



FINE
ART
AUCTION
HOUSE

Heffel

JULY 2020
ONLINE AUCTION

SALE JULY 2, 2020 – JULY 30, 2020



001

FREDERIC MARLETT BELL-SMITH

OSA RCA SCA 1846 - 1923 Canadian

Mount Stephen

watercolour on paper

signed and on verso titled and inscribed variously
25 7/8 x 18 inches 65.7 x 45.7 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



002

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

Notes from Bragg's Island

colour etching and aquatint

signed, titled, editioned 65/75 and dated 1992
13 3/4 x 32 3/4 inches 34.9 x 83.2 centimeters

Provenance: Heffel Gallery Ltd., Vancouver
Private Collection

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



003

ALAN CASWELL COLLIER

OSA RCA 1911 - 1990 Canadian

Thunderbird at Alert Bay, BC

oil on canvas board

signed and on verso titled on the artist's label, dated circa 1955 on the Mayberry Fine Art label and inscribed "G 93-116" / "K3955" / "5400A"
18 x 24 inches 45.7 x 61 centimeters

Provenance: Mayberry Fine Art, Winnipeg
Pegasus Gallery of Canadian Art, Salt Spring Island, British Columbia
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



004

ALEXANDER COLVILLE
PC CC 1920 - 2013 Canadian

Crow with Silver Spoon

colour serigraph on paper

signed, editioned 2/70 and dated 1972
18 x 18 inches 45.7 x 45.7 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature: Helen J. Dow, *The Art of Alex Colville*, 1972, reproduced page 200 and listed page 223
David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced page 187 and listed page 252

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



005

GREGORY RICHARD CURNOE
1936 - 1992 Canadian

Canida

mixed media on wood

signed and inscribed "Made in Canada" and on verso titled on the gallery label and dated Nov. 24, 1968
4 3/4 x 15 3/4 inches 12.1 x 40 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Private Collection, Montreal

Exhibited: Carleton University Art Gallery, *Empowering the Word*, August 3 - October 3, 1993

Literature: George Grant, *Lament for a Nation: The Defeat of Canadian Nationalism*, 1995, reproduced front cover

This lot is accompanied by a copy of George Grant's *Lament for a Nation: The Defeat of Canadian Nationalism*.

Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



006

JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 - 2019 Canadian

Mila

bronze sculpture with patina

signed, editioned 1/9 and dated 2004

13 1/4 x 13 1/2 x 4 inches 33.7 x 34.3 x 10.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$4,750 CDN

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

Preview at: Heffel Montreal



007

ROBERT GENN
FCA 1936 - 2014 Canadian

Evening, Killbear Park, Parry Sound, Ontario

oil on canvas

signed and on verso signed, titled and inscribed "3392"

30 x 34 inches 76.2 x 86.4 centimeters

Provenance: The Art Emporium, Vancouver, 1989
By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



008

ROLAND GISSING
ASA 1895 - 1967 Canadian

Lake Louise

pastel on paper

signed

17 1/2 x 23 1/2 inches 44.5 x 59.7 centimeters

Provenance: Sold sale of Fine Art, Levis Fine Art Auctions, November 4, 2018, lot 56
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$600 CDN

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

Preview at: Heffel Calgary



009

TED HARRISON
OC SCA 1926 - 2015 Canadian

Bill's Walk

acrylic on canvas

signed and on verso signed, titled and dated June 1990

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Acquired as a retirement gift from the Artist and staff at F.H. Collins Secondary School, Whitehorse
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



010

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 40/50

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

Provenance: Private Collection, Calgary

Exhibited:

Literature:

This book was published by Rous and Mann Ltd., Toronto, and includes 17 black and white woodcut plates. The first edition was printed in an edition of 1,000, with an introduction by Dr. Frederick Banting.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Calgary



011

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

Winter's Finale

oil on board

signed and on verso titled on the artist's label

18 x 24 inches 45.7 x 61 centimeters

Provenance: Private Collection, USA

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



012

JOHN KASYN

CSPWC OSA 1926 - 2008 Canadian

Back Yard on a Winter Day

oil on board with lucite

signed and on verso signed, titled and inscribed "Toronto" and "94369"

17 7/8 x 24 inches 45.4 x 61 centimeters

Provenance: Masters Gallery Ltd., Calgary
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Calgary



013

KEN KIRKBY

1940 - Canadian

Among the Bergs

oil on canvas

signed

48 x 36 inches 121.9 x 91.4 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



014

KEN KIRKBY

1940 - Canadian

The Sentinel

oil on canvas

signed and on verso titled

36 x 36 inches 91.4 x 91.4 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



015

MAUD LEWIS

1903 - 1970 Canadian

Oxen Hauling Logs, Winter

oil on board

signed

11 3/4 x 14 inches 29.8 x 35.6 centimeters

Provenance: Acquired directly from the Artist in Nova Scotia in the late 1960s
By descent to the present Private Collection, Maine, USA

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Montreal



016

JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 - Canadian

Magasin du Coin - Pointe St. Charles, Montreal

oil on canvas

signed and on verso signed, titled, dated 1976 and inscribed "Corner Store - Richmond and Mullins" and "76-147"

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Continental Galleries of Fine Art, Montreal
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



017

JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 - Canadian

Patinoire, Rue Gareau - Rue Champlain, Montreal

oil on canvas

signed and on verso signed, titled, dated 1979 and inscribed "Joseph Jean-Paul, Robert 'Bobby' Rousseau, Montréal, P.Q., July 26, 1940" / "JL-728" / "79-22"

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Private Estate, Montreal

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Montreal



018

DORIS JEAN MCCARTHY
CSPWC OC OSA RCA 1910 - 2010 Canadian

Glacier Bay

oil on canvas

signed and on verso titled, dated 1977 on the gallery label and inscribed "770520" and variously
30 x 48 inches 76.2 x 121.9 centimeters

Provenance: Wynick/Tuck Gallery, Toronto
Collection of Olympia & York, Toronto
Private Collection, Toronto
By descent to the present Private Collection, Ontario

Exhibited:
Literature:

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



019

JOSEPH NORRIS
1925 - 1996 Canadian

Seagulls and Flowers

oil on canvas

signed and inscribed "Lower Prospect"
24 x 30 inches 61 x 76.2 centimeters

Provenance: Private Collection, Ontario
Exhibited:
Literature:

Starting Bid: \$2,500 CDN
Estimate: \$3,500 ~ \$4,500 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



020

CHARLES PACHTER
OC 1942 - Canadian

Leaf Radiant

acrylic on canvas

signed and on verso signed and dated March 2015
36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$6,000 CDN
Estimate: \$12,000 ~ \$16,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



021

CHARLES PACHTER

OC 1942 - Canadian

The Painted Flag

acrylic on canvas

signed and dated 2005 and on verso signed and dated

30 x 30 inches 76.2 x 76.2 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



022

MARY FRANCES PRATT

CC OC RCA 1935 - 2018 Canadian

Cut Watermelon

colour woodblock

signed, titled, editioned 61/75, dated 1997 and stamped with a blind stamp

14 x 20 inches 35.6 x 50.8 centimeters

Provenance: Private Collection, Alberta

Sold sale of Fine Art, Levis Fine Art, November 8, 2015, lot 99

Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



023

RENÉ JEAN RICHARD

OC RCA 1895 - 1982 Canadian

Automne, Baie-Saint-Paul

oil on board

signed and on verso titled and inscribed "Fall 1980, M. Gagnon - Alcan. \$1,000" on a label

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Galerie Walter Klinkoff Inc., Montreal

By descent to the present Private Estate, Montreal

Exhibited:

Literature:

Please note: this work is accompanied by a certificate of authenticity from Galerie Walter Klinkhoff Inc.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



024

LIONEL MACDONALD STEPHENSON

1854 - 1907 Canadian

Fort Garry

oil on board

initialed, titled and dated 1869 and on verso inscribed indistinctly

10 x 18 1/2 inches 25.4 x 47 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$700 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Calgary



025

FREDERICK ARTHUR VERNER

ARCA OSA 1836 - 1928 Canadian

Hudson Bay Canoes, Rainy Lake, Near Fort Francis

watercolour on paper

signed and dated 1924 and on verso signed, titled and inscribed "No. 1"

13 1/8 x 25 inches 33.3 x 63.5 centimeters

Provenance: Sold sale of Canadian Art, Sotheby Parke Bernet Canada Inc., May 14, 1984, lot 92
Acquired from the above by the present Private Estate, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



026

ARTO YUZBASIYAN

1948 - Canadian

Broadview Near Queen Street East

oil on canvas

signed and on verso titled and dated 1982 - 1983

24 x 32 inches 61 x 81.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



101

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Canon Street, Railway Bridge

etching on paper

signed, titled and editioned No. 3

8 x 10 3/4 inches 20.3 x 27.3 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited: Parkin Gallery, Sybil Andrews: Paintings and Graphic Work, October 22 - 15 November, 1980, catalogue #12

Literature: Sybil Andrews: Paintings and Graphic Work, 1980, Parkin Gallery, same image, listed, unpaginated

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Vancouver



102

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Theatre

linocut in 3 colours

signed, editioned 7/50 and inscribed "42" in the margin

10 7/8 x 8 1/4 inches 27.6 x 21 centimeters

- Provenance:** Private Collection, Ontario
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 27, 2015, lot 107
Private Collection, Toronto
- Exhibited:** Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #2
Museum of Fine Arts, Boston, Rhythms of Modern Life: British Prints 1914 - 1939, January 3 - June 1, 2008, traveling to The Metropolitan Museum of Art, New York, 2008, same image, catalogue #84
- Literature:** Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 50
Stephen Coppel, Linocuts of the Machine Age, 1995, page 106, reproduced page 106, catalogue #SA 2
Gordon Samuel and Nicola Penny, The Cutting Edge of Modernity: Linocuts of the Grosvenor School, 2002, reproduced page 27
Clifford S. Ackley, editor, Rhythms of Modern Life: British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, reproduced page 151
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 49
Janet Nicol, On the Curve: The Life and Art of Sybil Andrews, 2019, reproduced page 43

In England's post-World War I era, the pursuit of leisure was on the rise, and concert halls and cabarets were filled with people from all walks of life. The Grosvenor School of printmakers, of which Sybil Andrews was a part, took great interest in this. As with other subjects, dynamism attracted them, and in Theatre, Andrews simplified the ornate interior of London's Old Vic theatre to its most dominant planes, transforming it to a sleek, Art Deco style. Further, by emphasizing the curves of the support pillars and tiers of balconies, Andrews created a sense of sweeping movement. Theatre attendees are represented by their abstracted heads in repeated patterning - stylized archetypes rather than individuals. A fine modernist image by Andrews, this rare early print was produced in a smaller number than intended. As Stephen Coppel relates, "Only impressions numbered 1/50 to 24/50 were made because the blocks partially melted in 1947." This refers to an event that occurred when Andrews traveled by ship to Canada, when the linoleum blocks for several of her prints melted in the ship's hold where they were stored.

This is a fine impression with strong colours on buff oriental laid tissue.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



103

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

The Winch

linocut in 3 colours

signed, titled and editioned 31/50

7 1/2 x 11 inches 19.1 x 27.9 centimeters

Provenance: Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #6

Museum of Fine Arts, Boston, Rhythms of Modern Life: British Prints 1914 - 1939, January 3 - June 1, 2008, traveling to The Metropolitan Museum of Art, New York, same image, catalogue #79

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 51
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 107, catalogue #SA 6

Gordon Samuel and Nicola Penny, The Cutting Edge of Modernity: Linocuts of the Grosvenor School, 2002, reproduced page 46

Clifford S. Ackley, editor, Rhythms of Modern Life: British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, reproduced page 143

Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 53

This striking linocut reflects the sweeping social and economic changes of the 1920s and 1930s. World War I introduced dramatic shifts in the job market, followed by the stock market crash of 1929, which resulted in unemployment and economic difficulties. In the Grosvenor School of linocut artists in England that Sybil Andrews was a part of, the worker was idealized and represented as energetic and productive. The machine age was in full swing, inspiring Andrews's depictions of men in industrialized activities. The Winch is an outstanding example of this subject, portrayed with a modernism derived from Cubism and Futurism. Streamlined and stylized, her figures, stripped of their individual features, are anonymous and strong, and with their curved and abstracted arms, they meld with the machine they are manipulating. A whorl of green-tipped orange spears behind the men further emphasizes the impression of intense energy in this refined and powerful print.

The catalogue raisonné lists the edition as 50, with 6 trial proofs and 5 experimental proofs. Early impressions are on buff oriental laid tissue; later impressions are on thin cream oriental paper.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



104

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Wet Race Meeting

linocut in 4 colours

signed, titled The Wet Race Meeting, editioned 4/50 and inscribed "100"
9 1/4 x 7 5/8 inches 23.5 x 19.4 centimeters

- Provenance:** Redfern Gallery, London, June 28, 1930
Collection of Mr. Rodney Capstic-Dale, London
Private Collection, USA
- Exhibited:** Redfern Gallery, London, British Linocuts, 1930, traveling to the Shanghai Art Club, May 2- 4, 1931, same image, catalogue #57
Glenbow Museum, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #8
- Literature:** F.H. Hindle, "Exhibition of Lino-Cuts. Examples of a new trend in modern art on show at Shanghai Art Club," North-China Daily News, May 2, 1931, page 14
Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 51
Stephen Coppel, Sybil Andrews, 1995, reproduced page 108, catalogue #SA 8
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, page 55, reproduced page 55

Wet Race Meeting is a very rare offering and a unique opportunity for the Sybil Andrews collector. This is the first time it has been offered at auction since 2008. Stephen Coppel explains that, "As the artist destroyed the blocks, only impressions numbered 1/50 to 11/50, plus 3 EPs, were made." In her catalogue raisonné of Andrews's work, Hana Leaper writes that "This introduces one of Andrews' favourite themes: horse racing. The clever interrelation of blocks creates distinctive faces and hats that appear to humorously jostle one another, whilst cuboid hands are clenched in anticipation. A contemporary reviewer felt: 'this artist undoubtedly has got the atmosphere of a wet race meeting.' " Coppel also notes that impressions were done on buff oriental laid tissue. Please note: this work is unframed.

Starting Bid: \$22,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



105

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Rush Hour

linocut in 3 colours

signed, titled and editioned 10/50

8 x 9 3/4 inches 20.3 x 24.8 centimeters

- Provenance:** DeVooght Galleries Ltd., Vancouver, 1978
Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 28, 2013, lot 102
Private Collection, Toronto
- Exhibited:** Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #9
Museum of Fine Arts, Boston, Rhythms of Modern Life: British Prints 1914 - 1939, January 3 - June 1, 2008, traveling to The Metropolitan Museum of Art, New York, same image, catalogue #38
Osborne Samuel, The Cutting Edge of Modernity, April 11 - May 11, 2013, same image
- Literature:** Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 52
Stephen Coppel, Linocuts of the Machine Age, 1995, page 108, reproduced page 109, catalogue #SA 9
Clifford S. Ackley, editor, Rhythms of Modern Life: British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, reproduced inside front and inside back cover and reproduced page 88
Gordon Samuel, The Cutting Edge of Modernity, Osborne Samuel, 2013, reproduced page 29
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 56

Stephen Coppel writes: "Inspired by the Futurists' challenge to depict the modern machine age, Andrews, like [Cyril] Power, presents the London Underground as the obvious symbol of modernity. The marching feet of commuters on the escalators are treated as a series of abstracted arcs and curves, suggestive of hurried movement." The Futurists saw the world as something in constant flux, in ceaseless motion, a state created by the new machine age with its automobiles, trains and airplanes. To the Grosvenor School of printmakers, of which Sybil Andrews was a part, speed and movement as a part of modern urban life was a fascinating subject. Andrews's compelling linocuts all encapsulate this motion to some degree, and in *Rush Hour*, it manifests through the commuters and their forward-moving sense of purpose. Strong, stylized shapes and the anonymity of the people put all the emphasis on the message of dynamic motion, resulting in an impactful image charged with energy. This is a fine impression on thin cream oriental laid paper.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



106

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Steeplechasing

colour linocut

signed and editioned 9/50 and on verso titled on the Redfern Gallery label

7 1/2 x 10 1/2 inches 19 x 26.7 centimeters

- Provenance:** Redfern Gallery, London
John E. Culley Esq., 1930
Private Collection, Arizona
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 28, 2013, lot 103
Private Collection, Toronto
- Exhibited:** Michael Parkin Fine Art Ltd., London, England, Sybil Andrews: Paintings and Graphic Work, October 22 - November 15, 1980, same image, catalogue #25
Glenbow Museum, Calgary, Sybil Andrews, September 17 - October 22, 1982, same image, catalogue #10
- Literature:** Michael Parkin and Denise Hooker, Sybil Andrews: Paintings and Graphic Work, Michael Parkin Fine Art Ltd., 1980, reproduced, unpaginated
Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 52
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 109, catalogue #SA 10
Gordon Samuel and Nicola Penny, The Cutting Edge of Modernity: Linocuts of the Grosvenor School, 2002, reproduced page 42
Clifford S. Ackley, editor, Rhythms of Modern Life: British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, essay by Thomas E. Rassieur, page 115
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 57

Around 1930, Sybil Andrews, then a member of the modernist Grosvenor School of printmakers in England, produced several images of hunts on horseback and jumping competitions, such as Water Jump, In Full Cry and Steeplechasing. As Thomas Rassieur notes, "Movement - coordinated, directed, and energetic - made sport an ideal arena for exercising the modernist impulse of the Grosvenor School linocutters." After the First World War and the influenza epidemic, public interest in physical fitness was on the rise, and there was admiration for the attainment of the ideal body through athleticism. In images such as Steeplechasing, uniformity of dress and the elimination of details of features placed all the emphasis on the pattern of movement. Sleek, streamlined and stylized, Steeplechasing fully evinces the dynamism of horses and riders hurtling through space.

This fine, richly coloured impression, on buff oriental laid tissue, is from the original edition of 50. A second edition of 60 for the USA was begun in 1932, and one of 60 for Australia was planned, but then canceled.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



107

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Pas Seul (Sculls)

linocut in 3 colours

signed and editioned 6/50 and on verso titled Pas Seul on the Redfern Gallery label
7 7/8 x 8 3/4 inches 19.9 x 22.1 centimeters

- Provenance:** Redfern Gallery, London, June 28, 1930
Acquired from the above by A.K. Lee Esq. on July 23, 1930
Piano Nobile, London
Acquired from the above by an Important Private Collection, British Columbia
- Exhibited:** Redfern Gallery, London, 1930, titled as Pas Seul, catalogue #58
Parkin Gallery, London, Sybil Andrews, October 25 - November 15, 1980, same image, catalogue #27
Glenbow Museum, Calgary, September 14 - October 22, 1982, Sybil Andrews, same image, catalogue #12
- Literature:** Michael Parkin and Denise Hooker, Sybil Andrews, Parkin Gallery, 1980, listed, unpaginated
Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 52
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 109, catalogue #SA 12
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, page 59, reproduced page 59

Pas Seul (Sculls) is a very rare print, and this is the first time it has been offered at auction since 1997. In 1947, Sybil Andrews and her husband Walter immigrated to Canada from England, boarding the steamship the Royal Mail S.S. Loch Ryan on June 26. When they disembarked in Victoria on Vancouver Island, and Andrews opened up the case with the prints and linocut blocks she had brought with her, she discovered that her blocks for Theatre, Straphangers, Hyde Park and Pas Seul (Sculls) had melted in the heat in the ship's hold. Stephen Coppel wrote that with this print, "only impressions numbered 1/50 to 20/50 were made before the blocks partially melted." Thus this work is a very rare offering and a unique opportunity for the Sybil Andrews collector.

In her catalogue raisonné of Andrews's work, Hana Leaper comments that "the slightly cryptic title 'Sculls' clearly refers to the sport of rowing, but 'pas seul' translates directly from French as 'not alone.' This print may have been inspired, along with Cyril Power's The Eight (1930) by the motion of rowers Power and Andrews observed from Hammersmith Bridge. Andrews' melding of shapes, suggestive of human forms and waves, conveys an impression of unity in teamwork."

Andrews was part of the Grosvenor School of linocut printmakers in London, who were interested in the speed and movement of modern urban life. They were influenced by the Italian Futurists, who depicted a world in flux, created by the new machine age. Andrews's own dynamic style of design is further influenced by the ephemeral London based modernist movement of Vorticism from the early 20th century.

Coppel also notes that impressions were done on buff oriental laid tissue, and some are titled in the image either Pas Seul or Sculls.

Starting Bid: \$50,000 CDN

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

Preview at: Heffel Vancouver



108

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Mother and Son

linocut in 3 colours

signed, titled and editioned 37/60

11 x 5 1/2 inches 27.9 x 14 centimeters

- Provenance: Private Collection, Victoria
Sold sale of Important Canadian Prints featuring David Blackwood, Alexander Colville, Christopher Pratt, W.J. Phillips and others, Heffel Fine Art Auction House, November 29, 2012, lot 602
Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #22
- Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 55
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 112, catalogue #SA 22
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 69

Stephen Coppel notes that impressions are on buff oriental laid tissue.

Starting Bid: \$1,200 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



109

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Pieta

linocut in 4 colours

signed, titled and editioned 2/60

10 1/2 x 7 inches 26.7 x 17.8 centimeters

- Provenance: Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #32
- Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 55
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 112, SA #23
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 70

Stephen Coppel notes that impressions are on buff oriental laid tissue.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



110

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Fall of the Leaf

linocut in 5 colours

signed, titled and editioned 26/60

14 1/4 x 10 1/8 inches 36.2 x 25.7 centimeters

Provenance: Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #30

Museum of Fine Arts, Boston, Rhythms of Modern Life: British Prints 1914 - 1939, January 3 - June 1, 2008, traveling to The Metropolitan Museum of Art, New York, same image, catalogue #100

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced pages 42 and 57
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 115, catalogue #SA 30

Clifford S. Ackley, editor, Rhythms of Modern Life: British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, reproduced page 172

Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, reproduced page 77

The 1930s and the economic difficulties of the Depression brought about social awareness of the changes affecting industry and labour. In the mid-1930s, Sybil Andrews was depicting rural farm workers, whom she observed near her native Bury St. Edmunds in England. The roots of Andrews's modernist approach were in the European movements of Cubism, Futurism and Vorticism. Dynamic movement in modern life was a part of Futurism, and Andrews embraced this dynamism in her highly stylized linocuts, as in *Fall of the Leaf*, with its sweeping swirls of ploughed land, the curving rise of the hill and the spreading, fan-like trees. Dramatically patterned and strongly coloured, *Fall of the Leaf* makes an indelible impact. There is a kind of nobility in the farmer toiling with his team of horses, and a finely tuned aesthetic in the perfectly furrowed fields. Andrews depicts a scene roiling with energy, yet pulls all the elements of her image into a harmonic whole.

Stephen Coppel notes that early impressions are on buff oriental laid tissue, and later printings are on thickish oriental laid paper.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



111

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Tillers of the Soil

linocut in 4 colours

signed, titled and editioned 55/60

10 1/2 x 13 5/8 inches 26.7 x 34.6 centimeters

- Provenance:** DeVooght Gallery, Vancouver
Buschlen Mowatt Gallery, Vancouver
By descent to the present Private Collection, British Columbia
- Exhibited:** Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #31
Rhode Island School of Design Museum, The Grosvenor School: British Linocuts Between the Wars, January 22 - March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #10
- Literature:** Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced pages 27 and 57
Lora S. Urbanelli, The Grosvenor School, British Linocuts Between the Wars, Museum of Art, Rhode Island School of Design, 1988, reproduced page 46
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 115, catalogue #SA 31
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, reproduced front cover and page 78

Sybil Andrews was part of the Grosvenor School in England, a group of artists working in linocut who were influenced by the exciting modernist movements of Futurism, Vorticism and Cubism. In the 1930s, harsh economic realities brought a new appreciation for the working class, both rural and urban, who emerged as a subject for art, and their energy and productivity was seen in a heroic light. *Tillers of the Soil* is from a group of linocuts in Andrews's oeuvre that embodies this subject. Seen at a distance, the figure of the farmer is small, but his stance at the plough is self-assured as he controls the team of massive draft horses. Andrews emphasized their power through her unusual use of perspective, showing the horses looming over the top of the hill with the stylized furrows of the field plunging downward below them. A pervasive and dynamic sense of movement, strong colour, and the bright light of the open farmland make *Tillers of the Soil* a powerful image. Stephen Coppel notes that later printings are on thickish oriental paper.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



112

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Storm

linocut in 4 colours

signed, titled and editioned 1/60

13 x 9 1/8 inches 33 x 23.2 centimeters

Provenance: Redfern Gallery, London
Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #34

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, page 24, reproduced pages 43 and 58
Aldous Huxley, Texts & Pretexts, 1986 edition, reproduced front cover
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 115, catalogue #SA 34
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 81
Janet Nicol, On the Curve: The Life and Art of Sybil Andrews, 2019, page 127, reproduced page 126

Peter White observes, "In Storm (plate 11), the impression of sweeping, elemental force comes vividly to life through the exaggerated distortions of the trees and road, the rhythmic stabbing accents, and an overall darkened tone. In these, as in all of Andrews's linocuts, their arresting impact results from the unusual contrast that exists between her familiar and otherwise mundane subjects and the highly decorative and animated style that is used to interpret them."

Stephen Coppel notes that early impressions are on buff oriental laid tissue, and later printings are on thicker paper.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



113

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Market Day

linocut in 5 colours

signed, titled, editioned 33/60 and inscribed "TH" in the margin

11 x 13 1/4 inches 27.9 x 33.7 centimeters

- Provenance:** Private Collection, Quebec
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, February 26, 2009, lot 5
Private Collection, Toronto
- Exhibited:** Redfern Gallery, London, Colour Prints, June 25 - July 18, 1936, catalogue #17
Baillieu Allard's Gallery, Melbourne, Exhibition of Lino Cuts from the Redfern Gallery, London, September 7 - 18, 1937, catalogue #37
Gainsborough Galleries, Johannesburg, May 22 - June 2, 1945
Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #38
Osborne Samuel, *The Cutting Edge of Modernity*, April 11 - May 11, 2013, same image
- Literature:** Peter White, *Sybil Andrews*, Glenbow Museum, 1982, reproduced page 59
Stephen Coppel, *Linocuts of the Machine Age*, 1995, page 116, reproduced page 116
Gordon Samuel and Nicola Penny, *The Cutting Edge of Modernity*, Osborne Samuel, 2013, reproduced page 53
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue Raisonné*, 2015, reproduced page 85
Janet Nicol, *On the Curve: The Life and Art of Sybil Andrews*, 2019, reproduced page 18

Stephen Coppel writes, "This was inspired by the bustling weekly market at Bury St. Edmunds, familiar to Andrews from childhood."

Early impressions of this print are on buff oriental laid tissue; later printings are on thickish oriental laid paper.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



114

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

The Mowers

linocut in 4 colours

signed, titled and editioned 36/60

11 1/2 x 13 7/8 inches 29.2 x 35.2 centimeters

Provenance: Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House November 26, 2009, lot 253
Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #39
Osborne Samuel, *The Cutting Edge of Modernity*, April 11 - May 11, 2013, same image

Literature: Peter White, *Sybil Andrews: Colour Linocuts*, Glenbow Museum, 1982, reproduced pages 39 and 59
Stephen Coppel, *Linocuts of the Machine Age*, 1995, reproduced page 117, catalogue #SA 39
Gordon Samuel, *The Cutting Edge of Modernity*, Osborne Samuel, 2013, reproduced page 35
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue Raisonné*, 2015, reproduced page 86

Impressions of this print are on buff oriental laid tissue.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



115

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Football

linocut in 4 colours

signed, titled and editioned 29/60

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Private Collection, Vancouver

Exhibited: Redfern Gallery, London, French and English Colour Prints, November 29 - December 30, 1939, same image, catalogue #162

Glenbow Museum, Calgary, Sybil Andrews, 1982, same image, catalogue #29

Museum of Fine Arts, Boston, Rhythms of Modern Life, British Prints 1914 - 1939, January 3 - June 1, 2008, traveling to The Metropolitan Museum of Art, New York, 2008, same image, catalogue #64

Osborne Samuel, London, The Cutting Edge of Modernity: An Exhibition of Grosvenor School Linocuts, same image, April 11 - May 11, 2013

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 60

Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced pages 36 and 117, catalogue #SA 40

Clifford S. Ackley, Rhythms of Modern Life, British Prints 1914 - 1939, Museum of Fine Arts, Boston, 2008, essay by Thomas E. Rassieur, pages 115 and 116, reproduced page 122

Gordon Samuel and Nicola Penny, The Cutting Edge of Modernity, Osborne Samuel, 2013, reproduced page 13

Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, reproduced page 87

Thomas Rassieur writes, "Movement – coordinated, directed, and energetic – made sport an ideal arena for exercising the modernist impulse of the Grosvenor School linocutters." Sybil Andrews, one of the principal Grosvenor School artists, produced an important group of prints based on sport, including the dynamic Football. English football, or soccer, was so popular in the 1930s that The Football League had grown to 88 teams. Building rhythm through repetition of form in movement was a key concept for the Grosvenor School, and in Football, Andrews's two players are similar in body type, uniform and posture. Rassieur comments on this fine linocut, "Andrews's players perform a choreographed duet. Their sturdily hewn legs are parallel, their shoulders, arms, and heads nearly mirrored. The round ball is almost lost among the angular forms that appear to project from their surroundings of blank paper." In contrast to our time, what is concentrated on in Football is not the individual star athlete, but a more egalitarian approach to the very essence of sport itself, the act of skilled competition between well-matched players.

Early impressions of this print are on buff oriental laid tissue; later printings are on thickish oriental laid paper.

Starting Bid: \$25,000 CDN

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

Preview at: Heffel Vancouver



116

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Swans

linocut in 3 colours

signed, titled and editioned 12/60

10 3/4 x 16 1/2 inches 27.3 x 41.9 centimeters

Provenance: Private Collection, Ontario

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #41

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 59
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 117, SA #41
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 91

Stephen Coppel notes that early impressions are on buff oriental laid tissue, and later printings are on thickish oriental laid paper.

Starting Bid: \$8,000 CDN

Estimate: \$9,000 ~ \$12,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



117

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

The Prodigal Son

colour linocut

signed, titled and editioned 43/60

11 5/8 x 7 1/2 inches 29.5 x 19 centimeters

Provenance: De Vooght Gallery, Vancouver

Private Collection, Victoria

Sold sale of Important Canadian Prints featuring David Blackwood, Alexander Colville, Christopher Pratt, W.J. Phillips and others, Heffel Fine Art Auction House, November 29, 2012, lot 606

Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #42

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced pages 48 and 60
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 118, catalogue #SA 42
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 92

Stephen Coppel notes that early impressions are on buff oriental laid tissue and later printings are on thickish oriental laid paper.

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



118

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Jesus Bears the Cross: Station II

linocut in 3 colours

signed, titled and editioned 9/60

12 x 14 inches 30.5 x 35.6 centimeters

Provenance: Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #66

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 66
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 118, catalogue #SA 44
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 95

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



119

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Gethsemane

linocut in 4 colours

signed, titled and editioned 32/60

11 x 8 inches 27.9 x 20.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 17 - October 22, 1982, same image, catalogue #44

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 60
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 119, catalogue #SA 46
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 100

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



120

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Indian Dance

linocut in 4 colours

signed, titled, editioned 52/75 and inscribed "Nootka" and "Nootka Indians BC" in the margins
8 3/4 x 8 1/4 inches 22.2 x 21 centimeters

- Provenance: Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #45
- Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 60
Stephen Coppel, Linocuts of the Machine Age, 1995, page 119, reproduced page 119, catalogue #SA 48
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue, 2015, reproduced page 102
Janet Nicol, On the Curve: The Life and Art of Sybil Andrews, 2019, reproduced page 81

Stephen Coppel wrote, "This was selected by the Society of Canadian Painter-Etchers and Engravers as the presentation print for its members in 1952. It shows the costumes and headdresses of the North-West American Indian women of Nootka, British Columbia, and is the first print by Andrews to acknowledge her new Canadian surroundings."

Starting Bid: \$2,500 CDN
 Estimate: \$3,000 ~ \$4,000 CDN
 Preview at: Heffel – 13 Hazelton Ave Toronto



121

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Coffee Bar

linocut in 4 colours

signed, titled and editioned 1/60
8 x 9 inches 20.3 x 22.9 centimeters

- Provenance: Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #48
Art Gallery of Hamilton, Industrial Images, May 28 - July 26, 1987, same image
- Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced pages 47 and 61
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 120, catalogue #SA 51
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 105
Janet Nicol, On the Curve: The Life and Art of Sybil Andrews, 2019, page 83-84, reproduced page 82

Inspired by the dynamism of the Futurist movement, Sybil Andrews crafted an indelible series of linocuts featuring figures in motion; particularly the figure at work. Andrews was sensitive to this theme, having worked in England during the Second World War in the yards of the British Power Boat Company. After relocating to Vancouver Island in 1947, she was inspired by the local logging community in Campbell River to create Coffee Bar. In this superb linocut, Andrews crafts a rhythmic composition through the varying angles of the men's elbows and caps, while the vibrancy of their patterned shirts expresses a jaunty vitality. Coffee Bar is a striking example of Sybil Andrews' admiration of the daily experiences of working communities and a celebration of her new home.

Starting Bid: \$7,000 CDN
 Estimate: \$8,000 ~ \$12,000 CDN
 Preview at: Heffel – 13 Hazelton Ave Toronto



122

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Skaters

linocut in 4 colours

signed, titled and editioned 22/60

8 x 15 inches 20.3 x 38.1 centimeters

Provenance: Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, 1982, same image, catalogue #49
Museum of Art, Rhode Island School of Design, The Grosvenor School: British Linocuts Between the Wars, January 22 - March 20, 1988, traveling in 1988 to the Cleveland Museum of Art and the Santa Barbara Museum of Art, same image, catalogue #8

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 61
Lora S. Urbanelli, The Grosvenor School: British Linocuts Between the Wars, Museum of Art, Rhode Island School of Design, 1988, reproduced page 45
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 120, catalogue #SA 52
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 106

The image of the skater on the left was initially used in a design for a London Passenger Transport Board poster Sybil Andrews made in the 1930s in collaboration with Cyril E. Power, advertising ice-hockey matches at Wembley Park. Although this linocut was made in 1953 after she had moved from England to Vancouver Island, it retains the spirit of the 1930s. While in England, Andrews was part of the Grosvenor School of linocut artists, whose modernist work was influenced by the Futurist movement and the changes wrought by industrialization. The subject of sport was ideal for portraying the energy of coordinated movement, and Andrews also depicted horse races, football players and rowers. What was emphasized about these figures in synchronized movement was their teamwork and their anonymity, as opposed to the individuality of sports heroes, reflecting the social and egalitarian outlook shared by the Grosvenor School. This dynamic print reinforces the intensity of the skaters' forward thrust by elongating their skate blades against a background of the stylized curves of their track, their bodies moving as finely-balanced racing machines.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



123

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Ploughing Pasture

linocut in 4 colours

signed, titled, editioned 47/60 and inscribed "#2" in the margin

11 1/2 x 14 1/4 inches 29.2 x 36.2 centimeters

- Provenance: Private Collection, Vancouver Island
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 28, 2009, lot 502
Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #50
Osborne Samuel Ltd., The Cutting Edge of Modernity, April 11 - May 11, 2013, same image
- Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced pages 44 and 62
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 121, catalogue #SA 54
Gordon Samuel, The Cutting Edge of Modernity, Osborne Samuel Ltd., 2013, reproduced page 36
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 108

Born in Bury St. Edmunds, England, Sybil Andrews worked with a range of media – however, it is her striking linocuts that generated international praise. During her time studying at the Grosvenor School under Claude Flight, Andrews was introduced to the aesthetics of Futurism and the innovative practice of linocut printing. Her acclaimed linocuts celebrate both the dynamism of the machine age and the powerful movement and dedication of working people. *Ploughing Pasture* is a vibrant example of the pastoral scenes that recurred within Andrews's prints following her move to Canada after the Second World War. The sweeping lines, bold colour and rhythmic forms of this print beautifully combine her mastery of the modern linocut technique with her memories of rural Suffolk life.

Starting Bid: \$5,500 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



124

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Tenebrae: Station XIV

linocut in 4 colours

signed and signed twice in the margin, titled in the margin and editioned 18/60 and editioned twice in the margin

12 1/8 x 14 inches 30.8 x 35.6 centimeters

- Provenance: Private Collection, Toronto
- Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #74
- Literature: Peter White, Sybil Andrews, Glenbow Museum, reproduced page 68
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 120, catalogue #SA 55
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 109

Starting Bid: \$3,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



125

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Surrexit

linocut in 4 colours

signed twice, on the front and in the margin, titled in the margin, editioned 16/60 twice, on the front and in the margin and inscribed "2nd State" in the margin and on verso titled, editioned and dated 1957 on the Glenbow Museum label

12 1/4 x 14 inches 31.1 x 35.6 centimeters

Provenance: Glenbow Museum, Calgary
Private Collection, Victoria
Sold sale of Heffel Fine Art Auction House, November 29, 2012, lot 605
Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #52

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 62
Stephen Coppel, Linocuts of the Machine Age, 1995, page 121, reproduced page 121, catalogue #SA 57
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 111

Stephen Coppel notes that "Impressions 1/60 to 12/60 were printed on oriental laid tissue; printings from 1977 are annotated '2nd state' (ed. 13/60 onwards) because they were printed on thicker oriental paper."

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



126

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Day's End

linocut in 5 colours

signed, editioned 31/60 and inscribed "43" in the margin and on verso titled and dated on the gallery label

10 3/4 x 10 1/4 inches 27.3 x 26 centimeters

Provenance: Masters Gallery Ltd., Calgary
The Chateau Collection, Calgary
Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #58

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 64
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 122, catalogue #SA 62
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 116

Starting Bid: \$7,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



127

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Peevies

linocut in 4 colours

signed, titled and editioned 6/60

9 3/4 x 11 1/2 inches 24.8 x 29.2 centimeters

Provenance: By descent to a Private Collection, Vancouver
 Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 31, 2014, lot 403
 Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same
 image, catalogue #59

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 64
 Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 123, catalogue
 #SA 65
 Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, page
 119, reproduced page 119
 Janet Nicol, On the Curve: The Life and Art of Sybil Andrews, 2019, page, 86,
 reproduced page 87

Hana Leaper comments, "A peeve, or peavey, is a wooden hand tool with a metal head used to drive logs downriver. The loggers were famed for jumping from log to log, balancing on the logs themselves. Andrews' abstract work suggests the motion of their audacious dance and their darting sticks."

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



128

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Peter

linocut in 3 colours

signed, titled and editioned 3/25

11 1/2 x 5 1/2 inches 29.2 x 14 centimeters

Provenance: Private Collection, Oklahoma City
 Sold sale of Important Works by Sybil Andrews, Heffel Fine Art Auction House, March
 26, 2009, lot 1
 Private Collection, USA
 Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same
 image, catalogue #60

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 64
 Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 124, catalogue
 #SA 68
 Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015,
 reproduced page 122

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



129

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Tracks

linocut in 4 colours

signed, titled and editioned 11/60

12 7/8 x 6 inches 32.7 x 15.2 centimeters

Provenance: Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, Sybil Andrews, September 14 - October 22, 1982, same image, catalogue #63

Literature: Peter White, Sybil Andrews, Glenbow Museum, 1982, reproduced page 65
Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 124, SA #71
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 125

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



130

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Six Waterpots of Stone

linocut in 4 colours

signed, titled and editioned 1/30

8 1/2 x 11 inches 21.6 x 27.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature: Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 125, catalogue #SA 76
Hana Leaper, Sybil Andrews Linocuts: A Complete Catalogue Raisonné, 2015, reproduced page 130

This subject refers to Christ's first miracle performed at the Marriage at Cana (John 1:1-12), in which he turned water into wine.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



131

SYBIL ANDREWS

CPE 1898 - 1992 Canadian

Stormy Day

monotype

signed, titled, editioned #2 and inscribed "pinx et imp"

8 7/8 x 11 7/8 inches 22.5 x 30.2 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



201

RICHARD CALVER

1946 - Canadian

Bell

linocut on paper

signed, titled and editioned 41/50

20 x 14 inches 50.8 x 35.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature: Janet Nicol, *On the Curve: The Life and Art of Sybil Andrews*, 2019, page 129

The artist relates: "Bell" started as a Christmas card. Within a few quick sketches I had a great composition of bells swinging from ropes. Dissatisfied, I wanted to know how a Bell worked. I went to the museum and sketched and studied a train bell. Still dissatisfied, I went to our Quadra Island United Church. I climbed up to the belfry and cranked the bell to one side which left about 1 inch between myself and the bell to sketch. Sybil (Andrews) always said not to let a lino-cut get too big, but I couldn't keep the image I wanted of the deep tower small. We agreed that this image demanded size. Symbolically the bell is a powerful image; the sound, the welcoming calling, the joy of hearing them pealing over the countryside. How do you get a bell to ring? "...as each hung bell's bow, swung, finds tongue to fling out broad its name..." G.M. Hopkins."

<https://richardcalver.ca/creations/1K2-345-68P/>

Richard Calver was born in Oxfordshire, England, and at the age of 19 he immigrated to Canada, settling in Quadra Island off the coast of British Columbia. In 1979, he began to study art with well-known printmaker Sybil Andrews, who was teaching from her home/studio in Campbell River, while continuing her masterful body of work in linocut. Quadra Island was only a ten-minute ferry ride from Campbell River, and Calver joined Andrews's weekly teaching sessions. He recalled the wonderful atmosphere of her studio filled with smoke from the beach wood burning in her old stove, and her insistence on working in natural light. He related that "Sybil talked about her theories of art and ways to capture light, mood and feeling. 'Grab it while it's white hot...Put it down as violently as you can,' " she advised. She told her students to avoid horizontal and vertical lines, to look for angles and curves, and to draw with dark lines and leave them in, advice Calver followed.

Andrews's instruction brought a turning point in Calver's life, and he acquired linocut tools and began to produce a body of work in this medium. Early appreciation of his work came when an art collector visiting Andrews's studio was impressed with his linocuts and acquired some of his prints, and Andrews bought an impression of his print *Dandelions Rejoicing* (lot 207, another impression in this sale). Calver continued his relationship with Andrews, helping her during her final years, and he stated "it was a friendship I really treasured."

Natural forms are the foundation of Calver's imagery and he is clearly influenced by Andrews's modernist style, formed during her time in England when she was part of the Grosvenor School of linocut artists, which was influenced by Futurism and its fascination with the electrifying pace of modern life. Calver's work includes botanical forms, figures, nudes and musical subjects. His linocuts are finely detailed, richly coloured and full of dynamic movement.

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



202

RICHARD CALVER

1946 - Canadian

Bondi Palm

linocut on paper

signed, titled and editioned 14/25

21 x 12 1/2 inches 53.3 x 31.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



203

RICHARD CALVER

1946 - Canadian

Cello

linocut on paper

signed, titled and editioned 4/25

17 3/4 x 13 inches 45.1 x 33 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



204

RICHARD CALVER

1946 - Canadian

Coming Home

linocut on paper

signed, titled, editioned 10/25 and dated 1998

12 x 15 inches 30.5 x 38.1 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The artist relates: "Coming Home is an amusing, playful image of my own home on Quadra Island. My friend Laurie Bartlett reminded me of how she regretted not collaborating on a picture with me the way we'd talked about so often. I said that it's never too late, but that we needed a theme or idea to work from. Walking home one day, it struck me that "Home" was just such a theme. It was the first idea that I'd had. I got such positive feedback from friends that I thereupon made this print. Laurie and I are still working on our joint project together."

<https://richardcalver.ca/creations/J13-85C-553/>

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



205

RICHARD CALVER

1946 - Canadian

Cormorant

linocut on paper

signed, titled and editioned 2/60

17 1/2 x 14 1/2 inches 44.5 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The artist relates: "I watch the cormorants as they stand on rocks and floating logs with their wings outstretched to dry and how they fly, just skimming over the water. But it wasn't until I saw them filmed underwater on "The Nature of Things" that I found the excitement of this image. How do cormorants swim underwater?"

<https://richardcalver.ca/creations/123-456-J8P/>

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



206

RICHARD CALVER

1946 - Canadian

Curl

linocut on paper

signed, titled, editioned 4/20 and dated 1998

9 3/4 x 8 3/4 inches 24.8 x 22.2 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The artist relates: "This print came to me after a day spent canoeing with a friend who, at the time, found herself caught at the cusp between teenage and adulthood. I show her leaving the comfort of her childhood to find her place on a new rocky shore. She paddles through the unfriendly waters to eventually find her way by trusting her strengths and instincts. This dilemma is faced with a familiar smile that is excited by the challenge of the future and confident in her ability to meet it"

<https://richardcalver.ca/creations/12A-0U7-196/4314/>

Please note: this work is unframed.

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



207

RICHARD CALVER

1946 - Canadian

Dandelions Rejoicing

linocut on paper

signed, titled, editioned 35/50 and dated 2000

18 1/2 x 13 3/4 inches 47 x 34.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The artist relates: "Dandelions Rejoicing" was a homework assignment from Sybil's (Andrews') Thursday art class. My original picture was around 3 feet. I had great fun using the edge of a pastel to create splashes of coloured energy vibrating from the dandelion. Some people see these flowers as a weed to poison and eliminate. I see them as golden flowers that really do appear to rejoice in the warmth of the spring sun."

<https://richardcalver.ca/creations/123-456-K8P/>

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



208

RICHARD CALVER

1946 - Canadian

Dust Bath

linocut on paper

signed, titled, editioned 9/50 and dated 1997
10 3/4 x 13 1/4 inches 27.3 x 33.7 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The artist relates: "This is the third in a series of images I've collected from drawing of my chickens on late afternoons in the summer. They gather together, some tuck their heads in their feathers and rest, others have dust baths. Meanwhile, the rooster always stands alert and on guard."

<https://richardcalver.ca/creations/6GZ-300-997/>

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



209

RICHARD CALVER

1946 - Canadian

Self No Self

linocut on paper

signed, titled, editioned 4/10 and dated 2000
11 x 20 inches 27.9 x 50.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



210

RICHARD CALVER

1946 - Canadian

Solitary Vireo

linocut on paper

signed, titled and editioned 9/50

10 1/4 x 7 1/2 inches 26 x 19.1 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



211

RICHARD CALVER

1946 - Canadian

Sunflower II

linocut on paper

signed, titled, editioned 11/25 and dated 1997

17 1/4 x 11 inches 43.8 x 27.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



212

RICHARD CALVER

1946 - Canadian

Suzanne

linocut on paper

signed, titled, editioned 2/25 and dated 1999

15 x 11 inches 38.1 x 27.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



213

RICHARD CALVER

1946 - Canadian

Symplocarpus

linocut on paper

signed, titled and editioned 12/50

17 3/4 x 13 inches 45.1 x 33 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



214

RICHARD CALVER

1946 - Canadian

Thistle

linocut on paper

signed, titled and editioned 30/60

12 1/4 x 9 inches 31.1 x 22.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



215

RICHARD CALVER

1946 - Canadian

Wild Service

linocut on paper

signed, titled, editioned 8/30 and dated 1999

12 x 9 1/4 inches 30.5 x 23.5 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



216

RICHARD CALVER

1946 - Canadian

Wizard Tree

linocut on paper

signed, titled, editioned 11/15 and dated 2000
26 x 20 inches 66 x 50.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,300 CDN

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

Preview at: Heffel Vancouver



217

RICHARD CALVER

1946 - Canadian

Fireweed

linocut on paper

signed, titled, editioned 19/50 and dated 1999
12 3/4 x 16 inches 32.4 x 40.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



218

RICHARD CALVER

1946 - Canadian

Homework

linocut on paper

signed, titled, editioned 12/50 and inscribed "The wind in its cold Knights Armour sough over the Ridds of wheat"

13 1/2 x 17 inches 34.3 x 43.2 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



219

RICHARD CALVER

1946 - Canadian

Mt. Alexander

linocut on paper

signed, titled, editioned 13/50 and dated 1999

13 x 23 inches 33 x 58.4 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



220

RICHARD CALVER

1946 - Canadian

My Backyard

linocut on paper

signed, titled and editioned 5/50

12 3/4 x 9 1/2 inches 32.4 x 24.1 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



221

RICHARD CALVER

1946 - Canadian

Paper Boy

linocut on paper

signed, titled, editioned 11/50 and inscribed "Sebishu Natural AW Vic" in the margin

14 x 10 3/4 inches 35.6 x 27.3 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



222

RICHARD CALVER

1946 - Canadian

Peeling

linocut on paper

signed, titled and editioned 19/50

17 3/4 x 12 inches 45.1 x 30.5 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



223

RICHARD CALVER

1946 - Canadian

Pitchfork & Charcoal

linocut on paper

signed, titled, editioned 15/25 and dated 1999

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

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



224

RICHARD CALVER

1946 - Canadian

Preening

linocut on paper

signed, titled, editioned 14/50 and dated 1998

10 1/2 x 14 inches 26.7 x 35.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



225

RICHARD CALVER

1946 - Canadian

Rooster

linocut on paper

signed, titled and editioned 25/50
15 x 11 inches 38.1 x 27.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



226

RICHARD CALVER

1946 - Canadian

Runner Bean

linocut on paper

signed, titled, editioned 13/25 and dated 1999
17 1/2 x 12 inches 44.5 x 30.5 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



227

RICHARD CALVER

1946 - Canadian

Ryan

linocut on paper

signed, titled, editioned 9/25 and dated 1998
14 1/2 x 11 7/8 inches 36.8 x 30.2 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



228

RICHARD CALVER

1946 - Canadian

Sacrament

linocut on paper

signed, titled, editioned 6/25 and dated 1997
12 1/4 x 11 1/4 inches 31.1 x 28.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



229

ORVILLE NORMAN FISHER

BCSFA CSGA 1911 - 1999 Canadian

Ship in BC Marine Drydock

etching

signed, titled, editioned 13/35, dated December 1937 and inscribed "Van. B.C."
8 1/2 x 10 inches 21.6 x 25.4 centimeters

Provenance: Acquired directly from the Artist by a Private Collection, Vancouver
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



301

WILLIAM HENRY CLAPP

RCA 1879 - 1954 Canadian

First Love

pastel on card

signed and dated 1915
12 x 9 7/8 inches 30.5 x 25.1 centimeters

Provenance: Johnson Galleries Limited, Montreal
Sold sale of Canadian Art, Sotheby Parke Bernet Canada Inc., November 8, 1983, lot
53
Acquired from the above by the present Private Estate, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



302

NORA FRANCES ELIZABETH COLLYER

BHG FCA 1898 - 1979 Canadian

Austin, Eastern Townships, PQ

oil on canvas

signed and dated 1976 and on verso signed, titled and dated
28 x 30 inches 71.1 x 76.2 centimeters

Provenance: Continental Galleries, Montreal
Canadian Fine Arts, Toronto
Private Collection, Toronto
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 23, 2007,
lot 127
Private Collection, Vancouver

Exhibited:

Literature:

Nora Collyer's parents were prominent members of Montreal's English Protestant society, and their wealth enabled her to study at the Art Association of Montreal under Maurice Cullen and William Brymner. She joined the Beaver Hall Group in 1920, which was the first Canadian artists' association in which women played a prominent role. Collyer became a gifted educator, teaching at the Art Association of Montreal, as well as giving private classes.

This large scale painting is a fine example of a subject that Collyer was well known for – the Quebec countryside of the Eastern Townships. Austin was in an area familiar to Collyer – near to Foster, where her family had a cottage called Hillcrest, which was one of the popular weekend gathering places for her Beaver Hall friends. Also nearby was the summer cottage called Strawberry Hill that Collyer owned at Magog on Lake Memphremagog, where she spent every summer from 1950 to 1967. Collyer's Eastern Township landscapes are known for their rich colour and the gentle rhythms of the rolling hills into which the farms and villages are nestled, exuding a rich feeling of peace and comfort.

Starting Bid: \$55,000 CDN

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

Preview at: Heffel Montreal



303

STANLEY MOREL COSGROVE

CAS CGP QMG RCA 1911 - 2002 Canadian

Still Life with Pitcher and Apple

oil on canvas board

signed and dated 1974
10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Sold sale of Important Canadian Art, Sotheby's Canada, November 8, 1988, lot 289
Acquired from the above by a Private Collection, Montreal
By descent to the present Private Estate, Montreal

Exhibited:

Literature:

Starting Bid: \$700 CDN

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

Preview at: Heffel Montreal



304

BERTHE DES CLAYES
ARCA 1877 - 1968 Canadian

Lake of Two Mountains

oil on canvas on board

signed and on verso titled on the gallery label
20 x 25 inches 50.8 x 63.5 centimeters

Provenance: Masters Gallery Ltd., Calgary
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



305

JOACHIM GEORGE GAUTHIER
CSPWC OSA RCA 1897 - 1988 Canadian

Woodland Near Bancroft

watercolour on paper

signed and dated 1969 and on verso titled on a label, inscribed "124" and stamped with the artist's stamp
11 1/2 x 14 3/4 inches 29.2 x 37.5 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



306

HILTON MCDONALD HASSELL
OSA RCA 1910 - 1980 Canadian

Preening Time #2

acrylic on board

signed and on verso titled and inscribed "53078"
16 x 28 inches 40.6 x 71.1 centimeters

Provenance: The Fine Art Galleries, T. Eaton Co. Limited, Toronto
Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



307

RONALD THRELKELD JACKSON
BCSFA CSMA 1902 - 1992 Canadian

Plywood Peelers for Japan

oil on canvas

signed and on verso titled
20 x 26 inches 50.8 x 66 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Please note: this work is unframed.

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



308

JOHN YOUNG JOHNSTONE
ARCA BHG PPCM 1887 - 1930 Canadian

Orphans in the Cathedral

oil on panel

inscribed "13" and on verso titled and titled on the remnants of a label and stamped The Paris American Art Co. Boul. Montparnasse, rue Bonaparte, Paris
9 3/4 x 7 3/4 inches 24.8 x 19.7 centimeters

Provenance: Continental Galleries of Fine Art, Montreal
Private Collection, Montreal
Sold sale of The Beaver Hall Group, Heffel Fine Art Auction House, February 22, 2018, lot 107
Private Collection, Toronto

Exhibited:
Literature:

John Young Johnstone studied in Paris at the Académie de la Grande Chaumière under Lucien Simon, Claudio Castelucho and Émile-René Ménar from 1912 to 1913.

Starting Bid: \$3,000 CDN
Estimate: \$4,000 ~ \$6,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



309

YOUSUF KARSH

ARCA 1908 - 2002 Canadian

Winston Churchill

gelatin silver print

signed and inscribed "Ottawa" and on verso stamped with the artist's copyright stamp
13 3/4 x 10 1/2 inches 34.9 x 26.7 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



310

CORNELIUS DAVID KRIEGHOFF

1815 - 1872 Canadian

Louise and Emilie (Portrait of the Artist's Wife and Daughter)

oil on board

signed and dated 1845 and on verso titled variously on the labels
12 1/2 x 9 1/2 inches 31.8 x 24.1 centimeters

Provenance: Collection of F.C. Williams, London, UK
Watson Art Galleries, Montreal
Collection of Mrs. Percy C. Miller, Toronto
Masters Gallery Ltd., Calgary
Peter Ohler Fine Arts, Vancouver
Private Collection, Calgary
Sold sale of Important Canadian Art, Consignor Canadian Fine Art, November 23, 2017, lot 19
Private Collection, Toronto

Exhibited:

Literature: Marius Barbeau, Cornelius Krieghoff, 1962, reproduced page 6

On verso, a letter signed by William Watson of Watson Art Galleries is attached which reads as follows:
"Mrs. Krieghoff (Louise) and Emily her Daughter
Painted about 1845, this painting is one of the most interesting early works by C. Krieghoff. It is a companion to his own self portrait, now in the National Gallery. It was taken to England by an officer of the Quebec Garrison, and repatriated to Canada through the vigilance of F.C. Williams of London who recognized Louise from having seen her portrait in many of Krieghoff's pictures. Both Louise and Emily appear frequently in Krieghoff's pictures as they were ready models for him. The locket which Emily wears appears to contain a miniature of Krieghoff himself. It is a charming and sympathetic portrait of a mother and child. There are two of Krieghoff's famous colours: Red and Blue. It is in a painted oval, to be a frame within a frame. It is fully signed in the lower right. This is a valuable and historical Art Treasure, and exceptionally interesting to lovers of Krieghoff's pictures. It was greatly admired by Dr. Marius Barbeau.

We guarantee its genuineness and authenticity in every respect.
WATSON ART GALLERIES, per, William R. Watson (signed)"

Starting Bid: \$14,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



311

CLAUDE LANGEVIN

1942 - Canadian

Sentier en automne

oil on canvas

signed and on verso signed and titled

30 x 40 inches 76.2 x 101.6 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Calgary



312

PENG LIU

21st Century Chinese

Untitled

mixed media on canvas

signed and dated 2003

48 x 36 inches 121.9 x 91.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$50 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



313

PENG LIU

21st Century Chinese

Untitled

mixed media on canvas

on verso signed and dated 2008

24 x 20 inches 61 x 50.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$50 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel Vancouver



314

PENG LIU

21st Century Chinese

Watch

mixed media on canvas

on verso signed and titled

35 1/2 x 27 1/2 inches 90.2 x 69.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$50 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel Vancouver



315

ATTRIBUTED TO HENRIETTA MABEL MAY

ARCA BCSA BHG CGP 1877 - 1971 Canadian

Boat Traffic

oil on canvas

22 x 27 inches 55.9 x 68.6 centimeters

Provenance: Family of the Artist

By descent to the a Private Collection, Vancouver

Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, February 22, 2018, lot 108

Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



316

ATTRIBUTED TO HENRIETTA MABEL MAY

ARCA BCSA BHG CGP 1877 - 1971 Canadian

Boats in the Harbour

oil on canvas board

11 3/4 x 15 3/4 inches 29.8 x 40 centimeters

Provenance: Family of the Artist
By descent to a Private Collection, Vancouver
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, February 22, 2018, lot 110
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



317

ATTRIBUTED TO HENRIETTA MABEL MAY

ARCA BCSA BHG CGP 1877 - 1971 Canadian

Landscape

oil on canvas board

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Family of the Artist
By descent to a Private Collection, Vancouver
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, February 22, 2018, lot 112
Private Collection, Montreal

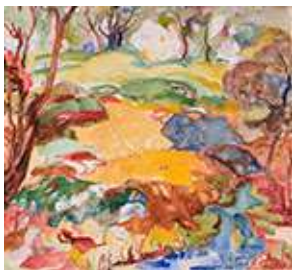
Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



318

HENRIETTA MABEL MAY

ARCA BCSA BHG CGP 1877 - 1971 Canadian

The Autumn

watercolour on card

signed and on verso titled on the gallery label and inscribed "16745"

12 3/4 x 13 1/2 inches 32.4 x 34.3 centimeters

Provenance: Dominion Gallery, Montreal
Private Collection, Toronto
Sold sale of Canadian Fine Art, Waddington's, November 20, 2017, lot 45
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



319

ILYAS PAGONIS

1949 - Greek

Dancers

oil pastel on paper

initialed and dated 1984

38 3/4 x 26 1/4 inches 98.4 x 66.7 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Calgary



320

CHARLES RINGNESS

1946 - American

Hone Place

mixed media on paper

signed, titled and inscribed indistinctly and on verso signed and titled

43 1/4 x 30 inches 109.9 x 76.2 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



321

WILLIAM GOODRIDGE ROBERTS

CAS CGP CSGA CSPWC EGP OC OSA PY RCA 1904 - 1974 Canadian

Still Life

oil on board

signed and on verso inscribed "1422"/ "1421" / "139" and "T.R 17/11/83"

20 x 24 inches 50.8 x 61 centimeters

Provenance: Sold sale of Canadian Art, Sotheby's Canada, November 8, 1983, lot 139
Acquired from the above by a Private Collection, Montreal
By descent to the present Private Estate, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



322

WALTER HAWLEY YARWOOD

ARCA CGP OSA P11 1917 - 1996 Canadian

Log Pile

oil on board

signed and on verso titled, dated circa 1940 on the gallery label and inscribed "764A"

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Ontario
Roberts Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



401

MARCEL BARBEAU

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1925 - 2016 Canadian

L'azur couché sur l'orange

acrylic on canvas

signed and dated 2001

15 x 18 inches 38.1 x 45.7 centimeters

Provenance: Private Collection, Toronto
Sold sale of Heffel Fine Art Auction House, September 25, 2008, lot 103
Sold sale of Contemporary Canadian Art, Consignor Canadian Fine Art, November 20, 2018, lot 97
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



402

LÉON BELLEFLEUR

AANFM CAS PY QMG 1910 - 2007 Canadian

Envoûtement

mixed media on paper

signed, titled and dated 1975 and on verso titled and dated on the gallery label
27 1/4 x 19 inches 69.2 x 48.3 centimeters

Provenance: Waddington & Gorce Inc., Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



403

LÉON BELLEFLEUR

AANFM CAS PY QMG 1910 - 2007 Canadian

Papillons

mixed media collage on paper

signed, titled and dated 1980
15 x 11 1/4 inches 38.1 x 28.6 centimeters

Provenance: Private Estate, Montreal

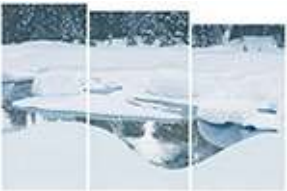
Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



404

NATHAN BIRCH

1978 - Canadian

Open Creek in Winter

oil on canvas on board triptych

signed on the side and on verso signed, titled and dated 2010 on each panel
26 x 38 3/4 inches 66 x 98.4 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Please note: this work is unframed.

The left panel measures 26 x 12 inches, the centre panel measures 24 3/4 x 13 3/4 inches and the right panel measures 23 x 13 inches.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



405

ANTOINE BITTAR

1957 - Canadian

Beach Colours

oil on board

signed and on verso signed, titled, dated 2014 and inscribed "4042"

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



406

ANTOINE BITTAR

1957 - Canadian

Beach Homes

oil on board

signed and on verso signed, titled, dated 2010 and inscribed "Gloucester, MA" and "#3870"

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



407

ANTOINE BITTAR

1957 - Canadian

Autumn Light

oil on board

signed and on verso signed, titled, dated 2016 and inscribed "Quebec City" and "4159"

6 x 8 inches 15.2 x 20.3 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



408

BOBBIE BURGERS

1973 - Canadian

Bright Landscape

acrylic on canvas

9 x 10 inches 22.9 x 25.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



409

BRIAN BURNETT

1952 - Canadian

Man's Egret

acrylic on board

signed and dated 1980 and on verso signed, titled and dated 1981

60 x 48 inches 152.4 x 121.9 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Sold sale of Canadian Art Part 1, Heffel Fine Art Auction House, July 25, 2018, lot h316
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



410

DENNIS EUGENE NORMAN BURTON

1933 - 2013 Canadian

Garter Belt

felt wall hanging

initialed in the work and on verso dated 1966 and inscribed "Banner Edition/2" on the gallery label

64 x 44 inches 162.6 x 111.8 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Private Collection, Ontario

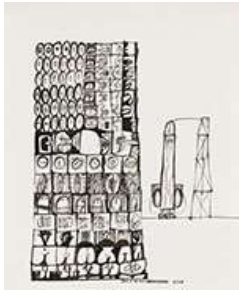
Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



411

DENNIS EUGENE NORMAN BURTON

1933 - 2013 Canadian

Sign of the Times

ink on paper

signed, titled and dated 3.15.61 and on verso titled and dated on the gallery label
14 1/2 x 12 3/4 inches 36.8 x 32.4 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



412

JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

Red, Orange, Green

silkscreen on paper

signed, editioned 14/100 and dated 1965
26 x 20 1/2 inches 66 x 52.1 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,800 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



413

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Les jardins du rêve XIII

oil on canvas

signed and dated 1975 and on verso titled, dated and inscribed "MOM 1518" on the gallery label
16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Marlborough-Godard Gallery, Toronto
Private Collection, Ontario
Sold sale of Canadian Post War & Contemporary Art, Heffel Fine Art Auction House,
September 24, 2009, lot 319
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



414

PIERRE GENDRON
AANFM 1934 - Canadian

Zébue

oil on canvas

signed and dated 1963
30 x 24 inches 76.2 x 61 centimeters

Provenance: Private Collection, Quebec
Private Collection, Toronto
Sold sale of Important Canadian Art, Consignor Canadian Fine Art, November 25,
2015, lot 045
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN
Estimate: \$3,000 ~ \$5,000 CDN
Preview at: Heffel – 13 Hazelton Ave Toronto



415

JEAN-PAUL JÉRÔME
AANFM LP RCA 1928 - 2004 Canadian

Territoire

acrylic on canvas

signed and dated 1973 and on verso titled and inscribed variously on the Galerie Bernard Desroches
label
22 x 13 inches 55.9 x 33 centimeters

Provenance: Galerie Bernard Desroches, Montreal
Private Collection, Toronto
Masters Gallery Ltd., Calgary
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN
Estimate: \$3,000 ~ \$5,000 CDN
Preview at: Heffel – 13 Hazelton Ave Toronto



416

WILLIAM KURELEK

ARCA OC OSA 1927 - 1977 Canadian

The Hound of Heaven

lithograph on paper

signed, titled and editioned 96/100

17 1/4 x 13 1/4 inches 43.8 x 33.7 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Private Collection, Montreal

Exhibited:

Literature:

The full sheet size is 26 x 20 inches.

Please note: this lot is accompanied by a copy of William Kurelek's autobiography, *Someone with Me*.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



417

VICKY MARSHALL

YR 1952 - Canadian

Black Boots

oil on canvas

initialed and on verso titled on a label

55 x 38 1/2 inches 139.7 x 97.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

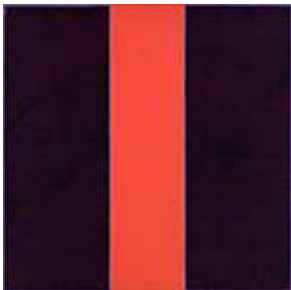
Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



418

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

La folie conduisant l'amour

acrylic on canvas

on verso signed, titled, dated 1967 and inscribed "no 10"

20 1/8 x 20 1/8 inches 51.1 x 51.1 centimeters

Provenance: Galerie Agnès Lefort, Montreal
Private Collection, Montreal
Sold sale of Canadian Post-War & Contemporary Art, Heffel Fine Art Auction House,
November 22, 2012, lot 044
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



419

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

Ogunquit

watercolour on paper

signed and dated 1962 and on verso signed and titled on a label
14 x 10 inches 35.6 x 25.4 centimeters

Provenance: Sold sale of Canadian Fine Art, Joyner / Waddington's, November 26, 2012, lot 133
Private Collection, Toronto

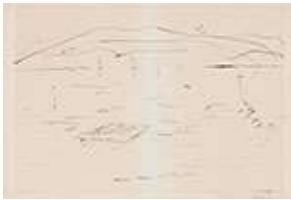
Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



420

KAZUO NAKAMURA

CGP CSGA CSPWC P11 1926 - 2002 Canadian

Beachside, West Coast

ink on paper

signed and dated 17 June 1953 and on verso inscribed "For Mr. K. Mayall"
15 x 22 inches 38.1 x 55.9 centimeters

Provenance: A gift from the Artist to K. Mayall
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Please note: the date is covered by the matting.

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



421

VAL NELSON

Canadian

A History Lesson

oil on canvas

on verso signed, titled and dated 2008
36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Bau-Xi Gallery, Vancouver
Private Collection, Vancouver

Exhibited: Bau-Xi Gallery, Vancouver, A Guided Tour of Happiness, 2008

Literature:

Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Vancouver



422

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set 4

etching

signed, titled, editioned Artist's Proof and dated 1964
11 3/4 x 14 3/4 inches 29.8 x 37.5 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



423

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set 5

etching

signed, titled, editioned 18/20 and dated 1964
11 3/4 x 14 1/2 inches 29.8 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



424

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set 6

etching

signed, titled, editioned 18/20 and dated 1964
11 3/4 x 14 1/2 inches 29.8 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



425

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set 7

etching

signed, titled, editioned 18/20 and dated 1964

11 3/4 x 14 3/4 inches 29.8 x 37.5 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



426

ALFRED PELLAN

CAS OC PY QMG RCA 1906 - 1988 Canadian

Discothèque

colour serigraph on paper

signed, titled, editioned 62/150 and dated 1975

22 x 26 inches 55.9 x 66 centimeters

Provenance: La Guilde Graphique, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



427

ALFRED PELLAN

CAS OC PY QMG RCA 1906 - 1988 Canadian

Fleurs Gadgets

colour serigraph on paper

signed, titled, editioned 11/150 and dated 1975

18 x 36 inches 45.7 x 91.4 centimeters

Provenance: Echo Diffusart Gallery, Ottawa
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



428

WILLIAM (BILL) PEREHUDOFF

OC RCA 1918 - 2013 Canadian

Abstraction

oil on board

signed and on verso inscribed "58" and "No. 1"

36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Private Collection, Calgary
Sold sale of Important Canadian Art, Cowley Abbott, November 19, 2019, lot 90
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



429

LESLIE DONALD POOLE

1942 - Canadian

Iris Icon

acrylic and oil stick on canvas

signed and inscribed with the copyright symbol and on verso signed, titled, dated March 12, 1992 and inscribed "Painting XVIA"

63 1/2 x 47 x 2 inches 161.3 x 119.4 x 5.1 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature:

The partial framing of this work is a sculptural feature occasionally used by the artist.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Calgary



430

LESLIE DONALD POOLE

1942 - Canadian

Pink Snow (101)

acrylic on rag board

signed, dated April 29 / 1981, inscribed with the copyright symbol and numbered 101 and on verso titled on the gallery label

33 x 60 inches 83.8 x 152.4 centimeters

Provenance: Bau-Xi Gallery, Vancouver
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Calgary



431

JOHN SCOTT
1950 - Canadian

Red Bunny

mixed media on paper

on verso inscribed "H-8" and "035643" on a label
24 x 36 inches 61 x 91.4 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$250 CDN

Estimate: \$500 ~ \$700 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



432

JOHN SCOTT
1950 - Canadian

Untitled

double-sided mixed media on paper

initialed and on verso inscribed "Z-15" and "035698" on a label
24 x 18 inches 61 x 45.7 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$250 CDN

Estimate: \$500 ~ \$700 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



433

JOHN SCOTT
1950 - Canadian

Untitled

mixed media on paper

initialed and on verso inscribed "Z-17" and "035700" on a label
24 x 18 inches 61 x 45.7 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$250 CDN

Estimate: \$500 ~ \$700 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



434

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

Untitled

ink on paper

signed, dated April 2, 1961 and inscribed indistinctly and on verso signed and inscribed "signed Oct. 16 '93"

25 1/2 x 19 1/2 inches 64.8 x 49.5 centimeters

Provenance: The Art Emporium, Vancouver, 1970
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



435

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

West Coast Series A7

acrylic on paper

signed and on verso titled on the gallery label

9 1/2 x 11 1/2 inches 24.1 x 29.2 centimeters

Provenance: Bau-Xi Gallery, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



436

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Rockface III

acrylic on paper

signed and on verso titled on a label

23 1/2 x 20 3/4 inches 59.7 x 52.7 centimeters

Provenance: Private Collection, Vancouver
Sold sale of Heffel Fine Art Auction House, November 25, 2006, lot 692
Sold sale of Walker's, June 21, 2016, lot 17
Private Collection, Toronto

Exhibited: Vancouver Art Gallery, Gordon Smith: Recent Work, November 20, 1987 - January 10, 1988

Literature: Ian Wallace, Gordon Smith: Recent Work, Vancouver Art Gallery, 1988, listed page 40

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



437

JOHN IVOR SMITH

RCA SSC 1927 - active 2003 Canadian

Sleeping Sumo #2

bronze sculpture

on verso signed with the artist's stamp, titled, editioned 2/8 and dated September 1993 on a label
5 x 7 x 8 inches 12.7 x 17.8 x 20.3 centimeters

Provenance: Acquired directly from the Artist by the present Private Collection, Ontario
Exhibited:
Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



438

HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990 Canadian

Vale Variation #202

watercolour and ink on illustration board

signed and dated Aug-Oct 1975 and on verso signed twice, titled twice, dated Aug.19.75 - Oct. 31-75
and inscribed "Stock G-1800-D" and "Mat series. not complete without mat."
30 x 40 inches 76.2 x 101.6 centimeters

Provenance: Private Collection, Toronto
Sold sale of Canadian Art Select, Waddington's, February 14, 2019, lot 89
Private Collection, Toronto

Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



439

ANTHONY MORSE (TONY) URQUHART

ARCA CSGA CSPWC OC OSA 1934 - Canadian

Parallels IV

ink on paper

initialed, dated 1974 and inscribed "IV" and on verso titled on a label
5 3/4 x 4 1/2 inches 14.6 x 11.4 centimeters

Provenance: Private Collection, Victoria
Exhibited:
Literature:

Starting Bid: \$100 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel Vancouver