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# Online Auction Catalogue

Français

This lot contains multiple items displayed below

**Lot # 001**  
**VARIOUS ARTISTS**  
20th Century Canadian

**Kwakiutl Hat and Edward Curtis Photogravure**



**a) Kwakiutl Hat**

**UNIDENTIFIED NORTHWEST COAST**  
Canadian Indigenous

woven cedar bark  
circa 1890  
17 x 7 x 5 in, 43.2 x 17.8 x 12.7 cm



**b) Painting a Hat - Nakoaktok (Portfolio plate no. 329)**

**EDWARD S. CURTIS**  
1868 - 1952 American

photogravure  
titled and inscribed "from copyright photograph 1914 by E.S. Curtis" and "Photogravure by John Andrew & Son" in the plate  
17 1/4 x 13 in, 43.8 x 33 cm

Provenance:  
Private Collection, British Columbia

Early engravings by Russian artists depict northern coastal chiefs wearing woven hats painted with formline crest designs at the period of first contact. The women of the Northwest Coast excelled in woven objects, making not only woven hats but baskets and mats. This rare early Kwakiutl hat is a fine example of Northwest Coast weaving.

The painter in the photogravure is clad in a short, seamless, cedarbark cape, which was worn for protection from rain. She is a woman of wealth and rank, which is shown by the abalone shell nose ornament and gold bracelets. These waterproof hats, of a form borrowed from the Haida, are made of closely woven shreds of fibrous spruce roots and are ornamented with one of the owner's crests.

The woman in the photogravure has painted a double X symbol on the hat, which appears to be symbolize her marking. A similar double X symbol appears of the top of the Kwakiutl hat offered in this lot.

Estimate: **\$15,000 ~ \$20,000 CAD**

Starting Bid: **\$15,000 CAD**

Preview at: Heffel Fine Art Auction House Vancouver

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**Lot # 002**  
**WAYNE ALFRED**  
1958 - Canadian

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Northwest Coast Native and Inuit Art  
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Fine Canadian Art and International Art  
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**Tsonoqua Mask**  
 carved wood, horse hair and fur,  
 on verso signed, dated 1989 and inscribed "Alert Bay,  
 BC" and "Nimkish Tribe"  
 9 x 9 1/2 x 10 in, 22.9 x 24.1 x 25.4 cm

Provenance:  
 Private Collection, Toronto

This work is accompanied by a stand for the mask.

Estimate: **\$1,000 - \$1,500 CAD**

Final Bid: **\$500 CAD**

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All prices are in Canadian Dollars.

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**Lot # 003**  
**COLLEEN CUTSCHALL**  
 1951 - Canadian

**Beads and Boat People**  
 acrylic on canvas,  
 signed and dated 1995 and on verso signed, titled and dated  
 72 x 40 in, 182.9 x 101.6 cm

Provenance:  
 Art Gallery of Southwestern Manitoba, Brandon  
 Private Collection, Toronto

Colleen Cutschall is originally from Pine Ridge, South Dakota. Her tribal affiliation is Oglala-Sicango Lakota. For over twenty years, she has been working and living in southwest Manitoba as an artist, art historian, educator and curator. Primarily a painter, Cutschall has developed a technique that replicates traditional beadwork.

Her work has been featured in numerous solo and group shows and is in many important collections including: Canada Council Visual Art Bank, Ottawa; Winnipeg Art Gallery, Winnipeg; MacKenzie Art Gallery, Regina; Indian and Northern Affairs Art Bank, Ottawa; Manitoba Art Council Foundation's Visual Arts Bank, Winnipeg; Oscar Howe Art Centre, Mitchell, South Dakota and the Sioux Indian Museum at the Journey Museum, Rapid City, South Dakota.

Estimate: **\$1,500 - \$2,500 CAD**

Final Bid: **\$1,700 CAD**

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**Lot # 004**  
**FRANCIS EDGAR**  
 Canadian

**Frog Bowl**  
 wood sculpture, circa 1915  
 3 x 4 x 9 in, 7.6 x 10.2 x 22.9 cm

Provenance:  
 Private Collection, British Columbia

Estimate: **\$2,500 - \$3,500 CAD**

Starting Bid: **\$1,500 CAD**



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**Lot # 005**  
**EARLY HAIDA ARTIST**  
 19th Century Canadian Indigenous

**Haida Figural Group - Canoe with Mythic Travelers**  
 argillite sculpture, circa 1880  
 inscribed "Peter Skiddegate"  
 6 1/2 x 8 1/4 x 2 1/4 in, 16.5 x 21 x 5.7 cm

Literature:

Peter L. Macnair and Alan L. Hoover, *The Magic Leaves, A History of Haida Argillite Carving*, Royal British Columbia Museum, 2002, page 100, similar figural group reproduced page 111, figure 160 and a figural group in a canoe reproduced page 114, figure 165  
 Daina Augaitis et al, *Raven Travelling, Two Centuries of Haida Art*, Vancouver Art Gallery, circa 1886 Haida figural group entitled Canoe with mythic travellers, collection of the Vancouver Museum, reproduced page 44



This fine carved Haida argillite figural group has unique and complex scenes on each side. Figural groups were sometimes carved with openings at the top and separations between figures. This work is solid, with each figure connected, giving the work more mass. On the one side, a group of human figures stand over a reclining figure, with the central figure a shaman, as indicated by his elaborate dress, coiffured hair and ornamentation. He is depicted with a nosebone along with a large necklace and patterned apron, and wields a ceremonial rattle. Beside him rests a box carved with motifs.

The other side depicts a canoe ornamented with ovoid forms, with three of the paddles carved with killer whale motifs. It is loaded with travelers entwined with one another - animals and one human. The Haida, living on the Queen Charlotte Islands or Haida Gwaii, were a seagoing nation and had great skill in the making of large dugout canoes. Figural groups such as this one often illustrate events from Haida myths. This image could relate to a mythical voyage of life, one which, for the Haida, involved their close relationship to animals and mythological beings. Peter Macnair notes that "Sculptures from this period indicate that Haida attitudes to the presentation of myth are changing because these carvings illustrate, openly and rather explicitly, events of the mythical past in a manner rarely presented in a traditional context." In contemporary times, Bill Reid, inspired by such nineteenth century argillite carvings of miniature canoes thronged with animal and human passengers, created his masterwork *The Spirit of Haida Gwaii*, which explores a mythical voyage by canoe of a group of humans and animals.

In late figural groups, the carving can be less distinct and the compositions of intertwined figures can be clumsy. However, in this fine sculpture, the figures are powerfully carved, each individual figure fully realized. They stand together, in a complex, living relationship to each other. Both carved tableaux exude vitality and pull the viewer into their mysterious worlds.

The collection of the Museum of Anthropology in Vancouver has a number of carved argillite figural groups, two of which are similar - A2583 from the Koerner F.N.A. collection and NH 1 735 from the Helen Hagar collection. It is rare to find such a fine work still in private hands.

The inscription "Skiddegate" is an old spelling of Skidegate that turns up in old documents from the 1800s. "Peter Skiddegate" most likely refers to a "Peter" who acquired the work in Skidegate, as natives did not write at that time.

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Estimate: \$25,000 ~ \$35,000 CAD

Starting Bid: \$22,500 CAD

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Preview at: Heffel Fine Art Auction House Vancouver



**Lot # 006**  
**UNIDENTIFIED HAIDA ARTIST**  
 20th Century Canadian Indigenous

**Early Totem Pole**  
 argillite and abalone shell, circa 1890  
 17 x 3 x 1 1/2 in, 43.2 x 7.6 x 3.8 cm

Provenance:  
 Private Collection, Ontario

This is a fine early example of an argillite totem pole, with eyes inlaid with abalone shell and a hollow carved back. Argillite was the preferred stone of the Haida people of British Columbia. The figures include a bear-like animal holding a small owl, and a man who sits atop the pole holding a small figure in his grasp.



Estimate: \$3,000 ~ \$5,000 CAD

Final Bid: \$2,750 CAD

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**Lot # 007**  
**WALTER HARRIS**  
 1931 - Canadian

**Mask**  
 carved wood and hair,  
 on verso signed and dated 1976  
 9 1/2 x 6 1/2 x 3 1/2 in, 24.1 x 16.5 x 8.9 cm

Provenance:  
 Private Collection, British Columbia

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

Starting Bid: \$3,500 CAD

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**Lot # 008**  
**JAMES (JIM) HART**  
 1952 - Canadian

**Talking Stick**  
 carved wood, inlaid copper, leather and animal hooves,  
 on verso initialed with a "J" inside a heart  
 50 1/4 x 3 x 2 1/2 in, 127.6 x 7.6 x 6.3 cm

Provenance:  
 Private Collection, Toronto




Estimate: \$4,000 - \$6,000 CAD

Starting Bid: \$3,500 CAD

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**Lot # 009**  
**JAMES (JIM) HART**  
 1952 - Canadian

**Carved Bowl with Beaver Figures**  
 carved wood with inlaid abalone,  
 on verso signed  
 6 3/4 x 11 x 13 1/2 in, 17.1 x 27.9 x 34.3 cm



Provenance:  
 Private Collection, Toronto

Estimate: \$2,000 - \$3,000 CAD

Final Bid: \$1,300 CAD

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**Lot # 010**  
**HENRY HUNT**  
 1923 - 1985 Canadian

**Beaver Mask**  
 wood sculpture, circa 1970  
 on verso signed  
 10 x 6 1/2 x 7 in, 25.4 x 16.5 x 17.8 cm

Provenance:  
 Private Collection, British Columbia

Estimate: \$3,000 - \$5,000 CAD



Starting Bid: \$2,500 CAD

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