Canadian Paintings in Hart House* (Toronto: Art Committee of Hart House, University of Toronto, 1955), 52.

ESTIMATE: \$70,000 – 90,000



123 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Ice House, Lake Superior

oil on board, on verso inscribed *Lawren Harris, Lake Superior, painted 1923 – 1926, Certified by Carl Schaefer, June 8, 1971, circa 1927*

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Acquired directly from the Artist
By descent to a Private Collection
Canadian Art, Joyner Fine Art, November 25, 1986, lot 32
Acquired from the above by the present Private Collection,
Vancouver

EXHIBITED

Vancouver Art Gallery, *Lawren Harris: Canadian Visionary*,
March 1 – May 4, 2014, traveling in 2017 to the Kamloops Art
Gallery and Nanaimo Museum

THE NORTH SHORE of Lake Superior was a place for experimentation and artistic discovery for Lawren Harris, and the site of many of his most important and interesting works. Throughout the 1920s, his regular autumn visits allowed for the development and honing of his unique visual vocabulary, giving voice to a new appreciation for the Canadian landscape. For Harris, the artistic mission was to capture the underlying truth of a place, as opposed to a realistic depiction. He claimed:

Real art never seeks factual truth. It seeks to express the character and spirit of a scene in its own plastic language: not the branch of a tree, but the urge of its growth. Yet, art is not caprice; art is essentially organization and order.¹

In *Ice House, Lake Superior*, we see this philosophy in practice, and the result is a sublime picture, radiating calm and serenity.

The work highlights Harris's evolution towards simplicity and drama, even in the small format of his oil sketches. Strong volumes dominate the piece, which pairs the unadorned faces of the buildings with bold shadows under the low evening light. Harris has used a limited palette to emphasize the essential elements only. Vegetation has been stripped from the hill behind the central ice house, revealing a geometric collection of irregular blocks. This focus on form seems to presage his arctic works, his future elemental landscapes, and the conclusion of his landscape focus before shifting fully to abstraction.

The austerity of Lake Superior's landscape was critical for Harris, who was the impetus behind the many sketching trips he took to the region with his fellow members of the Group of Seven. A.Y. Jackson, who accompanied him on many of these excursions, recalled that Algoma was "too opulent for Harris"² and that Superior was where he would thrive in his exploration of new, modern art frontiers:

It was this country that gave Harris the motives for many of his best known canvases. There was a feeling of space, dramatic lighting, the stark forms of rocky hills and dead trees and beyond, Lake Superior, shining like burnished silver. However bold the artist's conception of it was, it seemed inadequate.³

The subject of this work, Port Coldwell, was one that saw Harris increase that boldness. In a departure from his focus on the wild and rough topography and the light effects over the water, Harris developed a series of works focusing on this small fishing town that can most likely be dated from a 1927 trip with Arthur Lismer. There was precedent in these pared down depictions of working-class buildings in his previous canvases of Cobalt (*Ontario Hill Town*) and Glace Bay (*Miners' Houses, Glace Bay*). Both of these works had seen considerable attention not only in Canada but also internationally, with the latter being exhibited in the Société Anonyme's 1926 *International Exhibition of Modern Art* in Brooklyn, alongside art at the very forefront of painting and abstraction, including works by Vassily Kandinsky and Piet Mondrian.

This success must have been inspiring for Harris, whose new focus on the buildings of Coldwell resulted in brilliant portrayals,



LAWREN STEWART HARRIS
Ice House, Coldwell, Lake Superior
oil on canvas, circa 1923
37 1/8 x 44 7/8 in, 94.1 x 114.1 cm
Collection of the Art Gallery of Hamilton
Photo: Courtesy of the Estate of Lawren S. Harris

Not for sale with this lot

including this sketch and an important canvas, *Ice House, Coldwell, Lake Superior* (Art Gallery of Hamilton), first exhibited in the February 1928 Group of Seven show. All of these works demonstrate the artist pushing the limits of his intensified colour and simplified forms, to dramatic effect. The works inspired strong responses, and when the canvas was shown, it was considered by many at the time to be imposing and provocative, "despairingly beautiful and inhuman" as described in 1928.⁴ *Ice House, Lake Superior*, with its deep, rich blues and confidence and clarity of expression, is a testament to Harris's artistic vision and its resonance, for it looks as fresh and exciting today as when it was completed almost 100 years ago.

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

1. Quoted in *Lawren Harris*, ed. Bess Harris and R.G.P. Colgrove (Toronto: Macmillan, 1969), 14.
2. A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson* (Toronto: Clarke, Irwin, 1958), 57.
3. A.Y. Jackson, "Lawren Harris: A Biographical Sketch," in *Lawren Harris: Paintings, 1910-1948*, ed. Sydney Key (Toronto: Art Gallery of Toronto, 1948), exhibition catalogue, 11.
4. Augustus Bridle, "The Group of Seven Display Their Annual Symbolisms," *Toronto Star*, February 8, 1928.

ESTIMATE: \$500,000 – 700,000

124 Emily Carr

BCSFA CGP 1871 – 1945

Deep Forest Path

oil on paper on board, signed with the estate stamp and on verso signed indistinctly on a label, titled on a label and inscribed *To Pip, from Pops, Aug 22, 1964* and *Keep in Family, May 1952, circa 1938*
35 × 23 in, 88.9 × 58.4 cm

PROVENANCE

Estate of the Artist

Acquired from the above by Major Cuthbert Holmes,
Vancouver Island

By descent through the family to a Private Collection,
Vancouver Island

Acquired as a gift by Brentwood College School,
Vancouver Island

Fine Canadian Art, Heffel Fine Art Auction House,
May 25, 2006, lot 117

The Art Emporium, Vancouver

A.K. Prakash & Associates Inc., Toronto

Private Collection, Victoria

DURING THE 1930S, Emily Carr turned away from the subject matter that had led to her initial successes as a painter. At the urging of Lawren Harris and others, Carr turned her attention more to the landscape. With the use of oil on paper she was able to sketch directly in the forest itself with a medium that allowed her a great deal of freedom and which had a greater authority and power than watercolour. Through thinning the oil paint with gasoline, she was able to work quickly but also obtain a richer chromatic range than was possible in the watercolour medium.

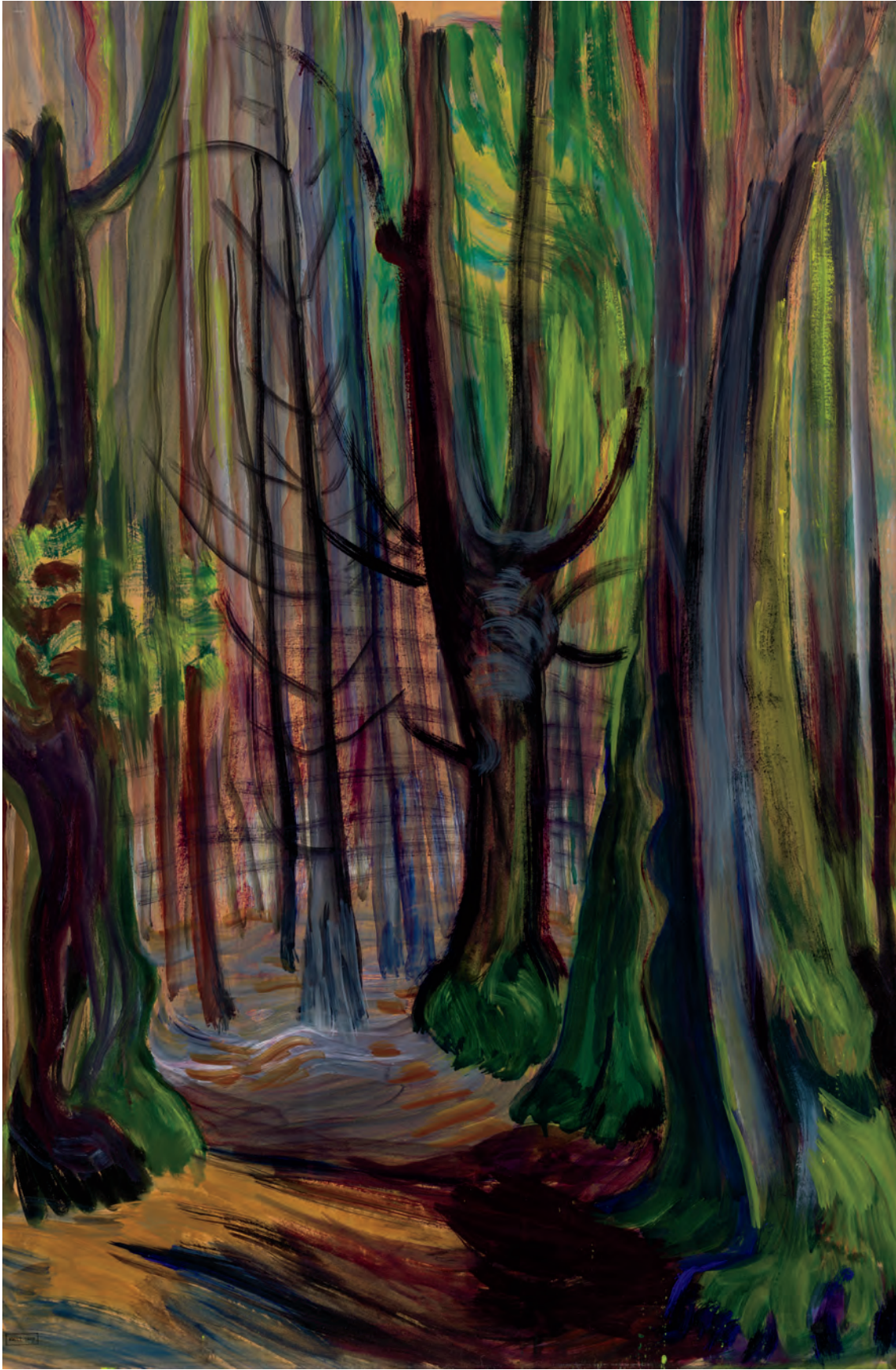
While we are unsure of where *Deep Forest Path* was executed, it perhaps dates from a trip that she took in the summer of 1938, when she rented a cottage on the property of the Godfrey family on Telegraph Bay Road, near Victoria. Taking the first real trip away from home since her heart attack in January of 1937, Carr was delighted to have the opportunity to sketch again, and the paintings from the summer of 1938 have a sense of joy and freedom to them. Here, Carr has returned to immerse herself and the viewer in the forest. For Carr the natural world was deeply spiritual, imbued with the presence of God, and this work clearly reflects this aspect of Carr's beliefs. There is a sense that we are making a journey down the nave of a great cathedral as the eye passes down the central pathway in this painting. The trees become great columns and an almost ethereal light illuminates the centre of the composition. This is as much a painting about the spirit as it is about nature, and undoubtedly for Carr, in works such as *Deep Forest Path*, the two have become one.

Inscribed on verso by Colin Graham, Director Emeritus, Art Gallery of Greater Victoria, February 24, 1981:

I certify that this painting in oil on paper is by Emily Carr. I have been personally present when the original purchaser, Major Cuthbert Holmes, bought the bulk of his works by Carr from the Carr Estate, her executor Lawren Harris officiating. The other Carrs in Major Holmes' collection were purchased directly from the artist.

Cuthbert Holmes was the co-founder of Brentwood College School of Mill Bay, Vancouver Island. The inscription "To Pip, from Pops" refers to Holmes's son Pip.

ESTIMATE: \$200,000 – 300,000





125 Alfred Joseph (A.J.) Casson

CGP CSPWC G7 OC POSA PRCA 1898 – 1992

In the Cloche Hills

oil on board, signed and on verso signed, titled, dated circa 1950 and inscribed *On the North Channel, Georgian Bay* and with the Roberts Gallery inventory #3757 and #4338A on the gallery labels and inscribed variously 35 ½ x 18 in, 90.2 x 45.7 cm

PROVENANCE

Collection of the Artist
Roberts Gallery, Toronto
Private Collection
Roberts Gallery, Toronto
Private Collection, Edmonton

LITERATURE

A.J. Casson, *My Favourite Watercolours, 1919 to 1957*, 1982, foreword by Paul Duval, page 122

TRADITIONALLY, ARTISTS TEND to work in standard-sized formats, and that is particularly true of A.J. Casson and other members of the Group of Seven. For smaller works, the artists' sketch boxes used during *en plein air* painting excursions fit a very specific size of support. For larger studio works, however, sizing is more by tradition, in that rules of proportion incline certain ratios to be better suited to visually pleasing arrangements. Casson was, in both materials and quality, an extremely consistent artist, which makes a composition such as this one so notably unique. Impactful and dramatic, *In the Cloche Hills* contains many Casson hallmarks within a novel format, and it was produced at a key juncture in the artist's career, both personally and professionally.

The Roberts Gallery label on verso suggests this work was first sold in the earliest days of an exclusive representation agreement between gallery and artist that began at the end of the 1950s. This arrangement closely followed Casson's retirement as vice-president and art department head of Sampson-Matthews Ltd., one of Canada's premier commercial art firms. Casson's solo shows held at Roberts Gallery, initially comprising new and recent work before eventually exploring his rich back catalogue, were immensely successful.

The burgeoning Canadian art market of the 1950s had found its bearings and passionately embraced Casson's work as the living connection to an artistic movement that had done so much to establish Canada's national identity. CBC Radio would cover the openings, which were often boisterous, raucous events with all available works eagerly snapped up by collectors. This immense good fortune was not lost on the thoughtful and humble Casson, since many of his closest friends and Canada's most important artists had not lived to benefit from this fortuitous timing.

While many of the most well-known depictions of Georgian Bay show its more southern locations like Go Home Bay and Pine Island, this work is set in one of the bay's more remote areas, depicting its northernmost region where the North Channel connects this storied body of water to Lake Huron. With a tendency towards windswept storminess, this region was also favoured by fellow Group member Arthur Lismer, who was enthralled with the more rugged elements of its character.

This region is also bordered by the La Cloche Mountains, an area Casson was first introduced to by his friend and mentor Franklin Carmichael, who passed away in the autumn of 1945, only a few years before this painting was created. It was Carmichael who had facilitated the younger artist's 1926 initiation into the Group of Seven, and their close connection gave this part of Ontario a deep resonance for Casson. From 1947 to 1950, La Cloche was one of Casson's primary painting locales, with the artist staying at a lodge in this exact region for two weeks in 1947. He later reminisced, "I found the Cloche Hills an excellent place to sketch... I was attracted by the Jackpines and the white rocks covered in lichen."

Here, he incorporates each of those elements into the composition, with the rugged pine surging skyward from an amphitheatre of dappled quartzite stone below. This effect is deftly amplified by the fascinating low angle of the perspective paired with the marked verticality of the support. The stillness of the water in counterpoint to the turbulent sky conveys Casson's distinctive sense of the dramatic, always subtle yet stirring. Casson's work often expresses essential elements of nature's theatricality, and we see that displayed here with a compelling mastery.

ESTIMATE: \$100,000 – 150,000



126 Clarence Alphonse Gagnon

CAC RCA 1881 - 1942

Scène d'hiver

oil on canvas, signed and on verso
dated 1913 and inscribed *E. Morin*
21 ½ x 25 ¾ in, 54.6 x 65.4 cm

PROVENANCE

Mr. and Mrs. François Dupré, Montreal
Fine Canadian Art, Heffel Fine Art Auction House,
November 24, 2011, lot 121, reproduced front cover
Important Private Collection, Vancouver

LITERATURE

Exposition rétrospective de Clarence A. Gagnon, RCA, 1881 - 1942,
Musée de la province de Québec, 1942, listed page 8
Clarence A. Gagnon, RCA, LLD, 1881 - 1942, Memorial Exhibition,
National Gallery of Canada, 1942, listed page 16

EXHIBITED

Musée de la province de Québec, Quebec City, *Exposition
rétrospective de Clarence A. Gagnon, RCA, 1881 - 1942*, June 16 -
July 16, 1942, catalogue #45, traveling to the Art Association
of Montreal, August 7 - September 30, 1942, catalogue #45;
Art Gallery of Toronto, October - November 1942, titled as
Winter Landscape, catalogue #31; and National Gallery of
Canada, Ottawa, November 1942 - January 1943,
catalogue #22

IN THE LATE nineteenth century and during the first two decades of the twentieth century, Canadian painters presented snow scenes in the Paris *Salons* that enchanted visitors and collectors with a passion for northern exoticism. Their landscapes of various formats (from *pochade* to easel painting) are imbued with atmospheric sensations and shimmering reflections of light on the white surface of winter. These Québécois artists—Marc-Aurèle de Foy Suzor-Côté, Maurice Cullen, James W. Morrice and Clarence A. Gagnon—received their training in the “City of Light,” a must for aspiring North American painters. Being in Paris, the painters were exposed to different artistic movements happening at the time, but they were most inspired by Impressionism, which they applied to Canadian scenes such as rivers thawing in spring, the city under the snow, the crossing of the ferry in the river ice between Quebec City and Lévis, or the peaceful rural life nestled in the Laurentian Mountains in Baie-Saint-Paul.

Among the Quebec artists who are recognized today as masters of Canadian Impressionism, Gagnon spent half of his career in Paris, to which he remained deeply attached. Gagnon could be proud of having been the first Canadian painter to present a private exhibition on the Canadian winter in the capital of Western art. His work *Paysages d’hiver dans les montagnes des Laurentides au Canada* was on view at the A.M. Reitlinger Gallery, 12 rue de La Boétie, in November and December 1913. Photographs of the exhibition show the care taken to present the 75 paintings and sketches on the blue walls of the gallery, where the many predominantly white landscapes can be seen. The critical success of the exhibition encouraged the dealer Adrien M. Reitlinger to invite the Canadian painter to exhibit again the following year, but this time in an international group exhibition, *Peintres de neige (The Snow Painters)*, in March 1914. Alongside artists from Belgium, Canada, the United States, France, the Netherlands and Poland, Gagnon presented two works on the subject of the Canadian winter.¹

The beautiful painting *Scène d’hiver*, which is being auctioned this autumn, was possibly paired with a painting from the first exhibition at Reitlinger. It is known that once back in his Parisian studio, Gagnon was inspired by the many sketches he had produced in Canada to paint his easel paintings. We also know of large-format versions of the same subject to convey the qualities of the seasons, as the painter Maurice Cullen had done before him with the autumn landscape of *L’Anse-des-mers* (1904, Musée national des beaux-arts du Québec) and its later winter variant *Cape Diamond* (1909, Hamilton Art Gallery). Gagnon did the same with *La croix de chemin à l’automne* (1916, National Gallery of Canada) and *La croix de chemin en hiver* (1916 – 1917, Thomson Collection at the Art Gallery of Ontario).

Scène d’hiver offers another winter interpretation of the work entitled *Evening Glow, Laurentians (Dernières lueurs)* (1908 – 1913, private collection) that the painter selected for his solo exhibition at Reitlinger in 1913, a work that we were lucky enough to admire when it was auctioned by Heffel in November 2022 (lot 109). By comparing the two paintings of equivalent format, we can see that *Scène d’hiver* is far from the spontaneous character of *Evening*



Gagnon and his dog Gypsy in Baie-Saint-Paul between 1919 and 1924

Glow, which is probably more in line with the sketch that would have served as its model (location unknown).

Indeed, the treatment of *Scène d’hiver* is more decorative, with its smooth and uniform surface dotted with accents of green, orange red, blue and pink. Several details distinguish the two scenes, but we can appreciate in *Scène d’hiver* the turbulent effect of the sky crowded with cumulus clouds and the fleeting pinkish light of an early spring illuminating the sloping fields around Baie-Saint-Paul.

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

1. *Le train en hiver* and *Scène d’hiver au Canada*: The first painting is in the collection of Donald R. Sobey, the second could be our *Scène d’hiver* because of its title, but this remains hypothetical until we find a photograph of the hanging of Gagnon’s works in *Peintres de neige*.

This painting was previously held in the esteemed collection of Mr. and Mrs. François Dupré of Montreal, a treasure trove of Canadian art that included the most important names in Canadian Impressionism. Dupré was a hotelier, horse breeder and art collector. At one time he owned the prestigious Hotel George V, Paris and the Hotel Plaza Athénée, Paris. In addition, he acquired the Ritz-Carlton in Montreal in 1947, where his Canadian Impressionist masterpieces were displayed until 1987.

ESTIMATE: \$275,000 – 375,000



127 Clarence Alphonse Gagnon

CAC RCA 1881 – 1942

Variation of *Endormis sur le chemin du retour* for Maria Chapdelaine

gouache on oil monotype on paper, stamped Atelier Gagnon and on verso titled variously and certified by the Lucile Rodier Gagnon inventory #949
4 ¾ × 6 in, 12.1 × 15.2 cm

PROVENANCE

Estate of the Artist
Private Collection, Montreal
A.K. Prakash & Associates Inc., Toronto
Private Collection, Toronto

LITERATURE

Louis Hémon, *Maria Chapdelaine*, 1933, illustrations by Clarence Gagnon, the related scene reproduced page 16

AFTER SUNDAY MASS at the church in Péribonka, Samuel Chapdelaine and his daughter Maria set out to return to the family farm, wrapped up in the sleigh pulled by the horse Charles-Eugène. The beast is the only fully conscious being on the icy path; it will lead the sleeping Chapdelaines to the steps of their house. This is the subject of the scene that Clarence Gagnon illustrates on page 16, *Endormis sur le chemin du retour*, the fourth of the 54 compositions that adorn Louis Hémon's famous novel *Maria Chapdelaine* (originally published in 1913).

The work was republished many times, including in deluxe editions with the participation of renowned illustrators in Paris, including Gérard Cochet, Alexandre Alexeieff, Jean Lébédoff and Jean Droit. In the late 1920s, Éditions Mornay—which had just published *Le grand silence blanc* by Louis-Frédéric Rouquette, illustrated by Gagnon, in 1928—invited the Canadian to work on an illustrated edition of Hémon's novel. Gagnon devoted himself intensively to the project for five years. When the book was published in 1933, the artist's contribution was considered one of the most accomplished and definitive interpretations of the beloved story.

All the small colour compositions in the book are 10 by 12 centimetres. The final images were made in oil monotypes,

sometimes enhanced with other techniques.¹ All 54 are now housed in the McMichael Canadian Art Collection in Kleinburg, Ontario (see the related work, 1969.4.5). These works are the result of numerous studies inspired by the *pochades* that the painter produced during his stays in Baie-Saint-Paul. A single monotype may have several preparatory gouache studies, which are a precious testimony to the illustrator's creative process. Moreover, the painter may also have worked on a composition up to the final state of the monotype, as is the case here for this variant of the composition *Endormis sur le chemin du retour*.

Indeed, the vibrant sleigh scene shares similar features with the illustration on page 16 of *Maria Chapdelaine*: the position of the horse pulling the *habitant's* sleigh; the two figures wrapped up in the grey goatskin carriage dress; the fire-ravaged ground covered with snow, revealing new vegetation on the surface among the emaciated and blackened skeletons of an ancient forest. On the other hand, we observe that the sleigh runs along the Péribonka River rather than away from it, as in *Maria Chapdelaine's* composition. The same is true for the background, where, rather than translating snow-capped mountain ranges, the illustrator has reduced it here to fields delimited by blue lines and masses covered by a cloudy sky. This variation, enhanced with gouache, allows us to appreciate the expressive spontaneity of the artist and his ability to make bright colours sing.

After the Second World War, the widow of the artist, Lucile Rodier-Gagnon, inventoried Gagnon's studio collection in Paris, where hundreds of works and studies had been piled up since 1936. Mme Gagnon took care to mark each of them with an Atelier Gagnon stamp and to affix a certificate of authenticity on the back that included a number and the inscription "Paris, 1946."

We thank Michèle Grandbois, art historian and co-author of *Clarence Gagnon, 1881–1942: Dreaming the Landscape*, for contributing the above text, translated from the French.

1. For the monotype technique, see Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881–1942: Rêver le paysage* (Quebec City: Musée national des beaux-arts du Québec, 2006), exhibition catalogue, 327n70.

ESTIMATE: \$15,000 – 20,000



128 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Spring, Quebec Farm

oil on canvas, signed

21 ¼ x 25 ¼ in, 54 x 64.1 cm

PROVENANCE

The Art Emporium, Vancouver

A.K. Prakash & Associates Inc., Toronto

Private Collection, Toronto

LITERATURE

Naomi Jackson Groves, *A.Y.'s Canada*, 1968, page 78

WHILE A.Y. JACKSON painted in every corner of Canada, he maintained a strong, lifelong connection to the Quebec countryside. He returned to his beloved home province nearly every spring, exploring the north and south shores of the St. Lawrence River and painting the bucolic landscape, villages and farms. In

the 1940s, even as Jackson lamented the modern amenities threatening his refuge, he found fresh inspiration in the changing aspects of the natural landscape. In 1945 Jackson wrote, “The weather and the endless effects of light that plays over the country are all still here to stir the imagination.”

In this dynamic and impressionistic canvas, Jackson captures the changing season in a moment of peak transition. Winter’s snow stubbornly lingers, as tiny sprinklings of green and red buds emerge from the golden patches of exposed earth. A vigorous wind envelops the entirety of the scene, sweeping the sparse grasses across the canvas, and generating circular swirls in the pink-purple sky and elevated tree canopy. Quintessential elements of Jackson’s nostalgic Quebec—the slanted barn roofs and a horse with a red sleigh—are harmoniously integrated into the rolling ridges and crimson-amber palette. *Spring, Quebec Farm* is a bold and vital canvas, a testament to Jackson’s unparalleled creative vision.

ESTIMATE: \$50,000 – 70,000



129 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

St. Urbain

oil on board, signed and on verso titled, inscribed *A.Y. painted this when we were together in '23—E. Holgate / 1923—Holgate / A Walter Stewart* and stamped S. Walter Stewart, 1923
8 ¼ x 10 ¾ in, 21 x 26.4 cm

PROVENANCE

Edwin Holgate, Morin Heights, Quebec
Galerie Walter Klinkhoff Inc., Montreal
S. Walter Stewart, Toronto
A.K. Prakash & Associates Inc., Toronto
Private Collection, Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, 1958, page 135

THE AREA IN and around Baie-Saint-Paul was a frequent painting location for A.Y. Jackson. From the 1920s through to the 1940s the artist would make sketching trips there nearly every winter, attracted by the unique landscape and small towns that

dotted Charlevoix. Jackson first painted there in 1923, and he was joined that March by fellow Beaver Hall Group founder and future Group of Seven member Edwin Holgate, who at one time owned this work.

Here, the village of St. Urbain sits covered in deep, flowing snowdrifts. A looping fence trudges across the foreground of the image, emphasizing the depth of the snowy field. In the distance, the rolling Laurentian landscape can be seen under a softly striated sky. The scene is characterized by the deep purples and glints of a late-afternoon light, but the image is punctuated by a few surprising colours: red flares in a coat on a figure on the left and a sled in the centre, windows in the foremost house are rendered in a vivid blue, and streaks of yellow highlight the side wall and firewood pile. An early Group period work, *St. Urbain* is emblematic of the charm of the area that Jackson would find so appealing throughout his career.

Edwin Holgate and Jackson often painted together, and Holgate's ownership of this painting speaks volumes about its significance. The fact that it was cherished by one of Canada's most respected artists serves as a testament to the painting's exceptional quality.

ESTIMATE: \$30,000 – 40,000



130 Marc-Aurèle Fortin

ARCA 1888 – 1970

Summer Landscape

oil on board, signed and dated September 22, 1955 and on verso titled on the gallery label, inscribed A-5927-SOELL and variously and numbered H-0200 on the catalogue raisonné label
24 ¾ x 30 ¼ in, 62.5 x 76.8 cm

PROVENANCE

Jacoby's House of Antiques, Montreal, November 17, 1976
Galerie Walter Klinkhoff Inc., Montreal
A.K. Prakash & Associates Inc., Toronto
Private Collection, Nova Scotia

MARC-AURÈLE FORTIN'S DEPICTIONS of Quebec's rural landscapes are suffused with a profound reverence for the natural world, where trees—particularly the majestic elm—stand as enduring sentinels. *Summer Landscape*, painted in 1955, serves as a quintessential example of Fortin's exceptional command of colour and form.

In this work, Fortin plays with scale and perspective to capture a sense of place. The stately elm tree in the left foreground asserts its grandeur, its graceful foliage cascading over the pink house and the horse-drawn wagon below. The wagon, rendered in a deliberately exaggerated scale, almost rivals the house in size, creating a striking equilibrium within the composition. This purposeful distortion of scale, coupled with Fortin's signature flattening of planes, imbues the scene with a dreamlike quality, inviting the viewer into a realm where the boundaries between reality and imagination seamlessly blur. The painting celebrates the beauty of the rural landscape and at the same time reflects Fortin's innovative approach to visual storytelling.

Notably, the artist allows the Masonite board to show through in areas, using its natural tone to enhance the texture and warmth of the scene. *Summer Landscape* stands as a definitive example of Fortin's unique artistic vision and his ability to elevate the ordinary into something extraordinary.

ESTIMATE: \$40,000 – 60,000



131 Robert Wakeham Pilot

CGP OSA PRCA 1898 – 1967

The Cab Stand, St. Louis Gate, Quebec

oil on canvas, signed and on verso titled and dated circa 1924 on the gallery label
19 ¼ x 24 ½ in, 48.9 x 61.3 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Mr. and Mrs. William P. Wilder, Toronto
Canadian, Impressionist & Modern Art, Heffel Fine
Art Auction House, December 1, 2021, lot 137
Private Collection, Quebec City
Private Collection, Toronto

LITERATURE

Robert W. Pilot Retrospective, Montreal Museum of Fine Arts,
1968, the 1924 sketch for this canvas titled *Cabbies, Porte
St. Louis* reproduced page 44

ROBERT PILOT'S PAINTINGS from the 1920s are among his best. Having returned to Montreal after a period studying at the Académie Julien in Paris, the artist brought with him a skill at depicting form and atmosphere that set him apart from Canada's

earlier generation of Impressionists. Quebec City, with its ancient architectures and romantic histories, was in particular an important subject, and Pilot would travel there from Montreal throughout the year on sketching trips. The resulting paintings frequently featured the cabstands that remained an essential part of life in the city. Pilot often placed the colourful teams of horse and sleigh in front of imposing battlements, before twilight ferry docks, or along moody, snow-lined city streets.

In this work, painted shortly after his return from Paris, the backdrop is the historic architecture of the Saint-Louis Gate at the entrance to Quebec City's upper old town, part of the ramparts encircling the city that date back to the seventeenth century. The spire-topped cabstand—once a marker of urban modernity, now itself in danger of becoming old-fashioned—is surrounded by the waiting cabs. Horses under brightly coloured blankets stand patiently with their red wooden sleighs, their feet stamping in the dun-coloured snow. Above, the softly modulated clouds, delicately tinted with blue and cream, show a subtle midday glow. The scene is alive with a chill, nostalgic brightness. *The Cab Stand, St. Louis Gate, Quebec* is a masterful example of Canada's last Impressionist from his finest period.

ESTIMATE: \$40,000 – 60,000



132 Cornelius David Krieghoff

1815 – 1872

Going to Town

oil on canvas, signed

10 × 12 in, 25.4 × 30.5 cm

PROVENANCE

Private Collection, Vancouver

By descent to the present Private Collection, Connecticut

LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, 1934, a similar sleigh depicted in the work titled *Winter Landscape*, 1849, collection of the National Gallery of Canada, reproduced facing page 30

Hugues de Jouvancourt, *Cornelius Krieghoff*, 1971, a similar work titled *The Trip to Town* reproduced page 9

Dennis Reid, *Kriehoff: Images of Canada*, Art Gallery of Ontario, 1999, a similar sleigh depicted in the work titled *Sleigh Race on the St. Lawrence at Quebec*, 1852, in the Thomson Collection, Art Gallery of Ontario, reproduced page 22

ALTHOUGH CORNELIUS DAVID KRIEGHOFF trained in his native Germany, his emergence as an artist occurred following his immigration to North America. After some time in the United States, he was in what is now Canada from 1846. His paintings have helped define the nature of life in early Canada, particularly rural Quebec, for subsequent generations. Krieghoff's work, as in *Going to Town*, vividly describes the lives and culture of pre-Confederation *Canadiens*. Their lives were dominated by both the vast expanse of the northern landscape and the vagaries of weather.

In this painting, Krieghoff portrays the commencement of a journey into town (likely either Montreal or Quebec City). The travelers leave their lonely cottage (seen at the right of the composition) on a wood sleigh pulled by a handsomely delineated horse. The enormous isolation of living in the countryside of nineteenth-century Canada is well conveyed by Krieghoff's depiction of the snow-shrouded cabin, vast sky and expansive terrain. These travelers are lucky that the weather, for their trip through the snow-laden landscape, is clear.

Kriehoff has carefully rendered the sleigh and its occupants and also paid close attention to the horse's harness. The blinders, which keep the horse's attention ahead, are closely observed as are the bells, which ensure that people and animals know the sleigh is approaching. Krieghoff has also meticulously painted the four men who occupy the sleigh—the driver, whip in hand, his companion to his left enjoying a pipe of tobacco, and the two men behind them in conversation. The details of costume and posture give the image an intense immediacy. The speed of their passage is suggested by the mane and legs of the horse and by the snow thrown up by the horse's hooves onto the front of the sleigh. Movement is further implied by the fact that one of the men is holding onto his hat. A lively and compelling image, *Going to Town* demonstrates why Krieghoff is one of Canada's most important nineteenth-century artists.

ESTIMATE: \$30,000 – 50,000



133 Cornelius David Krieghoff

1815 – 1872

Anglers at the Big Rock

oil on canvas, signed and on verso

inscribed *Lewis and Frank Warrall*

9 ½ × 13 in, 24.1 × 33 cm

PROVENANCE

A Distinguished Private Collection, Ontario

LITERATURE

J. Russell Harper, *Kriehoff*, 1999, a very similar work titled *Fishermen on Lake St. Charles*, late 1850s, reproduced page 115, plate 107

A VIVID DEPICTION of a warm fall day, *Anglers at the Big Rock* reveals Cornelius Krieghoff as a keen observer of both the natural world and his fellow humans. The richly coloured foliage of the trees suggests an early fall day, just as the leaves begin to turn. This riot of reds, yellows and greens and the commanding Big Rock of the title allow Krieghoff to place his figures securely within the landscape. Note the reduced intensity of these colours as they recede into the distance on the left side of the canvas. This simple device enables Krieghoff to convincingly suggest the recession of the shoreline and defines the space in which this scene occurs.

It is, however, the three figures—one aboard a raft at left, and two on the right shore—to which Krieghoff has devoted the most attention. The figure on the raft is dressed in a bright red shirt, white trousers and a light-coloured hat. The red of his shirt contrasts brilliantly with the blue of the water on which the raft floats. To his left is a fish basket. He, like his compatriots onshore, is lit by sunlight that streams into the composition from the left.

Kriehoff dedicated even more attention to the two figures ashore. One man, positioned right of centre, readies his long fishing rod. To his left is a wicker fish basket and another item, perhaps a kettle, and to his right is a package on which a rifle

rests. Beside the latter is what appears to be a jacket, which likely belongs to the man tending the fire. The man preparing his rod is well dressed, sporting a long white jacket, dark hat and brown trousers. On his left side, seemingly from a cross-body strap, hangs a small creel. The man tending the fire has doffed his jacket but still wears a hat, blue trousers, red belt and white shirt.

It is interesting that Krieghoff has been so detailed in his depiction of the men's clothing even as he avoided specificity in their faces. Clearly the artist wanted his viewers to relate to the activities of these men, without being distracted by their identities. These anglers represent all who engaged in this pastime. The fact that Krieghoff has included a rifle in this idyllic scene hints at the dangers of the nineteenth-century Canadian landscape. Ironically, despite Krieghoff's close attention to the details of this landscape, it is likely that this scene existed only in his imagination. This work was painted in the artist's studio rather than in situ. That it is so convincing is the measure of Krieghoff's skill.

ESTIMATE: \$25,000 – 35,000



134 Henrietta Shore

1880 – 1963

Portrait of a Young Girl

oil on canvas, signed and on verso

inscribed #187, circa 1912

20 x 16 in, 50.8 x 40.6 cm

PROVENANCE

Penny Perlmutter, San Francisco

Dr. Michael Weinberg, Ontario

Private Collection

HENRIETTA SHORE WAS born in Toronto, Ontario, in 1880 and spent most of her life in the United States, immigrating there in 1913 and becoming an American citizen in 1920. She came from a large family and her early interest in art was encouraged by her mother. As a young artist in Canada, she studied with the Canadian Impressionist Laura Muntz Lyall.

In 1900, Shore enrolled at the Art Students League of New York, where she studied with the well-known American artists William Merritt Chase and Robert Henri. There she also met fellow student Georgia O'Keeffe, who became a close friend. Both learned the tenets of modern painting and would later exhibit together, with Shore at times eclipsing O'Keeffe in recognition. Beginning in 1914, Shore participated in international group exhibitions, winning a silver medal at the 1915 Panama-California Exposition in San Diego. Exhibitions in Paris, London and Liverpool followed, and Shore was included in four shows at the Los Angeles Museum of History, Science & Art (now LACMA) between 1914 and 1927.

By the 1920s, Shore had become well known for her semi-abstract modern paintings originating in the landscape, focusing on rhythm, line and reduction of form. At her solo show at the Fine Arts Gallery, San Diego (now San Diego Art Museum) in 1928, director Reginald Poland described her as one of the most important living painters in the country. Comparing the abstract works of O'Keeffe and Shore, the New York art critic Henry Tyrell declared, "There is something profoundly moving, strangely suggestive of the mystic source of our being and of creation's dawn... They have in common a certain eager freshness which would seem to mark them as debutants or disciples in a new and fascinating field of aesthetic discovery."¹

Shore also became a key figure in the California Scene Painting movement, also known as Southern California Regionalism, which was influential from the 1920s to the 1960s and focused on California landscapes and figures. In 1930, Shore joined the Mount Carmel artist colony. She was a friend and companion of photographer Edward Weston throughout the late 1920s; her interest in shells and landscapes influenced his own work, as evidenced in *Nautilus*, one of his most famous images. Shore is considered a pioneer in modern painting; she has been compared to Arthur Dove and fellow Canadian Lawren Harris, who likewise expressed metaphysical themes through a study of theosophy. At the height of her career, Shore was nationally known and was

widely admired as one of the most important painters of the twentieth century. Major solo retrospectives were mounted at the California Palace of the Legion of Honor (1931) and M.H. de Young Memorial Museum (1933).

She was also a muralist, influenced by her later years in Mexico and invited by the WPA through the Treasury Relief Project to paint six murals in post offices (1936 – 1937). Her art is receiving renewed recognition and attention and is held in the collections of the Los Angeles County Museum of Art, Whitney Museum of American Art, Oakland Museum of Art, National Gallery of Canada, National Gallery of Art in Washington, DC, and the Smithsonian American Art Museum, among others.

The luminous *Portrait of a Young Girl*, completed in 1912, shows her early promise in its composition, brushwork and wide tonal variation. In the visage of the young girl that emerges as though glowing from celestial ultramarine brushwork, wearing a black veiled hat, Shore evinces the romanticism of Muntz Lyall's early influence. The wide gestural and chromatic range of her teachers Chase and Henri is also evident in the emotionally compelling expression of the sitter and Shore's brilliant colour choices. *Portrait of a Young Girl* was completed the same year that Shore left New York for London, where she studied at the Heatherley School of Fine Art and later in the Netherlands, poised at the beginning of an international career.

We thank Lisa Baldissera for contributing the above essay. Baldissera has worked in curatorial roles in public art galleries in Western Canada since 1999 and is currently the director of Griffin Art Projects in North Vancouver, BC. She completed her PhD at Goldsmiths, University of London, in 2021.

1. Quoted in *Henrietta Shore: A Retrospective Exhibition, 1900-1963*, ed. Robert Aiken et al. (Monterey, CA: Monterey Peninsula Museum of Art, 1986), 19.

ESTIMATE: \$15,000 – 20,000



135 Sybil Andrews

CPE 1898 – 1992

Speedway

linocut in 4 colours, signed, titled and editioned 44/60
and on verso titled, editioned and dated 1934
on the gallery label
12 7/8 x 9 1/4 in, 32.7 x 23.2 cm

PROVENANCE

DeVooght Gallery Ltd., Vancouver
Acquired from the above by the present Private Collection,
Calgary

LITERATURE

Susan Mertens, “Sybil’s Great Splash with Art,” *Vancouver Sun*,
January 16, 1982, front page of the Entertainment section,
unpaginated
Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced
page 37, full page colour, and page 57
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 114,
reproduced front cover and page 114
Clifford S. Ackley, editor, *Rhythms of Modern Life: British Prints,
1914 – 1939*, Museum of Fine Arts, Boston, 2008, reproduced
page 81, a detail image reproduced page 188 and the four
linoleum blocks for *Speedway* reproduced page 193
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue*,
Osborne Samuel Gallery, 2015, reproduced page 76
Janet Nicol, *On the Curve: The Life and Art of Sybil Andrews*, 2019,
reproduced page 48

EXHIBITED

Glenbow Museum, Calgary, *Sybil Andrews*, September 14 –
October 22, 1982, same image, catalogue #29
Museum of Fine Arts, Boston, *Rhythms of Modern Life: British
Prints, 1914 – 1939*, January 3 – June 1, 2008, traveling in 2008
to the Metropolitan Museum of Art, New York, same image,
catalogue #30, and the four linoleum blocks for *Speedway*,
in the collection of the Glenbow Museum, exhibited
catalogue #14-107
Glenbow Museum, Calgary, *Sybil Andrews: Art & Life*,
October 19, 2019 – January 12, 2020, same image

BORN IN BURY ST. EDMUNDS, ENGLAND, Sybil Andrews produced drawings, watercolours, monoprints and oil paintings, but it is her linocuts for which she is most famous and for which she attained international acclaim. *Speedway* is considered one of her finest linocuts.

During World War I, Andrews worked making airplane parts in Coventry, and after the war she returned to Bury St. Edmunds, where she met architect Cyril Power. In 1922, at the age of 24, Andrews left Bury St. Edmunds with Power (who was almost 50) to study art at the Heatherley School of Fine Art in London. Three years later, Power and Andrews were appointed by Iain Macnab to staff his newly established Grosvenor School of Modern Art, with Andrews becoming the school secretary.

In 1926, while at the Grosvenor School, Andrews and Power met Claude Flight, who taught them how to cut and print from linoleum blocks (a new art form at the time). Andrews commented in a 1982 newspaper article: “There was no accepted way of treating the block, so we were all experimenting. We didn’t know what effects would be achieved until we had actually printed them. As you can imagine, many of the blocks ended up in the wastebasket.”

From 1930 to July 1938, Andrews and Power shared a small studio at 2 Brook Green in Hammersmith, London, and developed a common aesthetic in their work. This informal working partnership produced an extraordinary body of work—some of the finest prints of the 1930s. It was a period of widespread change, when new materials such as linoleum emerged, a period when art, industrial design, architecture and fashion design were transformed. Andrews’s themes were the dynamism of the modern machine age and the movement of the human figure at work or sport, usually executed using only four linoleum blocks. In total, Andrews produced an incredibly consistent body of 76 linocuts, of which 43 were made from 1929 to 1939—considered her best period—when she shared the studio with Power. Andrews’s linocuts are acclaimed to have surpassed those of her teacher Flight, and many art historians consider Andrews to be the most gifted of the Grosvenor School artists.

In 1938, Andrews and Power gave up their studio at Brook Green. During World War II, Andrews worked in the British Power Boat Company shipyard at Southampton, where she met her future husband, Walter Morgan. After the war Andrews and Morgan immigrated to Canada, settling in Campbell River, at that time a remote logging town, on Vancouver Island, B.C. In 1951, Andrews built a simple studio and resumed her printmaking; she also taught art and music classes.

Speedway is Andrews’s most important and highly sought-after linocut. Its importance is reflected in the fact that this work was chosen for the front cover from all the works of the seven Grosvenor School artists profiled in Stephen Coppel’s catalogue raisonné *Linocuts of the Machine Age*. *Speedway* was created when Andrews was still in London and working in the Brook Green studio. Coppel wrote, “This image of motor-bike trials was originally conceived as a poster commission for the London Passenger Transport Board in the 1930s, although no poster was ever made.” This print embodies the dynamism of machine-age speed that fascinated the modern world.

This is a very fine impression on cream fibrous oriental laid paper.

ESTIMATE: \$70,000 – 90,000



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

ALC CGP G7 OSA RCA 1873 – 1932

Larches Above Lake O'Hara

oil on board, signed and on verso signed, titled, dated 1930 and inscribed *T.M.* and with the Dominion Gallery inventory #A434 on the gallery label and variously
8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Dominion Gallery, Montreal
Per Wijkman, Esq., Swedish Embassy, Ottawa and then
Stockholm
By descent to the present Private Collection, Stockholm

LITERATURE

James Edward Hervey MacDonald, "A Glimpse of the West,"
The Canadian Bookman, vol. 6, no. 11, November 1924,
page 231

NOTED OVERLAPS EXIST between modern Canadian and Swedish art: the 1913 exhibition *Contemporary Scandinavian Art* at Buffalo's Albright Art Gallery was a crucial influence on the formation of the Group of Seven. A similar intersection can be said of Canadian and Swedish diplomacy, which features in the provenance of this J.E.H. MacDonald oil sketch. Its original owner, Per Wijkman, was the inaugural Swedish ambassador to Canada.

In August of 1943, the year this position was created, Sweden closed its consulate in Montreal in favour of an embassy in Ottawa, with Mr. Wijkman similarly relocated. It was during his time in Montreal that he likely visited Dr. Max Stern's Dominion Gallery, where *Larches Above Lake O'Hara* was later purchased. Notably, Dr. Stern's wife, Iris Westerberg, was also Swedish. The couple met via a World War II Canadian refugee organization, which very possibly overlapped with Mr. Wijkman's diplomatic role.

It is fitting that the first owner of this work was Swedish, given that it was while attending that 1913 exhibition that MacDonald realized how a contemporary expression of Canadian landscape painting might be manifested. You see those inspirations on display here, in MacDonald's gestural, intimate and immediate expression of Lake O'Hara, one of his most beloved locales. MacDonald traveled to the Rockies annually beginning in 1924, with this journey in August and September of 1930 being his last. The bright-yellow larches of fall provide a fresh and joyous contrast in the mountain landscape that continually inspired MacDonald, with other examples of this subject to be found in the collections of the National Gallery of Canada, the Vancouver Art Gallery and the McMichael Canadian Art Collection. When describing them in 1924, it is as though MacDonald were speaking about this very work:

... and there are the trees, the spruce and the balsam and the plummy Lyall's Larch. This last especially is a beautiful color note in memory, as it began to get the gold of autumn on it before I came away, and that, with the delicate purple-grey of the branches mingling with it made a dream tree of paradise.

ESTIMATE: \$40,000 – 60,000

137 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Lake Superior Sketch xviii

oil on board, on verso signed and titled on a label and inscribed with the Doris Mills inventory #4/18 and *Signature from Betty's sketch*, circa 1925 – 1928
12 × 15 in, 30.5 × 38.1 cm

PROVENANCE

Collection of the Artist
Brownlee Walker Haydon, New York and then Los Angeles
By descent to the present Private Collection, Los Angeles

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Lake Superior Sketches, Group 4, catalogue #18, with a drawing by Hans Jensen, location noted as the Studio Building

FOR LAWREN HARRIS, no body of work more readily demonstrates his rapid artistic development than the sketches done on the north shore of Lake Superior. Drawn to the austere and imposing landscape found there, Harris arranged for at least seven visits to the area between 1921 and 1928, exploring locations between Marathon and Rossport while accompanied by a rotating cast of fellow members of the Group of Seven. These years were an exciting and productive period for Harris, and his style underwent significant and rapid changes, easily seen when comparing the earlier, more textured and dense sketches of Algoma against the stark and simplified forms of his later trips to the Rockies. Yet it is with Lake Superior subjects alone that we truly get to appreciate this process of change with the exact same subjects, providing valuable insight into his process and catalogue.

Lake Superior Sketch xviii was painted on the Coldwell Peninsula, in present-day Neys Provincial Park, a favourite sketching ground for Harris. Here, dramatic hills and headlands tower over the lake, and the artists found abundant subject material in the region's topography, a mix of lakes and forests, much of it recovering from the impacts of wildfire. Where the land's underlying architecture was left exposed and vegetation limited, they were able to navigate through the bush to find fresh outlooks and to create novel and intriguing representations of the Canadian landscape.

The central subject of this fine sketch is Mount Premier—the highest point in the Coldwell area. Following a habit from the Algoma expeditions of naming lakes and landscape features after friends or acquaintances in Toronto, this hill acquired the nickname “Old Bill” (perhaps after fellow artist J.W. “Bill” Beatty). It would be a regular subject painted by Harris over the years as well as the location from which many other paintings would be sketched. The hill itself is documented in one major canvas (48 × 60 inches), *Lake Superior Hill xv*, a work based on an oil on board sketch from the early 1920s (both in private collections). While the earlier sketch and canvas portray details of mid-ground forests and vegetation interwoven into the texture of the foreground rocks, *Lake Superior Sketch xviii* presents a much more abstracted interpretation of the scene, eschewing much of the detail and simplifying forms. Comparing the works allows us to appreciate the artist's shifting approach.

After 1925, Harris increased the size of his sketching boards to 12 × 15 inches, and accompanying this change was a tendency to place more of an emphasis on volume and space. Interestingly, while the size of Harris's sketching support increased, the level of detail in his work seemingly decreased, replaced with bolder simplifications, expertly rendered with subtle and nuanced colour treatments.

The straightforward and direct depiction of the scene in *Lake Superior Sketch xviii* showcases Harris's skill at distilling the landscape to its fundamentals. Gone are the extraneous details, replaced with only the essential elements that convey the strength and majesty of such a remote and beautiful area of the country. In his writing, Harris summarized the pathway of his artistic evolution, noting that after a period of more decorative works, he “became more vigorously selective, and sought to have no element, no line or colour in the picture that did not contribute to the unified expression. This led to the utilization of the elements of the North in three dimensions—an organization in depth, giving a still fuller meaning, a still deeper significance to every form and to the relationship of all the forms in the picture.”¹

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

1. Quoted in *Lawren Harris*, ed. Bess Harris and R.G.P. Colgrove (Toronto: Macmillan, 1969), 51.

ESTIMATE: \$100,000 – 150,000





138 Sir Frederick Grant Banting

1891 – 1941

Etah

oil on board, signed and on verso titled, 1927

8 ½ × 10 ½ in, 21.6 × 26.7 cm

PROVENANCE

Richard Finnie, son of Deputy Minister O.S. Finnie, Ottawa
The Art Emporium, Vancouver

A Distinguished Private Collection, Vancouver

LITERATURE

A.Y. Jackson, *Banting as an Artist*, 1943, titled as
Eskimo Tents at Etah, listed page 34

EXHIBITED

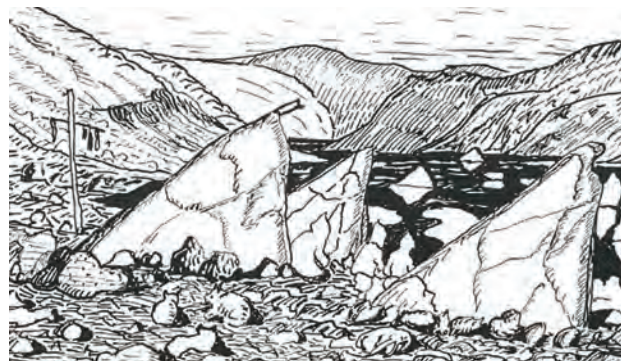
Hart House, University of Toronto, *Exhibition of Paintings by
the Late Sir Frederick Banting*, February 13 – March 1, 1943

A GROUP OF parka-clad Inuit gaze upon the majestic Foulk Fjord from their camp at Etah, Greenland, in this painterly record of arctic life by Sir Frederick Banting. Better known for his Nobel Prize-winning co-discovery with Charles Best of the life-saving drug insulin, Banting was also an accomplished amateur visual artist with strong ties to the Group of Seven. *Etah* belongs to a suite of oils and sketches produced by Banting while accompanying A.Y. Jackson on a six-week trip to Ellesmere Island, then the location of the most northerly post in the world.¹ Consciously pushing the Group of Seven's pursuit of ever more northerly subject matter to a logical extreme, Banting and Jackson's arctic sojourn would help raise awareness about the impacts of colonization on Inuit lifeways.

Boarding the icebreaker *Beothic* in Nova Scotia on July 16, 1927,² Banting and Jackson made their first port of call at Godhavn, where the governor of Greenland received the ship's crew with all the pomp of a ceremonial visit. Zigzagging northward between Greenland and Canada's eastern Arctic, the *Beothic* would stop at Etah before reaching its final destination, Bache Post. A storied locale in narratives of arctic exploration—having served as a base camp for both Knud Rasmussen and Robert Peary—Etah has also played an important role in successive waves of Indigenous migration from the Canadian Arctic to Greenland spanning thousands of years. When Banting and Jackson arrived there in the summer of 1927, however, they found only four Inuit tents. (The fluctuating population of Etah was then said to range between 16 and 60.)

During their abbreviated visit, both artists would capture the angular forms of these sealskin shelters (*tupiiit*) in a variety of media and formats. Multiple rapid pencil sketches by Jackson are reproduced in the 1982 book *The Arctic 1927*. Dynamic ink sketches by both artists were also published, respectively, in Banting's report on their expedition for the inaugural issue of the *Canadian Geographical Journal* in 1930 and in Jackson's handsome 1928 book of drawings, *The Far North* (to which Banting contributed an introduction).³ Adroitly simplifying these detailed works on paper, Banting's oil on board enlivens the scene with a nuanced spectrum of charcoal and earth tones.

The traditional way of life that Banting and Jackson documented at Etah was not to be found among Inuit settlements that they visited on the Canadian side of the Nares Strait—as Banting would observe in an explosive story published by the *Toronto*



SIR FREDERICK GRANT BANTING

Etah

ink on paper, 1930

Not for sale with this lot

Daily Star upon the artists' return to Southern Canada.⁴ He was alarmed by the effects of the commercial fur trade on Inuit communities, which included the propagation of deadly pathogens and changes in diet that led to vitamin deficiencies, as well as the substitution of Western building materials—canvas and packing crates in lieu of traditional sealskins or caribou hides—that, in his medical opinion, exacerbated other health stressors.

Deputy minister of the Interior O.S. Finnie, who had arranged for Banting and Jackson to travel aboard the *Beothic*, had cautioned them against making public statements about the conditions they encountered in the North.⁵ Following the *Toronto Daily Star's* front-page interview with Banting, the medical researcher found himself facing allegations of libel. He successfully diffused threats of legal action, and his comments would ultimately stimulate policy reform and a broader awareness of Inuit struggles.⁶

Exhibited in the memorial retrospective of Banting's art at Hart House in 1943 (and listed in its catalogue as being in the collection of O.S. Finnie's son, Richard),⁷ *Etah* is an enduring testament to Banting's humanitarian activism and a persuasive fusion of artistic and scientific perspectives.

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an adjunct professor at the Ontario College of Art and Design.

1. A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson* (1958; repr., Toronto: Clarke, Irwin, 1976), 114.

2. F.G. Banting, "With the Arctic Patrol," *Canadian Geographical Journal* 1, no. 1 (May 1930): 19; Jackson, *Painter's Country*, 116.

3. A.Y. Jackson, *The Arctic 1927* (Charlottetown: Penumbra Press, 1982); Banting, "Arctic Patrol," 22; and A.Y. Jackson, *The Far North: A Book of Drawings* (Toronto: Rous & Mann, [1928]), n.p.

4. C.R. Greenaway, "Banting Regrets Hudson Bay Use of Eskimo," *Toronto Daily Star*, September 8, 1927, 1, 36.

5. See Jackson, *Painter's Country*, 114, 121.

6. See A.Y. Jackson, "Memories of a Fellow Artist, Frederick Grant Banting," *Canadian Medical Association Journal* 92, no. 20 (1965): 1079–80.

7. See A.Y. Jackson, *Banting as an Artist* (Toronto: Ryerson Press, 1943), 34.

ESTIMATE: \$20,000 – 30,000



139 Thomas John (Tom) Thomson

OSA 1877 – 1917

Northern Lake

oil on canvas on board, on verso titled on the Roberts Gallery label and inscribed s-7622 / 954 / *A good example of Tom Thomson's earlier work—Thoreau MacDonald / Thornhill Oct/68 / I am certain this was painted by Tom Thomson in 1911 or 1912—A.Y. Jackson / Oct. 1967 and Tom Thomson / A.Y. Jackson / Sept. 3/1965, 1913* 7 x 10 in, 17.8 x 25.4 cm

PROVENANCE

Acquired directly from the Artist by Dr. James M. MacCallum, Toronto, circa 1913
 A wedding gift from the above to Mrs. Field (née Blackstock), first cousin of Dr. MacCallum's wife, Toronto and then Winnipeg, 1914
 Mrs. Beswick, close friend of Mrs. Field, Winnipeg, 1964
 Roberts Gallery, Toronto
 The Framing Gallery, Toronto
 Acquired from the above by a Distinguished Private Collection, Vancouver, September 19, 1968

TOM THOMSON'S OIL sketch *Northern Lake* is a deceptively simple view looking up the shoreline of a lake in Algonquin Park that is littered with driftwood. To the right are the open waters of the lake. A few whitecaps show the viewer that the lake is blown by the wind. The wood debris along the shore has an idiosyncratic shape in parts. Over all arches a blue sky enlivened by a few clouds. It is a simple, literal sketch, moody and evocative. Clearly, Thomson has had a vision of what to paint. It only remains for him to clarify the means with which to paint it.

Thomson at 36 years of age was known as a top designer in the commercial art field. He had worked in Toronto for leading companies such as Grip Ltd. and since 1912 for Rous & Mann Press Ltd., where since October 16 he had been engaged as an "artist" at 75 cents per hour for a working week of 46 ½ hours. A sketch of him probably done at the time by his friend and workmate Arthur Lismer shows him as he was then (figure 1). He was not yet the woodsman of Canadian myth.

The art director at Grip Ltd. and afterwards at Rous & Mann, Albert H. Robson, had told the artists in the firm to create

authentically Canadian scenes by working out of doors on weekends. They did as they were told and brought the head of the design section, J.E.H. MacDonald, a trained fine art artist, the work they had done on their days off to show him on Monday.

Thomson was no exception. He had done a sketch of a northern lake on a camping trip to Algonquin Park the previous year and with the help of artists at Grip such as Frederick H. Varley, and the use of Grip's office space at night, painted a canvas he titled simply *A Northern Lake* (winter 1912 – 1913, collection of the Art Gallery of Ontario).

He showed the painting at the 41st Ontario Society of Artists (OSA) exhibition, April 5 to 26, 1913. To what must have been his delight, the work sold to the Ontario government for \$250, a goodly sum in those days. More than that, likely it was the painting that brought him to the attention of the OSA. That March, prior to the show, he was elected to membership in the society. He would have considered it an honour, the first in his meteoric career.

The sale of his canvas empowered him. He decided to take time off work and go north that spring. For some months he may have worked as a fire ranger, but by the autumn he was at Canoe Lake, in Algonquin Park. He painted a group of sketches there, of which our *Northern Lake* was one. These works are important markers in Thomson's evolution as a painter. They show a new confidence and power in his work, as can be seen in their steady and controlled handling and clearly perceived spatial composition. Many of them suggest themes he would deal with in more detail and daring colour later.

Thomson returned to Toronto that November to his rented room. Soon, a friend he had met in 1912, an ophthalmologist, Dr. James M. MacCallum, came to visit him. MacCallum was sufficiently impressed by Thomson's work that he took half the sketches home to study. "Their truthfulness, their feeling and their sympathy with the grim, fascinating northland" in which MacCallum had loved to paddle and canoe since he was 11, stirred him with their authentic character.¹

MacCallum in turn showed the sketches to a promising young artist he had met, A.Y. Jackson. Now the story of the genesis of the Group of Seven begins. Already, by the following January, the two artists were sharing Studio One in the new Studio Building in Toronto built by Lawren Harris and MacCallum for just such a group. Artist friends and the doctor soon talked Thomson into becoming a full-time artist. Thomson at first showed no enthusiasm for the idea—he was afraid he would have to live on charity if he changed professions—but with the doctor's promise of a year's support, he agreed.² It was the beginning of the fable of the Group of Seven.

Jackson always remembered Thomson's sketches done that fall as the start of the Group. He described them, saying they were "faithful and painstaking." Some of them had a low shoreline and a big sky. "The country in them always seemed to be viewed extensively... only the... shore of lakes, far hills..."³

MacCallum valued *Northern Lake* and made it part of his growing collection. He gave it as a wedding present to his wife's first



FIGURE 1: **ARTHUR LISMER**

Portrait of Tom Thomson

ink over graphite on paper, 1912 – 1913

9 7/8 × 11 1/2 in, 25.7 × 30.2 cm

McMichael Canadian Art Collection, gift of the Founders, Robert and Signe McMichael, 1966.16.116

Not for sale with this lot

cousin in 1914, and she later gave it to a friend. It remains an important part of the canon of the work of Tom Thomson.

We thank Joan Murray, former curator of Canadian art and chief curator (1972) at the Art Gallery of Ontario, for contributing the above essay. Murray helped to bring the paintings of Tom Thomson to world attention through a series of exhibitions and seven books, including a biography (the most recent is *A Treasury of Tom Thomson*). Murray is the author of the *Tom Thomson Catalogue Raisonné*.

This work is included in the Tom Thomson catalogue raisonné, researched and written by Murray, as catalogue #1913.32: <https://www.tomthomsoncatalogue.org/catalogue/entry.php?id=158>.

1. Dr. James M. MacCallum, "Tom Thomson: Painter of the North," *The Canadian Magazine* 50, no. 5 (March 1918): 376.

2. Charles C. Hill, "Tom Thomson, Painter," in *Tom Thomson*, by Dennis Reid and Charles C. Hill (Vancouver: Art Gallery of Ontario and National Gallery of Canada, in assoc. with Douglas & McIntyre, 2002), exhibition catalogue, 122.

3. A.Y. Jackson, foreword, *Catalogue of an Exhibition of Paintings by the Late Tom Thomson* (Montreal, 1919), n.p.

ESTIMATE: \$200,000 – 300,000



140 Kathleen Moir Morris

AAM ARCA BHG 1893 – 1986

March

oil on canvas, signed and on verso titled and inscribed with the artist's address on the exhibition label and variously, circa 1947
20 x 24 in, 50.8 x 61 cm

PROVENANCE

A Distinguished Private Collection, Vancouver

LITERATURE

Canadian Group of Painters, Art Gallery of Toronto, 1950, listed, unpaginated (possibly)

EXHIBITED

Art Association of Montreal, *Spring Exhibition*, 1947, titled as *March in the Laurentians* (possibly)
Art Gallery of Toronto, *Canadian Group of Painters*, November 10 – December 17, 1950, catalogue #63 (possibly)

KATHLEEN MOIR MORRIS considered herself a “winter painter,” and from the 1920s until the 1950s, she was well known in Montreal and Toronto for her snowy cityscapes and rural villages. In the *Montreal Standard* on June 10, 1939, the year she had a solo exhibition at the Art Association of Montreal (AAM), Richard H. Haviland wrote an article on Morris entitled “Landscape Painter: Noted for Winter Scenes.” Trained at the AAM school from 1907 until 1917, Morris learned modernist techniques from teachers

such as William Brymner and Impressionist landscape painter Maurice Cullen, alongside other important Canadian artists including Prudence Heward and Anne Savage.¹

While the AAM (now the Montreal Museum of Fine Arts) was frequently accused of discouraging local artists from experimenting stylistically, in 1927 it acquired its first works by modern Montreal artists, including Morris's *After "Grand Mass"*, *Berthier-en-Haut* (1927).² Although Morris was not an official member of the Beaver Hall Group, she was friends with many of its members, and she has frequently been written about and exhibited in dialogue with them.

March (circa 1947) is a characteristic Morris painting in its snowy scene that includes nature, architecture, a diminutive human subject and horses. Morris was known during her lifetime as a lover of animals, and she supported the SPCA.³ The style is also characteristic of Morris's work in the Impressionistic face of the driver, in its realistic animals, colourful buildings, and thickly applied paint that evokes melting snow on a spring day in Canada. Her quick brush-strokes capture the impression of both movement and atmospheric effects.

Morris was born in Montreal, and she frequently painted urban scenes, as in *Saint Cecile Street, Montreal* (after 1933, McMichael Canadian Art Collection) and *Looking Up Belmont Street towards Saint James Cathedral* (circa 1936, Power Corporation of Canada Art Collection). She also painted the Byward Market in Ottawa, where she lived from 1922 or 1923 until 1929. That same year she was elected as an associate member of the Royal Canadian Academy of Arts, becoming a full member in 1940.

Morris also depicted scenes of horses and humans in Quebec City, for example *Woodcarts*, *Saint Roch Market, Quebec City* (circa 1925, private collection). As one art historian has observed, by the 1930s, horse-drawn carriages were a rare presence in Canada, so Morris's many paintings that portray this mode of transportation are deliberately nostalgic for an earlier time.⁴ Nonetheless, she did sometimes depict automobiles, for instance in *Cab Stand, Dominion Square, Montreal* (1928).

Although Morris was a landscape painter, she departed from her contemporaries the Group of Seven due to her inclusion of human subjects and her choice to depict cityscapes. Morris became a member of the Canadian Group of Painters in 1939; this group had been formed by both Montreal and Toronto artists in 1933 because of the lack of exhibition space for experimental (that is, modernist) painters, according to Anne Savage in 1960.⁵ By joining the Canadian Group of Painters, Morris became part of a like-minded collective and had increased opportunities to exhibit her work, both nationally and internationally.

Before 1933, Morris, along with members of both the Beaver Hall Group and the Group of Seven, was fortified by the patronage of Eric Brown, director of the National Gallery of Canada. In 1924, following the *Spring Exhibition* at the AAM, the National Gallery purchased Morris's painting *Waiting*, a depiction of several horse-drawn sleighs outside a church.⁶ Morris also received positive reinforcement when her works were included in the Canadian Section of the British Empire Exhibitions at Wembley Park, London, first in 1924 and subsequently in 1925.⁷

The 1924 iteration of the British Empire Exhibition toured in three other cities in the UK until March 1925.⁸ Morris's work was singled out by British critics, for instance in London's *Morning Post*, which remarked: "Some of the group are strong in clever women painters, like Miss Kathleen Morris and Miss H. Mabel May."⁹ In 1925, Morris was also invited, along with several female members of the Beaver Hall Group (which had disbanded in the early 1920s), to exhibit in the *First Pan-American Exhibition of Oil Paintings*, in Los Angeles.¹⁰ Her painting *Going to Church* was included in the show *Pintura Canadense Contemporanea*, in Rio de Janeiro, from 1944 until 1945.

Morris did not date her paintings, so it can be difficult to determine with certainty when a work was created. It appears that Morris may have produced two paintings entitled *March*, as well as one entitled *March in the Laurentians*, which was exhibited in the AAM's *Spring Exhibition* in 1947. Three years later, in 1950, a work entitled *March* was exhibited at the Canadian Group of Painters show at the Art Gallery of Toronto (now the Art Gallery of Ontario). In 1951, a painting entitled *March* was again included in the Canadian Group of Painters show.¹¹ It is possible that, based on the title and the similar price listed, the same painting was included in both exhibitions.

Our painting is clearly not a cityscape in Montreal, Ottawa or Quebec City. It is very possibly a depiction of the Laurentians. What makes this particular work exciting is that it has not been on offer for half a century. *March*, along with Morris's other winter scenes, provides a glimpse into Canada's past—one that is steeped in nostalgia, but one that nevertheless provides insights into how Canadians lived in the early decades of the twentieth century.

We thank Julia Skelly for contributing the above essay. Skelly received a PhD from Queen's University, and she teaches in the Department of Art History at Concordia University.

1. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 46.

2. Jacques Des Rochers, "Defining the Beaver Hall Group Today," in *1920s Modernism in Montreal: The Beaver Hall Group*, ed. Jacques Des Rochers and Brian Foss (Montreal: Montreal Museum of Fine Arts, in assoc. with Black Dog Publishing, 2015), 80.

3. Meadowcroft, *Painting Friends*, 86.

4. *Ibid.*, 128.

5. Jacques Des Rochers, "The Beaver Hall Group: A Much Anticipated Re-reading," in *1920s Modernism in Montreal*, 28.

6. Jacques Des Rochers, "Setting the Stage: The Emergence of the Beaver Hall Group," in *1920s Modernism in Montreal*, 52.

7. *Ibid.*

8. Des Rochers, "Defining the Beaver Hall Group," 96.

9. Quoted in *ibid.*, 90.

10. *Ibid.*, 100.

11. Frances K. Smith, *Kathleen Moir Morris* (Kingston: Agnes Etherington Art Centre, 1983), 34-35.

ESTIMATE: \$50,000 – 70,000

141 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

Mountain Sketch LVI

oil on board, signed and on verso signed, titled, dated 1925 on a label and inscribed with the Doris Mills inventory #7/56, circa 1926
12 x 15 in, 30.5 x 38.1 cm

PROVENANCE

Dominion Gallery, Montreal
The Art Emporium, Vancouver
A Distinguished Private Collection, Vancouver, 1968

LITERATURE

Doris Mills, *L.S. Harris Inventory*, 1936, Mountain Sketches, Group 7, catalogue #56, with a drawing by Hans Jensen, location noted as the Studio Building

LAWREN HARRIS FIRST visited the Canadian Rockies in 1924, when, alongside A.Y. Jackson, he spent weeks sketching and exploring Jasper National Park. The experience resulted in the discovery of a source of inspiration that would become central to his artistic legacy. Though initially underwhelmed by the mountains, he later recalled, “After I became better acquainted with the mountains, camped and tramped and lived among them, I found a power and majesty and a wealth of experience at nature’s summit which no travel-folder ever expressed.”¹ In the years to follow, he would return to explore more regions, including Banff and Yoho National Parks. These trips gave him the chance to discover the dramatic scenery around Lake Louise and Lake O’Hara, providing him material for some of his most celebrated canvases.

While many of his early mountain works utilized a lakeshore perspective, looking up towards soaring mountain peaks, Harris soon found that he preferred to sketch from a height, which allowed him to place the viewer amongst the spectacular topography, as seen here in *Mountain Sketch LVI*. As with his other exciting mountain sketches, this work brings us out of the everyday and into the rarified air of the alpine. The lively depiction manages to capture the grandeur of the rugged Rocky Mountain peaks and the brilliant light found at high elevations. In doing so, it transcends its worldly subjects, and yet despite the fantastical nature of the composition, the sketch is remarkably faithful to the geography it depicts.

The composition highlights the steep slopes of Pinnacle Mountain and Eiffel Peak in the centre, as viewed from the summit of

Saddle Mountain, located just to the southeast of Lake Louise. Deltaform Mountain is seen between these central peaks, with Neptuak and Wastach Mountains receding in the distance to the right. Framing this picturesque scene are the slopes of Sheol Mountain on the right and the impressive Mount Temple on the left, one of Harris’s favourite subjects.

Given the subject and the atmospherics of the scene, it can be suggested that this work originates from Harris’s 1926 trip to the Rockies. His second overall visit, this was his first time in the area near Lake Louise, and in many works known to be from this trip there is a recognizable smoky haze that gives a certain softness to his colours. He worked up one such sketch of Mount Temple into an impressive canvas, now in the collection of the Montreal Museum of Fine Arts. That work was seen in 1927 by Emily Carr, who was so taken by it she “wished [she] could sweep the rest of the wall bare” to enjoy its serenity.²

Mountain Sketch LVI has the same ethereal light and evokes the same otherworldly atmosphere. The dating is further supported by a pencil drawing in the Vancouver Art Gallery of the same subject and from the same perspective, which originated from a 1926 sketchbook.

Harris believed that “a picture can become for us a highway between a particular thing and a universal feeling.”³ In *Mountain Sketch LVI*, he utilizes the landscape to portray the awesome and intense experience of being high up in the mountains, distilling this power through his mastery of composition and selection into a tangible and contained physical depiction. Using a limited palette of colours, dominated by purplish blues, and simplified yet accurate forms, he is expertly able to convey the magnificence found in the Canadian Rockies, celebrating the land that he was so drawn to and inspired by.

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

1. Quoted in *Lawren Harris*, ed. Bess Harris and R.G.P. Colgrove (Toronto: Macmillan, 1969), 62.
2. Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr* (Toronto: Clarke, Irwin, 1966), 13.
3. Quoted in Harris and Colgrove, *Lawren Harris*, 78.

ESTIMATE: \$200,000 – 300,000





MEMILY CARR
SKIDIGATE

142 Emily Carr

BCSFA CGP 1871 – 1945

Skidegate

watercolour on paper, signed M Emily Carr and titled *Skidigate* [sic] and on verso titled, inscribed 18 (circled) / Y / F / 05 / 675 and with the Dominion Gallery inventory #962D and stamped Dominion Gallery, and on the original backing inscribed 962D and *Nesbitt Driftwood*, 1912
14 ½ x 10 ¼ in, 36.8 x 26 cm

PROVENANCE

Dominion Gallery, Montreal
James K. Nesbitt, Victoria
A Distinguished Private Collection, Vancouver

LITERATURE

James K. Nesbitt, “Emily Carr Collection Meets Old Bogyman,”
Vancouver Sun, December 8, 1979, page E7

IN 1912, EMILY CARR, fresh from her studies in France, returned to northwestern British Columbia to paint the villages and totem poles of the Indigenous peoples. She visited Alert Bay, on Cormorant Island, and, father north, villages on the Skeena River and importantly Haida Gwaii, or as Carr knew it, the Queen Charlotte Islands.

The major shift that occurred in Carr’s work as a result of her studies in France was a new ability to confront her subjects directly within their environment. While we cannot know for certain whether *Skidegate* was painted on location, the swift and confident execution of the work suggests that she painted it on site rather than in her Vancouver studio. This direct confrontation with her subject matter is one of the singular aspects of Carr’s work depicting the Indigenous totem poles of the province. Carr, with the assistance of her Haida guides, Clara and William Russ,

viewed these poles herself, and the studies from this period of her career reflect her personal encounters with the majestic poles of the region.

The watercolour *Skidegate* (Carr consistently misspelled the village name as “Skidigate”) is a striking image. Several houses, part of the Haida village, occupy the lower section of the composition. Carr has depicted two of the village’s inhabitants (presumably an adult and child) near the centre. Behind and around them are houses of the village and a commanding backdrop of quickly painted evergreens. At the left is Carr’s real subject, a soaring totem that abuts a Haida longhouse. At the bottom of the pole there is a massive human face and, at the top, a magnificent eagle figure. Carr’s decision to have the pole dominate the composition, even though it is placed acentrally, suggests that she valued and admired this striking cultural object. Our eyes are drawn immediately and forcefully up the pole to the imposing silhouette of the eagle against the open sky. Carr’s compositional choice brilliantly suggests both the importance and majesty of the pole.

This watercolour once belonged to the late journalist James Nesbitt, also from Victoria. In an article from the *Vancouver Sun*, dated December 8, 1979, Nesbitt wrote: “As to Emily Carr, there’s no greater fan of this lady than I. I think her paintings are great, and her writing, too.” He, as so many others have come to do, recognized the value and importance of Carr’s vision of the totems of the Indigenous peoples and the landscape of her native province.

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

ESTIMATE: \$60,000 – 80,000

143 Edwin Headley Holgate

AAM BHG CGP CSGA G7 RCA 1892–1977

Rivière Rouge, Morin Heights

oil on board, initialed and on verso signed, titled on the gallery label, dated circa 1938 and inscribed *Painted on Rivière Rouge*
8 ¾ x 10 ½ in, 21.3 x 27 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
A Distinguished Private Collection, Vancouver

EDWIN HEADLEY HOLGATE was born in Allandale, Ontario, but his family settled in Quebec when he was a young man. He attended classes at the Art Association of Montreal where, beginning in 1905, he trained with William Brymner, Maurice Cullen and others. From 1912 to 1914, he studied in Paris at the Académie de la Grande Chaumière. At the outbreak of the First World War, Holgate returned to Canada, traveling across Asia, eventually reaching the west coast and returning to Montreal.

Following military service in World War I, Holgate became a leading figure in the Montreal-based Beaver Hall Group. In 1929, he was invited to become the eighth member of the Group of Seven. Holgate was also a gifted teacher and taught at the École des beaux-arts de Montréal and later at the Art Association of Montreal. A skilled printmaker, Holgate was a leading figure in the revival of wood engraving, which he taught for many years. He and his wife Frances moved to Morin Heights in 1946, but the artist had explored and painted the area, north of Montreal, for many years.

An inscription and signature on the verso of this sketch by Holgate himself, “Painted on Rivière Rouge—about 1938” both dates the work and securely identifies the location of this strikingly decorative painting. Holgate’s signature, richly calligraphic,

is complemented by his carefully placed initials on the face of the painting. Although the simple EH might be easily missed, Holgate has ensured that the letters will be read by painting them in a vivid red slightly more intense than the colour used in the leaves of the bushes.

Holgate’s close attention to pictorial design animates the whole composition. In the foreground, a dense pattern of sumac bush provides a colourful and rhythmic linear introduction to the landscape. The bright red leaves and strongly delineated branches suggest the powerful life force of the natural world. Beyond this introductory screen of foliage, Holgate has painted an expansive landscape. His innate skill as a designer is evident when one considers how he has composed this scene.

The foreground branches and leaves are depicted in detail and vivid in colour. The background is less detailed—a bright green field immediately behind the foreground foliage, then some quickly painted trees. Holgate has been careful to paint these trees as patches of colour, rather than using the linear patterns so important in the foreground screen of foliage. Beyond these trees is a loosely defined area of landscape that allows the curving branches of the foreground bushes to be easily read. In the distance, to the right, is a mountain form that Holgate uses as a dark background to again highlight the pattern of the foliage. In the left background, the scene opens up to a distant mountain and clear blue patch of sky, dotted with two clouds above.

Holgate’s enormous skills as both designer and painter make *Rivière Rouge, Morin Heights* a rich and compelling image. His deep affection for the landscape of rural Quebec is strongly realized in this painting.

ESTIMATE: \$20,000 – 30,000





144 Franklin Carmichael

CSPWC G7 OSA RCA 1890 – 1945

In the La Cloche Hills

oil on board, signed and on verso titled, dated circa 1936
on the gallery label and inscribed 1556 on a label
10 ½ x 12 in, 26.7 x 30.5 cm

PROVENANCE

Laing Galleries, Toronto
Private Collection, Winnipeg
Hovmand Galleries, Winnipeg
Acquired from the above by a Distinguished Private Collection,
Vancouver, April 10, 1969

FRANKLIN CARMICHAEL'S FIRST trip to the La Cloche Mountains region, a rugged area on the north shore of Lake Huron, was likely in 1924. The artist developed a great affinity for the landscape, and in 1935, he built a cabin in the area. Carmichael was especially taken with the unique geological characteristics of the region, where distinctive white quartzite rock formations striate lush, forested hills. Quartzite can have a crystalline quality, and Carmichael embraced the intriguing contrasts of colour and dynamic luminosity he witnessed in the changing environment.

The Blair Laing label dates *In the La Cloche Hills* to circa 1936, one year after Carmichael built his cabin. Using the cabin as a sketching base, Carmichael thoroughly explored the land, climbing the great hills and seeking interesting and expansive vistas. This animated *plein air* sketch was undoubtedly conceived on one such excursion. The gestural application of paint captures—and is perhaps a product of—the brisk conditions of the moment. Sinuous trees have been stripped by the wind, the deep-blue lake surface roils, and clouds appear as shredded wisps. *In the La Cloche Hills* is a bold and dynamic sketch, expressing freshness and vibrancy in every brush-stroke.

ESTIMATE: \$50,000 – 70,000



145 Léonard Tsuguharu Foujita

1886 – 1968 French

Mère et fille sous un porche de village

oil on canvas, signed and on verso signed, dated 1960 and inscribed *Norma Macdonald Victoria BC Canada* and *Mac Donnal, Victoria [sic]* on the Arthur Lenars & Cie, Paris shipping label and variously
16 ¼ x 10 ¾ in, 41.3 x 27.3 cm

PROVENANCE

Norma Macdonald, Victoria
Estate of Norma Macdonald
Acquired from the above by a Distinguished Private
Collection, Vancouver

THE ERUDITION AND virtuosity of the Japanese-born painter Léonard Foujita are beyond doubt. This double female portrait, set against a Mediterranean architectural backdrop, demonstrates this. At the Fine Arts Academy in Tokyo, he learned the techniques and composition of traditional Japanese painting as well as Western oil painting. This dual expertise proved invaluable when he moved in 1913 to Paris, where he developed a style very different from others, influenced by Pablo Picasso, Amedeo Modigliani, Kees van Dongen, André Derain and many others.

Paris embraced the uniqueness and mystical energy of his figures, which were both reminiscent of Japanese prints and akin to the masterpieces in the Louvre, where he continued his studies alone. He was fascinated by the Madonnas and mythological scenes of the Italian Renaissance, particularly those of Sandro Botticelli and Leonardo da Vinci. He relentlessly drew from this repertoire the very essence of Beauty. Thus, he employed a mixed technique, entirely distinctive, at a crossroads between

two cultures: that of his ancestors, great draughtsmen respectful of line and the simplification of space and subject, and the poetic and mystical restraint of the great Renaissance masters.

In 1960, Foujita created this scene that is both secular and religious, placing it under an arcade that is a simplified evocation of a church, overlooking a sunlit village square or alley in Italy, most likely Tuscany. The position of the mother as well as the colour and the neckline of her dress recall Leonardo's *Mona Lisa*, while her ivory-clear face is reminiscent of those by Botticelli, the master of portraits of beautiful women from Florence. With her hands elegantly joined in prayer and her eyes slightly lowered in a gesture of reverence, she embodies a serene grace. Her child, a young girl equally elegantly dressed, expresses her love by bringing her hand close to her mother's.

The finesse and elegance of the drawing and the flattering contrasts of sunlit colours are striking. Foujita's ancestral cultural influence is evident in his use of very fine calligraphic brushes and skilled strokes. The painter, working freely without revision or preliminary sketch, delineates the fine features of the faces, the harmoniously pleated fabrics, the solidity of the rose-tinted walls, the tiles and the cobblestones that, like a subtle background melody, connect mother and daughter graphically on the smooth, porcelain-like white surface of the background.

We thank Sylvie Buisson, art historian and author of the *Catalogue Général Raisonné de l'Oeuvre de Léonard Foujita*, for contributing the above essay, translated from the French.

Sylvie Buisson, Union Française des Experts, has confirmed the authenticity of this work, which is listed and numbered in the Archives Artistiques ACRB and will be included in the forthcoming volume of the general catalogue raisonné. This work is accompanied by a certificate of authenticity from Sylvie Buisson.

ESTIMATE: \$250,000 – 350,000



146 Raoul Dufy

1877 – 1953 French

Départ des Régates à Cowe

oil on canvas, signed and on verso inscribed 18, circa 1929
10 7/8 x 27 3/4 in, 27.6 x 70.5 cm

PROVENANCE

Collection of Ali Khan
Galerie Charpentier, Paris, May 23, 1957, lot 41
Impressionist & Modern Art Day Sale, Sotheby's New York,
November 8, 2006, lot 535
Private Collection, Nova Scotia

LITERATURE

Raymond Cogniat, *Raoul Dufy*, 1962, reproduced plate 9
Maurice Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*,
Volume 2, 1973, reproduced page 380, catalogue #910

EXHIBITED

Château de la Vigne, Bondue, Brittany, École de Paris, *Collections
privées du Nord*, 1967, catalogue #78

RAOUL DUFY WAS born in Le Havre in 1877. He came from a modest background. Very early on, he considered a career as an artist, but this choice did not reassure his parents, who envisioned a more orderly career in administration for their son. However, Dufy's determination eventually convinced them. In 1895, the young Raoul got his father to enrol him at the École municipale des beaux-arts in Le Havre, where he met fellow student Othon Friesz, also a native of the port city. For three years, Dufy learned the profession of painter and refined his technique. He executed landscapes, market scenes, the beaches of Le Havre and portraits in the manner of his celebrated elders, Eugène Boudin, Camille Corot and Alfred Sisley.

Dufy was born by the sea, let us not forget. The sea, whether it was the English Channel or the Mediterranean, was his favourite



subject and the subject of all his research. “Did you know that painters are born only in maritime climates? ... The painter needs to constantly have before his eyes a certain quality of light, a sparkle, an airy palpitation that bathes what he sees.” Dufy made this comment, in the evening of his life, in interviews he had with his biographer and friend Pierre Courthion.

In 1899, he left Le Havre to continue his studies in Paris and participate in his first exhibitions. During his life, Dufy traveled a great deal in search of the sea and the light: that of the Mediterranean countries—Italy, Morocco, Spain and the South of France—but also other places, such as Great Britain, to which he returned constantly between 1925 and 1935. In England he frequented the Ascot, Epsom and Goodwood racetracks. In London he observed the boats on the Thames and the regattas at Henley. He went to Cowes to find the Normandy sea. During his stay he painted several regatta scenes on the rough seas, the port of Cowes with its sailing ships draped with English flags and *le forban*.

In the painting *Départ des Régates à Cowe*, we find everything that makes us love Dufy: the movement, the gleaming colour, the light, the pleasure of living. It is windy, the sailboats are sailing and threatening to collide, the sea is rough. Towards the end of his life, in 1952, he made a replica of a painting painted in 1935 that can be found reproduced in the catalogue raisonné of his paintings by Maurice Laffaille (see #906 and #907). He remembered Cowes ...

The painting presented in this sale comes from a prestigious collection, that of Ali Khan, a great art lover.

We thank Fanny Guillon-Laffaille, art historian and author of Raoul Dufy’s catalogue raisonné, for contributing the above essay, translated from the French.

ESTIMATE: \$150,000 – 250,000



147 Chaim Soutine

1893 – 1943 French

Paysage du midi

oil on canvas, signed and on verso titled and dated circa 1918 on the Galerie Jan Krugier, Ditesheim & Cie shipping label and inscribed 45 and 63
24 7/8 × 20 3/4 in, 63.2 × 52.7 cm

PROVENANCE

Acquired directly from the Artist by Charles Hall Thorndike, United States
Bequest to a Private Collection
Private Collection, Paris
Bellier Paris, July 6, 1999
Acquired from the above by a Private Collection
Impressionist and Modern Art Day Sale, Christie's London, June 21, 2018, lot 432
Acquired from the above by a Private Collection
Modern Day Auction, Sotheby's New York, November 15, 2022, lot 590
An Important Private Collection, Montreal

LITERATURE

The Impact of Chaim Soutine (1893 – 1943): de Kooning, Pollock, Dubuffet, Nacon, Galerie Gmurzynska, 2001, page 151, reproduced page 150
The New Landscape, The New Still Life: Soutine and Modern Art, Cheim & Read, 2006, reproduced, unpaginated

EXHIBITED

Galerie Gmurzynska, Cologne, *The Impact of Chaim Soutine (1893 – 1943): de Kooning, Pollock, Dubuffet, Nacon*, November – December 2001
Cheim & Read, New York, *The New Landscape, The New Still Life: Soutine and Modern Art*, June – September 2006

DESCRIBED BY THE great American art critic Clement Greenberg as “one of the most painterly of painters,”¹ Chaim Soutine remains a towering but enigmatic figure of modern European art. Soutine moved to Paris in 1913, and although his beginnings as an artist were marked by loneliness and hardship, he also spent many hours at the Louvre studying the great masters, particularly Rembrandt.

At the outbreak of World War I, Soutine befriended the painter Amadeo Modigliani, who introduced him to his dealer, Léopold Zborowski. The latter supported Soutine with money and advice, and in 1918 he took Soutine, Modigliani and Tsuguharu Foujita to the South of France to escape the German bombing of Paris. This was Soutine's first sojourn outside Paris, and it was here that he began painting landscapes. In the South and during the ensuing years at Céret, in the French Pyrenees, Soutine made great breakthroughs—the Céret landscapes of 1919 to 1922 are often considered the most advanced of his entire career.

Soutine remained a little-known artist until 1922, when his work was “discovered” by the great American collector Albert C. Barnes, who was seeking acquisitions for his art collection (now the world-renowned Barnes Foundation in Philadelphia). Barnes

spotted a single portrait by Soutine hanging in dealer Paul Guillaume's gallery and demanded to see more works by the artist. He was taken to Zborowski's apartment, where he purchased the dealer's entire inventory of Soutines, 52 works in total. Word of Barnes's “discovery” spread across Paris and then internationally. Within a few years, Soutine's reputation had skyrocketed.

Soutine's work is most often associated with Expressionism, but unlike German Expressionism, as Esti Dunow said: “Soutine's art is rooted in his individual response to a particular piece of nature; it has no overt or intended social, political, or psychological overtones. While German Expressionists' art is cerebral, concerned with ideas and states of mind, Soutine's is physical and tangible.”² Soutine's early landscapes are prized for their intense emotionalism: free of formal or structural constraints, they offer a pure, unvarnished reflection of the artist's turbulent inner world. Soutine often worked in a frenzy, using 40 colours and as many brushes at the same time. Today the deeply expressive brushstrokes of his Céret period are seen as a precursor to American Abstract Expressionism.

Paysage du midi demonstrates many of the tendencies Soutine developed further at Céret, revealing the influence of Paul Cézanne and Vincent van Gogh. The undulating rhythms of the billowing trees create the effect of a landscape in perpetual motion, while the Provençal houses stacked on the hillside are compressed into luminous planes of colour that push into the foreground, flattening the composition but at the same time creating a sense of upheaval. In the words of David Sylvester:

There is the uptilting of foreground horizontal planes and the pulling-forward of the middle and far distance towards the picture-plane so that the contents of the scene are closely, densely, unnaturally packed together. ... There is the counterpoint between movement into the picture, which is almost immediately checked and curtailed, and the sustained movement across the surface of the canvas.

The scene appears to shift before our eyes, “and we realize, with a sort of transport, how intuitively *true* this is of landscape. It is *not* still. It has its own weird anima, and to our wide-eyed perception it changes like a living animal under our gaze.”³

This painting will be included in the forthcoming volume 3 of the Chaim Soutine catalogue raisonné, now in preparation by Esti Dunow.

1. Quoted in “Introduction: Reading Soutine, Retrospectively,” in *An Expressionist in Paris: The Paintings of Chaim Soutine*, ed. Norman L. Kleeblatt and Kenneth Silver (New York: Jewish Museum, 1998), exhibition catalogue, 13.

2. Quoted in Kenneth E. Silver, “Where Soutine Belongs: His Art and Critical Reception Between the Wars,” in *ibid.*, 27.

3. David Sylvester, “The Mysteries of Nature within the Mysteries of Paint,” in *C. Soutine, 1893–1943*, ed. Ernst-Gerhard Güse (London: Arts Council of Great Britain, 1982), exhibition catalogue, 37–38.

ESTIMATE: \$400,000 – 600,000

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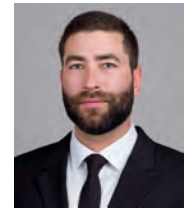
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- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least two (2) business days prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) In order to become a Registered Bidder, the registration process shall be completed in full, and the required information shall be provided 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. Those interested in bidding in the live auction via telephone bid, absentee bid or through the Digital Saleroom shall register at least two (2) business days in advance of the auction. For online auctions, a password will be created for use only in current and future online auctions. This online registration procedure does not allow for participation in the live auction and may require up to two (2) business days to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with their Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in their sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on their bid, they are 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) and applicable Sales Tax 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. The Buyer agrees and shall fully indemnify the Auction House for any amount

claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

5. Payment of the Purchase Price

- a) The Buyer shall:
 - (i) unless they have already done so, provide the Auction House with their name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) make payment 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, c) Personal or Corporate Cheque, d) Debit Card and Credit Card only by Visa, Mastercard or Union Pay or e) Interac e-Transfer. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on the invoice. 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. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if the Buyer is providing their Credit Card details by fax or to a maximum of \$25,000 per Lot purchased if paying online or if the Credit Card is presented in person with valid identification. The Buyer is limited to two e-Transfers per Lot and up to a maximum of \$10,000 per e-Transfer as per the instructions provided on the invoice. In all circumstances, the Auction House prefers payment by Bank Wire.
- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer and receipt of cleared funds by 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 themselves 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. The Buyer acknowledges that the Buyer has not relied on the Auction House, its statements or descriptions in regard to determining whether or not to purchase a Lot. The Buyer understands it is incumbent upon the Buyer to inspect the Lot

and hire any necessary experts to make the determination as to the nature, authenticity, quality and condition of any 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 Authorization Form for Property and payment in full of all purchases; and
- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

8. Risk

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

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

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

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

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

10. No Warranty

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

11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, the Auction House will execute bids on their behalf subject to completion of the proper *Absentee Bid Form*, duly signed and delivered to the Auction House two (2) business days before the start of the auction sale. The Auction House shall not

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

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

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

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

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

3. Reserves

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

4. Commission and Expenses

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

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

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

5. Insurance

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

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

6. Payment of Proceeds of Sale

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

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

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

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

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

D. GENERAL CONDITIONS

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

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

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

PROPERTY COLLECTION NOTICE

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

A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

Please complete this Annual Subscription Form to receive our twice-yearly *Auction Catalogues*. By submitting this form, I am indicating that I understand and acknowledge the *Terms and Conditions of Business* printed in the Heffel catalogue.

To order, return a copy of this form with a cheque payable to:

Heffel Gallery Limited
2247 Granville Street
Vancouver, BC, Canada V6H 3G1
Tel 604-732-6505 · Toll free 1-888-818-6505
mail@heffel.com · www.heffel.com

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EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

DIGITAL COMMUNICATION CONSENT

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

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____



ABSENTEE BID FORM

Heffel recommends submitting your Absentee Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

CELLULAR PHONE HOME PHONE

OFFICE PHONE FAX

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

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DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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 the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Absentee Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and CVV number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

To allow time for processing, Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

HEFFEL GALLERY LIMITED

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



TELEPHONE BID FORM

Heffel recommends submitting your Telephone Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

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TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

I request Heffel Gallery Limited ("Heffel") to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel executes Telephone/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. I am aware that all telephone bid lines may be recorded. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

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DIGITAL COMMUNICATION CONSENT

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

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
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4
5
6

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Telephone Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and cvv number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

To allow time for processing, Telephone/Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

HEFFEL GALLERY LIMITED

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



DIGITAL SALEROOM REGISTRATION FORM

Heffel recommends submitting your Digital Saleroom Registration Form via e-mail to bids@heffel.com for expedited service. This form should be received at least two (2) business days before the sale begins. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

Live Auction Paddle # (for office use only) _____

SALE DATE _____

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PLEASE PRINT

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CITY

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DATE OF BIRTH (APPLICABLE WHEN BIDDING AS AN INDIVIDUAL)

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

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

CLIENT SIGNATURE

DATE

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EXPIRY DATE

VISA, MASTERCARD OR UNIONPAY #

EXPIRY DATE AND CVV NUMBER

To be sure that bids will be accepted and delivery of Lot(s) not delayed, bidders not yet known to Heffel should supply a bank reference at least two (2) business days before the time of the auction.

NAME OF BANK

BRANCH

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NAME OF ACCOUNT OFFICER

TELEPHONE

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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.

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



SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel recommends submitting shipping authorization and payment by logging in at heffel.com for expedited service. Alternatively, please sign and return this form via e-mail to shipping@heffel.com. Please contact the Shipping Department at 1-888-818-6505 for questions.

SHIPPING METHOD (CHOOSE OPTION A, B OR C)

Option A

Consolidated ground shipment (when available) to destination Heffel Gallery:

- Heffel Vancouver Heffel Calgary
 Heffel Montreal Heffel Toronto

PACKING METHOD

- Soft packed (Cardboard) Hard packed (Custom crate)

Option B

Direct shipment to address below via Heffel approved third-party carrier:

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CITY PROVINCE/STATE, COUNTRY

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PACKING METHOD

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Framed works will be shipped without glass.*

Option C

I do not require packing/shipping services provided by Heffel. I have reviewed Section B.4 of Heffel's *Terms and Conditions of Business* and accept all consumer tax liabilities. I authorize for my Property to be retrieved on my behalf by:

AUTHORIZED THIRD PARTY'S FULL NAME

PROPERTY INFORMATION

Lot Number **Property Description**
in numerical order artist / title

1 _____
2 _____
3 _____

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

Your Property will be insured under Heffel's insurance policy at a rate of 1.5% of the value. Heffel does not insure ceramics, frames or glass. Please review Section 3 of Heffel's *Terms and Conditions for Shipping* for further information regarding insurance coverage.

- Please **DO NOT** insure my Property while in transit. I accept full responsibility for any loss or damage to my Property while in transit.

PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE CVV NUMBER

Shipping costs will be provided for approval prior to shipment unless authorized below to proceed.

- No shipping quotation necessary, please forward my Property as indicated above

SIGNATURE

Signed with agreement to the above, Heffel's *Terms and Conditions of Business* and Heffel's *Terms and Conditions for Shipping*.

PROPERTY OWNER'S NAME

SIGNATURE DATE

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TERMS AND CONDITIONS FOR SHIPPING

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

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

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J.M.W. Turner









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