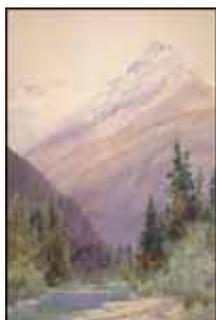


## Live Auction Catalogue



### Lot # 111

**FREDERIC MARLETT BELL-SMITH**  
OSA RCA 1846 - 1923 Canadian

#### In the Rockies

watercolour on paper,  
signed  
24 x 16 in, 61 x 40.6 cm

Provenance:  
Private Collection, Toronto

**Sold For: \$7,475.00 CDN**  
Estimate: \$4,000 ~ \$6,000 CDN

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### Lot # 112

**FREDERIC MARLETT BELL-SMITH**  
OSA RCA 1846 - 1923 Canadian

#### A Gorge in the Rockies

watercolour on paper,  
signed and on verso titled  
23 1/4 x 15 3/4 in, 59 x 40 cm

Provenance:  
Private Collection, Newfoundland  
Laing Galleries, Toronto

**Sold For: \$14,950.00 CDN**  
Estimate: \$4,000 ~ \$6,000 CDN

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**Lot # 113****FREDERIC MARLETT BELL-SMITH**

OSA RCA 1846 - 1923 Canadian

**Lake Louise near Lagan**

watercolour on paper,  
signed and on verso titled Lake Louise near Laggan [sic]  
8 1/4 x 11 3/4 in, 21 x 29.8 cm

## Provenance:

Private Collection, Toronto (prior to 1920)  
By descent to the present Private Collection, Toronto

**Sold For: \$8,050.00 CDN**

Estimate: \$3,500 ~ \$4,500 CDN

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**Lot # 114****FREDERICK HORSMAN VARLEY**

ARCA G7 OSA 1881 - 1969 Canadian

**Lynn Valley, the Pipeline Road**

oil on panel,  
on verso inscribed Authenticated by Peter Varley Oct. 19  
- 1984 and certified by Varley Inventory #1284  
12 x 14 3/4 in, 30.5 x 37.5 cm

## Provenance:

By descent to the present Private Collection, Vancouver

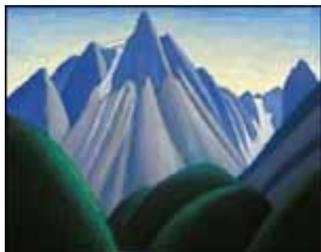
## Literature:

Christopher Varley, F.H. Varley: A Centennial Exhibition,  
The Edmonton Art Gallery, 1981, pages 115 and 116

Varley moved to Lynn Valley in the summer of 1934 but was already familiar with the landscape from his sketching trips that began in the late 1920s. He was teaching at the B.C. College of Arts and had broken away from his wife and family, and though he was enduring financial difficulties, he was experiencing a new freedom. The house in the lower right is most likely Varley's on Lynn Valley Road, which was described by Christopher Varley as being "nestled on the slope of a hill, with a panoramic view of Lynn Peak and Mount Seymour from the windows of the second floor." Nearby, Lynn Creek passed through a deep gorge, crossed by a bridge that led the way to Rice Lake, a favourite subject for Varley. His enchantment with the forest at his door resulted in a group of lyrical, more intimate works. His compositions typically followed a format of a view over a swirling foreground of low vegetation up to mountain top and cloud. Parts of the area had been logged, and it was full of first-growth groundcover such as fireweed, huckleberry and cranberry bush. Atmospheric effects ranging from dramatic clouds wrapping the peaks of this rainforest to the transitory effect of mist arising from swampland were of great interest to Varley. This work is a fine classic painting from this time, in which Varley adeptly catches a rhythm of forms from the curving path through the profusion of vegetation to the dramatic cloud formations above the mountain peaks.

**Sold For: \$138,000.00 CDN**

Estimate: \$35,000 ~ \$45,000 CDN

[more details](#)[email to a friend](#)[zoom browser](#)**Lot # 115****LAWREN STEWART HARRIS**

BCSFA G7 OSA PRCA 1885 - 1970 Canadian

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

oil on board, circa 1929

signed and on verso signed twice, titled and inscribed To Sally on the day of her wedding with love and best wishes, Uncle Lawren

12 x 15 in, 30.5 x 38.1 cm

## Provenance:

Lawren and Bess Harris gave this work as a wedding gift to Sally Lewis (Dorit Larkin's daughter), who was Bess Harris's niece

By descent to the present Private Collection, Calgary

The mountains of Yoho National Park, British Columbia, are the subjects for some of Lawren Harris's most remarkable mountain works. Traveling by train to Wapta Lake, BC, Harris went specifically to the Lake O'Hara region of Yoho Park first in 1926. He would return to Lake O'Hara and the comforts of the lodge there again in 1928 and paint in the nearby hanging valleys at Lake McArthur and on the Opabin Plateau. In 1929, Harris took the train one station further west, and headed up the Yoho Valley to Twin Falls Chalet. Twin Falls is across the Kicking Horse Valley (where the train would have taken him, and where the Trans-Canada Highway now runs) from Lake O'Hara, but no less beautiful and no lesser subject for significant works by Harris. From his base at the chalet, Harris would hike well into the backcountry to the foot of the Wapta Icefields, and begin his work that would lead to the remarkable series of sketches and paintings known as the Isolation Peak works. This gorgeous panel depicting Cathedral Mountain is based on the scenery Harris would have seen over his shoulder early in the trip towards Twin Falls as he climbed up the slopes opposite Cathedral Mountain, and head on during his return trip back down the valley to the train station. It is an unusual depiction of Cathedral Mountain, which is most often painted from the Lake O'Hara side and is rare for this reason alone. In addition, it is an absolutely classic mountain Harris.

It is well known that Lawren Harris's Rocky Mountain work is highly intellectual and mathematical in nature, and is based on geometry, spiritualism and theosophy. Occasionally, a hint of the pastoral side of landscape painting appears in his work. Cathedral Mountain from Yoho Valley is such a work. A carefully balanced composition of blue and green, the work is more inviting and serene than the studio canvases such as Mount Robson and Isolation Peak tend to be. While Harris's explorations of the higher states of man's spiritual potential are hinted at in the glowing sky and up thrust

peaks of the work, the dark richness of the glowing hills evokes the real world of the forest and life below the mind's treeline. The work is a rhythmic play of colour and light, with chalky blue-grey against the greens of the forest, yellow-white against the clear blue of the mountains. Similarly, the brushwork is a play of contrasts, patchy and rough in the forested hills and smooth and vertical in the scree slopes on the mountains. The sky is painted horizontally with a slight curve, controlling our gaze and drawing it back into the centre of the scene. Mountain scenes such as Cathedral Mountain from Yoho Valley have a welcoming feel to them that high altitude Harris works do not - they speak of growth and joy and lushness first, spiritualism and intellect second. One might actually hike there; animals might live in the forest. It is likely that this fact had some influence on Harris's choice of this work as a wedding gift for his wife Bess's niece.

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

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

**Sold For: \$747,500.00 CDN**

Estimate: \$125,000 ~ \$175,000 CDN

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**Lot # 116**

**LAWREN STEWART HARRIS**

BCSFA G7 OSA PRCA 1885 - 1970 Canadian

**Sketch for Cathedral Mountain from Yoho Valley**

graphite on paper, circa 1929  
on verso inscribed Book 9 - 27  
7 1/2 x 9 7/8 in, 19 x 25.1 cm

Provenance:

Estate of Lawren Stewart Harris  
Estate of Howard K. Harris

Literature:

Catherine Mastin, *The Group of Seven in Western Canada*, Glenbow Museum, 2002, listed on page 199

Exhibited:

Glenbow Museum, Calgary, *The Group of Seven in Western Canada*, 2002, traveling to the Art Gallery of Nova Scotia, Winnipeg Art Gallery, Art Gallery of Greater Victoria and National Gallery of Canada, Ottawa, 2003 - 2004, catalogue #44

This work is the preparatory drawing for Lot 115 in this sale.

**Sold For: \$37,375.00 CDN**

Estimate: \$4,000 ~ \$6,000 CDN

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### Lot # 117

#### EMILY CARR

BCSFA RCA 1871 - 1945 Canadian

#### Deep Forest Path

oil on paper, circa 1938

signed with the estate stamp and on verso inscribed Love Pip & Catherine, 22nd August, 1964

35 x 23 in, 88.9 x 58.4 cm

#### Provenance:

Acquired from the Carr Estate by Major Cuthbert Holmes, who was involved in the establishment of Brentwood College School

By descent in the family, Vancouver Island

Gifted to Brentwood College School, Vancouver Island

During the 1930s, Carr turned her attention 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 this work 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. 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 and 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 a nave of a great cathedral as the eye passes down the central pathway in this painting. The trees become great columns and an almost spiritual light illuminates the centre of the composition. This is as much a painting about the spirit as it is about nature and clearly for Carr, in works such as this, 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.

The inscription "Love Pip and Catherine" refers to Cuthbert Holmes's son Pip and his wife Catherine.

The proceeds from this sale will benefit a perpetual bursary for Brentwood College School.

**Sold For: \$333,500.00 CDN**

Estimate: \$125,000 ~ \$175,000 CDN

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**Lot # 118**

**EMILY CARR**

BCSFA RCA 1871 - 1945 Canadian

**Tree Study**

charcoal on paper, circa 1930

signed with estate stamp and on verso stamped Dominion Gallery with the original 1448 St. Catherine West address

18 x 11 3/4 in, 45.7 x 29.8 cm

Provenance:

Dominion Gallery, Montreal

Private Collection, Toronto

Although Emily Carr produced a number of charcoal drawings between 1929 and 1931, they are quite rare in the market place. They are not just spontaneous sketches, but are considered to be finished studies that are a distillation of her powerful experiences in BC forests. These drawings were explorations for her paintings, and embody the unmistakable power of her vision.

**Sold For: \$37,375.00 CDN**

Estimate: \$10,000 ~ \$15,000 CDN

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**Lot # 119**

**E.J. (EDWARD JOHN) HUGHES**

BCSFA RCA 1913 - Canadian

**Trees on a Point, Mill Bay, BC**

oil on canvas,

signed and dated 1969 and on verso signed, titled and dated

24 x 36 in, 61 x 91.4 cm

Provenance:

Dominion Gallery, Montreal

Private Collection, Vancouver

Literature:

Jane Young, E.J. Hughes 1931 - 1982, Surrey Art Gallery,

1983, pages 63 and 71

Young wrote that Hughes "painted the world as a civilized and cultivated garden through which man wanders, at home and at peace". Certainly in this work, a peaceful beach scene with a group of people enjoying the stunning view to Saltspring Island with its cottages, is all of that. Yet the intense colour and high contrasts of Hughes's 1960s palette gives a heightened, almost supernatural atmosphere to this painting. The light is quite unusual with a sky of rich cobalt and teal slashed with eerie burnt orange that reflects a darker umber down into the ocean. He mixes dark clouds and brilliant white highlighted ones, and the effect is moody and exhilarating.

This work is full of patterns, from the wonderful scattering and piling of rocks on the shore to the layers of clouds in the sky. Everything is finely detailed, sharply defined and carefully thought out. In the 1960s, a much sought-after period of Hughes's work, Hughes described himself as a primitive - he took landscape beyond the picturesque into the sublime by heightening colour and crystallizing each individual form. A reverence for landscape is felt - indeed Hughes stated that painting for him was a form of worship of nature. In this superb painting, Hughes captures perfectly the wonder and stillness that one feels when witnessing the beauty of BC's coast.

**Sold For: \$195,500.00 CDN**

Estimate: \$125,000 ~ \$175,000 CDN

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### Lot # 120

#### EMILY CARR

BCSFA RCA 1871 - 1945 Canadian

#### Lillooet, British Columbia

oil on paper, circa 1933

signed with the estate stamp and on verso signed with the estate stamp and by W.A. Newcombe, Trustee, titled and inscribed HCH to PDH 1962 to PDPH 1990

10 3/4 x 14 1/2 in, 27.3 x 36.8 cm

#### Provenance:

Acquired from the Carr Estate by Major Cuthbert Holmes, who was involved in the establishment of Brentwood College School

By descent in the family, Vancouver Island

Gifted to Brentwood College School, Vancouver Island

Emily Carr visited Lillooet in 1933, and this lively oil on paper sketch is one in a series that she executed in the spring of that year. This was a very different landscape for Carr, characterized by the dry hills and much sparser forests than what she had been used to in her painting on Vancouver Island. Carr became particularly interested in the forms of the mountains, and these studies came to fruition in canvases such as Village in the Hills (collection of the Vancouver Art Gallery) and The Mountain (McMichael Canadian Art Collection). Her on-the-spot studies such as this one emphasize her interest in the

larger shapes of the mountains, and this quickly executed sketch is a fascinating demonstration of her process. She seems to have begun by lightly sketching in the forms of the mountains with a brush and then rapidly added the sky, elements of what is likely snow on the top of the mountain and details of the tree-covered hill in the mid-ground. The composition as a whole moves strongly from the upper left to the lower right with the line of the background mountains, and Carr has balanced this with the opposite direction of mid-ground hill and anchored the whole by the addition of two small buildings in the left centre of the composition. These minute buildings serve to emphasize the grand scale of the landscape and suggest the relative insignificance of our presence within the larger scale of nature.

Inscribed on verso by Colin Graham, Director Emeritus, Art Gallery of Greater Victoria, November 15, 2003: I certify that this is a genuine painting by Emily Carr. Shortly after Miss Carr had died I was present in her studio when Lawren Harris and William Newcombe (her executors) were selling those of her works not destined to be among the 160 works chosen to be left to the province of BC. Major Cuthbert Holmes was also present and it was on that occasion that he bought this work (and others) from the Carr Estate through Lawren Harris.

The proceeds from this sale will benefit a perpetual bursary for Brentwood College School.

**Sold For: \$57,500.00 CDN**

Estimate: \$50,000 ~ \$70,000 CDN

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