
ADDENDUM

FINE CANADIAN ART

THURSDAY, NOVEMBER 24, 2011

4 PM, CANADIAN POST-WAR
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

PARK HYATT HOTEL, QUEEN'S PARK BALLROOM
4 AVENUE ROAD, TORONTO

PREVIEW AT HEFFEL GALLERY, VANCOUVER

2247 GRANVILLE STREET

SATURDAY, OCTOBER 29 THROUGH

TUESDAY, NOVEMBER 1, 11 AM TO 6 PM

PREVIEW AT GALERIE HEFFEL, MONTREAL

1840 RUE SHERBROOKE OUEST

THURSDAY, NOVEMBER 10 &

FRIDAY, NOVEMBER 11, 11 AM TO 7 PM

SATURDAY, NOVEMBER 12, 11 AM TO 5 PM

PREVIEW AT HEFFEL GALLERY, TORONTO

13 & 14 HAZELTON AVENUE

SATURDAY, NOVEMBER 19 THROUGH

WEDNESDAY, NOVEMBER 23, 11 AM TO 6 PM

THURSDAY, NOVEMBER 24, 10 AM TO 12 PM

HEFFEL GALLERY, TORONTO

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TELEPHONE 416 961~6505, FAX 416 961~4245

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ADDENDUM

FINE CANADIAN ART



Featuring Works from an Important
Corporate Collection, Ontario

SALE THURSDAY, NOVEMBER 24, 2011, 7:00 PM, TORONTO

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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Quebec Winter

oil on panel, signed and dated 1921
and on verso signed, titled and inscribed
Studio Bldg., Severn St., Toronto, \$35
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Private Collection, Ontario
Corporate Collection, Ontario

In late winter/early spring of 1921, while snow still blanketed the countryside, A.Y. Jackson spent a few months sketching on the South Shore of the St. Lawrence River from Cacouna, just below Riviere-du-Loup, to Bic, just above Rimouski. In Cacouna, joined by painter A.H. Robinson, he boarded with the Plourde family (whose farmhouse his niece Naomi Jackson Groves noted was yellowish), and tramped the surrounding countryside in his snowshoes, drawing and painting. *Quebec Winter* is a quintessential Jackson from his classic Group of Seven period. With its falling snow, close-up of a horse-drawn sleigh traveling down a beaten path and a traditional Quebec house, it depicts the heart of a Quebec still unstained by the "progress" of mechanization. Though the day is snowy, Jackson depicts it with warmth, both of feeling and in his palette ~ the yellow tones of the house, mauve and pink notes in the snow and sky, orange edges of exposed wood panel and the bright splash of red in the sleigh. *Quebec Winter* is an exquisite oil sketch, vibrant and alive with the essence of the Quebec rural countryside.

This same year, the National Gallery acquired two canvases from this trip, *A Quebec Village* and *Winter Road, Quebec*.

ESTIMATE: \$100,000 ~ 150,000



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

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

Moonlight, Baie~Saint~Paul

oil on board, signed, 1924

8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

A gift from the Artist to Lawren Harris

G. Blair Laing Limited, Toronto

Corporate Collection, Ontario

During the 1920s, A.Y. Jackson made yearly sketching trips to villages on the shores of the St. Lawrence, and in January of 1924 he painted at Baie~Saint~Paul. This charming village was a magnet in winter for artists such as Jackson, Edwin Holgate, Clarence Gagnon, Albert Robinson and Randolph Hewton. In this rare and stunning moonlit scene, one can feel an affinity with Tom Thomson's night landscapes illuminated with starlight, moonlight or the Northern Lights. Jackson had been close to Thomson ~ they shared a studio in Toronto and painted together in Algonquin Park. In *Moonlight, Baie~Saint~Paul*, the shadowy silhouette of the church steeple contrasts with houses whose windows glow with light, their warmth welcoming the figure about to step in from the cold. Although only the moon's halo can be seen, it makes its presence known in the iridescence of the snow reflecting its glow. The snow is painted with Jackson's characteristic pastel tints, dominated by cool blue and green tones. The frosty radiance of this clear and starry night is palpable in this extraordinarily beautiful Group of Seven period oil sketch.

ESTIMATE: \$60,000 ~ 80,000



**207 ALFRED JOSEPH (A.J.) CASSON**

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Street Scene in Magnetawan

oil on board, signed, circa 1933

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

PROVENANCE:

Acquired directly from the Artist

By descent to a Private Collection, Toronto

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 25, 2010, lot 107

Corporate Collection, Ontario

LITERATURE:Paul Duval, *A.J. Casson*, 1951, the 1933 canvas entitled *Anglican Church at Magnetawan*, in the collection of the National Gallery of Canada, reproduced page 37

A.J. Casson first exhibited with the Group of Seven in 1926, at which time it was announced that he had been invited to be their seventh member. At that time, Casson was working as Franklin Carmichael's assistant at the commercial art firm Rous & Mann Ltd. When Casson joined the firm in 1919, Carmichael became his mentor, taking the young artist on sketching trips and giving him invaluable criticism and advice. Casson, introduced by Carmichael, joined the Arts and Letters Club in Toronto, which attracted writers, critics, artists and art patrons. Here he met Group members J.E.H. MacDonald, Arthur Lismer, Lawren Harris, A.Y. Jackson and Frederick Varley; their close ties ultimately led to his inclusion. It was Carmichael who, after a Sunday afternoon party at Harris's, asked Casson if he would like to be a Group member. After Casson expressed his pleasure at the idea, Carmichael let him in on the fact that they had already decided the night before that he would become one of them! However, Casson was aware that he needed to forge his own identity within the Group. He only went on one official Group sketching trip with

Harris, Jackson and Carmichael in 1928, and he did not focus on Quebec, as he considered that Jackson had captured it so well. As he stated, "What was particularly mine were really the rural villages and houses. In a way it is a record of a disappearing society and a disappearing world ~ in fact, it has almost disappeared already. For me it was always an Ontario quest... I suppose it really began with my early impressions of Meadowvale as a boy and my first sketching trips to Lake Rosseau and Lake Nipissing where my uncle and aunt had a general store." Casson expressed his admiration of Harris, "especially his studies of old houses." However, as he stated, "Unlike Lawren's, mine were lived-in houses. I always tried to get the feel of that even if I didn't put a figure in." Throughout his career, Casson continued to explore rural Ontario by rail and car, painting it in all its seasons and moods.

This superb Casson painting was once in the collection of a family after being acquired directly from the artist. Casson would visit the previous owner's great-great-aunt at her family cottage on Ahmic Lake, and Magnetawan is the town at the mouth of the river leading into Ahmic Lake. Magnetawan proved to be a fruitful locale for the young artist, as he painted some of his finest works there, such as his magnificent 1933 canvas *Anglican Church at Magnetawan*, in the collection of the National Gallery of Canada. This exquisite *plein air* work is a view of the town, and has the same dramatic lighting, rich colour and taut composition seen in the National Gallery canvas. Casson's earlier work was painted in this 9 x 11 inch format, and it is these 1930s works that firmly place Casson as the pre-eminent artist to chronicle village life in rural Ontario. Paul Duval compared Casson to well-known American painter Edward Hopper, and stated, "As often seen in his rural works, although no figures are in view, one senses their presence. This imbuing of structures with human overtones has its parallel in the work of the American artist Edward Hopper."

ESTIMATE: \$40,000 ~ 60,000



**208 ALFRED JOSEPH (A.J.) CASSON**

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Credit Forks

oil on board, signed and on verso signed twice,
titled and dated 1927 on the artist's label
and on the gallery label
9 1/4 x 11 1/4 in, 23.5 x 28.6 cm

PROVENANCE:

Roberts Gallery, Toronto
Mr. & Mrs. Herbert Kitchen, Fredericton
Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 27, 2009, lot 207
Corporate Collection, Ontario

LITERATURE:

Paul Duval, *A.J. Casson*, Roberts Gallery, 1975, reproduced page 50
Joan Murray, *A.J. Casson*, Art Gallery of Windsor, 1978, page 5

EXHIBITED:

Beaverbrook Art Gallery, Fredericton, *Fredericton Collects*,
November 1979, catalogue #31

This stunning oil sketch is a classic Group of Seven autumn landscape, painted the year after A.J. Casson joined the Group. Casson modestly stated, "I didn't join the Group of Seven until 1926 but from 1920 they sort of coached me along. . . I had no thought that I would ever belong to it." Franklin Carmichael asked him to join, and when Casson consented, Carmichael revealed, "We decided last night that you would be [our new member]." Casson related how Lawren Harris fired him with enthusiasm to paint, and that A.Y. Jackson offered insightful critiques on his work. At this time, Casson crystallized his own direction within the Group ~ to depict Ontario ~ its landscapes, villages and rural countryside. *Credit Forks* is a jewel of a painting that reveals a richly atmospheric view of successive layers of land clothed in autumn brilliance that build to a sky full of rolling clouds. Paul Duval highlighted it in his book on A.J. Casson as a fine sketch of its period, and praised "its rich passages of light and shade, relaxed drawing and confident fluidity of brushwork."

ESTIMATE: \$30,000 ~ 40,000



**209 FRANKLIN CARMICHAEL**

CSPWC G7 OSA RCA 1890 ~ 1945

Summer Landscape

oil on board, on verso dated 1936
and certified by Ada L. Carmichael
9 7/8 x 11 7/8 in, 25.1 x 30.2 cm

PROVENANCE:

Acquired directly from the Estate of the Artist by
John Goldie Breckenridge, Toronto
Estate of Mary Breckenridge
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 25, 2010, lot 123
Corporate Collection, Ontario

Summer Landscape is a dramatic oil that shows us the many sides of Franklin Carmichael as an artist. It is a charged work, alive with energetic brushwork, yet harmonious in subdued colour. Depicting a garden-like landscape of small plants growing valiantly in the short summer season, this work is likely to have been painted in the La Cloche hills, which Carmichael visited first in 1926, and which were a continuing source of inspiration for him, so much so that he built a cabin there in 1935. In 1932, he stopped working as a commercial designer and thus had more time to paint. The works of the late 1930s, of which this is a prime example, are filled with energy and feeling. Carmichael's talent as an illustrator is clear in the way he takes us into this superb painting. By placing a small rounded rock on very bottom edge of the work, he creates an inviting feeling, as if we are about to step off the rock and walk forward and down the hill into the valley, largely hidden below us but framed by blue hills. We are high above the rest of the landscape and look down on things from a position of advantage. Compositionally, it is indeed an inviting scene. Is there a lake just out of view beyond the first low ridge? In terms of colour, the work is understated, yet the small range of colours that Carmichael uses is accented by the amount of unpainted board that shows through the work in the foliage, rocks, distant hills and valley. The board is a greyish-white, very close tonally to the greys that Carmichael uses, and similar to the colour used for the clouds in the sky. The unpainted board reads through the work as white accents. Carmichael's abilities as a watercolourist ~ wherein he mastered the use of negative

spaces ~ are also demonstrated in his oils. He was, as John McLeish wrote, "an extraordinary craftsman in commercial art, a modest man whose gift for design was so pronounced as to be almost a handicap." *Summer Landscape* is not unlike the work of David Milne in feeling, with much attention being focused on a small region of richly patterned life, and the scene has a vibrating energy. The areas of scrubby brush that grow in the hollows between the rocks, where soil gathered over thousands of years and water would have collected to nourish these plants, roll into the dark hills in easy waves of movement. The surface of the land, the way it would feel to walk upon is almost palpable ~ we can imagine the difficulty of navigating in such terrain, terrain that Carmichael loved and frequently explored. This is one of the great pleasures of viewing works by the artists of the Group of Seven, and a reason they are so beloved by Canadians ~ they take us to places we have not been, and for those that have been there, they take us back again.

ESTIMATE: \$150,000 ~ 200,000



**210 JAMES EDWARD HERVEY (J.E.H.)
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

***Rocky Shore, Sturgeon Bay
(Georgian Bay near Pointe~au~Baril)***

oil on board, on verso signed,
titled and dated September 1931
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Corporate Collection, Ontario

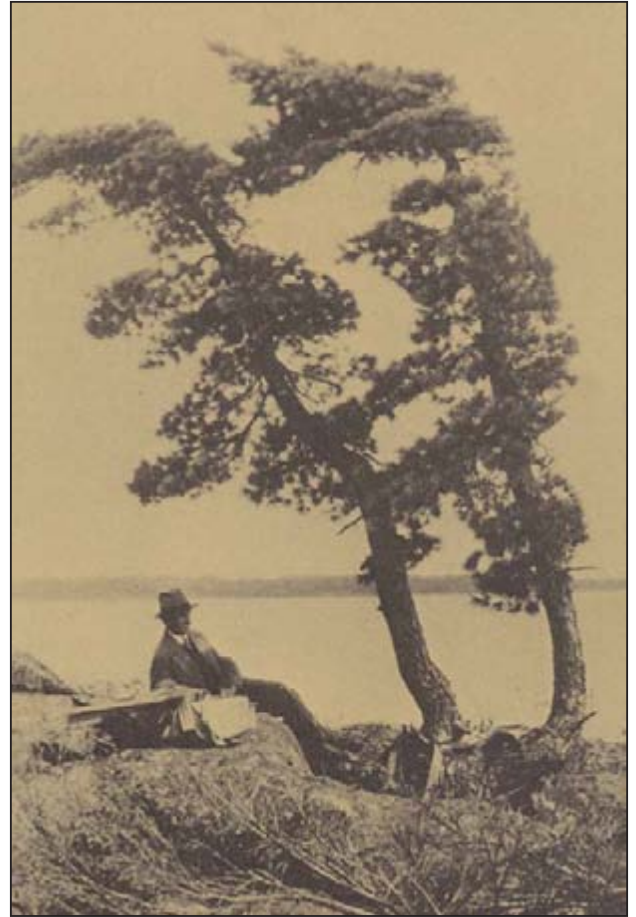
LITERATURE:

Nancy E. Robertson, *J.E.H. MacDonald, RCA, 1873~1932*, The Art
Gallery of Toronto, 1965, page 7

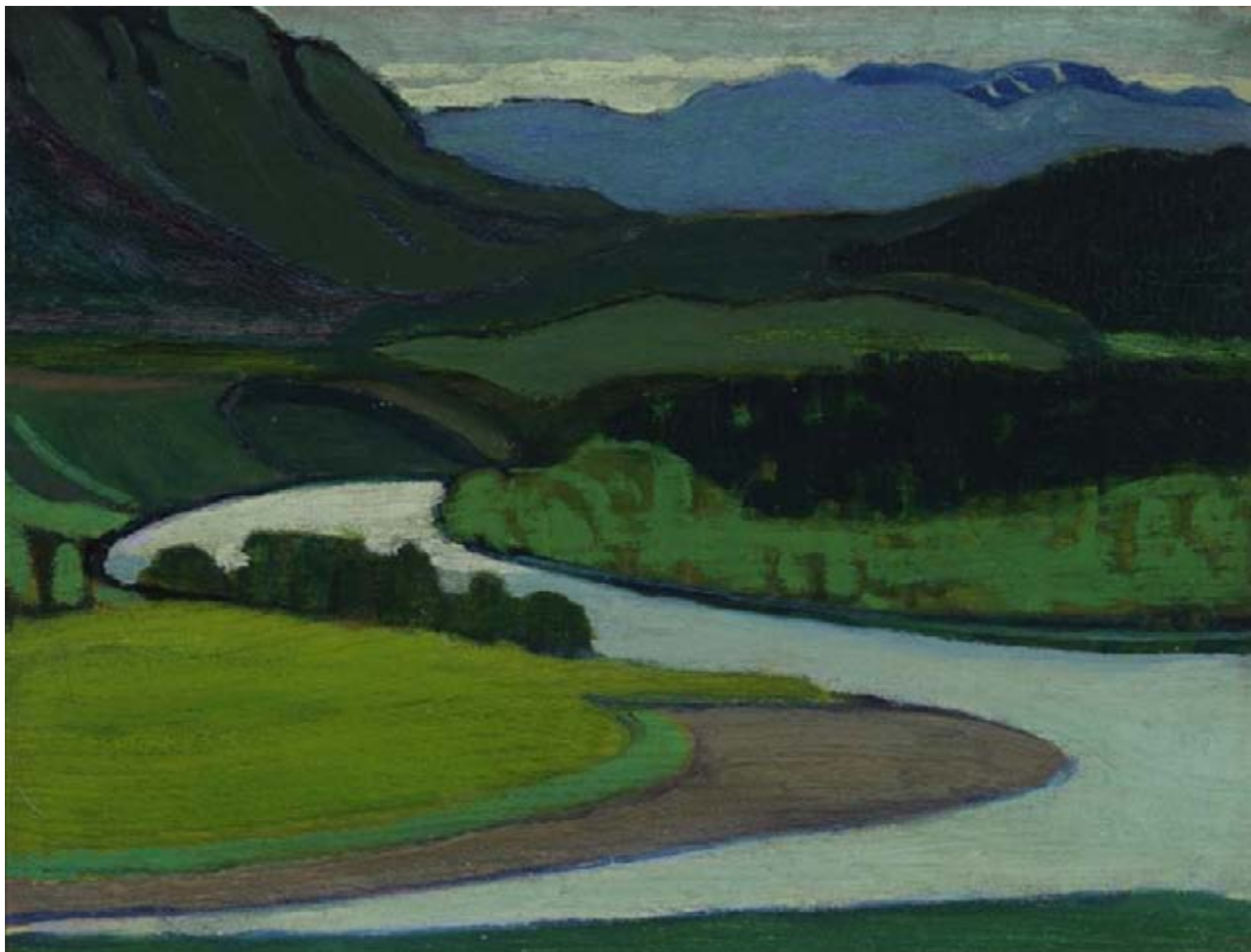
J.E.H. MacDonald made frequent short trips to Georgian Bay throughout his life beginning in 1909, and in September of 1931 he made his last trip to this painting place beloved by the Group of Seven. MacDonald was an admirer of poet Walt Whitman and author Henry Thoreau and was influenced by their romantic responses to nature. MacDonald, who also wrote poetry, focused his fine sensibilities on expressing the moods he sensed in the landscape, and Georgian Bay, with its wind-blown pines, rocky islets, temperamental weather and fresh atmosphere, was the essence of the raw Canadian landscape. In a 1929 lecture, MacDonald stated, "A poem is a perfect moment of time with a heightened sense of heart and pulsation in it. A picture is a perfected enclosure of space seen with heightened vision." *Rocky Shore, Sturgeon Bay (Georgian Bay near Pointe au Baril)* with its central pine clinging indomitably to the powerful rock formations of the Canadian Shield overlooking the beauty of the Bay, is an outstanding expression of MacDonald's vision and a classic Group image.

The National Gallery of Canada has an oil sketch of this area entitled *Sturgeon Bay, near Pointe~au~Baril* in its collection.

ESTIMATE: \$60,000 ~ 80,000



J.E.H. MacDonald, Sturgeon Bay, 1931



**211 ANNE DOUGLAS SAVAGE**

BHG CGP 1896 ~ 1971

Paradise Lost

oil on board, on verso initialed *ADS*,
titled on the gallery label and dated 1927
8 3/4 x 12 in, 22.2 x 30.5 cm

PROVENANCE:

Estate of the Artist
Galerie Walter Klinkhoff Inc., Montreal
Corporate Collection, Ontario

LITERATURE:

Marius Barbeau, *The Downfall of Temlaham*, 1928, the canvas entitled
*Where the Native "Paradise Lost" of Temlaham Used to Stand, on the Upper
Skeena (near Hazelton)* reproduced page 222

Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum
of Fine Arts, 2005, page 167

A.K. Prakash, *Independent Spirit, Early Canadian Women Artists*,
2008, page 158, reproduced page 159

In 1927, Anne Savage set out from Montreal for British Columbia with ethnologist Marius Barbeau and fellow artists Florence Wyle and Pegi Nicol MacLeod. Barbeau worked to record and preserve the traditional cultures and aboriginal peoples of both Quebec and British Columbia, and Savage was inspired by his ideas. It was Barbeau's suggestion that was the impetus for this trip, with its destination of Gitksan territory on the Skeena River, and followed a 1926 trip there by Barbeau, A.Y. Jackson and Edwin Holgate to villages such as Gitwangak. This fine oil sketch, later developed into a canvas, is of the Upper Skeena River near Hazelton. The title refers to Temlaham, a First Nations village that was once there, a legendary "Paradise Lost" ~ a place which Barbeau wrote was "where the Indian Golden Age came to an end and the people were scattered around the country to gain a livelihood." Savage's strength as a painter is evident in her sculptural approach to land masses. The rich blue and green palette, the lushness of the forest and the lofty, mountainous vista show her keen perception of British Columbia. The title adds a poignant element, with the village's absence reverberating through this still and beautiful landscape.

In 1928, Barbeau's book *Downfall of Temlaham* was published, which included illustrations by Holgate, Emily Carr, W. Langdon Kihn and Savage.

ESTIMATE: \$30,000 ~ 40,000



**212 FREDERICK HORSMAN VARLEY**

ARCA G7 OSA 1881 ~ 1969

Forest Ranger's Cabin, Lynn Valley

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

PROVENANCE:

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

Varley considered his best work to have been done after he left Toronto; on the West Coast, particularly in Lynn Valley, he found new inspiration and a more relaxed style. Peter Varley asserts that Varley "found simple techniques that allowed him to build up coded detail into rich overall tapestries, yet never lost the wholeness of form. His palette became less rigid, more fluid and delicate with what he termed rare colour." During the 1930s, Lynn Valley was a quaint community that appealed "to the romantics, the loners and the independents." It was surrounded on three sides by mountains; however, the open southern view prevented the area from feeling entirely contained. In Lynn Valley, Varley felt a release from the pressures of city life. His tranquil mood can be sensed in the soft organic forms of nature, which creep up to the doorstep of the cabin in this stunning sketch, in which Varley has captured both the power and subtlety of the forest.

ESTIMATE: \$150,000 ~ 200,000



213

213 ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

Georgian Bay

oil on board, signed with the estate stamp
and on verso titled, dated on the gallery label
and stamped with the estate stamp, circa 1925
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:

Mrs. Philip Bridges, daughter of the Artist
Galerie Walter Klinkhoff Inc., Montreal
Collection of R. Fraser Elliott, Toronto
Sold sale of *Important Canadian Art*, Sotheby's in association
with Ritchies, November 21, 2005, lot 97
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's in association
with Ritchies, May 25, 2009, lot 11
Corporate Collection, Ontario

LITERATURE:

Angela Nairne Grifor, *Arthur Lismer, Visionary Art Educator*, 2002, page 62
Not only was *Georgian Bay* a stunning subject for Arthur Lismer, but it was
also a source of joy in its relaxed and natural daily rhythm. In 1925,
Lismer was teaching at the Ontario College of Art, and he stated,
“Whenever possible I went with my wife and family up to Georgian Bay,
sometimes with Jackson, MacDonald or Varley... Georgian Bay!
Thousands of islands, little and big, some of them mere rocks breaking
the surface of the waters of the Bay ~ others with great high rocks tumbled
in confused masses and crowned with leaning pines, turned away in
ragged disarray from the west wind, presenting a strange pattern against
the sky and water.” To Lismer, they were the “happy isles”, a feeling that
can be sensed in *Georgian Bay*, as the central pine seems to bask in the
peace of the day while dreamy cumulous clouds roll up on the horizon.
Bright highlights of pink, yellow and red in the rocky foreground exhibit
Lismer's fascination with undergrowth and the earth's surface, and add
sparks of energy to this blithe landscape.

ESTIMATE: \$30,000 ~ 40,000



214

214 KATHLEEN FRANCES DALY PEPPER

CGP OSA RCA 1898 ~ 1994

The Log Barn

oil on board, signed and on verso titled and inscribed
Kathleen Daly, 25 Severn St, Toronto on the 1935 CNE label
and inscribed in graphite *Kathleen Daly Pepper, 441
Walmer Rd., Toronto, Old Barn (Baie St. Paul)*
14 1/2 x 16 3/4 in, 36.8 x 42.5 cm

PROVENANCE:

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 26, 2009, lot 282
Corporate Collection, Ontario

EXHIBITED:

Canadian National Exhibition, Toronto, 1935

Kathleen Daly Pepper studied with Group of Seven artists J.E.H. MacDonald and Arthur Lismer at the Ontario College of Art, followed by subsequent studies in Paris and New York. On her return to Canada in 1930, she began to paint the Canadian landscape with vigorous, fresh colour and light, first at Lake Superior, and then in Charlevoix County in Quebec, where she built a log studio in the Laurentians. It is interesting to note that this work is inscribed with the Group of Seven Studio Building address.

ESTIMATE: \$12,000 ~ 15,000



**215 ARTHUR LISMER**

AAM CGP CSGA CSPWC G7 OSA RCA 1885 ~ 1969

Georgian Bay Islands

oil on metal support, signed and dated 1947

16 x 19 3/4 in, 40.6 x 50.2 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Granville Fine Art, Vancouver

Corporate Collection, Ontario

EXHIBITED:Galerie Walter Klinkhoff Inc., Montreal, *Hommage to Arthur Lismer*,

September 1997, catalogue #29

In the summer of 1947, Arthur Lismer painted at Manitou Dock in Parry Sound, Georgian Bay. One of his favourite haunts, Manitou Dock's rugged terrain would draw Lismer to paint there repeatedly. At this time in his career, he was especially interested in the energy of wild, wind-beaten, weather-worn places. He sought out tangled forms such as driftwood, bracken strewn on forest floors and wind-sculpted islands as his subjects, painting their rhythmic movement with riotous lines and luminous colour contrasts. The overall feeling is one of rapid, almost frenetic, movement, and we can sense the interest in the life force of nature that Lismer was attuned to. He was in his sixties, and after a lifetime of teaching, exhibiting and championing art in Canada, he was still moving his art forward with vigour and vitality. This work is painted on metal, and is unusual in that regard. Lismer's handling of colour, particularly in the shoreline water where he has touched the blues and purples with reflecting white, is very fine.

ESTIMATE: \$50,000 ~ 70,000



216

216 FRANCES ANN BEECHEY HOPKINS

1838 ~ 1919

No One to Dance With

oil on panel, initialed and on verso titled, inscribed on the artist's label *No. 2 / Mrs. E.M. Hopkins, 3 Upper Bukeley Street* and stamped Dominion Gallery, 1877

10 x 6 3/4 in, 25.4 x 17.1 cm

PROVENANCE:

Dominion Gallery, Montreal

Private Collection, Ontario

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 25, 2010, lot 113

Corporate Collection, Ontario

LITERATURE:

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, 2008, reproduced page 45 and a detail reproduced page 245

EXHIBITED:

Dudley Gallery, London, UK, *Eleventh Winter Exhibition of Cabinet Pictures in Oil*, 1877, catalogue 371, label on verso

Born in England, Frances Beechey Hopkins came from a venerable line of artists ~ her grandfather was distinguished portrait painter Sir William Beechey and her father, Rear Admiral F.W. Beechey, was a trained draughtsman who illustrated published accounts of his travels in the Arctic. Upon moving to Canada in 1858, Hopkins was a pioneer as a female artist, painting directly from her own experiences. In 1870, she exhibited 26 works at the Art Association of Montreal's annual exhibition ~ the first time a large body of work was shown by a woman artist in Montreal.

Hopkins made an important contribution to Canadian history when she executed a remarkable series of works featuring voyageurs done on canoe trips, including the Red River Expedition of 1870, headed by Col. G.J. Wolseley, on which she was the only woman. Some time after 1870, Hopkins returned to London. This graceful and sensitive depiction of a young girl coming of age in Victorian society reflects an aesthetic that celebrated beauty. Her insight into the vulnerability of the girl in her transition into adulthood, although expressive of her times, is a universal theme for any generation.

ESTIMATE: \$20,000 ~ 30,000

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