



FINE
ART
AUCTION
HOUSE

Heffel

**APRIL 2020
ONLINE AUCTION**

SALE APRIL 2, 2020 – MAY 1, 2020



001

FRANCIS BACON

1909 - 1992 British

Untitled (Portrait of Michel Leiris, from Requiem pour la Fin des Temps)

colour etching and aquatint on Arches paper

signed, editioned 46/100 and stamped with the Georges Visat, Paris blindstamp and on verso titled "Untitled, from Requiem pour la Fin des Temps" and dated 1978 on the gallery label

11 3/4 x 9 3/4 inches 29.8 x 24.8 centimeters

Provenance: Albert White Gallery, Toronto
Private Collection, West Vancouver

Exhibited:

Literature: Bruno Sabatier, Francis Bacon: Oeuvre Graphique – The Graphic Work: Catalogue Raisonné, JSC Modern Art Gallery, Paris, 2012

Francis Bacon is one of the most important and celebrated painters of the last century, known for his raw, emotionally charged depictions of the human body from a bleak, existentialist perspective. This portrait is of Michel Leiris, a French anthropologist, writer and poet. For much of the twentieth century, Leiris was at the forefront of French intellectual life - he was intimately connected with the Surrealist movement and was a friend of Pablo Picasso's. From the 1970s, Bacon spent considerable time in Paris, and in 1974, he bought an apartment there, which enabled him to deepen his friendship with Leiris, so much so that Leiris would later produce a richly illustrated monograph on Bacon's oeuvre. Eddy Batache, also a friend of Bacon's, was a French art historian and expert on Surrealism. He helped Bacon with the French translation of his letters to Leiris. In return, Bacon allowed Batache to use prints based on his paintings to illustrate his publications, such as Requiem pour la fin des temps in 1978. This portrait of Leiris, subtle and insightful, is an extraordinary work. The eye of Leiris, intelligent and compelling, communicates the importance of his intellectual influence on Bacon. This work is based on Francis Bacon's oil painting from 1976, Portrait of Michel Leiris. It was made for Eddie Batache's publication Requiem pour la Fin des Temps, which was published by Éditions d'art Georges Visat in 1978

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Vancouver



002

ALBERT BERGEVIN

1887 - 1974 French

Avranches - Baie du Mont St. Michel

poster

on verso titled and dated circa 1910 on the gallery label

39 x 29 1/2 inches 99.1 x 74.9 centimeters

Provenance: Marianne Friedland Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

The full sheet size of this work is 47 x 32 inches.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



003

BERNARD BUFFET

1928 - 1999 French

Maisons

lithograph on paper

signed and editioned 62/120

19 x 25 inches 48.3 x 63.5 centimeters

Provenance: Corporate Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



004

HANS HARTUNG

1904 - 1989 German

L 124

lithograph on vellum

signed, editioned 59/75 and embossed with the Erker-Pressé stamp and on verso signed, inscribed "A.56278" and numbered 124

18 1/2 x 25 1/8 inches 47 x 63.8 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature: Rainer Michael Mason, Hans Hartung: the prints, <http://hhestampes.com/taf/00aeed.taf?cle=1230&an1=1963&imp1=Erker-Pressé,%20Saint-Gall> (accessed January 20, 2020)

The full sheet size is 21 1/2 x 29 1/2 inches. This work is included in the Fondation Hartung Bergman online catalogue raisonné of the artist's prints, reference #RMM 202.

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$2,000 CDN

Preview at: Heffel Montreal



005

DAVID HOCKNEY

1937 - British

Celia - Musing

lithograph on paper

signed, editioned 93/100, dated 1979 and stamped with the Gemini G.E.L. blindstamp

40 x 29 inches 101.6 x 73.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: David Hockney, The David Hockney Foundation,
<https://thedavidhockneyfoundation.org>, accessed April 1, 2020

In 1979, British artist David Hockney partnered with printmakers Gemini G.E.L. on a series of lithographs of his good friend and muse Celia Birtwell. Birtwell was a textile designer and was the wife of Ossie Clark, an established fashion designer in London during the 1960s and 1970s. Hockney is quoted as saying, "Celia is one of the few girls I know really well. I don't bother getting the likeness in her face because I know it so well. She has many faces and I think if you looked through all the drawings I've done of her, you'd see that they don't look alike." In comparing this work with Celia - Weary, lot 006 in this session, this print illustrates this sentiment. The variation he captured is quite remarkable, as he conveys her expression with so few strokes. This work and others like it, are a symbol of friendship at its finest, one that has lasted over half a century, and continues to this day.

This work was published by Gemini G.E.L., Los Angeles, and was produced in an edition of 100 plus 16 AP.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



006

DAVID HOCKNEY

1937 - British

Celia - Weary

lithograph on paper

signed, editioned 86/100, dated 1979 and stamped with the Gemini G.E.L. blindstamp

39 1/2 x 29 1/4 inches 100.3 x 74.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

This work was published by Gemini G.E.L., Los Angeles, and was produced in an edition of 100 plus 16 AP.

Starting Bid: \$6,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



007

FERNAND LEGER

1881 - 1955 French

Composition sur fond violet

serigraph on paper

signed, initialed in the print and editioned 18/20
9 3/4 x 11 inches 24.8 x 27.9 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

The full sheet size is 15 x 15 3/4 inches.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Montreal



008

JEFF CHIEN-HSING LIAO

1977 - Taiwanese

5 Pointz from Habitat 7

pigment inkjet print

on verso signed and on a label, titled on a label and editioned Special Edition 9/10
9 3/4 x 23 1/2 inches 24.8 x 59.7 centimeters

Provenance: Private Collection, Victoria

Acquired from the above by the present Private Collection, Victoria

Exhibited:

Literature:

This lot includes the first edition, first printing of the Habitat 7 book, published in 2007 by Nazraeli Press. It is a special limited edition of 10 copies, (this being #9/10) signed and hand-numbered in black ink on the title page by the artist and contained in a purple cloth-covered clamshell box.

Starting Bid: \$1,200 CDN

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

Preview at: Heffel Vancouver



009

PABLO PICASSO

1881 - 1973 Spanish

Shakespeare

lithograph on paper

signed twice, editioned 31/150 and dated "28.2.65"
12 1/2 x 10 inches 31.8 x 25.4 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

The full sheet size is 18 1/2 x 12 1/4 inches.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



010

SERGE POLIAKOFF

1906 - 1969 Russian

Composition rouge et bleue

colour lithograph on paper

signed and inscribed "Ed A"

23 3/4 x 17 inches 60.3 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



011

ANDY WARHOL

1928 - 1987 American

Wayne Gretzky #99 (F.&S. II.306)

screenprint on Lenox Museum Board

signed and signed by Wayne Gretzky and editioned 154/300

40 x 32 inches 101.6 x 81.3 centimeters

Provenance: Frans Wynans, Vancouver

Acquired from the above by the present Private Collection, Vancouver, circa 1988

Exhibited:

Literature: Frayda Feldman and Jörg Schellmann, editors, *Andy Warhol Prints: A Catalogue Raisonné, 1962 - 1987*, 4th edition, 2003, reproduced page 133 and listed page 218, catalogue #II.306

The catalogue raisonné states that this work is from an edition of 300, with 50 APs, 6 PP which are trial proof variations, signed and numbered in pencil lower left. Some prints are also signed by Wayne Gretzky. There are 46 TP signed and numbered in pencil on verso by the executor of The Estate of Andy Warhol on a stamped certificate of authenticity. The edition was printed by Rupert Jasen Smith in New York and published by Frans Wynans, Vancouver.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



012

ANDY WARHOL

1928 - 1987 American

Karen Kain (F.&S. IIB.236)

screenprint with diamond dust on Lenox Museum board

signed by the artist and Karen Kain and editioned 37/200

40 x 32 inches 101.6 x 81.3 centimeters

Provenance: Private Collection, Calgary
By descent to the present Private Collection, Calgary

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, editors, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987*, 2003, reproduced page 181, catalogue #IIB.236

The catalogue raisonné states that this print was published in an edition of 200, 30 AP, 5 PP, and 25 TP by William Hechter, Toronto and printed in New York by Rupert Jasen Smith. The edition of 200 is also signed in pencil by Karen Kain.

Starting Bid: \$25,000 CDN

Estimate: \$30,000 ~ \$40,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



013

ANDY WARHOL

1928 - 1987 American

Flowers

offset lithograph

22 x 22 inches 55.9 x 55.9 centimeters

Provenance: Private Collection, New York
Sold sale of Sotheby's, March 1, 2002, lot 3LSWN
Acquired from the above by the present Private Collection, Toronto

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, editors, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987*, 2003, reproduced page 60, catalogue #II.6

This unsigned work was produced outside of the signed edition of approximately 300 that are signed and dated 1964. It was published by Leo Castelli Gallery, New York to coincide with an Andy Warhol exhibition at the end of 1964.

The full sheet size is 23 x 23 inches.

Starting Bid: \$1,300 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



014

ANDY WARHOL

1928 - 1987 American

Campbell's Soup II, New England Clam Chowder (F.&S. II.57)

screenprint on paper

on verso signed and editioned 42/250

35 x 23 inches 88.9 x 58.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987*, Fourth Edition, 2003, reproduced page 74, catalogue #II.57
MoMALearning, *Campbell's Soup Cans*,
https://www.moma.org/learn/moma_learning/andy-warhol-campbells-soup-cans-1962/#_blank, accessed March 30, 2020
Phaidon, *The fascinating story behind Andy Warhol's soup cans*,
<https://ca.phaidon.com/agenda/art/articles/2013/february/22/the-fascinating-story-behind-andy-warhols-soup-cans/>, accessed March 30, 2020

By his own admission, Andy Warhol was a person of habit. He had the same lunch every day - Campbell's soup. It is easy to imagine his kitchen cabinet much like a grocery shelf containing all the different varieties of soup, each with an almost identical label. Would he buy one of each or just one flavour in bulk?

His art process slowly went through a transformation where the evidence of his hand was gradually removed, and replaced by print machines. In fact, he wanted to be a machine. His first Campbell's Soup work was a series of 32 canvases, each hand-painted. He traced each can's projection onto the canvas and hand-stamped each one's bottom edge. When this series was exhibited for the first time at Ferus Gallery in Los Angeles in 1962, the individual works were placed on three inch wide shelves, as if they were appearing in the aisle of a grocery store. Previously, where there were imperfections and dripping paint, for this work he attempted a machine-like precision. This series became iconic and synonymous with his name. Soon after completing the 1962 series, Warhol began producing silkscreens, a printmaking technique which uses a photographic stencilling process to transfer an image onto a substrate. In 1968 he created a series of ten prints of Campbell's soup images and in 1969 he created another ten - entitled *Campbell's Soup Cans II*. The second series presented some of the more unusual flavours of soups.

Warhol was fascinated with consumer culture, mass production and the repetitive aspect of advertisements. He wanted to make work for the masses, using imagery of celebrities and everyday commodities. The silkscreen technique, which was itself developed for commercial use and wide circulation, gave him the opportunity to create such work. Each print presents the can in the same position, virtually identical colouring and scale. *Campbell's Soup II, New England Clam Chowder (F.&S. II.57)* is an edition of 250. The image is centered, clean and crisp, with no marks or splatters, no trace of Warhol's hand. The can seems to almost glow - it is exactly like a can, yet in this context, it seems to be more - something that you desire, that you want to buy, an ideal consumer product and the perfect artwork. Not surprisingly, this silkscreen, closely resembling an advertisement, achieves Warhol's ultimate goal: to question what a work of art is.

The catalogue raisonné states that this print was published in an edition of 250 signed in ball-point pen and numbered with a rubber stamp on verso by Factory Additions, New York and printed by Salvatore Silkscreens Co., Inc., New York. There are also 26 AP signed and lettered A - Z in ball-point pen on verso.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



015

ZAO WOU-KI

1921 - 2013 French

Untitled

colour etching and aquatint on Arches paper

signed, dated 1963 and inscribed "épreuve d'artiste"

21 3/4 x 14 1/2 inches 55.2 x 36.8 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature: Zao Wou-Ki, 'The Graphic Work, A Catalogue Raisonné 1937 - 1995, reproduced page 93, catalogue #154
Céline Chicha and Marie Minssieux-Chamonard, Zao Wou-Ki estampes et livres illustrés, 2008, listed page 133, reproduced page 81, catalogue #50

The full sheet size is 30 x 22 inches.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



101

PAUL AUGUSTIN AÏZPIRI

1919 - 2016 French

Flowers in a Vase

oil on canvas

signed and on verso inscribed variously

28 3/4 x 23 1/2 inches 73 x 59.7 centimeters

Provenance: Galerie Paul Pétridès, Paris
Private Collection, Ontario

Exhibited:

Literature:

Before WW II, a young Paul Augustin Aïzpiri was living and working in the cultural hub of Montparnasse, arguably the epicenter of the art world in Paris at that time. During the war, Aïzpiri escaped a German POW camp in Brittany and eventually returned to Paris. By 1946, a mature style emerges in his work, distinguished by simple lines, figuration and quotidian subject matter. While not financially successful at first, he gained the respect of his contemporaries such as Bernard Buffet, Paul Rebeyrolle, Gaëtan de Rosnay and André Minaux, who like Aïzpiri sought to oppose the elite Parisian salons and the dominance of abstract art. Winning the Prix Corisca in 1948 allowed Aïzpiri to travel to Marseilles, a world vastly different from Paris, which had a profound effect on his art. Throughout the 1950s, a return to figuration saw Aïzpiri's reputation and critical reception on the rise, and he had many global exhibits, including the Venice Biennale, O'Hana Gallery, London, Wildenstein Gallery, New York, Acosta Gallery, Los Angeles, Laing Gallery, Toronto, to name a few. In the early 1960s he began exhibiting in Japan, where he remains popular, and the Nakata Museum of art museum was established in Onomichi, largely devoted to his his work.

This canvas depicts one of Aïzpiri's most recurrent motifs and simple pleasures, a still life with flowers. The flowers are rendered with bold outlines and expressionist brushwork, giving them a beauty that is physical and direct.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



102

JULIAN ROSSI ASHTON

1852 - 1942 Australian

Berry Pickers

oil on canvas

signed and dated 1877

28 3/8 x 22 7/8 inches 72 x 58 centimeters

Provenance: By descent to the present Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



103

BERNARDUS JOHANNES BLOMMERS

1845 - 1914 Dutch

Woman with Children in the Field

oil on canvas

signed

19 1/2 x 28 inches 49.5 x 71.1 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



104

FREDERICK ARTHUR BRIDGMAN

1847 - 1928 American

Algerian Mother and Child

oil on canvas

signed and dated 1923

19 1/4 x 13 1/2 inches 48.9 x 34.3 centimeters

Provenance: Sold sale of Christie's East: Nineteenth Century European Art, September 13, 2000, lot 155
Private Collection, Vancouver

Exhibited:

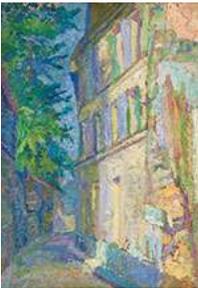
Literature:

Frederick Arthur Bridgman (1847 – 1928) was one of only several recognized American painters practicing in the Orientalist genre in the 19th Century. Bridgman was born in Alabama, but moved to Paris by the age of 19 to study painting. Paris became his permanent home in 1870, and he spent his summers in the famous Pont-Aven American art colony in Brittany. Bridgman quickly aligned himself with some of the most well-known Classical and Orientalist painters of the 19th Century, including his teacher Jean-Léon Gérôme. They shared a common interest in depicting populated scenes from Northern Africa, and spent a great deal of time traveling through Morocco, Algeria and Egypt. Bridgman often painted lavish, exotic tableaux with historical and biblical references in sun-drenched colours. Algerian Mother and Child is a later work that captures a quiet domestic scene in which the pair seem as though caught unawares by the artist. Their eyes share a familial similarity, and both the mother and her offspring are bound together by the white and crimson robes. The artist spent a great deal of time throughout his career befriending the Algerian people, gaining unprecedented access to a secret world mostly hidden from 19th Century Europeans. Throughout his career, he was able to translate these cultures in his painting to great fanfare. His work maintained great popularity in France and the United States until his death in 1928.

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Vancouver



105

VICTOR CHARRETON

1864 - 1937 French

A Sunlit Street

oil on canvas on board

on verso signed

21 x 15 inches 53.3 x 38.1 centimeters

Provenance: Sold sale of Christie's South Kensington: Impressionist & Nineteenth Century Art, October 14, 1999, lot 43
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,500 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



106

EBENEZER COLLS

1812 - 1887 British

Nautical Scene

oil on board

signed

20 x 30 inches 50.8 x 76.2 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



107

KEITH COVENTRY

1958 - British

Supermodel (Kate Moss)

gold-plated steel sculpture

editioned NO 1, dated 2000 and stamped "KC"

26 1/4 x 16 3/4 x 4 inches 66.7 x 42.5 x 10.2 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Supermodel (Kate Moss) by British artist Keith Coventry is a highly sophisticated and iconic example of his sculptural work. Although primarily known as a painter, the artist has always devoted part of his practice to sculpture. In 2012, the Bowes Museum in Barnard Castle held a solo exhibition entitled *Black Bronze: White Slaves*, focused entirely on his sculptural body of work, in which another sculpture from the edition of Supermodel (Kate Moss) was exhibited. Coventry's work takes everyday British life and popular culture - whether it be elements from the British Monarchy, fashion, food, or housing issues - and filters these themes through a modernist lens.

Coventry was born in Burnley, UK and studied at the Chelsea School of Art in London. He has shown extensively since the 1990s both at home and abroad. His first major break was his inclusion in Charles Saatchi's blockbuster group show *Sensation: Young British Artists* from the Saatchi Collection, at the Royal Academy of Arts in 1997, alongside other notable artists such as Damien Hirst, Sarah Lucas, and Marc Quinn. He is currently represented by Pace Gallery and his works are in the collections of Tate Modern in London and the Museum of Modern Art in New York.

This work was produced in an edition of 10 and 5 AP.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



108

MONTAGUE J. DAWSON

FRSA RSMA 1895 - 1973 British

Down Solent - The Yacht Cohoe

oil on canvas

signed and on verso titled on the gallery label

24 x 36 1/4 inches 61 x 92.1 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$27,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



109

MATTHIAS DORNFELD

1960 - German

o.T. (2 Profis 3008)

acrylic and gouache on canvas

on verso signed, titled, dated 2010 and stamped with the artist's stamp

78 3/4 x 59 inches 200 x 150 centimeters

Provenance: Blanket Contemporary Gallery, Vancouver
Acquired from the above by the present Private Collection, Vancouver

Exhibited:

Literature:

Berlin artist Matthias Dornfeld studied at the Academy of Fine Arts, Munich, and later taught as a guest professor. He has exhibited widely in the United States, Canada and Europe.

Dornfeld is well-known for his entrancing and brightly-coloured figural paintings, created with thickly applied paint. His unique visual language walks the line between representation and abstraction, lending his works an entrancing, eternally human energy

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



110

DIETZ EDZARD

1893 - 1963 German

La danseuse aux castagnettes

oil on board

initialed and on verso titled, dated 1945 on the artist's label and inscribed variously
14 x 4 1/2 inches 35.6 x 11.4 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Vancouver



111

DIETZ EDZARD

1893 - 1963 German

Jeune femme au course

oil on board

initialed and on verso titled, dated 1958 on the artist's label and inscribed variously
8 x 9 3/4 inches 20.3 x 24.8 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



112

AMOS FERGUSON

1920 - 2009

Jesus is Blessing our Home

oil on card

signed and titled and on verso inscribed "17" on a label
15 1/2 x 14 1/2 inches 39.4 x 36.8 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



113

AMOS FERGUSON

1920 - 2009

Angels

oil on card

on verso inscribed "7" on a label

13 1/2 x 22 inches 34.3 x 55.9 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



114

AMOS FERGUSON

1920 - 2009

Shepherd with Flock

oil on card

18 x 24 inches 45.7 x 61 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



115

AMOS FERGUSON

1920 - 2009

Family

oil on card

on verso inscribed "15" on a label

14 x 22 inches 35.6 x 55.9 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature: Galerie Bonheur, Amos Ferguson, https://galeriebonheur.com/amosferguson/#_blank, accessed March 31, 2020
William Grimes, Amos Ferguson, 89, Bahamian Artist, Is Dead, October 29, 2010, <https://www.nytimes.com/2009/10/30/arts/design/30ferguson.html>, accessed March 31, 2020

One morning, after waking up from a vivid and unshakeable dream, Amos Ferguson, a house painter in his 40s, decided to become an artist. In the dream Jesus emerged out of the sea holding a painting, and told Ferguson that he was wasting his talent and should become a painter. Born to a Baptist preacher in 1920 on Exuma, an island in the Bahamas, he was one of 14 children. Until that night, Ferguson had worked as an upholsterer and furniture finisher. He started painting Biblical scenes, simple familial situations and social rituals (such as the festival Junkanoo) and Bahamas-specific landscapes. In the beginning he sold his work at the Straw Market in Nassau. He used enamel paint on cardboard that his wife also used for making baskets, but he would also paint on pizza boxes, shirt cardboard, drinking glasses, or whatever was at hand. His initial attempts at making art were mostly ignored by the public, but his work gained in stature once he began exhibiting in Bahamian galleries in 1972. It was not until 1978 that he received international attention, when the American collector Sukie Miller showed Ferguson's work to Ute Stebich, a dealer in Haitian art in Lenox, Massachusetts. Since then his work has been shown across the United States and abroad.

In Family Ferguson applies paint boldly, and his brushwork is deliberate yet exuberant. His palette is joyful and bright with colours occupying distinct zones, allowing each to have its own voice. This helps his message shine clearly: the celebration of life (especially spiritual life). Five figures are placed rhythmically across the space, their bodies barely held down by gravity, floating like seaweed in water. Despite the fairly simple flat colours, there is subtlety in the facial expressions, which appear shy and solemn, with eyes fixed on something afar. In their frontal pose, and with their mysterious expressions, they seem to be keen observers or witnesses, belonging more to a mystical world of dreams than reality. Not surprisingly, Ferguson strove to "Paint by Faith, Not by Sight."

Starting Bid: \$500 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



116

AMOS FERGUSON

1920 - 2009

Woman with Flowers

oil on card

on verso inscribed "2" on a label

19 x 16 inches 48.3 x 40.6 centimeters

Provenance: Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



117

EMILE ALBERT GRUPPÉ

1896 - 1978 American

Morning, Gloucester

oil on canvas

signed and on verso signed and titled

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



118

JEAN-LOUIS HAMON

1821 - 1874 French

Printemps - Fleurs des Bois

oil on canvas

signed, titled on a plaque, dated 1870 and inscribed "Capri" and on verso inscribed "#71"

42 x 32 inches 106.7 x 81.3 centimeters

Provenance: Frederick Thom Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



119

AUGUSTUS EDWIN JOHN

1878 - 1961 British

Les Martigues

oil on canvas

signed and on verso titled on a label

23 3/4 x 28 3/4 inches 60.3 x 73 centimeters

Provenance: Acquired from the Artist by Jan Smeterlin (1892 - 1967), concert pianist
By descent through the family to the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



120

MILTON KOBAYASHI

1950 - American

The Dance Floor

oil on linen

signed and dated 1993

36 x 42 inches 91.4 x 106.7 centimeters

Provenance: Total Arts Gallery, New Mexico, 1993
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$6,500 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



121

ALBERT CHARLES LEBOURG

1849 - 1928 French

Bord de Seine à Rouen

oil on board

signed and dated 1891 and on verso titled on a label

4 1/2 x 6 1/2 inches 11.4 x 16.5 centimeters

Provenance: Sold sale of Christie's South Kensington: Impressionist & Nineteenth Century Art,
December 2, 1998, lot 37
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



122

DAVID MACH

1956 - Scottish

Head

Matchsticks

titled and dated 1985 on the gallery label

12 x 8 1/4 x 7 3/4 inches 30.5 x 21 x 19.7 centimeters

Provenance: Jill George Gallery, London, UK
Private Collection, Toronto

Exhibited:

Literature:

Please note: the dimensions are of the plexiglas box that holds the sculpture.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



123

ANTON MAUVE

1838 - 1888 Dutch

Man and Cows in Pasture

oil on canvas

signed and on verso inscribed " W.S" / "26398" / "O+C 330"

20 1/4 x 31 3/4 inches 51.4 x 80.6 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Montreal



124

BERNARD POTHAST

1882 - 1966 Dutch

Woman with Children

oil on canvas

signed

23 1/2 x 19 1/2 inches 59.7 x 49.5 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel Montreal



125

LEONARD RICHMOND

RBA ROI 1889 - 1965 British

In the Foothills, Highwood River, Alberta

oil on canvas

signed and on verso titled and inscribed "3550" and "7839"

15 x 20 inches 38.1 x 50.8 centimeters

Provenance: The Cooling Galleries, London, UK
Private Collection, Ontario

Exhibited:

Literature:

On verso there is a label with the following text:

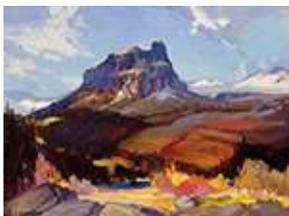
This is one of the paintings saved by the efficient work of the London Fire Brigade and with the co-operation of the night staff of Messrs. Walpole's, when incendiary bombs dropped through the roof of the Cooling Galleries, 92 New Bond Street, about twelve o'clock one night.

Most of the paintings were safely transferred to shipping agents, from whence they were in the safe hands of the British Navy. Proving that despite the heaviest and most sustained bombing attack in the history of the world, Britain Delivered the Goods, September, 1940.

Starting Bid: \$900 CDN

Estimate: \$1,200 ~ \$1,800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



126

LEONARD RICHMOND

RBA ROI 1889 - 1965 British

Castle Mountain

oil on canvas

signed and on verso titled and inscribed "5453" and "7842"

15 x 20 inches 38.1 x 50.8 centimeters

Provenance: The Cooling Galleries, London, UK
Private Collection, Ontario

Exhibited:

Literature:

On verso there is a label with the following:

This is one of the paintings saved by the efficient work of the London Fire Brigade and with the co-operation of the night staff of Messrs. Walpole's, when incendiary bombs dropped through the roof of the Cooling Galleries, 92 New Bond Street, about twelve o'clock one night.

Most of the paintings were safely transferred to shipping agents, from whence they were in the safe hands of the British Navy. Proving that despite the heaviest and most sustained bombing attack in the history of the world, Britain Delivered the Goods, September, 1940.

Starting Bid: \$900 CDN

Estimate: \$1,200 ~ \$1,800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



127

LEONARD RICHMOND

RBA ROI 1889 - 1965 British

St. Ouen's Bay from L'Etacq, Jersey, C.I.

oil on board

signed and on verso titled and inscribed variously

18 x 23 1/2 inches 45.7 x 59.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



128

PETER SCHUYFF

1958 - Dutch

Untitled (Venus After her Bath)

inkjet and oil on canvas

on verso titled and titled Ohne Titel on the Galerie Karl Pfefferle label, dated 2001 on the Blanket Gallery label and stamped Bill Maynes Gallery, New York

38 x 32 inches 96.5 x 81.3 centimeters

Provenance: Bill Maynes Gallery, New York
Galerie Karl Pfefferele, Munich
Blanket Gallery, Vancouver
Private Collection, British Columbia
Private Collection, Victoria

Exhibited:

Literature:

Peter Schuyff is celebrated internationally for his meticulously rendered works. Using layers of thin paint, he creates three-dimensional optical illusions of abstract patterning. A prominent alumni of Emily Carr University of Art and Design (previously the Vancouver School of Art), Dutch born and Vancouver raised Schuyff moved to New York in the 1980s, where he became one of the central figures of the Neo-Geo (Neo-Geometric Conceptualism) movement.

In his work, Schuyff interrogates the concept of the author by using appropriated imagery and re-contextualizing art history for the contemporary moment. Using either found paintings or reproductions of classical imagery, he re-interprets the work by painting a three-dimensional pattern over top. His work converges on this notion of painting having illusory qualities, while in effect still belonging to their own material reality.

Schuyff's work has been shown at Gagosian gallery and Leo Castelli Gallery, and was recently included in the Whitney Biennial in 2014. His work is held in collections worldwide including The Broad and The MOCA in Los Angeles as well as the MoMA and The Met in New York.

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



129

FERRAN GARCÍA SEVILLA

1949 - Spanish

Magali

oil on canvas

on verso signed and titled

51 x 63 3/4 inches 129.5 x 161.9 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

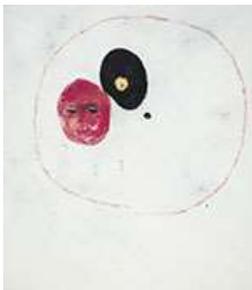
Literature:

Please note: this work is unframed.

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



130

FERRAN GARCÍA SEVILLA

1949 - Spanish

Adis 1

oil on canvas

on verso signed, titled and inscribed "Barcelona"

76 3/4 x 67 inches 194.9 x 170.2 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



131

PAUL STRISIK

1918 - 1998 American

The Beach, Ogunquit

watercolour on paper

signed and on verso titled "The Beach" on the artist's label, dated September 1967, inscribed "#W-85" on the artist's label and "Ogunquit Beach" and stamped with the artist's stamp

15 1/2 x 22 inches 39.4 x 55.9 centimeters

Provenance: Private Collection, Ontario

Exhibited:

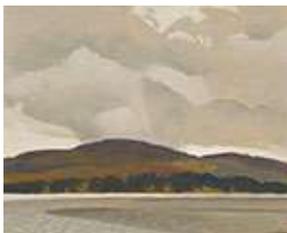
Literature:

The consignor proceeds from the sale of this work will be donated to a registered charity.

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



201

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

Across Penn Lake

oil on board

signed and on verso signed, titled on a label and dated 1980

12 x 15 inches 30.5 x 38.1 centimeters

Provenance: Sold sale of Canadian Fine Art, Joyner / Waddington's, November 24, 2009, lot 142
Private Collection, Ontario

Exhibited:

Literature:

This work presents a classic depiction of Casson's preferred sketching weather of a stormy day. When asked about how sketching trips had gone, Casson would sometimes answer, "Terrible – it was sunny every day!" Along with the skillful depiction of the currents of the lake and the tightly modulated palette of the far shore, the geometric clouds are typical of the artist. They are subtly given more structure via the draughtsmanship showing through the paint. One of the most notable elements of this painting, however, might be its date. Painted in 1980, this places it near the end of Casson's career; but because of the high standards he set for himself and his art, there was no drop-off in quality. Paintings such as this have a strength equal to works painted decades earlier. In this image Casson depicts Peninsula Lake, located just east of Algonquin Park, one of the most important sketching locales for the artists of the Group of Seven.

Praise and acceptance for the Group of Seven is so widespread today, that it can be difficult to understand the startling newness of their work in their time. Future Group members paths began to cross as commercial artists and graphic designers in Toronto in the early 1900s. Sheffields Arthur Lismer and Frederick Varley were employed as such, as were Canadian-born Frank Johnston and Franklin Carmichael, all colleagues for a time. Each seeking their own distinctive voice, they found guidance in the example of J.E.H. MacDonald, the senior artist among them. His pioneering exhibition of small oil sketches of High Park in 1911 led Lawren Harris to seek an introduction. From here, what would become the Group began to take shape. In 1913, Harris and MacDonald were fortified by an exhibition in Buffalo of contemporary landscape painters from Scandinavia. In that same year, they were joined by A.Y. Jackson from Montreal. Soon each of them began to find their own means to express the vibrant resonance of the land around them. Their first exhibition together was in May 1920, whose centennial we celebrate this year. In 1926 A.J. Casson was invited to become one of the Group after Johnston's departure, and in later years, Edwin Holgate and L.L. FitzGerald joined them. The Group exhibited together until the passing of MacDonald in 1932, with their individual and varied careers extending far beyond.

Their radical presence in the early 20th Century stemmed from the fact that few in the European tradition had sought to express the qualities of the Canadian landscape before, many deeming it unworthy of the search. The Group not only sought to express it, but sought new forms through which it could most authentically be expressed. The people who live in relation to these landscapes today understand the necessity of what this search unearthed, and the value of an intimate understanding of our place on earth. It reveals a fundamental truth of existence: where we are from makes us who we are. No Canadian artists have expressed so powerfully or so personally this facet of our identity.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



202

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

Elephant Lake

oil on board

signed and on verso titled, dated 1976 and inscribed "320-218D 210" and with the Roberts Gallery inventory #7186H

9 3/8 x 11 1/4 inches 23.8 x 28.6 centimeters

Provenance: Roberts Gallery, Toronto
By descent to the present Private Estate, Calgary

Exhibited:

Literature: Paul Duval, A.J. Casson, Roberts Gallery, 1975, page 123

During his long career, Group of Seven artist A.J. Casson extensively wandered the small villages and back roads of southern Ontario, sketch materials stowed in his car, in search of fresh subjects. He was always particularly interested in dramatic skies, and here, at Elephant Lake, northwest of Bancroft, he found a fine one. Towering formations with darker layers behind hint at rainstorms about to descend, while the land below waits in suspenseful silence. His use of a palette of golds and greens makes the land glow, a fine contrast to the shades of grey above. After the mid-1940s, Casson used a number of styles in his work, intuitively choosing what was best for his subject. He stated, "Each subject seems to suggest its own treatment and design...It is not a conscious thing of forcing something into an arbitrary mould." From his experiences with the Group and his respected career in commercial design, which he pursued until 1958, Casson had an innate ability to cut to the essential elements in a composition and create from them an image of harmony and beauty. The evidence is here, in this tranquil yet moody scene.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



203

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

Near Doc Snider's House, Winnipeg

oil on board

on verso titled and inscribed "22" on the certification label and certified by Patricia Fitzgerald Morrison
9 x 6 3/8 inches 22.9 x 16.2 centimeters

Provenance: Acquired directly from Patricia Fitzgerald Morrison, daughter of the Artist, in the early 1960s
Collection of Harry and Esther Handel, Montreal
By descent to the present Private Collection, Montreal

Exhibited:

Literature: Ian M. Thom, Living Harmony - FitzGerald's British Columbia Landscapes, 1994, page 4

Lionel LeMoine FitzGerald joined the Group of Seven in 1932, and set himself apart by virtue of his distinct path as a young artist from the Prairies. He was the only Group member from the West, and he was not known for 1920s era plein air sketches of locations such as Algonquin Park. One could associate FitzGerald's style more with the austere realism to come out of the Maritimes decades later. Whichever way one looks at it, his work is decidedly and quintessentially Canadian: at once rooted in the Group's approach to landscape, while anticipating Alex Colville and Christopher Pratt, among others.

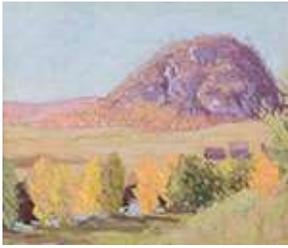
Near Doc Snider's House, Winnipeg depicts a subject from the same general location as an important 1931 canvas by FitzGerald of his neighbour's residence, Doc Snyder's House, in the collection of the National Gallery of Canada. In this context, this oil on board functions as an adjunct to the larger, more polished work, as though FitzGerald simply turned his head and felt the need to delve into another less theatrical view. While the larger composition is more ambitious in scale and in scope, it is worth noting that FitzGerald believed that "universality could be found in the microcosm," leading us to consider the importance of his closer view of this subject. Given that the artist pioneered his own kind of austere minimalism, this small painting delivers considerable meaning in relation to his overall oeuvre.

As is often the case, in this work FitzGerald uses a masterfully controlled degree of contrast within a limited, earthy palette. The chilly winter subject incorporates a series of darkened tones that give the composition its definition, and a hint of warmth in the pink and mauve tones that work in collaboration with the use of yellow and green, offering the viewer an ever-so-slight suggestion of spring to come. This panel emerges as an understated gem by one of Canada's quieter masters of the era. Near Doc Snider's House, Winnipeg represents a rare opportunity for collectors of the Group, and specifically of FitzGerald, to acquire his work.

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Montreal



204

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Laurentian Monadnock in Autumn

oil on board

on verso titled on the labels variously and inscribed variously
7 1/2 x 9 inches 19.1 x 22.9 centimeters

Provenance: A gift from the Artist to Doris Huestis Mills Speirs, circa 1928
Private Collection, Toronto

Exhibited: Robert McLaughlin Gallery, Oshawa, October 12 - 31, 1971, as part of the collection
of Doris Huestis Mills Speirs
Art Gallery of Ontario, Toronto, Lawren S. Harris: Urban Scenes and Wilderness
Landscapes 1906-1930, January 14 - February 26, 1978, catalogue #30

Literature:

Inscribed on verso: "by Lawren Harris Laurentians 1913 / sketch given by Lawren Harris to Doris Huestis Mills at the Studio Building Severn Street Toronto when DHM was cataloguing the Harris sketches about 1928" and "Painted by Lawren Stewart Harris October 1913, on a sketching trip with JEH MacDonald. La Touge, P.Q." and "28709-(c)".

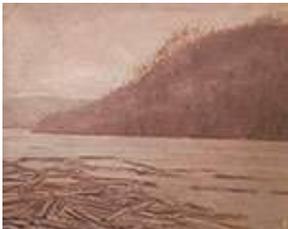
Bright and joyous, this Lawren Harris oil sketch expresses the excitement the artist must have been feeling at this point in his career in 1913. Two years earlier, he had met J.E.H MacDonald, in whom he found a comrade-in-arms. Together, the two artists began to explore the idea of how best to express the resonance of Canadian landscape in their paintings. Those ideas were galvanized by their viewing of an exhibition of contemporary Scandinavian landscape painting in Buffalo in January of 1913, and put into practice on a sketching trip to Quebec's Laurentian Mountains later that year, where this painting was produced.

As noted on verso, Laurentian Monadnock in Autumn hung in the Art Gallery of Ontario's major 1978 Harris exhibition Urban Scenes and Wilderness Landscapes, loaned from the collection of Doris Speirs. Often referred to now by her previous married name of Mills, she was a poet, ornithologist and painter who exhibited alongside the Group of Seven. When Harris left Toronto for New Hampshire in 1934, he asked her to undertake an inventory of his paintings, which remains a key scholarly resource for Harris's work

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



205

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Sketch (Probably Mattawa)

oil on board

signed and on verso signed, titled, inscribed by Thoreau MacDonald "Lawren Harris/Probably Mattawa 1913" and certified by Thoreau MacDonald

8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



206

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

In the Laurentians

oil on board

on verso titled on a label and inscribed variously

5 1/2 x 8 3/4 inches 14 x 22.2 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



207

EDWIN HEADLEY HOLGATE

AAM BHG CGP CSGA G7 RCA 1892 - 1977 Canadian

Boatyard

oil on panel

initialed and on verso inscribed indistinctly

5 3/4 x 7 inches 14.6 x 17.8 centimeters

Provenance: Alex Fraser Galleries, Vancouver
Acquired from the above by George and Geraldine Biely
Estate of Geraldine Biely
By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Vancouver



208

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Michipicoten Bay

oil on board

signed and on verso titled, dated July 1956 and inscribed "Reserved H.U. Ross"

10 x 13 1/2 inches 25.4 x 34.3 centimeters

Provenance: Acquired directly from the Artist by Harry and Jennie Ross, Toronto
By descent within the family to the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



209

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Near Puckasaw River, Nipigon, Lake Superior

oil on board

signed and on verso titled, dated July 21, 1960 and inscribed "Jennie Ross" and variously
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Acquired directly from the Artist by Harry and Jennie Ross, Toronto
By descent within the family to the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



210

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

St-Malo

oil on panel

signed and on verso signed, titled, inscribed "T" / "15" / "25" / "129" and stamped The Paris American
Art Cie, 125 Boul. Du Montparnasse, 2 rue Bonaparte, Paris
8 1/2 x 10 5/8 inches 21.6 x 27 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Newfoundland

Exhibited:

Literature: Wayne Larsen, A.Y. Jackson: The Life of a Landscape Painter, 2009, page 27

"All right-minded Montreal artists aspired to go to Paris and most of them wanted to study at the Académie Julian," wrote a young A.Y. Jackson, describing his and many of his peers' ambitions. He accomplished exactly that when he embarked on the Sardinian, arriving in Paris on September 20, 1907. For a young painter, being in Paris in the early 1900s was the definition of being at the right place, at the right time. It was the thriving art centre of the world, and the cradle of Impressionism, a movement that revolutionized the art world. After studying at the prestigious Académie for six months under professor Jean-Paul Laurens, Jackson traveled back and forth across Europe over the following two years; he went to Italy, Bruges, Amsterdam and numerous small towns in France. After a brief stint back home in Canada, Jackson returned to Europe in 1911, this time with Albert Robinson. They stayed in the small town of Saint-Malo in Brittany where they boarded with the Garnier family. Saint-Malo, which happened to be one of James Wilson Morrice's favourite painting places in the region, provided much drama for the two artists with its coastal weather, as they sketched en plein air. This beautiful panel takes inspiration from the Impressionists interest in atmosphere with its soft billowing clouds and scintillating reflections on the water. Applying his paint in swift and short brushstrokes, Jackson deftly conveys the soft diffused light typical of the area. St-Malo is a charming work, and represents a rare occasion to own an early European Jackson panel.

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Montreal



211

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

McKelkcans Island

oil on board

signed and on verso signed, titled and dated August 1964
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Estate, British Columbia

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



212

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

Georgian Bay, Near Go Home

oil on split panel

signed and titled Georgian Bay on a plaque and on verso titled
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Collection, Ontario

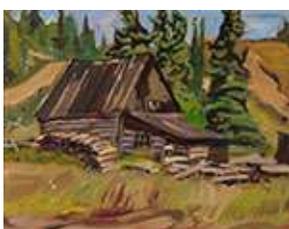
Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



213

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

Mission, Michipicoten River

oil on board

signed and on verso signed, titled and dated Aug. 1954
10 1/4 x 13 1/2 inches 26 x 34.3 centimeters

Provenance: A gift from the Artist to Margaret Rose Caughill, 1954
By descent to the present Private Collection, Ontario

Exhibited:

Literature:

This work is inscribed on verso with the following text: "Wedding Gift from A.Y. Jackson to Margaret Rose Caughill on the occasion of her wedding to W. Henry, August 14, 1954 Sault Ste. Marie Ont."

Starting Bid: \$17,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



214

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Killaloe Country

oil on board

signed and on verso titled, dated March 1951, inscribed variously and stamped with the Dominion Gallery stamp

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

Provenance: Dominion Gallery, Montreal
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



215

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Evening Picardy

oil on board

signed and on verso signed, titled, dated "probably 1908" by the artist and inscribed variously
8 3/8 x 10 1/2 inches 21.3 x 26.7 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



216

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Lake Shoreline

oil on board

signed

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Private Collection, USA

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



217

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Winter, Quebec

oil on split panel

inscribed "Street in Hull, Que." and on verso stamped Kenneth G. Heffel Fine Art Inc.

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

Provenance: Private Collection, Vancouver
A gift to the present Private Collection, Vancouver Island

Exhibited: Kenneth G. Heffel Fine Art, Vancouver, 1980

Literature:

This work was part of a double-sided panel, which was split by the present Private Collection in 1981. The artist's inscription is the title of the work formerly on the verso.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Vancouver



218

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Autumn, Algoma

oil on board

signed and on verso titled on the gallery label

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

Provenance: Dominion Gallery, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Montreal



219

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Snow in the Valley

oil on board

signed and on verso signed, titled and inscribed "\$400" and "#60"

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 26, 2011,
lot 325
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Vancouver



220

FRANK HANS (FRANZ) JOHNSTON
ARCA CSPWC G7 OSA 1888 - 1949 Canadian

The Open Trail

oil on board

signed and on verso signed, titled and inscribed "\$45"

8 x 9 3/4 inches 20.3 x 24.8 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



221

ARTHUR LISMER
AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Figures on a Beach

oil on board

signed

13 1/2 x 15 1/2 inches 34.3 x 39.4 centimeters

Provenance: Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 25, 2005, lot 149
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Vancouver



222

ARTHUR LISMER
AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Open Water, Georgian Bay

oil on canvas

initialed and titled on a plaque and on verso titled on the National Council of Jewish Women label and
inscribed "WN. HERGA" and "56825-1-X"

16 1/8 x 20 inches 41 x 50.8 centimeters

Provenance: National Council of Jewish Women, Ottawa Section
Private Collection, Ontario

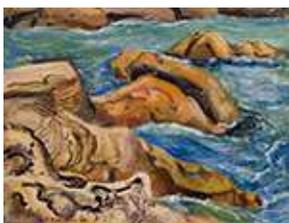
Exhibited:

Literature:

Starting Bid: \$18,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



223

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Cape Breton

oil on aluminum

signed and dated indistinctly and on verso signed, titled and titled Georgian Bay on the Walter Klinkhoff Gallery label and dated 1948

12 x 15 3/4 inches 30.5 x 40 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal
Collection of R. Fraser Elliott, Toronto
Sold sale of Sotheby's Canada in association with Ritchie's, November 21, 2005, lot 113
Private Collection, Toronto

Exhibited:

Literature:

Although an uncommon painting surface, Arthur Lismer was known to use aluminum panels in this period of his career. Notable examples include Undergrowth (1946) in the collection of the National Gallery of Canada, Ottawa, and Lily Pond Georgian Bay (1948) in the collection of the Art Gallery of Ontario, Toronto.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



224

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Plow and Field, Thornhill

oil on board

initialed and dated 1929 and on verso signed, titled, dated, inscribed variously and stamped with the estate stamp

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

Provenance: Sold sale of Important Canadian Art, Sotheby's Canada, November 16, 1994, lot 168
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



225

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Harvest Field, Thornhill

oil on board

initialed and dated August 4, 1931 and on verso signed, titled, dated, inscribed "W.D. Young" and "Mrs. Young" and stamped with the estate stamp

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

Provenance: Collection of D. Young, Toronto
Libby's of Toronto, 1998
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



226

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

In November

oil on board

initialed and dated 1909 and on verso inscribed "JEH MacDonald/ High Park/ 1909" by Thoreau MacDonald" and "AC Kenny"

6 x 8 1/8 inches 15.2 x 20.6 centimeters

Provenance: Libby's of Toronto, 2000
Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



227

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Hyacinths

oil on board

initialed and dated 1919 and on verso signed, dated and inscribed "25 Severn St. Toronto"
11 3/4 x 9 5/8 inches 29.8 x 24.4 centimeters

Provenance: Collection of Thoreau MacDonald, Toronto
Acquired from the above by the present Private Collection, Toronto
Exhibited: Art Gallery of Windsor, Flowers: J.E.H. MacDonald, Tom Thomson and the Group of Seven, November 9, 2002 - January 19, 2003
Literature: Joan Murray, Flowers: J.E.H. MacDonald, Tom Thomson and the Group of Seven, 2002, page 84, reproduced page 85

In her 2002 book, Joan Murray comments often on J.E.H. Macdonald's passionate interest in gardens and flowers and the influence of one of his most celebrated paintings, The Tangled Garden. She wrote: "This small painting of hyacinths is a reminder of MacDonald's place in the history of floral painting in Canada: he affirmed the vitality of the tradition with elan. Note the way MacDonald often chooses a viewpoint looking up towards the flowers so that they fill the top of the picture." Please note: a copy of the book Flowers: J.E.H. MacDonald, Tom Thomson and the Group of Seven accompanies this lot.

Starting Bid: \$20,000 CDN
Estimate: \$25,000 ~ \$35,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



228

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Fog, Nova Scotia Shore

oil on board

on verso signed, titled, dated 1922, inscribed "not for sale" and "4804" and variously and stamped with the estate stamp twice
8 1/2 x 10 3/8 inches 21.6 x 26.4 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto
Exhibited:
Literature:
Starting Bid: \$12,000 CDN
Estimate: \$15,000 ~ \$25,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



229

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

High Park

oil on board

initialed and dated 1911 and on verso titled and titled on Thoreau MacDonald's label, inscribed variously, certified by Thoreau MacDonald and estate stamp embossed twice

8 7/8 x 7 1/8 inches 22.5 x 18.1 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

In 1911, J.E.H. MacDonald held an exhibition of small works at Toronto's Arts and Letters Club. Many of the works were of High Park in Toronto, intimate, gestural oil sketches like this one. MacDonald lived nearby on Quebec Avenue following his return from England in 1907, which provided him with easy access to the Park for regular sketching trips. When Lawren Harris saw the Arts and Letters Club exhibition, he was so compelled by the feeling captured in the work that he insisted on being introduced to the artist. From there, MacDonald, Harris and the rest of the Group of Seven would go on to change painting in Canada forever.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



301

FRANKLIN CARMICHAEL

CSPWC G7 OSA RCA 1890 - 1945 Canadian

Farm Buildings on a Hill

watercolour on paper

on verso titled and dated circa 1924 on the Roberts Gallery label

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

Provenance: Estate of the Artist
Roberts Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature: Megan Bice, *Light and Shadow: The Works of Franklin Carmichael, McMichael Canadian Art Collection*, 1990, reproduced page 37

"Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality."

-- Edgar Degas

An understanding of the Group of Seven's relationship to work on paper is essential to an understanding of them as artists. Their skills as draughtsmen are the foundations of their paintings, and are the structures on which their compositions are able to express their truth and authenticity. Additionally, Franklin Carmichael, A.J. Casson, and Frederick Varley were master watercolourists, with Varley being one of the most exquisite portraitists of the era, founded in his finesse with conte. L.L. FitzGerald's distinctively sensitive drawings are unique in Canadian art, and A.Y. Jackson, known for his loose and gestural use of paint, was praised by his peers for his ability to distill the essence of a scene with an on the spot pencil sketch. A full appreciation of the Group of Seven is incomplete without engaging with how they expressed themselves on paper, whether it be a preparatory sketch or complete finished drawing.

This fresh and delicate work by Franklin Carmichael is from a period of the artist's career when he began to reconnect with watercolour. This would be a lifelong connection, with the medium becoming as essential to his voice as oil paint. Works in this 8 1/2 x 10 1/2 inch size, rare for Carmichael, date from this same period of circa 1924, when he sketched in the Ottawa River Valley near Mattawa. Carmichael's belief in the expressive qualities of watercolour was so central to his work that six years later he insisted that watercolours be given a room of their own in the 1930 Group of Seven exhibition.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



302

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

Front Lawns with Sidewalks

charcoal on paper

dated June 1954 and on verso inscribed "#237" / "#5498" / "Black Mat" and "125" [circled]

7 1/2 x 11 1/2 inches 19.1 x 29.2 centimeters

Provenance: Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Calgary



303

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

Tree in Front of the Door

charcoal on paper

dated 18.4.1950 and on verso titled on the gallery labels and inscribed "6"
17 x 11 inches 43.2 x 27.9 centimeters

Provenance: The Morris Gallery, Toronto
The Upstairs Gallery, Winnipeg
Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Calgary



304

GROUP OF SEVEN

Canadian

Canadian Drawings by Members of the Group of Seven: A Portfolio of Lithographs

limited edition portfolio of lithographs

editioned 55/100

17 x 11 inches 43.2 x 27.9 centimeters

a) Winter in the City

HARRIS, LAWREN STEWART

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



b) House, St. Patrick Street

HARRIS, LAWREN STEWART

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



c) Maligne Lake, Jasper Park

HARRIS, LAWREN STEWART

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



d) Mount Sampson, Jasper Park

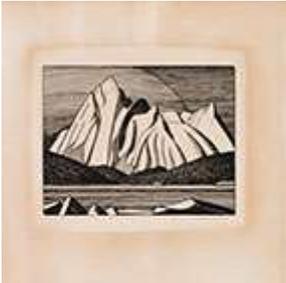
HARRIS, LAWREN STEWART

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



e) Pine Island

JACKSON, ALEXANDER YOUNG (A.Y.)

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

lithograph on paper

signed

6 3/4 x 6 1/2 inches 17.1 x 16.5 centimeters





f) Winter in Quebec

JACKSON, ALEXANDER YOUNG (A.Y.)

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

lithograph on paper

signed

5 x 7 inches 12.7 x 17.8 centimeters



g) Lake Superior

JACKSON, ALEXANDER YOUNG (A.Y.)

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



h) Winter Night

JACKSON, ALEXANDER YOUNG (A.Y.)

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

lithograph on paper

signed

5 1/2 x 6 3/4 inches 14 x 17.1 centimeters



i) A Northern Town

LISMER, ARTHUR

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

lithograph on paper

signed

5 1/4 x 7 inches 13.3 x 17.8 centimeters



j) Small Craft

LISMER, ARTHUR

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

lithograph on paper

signed

5 x 6 1/2 inches 12.7 x 16.5 centimeters



k) Pine

LISMER, ARTHUR

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

lithograph on paper

signed

8 3/4 x 6 1/4 inches 22.2 x 15.9 centimeters



l) Church by the Sea, N.S.

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

lithograph on paper

signed

5 3/4 x 6 3/4 inches 14.6 x 17.1 centimeters



m) A Glacial Lake, Rocky Mountains

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

lithograph on paper

signed

5 1/2 x 6 3/4 inches 14 x 17.1 centimeters



n) Lake O'Hara, Rocky Mountains

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

lithograph on paper

signed

6 x 6 1/2 inches 15.2 x 16.5 centimeters



o) Summer Time

VARLEY, FREDERICK HORSMAN

ARCA G7 OSA 1881 - 1969 Canadian

lithograph on paper

signed

5 1/2 x 6 3/4 inches 14 x 17.1 centimeters



p) A Quiet Inlet, Georgian Bay

VARLEY, FREDERICK HORSMAN

ARCA G7 OSA 1881 - 1969 Canadian

lithograph on paper

signed

5 3/4 x 6 3/4 inches 14.6 x 17.1 centimeters



q) A Wind-Swept Shore

VARLEY, FREDERICK HORSMAN

ARCA G7 OSA 1881 - 1969 Canadian

lithograph on paper

signed

5 1/2 x 7 inches 14 x 17.8 centimeters



r) Children

VARLEY, FREDERICK HORSMAN

ARCA G7 OSA 1881 - 1969 Canadian

lithograph on paper

signed

5 3/8 x 6 3/4 inches 13.7 x 17.1 centimeters

Provenance: Collection of Mary J.L. Black, Fort William, Ontario
By descent to the Present Private Collection, Vancouver

Exhibited:

Literature:

These works are unframed and come in the original hardcover portfolio jacket. Each work is printed on a page measuring 15 1/4" x 11 1/4".

The title page states: "Canadian Drawings by Members of the Group of Seven, Published by Rous & Mann Limited, Toronto 1925." Page two states: "Of This Portfolio One Hundred copies, each print duly signed, have been printed by Rous & Mann, Limited, at their Press, 172 Simcoe Street, Toronto, Canada, this copy being Number 55." The table of contents lists each artist and the titles of their prints.

Please note the condition report for two of the prints Mount Sampson, Jasper Park and Maligne Lake, Jasper Park by Lawren Harris. Both have experienced discolouration due to previous framing.

Also please note, two of the prints from the portfolio are missing: Autumn Sunset by James Edward Hervey (J.E.H.) MacDonald and Islands of Spruce by Arthur Lismer.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



305

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 29

graphite on paper

on verso inscribed "Book 9-29", "356" and "242"

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

Provenance: Estate of the Artist
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: Catherine Mastin, The Group of Seven in Western Canada, Glenbow Museum, 2002, listed page 199

Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



306

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 37

graphite on paper

on verso inscribed "Book 9-37", "364" and "251"

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

Provenance: Estate of the Artist
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: Catherine Mastin, The Group of Seven in Western Canada, Glenbow Museum, 2002, listed page 199

Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



307

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 41

graphite on paper

on verso inscribed "Book 9-41", "368" and "255"

9 7/8 x 7 1/2 inches 25.1 x 19.1 centimeters

Provenance: Estate of the Artist
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: Catherine Mastin, The Group of Seven in Western Canada, Glenbow Museum, 2002, listed page 199

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



308

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 15

graphite on paper

on verso inscribed "Book 9 - 15"

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

Provenance: Estate of the Artist
Estate of Howard K. Harris
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 29, 2013, lot 123
Private Collection, Vancouver

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 #44

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

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



309

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

Rocky Mountain Drawing 9 - 16

graphite on paper

on verso inscribed "Book 9 - 16"

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

Provenance: Estate of the Artist
Estate of Howard K. Harris
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 29, 2013, lot 124
Private Collection, Vancouver

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 #44

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

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Vancouver



310

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Church at Barkerville / Barkerville Street Scene (verso)

double-sided graphite on paper

dated Oct. 8, 1945, inscribed "Barkerville" and with annotations and numbered in ink at the right margin "921R" and on verso dated and inscribed "Barkerville"

9 x 11 7/8 inches 22.9 x 30.2 centimeters

Provenance: Private Collection, Ontario
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 29, 2013, lot 130
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



311

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Coppermine Point, Lake Superior

graphite on paper

titled and on verso inscribed with the Naomi Jackson Groves Inventory #309

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Acquired directly from the Artist by Harry and Jennie Ross, Toronto
By descent within the family to the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



312

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Untitled

ink and paint on paper

initialed and on verso inscribed "for Chez Nous, english edition p. 45" and with the Naomi Jackson Groves Inventory #549

3 1/2 x 4 1/4 inches 8.9 x 10.8 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



313

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

French River

graphite on paper

signed and titled and on verso inscribed "276" twice and "1 x 14" and Naomi Jackson Groves Inventory #276 on the gallery label

9 x 11 7/8 inches 22.9 x 30.2 centimeters

Provenance: Galerie Arts & Culture, Montreal
Estate of Molly and Bruno Bobak, Fredericton, NB

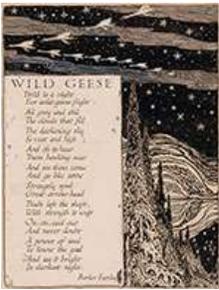
Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



314

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Wild Geese

ink on paper

initialed and on verso signed

10 1/2 x 8 1/8 inches 26.7 x 20.6 centimeters

Provenance: Laing Galleries, Toronto
MacMillan & Perrin Gallery, Vancouver
Keenlyside Gallery, Hamilton
Private Collection, Toronto

Exhibited:

Literature: The Canadian Forum, February 1924, reproduced page 143
Barker Fairley, Wild Geese and Other Poems, 1984, reproduced page 2

On verso there are the following inscriptions on the paper backing:

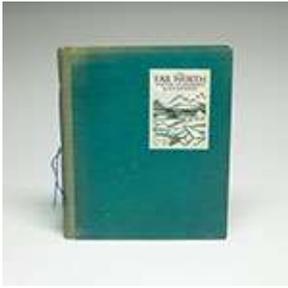
"Drawing for poem by Barker Fairley about 1936/ A.Y. Jackson (signed)/ April 5th, 1969" and "Not 1936 but nearer to 1922+/ Barker Fairley (signed)/ June 7 1969" and "lettering by Thoreau MacDonald (signed)/ Aug 27, 1971."

In 1984, Penumbra Press published an edition of Barker Fairley's book of poems, Wild Geese. Barker Fairley, who was well-acquainted with the owner of this Jackson ink drawing, suggested that it be reproduced in the publication; the owner was pleased to lend the drawing to the publisher so that it could be reproduced.

Starting Bid: \$2,500 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



315

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

The Far North: A Book of Drawings by A.Y. Jackson

limited edition book

signed and editioned 9/50

9 3/4 x 8 1/4 inches 24.8 x 21 centimeters

Provenance: Collection of Mary J.L. Black, Fort William, Ontario
By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

This book was printed and published by Rous and Mann Ltd., Toronto in 1927. It is a deluxe limited edition of 50 copies on Carlyle Japan paper, of which this is number 9. This book includes an introduction by Dr. Frederick Grant Banting, and descriptive notes by the artist. It is signed by A.Y. Jackson.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



316

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

St. Valerien, Que

graphite on paper

signed and titled and on verso inscribed with the Naomi Jackson Groves Inventory #1095 and "XXIX 25"
7 1/4 x 9 3/4 inches 18.4 x 24.8 centimeters

Provenance: Private Collection, Victoria
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Calgary



317

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Cape Breton Shoreline

ink on paper

stamped with the estate stamp signature and on verso titled, dated 1938 on the gallery label, inscribed variously and stamped with the Arthur Lismer Estate stamp

9 x 11 1/4 inches 22.9 x 28.6 centimeters

Provenance: C. Gutenberg Gallery, Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



318

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Landscape

ink on paper

signed, initialed and dated July 1931, 1963 and 1964

12 x 18 inches 30.5 x 45.7 centimeters

Provenance: Private Collection, Montreal
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 20, 2013, lot 137
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,900 CDN

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

Preview at: Heffel Vancouver



319

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

On the St. Lawrence

graphite on paper

dated June 21, 1899 and inscribed indistinctly and on verso inscribed "J.E.H. MacDonald, Pencil Drawing, On the St. Lawrence, Certified T. MacDonald"

10 1/4 x 7 inches 26 x 17.8 centimeters

Provenance: Thoreau MacDonald, Toronto
Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
The Morris Gallery, Vancouver
By descent to a Private Collection, British Columbia
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 26, 2011, lot 423
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Heffel Vancouver



320

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

A Design for The Arts & Letters Club

ink and white gouache on paper laid on card

on verso inscribed "January 17, 1914" on the frame

6 1/4 x 3 1/4 inches 15.9 x 8.3 centimeters

Provenance: Mr. Bruce C. Matson, Toronto
A gift from the widow of Mr. Bruce C. Matson to a Private Collection, Ontario, 1994
By descent to the present Private Estate, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



321

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

Humber Valley

watercolour on paper

inscribed "Humber Valley, JEH MacDonald, 1905" and on verso inscribed "JEH MacDonald 1873 - 1932/ Humber Valley about 1905" and certified by Thoreau MacDonald on a label
8 x 5 1/2 inches 20.3 x 14 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



322

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

Morning Mist, Lynn Valley

watercolour on paper

signed and on verso titled, dated circa 1934 and stamped with the Varley Inventory No. 899
6 1/2 x 10 inches 16.5 x 25.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited: F.H. Varley: A Centennial Exhibition, Edmonton Art Gallery, October 16 - December 6, 1981, traveling to the Art Gallery of Greater Victoria, the National Gallery of Canada, Ottawa, The Montreal Museum of Fine Arts and the Art Gallery of Ontario, catalogue #119

Literature:

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



323

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

Male Figure / Detail Study (verso)

pen, ink and graphite drawing

on verso titled, dated circa 1930 and stamped with the Varley Inventory No. 902
5 3/4 x 4 inches 14.6 x 10.2 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,000 CDN

Preview at: Heffel Vancouver



324

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

Trees Near Door

charcoal on paper

inscribed "39" and stamped with the signature stamp and on verso signed, titled on the gallery labels and stamped with the Varley Inventory No. 417

13 x 15 inches 33 x 38.1 centimeters

Provenance: Roberts Gallery, Toronto
D & E Lake Ltd Fine Arts, Toronto
Odon Wagner Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



325

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

Portrait of Vera

conte on paperboard

on verso titled on the exhibition label

15 x 12 inches 38.1 x 30.5 centimeters

Provenance: Estate of Vera Weatherbie
Acquired from the above in 1980 by Peter Ohler Fine Arts Ltd., Vancouver
Masters Gallery Ltd., Calgary
Private Collection, Vancouver

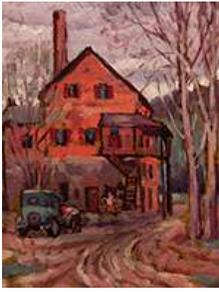
Exhibited: Glenbow Museum, A Passion for Art: Works from Private Collections, December 3, 1994 - January 29, 1995

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Calgary



401

ATTRIBUTED TO SIR FREDERICK GRANT BANTING

1891 - 1941 Canadian

Old Mill, Hoggs Hollow

oil on board

on verso inscribed "Old Mill, Yonge St. Hoggs Hollow, Banting"

8 x 6 inches 20.3 x 15.2 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Please note: this work is from the same important collection as Lot 403 in our current online sale. The building is thought to be the current Miller Tavern, located at Yonge and York Mills, in Toronto.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



402

SIR FREDERICK GRANT BANTING

1891 - 1941 Canadian

Trees in Front of the Lake

oil on board

signed and on verso inscribed "A0691" on a label and variously

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

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

There is an unfinished sketch on verso

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



403

SIR FREDERICK GRANT BANTING

1891 - 1941 Canadian

The Church at St Fidèle, Quebec

oil on board

signed and on verso titled on the exhibition label and inscribed "To Mr. McCaul, Sincerely Banting"

8 x 10 1/2 inches 20.3 x 26.7 centimeters

Provenance: R. Melbourne McCaul, Toronto
Private Collection, Ontario

Exhibited: Exhibition of Paintings by the Late Sir Frederick Banting, Hart House, Toronto,
February 13 - March 1, 1943

Literature:

Starting Bid: \$18,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



404

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

Wandering Cattle

oil on canvas

signed and dated 1906

11 x 14 inches 27.9 x 35.6 centimeters

Provenance: Private Collection, Ontario
Sold sale Canadian & International Artwork, Consignor Canadian Fine Art, March 8, 2017
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



405

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

Winter Landscape

oil on canvas

on verso inscribed "2" and "According to a note attached to this work when purchased, it once hung at Parkwood in the collection of R.S. McLaughlin. December 2009" and variously

18 x 22 inches 45.7 x 55.9 centimeters

Provenance: Sold sale of Joyner / Waddington's, November 24, 2009, lot 120
Private Collection, Ontario
Sold sale of Canadian Fine Art Auction, Waddington's, November 23, 2015, lot 051
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



406

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

Country Stream

oil on board

signed and on verso dated 1908 and inscribed "5" and variously

9 x 11 3/4 inches 22.9 x 29.8 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



407

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

Trees and Sunset

oil on board

signed and dated 1930 and on verso inscribed variously

10 1/2 x 13 3/4 inches 26.7 x 34.9 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



408

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

Old Bridge, Port Hope

oil on board

signed and on verso titled on the labels and inscribed "65.00" on the artist's studio label

10 1/2 x 13 3/4 inches 26.7 x 34.9 centimeters

Provenance: Kaspar Gallery, Toronto
Private Collection, Nova Scotia

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



409

FREDERICK SIMPSON COBURN

AAM RCA 1871 - 1960 Canadian

Hauling Logs, Winter

oil on canvas

signed and dated 1948

24 x 30 inches 61 x 76.2 centimeters

Provenance: By descent to a Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 31, 2003, lot 14
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



410

CLARENCE ALPHONSE GAGNON

CAC RCA 1881 - 1942 Canadian

Glacier

oil on board

on verso titled, inscribed variously and certified by the Lucile Rodier Gagnon Inventory #573 on a label
4 5/8 x 7 inches 11.7 x 17.8 centimeters

Provenance: Collection of Mr. and Mrs. A. Crawford Kenny, Toronto
Bequeathed to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



411

MARION LONG

OIP OSA RCA 1882 - 1970 Canadian

Toronto Skyline / Softly Falling Snow (verso)

double-sided oil on board

signed and on verso signed and titled Softly Falling Snow on the Ontario Institute of Painters label
10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Private Collection, Montreal

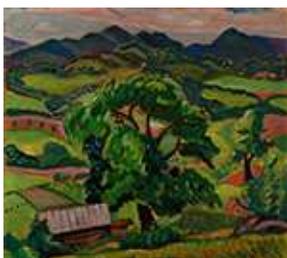
Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



412

SARAH MARGARET ARMOUR ROBERTSON

BHG CGP 1891 - 1948 Canadian

From the Porch

oil on board

signed and on verso titled on the gallery label and inscribed variously on the partial artist's label
16 x 18 inches 40.6 x 45.7 centimeters

Provenance: Collection of Victor Isganaitis, Montreal
Masters Gallery Ltd., Calgary
Private Collection, Calgary

Exhibited:

Literature: Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters*, 1999, pages 85 and 118

"We always said that Sarah was the size of a mouse and had the courage of a lion." – Naomi Jackson Groves.

Montreal painter Sarah Robertson is best known for her charming and colourful depictions of the countryside. She enjoyed a comfortable upbringing, complete with an idyllic country home at Chambly, an off-island suburb of Montreal, where she had ample opportunity for plein air sketching. But by 1922, the Robertson family fell on hard times – they were forced to sell the house at Chambly, and Robertson's father died shortly thereafter. Despite financial obstacles, Robertson maintained a steadfast commitment to her craft. She was the recipient of multiple scholarships, and attended the Art Association of Montreal from 1909 to 1924, studying under William Brymner, Maurice Cullen and Randolph Hewton. She became a founding member of the Beaver Hall Group of painters (1920 to 1922), and later, the Canadian Group of Painters in 1933. While formally the Beaver Hall Group was short-lived, the women painters associated with the group maintained a lifelong camaraderie. For Robertson, these friendships provided crucial opportunities for sketching trips in the countryside - she stayed with Prudence Heward's family at Fernbank near Brockville, visited Nora Collyer in the Eastern Townships and traveled to rural Vermont.

From the Porch depicts a view from Stowe, Vermont where a broad valley runs between the Green Mountains to the west and the Worcester Range to the east. This lively panel is a fine example of Robertson's spirited handling of her favourite subject – her affinity for the idyllic countryside is coupled with a confident Modernist sensibility. The bold layering of the green hills cumulates in the rich Blue Mountains, and gestural detailing in the foreground is mirrored lyrically in the wispy clouds on the horizon. Arthur Lismer praised Robertson's work in a 1934 review of a Hart House exhibition in the *Montreal Star*, stating "Her landscapes are living examples that nature is a source and not a standard, and she has the courage to create landscapes, and not copy them literally."

During her life, Robertson's work was included in numerous group exhibitions, notably with the Group of Seven (1928, 1930 and 1931), Heward and Isabel McLaughlin at Toronto's Hart House (1934), and Heward, Anne Savage and Ethel Seath at the Art Gallery of Toronto (1940). In 1951, the National Gallery of Canada held a memorial exhibition of Robertson's work.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Calgary



413

PETER CLAPHAM SHEPPARD

ARCA OSA 1879 - 1965 Canadian

Humber Hillside

oil on board

signed and on verso titled

13 x 16 inches 33 x 40.6 centimeters

Provenance: Private Collection, Toronto

Exhibited:

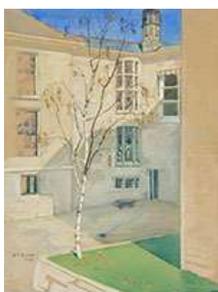
Literature:

The artist's original small watercolour sketch for this work accompanies this lot.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



414

WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 - 1967 Canadian

Vancouver Normal School

gouache on paper

signed and dated 1926 and on verso titled on a label and inscribed "12th and Cambie" and "Principal's (D.M. Robinson) office lower centre" on a label

12 x 9 inches 30.5 x 22.9 centimeters

Provenance: Acquired directly from the artist by the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Vancouver



415

WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 - 1967 Canadian

Water View

oil on board

signed and dated 1927

8 3/4 x 11 3/4 inches 22.2 x 29.8 centimeters

Provenance: Acquired directly from the artist by the present Private Collection, Vancouver

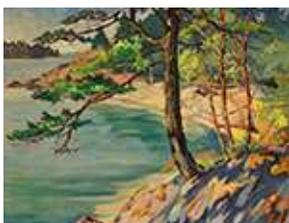
Exhibited:

Literature:

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel Vancouver



416

WILLIAM PERCIVAL (W.P.) WESTON
ARCA BCSFA CGP RBA 1879 - 1967 Canadian

#7 Tree Study

oil on board

signed and dated 1927 and on verso titled
13 x 17 inches 33 x 43.2 centimeters

Provenance: Acquired directly from the artist by the present Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$2,000 CDN
Estimate: \$4,000 ~ \$6,000 CDN
Preview at: Heffel Vancouver



417

WILLIAM PERCIVAL (W.P.) WESTON
ARCA BCSFA CGP RBA 1879 - 1967 Canadian

Autumn Tree

oil on board

signed
17 1/4 x 12 inches 43.8 x 30.5 centimeters

Provenance: Acquired directly from the artist by the present Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$2,000 CDN
Estimate: \$4,000 ~ \$6,000 CDN
Preview at: Heffel Vancouver



418

WILLIAM PERCIVAL (W.P.) WESTON
ARCA BCSFA CGP RBA 1879 - 1967 Canadian

Landscape with Trees

oil on board

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Acquired directly from the artist by the present Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$2,000 CDN
Estimate: \$4,000 ~ \$6,000 CDN
Preview at: Heffel Vancouver