

OCTOBER 2015 ONLINE SALE CATALOGUE



Opens: 01-Oct-2015 04:00:00 PM

Estimated closing time: 29-Oct-2015 03:00:00 PM
(with 3 minutes extension until no further bids received)

Viewing: All works can be viewed on the Internet at www.heffel.com and at Heffel Gallery, 2247 Granville Street, Vancouver, BC, or at Heffel Fine Art Auction House, 13 Hazelton Avenue, Toronto, ON, or at Gallerie Heffel, 1840 rue Sherbrooke Ouest, Montreal, QC, Canada

Note: Sale to be held through the Internet at www.heffel.com.
Any estimates for this sale are in Canadian Dollars.

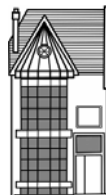
Telephone and absentee bids accepted. Buyer's Premium: 18% of the Lot \$2,501 and above
25% of the Lot up to \$2,500



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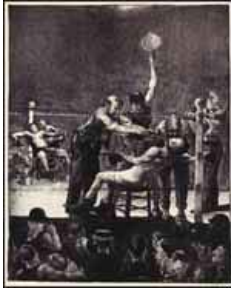
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001

GEORGE BELLOWS

1882 - 1925 American

Between Rounds, Large, First Stone

lithograph on paper

signed posthumously by the artist's daughter, Jean Bellows Booth, and with her initials and editioned No. 43

20 1/4 x 16 1/2 inches 51.4 x 41.9 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Lauris Mason, *The Lithographs of George Bellows: A Catalogue Raisonné*, 1992, catalogue #25

This work is from an edition of 58.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



002

GEORGE BELLOWS

1882 - 1925 American

Businessmen's Class

lithograph on paper

signed in pencil and in the print, titled and editioned No. 4

11 5/8 x 17 1/8 inches 29.5 x 43.5 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Lauris Mason, *The Lithographs of George Bellows: A Catalogue Raisonné*, 1992, catalogue #20

This work is from an edition of 64.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



003

GEORGE BELLOWS

1882 - 1925 American

Counted Out, First Stone

lithograph on paper

signed and signed by the printer, Bolton Brown and titled

12 1/2 x 11 inches 31.7 x 27.9 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Lauris Mason, *The Lithographs of George Bellows: A Catalogue Raisonné*, 1992, catalogue #94

This work is from an edition of 11.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



004

GEORGE BELLOWS

1882 - 1925 American

Dempsey and Firpo

lithograph on paper

signed and signed by the printer, Bolton Brown and titled

18 1/2 x 22 3/8 inches 47 x 56.8 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Lauris Mason, *The Lithographs of George Bellows: A Catalogue Raisonné*, 1992, catalogue #181

George Bellows was a well-known American realist painter and printmaker from the Ashcan School. His skill in lithography resulted in prints with the depth and richness of a charcoal sketch. Bellows's depictions of boxing scenes convey the athleticism of the boxers and the tense atmosphere of the matches. This fine lithograph depicts the historic boxing match between American Jack Dempsey and Luis Ángel Firpo from Argentina which took place on September 14, 1923 in New York. This was the first time that a Latin American fighter had challenged for the world heavyweight title, and it was one of the defining fights of Dempsey's career. Bellows was assigned by the *New York Evening Journal* to make sketches of the bout, and sat ringside sketching. In this dramatic scene, the artist depicts the moment after Firpo landed a right to Dempsey's chin, causing him to fall out of the ring. The slow count by the referee while Dempsey was assisted back to the ring led many to claim that Firpo should have won by knockout. The artist has included himself in the lower left corner of the print, lending a sense of immediacy to the action. The shocking fall leading to this contentious situation was skillfully illustrated by Bellows, and conveys the energy and tension of the moment.

This work was produced in an edition of 103.

Starting Bid: \$30,000 CDN

Estimate: \$30,000 ~ \$50,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



005

CLAUDE FLIGHT

1881 - 1955 British

A Square Meal

linocut in 4 colours

signed twice, titled and editioned 5/50

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Stephen Coppel: *Linocuts of the Machine Age*, 1995, reproduced page 86, catalogue #CF 64

Please note: this work is archivally mounted and matted, but unframed.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



006

CLAUDE FLIGHT

1881 - 1955 British

Paris Omnibus

linocut in 4 colours

signed, editioned 1/50 and dated 1923

8 1/2 x 11 inches 21.6 x 27.9 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Stephen Coppel: Linocuts of the Machine Age, 1995, reproduced page 75, catalogue #CF 12

Starting Bid: \$20,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



007

URSULA FOOKES

1906 - 1991 British

The Lonely House

colour linocut

signed, titled and editioned 6/50

11 1/4 x 8 1/4 inches 28.6 x 21 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



008

CHRISTOPHER RICHARD WYNNE NEVINSON

1889 - 1946 British

Ebb Tide, Rye

drypoint

signed

10 2/5 x 14 1/4 inches 26.4 x 36.2 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature: Richard Ingleby, C.R.W. Nevinson: The Twentieth Century, 1999, reproduced page 73, catalogue #G23

This print was produced in an edition of 40.

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



009

CHRISTOPHER RICHARD WYNNE NEVINSON

1889 - 1946 British

Sussex Downs

etching

signed and titled

11 1/8 x 17 3/4 inches 28.3 x 45.1 centimeters

Provenance: Private Collection, New York

Exhibited:

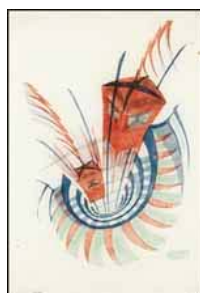
Literature:

This print was produced in an edition of 75.

Starting Bid: \$8,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



010

CYRIL POWER

1874 - 1951 British

Lifts

linocut in 3 colours

signed in the print and editioned E.P. No. 4

15 x 9 1/2 inches 38.1 x 24.1 centimeters

Provenance: Private Collection, USA

Exhibited:

Literature: Stephen Coppel: Linocuts of the Machine Age, 1995, reproduced page 92, catalogue #CEP 13

This print was produced in an edition of 50.

Starting Bid: \$11,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



011

LILL TSCHUDI

1911 - 2001 Swiss

Life Class

colour linocut

signed twice, titled, editioned 15/50 and inscribed "USA"

10 1/4 x 12 inches 26 x 30.5 centimeters

Provenance: Private Collection, Vancouver

Exhibited: Birmingham Museum and Art Gallery, Exhibition of Modern Lino-cuts, March 30 - April 19, 1939, same image, catalogue #135

Literature: Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 39, plate 26 and page 145, catalogue #LT 64

Iain MacNab opened The Grosvenor School of Modern Art in 1925 at 33 Warwick Square. Claude Flight, who had recently completed a publication on the process of linocut printmaking, was invited to instruct at the newly formed school. Cyril Power, a respected architect, joined the faculty shortly after as a lecturer and Sybil Andrews was hired as the school secretary.

Lill Tschudi, a talented Swiss artist, enrolled in the Grosvenor School of Modern Art in 1929 at the age of 18. Encouraged by Flight, Tschudi took up the linocut technique, which became her preferred medium. Eventually, through revenue from the sales of her prints, Tschudi would leave London to further her schooling at the Academies André Lhote in Paris. Tschudi studied life drawing with the Cubist painter Lhote, which perhaps was the inspiration for this work. Tschudi maintained a close relationship with Flight and continued to exhibit with the Grosvenor School group and contribute to the annual exhibitions of British linocuts.

In a letter dated 5 July, 1938, Flight commented to Tschudi about this print, "In the Life Class I think you have got away with the subject better than anyone has with this particular subject before, it is [sic] nice colour & balance & your whites are very well managed."

Following the inaugural exhibition of British linocuts in 1929 at the Redfern Gallery in London, the 1930s were the most productive and important period for the Grosvenor School artists. Tschudi produced 65 linocuts in the period between 1930 and 1939. This exceptional example of her mature work, dated 1938, is rare to the market and has only been available at public auction twice in the past decade. Please note: this work is archivally matted but is unframed.

Starting Bid: \$22,500 CDN

Estimate: \$30,000 ~ \$50,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



101

BERNARD BUFFET

1928 - 1999 French

El Matador

oil on canvas

signed and dated 1960 and on verso titled on the "Waddington & Gorce Inc." label, inscribed "Mr. Bernard" on the "E. David et M. Garnier" label and "54E" on the canvas and stamped David et Garnier on the canvas

39 1/2 x 31 3/4 inches 100.3 x 80.6 centimeters

Provenance: Galerie E. David et M. Garnier, Paris
Waddington & Gorce Inc., Montreal
Private Collection, Montreal

Exhibited:

Literature: Douglas Maxwell, "Whatever Happened to Bernard Buffet?", Modern Painters Magazine, 1994, page 66

Born in 1928 in Paris's Batignolles neighbourhood - an area known for its famous residents, such as poets Paul Verlaine and Stéphane Mallarmé, and writer Émile Zola - Bernard Buffet was a precocious artist. In an interview in Modern Painters Magazine, Buffet stated, "I cannot remember ever not liking art...I was so fascinated by painting." He was admitted to the École nationale des beaux-Arts in Paris at only 15 years old. Four years later, the Musée national d'art moderne de la Ville de Paris acquired his *Nature morte au poulet* (Still Life with Chicken). Shortly thereafter, art dealer Emmanuel David took Buffet under his wing and became his exclusive dealer along with Maurice Garnier. Pierre Bergé - the entrepreneur and art collector who later became Yves Saint Laurent's business and life partner - was his manager. Buffet was part of the group L'Homme Témoin (The Witness), which was considered a new school of figurative painting, and he was regarded as a leading figure in post-war figurative art. He worked in a variety of mediums - painting, watercolour, drawing, lithography and engraving, and in various subjects - portraits, nudes, still lifes, landscapes and cityscapes. In 1958, at the age of 30, his first retrospective was held at Galerie Charpentier. His work has been exhibited internationally, at the Institut Français in Berlin (1958), the Hermitage Museum in St. Petersburg (1991) and in Kassel at the Documenta-Halle (1994). In 1973 the Bernard Buffet Museum opened in Higashino, Japan, which has 2,000 of his works in its collection.

Buffet's *El Matador* presents an angular and elongated torero looking contemplatively into the distance. His black, white and yellow *traje de luces* (suit of lights) is completed with a black *montera*, the traditional hat worn by bullfighters, and a slim *corbatin*, or necktie. Melancholy, yet refined and dignified, this matador perfectly embodies Buffet's fondness for strong and wistful characters inspired by painters such as Francis Gruber and Georges Rouault. Matadors made frequent appearances from the late 1950s to the late 1960s in Buffet's paintings. One could speculate that this series was inspired by his work for the Opéra de Marseille, where he created the set design for the 1962 production of Georges Bizet's famous opera, *Carmen*, which is set in Spain and features the gutsy torero, Escamillo.

Starting Bid: \$35,000 CDN

Estimate: \$40,000 ~ \$60,000 CDN

Preview at: Heffel Gallery Montreal



102

BERNARD BUFFET

1928 - 1999 French

Glaieuls

oil on canvas

signed and dated 1959 and on verso inscribed "Dr. Zeltzer Bernard, Montréal" on the gallery label and "48c" on the canvas and stamped David et Garnier on the canvas

51 1/4 x 31 3/4 inches 130.2 x 80.6 centimeters

Provenance: Galerie E. David et M. Garnier, Paris
Private Collection, Montreal

Exhibited:

Literature: François Lombard, Emmanuel David and Maurice Garnier,
<http://www.museebernardbuffet.com/enbiographie.html>

Still lifes are a recurring theme in Bernard Buffet's oeuvre, and *Glaieuls* is a fine example of this subject. Stylized and elongated, this vase of gladioli is laid down in thin layers of paint with an almost economical use of color. The bright green stems and vermillion blossoms stand out against the muted white, black, sable and ochre background, and his expressive and angular brush-strokes add great dynamism to the work. In *Glaieuls*, as with most of his works, Buffet moves away from realistic representation towards a highly stylized and individual interpretation of nature. Painted in 1959, this work was created at the culmination of the artist's career, after being recognized as one of the greatest French post-war artists in a survey published in the art magazine *Connaissance des Arts*.

Starting Bid: \$35,000 CDN

Estimate: \$40,000 ~ \$60,000 CDN

Preview at: Heffel Gallery Montreal



103

LYNN CHADWICK

1914 - 2003 British

Male Cloaked Figure VIII

bronze sculpture with black patina

editioned 6/9, dated 1980 and inscribed "795" and on verso stamped with the Morris Singer foundry stamp

11 x 7 1/2 x 7 1/2 inches 27.9 x 19 x 19 centimeters

Provenance: Alwin Gallery, London
Private Collection, Vancouver

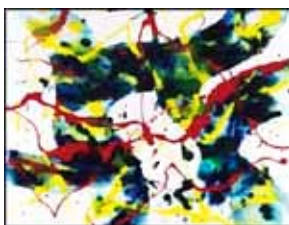
Exhibited:

Literature: Dennis Farr and Eva Chadwick, Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947 - 2003, 2014, reproduced page 343, catalogue #795

Starting Bid: \$18,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



104

SAM FRANCIS

1923 - 1994 American

Untitled

gouache on paper

on verso signed and dated 1989

14 x 18 inches 35.6 x 45.7 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$30,000 CDN

Estimate: \$30,000 ~ \$50,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



105

RENÉ MAGRITTE

1898 - 1967 Flemish

La folie Almayer

gouache on paper

signed

13 x 8 7/8 inches 33 x 22.5 centimeters

Provenance: Galerie Lucien Bilinelli, Brussels, Belgium

Sold sale of Hôtel des Encans, Montreal, September 24, 1991, lot 170
Private Collection, Montreal

Exhibited:

Literature: David Sylvester, editor, René Magritte, Catalogue Raisonné, Vol. 4: Gouaches, Temperas, Watercolours and Papiers Collés 1918 - 1967, 1994, listed page 347, reproduced page 203, catalogue #1439

This rare gouache, dated circa 1957, is from a series of gouaches on paper executed by René Magritte in the 1950s, all based on a similar oil painting first realized in 1951 (catalogue raisonné #759). At this time, Magritte had gained international recognition as a prominent figure of Surrealism, and was the subject of important retrospectives in Europe and the United States.

La folie Almayer is the title of a novel written by Joseph Conrad and published in 1895 under the original title *Almayer's Folly: A Story of an Eastern River*. The novel, set in the late nineteenth century, relates the story of Kaspar Almayer, a Dutchman who went to Borneo with hopes of great wealth. Almayer's Folly is a surname given to a grand mansion built by the main character at a time when he still dreamt of a splendid future. As the story begins, Almayer stands on the veranda of his decaying house and looks at uprooted trees carried away to the ocean by torrents of muddy water while meditating on his past failure.

One can only speculate on the significance of the visual association between the images of the ruined tower and the uprooted tree in Magritte's *La folie Almayer* and their possible relation with the novel. However, the power of Magritte's paintings to captivate resides in their deliberately elusive, equivocal and enigmatic nature. Similar representations of towers can be found in at least two works executed by the artist prior to *La folie Almayer*. An image of a tower devoured by a caterpillar served to illustrate a poem by Magritte's friend Paul Éluard entitled *Vieillir (Aging)*. That work is part of a collection of poems by Éluard - accompanied by 12 drawings by Magritte commissioned by the poet - published in 1921 under the title *Les Nécessités de la vie et les conséquences des rêves*. Three towers are also represented in the haunting 1928 oil on canvas *Le parfum de l'abîme* (catalogue raisonné #237). Magritte created an enduringly fascinating body of work exploring the complexity of the unconscious mind, the relation between language and visual representation, and the imagery of dreams - perfectly exemplified in *La folie Almayer*.

Starting Bid: \$32,500 CDN

Estimate: \$35,000 ~ \$55,000 CDN

Preview at: Heffel Gallery Montreal



106

EDWARD SEAGO

RBA RWS 1910 - 1974 British

A Rutland Bye Road

oil on board

signed and on verso titled

18 x 24 inches 45.7 x 61 centimeters

Provenance: Laing Galleries, Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



107

EDWARD SEAGO

RBA RWS 1910 - 1974 British

The Elder Bush - Norfolk

oil on board

signed and on verso titled

26 x 36 inches 66 x 91.4 centimeters

Provenance: Laing Galleries, Toronto
Private Collection, Ontario

Exhibited:

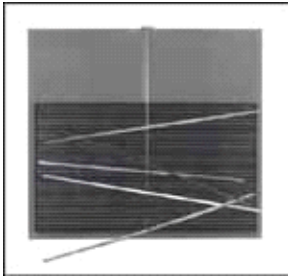
Literature:

Edward Seago has been celebrated as a quintessential twentieth century painter of British landscape since his first and very successful exhibition at Colnaghi gallery in London in 1945. Seago studied under Sir John Arnesby Brown, and was influenced by the Norwich School of painters and British forebears such as John Constable. His fine paintings include rural and marine subjects, most often located, as is this bucolic scene, in and around the County of Norfolk on the east coast of England. Seago also traveled widely throughout his career and became equally well-known for his paintings of cities and harbours in Europe, the Far East and locations as far away as Antarctica. His representation for many years by Laing Galleries in Toronto provided an entree into many established Canadian collections. A recent comprehensive monograph, Edward Seago by James Russell, was published in 2014.

Starting Bid: \$35,000 CDN

Estimate: \$40,000 ~ \$60,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



108

JESÚS RAFAEL SOTO

1923 - 2005 Venezuelan

Vibrations métalliques

stainless steel, brass and nylon

on verso signed, titled, editioned 38/250 and dated 1969 on the gallery label
10 3/4 x 11 3/4 x 5 inches 27.3 x 29.8 x 12.7 centimeters

Provenance: Éditions Denise René, Paris
Dunkleman Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

One of the most important Kinetic and Op artists of the twentieth century, Jesús Rafael Soto moved from Venezuela to Paris in 1950 and began to associate with Yaacov Agam, Victor Vasarely and other artists associated with the well-known Galerie Denise René. This gallery was instrumental in championing both Op and Kinetic art movements with seminal exhibitions such as Le Mouvement in 1955, which introduced and helped popularize the artistic movements. Soto produced *Vibration métalliques* in 1969 with the Éditions Denise René, a subsidiary of Galerie Denise René, and this work is a characteristic example of Soto's unique approach to working with spatial, optical and auditory phenomena. Continuous spatial variations are generated by the interaction and perspective of the viewer and in the optical illusion perceived by the mind, a hallmark of the Op art movement. The Museo de arte moderno Jesús Soto in Ciudad Bolívar, Venezuela opened in 1973, and Soto's works are included in the collections of the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York and the Tate Gallery in London, among others.

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



201

ANTHONY D. BLAKE

1951 - New Zealander

The Garfield

gouache and acrylic on board

signed and dated 1983 and on verso signed, titled, dated February 1983 and inscribed "The Garfield (Length 292'0"/Beam 41'0"/Depth 24'9"/Tonnage Nett 2290/Gross 2347.)" / "24 x 30"/Mixed Media/(Gouache & Acrylic)" / "XB/513 900.00"

24 x 30 inches 61 x 76.2 centimeters

Provenance:

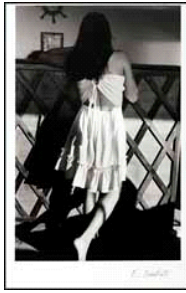
Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



202

EDOUARD BOUBAT

1923 - 1999 French

Mexique

gelatin silver print

signed and on verso signed, titled and dated 1978

12 3/8 x 8 1/8 inches 31.4 x 20.6 centimeters

Provenance: Jane Corkin Gallery, Toronto
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Gallery Montreal



203

GEORGE CATLIN

1796 - 1872 American

Nine Works from the North American Indian Collection

12 3/8 x 8 1/8 inches 31.4 x 20.6 centimeters

Provenance:

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Imperial Oil Limited Calgary



204

DIETZ EDZARD

1893 - 1963 German

Young Woman with a Fan

oil on canvas

signed and on verso titled on a gallery label

24 x 19 inches 61 x 48.3 centimeters

Provenance: Odon Wagner Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



205

HELEN FRANKENTHALER

1928 - 2011 American

Flirt

screenprint in colours

signed twice and editioned 112/126 and on verso titled, dated 2003 on a gallery label and stamped with the printer Brand X Editions Ltd. Stamp

26 5/8 x 39 1/4 inches 67.6 x 99.7 centimeters

Provenance: Gallery One, Toronto
Private Collection, Vancouver

Exhibited:

Literature:

This print was published by the List Art Posters and Lincoln Center for the Performing Arts, New York.

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



206

HELEN FRANKENTHALER

1928 - 2011 American

Grey Fireworks

screenprint in colours

signed twice and editioned HC 6/12 and on verso titled and dated 2000 on a gallery label

27 1/2 x 45 1/2 inches 69.8 x 115.6 centimeters

Provenance: Gallery One, Toronto
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



207

HELEN FRANKENTHALER

1928 - 2011 American

Solar Imp

screenprint in colours

signed twice and editioned 16/126 and on verso titled, dated 2001 on a gallery label and stamped with the printer Brand X Editions Ltd. Stamp

39 1/2 x 29 3/4 inches 100.3 x 75.6 centimeters

Provenance: Gallery One, Toronto
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



208

FRANÇOIS GALL

1912 - 1987 French

Sur la plage

oil on canvas

signed and on verso inscribed variously and stamped with the Dominion Gallery stamp
10 3/4 x 18 inches 27.3 x 45.7 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Toronto

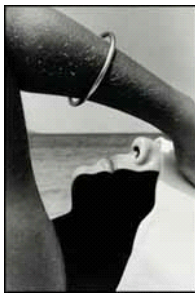
Exhibited:

Literature:

Starting Bid: \$2,500 CDN

Estimate: \$4,000 ~ \$5,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



209

RALPH GIBSON

1939 - American

Mary Jane in Sardinia

gelatin silver print

on verso signed, editioned 21/25 and dated 1980
17 5/8 x 12 inches 44.8 x 30.5 centimeters

Provenance: Drabinsky Gallery, Toronto
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Gallery Montreal



210

ERIC GILL

1882 - 1940 British

The Carrying of the Cross

woodcut on Japanese tissue paper

4 3/8 x 4 3/8 inches 11.1 x 11.1 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

This print was produced in an edition of 480.

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Fine Art Inc. Toronto



211

HENRI HAYDEN

1883 - 1970 Polish

La colline rouge

gouache on paper

signed and dated 1968 and on verso titled
14 1/2 x 20 1/4 inches 36.8 x 51.4 centimeters

Provenance: Waddington Fine Arts Ltd., Montreal
Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



212

JEAN JANSEM

1920 - 2013 French

Nature morte

oil on canvas

signed and on verso titled on the gallery label
36 1/4 x 25 3/4 inches 92.1 x 65.4 centimeters

Provenance: Galerie Hervé, Paris
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Gallery Montreal



213

JEAN JANSEM

1920 - 2013 French

Vieil homme

oil on canvas

signed and on verso titled on the gallery label
31 3/8 x 15 7/8 inches 79.7 x 40.3 centimeters

Provenance: Galerie Hervé, Paris
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Gallery Montreal



214

HENRI LAURENS

1885 - 1954 French

La sirène au bras levé

bronze sculpture

signed, editioned 3/6 and stamped C. Valsuani and on verso titled and dated 1938 on the gallery label
6 1/2 x 13 3/4 x 5 1/2 inches 16.5 x 34.9 x 14 centimeters

Provenance: Galerie Louise Leiris, Paris
Hokin Gallery Inc., Palm Beach, Florida
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Gallery Montreal



215

JACQUES LIPCHITZ

1891 - 1973 French

Prometheus and the Vulture: Maquette No. 2

bronze sculpture

signed, editioned 4/7 and stamped with the artist's thumbprint and on verso inscribed "Stock No. TOS 384"

8 1/4 x 7 1/4 x 6 inches 21 x 18.4 x 15.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature: Alan G. Wilkinson, The Sculpture of Jacques Lipchitz, a Catalogue Raisonné, Volume One: The Paris Years 1910 - 1940, 1996, another cast reproduced page 101, catalogue #302

Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Gallery Montreal



216

BERNARD LORJOU

1908 - 1986 French

Flowers

oil on canvas

signed and on verso titled on a label

39 1/2 x 25 1/2 inches 100.3 x 64.8 centimeters

Provenance: Wildenstein & Co., New York
Collection of Gregory Peck, Los Angeles
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Gallery Montreal



217

CHARLES JAMES MCCALL

1907 - 1989 British

Afternoon Tea Party

oil on board

on verso signed and titled on a label

20 x 16 inches 50.8 x 40.6 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal
By descent to the present Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



218

ANDRÉ MINAUX

1923 - 1986 French

Nature morte

oil on canvas

signed and on verso inscribed "5718"

24 1/4 x 26 1/4 inches 61.6 x 66.7 centimeters

Provenance: Monique de Groote Galerie d'art, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Gallery Montreal



219

HENRY MOORE

CH FBA OM 1898 - 1986 British

Four Reclining Figures - Caves

colour lithograph

signed and editioned XV/XX and on verso titled, dated, and inscribed "a.p." and "Commemorative graphic for opening of the Art Gallery of Ontario" on a gallery label

17 3/4 x 23 1/4 inches 45.1 x 59 centimeters

Provenance: Dresdner Gallery, Toronto
Galerie Martal, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Gallery Montreal



220

PAUL NASH

1889 - 1946 British

Hilde for Whitecliff

watercolour, charcoal and coloured pencil on paper

initialed, titled and inscribed with various colour notations in the sky, background and foreground
7 x 10 inches 17.8 x 25.4 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



221

BEN NICHOLSON

1894 - 1982 British

Monte Oliveto

graphite on paper board

on verso signed, titled and dated September 1956
16 3/4 x 21 inches 42.5 x 53.3 centimeters

Provenance: Private Estate, Ontario

Exhibited:

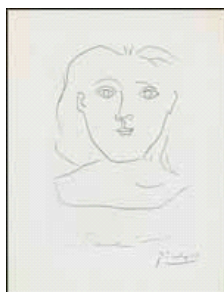
Literature:

Please note: this work is unframed.

Starting Bid: \$9,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



222

PABLO PICASSO

1881 - 1973 Spanish

Femme de face: jours de gloire

etching

signed

7 1/2 x 5 1/4 inches 19 x 13.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: Georges Bloch, Catalogue of the Printed Graphic Work 1904 - 1967, Volume I, catalogue #372, reproduced page 107

This print was produced in an edition of 20.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Fine Art Inc. Toronto



223

PABLO PICASSO
1881 - 1973 Spanish

Trois poissons sur fond gris (A.R. 396)

ceramic sculpture

on verso signed, editioned 1/175 and stamped Madoura Plein Feu, Edition Picasso
diameter 16 1/2 inches 41.9 centimeters

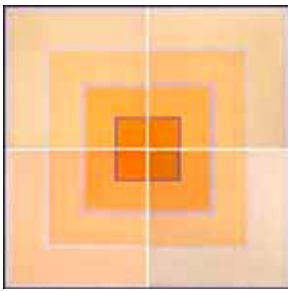
Provenance: Sold sale of American & Modern Prints & Illustrated Books, Christie's New York,
November 6, 1996, lot 380
By descent to the present Private Collection, Vancouver

Exhibited:
Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver



224

ALEJANDRO PUENTE
1933 - 2013

Las cuatro estaciones

acrylic on canvas

45 1/2 x 45 1/2 inches 115.6 x 115.6 centimeters

Provenance: Acquired directly from the Artist in 1970 by the present Private Collection, Montreal
Exhibited:
Literature:

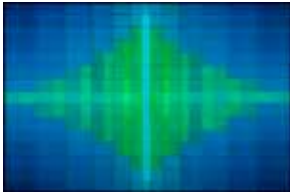
This work is comprised of four separate paintings each measuring 22 3/4 x 22 3/4 in. When placed in a square, the complete work measures 45 1/2 x 45 1/2 in. Please note: this work is not framed.

This work is accompanied by a photograph certificate of authenticity and origin, handwritten by the artist, which states the following: "Certifico que la obra 'Las cuatro Estaciones' cuyas medidas son: 4 paneles de 58 x 58 cms. Y pintados con pintura acrilica sobre tela, fueron realiza dos por mi en el año 1970."

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Gallery Montreal



225

ALEJANDRO PUENTE

1933 - 2013

Ovni

acrylic on canvas

on verso signed, dated 1974 and inscribed "acrilica s/tela"
19 7/8 x 29 1/2 inches 50.5 x 74.9 centimeters

Provenance: Acquired directly from the Artist by the present Private Collection, Montreal

Exhibited:

Literature:

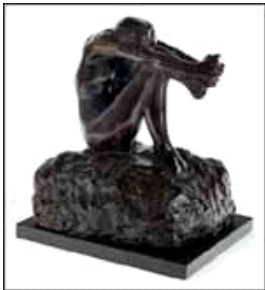
Please note: this work is unframed.

This work is accompanied by a photograph certificate of authenticity and origin, handwritten and signed by the artist, which states the following: "Certifico que la obra 'Ovni' cuyas medidas son 52 x 75 cm. Y pintada con pinturas acrilica sobre tela, fué realizada por mi en el año 1974."

Starting Bid: \$4,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Gallery Montreal



226

AUGUSTE RODIN

1840 - 1917 French

Désespoir

bronze sculpture

signed and inscribed "©Musée Rodin, 1965" and "Georges Rudier Fondateur, Paris" and on verso titled on the gallery label

13 x 12 x 9 inches 33 x 30.5 x 22.9 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Antoinette Le Normand-Romain, Rodin et le bronze: catalogue des oeuvres conservées au Musée Rodin, Volume 1, 2007, the 1942 cast entitled Le Désespoir, in the collection of the Musée Rodin, reproduced page 306; the cast anterior to 1952 entitled Le Désespoir, in the Musée Rodin Collection, reproduced page 306; Figure 1 of another undated cast entitled Le Désespoir, reproduced page 307; the 1903 - 1904 cast entitled Le Désespoir sans terrasse, in the Musée Rodin Collection, reproduced page 308; the Perzinka cast entitled Le Désespoir, in the Stanford University Cantor Arts Center collection, reproduced page 309; a cast anterior to 1900 entitled Le Désespoir, reproduced page 309; a plaster version entitled Le Désespoir, plâtre à la terrasse, reproduced page 309; a marble version anterior to 1900, entitled Le Désespoir, reproduced page 309

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Gallery Montreal



227

WEN-YING TSAI

1928 - 2013 American

Cybernetic Sculpture

aluminum, steel, concrete, electric motor, stroboscope

on verso signed and dated 1971

42 x 24 x 21 1/4 inches 106.7 x 61 x 54 centimeters

Provenance: The Electric Gallery, Toronto
Private Collection, Toronto

Exhibited: Ontario Science Centre, Tsai: Cybernetic Sculpture Environment, Toronto, May 31 - July 1, 1971

Literature:

Wen-Ying Tsai was a celebrated artist who emigrated to New York from China in 1950. A graduate of the University of Michigan, Tsai became a very successful New York City architectural engineer who made time to pursue many other interests, such as evening studies at the Art Students League, political science and economics studies at the New School for Social Research and classes in modern dance. A true polymath, he became an award-winning painter and, by the mid-1960s, a pioneer of Kinetic art. He used his knowledge of engineering in his construction of cybernetic sculptures, interactive works which were exhibited and collected worldwide. The Ontario Science Centre in Toronto held a solo exhibition of his work in 1971, simultaneous with a solo show at Toronto's Electric Gallery which represented his sculpture for several years. A kinetic sculpture comparable to this lot was purchased at that time, and remains in the collection of the Science Centre.

Please note: the electric motor and the stroboscope are 110-120 voltage.

Starting Bid: \$8,000 CDN

Estimate: \$12,000 ~ \$15,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



228

MAURICE CANNING WILKS

1911 - 1984 Irish

Muckish Mt. from Co. Donegal

oil on canvas

signed and on verso signed

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



301

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

Hills on Rockingham Road

oil on board

signed and on verso signed twice, titled on the gallery label, dated Sept. 1964 and inscribed "On the Rockingham Road"

12 x 15 inches 30.5 x 38.1 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$17,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



302

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970 Canadian

Laurentian House, New Hampshire

graphite on paper

on verso dated 1937

8 1/9 x 9 inches 20.6 x 22.9 centimeters

Provenance: Acquired directly from the Artist
By descent to the present Private Collection, Halifax

Exhibited:

Literature: Joan Murray and Robert Fulford, *The Beginning of Vision, Lawren S. Harris: The Drawings of Lawren S. Harris, 1982, Laurentian House, New Hampshire*, dated circa 1934 - 1938, reproduced page 152

Please note: the paper sheet size is 8 1/2 x 11 inches.

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



303

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 61

graphite on paper

on verso inscribed "Book 9-61" / "388" / "277"

7 1/2 x 9 7/8 inches 19 x 25.1 centimeters

Provenance: Estate of Lawren Stewart Harris
Estate of Howard K. Harris

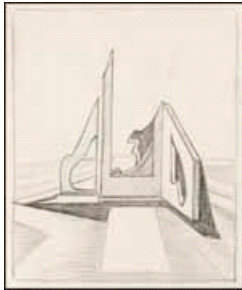
Exhibited: Glenbow Museum, Calgary, The Group of Seven in Western Canada, 2002, traveling to the Art Gallery of Nova Scotia, Halifax, the Winnipeg Art Gallery, the Art Gallery of Greater Victoria and the National Gallery of Canada, Ottawa, 2003 - 2004, catalogue #40

Literature: October 2015 Group of Seven Online Speciality Sale
Catherine Mastin, The Group of Seven in Western Canada, Glenbow Museum, 2002, listed on page 199

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver



304

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970 Canadian

Study of Space

graphite on paper

inscribed "83" and on verso inscribed "Folder 2-13"

7 3/4 x 6 1/4 inches 19.7 x 15.9 centimeters

Provenance:

Exhibited:

Literature: Dennis Reid, Atma Buddhi Manas: The Later Work of Lawren S. Harris, Art Gallery of Ontario, 1985, re Study of Space: this drawing, as well as the related circa 1936 oil entitled Abstract Sketch in the collection of the National Gallery and the Untitled circa 1936 oil from this drawing reproduced page 68

Please note: the paper sheet size is 10 3/4 x 8 inches.

Starting Bid: \$5,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



305

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970 Canadian

White Mountains, New Hampshire (from Sugar Loaf)

graphite on paper

on verso inscribed "Book 3-21" and "130"

8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Estate of Lawren Harris
By descent to a Private Collection, British Columbia
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 27, 2009, lot #117
Private Collection, Vancouver
Masters Gallery, Calgary
Private Collection, Vancouver

Exhibited:

Literature:

This work is from Book #3 of the collection of Harris's sketches entitled Writing Collections #14, White Mountains - New Hampshire (from Sugar Loaf) containing 24 graphite drawings

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver



306

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Autumn, Arnprior, Ont.

oil on board

signed and on verso signed, titled and dated Oct. 1966

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal
The Art Emporium, Vancouver
Private Collection, Vancouver

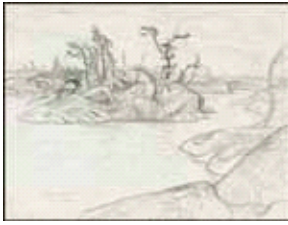
Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver



308

ALEXANDER YOUNG (A.Y.) JACKSON
ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Georgian Bay / Go Home Bay (verso)

double-sided graphite on paper

signed and titled and on verso signed and titled
9 x 11 inches 22.9 x 27.9 centimeters

Provenance: Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$3,000 CDN
Estimate: \$4,000 ~ \$6,000 CDN
Preview at: Heffel Fine Art Auction House Vancouver



309

ALEXANDER YOUNG (A.Y.) JACKSON
ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Ice Study

graphite on paper

5 x 8 inches 12.7 x 20.3 centimeters

Provenance: Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$500 CDN
Estimate: \$1,000 ~ \$1,500 CDN
Preview at: Heffel Fine Art Auction House Vancouver



310

ALEXANDER YOUNG (A.Y.) JACKSON
ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Island in Lake Superior

oil on board

signed and on verso signed, titled, dated 22 July 1959 and inscribed "Pearson Island near Gargantua, Lake Superior"

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Alex Fraser Galleries, Vancouver
Private Collection, Alberta
Exhibited:
Literature:

Starting Bid: \$10,000 CDN
Estimate: \$12,000 ~ \$16,000 CDN
Preview at: Imperial Oil Limited Calgary



311

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Last Snow Drift, St. Aubert

oil on board

signed and on verso signed, titled and dated April 1945

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



312

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Near Johnson's Lake

oil on board

signed and on verso titled, dated Oct. 3, 1962 and inscribed "Near Johnson's lake (On map called Shavings Lake) (15 miles from Eganville Ont. Oct 3, 1962 / 80th Birthday)"

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Collection, Alberta

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Imperial Oil Limited Calgary



313

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Northern Vista

graphite on paper

5 1/2 x 9 inches 14 x 22.9 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Fine Art Auction House Vancouver



314

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Hints of Fall

oil on board

signed and on verso titled, inscribed with the Dominion Gallery Inventory #A8134 on the gallery label and stamped Dominion Gallery, Montreal

10 1/2 x 13 1/8 inches 26.7 x 33.3 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Ontario
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 23, 2007,
lot 86
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$25,000 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver



315

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Lake of the Woods

oil on panel

signed Frank H. Johnston and dated 1922 and on verso dated June and inscribed "\$25"

6 x 8 1/2 inches 15.2 x 21.6 centimeters

Provenance: Hudson's Bay Company, Fine Art Department, label on verso
Kenneth G. Heffel Fine Art Inc., Vancouver
Acquired from the above by a Private Collection, Vancouver, November 19, 1981
Private Collection, Vancouver, 1991

Exhibited:

Literature: Roger Boulet, *The Tranquility and the Turbulence: The Life and Work of Walter J. Phillips*, 1981, page 42
Roger Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, 1998, page 42

In 1921, Group of Seven member Frank Johnston moved from Toronto to Winnipeg to take the position of principal of the Winnipeg Art School and director of its art Gallery. During his four years in Winnipeg, Roger Burford Mason writes, "The strong response of a sensitive nature to the beauties of the landscape, to light and shade, to shape and colour and texture, much of which Johnston honed and refined during his years in Winnipeg, was to inform his painting for the rest of his professional life."

Every summer while in Winnipeg, Johnston and his family would rent a cottage on Lake of the Woods on the Manitoba-Ontario border. Artist Lemoine FitzGerald and his family were across the bay from them, and the two artists would show each other their work and exchange ideas. This stunning location was also much depicted by Winnipeg-based artist Walter J. Phillips, who praised the beauty of its open skies and its light, writing, "At the lake, the sun is nearly always shining, creating sharp shadows, sparkling lights...The atmosphere also tends to define the whole landscape with a clarity and a strength unknown in damper climates."

Lake of the Woods is signed Frank H. Johnston - significant because he was part of the Group of Seven until his departure in 1924, after which he changed his first name to Franz. By the end of his time in Winnipeg, Johnston's style had changed to a more realistic approach. However, Lake of the Woods is very much in the Group style - with its precise yet painterly brushwork, the use of slivers of exposed wood panel, and its layered composition culminating in a sky with a striking pattern of horizontal streaks of clouds. Johnston's palette of bright, fresh greens and pale blues in a light-drenched landscape encapsulates a vibrant impression of early summer in this exquisite Group-period work.

The verso of this work bears a label from the Hudson's Bay Company's Fine Art Department. In the 1920s, major department stores such as the Hudson's Bay Company and Eaton's exhibited and sold work by what are now well-known Canadian painters.

Starting Bid: \$55,000 CDN

Estimate: \$60,000 ~ \$80,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



316

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Toward Sundown

oil on board

signed Frank H. Johnston and on verso signed, titled, inscribed "Towards Sundown by Frank H. Johnston A.R.C.A. Thornhill Ont." and "Brook. L" and numbered 7865-5 / 10 / 04077

8 3/4 x 11 1/8 inches 22.2 x 28.3 centimeters

Provenance:

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



317

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Algonquin Park

graphite on paper

on verso titled, dated 1914, inscribed "1978" and indistinctly and estate stamp

7 x 9 7/8 inches 17.8 x 25.1 centimeters

Provenance: Norman Bell Collection, Toronto
D & E Fine Arts, Toronto
Masters Gallery, Calgary
Private Collection, Vancouver

Exhibited:

Literature: Marjorie Lismer Bridges, *A Border of Beauty*, Arthur Lismer's Pen and Pencil, 1977, reproduced pages 30 and 31

Starting Bid: \$1,300 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Heffel Fine Art Auction House Vancouver



318

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Old Stump, Georgian Bay

pen and ink drawing on paper

signed and dated 1961

15 3/4 x 12 1/4 inches 40 x 31.1 centimeters

Provenance: Private Collection, Alberta

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Imperial Oil Limited Calgary



319

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Trees

felt marker and ink on paper

signed with the estate stamp and on verso stamped with the Arthur Lismer Estate stamp

7 x 9 inches 17.8 x 22.9 centimeters

Provenance: Private Collection, Vancouver

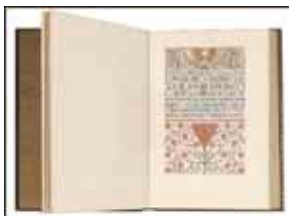
Exhibited:

Literature:

Starting Bid: \$1,300 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Heffel Fine Art Auction House Vancouver



320

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Handmade Book for Edward Rogers Wood

book

13 1/8 x 9 1/2 x 1 1/8 inches 33.3 x 24.1 x 2.9 centimeters

Provenance: Estate of Edward Rogers Wood, Toronto
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

This lot consists of a leather presentation case and the leather-bound, handwritten and illuminated book which was presented to Edward Rogers Young in 1924 by the Toronto YMCA in recognition of his many years of service as the Director and President. After the dedication pages, the book has photographs of Past Presidents, Advisory Governors, Board of Governors, and Secretaries of the Toronto YMCA. Each photograph is signed by the subject.

This book was designed and executed by J.E.H MacDonal, and the binding was produced by Warwick Bros. & Rutter of Toronto.

Starting Bid: \$3,500 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Fine Art Inc. Toronto



321

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Mt. Hungabee from Odaray Bench

oil on board

signed and dated September 4, 1928 and on verso signed, titled, dated, inscribed "Smoke haze in air" / "Property of J.B. Lawrie 72 Highlands Heath Putney S.W. 15" and Dominion Gallery Inventory #A 456 and stamped Dominion Gallery, Montreal

8 1/2 x 10 1/2 inches 21.6 x 26.7 centimeters

Provenance: Dominion Gallery, Montreal, circa 1960s
By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

In 1924 J.E.H. MacDonald undertook his first sketching trip to Lake O'Hara in British Columbia's Yoho National Park. He immediately fell in love with the region and sketched prolifically while he was there. His visits also inspired poetry, and he kept detailed diaries of his O'Hara adventures, turning these notes into lectures that he delivered to his students at the Ontario College of Art upon his return to Toronto. Lake O'Hara is a small and densely packed pocket of beauty, with numerous lakes and lakelets tucked into high hanging valleys, surrounded by soaring, glaciated peaks that are all easily accessible within five or six kilometres of hiking.

In 1925, on his second visit to O'Hara, he already knew the lay of the land, so after settling into the Bungalow Camp, he climbed the nearby flanks of Odaray Bench and wrote in his journal, "First day sketching. Weather cold and mostly dull. Some snow with bright intervals. Took lunch and went up on Odaray Bench. Made sketch O'Hara in the distance. Grand setting but too cold to draw well. Fine composition higher up with a better foreground. Do later. Made sketch Goodsir under cloud. Several good views of Goodsir patterns." This sketching location up on Odaray Bench would remain consistently attractive to MacDonald. It was a short side trip on the way to or from McArthur Lake - another of his O'Hara haunts - and the climb up the slope would allow him to sit high above the valley, with all of O'Hara spread out at his feet. From there, he had views towards The Goodsirs in the south, north towards Wiwaxy Peaks and out across Lake O'Hara itself, nestled in the valley below with Mounts Lefroy and Victoria forming the backdrop.

In this view he has composed the work from a position closer to McArthur Pass, and we see Mount Hungabee over the shoulder of Mount Schaffer on the right. MacDonald noted in his fine longhand on the back of this work that there is "Smoke Haze in the Air," which he depicts with a beautiful soft blue sheen. The contrast between the smoke haze and the clarity of the growth in the near ground of the work demonstrates MacDonald's attuned sensitivity to the varied qualities of light and air at Lake O'Hara. A keen observer of such subtleties, MacDonald's on-the-spot sketches give us day by day snapshots of his sketching trips there.

Starting Bid: \$37,500 CDN

Estimate: \$40,000 ~ \$60,000 CDN

Preview at: Heffel Fine Art Auction House Vancouver



322

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

Black Tusk

charcoal on paper

on verso stamped with the Varley Inventory #988

11 7/8 x 13 5/8 inches 30.2 x 34.6 centimeters

Provenance: Mayberry Fine Art, Winnipeg
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Fine Art Auction House Vancouver