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Auction of Important Canadian Art
November 20-29, 2013



RONALD D. FISHER





CONSIGNOR CANADIAN FINE ART
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FALL AUCTION OF IMPORTANT CANADIAN ART

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Wednesday, November 20th at 10:00 am EST
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Monday, November 25th: 9:00 am to 7:00 pm

Tuesday, November 26th: 9:00 am to 7:00 pm

Wednesday, November 27th: 9:00 am to 5:00 pm

Thursday, November 28th: 9:00 am to 5:00 pm

Friday, November 29th: 9:00 am to 5:00 pm

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CONSIGNOR CANADIAN FINE ART

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Consignor Canadian Fine Art presents a new partnership within the Canadian art industry. The venture acts to bridge the services of the retail gallery and auction businesses in Canada with a team of art industry professionals who not only specialize in consultation, valuation, and professional presentation of Canadian art, but who also have unparalleled reputations in providing exceptional service to the specialized clientele. Mayberry Fine Art partner Ryan Mayberry and auction industry veterans Rob Cowley and Lydia Abbott act as the principals of Consignor Canadian Fine Art, a hybridized business born in response to the changing landscape of the Canadian art industry.

Apart from the sales of artwork through auction and private means, Consignor Canadian Fine Art also provides professional appraisal and consultation services, serving our clientele through a wide range of purposes, including insurance, probate, and donation.

Should you feel that our team can be of assistance, please contact us directly in order to receive further information regarding our services as well as confidential and complimentary consultations regarding your artwork. We are delighted to be of service in our Toronto offices or through our regular travels across Canada.



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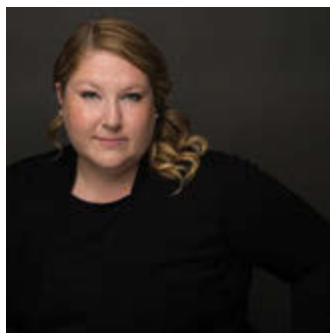
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1

1 FRANKLIN CARMICHAEL

Hills and Water

watercolour
signed and dated 1925 lower right

11 ins x 12.25 ins; 27.5 cms x 30.6 cms

Literature

Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, The McMichael Canadian Art Collection, Kleinburg, Ontario, 1990, pages 37-40.

Following a period of working primarily in oil during the infancy of the Group of Seven, Megan Bice notes that Carmichael returned to watercolour in 1924. While his initial work after his reunion with the medium were reserved and “illustrations in style”, it was not long “before a confidence of handling was again apparent.” During a 1930s talk, Carmichael discussed his passion for the medium, the artists who inspired his belief in watercolour and his puzzlement related to his perception of the early twentieth century attitude that the “Canadian landscape was regarded as unsuitable to watercolour.” The artist said: “As a medium, it is capable of responding to the slightest variation of effect or mood. It can be at once clean cut, sharp, delicate and forceful or subtle, brilliant or sombre, including all of the variations that lie in between.”

Painted in 1925, Carmichael executed *Hills and Water* during the same year which he, A.J. Casson and Frederick Brigden started the Canadian Society of Painters in Water Colour, furthering the manifestation of Carmichael's “desire to install watercolour in its rightful place of importance.” The years that followed found the painter exhibiting his watercolours regularly and providing a concrete personal valuation of the artwork in the pricing of his work. “Canvases generally commanded much higher sums, but the prices of Carmichael's watercolour sketches equalled those for his oil panels; larger watercolours in 1926 demanded prices comparable to some canvases...By pricing his on-the-spot sketches identically and by assigning appropriate increases to studio works, whether oil or watercolour, the artist demonstrated his belief in the equivalency of the two media.”

\$40,000 - 50,000



2

2
FRANK HANS JOHNSTON

The Old Barn

oil on panel
signed lower left

5.5 ins x 8.5 ins; 13.8 cms x 21.3 cms

Provenance

Arthur Leggett Fine Art, Toronto.
Mayberry Fine Art, Winnipeg.
Private Collection, Winnipeg.

\$10,000 - 15,000



3

3
JOHN WILLIAM BEATTY

Algonquin Park

oil on board
signed lower right; signed and dated 1914
on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

\$7,000 - 9,000



4

4 ALBERT HENRY ROBINSON

Old Barn Near Knowlton, Quebec

oil on canvas
signed lower left, circa 1930

17.5 ins x 21.5 ins; 43.8 cms x 53.8 cms

Provenance

Roberts Gallery, Toronto.
Jerrold Morris Gallery, Toronto.
Galerie Walter Klinkhoff Inc., Montreal.
Private Collection, Toronto.

Exhibited

University of Guelph, March 3-11, 1968.
Kitchener-Waterloo Art Gallery, April 5-21, 1968.

Literature

Jennifer Watson, *Albert H. Robinson: The Mature Years*,
Kitchener-Waterloo Art Gallery, 1982, pages 25-26.

Soon after his first sketching trip to lower Quebec in 1921, A.Y. Jackson convinced Albert Robinson to join him, the first of many such excursions that the two painters would enjoy together, often joined by members of their artistic circle, including Edwin Holgate, Randolph Hewton and Clarence Gagnon. Jackson commented that while many artists would search tirelessly for the perfect scene to capture, Robinson displayed a gift in his ability to “improvise and find compositions within a few hundred yards.” Discussing Robinson’s creations during these outings, Jackson commented that Robinson “liked painting the farmers and their sleighs and old houses. There was always an air of contentment about his farms and villages.”

Old Barn Near Knowlton, Quebec exhibits Albert Robinson’s mastery of colour and proportion. At first glance, the massive and shapely red barn appears to hold command over the lush and wavy landscape, however as the eye settles further within the scene, a complementary relationship between land and structure emerges. While Robinson affords the castle-like building the primary focal point of the composition, it is the earthen hues and treasury of rolling hills that act as a foundation for the barn, presenting and framing it beautifully, the lush land boosting the stark red walls of the towering barn. The horizon delivers darkened hills beneath an at once troubled but peaceful sky, the infusion of Robinson’s characteristic pink pigment providing further warmth to the landscape. A horse and carriage emerge from the left side, almost overlooked to the viewer initially, the quiet arrival of the human element to the scene, a celebrated trait of many of the artist’s finest works.

\$40,000 - 50,000



5

5

DORIS JEAN MCCARTHY

Athabaska River, North of Jasper, 1977

oil on board
signed lower right
inscribed "770623" on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$4,000 - 6,000



6

6

DORIS JEAN MCCARTHY

Packing for the Canoe Trip, 1981

watercolour
signed lower right

15 ins x 22 ins; 37.5 cms x 55 cms

Literature

Stuart Reid, *"Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy"*, *Celebrating Life: The Art of Doris McCarthy*, The McMichael Canadian Art Collection, Kleinburg, Ontario, 1999, page 231.

Writing of the common compositional arrangement of McCarthy's watercolours, which speak to the detailed and layered depiction of *Packing for the Canoe Trip*, Reid notes that McCarthy often "sets up the major horizon line at the golden mean of the page – a little less than two-thirds up from the bottom. There is a trademark 'folding' of the imagined space into a trinity: foreground, midground, far distance and sky; that recurs no matter her subject. It often seems as though the foreground is less distinct than the midground, fading into washes at the bottom of the page." We witness this structuring within the Arctic watercolour, the eye drawn first to the colourful caravan in the "midground" of the composition, the surrounding landscape coming alive as the viewer's gaze settles within the composition.

\$3,000 - 4,000



7

7
ALFRED CROCKER LEIGHTON

Columbia Ice Fields

oil on canvas
signed lower left

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Canadian Art Galleries, Calgary.
Private Collection, Calgary.

British-born A.C. Leighton was brought to Canada through his employment with Canadian Pacific, first visiting in 1924. Leighton was immediately taken by the rugged surroundings of the Canadian Rocky landscape, sketching the scenery tirelessly during his travels throughout Western Canada. Canadian Pacific had first right of choice of the works which Leighton executed, the remainder becoming the painter's own inventory. Through Leighton's regular transatlantic visits, the artist began exhibiting his work across Canada, the public taken with the painter's powerful depictions of the West as well as his native England. In 1929, the artist settled in Calgary, exhibiting his work and teaching, Leighton instrumental in the formation of the Banff School of Fine Arts in 1935.

\$9,000 - 12,000



8

8
RALPH WALLACE BURTON

Beaver Dam, Spring

oil on board
signed lower left

12 ins x 16 ins; 30 cms x 40 cms

\$1,200 - 1,500



9

9 ALFRED JOSEPH CASSON

Madawaska Valley – Palmer Rapids

oil on board
signed lower right; signed, titled and dated 1956 on the
reverse

12 ins x 15 ins; 30 cms x 37.5 cms

Literature

Ian M. Thom, *Casson's Cassons*, The McMichael Canadian Art Collection, Kleinburg, Ontario, page 18.

Including mention of Casson's work in the Madawaska Valley beginning in the 1940s, Thom points to the decade as "a fertile period for Casson. He sketched extensively in the Madawaska Valley, at Lake Kamaniskeg, and in the La Cloche region, using both oil and watercolour. Many of these works are splendid explorations of light and form."

\$15,000 - 20,000

10
HENRIETTA MABEL MAY

Sunlit Path in Summer

oil on board
signed lower left

12 ins x 16 ins; 30 cms x 40 cms

Literature

Ash Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond Hill, 2008, pages 279-281.

A member of the Beaver Hall Group of painters, Mabel May maintained a strong relationship with her fellow women painters following the short association, the artist also maintaining "close relationships with A.Y. Jackson, Edwin Holgate, Lilius Torrance Newton, and Clarence Gagnon". Frequently painting "outdoors, directly from nature", Prakash reveals that "a shift in the language of her work took place in the 1920s when she began to use design and colour to convey her empathy with the circumstances of her sitters." A 1950 *Montreal Star* article described Mabel May's development as a painter: "In her earlier works, following the French Impressionists, she luxuriated in the play of dazzling light, treating her landscapes and figures with grace and tenderness but stopping short of the sentimental. Later she became more austere as her design developed in strength through solider forms."

\$7,000 - 9,000



10

11
JOHN WILLIAM BEATTY

Summer Landscape

oil on panel
signed lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Kastel Gallery Inc., Montreal.
Private Collection, Winnipeg.

\$5,000 - 7,000



11



12

12

JOHN GEOFFREY CARUTHERS LITTLE

Rue St-Emile, St-Henri, Montreal

oil on canvas board

signed lower right; signed, titled and dated 1970 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Walter Klinkhoff Gallery, Montreal.

Private Collection, Ontario.

Depicting beauty in the reality of a typical Montreal winter's day, John Little does not heighten or gloss over the elements of such an urban scene, but rather allows the viewer to revel in the nostalgia and familiarity of such details. An individual who has experienced such a day in a winter metropolis is instantly transported to this wet and grey day as delivered by the artist, effectively becoming the lone figure in the centre of the composition, tracking through the wet and dirty snow on the uncleared sidewalk, hands firmly in their pocket to protect from the damp cold air. Like many of John Little's works from the period, 1970's *Rue St-Emile, St-Henri, Montreal* is a celebration of a routine winter afternoon, rather than a beautification or sterilization of the realities that most Canadians couple with the winter months.

\$9,000 - 12,000



13

13

JOHN KASYN

On Lisgar Street

watercolour

signed and dated 1973 lower right

7.75 ins x 5.75 ins; 19.4 cms x 14.4 cms

\$1,800 - 2,500



14

14

ARTO YUZBASIYAN

Caught in the Storm

oil on board

signed lower right

16 ins x 12 ins; 40 cms x 30 cms

\$1,200 - 1,500

15
PETER CLAPHAM SHEPPARD

By the Foot of Jarvis Street, Toronto

oil on board
 signed lower left; the Artist's estate stamp, titled and dated circa 1939 on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

The Estate of the Artist.
 Roberts Gallery, Toronto.
 Private Collection, Ontario.

Literature

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Vancouver/Kleinburg, 2011, page 39.

A close associate and friend to members of the Group of Seven, P.C. Sheppard frequently accompanied his fellow painters on sketching expeditions in the city of Toronto. Discussing such an outing by Lawren Harris, J.E.H. MacDonald and Sheppard on the city's lakeshore, Ross King makes note of the trio of painters' ability in "beautifying their city's industrialized urban landscape." Sheppard here does just that, elevating a scene dominated by industry, with the silos, smokestacks and distillery buildings of Toronto's east end playing a central role in the colourful painting, framed by the silhouette of the Canadian Imperial Bank of Commerce building on the left (noted as the tallest building in the Commonwealth from 1930 to 1962) and a powerfully pointed church spire to the right.

\$3,000 - 4,000



15

16
PETER CLAPHAM SHEPPARD

Union Station, Toronto, circa 1914

oil on board
 signed lower right, circa 1914; the Artist's estate stamp on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance

The Estate of the Artist.
 Private Collection, Ontario.

Literature

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Vancouver/Kleinburg, 2011, page 383.

Examining contemporaries to the Group of Seven, Ross King points to P.C. Sheppard as a "gifted painter of wilderness landscapes, maritime scenes and majestic Toronto cityscapes. The latter in particular, in works like *The Building of the Bloor Street Viaduct* (1916) and *The Arrival of the Circus* (1919) marked him as a rare talent, well versed in modern painterly techniques and possessed of a visionary approach to the urban landscape." Similar to his depiction of the viaduct's creation, in this work Sheppard delivers the building of another historic Toronto landmark, Union Station, here in the first of its six years of construction. Providing a portal to the Toronto of a century before, Sheppard injects depths of mood, colour and beauty into a moment of the historic evolution of Toronto's centre.

\$3,000 - 4,000



16



17

17 CORNELIUS KRIEGHOFF

Basket Seller in Winter

oil on canvas
signed, dated 1860 and inscribed "Quebec"
lower left

11 ins x 9 ins; 27.5 cms x 22.5 cms

Provenance

Dominion Gallery, Montreal.
Galerie Claude Lafitte, Montreal.
Private Collection, Toronto.

Literature

J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 59 and 129.

Writing of Krieghoff's time in Quebec City between 1853 and 1863, Harper informs that the years were the artist's "happiest and most productive", Quebec City and the surrounding countryside providing an abundance of subjects for his canvases. With Hurons living northwest of Quebec in the village of Lorette, Krieghoff continued to "paint small canvases of single Indian figures. Women in black and blankets wander up hills laden with great festoons of baskets, or carry cradle boards as they pick their way through craggy mounds of ice cakes crossing the St. Lawrence in front of the city. They are reminiscent of the women in the Montreal streets, but are infinitely more appealing as a result of increased detail and unsurpassed craftsmanship...These canvases were often dashed off with incredible rapidity when finances were low, but on other occasions the artist threw his heart into the work, painting single figures with care, pride of workmanship, and a more acute artistic sensibility."

\$15,000 - 20,000

18 FREDERICK WILLIAM HUTCHISON

Cutting the Mid Summer Hay

oil on canvas

17 ins x 101 ins; 42.5 cms x 256.5 cms

Provenance

The Darling Collection, Hudson Heights, Quebec.
Private Collection, Winnipeg.

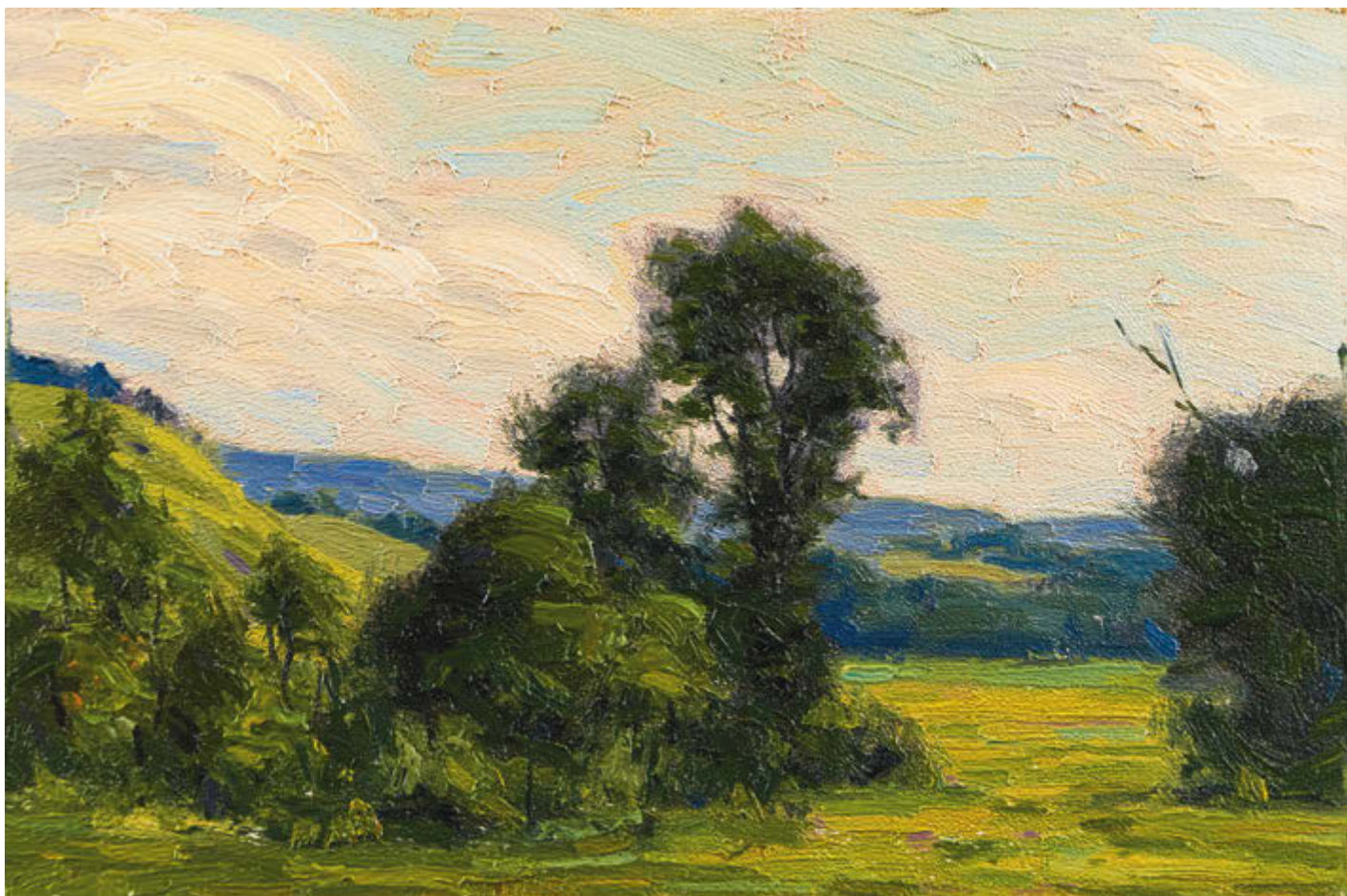
Hutchison was commissioned to paint a series of murals for the great room of George Darling's waterfront property.

According to the Hutchison family archives, work commenced on the series as early as 1904 and continued until 1917.

\$15,000 - 20,000



18



19

19 TOM THOMSON

Near Owen Sound

oil on board

6.75 ins x 10 ins; 16.9 cms x 25 cms

Provenance

George Thomson, Owen Sound.
Dorothy Telford (daughter of George Thomson), Owen Sound.
Joyner Waddington's, auction, Toronto, November 26, 2008, lot 70.
Private Collection, Ontario.

Literature

Joan Murray, *A Treasury of Tom Thomson*, Vancouver, 2011, page 3.
Joyner Waddington's, *Canadian Art*, auction, Toronto, November 25, 2008, lot 70.

This painting will be included in Joan Murray's forthcoming catalogue raisonné of Tom Thomson's work.

Thomson art historian, Joan Murray, while discussing *Near Owen Sound*, notes that Tom Thomson's early career as a painter found him returning regularly to Owen Sound, maintaining a strong relationship with his large family. George Thomson, Tom's oldest brother, provided great encouragement as Tom's abilities continued to

progress, both as a painter and a commercial artist and Tom felt great admiration towards George, a gifted artist and founder of the Acme Business College in Seattle (which Tom had attended in 1901).

During the time that *Near Owen Sound* would have been completed, Thomsons had recently started work at Grip Limited Engravers in Toronto, a vocation that would not only bring him in contact with fellow artists who would help to shape and encourage his artistic life, but also introduce him to regular sketching trips throughout Ontario, bringing the artist for the first time to Algonquin Park in 1912. Murray notes that: "These trips changed the direction of Thomson's life; in the fall, the budding artist invested in his first painting kit."

Depictions of the Owen Sound area appear regularly in Thomson's work leading to 1911 and Murray points to this painting as one of his best sketches from the period. As was quite common practice by the painter, *Near Owen Sound* would have been a gift from Thomson to his older brother. The sketch was kept in a drawer in George's home and later was passed by descent to Dorothy Telford, George's daughter. Painted at the beginning of one of Canadian art's most revered and historical artistic progressions and careers, Joan Murray offers that *Near Owen Sound* marks "the emergence of Tom Thomson as a serious painter."

We extend our gratitude to Thomson historian, Joan Murray, for her assistance in the researching and cataloguing of this artwork.

\$80,000 - 140,000



20

20
ALFRED JOSEPH CASSON

Lake La Pêche – Quebec

oil on board
signed lower right; signed and titled on the reverse

9.5 ins x 11.5 ins; 23.8 cms x 28.8 cms

Provenance
Roberts Gallery, Toronto.
Private Collection, British Columbia.

\$15,000 - 20,000



21

21
WILLIAM PATERSON EWEN

Landscape

oil on canvas board
signed and dated 1952 lower right

14 ins x 18 ins; 35 cms x 45 cms

\$1,500 - 2,000



22

22 TOM THOMSON

Daydreaming (Portrait of Thoreau MacDonald)

oil on panel

a pencil sketch of a boy on the reverse, inscribed on the reverse "Drawing and oil by Tom Thomson, looks about 1913-14, Thoreau MacDonald"; circa 1914

7 ins x 11.5 ins; 18.8 cms x 28.8 cms

Provenance

Thoreau MacDonald.
Private Collection, Toronto.
Private Collection, Vancouver.

Exhibited

Nancy Poole's Studio, Toronto, November 10-22, 1990.

Literature

Joan Murray, *A Treasury of Tom Thomson*, Vancouver, 2011, pages 2-26.
David Silcox and Harold Town, *Tom Thomson: The Silence and the Storm*, Toronto, 1977, pages 53-56, 101-107 and 206.

According to Thomson historian, Joan Murray, Thoreau MacDonald identified himself as the subject of this artwork, providing the information to the original Toronto owners of *Daydreaming*. This painting will be included in Joan Murray's forthcoming catalogue raisonné of Tom Thomson's work.

Daydreaming provides a glimpse not only into the abilities of the artist amidst a period of soaring confidence and expression, but

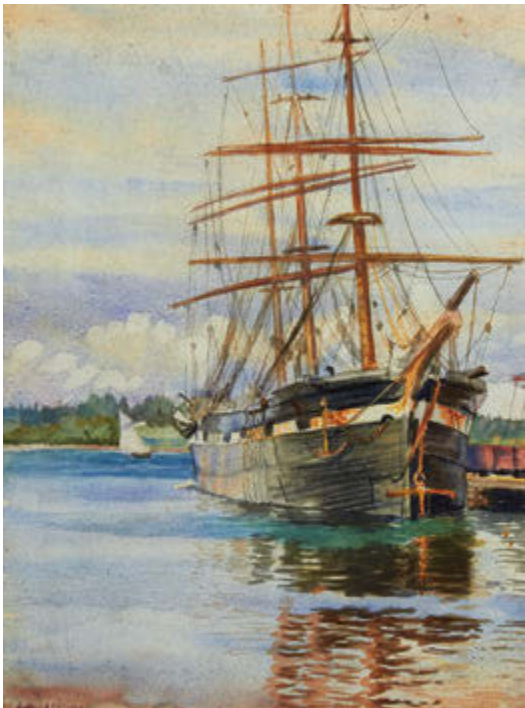
also into the life and important personal relationships for the storied painter.

Tom Thomson's connection to J.E.H. MacDonald was a vital one for the artist. MacDonald was the senior artist at Toronto's Grip Limited where Thomson would begin employment in 1909 and it was through this employment that Thomson would take part in his earliest sketching trips, including his first visit to Algonquin Park. Although only four years older than Thomson, MacDonald's role as a senior and internationally trained artist provided invaluable guidance and encouragement to Thomson, who had received less structured artistic instruction and relied upon his colleagues for exposure to the movements and philosophies gaining steam outside of Toronto.

One of the only instances of clear portraiture since his days as a student, one can appreciate and theorize the possible details surrounding Thomson's choice to portray Thoreau MacDonald, the son of J.E.H., in such a fashion. It is likely that Thomson not only had a relationship with the boy, but also witnessed strong parallels between their upbringings. Both raised on farms within loving environments of encouraged artistic expression, Thomson and MacDonald were exposed to the beauty of their surroundings and demonstrated their abilities in its portrayal early in life (beginning in the 1920s, Thoreau MacDonald's own career and history in Canadian art would begin). Thomson's care and time in creating the portrait is evident, not only in the perceived complexity of the composition, but also evidenced by the artist's initial pencil sketch on the reverse of the board. The boy sitting in much more of an upright state, the sketch provides clear detail of Thoreau's face, a revealing aspect of the care given to the depiction, a definite contrast to the frequent "facelessness" encountered when individuals are included in Thomson's landscapes from this period towards the end of his life.

We extend our gratitude to Thomson historian, Joan Murray, for her assistance in the researching and cataloguing of this artwork.

\$200,000 - 250,000



23

23
ALEXANDER YOUNG JACKSON

Ship in Harbour

watercolour
signed lower left

14 ins x 10.5 ins; 35.6 cms x 26.7 cms

Provenance

Acquired directly from the artist.
Collection of S. Walter Stewart, Ontario.
By descent to the present owner.
Private Collection, Ontario.

\$5,000 - 7,000



24

24
PELEG FRANKLIN BROWNELL

Gibraltar

oil on board
signed with initials lower left

6.75 ins x 10.75 ins; 16.9 cms x 26.9 cms

Provenance

Laing Galleries, Toronto.
Roberts Gallery, Toronto.
Private Collection, Ontario.

\$3,000 - 4,000



25

25
HORACE CHAMPAGNE

Pink Granite Cliffs at Cap Bon Desire (Near Tadoussac, Quebec), 1997

pastel
signed and monogrammed lower right

12 ins x 15 ins; 30 cms x 37.5 cms

\$1,000 - 1,500



26

26
ALFRED JOSEPH CASSON

Bark Lake

oil on board
signed lower left

12 ins x 15 ins; 30 cms x 37.5 cms

\$15,000 - 20,000

27
MANLY EDWARD MACDONALD

Winter Stream

oil on canvas
signed lower left

18 ins x 24 ins; 45 cms x 60 cms

\$3,000 - 5,000



27



28

28
HOMER RANSFORD WATSON

Durham Cathedral

oil on board
signed lower left

10 ins x 13.5 ins; 25 cms x 33.8 cms

\$2,000 - 3,000



29

29
WILLIAM ST. THOMAS SMITH

Village Scene

watercolour
signed lower left

12 ins x 18 ins; 30 cms x 45 cms

\$700 - 900



30

30
THOMAS KEITH ROBERTS

Afternoon Sunshine

oil on board
signed lower left; signed and titled on the reverse

16 ins x 22 ins; 40 cms x 55 cms

\$2,000 - 3,000

31
FREDERICK SPROSTON CHALLENGER

Summer Walk through the Woods

oil on board
signed and dated 1932 lower right

16.25 ins x 12.5 ins; 40.6 cms x 31.3 cms

\$3,000 - 4,000



31

32
HERBERT SIDNEY PALMER

June Morning

oil on canvas, laid down on board
signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

\$1,000 - 1,500



32

33
FREDERICK WILLIAM HUTCHISON

Landscape

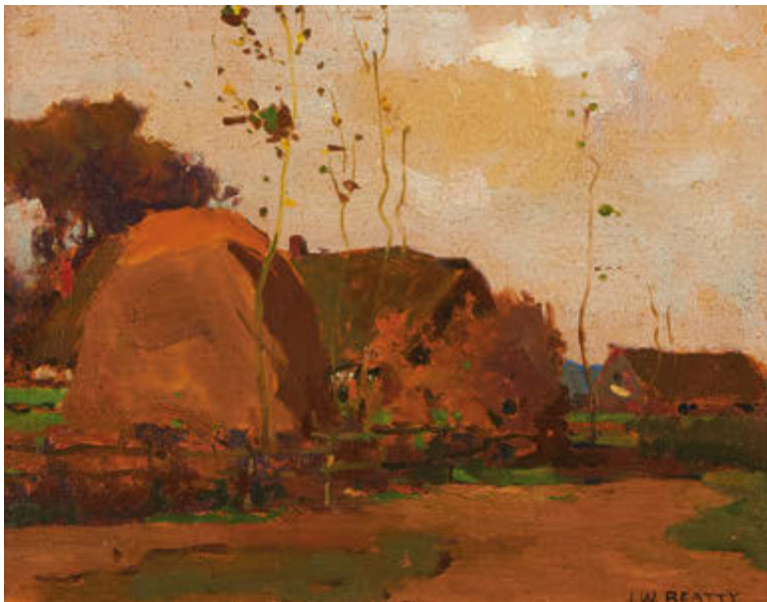
oil on board
signed lower right

12 ins x 16 ins; 30 cms x 40 cms

\$800 - 1,200



33



34

34
JOHN WILLIAM BEATTY

Village in Autumn

oil on board
signed lower right

10.25 ins x 13.5 ins; 25.6 cms x 33.8 cms

\$1,500 - 2,000



35

35
FREDERICK ARTHUR VERNER

Landscape with Swans

watercolour
signed and dated 1897 lower right

13 ins x 20 ins; 32.5 cms x 50 cms

\$1,000 - 1,200



36

36
FREDERICK ARTHUR VERNER

Forest Landscape

watercolour
signed and dated 1898 lower right

13.5 ins x 20 ins; 33.8 cms x 50 cms

\$800 - 1,200

37
SUSAN MARY MORSE

September Morning, Bon Echo Rock, 1924

oil on canvas
signed lower left

17 ins x 24 ins; 42.5 cms x 60 cms

Provenance

The Upstairs Gallery, Winnipeg.
Private Collection, Winnipeg.

Exhibited

Annual Exhibition, Ontario Society of Artists, 1924.

\$3,000 - 4,000



37

38
SUSAN MARY MORSE

September Morning, Bon Echo Rock, 1924

oil on panel
signed lower right

10 ins x 14 ins; 25 cms x 35 cms

Provenance

The Upstairs Gallery, Winnipeg.
Private Collection, Winnipeg.

This artwork is the sketch for the preceding lot.

\$800 - 1,200



38

39
ALAN CASWELL COLLIER

Shore of Kootenay Lake, B.C.

oil on board
signed lower right; signed and titled on the
reverse

12 ins x 16 ins; 30 cms x 40 cms

\$1,000 - 1,500



39



40

40
FARQUHAR MCGILLIVRAY STRACHAN KNOWLES

Bathers

watercolour
signed lower left

7.25 ins x 8 ins ; 18.1 cms x 20 cms

\$600 - 800



41

41
EDWIN HEADLEY HOLGATE

Nude

charcoal drawing
signed with initials lower right

11 ins x 8.5 ins; 27.5 cms x 21.3 cms

\$2,000 - 3,000



42

42
KENNETH DANBY

Podborski's Start (Sarajevo Olympics)

watercolour
signed, dated 1984 and inscribed "Sarajevo" upper right

13.5 ins x 10.5 ins; 33.8 cms x 26.3 cms

A decorated Canadian athlete and Olympian, Toronto's Steve Podborski was the first, and remains the only, North American skier to win the World Cup downhill skiing season title. In 1982, the same year he was awarded the title, Podborski was named an Officer of the Order of Canada. A note on the reverse of the framing of this artwork indicates that "the heavy snow delayed the start of the downhill races... here Steve Podborski leaves the gate to begin his descent down."

\$1,500 - 2,000

43
BRUNO COTE

Lac de Ha-Ha

oil on board
signed lower right

36 ins x 40 ins; 90 cms x 100 cms

\$4,000 - 6,000



43

44
BRUNO COTE

Algonquin Park

oil on canvas
signed lower right; signed and titled on the reverse

30 ins x 40 ins; 75 cms x 100 cms

Provenance

Galerie D'Art Vincent, Ottawa.

Private Collection, Vancouver.

\$4,000 - 6,000



44

45
BRUNO COTE

Beaver Dam, Lac a La Puce

oil on board
signed lower right; signed and titled on the reverse

16 ins x 20 ins; 40 cms x 60 cms

Provenance

Hollander York Gallery, Toronto.

\$2,000 - 3,000



45



46
WILLIAM GOODRIDGE ROBERTS

Sunlit Path

oil on board
signed lower left, circa 1950

16 ins x 20 ins; 40 cms x 50 cms

\$2,500 - 3,500

46



47
CHARLES FRASER COMFORT

Shoreline, Georgian Bay

oil on board
signed lower centre

12 ins x 16 ins; 30 cms x 40 cms

\$3,000 - 5,000

47



48
GEORGE THOMSON

Presque Isle, July

oil on board
signed lower left; titled and dated 1946 on the reverse

10 ins x 12 ins; 25 cms x 30 cms

\$600 - 800

48

49
ILLINGWORTH HOLEY KERR

Fishing Village, Nova Scotia

oil on board
signed with monogram lower centre; signed,
titled and dated 1975 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$2,000 - 3,000



49

50
ANGUS TRUDEAU

Tobermory, 1977

mixed media on card
signed on a label lower right (the label partially
torn)

22 ins x 28.25 ins; 55 cms x 70.6 cms

Provenance
The Isaacs Gallery Ltd., Toronto.
Private Collection, Toronto.

\$3,000 - 5,000



50

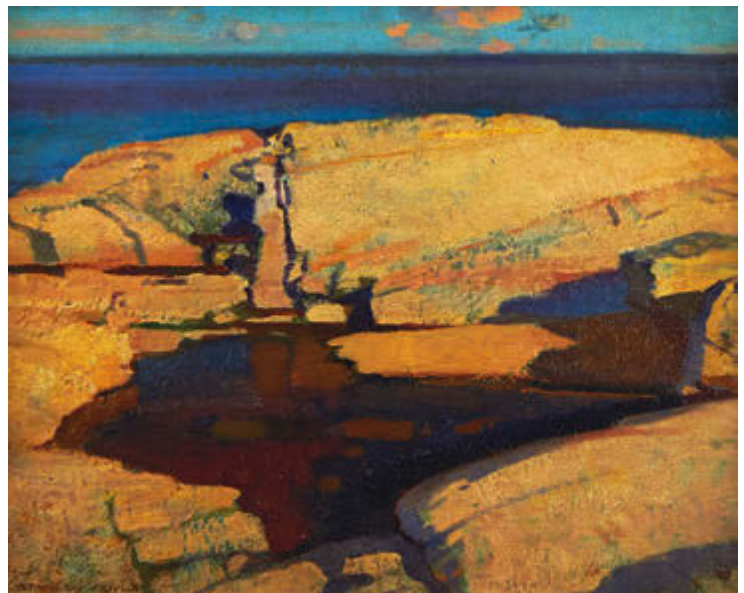
51
STANLEY ROYLE

Peggy's Cove, 1939

oil on panel
signed lower left; with an unfinished land-
scape on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

\$5,000 - 7,000



51



52

52 TOM HOPKINS

Rampant Sea

oil on canvas
signed lower right; signed, titled and dated 1999 on
the reverse

77 ins x 78 ins; 195.58 cms x 198.12 cms

Provenance

Galerie de Bellefeuille, Montreal.
Private Collection, New York.

Literature

"A Conversation with Guido Molinari", *Tom Hopkins: New Paintings/ Oeuvres recentes*, Galerie de Bellefeuille, Montreal, 1997, pages 4-6.

Hopkins' most compelling artworks are evidence of his belief that tension is the basis for all life. In an interview with Guido Molinari, Hopkins remarked that "tension between two or three colours in a painting is what makes the painting vibrant, all contrasts - warm/cool, broad areas against detail, organic against mechanical. And of course in many of my paintings I am interested in the wild versus the tame..." *Rampant Sea* manifests these remarkable tensions; the figures exist in a space which appears to be outside of time, struggling to maintain balance upon the artist's iconic red boat, captured both in a moment of frantic motion and incredible stillness. Hopkins' static red boat, often depicted solitary within a surreal landscape, is now in motion, underscored by the artwork's title *Rampant Sea*. Here, Hopkins successfully combines his greatest landscapes, still lifes and figures into one composition.

His dreamlike images are painted with a strong perception of contrasts of colour and texture; the end result is a masterwork which is both striking and enigmatic. He cleverly utilized references to classical art through his subjects and depictions of the human form, yet depicts these themes with a masterful, modern touch. He conflates a flattened modern space, seen at the top of the work, with a Renaissance-style, illusionistic space that we see along the bottom of the work. He thereby creates a fantastic unity of these spaces, joining the past with the present.

\$15,000 - 20,000



53

53 WILLIAM RONALD

Maya

oil on canvas
signed and dated 1957 lower right; titled on the reverse

48 ins x 36 ins; 120 cms x 90 cms

Provenance

Kootz Gallery, New York.
Private Collection, Toronto.

Exhibited

William Ronald: The Central Image Paintings, The Robert McLaughlin Gallery, Oshawa, 2010.

Literature

Ross Fox, *The Canadian Painters Eleven (1953-1960) from the Robert McLaughlin Gallery*, Mead Art Museum, Amherst College, Massachusetts, 1994, pages 18, 22 and 24.
Linda Jansma, *William Ronald: The Central Image Paintings*, The Robert McLaughlin Gallery, Oshawa, 2010, pages 12 and 14, plate 7, reproduced in colour.

William Ronald received his first show in New York at Kootz Gallery in the spring of 1957. Ronald was the first new North American artist that Samuel Kootz, a leading Manhattan dealer of contemporary art, had taken on in nine years. The exhibition was a great success and effectively transformed his career south of the border. The Museum of Modern Art and the National Gallery of Canada were among the buyers of his works from 1956-57. In New York, Ronald was well placed to serve as a channel between Painters Eleven and the American art milieu. From there, he was able to initiate two important events for the Eleven: the exhibition of Painters Eleven at the Riverside Museum in 1956 and the visit of Clement Greenberg to Toronto in 1957.

Ross Fox writes how "Ronald's partiality for a 'central image' was in reaction to Willem de Kooning and his style...which at this time was characterized by a fragmented or 'exploding' composition." Ronald recognized the importance of staying within action painting yet distancing himself from the "de Kooning look". In *Maya* (1957), Ronald achieves a striking central image painting, which emerges from a complex background of layers of palette-knife applied pigment. Curator Linda Jansma describes *Maya*, noting how "the rounder more contained image surfaces from a sea of blue; areas of impasto are licks of the knife, while the end of the paintbrush acts to inscribe horizontal bands along the centre of the canvas." *Maya* stands out as one of Ronald's masterworks, actualized during an instrumental period in the artist's career.

\$50,000 - 70,000



54

54
JEAN ALBERT MCEWEN

Cantates des Colonnes

oil on canvas
signed and dated 1995 lower left

40 ins x 40 ins ins x 100 cms x 100 cms

\$10,000 - 15,000

55
HAROLD BARLING TOWN

Achilles in Ambush

mixed media on paper
signed and dated 1978 lower left

18.75 ins x 25.75 ins; 46.9 cms x 64.4 cms

\$3,000 - 5,000



55



56

TONY SCHERMAN

Six Works: Charlotte Corday; Mirabeau's First Funeral; Robespierre's Dream; Napoleon Shaving at Austerlitz; Himmler; Robespierre's Dream, 1998 (About 1789 series)

six oil and encaustic prints
each signed, all from an edition of 50, framed separately

30 ins x 30 ins; 75 cms x 75 cms (5)
32 ins x 30 ins; 81 cms x 75 cms (1)

Provenance

Galerie de Bellefeuille, Montreal.
Private Collection, New York.

Literature

Leah Ollman, *Tony Scherman: About 1789*, Soma Gallery, La Jolla, California, 1998, n.p.

Without titles, the images from the *About 1789* series would be without narrative, becoming still lifes, portraits and wildlife paintings. The titles identify the characters present and reveal the faces and still lifes from the past which are "isolated against an absolute, theatrical darkness." There is power and grandeur in Scherman's representations; the very process of creating the artwork by mixing pigment with wax and applying as layers upon a surface, evokes the passage and layering of time. The medium effectively thrusts the faces from generations past into the present. Ollman observes how the depiction of still lifes suggests ordinary life, proposing that the "monstrous might lie in the range of the human...Though he puts names to faces, Scherman doesn't label them as heroes or villains. In the paintings, they are simply daunting presences, mirrors to our own capacities, our own moral range, the multiple possibilities of the self."

\$20,000 - 25,000
(6)



57

57
DAPHNE ODJIG

The Joy of Intimacy

acrylic on canvas
signed lower left; titled and dated 1990 on the reverse,
unframed

40 ins x 38 ins; 100 cms x 95 cms

Literature

Jann LM Bailey (Foreword) and Morgan Wood (Essay), *Daphne Odjig: Four Decades of Prints*, Kamloops Art Gallery, Kamloops, BC, 2005, pages 11-13.

Morgan Wood introduces Odjig, noting, "Dubbed 'Picasso's Grand-mother' by the artist Norval Morrisseau, Daphne Odjig has long been considered one of Canada's artistic geniuses and a national treasure. Co-founder of what has been called the 'Indian,' 'Native' or 'Second' Group of Seven – a group of Aboriginal artists who, in the 1970s, originated the distinct Woodland style of painting and printmaking – Odjig possesses a unique visual style consisting of organic shapes and strong lines. This style finds its roots in traditional Aboriginal imagery and culture, yet it is also remarkably innovative." Wood goes further to discuss that while Odjig holds deep pride in her Native identity, she wishes for her artwork to be "discussed for its own sake", quoting the artist: "My aspiration is to excel as an artist in my own individual right, rather than to be accepted because I am an Indian."

\$25,000 - 35,000



58

58
ALEX SIMEON JANVIER

A True Choice

acrylic on canvas
signed, dated 1972 and inscribed "287" lower right

20 ins x 24 ins; 50 cms x 60 cms

\$4,000 - 6,000



59

59
SYBIL ANDREWS

Sails, 1960

colour linocut
signed and inscribed *Sail* and *TP* lower left

7.75 ins x 8.75 ins; 19.4 cms x 21.9 cms

Literature

Peter White, *Sybil Andrews*, Glenbow Museum, Calgary, 1982, pages 22 and 63, no. 55, illustrated in colour.

Sybil Andrews' linocuts often shifted between representational and abstract. In *Sails*, the artist presents a myriad of shapes - the sharp blues, yellows and greens of the sails revealing the artist's fascination with rhythm and movement. Andrews elevates the subject from the ordinary world of everyday life through her masterful arrangement of form and colour, interpreting the theme with her dramatic and highly animated style.

\$12,000 - 15,000



60

60 IVAN KENNETH EYRE

Green Ledge, 1972

acrylic and oil on canvas
signed lower right; signed and titled on the reverse

57 ins x 64 ins; 142.5 cms x 160 cms

Literature

Joan Murray, "Ivan Eyre: Visual Philosopher", *Ivan Eyre Exposition*, The Robert McLaughlin Gallery, Oshawa, 1980, pages 8-9.
Donalda Johnson, *Eyre With Honour*, University of Manitoba, Winnipeg, 1994, page 8.

Exhibited

Ivan Eyre: Personal Mythologies, The Winnipeg Art Gallery, Winnipeg, 1988, no. 57.

In 1969, Eyre began renting a large room in the old warehouse district of Winnipeg. The view of the western city sky through the large windows of his studio became a vital component in many of his compositions. *Green Ledge* (1972), with its expansive blue sky and angular green-hued forms, provokes mystery and magic, revealing what Joan Murray describes as "an adventure which aims at creating a vivid, though not necessarily understandable universe to present a complex world lucidly." The artist's commitment to engaging the viewer is evident here; he brings us on "an active journey through his work by creating paths of movement." Eyre creates pathways for the eyes through his marvelous pointed shapes which twist and overlap within the landscape. He juxtaposes these earth-toned masses with a flat, stylized figure upon a dark background that underscores a tension within the artwork. By skilfully integrating the two dimensional and the three dimensional, he fuses the painted and the real world.

\$40,000 - 60,000



61
JEAN PAUL RIOPELLE

Album 67

lithographs
a complete set of fifteen lithographs, each signed and numbered 31/75, housed in the original portfolio

each 16 ins x 31.5 ins; 40 cms x 78.8 cms

Provenance
Private Collection, British Columbia.

\$20,000 - 30,000
(15)



62
IAIN BAXTER&

Our World Needs a Green Sweep, 2009

painted dustbroom in vacuum-formed plastic
stamped signature, title and date

21 ins x 19.5 ins; 52.5 cms x 48.8 cms

Literature

Marie Fleming, *Baxter²: any choice works 1965-70*, Art Gallery of Ontario, Toronto, 1982, page 12.

Alexander Alberro, "Interview with Iain Baxter&", *IAIN BAXTER& Works 1958-2011*, ed. David Moos, Art Gallery of Ontario, Toronto, 2011, page 19.

By the 1960s, Iain Baxter& was using plastic in his works. In an interview with Alexander Alberro, Baxter& discusses the medium: "There were many, many plastic containers in supermarkets, and plastic furniture and all kinds of plastic commodities everywhere. So I decided to work with the common objects of my own time, which were mostly made of plastic. Plastic became my medium." There is a celebration of the ordinary, both "the everyday object and the common experience" in Baxter&'s work. In the plastic vacuum-forms, the plastic "transforms, intensifies, and yet embalms these items of daily life, presenting them both as artefacts and as a commercial display."

\$5,000 - 7,000



63
KIM DORLAND

Untitled (Pink and Green Sunset)

oil on linen on board
signed and dated 2011 on the reverse

24 ins x 18 ins; 60 cms x 45 cms

\$5,000 - 7,000



64

64
WANDA KOOP

Green Zone (Brilliant Orange, White Interference),
2006

acrylic on canvas

36 ins x 48 ins; 90 cms x 120 cms

Literature

Peter Simpson, "On the Edge with Wanda Koop", *Ottawa Citizen*, February 17, 2011, Arts&Life, E1.

Wanda Koop's *Green Zone* series considers the content of the Iraq war and the manner in which it was transmitted through television. Koop's paintings invite us to re-examine the images delivered through media; are we emotionally distanced from violent conflict? The visual harmony of the boldly hued canvas with its simplified forms is disrupted as the viewer reconstructs and ponders over the images portrayed. Simpson writes how the *Green Zone* series is imbued with "...that sense of a contradictory removal, a distance that is both insignificant and immense." Wanda Koop commented on the series: "When the war started in Iraq I felt so helpless and I realized as an artist that there's something so incredibly powerful about being able to make art that counters all that."

\$12,000 - 15,000



65

65
DIL HILDEBRAND

Abstract Landscape

oil on canvas

signed and dated 2009 on the reverse, unframed; an area of paint loss present in the lower right quadrant

26 ins x 30 ins; 65 cms x 75 cms

Born in Winnipeg, Dil Hildebrand was the winner of the RBC painting competition in 2006. Hildebrand's work is included in major Canadian collections, including the National Gallery of Canada, the Montreal Museum of Fine Arts and the Musée d'art contemporain in Montreal.

\$600 - 800



66
MICHAEL ADAMSON

The Edge of Winter

oil on canvas
signed, titled and dated 2007 on the reverse

30 ins x 24 ins; 75 cms x 60 cms

\$2,000 - 3,000

66



67
WILLIAM RONALD

Bean Sprout

oil on canvas
signed and dated 1992 lower right; signed,
titled and dated on the reverse

8 ins x 10 ins; 20 cms x 25 cms

\$1,200 - 1,500

67

68
HAROLD BARLING TOWN

Oasis

oil and lucite on board
signed and dated 1955 upper left; signed and
dated on the reverse, partial title on a torn
gallery label

23.5 ins x 25 ins; 58.8 cms x 62.5 cms

By 1955, Town had developed a strong, dramatic style
and an expanding audience for it. He was both charis-
matic and candid, certainly a force in the groundbreaking
Painters Eleven which sought to attract public interest
in abstract art by exhibiting together as a group. *Oasis*
displays Town's virtuosity as a painter and his affinity for
bright pigments and energetic, calligraphic brushwork.

\$15,000 - 20,000



68

69
HORTENSE MATTICE GORDON

Still Life

oil on board

16 ins x 12 ins; 40 cms x 30 cms

Provenance
Beckett Gallery Ltd., Hamilton.

\$4,000 - 6,000



69



70

70
CHARLES PACHTER

Prelude to the Afternoon of a Moose, L'après midi d'un orignal (Baie-St-Paul, Quebec)

acrylic on canvas
signed and dated 2001 lower right; signed, titled and dated on the reverse, unframed

24 ins x 30 ins; 60 cms x 75 cms

\$6,000 - 8,000



71

71
CHARLES PACHTER

Davenport and Bay, 1984

oil and collage on canvas board

14.75 ins x 7.5 ins; 36.9 cms x 18.8 cms

\$2,000 - 3,000



72

72
RAYMOND JOHN MEAD

Untitled, 1993

acrylic on canvas
signed upper right

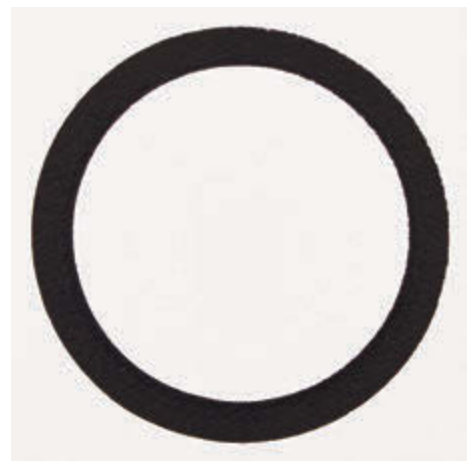
74.5 ins x 85.5 ins; 189.23 cms x 217.17 cms

Provenance

Christopher Cutts Gallery, Toronto.
Private Collection, Toronto.

Mead attended the Slade School of Art in London in the 1930s and immigrated to Canada following the Second World War. A member of Painters Eleven, he exhibited with other members in major shows such as: *Abstracts at Home* (1953), The Robert Simpson Company, Toronto; *Canadian Abstract Painting*, Smithsonian Institution, Washington, D.C., a touring exhibition (1956-58); and the *Twentieth Annual Exhibition of American Abstract Artists with 'Painters Eleven' of Canada* (1956), Riverside Museum, New York. Mead's compositions often include a large, flat field of colour energized by expressive markings.

\$15,000 - 20,000



73

73
CLAUDE TOUSIGNANT

Dessin à l'encre, 1995

ink on paper
signed, titled and dated 1995 on the reverse

6 ins x 6 ins; 15 cms x 15 cms

\$800 - 1,200



74

**74
HAROLD BARLING TOWN**

Untitled

oil on card
signed and dated 1960 lower left

19 ins x 14 ins; 47.5 cms x 35 cms

\$4,000 - 6,000



75

**75
WILLIAM JOHN BERTRAM NEWCOMBE**

Abstract Landscape

oil on board
signed and dated 1954 lower right, unframed

16 ins x 32 ins; 40 cms x 80 cms

\$1,500 - 1,800



76

**76
JOSEPH DRAPELL**

New Century C

acrylic on canvas
signed and dated 2000 on the reverse,
unframed

41 ins x 35.25 ins; 102.5 cms x 88.1 cms

\$2,000 - 3,000

77
GERSHON ISKOWITZ

Untitled

watercolour
signed and dated 1977 lower right

17 ins x 22 ins; 42.5 cms x 55 cms

This artwork includes a numbered copy of *Gershon Iskowitz: Painter of Light*, the 1982 volume of the artist's work, the book in its original slipcover and signed by both Iskowitz and author Adele Freedman.

\$2,000 - 3,000



77

78
RAYMOND VICTOR CATTELL

Time Tracks to the Left, 1977

acrylic on canvas
signed lower right

36 ins x 48 ins; 90 cms x 120 cms

\$500 - 700



78

79
GERSHON ISKOWITZ

Untitled

watercolour
signed and dated 1977 lower centre

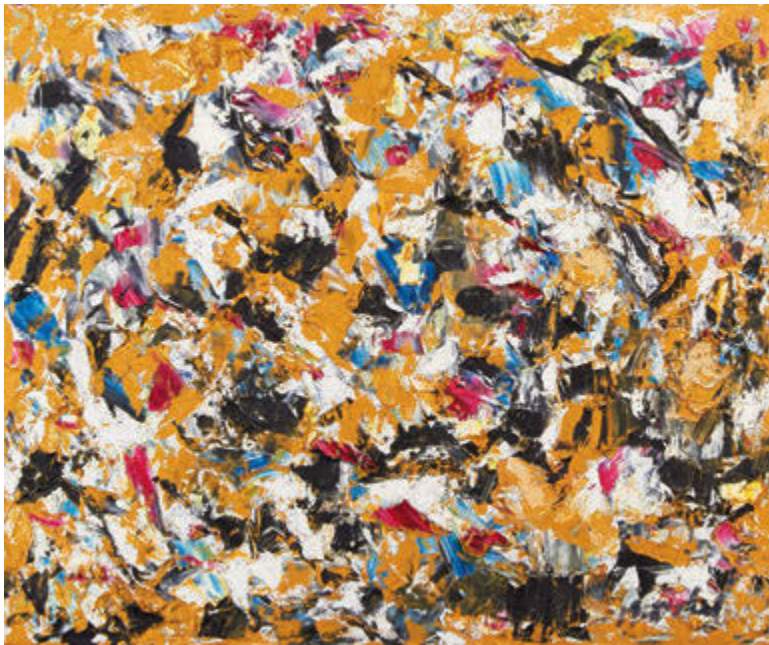
17 ins x 22 ins; 42.5 cms x 55 cms

This artwork includes a numbered copy of *Gershon Iskowitz: Painter of Light*, the 1982 volume of the artist's work, the book in its original slipcover and signed by both Iskowitz and author Adele Freedman.

\$2,000 - 3,000



79



80

80
JOHN MEREDITH

Tobago

oil on canvas
signed, titled and dated 1999 on the reverse

20 ins x 24 ins; 50 cms x 60 cms

Provenance
Gallery Moos Limited, Toronto.
Private Collection, Toronto.

\$3,000 - 5,000



81

81
NORVAL H. MORRISSEAU

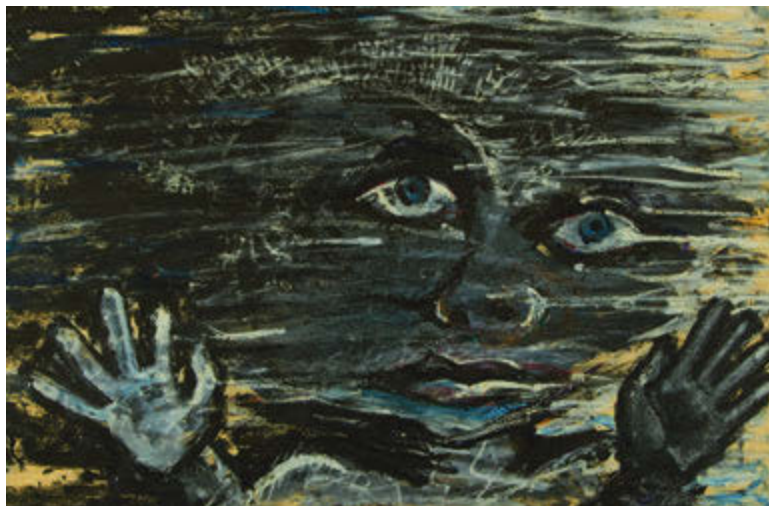
Spiritual Union

acrylic on canvas
signed lower right; titled on the reverse

30 ins x 24 ins; 75 cms x 60 cms

Provenance
Wah-sa Gallery, Winnipeg.
Private Collection, Winnipeg.

\$7,000 - 9,000



82

82
JOHN SCOTT

Untitled

mixed media on paper

24 ins x 36 ins; 60 cms x 90 cm

\$1,500 - \$2,000

83
LLOYD FITZGERALD

Island Girl

acrylic polymer emulsion on gesso
signed and dated 1983 lower right

16.25 ins x 16.25 ins; 40.6 cms x 40.6 cms

\$500 - 700



83

84
WILLIAM JOHN NEWCOMBE
Mexican Pilgrimage, San Miguel De Allende, Mexico

oil on canvas
signed, dated 1946 and inscribed "Mexico"
lower left, unframed

17 ins x 23.5 ins; 42.5 cms x 58.8 cms

\$2,000 - 3,000



84

85
IRVING BURMAN

Abstract Form

bronze

13.5 ins x 5 ins x 14 ins;
33.8 cms x 12.5 cms x 35 cms

\$800 - 1,200



85

Please Note

Further works of art included in the
Fall Auction can be viewed at
Consignor.ca

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The provisions of these Terms and Conditions of Sale shall govern any proposed or actual transaction between Consignor or Auctions Limited ("CAL") and the prospective buyer/bidder ("Bidder"). CAL is acting as agent for the person who has consigned the property to CAL for sale, whether as principal, owner or agent ("Consignor").

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2. The Bidder who has successfully bid on Property (the "Successful Bidder") confirms that any claims relating thereto shall be claims against Consignor, without recourse to CAL. CAL represents the Consignor exclusively and makes no representation or warranty, express or implied, regarding legal title or ownership of the Property offered by CAL and has relied upon the Consignor confirming same to CAL, without further independent investigation. The Bidder shall be solely responsible for satisfying itself of the legal title or ownership of the Property and liens or encumbrances affecting same and the capacity of the Consignor to sell the Property offered.

3. However, notwithstanding the stipulations listed above, the Successful Bidder may make arrangements for a recognized and fully-qualified authority, who is accepted by CAL, to inspect the Property prior to collection by the Successful Bidder from CAL's premises. Should this authority submit in writing to CAL a statement regarding the challenge of genuineness and/or authenticity of the lot in question, the sale can be rescinded by CAL and a full refund will be provided to the Successful Bidder. The above process must take place within seven days of the final sale of the Property.

4. CAL is pleased to offer a service of providing condition reports on the lots which are offered through its auctions. Please note that these reports are matters of opinion and are prepared by CAL specialists and are not a substitute for a physical inspection of the artwork by the Bidder or their advisors. CAL specialists are not trained restorers and the provided condition reports are not meant to equal a comprehensive report created by a professional restorer. The reports provided by CAL are meant to provide assistance to the Bidder through observations of the artwork and the report will not disclose any imperfections which might be revealed through the process of subsequent restoration. In all cases, the Bidder is advised to consult their own conservator for a complete report with regard to condition (CAL is happy to provide access to the artwork by conservators through public previews and private pre-arranged appointments). Bidders should be aware that CAL's warranties with regard to the Property offered through their auctions are limited to the terms listed in the Terms and Conditions of Sale and in no case extend to the condition of the artwork.

5. A buyer's premium of 15% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price.

6. In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

7. The Bidder acknowledges that CAL may collect a commission and associated fees through its agreement with the Consignor of a lot included in a CAL auction.

8. Purchases completed through CAL auctions are not represented to necessarily include copyright allowances to the Successful Bidder for the purchased Property.

9. CAL reserves the right to withdraw any Property from sale for any reason whatsoever and without liability. This withdrawal may occur up to the close of bidding for the Property. CAL also reserves the right to divide lots of Property into smaller lots or to combine individual lots of Property into larger lots. The above can be carried out at the sole discretion of CAL and can occur without notice.

10. Each Bidder must register with CAL, agreeing to the Terms and Conditions of Sale. Registered Bidders represent that they are bidding on their own behalf and are responsible for those lots in which they are the successful high bidder (becoming the Purchaser or Successful Bidder). In the event that a registered Bidder is representing another party, CAL must be contacted regarding this arrangement at least twenty-four hours prior to the opening of bidding within a particular auction and CAL reserves the right to refuse this arrangement for any reason whatsoever. Failure to abide by this provision shall entitle CAL to deem the Bidder as bidding on its own behalf. Splitting of and/or transferring of an invoice to an individual and/or organization other than the registered Bidder can only be completed at the discretion of CAL and must meet the requirements of such an amendment, including written authorization from both the registered Bidder and its beneficial buyer and the individual or representative of the individual who will become the new invoiced client in such an arrangement.

11. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw their submitted bid.

12. CAL reserves the right to accept and execute absentee bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

13. At the completion of the sale, the Successful Bidder shall be recognized as the Purchaser and shall then take on complete responsibility and risk for the purchased Property, adhering to all of the Terms and Conditions of Sale. In the event of a dispute between the Successful Bidder and any other Bidder regarding the result of the auction, CAL will have absolute discretion to rescind any transaction with the Successful Bidder and designate a new winning buyer or to withdraw the Property from the auction. In such a case, CAL may choose to re-offer the Property in a future auction or private sale. In all such cases, final decision shall be made solely by CAL.

14. The Successful Bidder shall make arrangements with CAL for the payment of the whole invoiced amount following the immediate close of the auction, unless alternate arrangements are agreed by CAL for payment of a portion of the invoiced amount. Until full and final settlement of the invoice is completed by the Successful Bidder, the purchased Property will not be released to the Successful Bidder. Failure to pay for purchases may lead to the cancellation of the sale with no promise of re-offering in a future auction. In the event of failure of payment by the Successful Bidder, CAL reserves the right to suspend and/or delete the bidding account of the Bidder and/or their representatives, all at the sole discretion of CAL.

15. Immediately following the completion of the auction, the Successful Bidder shall be charged 10% of the hammer price (to a maximum of \$10,000) (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of the auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages.

16. CAL, its employees or agents, shall not be liable for the loss or damage of any Property purchased through a CAL auction (through negligence or otherwise) while the Property remains in the possession of CAL and once the allowed five business days following an auction closure or completion of a private sale has passed.

17. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

18. CAL accepts cash, certified cheque, VISA and/or Mastercard for the settlement of invoices. Credit card purchases are limited to a maximum of \$25,000 CAD and the credit card holder must present the credit card in person at the time of payment.

19. CAL is pleased to assist clients in arranging for the shipment of their artwork from our Toronto premises. However, it is the responsibility of the Successful Bidder to make these arrangements in full, including the packing, insuring and actual shipment of the Property. Assistance provided by CAL in this regard is provided as a service and CAL carries absolutely no liability through this courtesy.

20. Without limitation, the Purchaser accepts that any lot (Property) purchased through CAL may be subject to provisions of the Cultural Property Export and Import Act (Canada).

21. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

22. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

23. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.



John Kiasick, *The Boom Bit*, 2012. Oil and acrylic on canvas, 66" x 72". Courtesy of Katzman Contemporary.

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Third Edition
By Dennis Reid

A Concise History of
**CANADIAN
PAINTING**



Third Edition
DENNIS REID

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Dennis Reid is professor of Art History at the University of Toronto and former director of Collections and Research at the Art Gallery of Ontario. He is the author of *Tom Thomson and Greg Curnoe: Life and Stuff*. In 1998 he was made a member of the Order of Canada.

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