



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**MAY 2020  
ONLINE AUCTION**

**SALE** MAY 7, 2020 – MAY 28, 2020



**001**

**MOLLY JOAN LAMB BOBAK**

BCSFA CGP CPE CSGA CSPWC RCA 1922 - 2014 Canadian

**Bruno's Poppies**

watercolour on paper

signed

24 3/4 x 19 1/4 inches 62,9 x 48,9 centimeters

Provenance: Roberts Gallery, Toronto  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**002**

**DALE CHIHULY**

1941 - American

**Baskets Drawing**

mixed media on paper

signed and embossed "Arches France" and "Aquarelle Arches" and on verso titled and dated 2008 on the gallery label

30 x 22 1/2 inches 76.2 x 57.2 centimeters

Provenance: Galerie de Bellefeuille, Montreal  
Acquired from the above in 2011 by the present Prominent Private Collection, Montreal

Exhibited:

Literature:

This work is accompanied by a certificate of authenticity from the Chihuly Studio in Seattle.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**003**

**JACQUES GODEFROY DE TONNANCOUR**

ARCA CAS CGP OC PY QMG 1917 - 2005 Canadian

**Une ancienne machine à voler**

mixed media on canvas board

on verso signed, titled and dated 1970

24 x 20 inches 61 x 50,8 centimeters

Provenance: Galerie Godard Lefort, Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**004**

WILLIAM PATERSON EWEN  
AANFM RCA 1925 - 2002 Canadian

**Interior with Flowers**

oil on canvas on board

signed and dated 1951 and on verso signed and titled  
11 7/8 x 8 7/8 inches 30.2 x 22.5 centimeters

Provenance: Galerie Bernard Desroches, Montreal  
Prominent Private Collection, Montreal

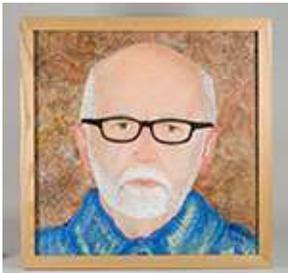
Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



**005**

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

**Here's Looking at You!**

acrylic on Styrofoam

signed and dated 2011 and on verso titled and editioned 2/3 on the gallery labels  
26 1/8 x 25 7/8 x 7 1/4 inches 66,4 x 65,7 x 18,4 centimeters

Provenance: Mira Godard Gallery, Toronto  
Galerie de Bellefeuille, Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Please note that this work is framed in a deep wooden box.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Montreal



**006**

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

**Elka III**

laser cut stainless steel sculpture

on verso signed, titled, editioned 2/10 and dated 1995  
7 1/2 x 14 1/2 x 3 inches 19,1 x 36,8 x 7,6 centimeters

Provenance: Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**007**

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

**Joe**

sand cast bronze sculpture

on verso signed, dated 1988 and inscribed "JA/PL"  
19 1/2 x 15 1/2 x 1 1/2 inches 49,5 x 39,4 x 3,8 centimeters

Provenance: Prominent Private Collection, Montreal  
Exhibited:  
Literature:

Please note: this is a unique work.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Montreal



**008**

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

**Bortnick**

bronze sculpture

signed, editioned 2/7 and dated 1988  
10 1/4 x 7 x 6 inches 26 x 17.8 x 15.2 centimeters

Provenance: Prominent Private Collection, Montreal  
Exhibited:  
Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**009**

WILL GORLITZ  
1952 - Canadian

**Sans titre (zéro)**

oil on steel

on verso signed, titled on the gallery label and dated 1995  
21 x 17 inches 53,3 x 43,2 centimeters

Provenance: Galerie René Blouin, Montreal  
Prominent Private Collection, Montreal  
Exhibited:  
Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**010**

KARL HUBER

1898 - 1985 Canadian

**Travelers Series: Walking the Rails**

black and white photograph

on verso signed, editioned 2/20 and stamped "Estate"

20 x 16 inches 50.8 x 40.6 centimeters

Provenance: Prominent Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The full sheet size is 24 x 20 in.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



**011**

JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 - Canadian

**Une nuit d'octobre, l'été indien, épicerie coin Sutherland et Latourelle, Québec**

oil on canvas

signed and on verso signed, titled, dated 1976 and inscribed "Muggsy Spanier, Wingy Manone, Phil Napoleon"

24 x 30 inches 61 x 76.2 centimeters

Provenance: Continental Galleries Inc., Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Montreal



**012**

MICHAEL LOEW

1907 - 1985 American

**Untitled**

watercolour on paper

signed and on verso titled and dated 1960 on the gallery label

22 x 30 1/4 inches 55,9 x 76,8 centimeters

Provenance: Landau Fine Art, Montreal  
Prominent Private Collection, Montreal

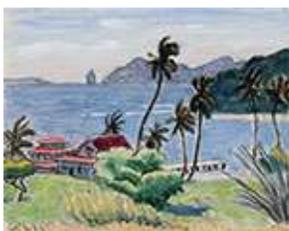
Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



**013**

**JOHN GOODWIN LYMAN**

CAS CGP EGP FRSA 1886 - 1967 Canadian

**Fort Duvernette, St. Vincent**

oil on board

signed and on verso titled on the gallery label and inscribed "Stern", "00AC9504" and variously 5 1/2 x 7 inches 14 x 17.8 centimeters

Provenance: Collection of Dr. And Mrs. Max Stern, Montreal  
Dominion Gallery, Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**014**

**EMMANUEL MANÉ-KATZ**

1894 - 1962 Ukranian

**Like Dallaire my Hat Fold**

ink on paper

signed and on verso titled and inscribed "Stern" and "Man 2"  
6 7/8 x 5 1/2 inches 17.5 x 14 centimeters

Provenance: Collection of Dr. And Mrs. Max Stern, Montreal  
Dominion Gallery, Montreal  
Prominent Private Collection, Montreal

Exhibited: Glenbow Museum, Calgary

Literature:

Starting Bid: \$100 CDN

Estimate: \$200 ~ \$400 CDN

Preview at: Heffel Montreal



**015**

**MARINO MARINI**

1901 - 1980 Italian

**Lugano**

ink on paper

initialed and titled and on verso titled on the gallery and exhibition labels and inscribed "P.C. Dr. and Mrs. M. Stern" and "Mar 3"

5 7/8 x 8 1/4 inches 14,9 x 21 centimeters

Provenance: Collection of Dr. and Mrs. Stern, Montreal  
Galerie Dominion, Montreal  
Acquired from the above in 2000 by the present Prominent Private Collection,  
Montreal

Exhibited: Glenbow Museum, Calgary

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**016**

**MARINO MARINI**

1901 - 1980 Italian

**Fondale**

lithograph

signed and editioned 5/10 and on verso signed and inscribed variously

11 1/2 x 15 inches 29.2 x 38.1 centimeters

Provenance: Galerie Welz, Salzburg, Austria  
Acquired from the above in 2002 by the present Prominent Private Collection,  
Montreal

Exhibited:

Literature: Giorgio and Guido Guastalla, Marino Marini: Catalogue Raisonné of the Graphic  
Works (Engravings & Lithographs), 1919-1980, 1993

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**017**

**JEAN ALBERT MCEWEN**

AANFM RCA 1923 - 1999 Canadian

**Untitled (Élégie criblée de bleu #3)**

oil on canvas

on verso titled and dated 1987 on the gallery labels and inscribed "\$1000"

10 x 10 inches 25,4 x 25,4 centimeters

Provenance: Waddington & Gorce Inc., Montreal  
Mira Godard Gallery, Toronto  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



**018**

**JOSEPH NORRIS**

1925 - 1996 Canadian

**Woodcutters**

oil on canvas

signed

24 x 36 inches 61 x 91.4 centimeters

Provenance: Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**019**

**ALFRED PELLAN**

CAS OC PY QMG RCA 1906 - 1988 Canadian

**Nu à la Catalogne**

oil on canvas

signed and dated 1941 and on verso titled Seated Nude on the Dominion Gallery label

17 x 19 inches 43.2 x 48.3 centimeters

- Provenance: Jean-Louis Gagnon, Montreal  
Dominion Gallery, Montreal, 1977  
Prominent Private Collection, Montreal
- Exhibited: Pellan Studio, Montreal, December 14 - 22, 1941  
Musée d'art contemporain de Montréal, Alfred Pellán, une rétrospective, June 17 - September 26, 1993 and Musée du Québec, October 13, 1993 - January 30, 1994, traveling in 1994 - 1995 to the London Regional Art Gallery and Winnipeg Art Gallery, catalogue #39
- Literature: Guy Robert, Pellán, Sa vie et son oeuvre / His Life and His Art, 1963, reproduced page 89  
Michel Martin and Sandra Grant Marchand, Alfred Pellán, Musée du Québec and the Musée d'art contemporain de Montréal, 1993, titled as Nu à la Catalogne, reproduced page 89 and listed page 261

In 1926, Alfred Pellán went to Paris to study, and he remained in this exciting milieu for 14 years. An enchanted Pellán absorbed the works of artists such as Pierre Bonnard, Pablo Picasso, Georges Braque, Paul Klee and Joan Miró in Paris galleries, which he claimed to be his "real school." He exhibited in that city to critical acclaim - in a review of Pellán's 1935 solo show at the Académie Ranson, Jacques Lassaigne praised him, stating, "The still lifes...are the work of such a rich temperament that he can borrow from everyone and owe nothing to anyone." While Pellán was in Paris his work was collected by the Musée du Jeu de Paume and Musée de Grenoble. However, in 1940 the war was on, and German troops were approaching the French border, so Pellán returned to Quebec, bringing his modernist view back to the Canadian scene. Nu à la Catalogne showcases Pellán's sophisticated synthesis of European influences, particularly that of Pierre Matisse, in its use of saturated colour, bold patterning and a Cubist awareness of space. In this vivid studio scene, Pellán intriguingly includes a blank canvas on the easel, awaiting his depiction of the self-possessed nude model.

Starting Bid: \$10,000 CDN  
Estimate: \$15,000 ~ \$25,000 CDN  
Preview at: Heffel Montreal



**020**

**WILLIAM GOODRIDGE ROBERTS**

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

**Fruits and Flowers**

oil on canvas

signed and on verso titled on the gallery label, inscribed variously and stamped with the Dominion Gallery stamp

16 x 20 inches 40,6 x 50,8 centimeters

- Provenance: Dominion Gallery, Montreal  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 25, 2004, lot 094  
Prominent Private Collection, Montreal
- Exhibited:
- Literature:

Starting Bid: \$2,000 CDN  
Estimate: \$3,000 ~ \$5,000 CDN  
Preview at: Heffel Montreal



**021**

FREDERICK JOSEPH ROSS

1927 - 2014 Canadian

**Still Life with Pitcher and Slippers**

oil on canvas

signed and on verso titled on the gallery label

24 x 30 inches 61 x 76.2 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



**022**

FREDERICK JOSEPH ROSS

1927 - 2014 Canadian

**Girl with Shell**

mixed media on masonite

signed and on verso titled and dated 1980 - 1981 on the gallery label

25 1/2 x 19 5/8 inches 64.8 x 49.8 centimeters

Provenance: Galerie Dresdnere, Toronto  
Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**023**

ANTONY (TONY) SCHERMAN

1950 - Canadian

**Untitled**

encaustic on canvas

on verso signed and dated 1987

60 x 36 inches 152.4 x 91.4 centimeters

Provenance: Prominent Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



**101**

ROGER BOULET

Canadian

**Walter J. Phillips: The Complete Graphic Works**

limited edition book

signed and editioned 120/150

15 x 18 1/2 x 4 1/2 inches 38.1 x 47 x 11.4 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

This Lot contains over 250 original reproductions in colour and black and white bound in a linen and leather folio. It is accompanied by the W.J. Phillips print "Margaret with a Doll", originally designed as a Christmas card in 1927 for Cragg and Jessie Walston. The size is 6 3/8 x 2 1/2 inches, and it is signed by Phillips's wife Gladys Phillips and editioned 120/150.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**102**

NICHOLAS DE GRANDMAISON

ARCA OC 1892 - 1978 Canadian

**The Chief's Wife**

pastel on paper

signed indistinctly

22 x 15 3/4 inches 55.9 x 40 centimeters

Provenance: Property of an Important Collection, Winnipeg  
By descent to the present Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**103**

DANIEL HERNANDEZ

1856 - 1932 Peruvian

**Bonsecours Market, Montreal**

watercolour on paper

signed and dated 1883 and on verso titled

6 x 10 inches 15.2 x 25.4 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**104**

FRANCES ANNE JOHNSTON

OSA RCA RSA 1910 - 1987 Canadian

**Tulips and Strawberries**

oil on board

signed and on verso signed and titled and titled on the gallery label  
20 x 16 inches 50.8 x 40.6 centimeters

Provenance: Wallack Galleries, Ottawa  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**105**

**WILFRED LANGDON KIHN**

1898 - 1957

## **Making Camp**

oil on canvas

signed and dated 1941 and on verso titled "Plate VI - Making Camp" on a label and inscribed "Jul. 1944 - P. VI" twice

20 x 33 inches 50.8 x 83.8 centimeters

Provenance: Commissioned by the National Geographic Society  
Sold sale of The National Geographic Collection: The Art of Exploration, Christie's  
New York, December 6, 2012, lot 71  
Acquired from the above by the present Private Collection, BC

Exhibited:

Literature: The National Geographic Magazine, Volume LXXXVI, Number 1, July 1944, page 86, reproduced figure VI  
Matthew W. Stirling, National Geographic on Indians of the Americas: A color-illustrated Record, The National Geographic Society, Washington, D.C., 1955, reproduced page 86

In the first half of the twentieth century, American artist Wilfred Langdon Kihn was considered one of the foremost painters depicting First Nations life throughout the United States and Canada. In 1922, the young artist was contacted by Murray Gibbon, the publicity agent for the Canadian Pacific Railway, who was organizing a celebration to publicize the Kootenay region. Kihn was given passes to travel throughout Banff and British Columbia. Through Gibbon, Kihn was introduced to important Canadian ethnographer Marius Barbeau, who saw in Kihn's direct and colourful imagery a more effective method of publicizing his interests in Indigenous life than using his own photographs.

In the summer of 1924, Barbeau invited Kihn to visually record the people and customs of various remote communities in British Columbia, in particular the Gitksan and Wet'suwet'un nations located along the Skeena River. The images Kihn produced were used by Barbeau to illustrate his book of Gitksan oral histories *The Downfall of Temlaham*, published in 1928. Through this book and other projects, Barbeau sought to promote these remote communities as historic sites in an effort to preserve and keep the artifacts in place, rather than having them stripped of context and displaced to various museums around the world. Barbeau made repeated visits to the area, including in 1926 with A.Y. Jackson and Edwin Holgate, and later in 1927 with Kihn, Florence Wyle and Anne Savage.

The works produced by these artists, along with a selection of Kihn's paintings from the expeditions, were included in the National Gallery of Canada's 1927 Exhibition of Canadian West Coast Art: Native and Modern. Organized by Barbeau, the show was radical in considering Indigenous Northwest Coast art alongside modernist painters such as Emily Carr and Lawren Harris.

This formative experience of exhibiting in the midst of Canada's greatest artists brought Kihn renown for his ability to accurately depict Indigenous life using bold colours and strong compositions. His reputation was such that the National Geographic Society commissioned Kihn in 1935 to paint a series on the life of the First Nations people. This monumental project brought him from the Atlantic to the Pacific and from the Arctic to Mexico, culminating in over 100 canvases and taking him 15 years to complete. The majority of the paintings are held in the National Geographic Society's headquarters in Washington, DC, and are reproduced in the book *Indians of the Americas*, published by the society in 1955. In 2012, the Society held a sale to raise funds, divesting two of their Kihn paintings through Christie's, one of which was this work depicting a Blackfoot band setting up teepees to make camp. The Blackfoot (or Blackfeet) people were united by a common language, and composed of many bands with flexible membership between them. A nomadic people, they lived and traveled in Montana, parts of Idaho and Wyoming and through Alberta, Saskatchewan and parts of British Columbia.

Today, Kihn's works are held in the collections of the Royal Ontario Museum, the Winnipeg Art Gallery, the National Gallery of Canada, and the Vancouver Art Gallery, among others.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Vancouver



**106**

**CORNELIUS DAVID KRIEGHOFF**

1815 - 1872 Canadian

### **Chief Red Jacket of Caughnawaga**

oil on canvas

signed and on verso inscribed "NJ 800" and "Lot 76 15/7/94"

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

Provenance: Colonel James Morrison MacKaye (1805 – 1888), Buffalo  
James Morrison Steele MacKaye (1842 - 1894), Buffalo  
Topographical Pictures, Christie's London, July 15, 1994, lot 76  
Masters Gallery Ltd., Calgary  
Private Collection, Calgary

Exhibited:

Literature: Percy MacKaye, *Epoch: The Life of Steele Mackaye, Genius of Theatre, In Relation to His Times & Contemporaries*, A memoir by His Son Percy Mackaye, In Two Volumes, New York, 1927, page 45, reproduced plate 3  
J. Russell Harper, *Krieghoff*, 1979, page 52, reproduced page 53

Chief Red Jacket was an important Seneca leader, spokesperson and negotiator. Widely known as "Red Jacket" for the British red coats he wore during the American Revolution, his Seneca name given upon chieftom was "Sagoyewatha", meaning he keeps them awake, referring to his great skill as orator. An advocate for the preservation of Seneca tradition and a fierce opponent of Christian conversion, Red Jacket was also known for his political nature and complex allegiances.

As detailed by Russell Harper, Krieghoff's distinctive rendering of the famous chief is an exceptionally rare treatment of a First Nation's subject by the artist. Regarding this work and its pendant portrait, lot 107 (*Marie of Montreal, Chief Red Jacket's Wife*), Harper remarks, "Normally Krieghoff had little interest in painting Indian portraits as character studies of individuals with distinct feelings. For him the Indian was primarily a symbol of 'the native' whether it be a girl in the streets of Montreal or the hunters of Lorette. One exception to the mask-like face, however, is his portrait labelled as being of the Seneca chieftain, Red Jacket. It seems obvious that the painting was done from life because the piercing eyes, the long carefully groomed hair, and other distinctive touches reflect the man's character. Yet it is a portrait that poses problems since Red Jacket had died years before the canvas was completed. It bears no similarity to the famous chieftain whose features are well known from Charles Bird King's portrait of 1828. ... Presumably it was a case of expediency through using some deception; the artist must have engaged a model to sit for him whom he thought looked like Red Jacket. The deception went even further, for in painting the pendant portrait of Red Jacket's wife, whose age seems more appropriate to a mother than to a spouse, he reverted to a stock face. Her features, framed in a blanket drawn over her head, are those Krieghoff first introduced into the Caughnawaga group, then reproduced as a lithograph, and repeated later in isolated figures of Indian women."

A biography of Steele MacKaye, the son of Colonel James Morrison MacKaye who commissioned the portraits, offers an alternative explanation for the lack of resemblance to the famous Chief. As Percy MacKaye notes, the pendant portraits were actually modelled after an entirely different Chief and his wife, personal acquaintances of the Colonel: "As a citizen of Buffalo (said an editorial on his death in 1888) Col. MacKaye was first in all the movements which led to the development of this half-Indian village into the third largest city of New York State ... Col. MacKaye was not forgetful of the noble attributes inherent in that dark race of Seneca Indians who's ancient dominion there was being obliterated by the inflowing tide of whites. The Chief of the tribe at Black Rock (kinsman perhaps of that earlier chief "Red Jacket" - "Sa-go-ye-wat-ha" - whose portrait is preserved by the Buffalo History Society) was a personal friend of the Colonel, my grandfather, who welcomed him often at "The Castle" where the Colonel engaged an artist to paint portraits of the Chief and his squaw, as a birthday gift to my grandmother." Regardless of the sitter's identity, the strong sense of familiarity is effectively conveyed in Krieghoff's fine and distinctive portrait.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel Calgary



**107**

**CORNELIUS DAVID KRIEGHOFF**

1815 - 1872 Canadian

**Marie of Montreal, Chief Red Jacket's Wife**

oil on canvas

on verso inscribed "NJ 800" and "Lot 76 15/7/94"

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

Provenance: Colonel James Morrison MacKaye (1805 – 1888), Buffalo  
James Morrison Steele MacKaye (1842 - 1894), Buffalo  
Topographical Pictures, Christie's London, July 15, 1994, lot 77  
Masters Gallery Ltd., Calgary  
Private Collection, Calgary

Exhibited:

Literature: Percy MacKaye, *Epoch: The Life of Steele Mackaye, Genius of Theatre, In Relation to His Times & Contemporaries*, A memoir by His Son Percy Mackaye, In Two Volumes, New York, 1927, page 45  
J. Russell Harper, *Krieghoff*, 1979, page 52

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Starting Bid: \$15,000 CDN

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

Preview at: Heffel Calgary



**108**

**JAMES WILSON MORRICE**

CAC RCA 1865 - 1924 Canadian

## **Le repas de la fermière**

oil on canvas

signed and on verso titled on the Galerie Walter Klinkhoff label

24 1/4 x 18 1/4 inches 61.6 x 46.4 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Warwick Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

In 1896, James Wilson Morrice was living in France, and during February of that year, he spent time based at the hamlet of Brolles (Bois-le-Rois), while sketching in the forest of Fontainebleau. It was in this forest that the Barbizon artists Camille Corot, Charles F. Daubigny and Théodore Rousseau had worked on landscape paintings. While in Brolles, Morrice would have seen the cottages of the peasant people of the area, the source of his subject. Also in Brolles at the same time as Morrice was Canadian artist Albert Curtis Williamson, who produced a painting entitled A Cold Day based on the same woman, with a similar palette.

In this fine painting, Morrice effectively used a moody palette with close, darkened tonal values; greens infused with ochre and pale chalky plum highlighted by areas of cream. His use of light is masterful – it cuts through the dark interior, striking the woman's face and cape, raking across her pale bowl and illuminating the wall behind her. Le repas de la fermière is a rare and sensitive depiction of this rural peasant woman, and it shows Morrice's empathy for his subject.

We thank Lucie Dorais for her assistance in cataloguing this work. This painting is included in the catalogue raisonné on the artist's work that is being compiled by Dorais.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel – 135 Yorkville Ave Toronto



**109**

**ATTRIBUTED TO LUCIUS O'BRIEN**

OSA PRCA 1832 - 1899 Canadian

## **On the Road to Sillery**

oil on canvas

16 x 24 inches 40.6 x 61 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature: George Monro Grant, editor, Picturesque Canada: the country as it was and is, 1882, page 182, a related engraving reproduced page 60

"Sillery is among the sacred places of Quebec, and a pilgrimage thither is one of the pleasantest little excursions one can make from the old city..."

Lucius O'Brien was an accomplished landscape artist and vice president of the Ontario Society of Artists when he took on the role of art editor for an ambitious publishing project in 1880. In two massive volumes, "Picturesque Canada: the country as it was and is" presents a tour of Canada at the time of confederation, and includes over five hundred engravings to accompany the text. In addition to coordinating and commissioning hundreds of images, O'Brien also personally produced a number of original paintings and drawings on which the publication's engravings would be based. "The Road to Sillery" engraving featured in the publication bears a strong resemblance to this fine oil painting.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**110**

WALTER JOSEPH (W.J.) PHILLIPS  
ASA CPE CSPWC RCA 1884 - 1963 Canadian

### **The Duck Hunter**

colour woodcut on paper

signed and editioned 22/100  
9 3/8 x 13 1/4 inches 23.7 x 33.7 centimeters

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

Exhibited:

Literature: Roger Boulet, Walter J. Phillips: The Complete Graphic Works, 1981, reproduced page 537

Starting Bid: \$1,300 CDN  
Estimate: \$2,500 ~ \$3,500 CDN  
Preview at: Heffel Vancouver



**111**

WALTER JOSEPH (W.J.) PHILLIPS  
ASA CPE CSPWC RCA 1884 - 1963 Canadian

### **Spring Riverbank**

watercolour on paper

signed and titled on a plaque and on verso inscribed "9"  
7 x 10 inches 17.8 x 25.4 centimeters

Provenance: Dr. R. J. P. McCulloch, Toronto  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN  
Estimate: \$6,000 ~ \$8,000 CDN  
Preview at: Heffel - 13 Hazelton Ave Toronto



**112**

WALTER JOSEPH (W.J.) PHILLIPS  
ASA CPE CSPWC RCA 1884 - 1963 Canadian

### **The Farm**

etching on paper

signed and dated 1915  
7 1/2 x 9 3/4 inches 19.1 x 24.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature: Roger Boulet, Walter J. Phillips: The Complete Graphic Works, 1981, reproduced page 91

Starting Bid: \$1,000 CDN  
Estimate: \$2,000 ~ \$3,000 CDN  
Preview at: Heffel Vancouver



**113**

WALTER JOSEPH (W.J.) PHILLIPS  
ASA CPE CSPWC RCA 1884 - 1963 Canadian

### **The Lake**

etching on paper

signed and dated 1916

8 1/4 x 13 1/2 inches 21 x 34.3 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature: Roger Boulet, Walter J. Phillips: The Complete Graphic Works, 1981, reproduced page 83

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**114**

WALTER JOSEPH (W.J.) PHILLIPS  
ASA CPE CSPWC RCA 1884 - 1963 Canadian

### **The Rapids**

etching on paper

signed and dated 1916 and on verso titled on a label

6 3/4 x 10 1/2 inches 17.1 x 26.7 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature: Roger Boulet, Walter J. Phillips: The Complete Graphic Works, 1981, reproduced page 81

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**115**

ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 - 1967 Canadian

**View of Charlevoix**

oil on board

on verso titled and inscribed on the Antoine's Art Gallery label "I guarantee this picture to be an Original oil painting / by R.W. Pilot"

12 1/2 x 17 inches 31.7 x 43.2 centimeters

Provenance: Antoine's Art Gallery, Montreal  
Private Collection, Montreal  
Sold sale of Fine Canadian and International Art, Heffel Fine Art Auction House, July 28, 2011, lot 239  
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Calgary



**116**

ROBERT WAKEHAM PILOT

CGP OSA PRCA 1898 - 1967 Canadian

**Winter, Beaufré**

oil on canvas

signed and on verso signed, titled and inscribed "7430"

14 x 18 inches 35.6 x 45.7 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Montreal



**117**

**ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 - 1967 Canadian

### **Winter**

oil on canvas

signed

16 x 20 1/4 inches 40.6 x 51.4 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

In a line of painters working in an Impressionist style in Canada, such as Maurice Cullen and James Wilson Morrice, Robert Pilot was the last important painter to follow this movement. His sensitive handling of atmosphere was outstanding, as seen here in the cool winter light that evenly suffuses the scene. This is a classic composition for Pilot—a view onto the Château Frontenac and the Dufferin Terrace—and includes one of his favourite motifs, the charming gazebo on the terrace. Winter is replete with interesting details that express the active life of the city, such as the procession of people trudging along and the horse-drawn sleighs. Pilot's depiction of the urban life of old Quebec captures a nostalgic feeling of another era. His handling of snow is masterful—in the textures of slush on the road and the light layer of snow coating the scene and softly melting at the edges, he captures the distinctive look of winter in Quebec.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel Montreal



**118**

**ROBERT WAKEHAM PILOT**

CGP OSA PRCA 1898 - 1967 Canadian

### **Sainte-Adèle, PQ**

oil on canvas

signed

19 x 24 inches 48.3 x 61 centimeters

Provenance: Continental Galleries, Montreal  
Protestant School Board of Greater Montreal Cultural Heritage Foundation  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 15, 2013, lot 131  
Private Collection, California

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



**119**

MARC-AURÈLE DE FOY SUZOR-COTÉ

CAC RCA 1869 - 1937 Canadian

**Portrait of a Habitant, Jean-Baptiste Taillon**

pastel on paper

signed and on verso titled "Portrait of a Habitant" on the gallery label

16 x 12 inches 40.6 x 30.5 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**120**

MARC-AURÈLE DE FOY SUZOR-COTÉ

CAC RCA 1869 - 1937 Canadian

**La cabane à sucre**

pastel on paper

signed and on verso inscribed indistinctly

14 1/2 x 19 1/2 inches 36.8 x 49.5 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



**121**

**MARC-AURÈLE DE FOY SUZOR-COTÉ**

CAC RCA 1869 - 1937 Canadian

**Old Man Cyr**

charcoal on paper

signed twice, dated 1908 and 1909 and inscribed "Arthabaska" and "le père Esdras Cyr, 82 ans" and on verso titled variously on the gallery labels

14 1/2 x 11 1/2 inches 36.8 x 29.2 centimeters

Provenance: Harry Norton, Ayers Cliff, Quebec  
Watson Art Galleries, Montreal  
Galerie Walter Klinkhoff, Montreal  
Peter Ohler Fine Art, Vancouver  
Roberts Gallery, Toronto  
Private Collection, Toronto

Exhibited:

Literature:

On verso there is a note from William Watson, of Watson Art Galleries: "This original drawing, secured by us from the collection of the late Harry Norton of Ayers Cliff, was made by Suzor Cote at Arthabaska, Que., in 1908 - 1909.

The sitter was old man Cyr who was a well-known character in the village, and was 82 years old. A drawing (now apparently lost) was also made of Madame Cyr. In 1910 Suzor Cote modelled his famous pair "Old Pioneer and Wife" from these drawings. During the first drawing old man Cyr fell asleep, and Cote moved the drawing over and made another one. Ten sets of bronzes were cast." Marc-Aurèle de Foy Suzor-Coté found inspiration not only in Quebec's beauty, but also in its people and culture. He found the subject of this charcoal, Esdras Cyr, to be emblematic of that culture, and in his stoic dignity saw the character of the region surrounding his birthplace of Arthabaska. This sensitively observed in-situ portrait study became the basis for half of Suzor-Coté's beloved bronze sculpture pairing, *Le vieux pionnier canadien* and *La compagne du vieux pionnier*. The drawing of Madame Cyr is believed to have been lost, making this a rare and intimate work.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**122**

**FREDERICK ARTHUR VERNER**

ARCA OSA 1836 - 1928 Canadian

**Swan on the Water**

oil on canvas

signed and dated 1898

30 x 19 3/4 inches 76.2 x 50.2 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$5,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**123**

**CHARLES JONES WAY**

RCA SCA 1835 - 1919 Canadian

**View of Quebec from the River Marshes**

watercolour on paper

signed and initialed and on verso titled on the gallery label

11 1/4 x 20 1/4 inches 28.6 x 51.4 centimeters

Provenance: G. Blair Laing, Toronto  
Collection of Kenneth R. Thomson, Toronto  
The Cullen Collection of 19th Century Canadian Watercolours  
Masters Gallery Ltd., Calgary  
Private Collection, Calgary

Exhibited:

Literature: G. Blair Laing, *Memoirs of an Art Dealer* 2, 1982, reproduced page 75, plate 29

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**124**

**CHARLES JONES WAY**

RCA SCA 1835 - 1919 Canadian

**Looking Down the St. Lawrence River from Levis**

watercolour on paper

signed and inscribed "Nr Quebec" and on verso inscribed "301"

11 1/4 x 20 1/4 inches 28.6 x 51.4 centimeters

Provenance: The Cullen Collection of 19th Century Canadian Watercolours  
Masters Gallery Ltd., Calgary  
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**201**

**MAXWELL BENNETT BATES**

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

**Cathedral**

watercolour on paper

signed and dated 1951 and on verso inscribed "Hennepins Road, Minneapolis \$25.00"

16 x 14 inches 40.6 x 35.6 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Vancouver



**202**

ANDRE CHARLES BIELER

CGP CSGA CSPWC FCA OSA PDCC RCA 1896 - 1989 Canadian

**Port au Persil, Quebec**

oil on board

signed and on verso titled on the gallery label and titled and dated 1972 on the artist's label  
14 x 20 inches 35.6 x 50.8 centimeters

Provenance: Gilhooly Gallery Ltd., Ottawa  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**203**

ANTOINE BITTAR

1957 - Canadian

**Evening on Queen Mary Road, Montreal**

oil on board

signed and on verso signed, titled and dated 2017  
15 7/8 x 20 inches 40.6 x 50.8 centimeters

Provenance: Private Collection, Victoria

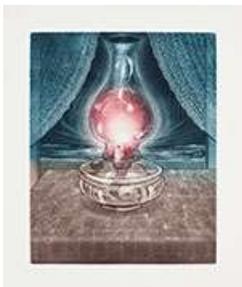
Exhibited:

Literature:

Starting Bid: \$600 CDN

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

Preview at: Heffel Vancouver



**204**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

**Gram Glover's Light**

etching and aquatint on paper

signed, titled, editioned Artist's Proof and dated 1985  
20 x 16 inches 50.8 x 40.6 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

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

Preview at: Heffel Vancouver



**205**

DAVID LLOYD BLACKWOOD  
CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **Young Whale in Greenspond Tickle**

etching and aquatint on paper

signed, titled, editioned Artist's Proof, dated 1974 and inscribed "archival exhibition" in the margin  
20 x 16 inches 50.8 x 40.6 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**206**

DAVID LLOYD BLACKWOOD  
CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **Study for Young Whale in Greenspond Tickle**

graphite on paper

signed, titled and dated 1974 and on verso inscribed "No tex"  
20 x 16 inches 50.8 x 40.6 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**207**

**MOLLY JOAN LAMB BOBAK**

BCSFA CGP CPE CSGA CSPWC RCA 1922 - 2014 Canadian

**Joe Plaskett's Living Room**

oil on board

signed

48 x 40 inches 121,9 x 101,6 centimeters

Provenance: Estate of Molly and Bruno Bobak, Fredericton, NB

Exhibited:

Literature: Molly Lamb Bobak, *Wild Flowers of Canada: Impressions and Sketches of a Field Artist*, 1978, page 8  
Michelle Gewurtz, *Molly Lamb Bobak: Life and Work*, Art Canada Institute, <https://aci-iac.ca/art-books/molly-lamb-bobak/key-works/interior-with-moroccan-carpet>, accessed May 5, 2020

Joe Plaskett's Living Room is an exquisite combination of two of Molly Lamb Bobak's favourite subjects: domestic interiors and still lifes with fresh flowers. As the title indicates, this large oil on board depicts the living room of fellow painter and friend, Joseph Plaskett. They initially met in 1950, when Molly, her husband Bruno and their two children lived in France for a year. At the time, Plaskett lived in Paris. During their stay, Bobak was also exposed to the works of modernist painters such as Paul Cézanne, Henri Matisse and Pablo Picasso.

Curator Michelle Gewurtz comments that "Bobak's interior scenes are the antithesis of her crowd scenes: devoid of people and lacking in movement, they are serene and quiet." However, Bobak has suffused this work with a sense of energy created by her expressive brush-strokes. The floor and tables are rendered using a warm ochre yellow, reflecting the light coming into the room, and the curtains in the upper left corner are painted in rich magenta and pale yellow stripes. The red and pink fresh flower bouquet on the left becomes the focal point of the composition, balanced by the pale pink and orange one on the right. An expressionist rendering of surfaces and Bobak's interesting use of perspective, such as the tipping up of one of the tables and the diagonal direction of the floorboards, make this a fascinating interior. A dark figure is seen in the background, likely Plaskett himself, and is reflected in the mirror.

Joe Plaskett's Living Room is a remarkably intimate work, offering a glimpse into the domestic life of Plaskett, who once said of Bobak "Art is her life and her expression. Life is celebrated...the drama is enacted."

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Montreal



**208**

**MOLLY JOAN LAMB BOBAK**

BCSFA CGP CPE CSGA CSPWC RCA 1922 - 2014 Canadian

**Water Street from the Gleason Arms (Looking into Town), St. Andrews**

watercolour on paper

signed and on verso titled and dated circa 1978 on the gallery label

9 x 12 inches 22,9 x 30,5 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Prominent Private Collection, Montreal

Exhibited:

Literature:

A handwritten note by Molly Joan Lamb Bobak is affixed to the back of the work.

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



**209**

JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

### **Eastern Townships, Quebec**

oil on board

signed and dated 1929 and on verso signed, titled, dated and inscribed "6" (circled) and "P - 201" on a label

8 3/4 x 10 3/4 inches 22.2 x 27.3 centimeters

Provenance: Waddington Galleries, Toronto  
Private Collection, Toronto

Exhibited:

Literature:

This work will be included in Sarah Stanners's forthcoming "Jack Bush Paintings: A Catalogue Raisonné."

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**210**

JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

### **Near Montreal, Quebec**

oil on board

signed and dated 1930 and on verso signed, titled, dated and inscribed "Montreal" / "April 30" / "15" (circled) and "P - 207" on a label

8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

This work will be included in Sarah Stanners's forthcoming "Jack Bush Paintings: A Catalogue Raisonné".

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**211**

**JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

**Evensong at St.Thomas's, Toronto**

watercolour on paper

signed, titled, dated 1947 and Dec./47 and inscribed "27" and on verso titled  
17 3/4 x 23 3/4 inches 45.1 x 60.3 centimeters

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

Exhibited: National Gallery of Canada, Ottawa, Jack Bush, November 13, 2014 to February 22, 2015

Literature: Marc Mayer and Sarah Stanners, Jack Bush, National Gallery of Canada, 2014, reproduced page 126

Though distinctly different in tone from the effervescent abstraction he is best known for, what could be termed as Jack Bush's "Spiritual Period" is essential to understanding the full arc of Bush as an artist and as a human. Bush was raised in the High Anglican tradition, which in its ritual and ceremony is the nearest branch of Protestantism to Roman Catholicism. Its dramatic focus on suffering and guilt imprinted itself deeply on the artist, and found a voice in this period of his work. Importantly, this phase came at a time that immediately preceded Bush's break from representational art, which had been his practice for nearly two decades. The expressionist rendering of the cross beams above the nave and the three figures at the altar results in a somber and theatrical depiction of Toronto's St. Thomas's Church. This work hung in the National Gallery of Canada's renowned retrospective of Bush's work held in 2015. This work will be included in Sarah Stanners's forthcoming "Jack Bush Paintings: A Catalogue Raisonné".

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**212**

**JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

**The Old Farmhouse**

oil on board

signed and dated 1930 and on verso stamped Chimatco Illustration, Crescent Brand  
8 7/8 x 10 1/8 inches 22.5 x 25.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

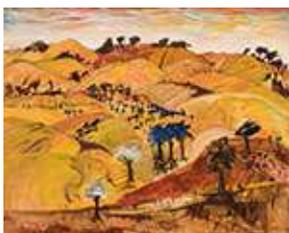
Literature:

This work will be included in Sarah Stanners's forthcoming Jack Bush Paintings: A Catalogue Raisonné.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**213**

YEHOUDA CHAKI

1938 - Canadian

**Golan Series 9720**

oil on canvas

signed and on verso signed and titled  
48 x 60 inches 121.9 x 152.4 centimeters

Provenance: Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Vancouver



**214**

ROD CHARLESWORTH

1955 - Canadian

**Thru Tall Trees (Nicola)**

oil on canvas

signed and on verso signed and titled  
35 x 45 inches 88.9 x 114.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**215**

ALEXANDER COLVILLE  
PC CC 1920 - 2013 Canadian

**A Book of Hours - Labours of the Months (including Hotel Maid)**

album of 12 lithographs and one serigraph

titled, editioned 63/75 and dated 1979 on the Mira Godard Gallery label  
17 x 15 x 2 3/4 inches 43.2 x 38.1 x 7 centimeters

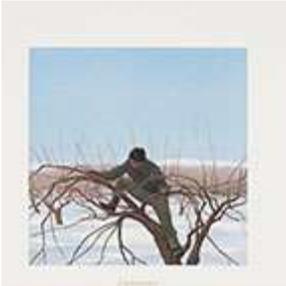


**A ) Hotel Maid**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian

colour serigraph

signed, titled, editioned 63/75 and dated 1978  
9 3/8 x 7 3/4 inches 23.8 x 19.7 centimeters



**B ) January**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



**C ) February**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



**D ) March**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters

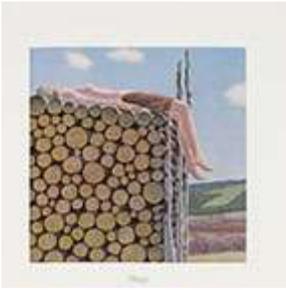


**E ) April**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **F ) May**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **G ) June**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **H ) July**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **I ) August**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **J ) September**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

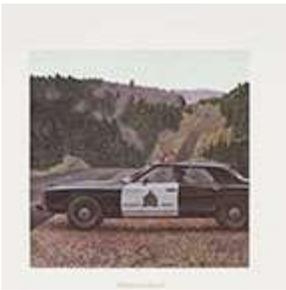
7 7/8 x 7 7/8 inches 20 x 20 centimeters



### **K ) October**

COLVILLE, ALEXANDER  
PC CC 1920 - 2013 Canadian  
colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



## L ) November

COLVILLE, ALEXANDER

PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters



## M ) December

COLVILLE, ALEXANDER

PC CC 1920 - 2013 Canadian

colour lithograph

7 7/8 x 7 7/8 inches 20 x 20 centimeters

Provenance: Mira Godard Gallery, Toronto  
Masters Gallery Ltd., Vancouver  
Private Collection

Exhibited:

Literature: David Burnett, Colville, The Art Gallery of Ontario, 1983, reproduced pages 8 and 9 and listed on page 252, catalogue raisonné #140 and #141  
David Burnett, Alex Colville: Prints, 1985, reproduced pages 18 and 19 and listed page 2

In 1974, Alex Colville produced a series of twelve paintings relating to the twelve months of the year. Developed from the paintings, this album was later published in a limited edition of 75 and consisted of twelve photolithographs, a preface signed and editioned by the artist and a serigraph made by the artist especially for this portfolio entitled Hotel Maid. Outside of the edition, there were 25 artist proofs (indicated by roman numerals) which were reserved for the owners of the original paintings, the publishers and the artist. Published by Fischer Fine Art Limited, London and Mira Godard Gallery, Toronto, this portfolio is editioned 63/75.

An edition of Book of Hours - Labours of the Months is included in the collection of the National Gallery of Canada.

Please note: Hotel Maid is framed, the other prints are matted but unframed.

The overall portfolio dimensions are 17 x 15 x 2.75 ins, 43.2 x 38.1 x 7 cms.

Colville - The Making of The Labours of the Months and Hotel Maid:

In 1971 someone suggested that I do a series of paintings for reproduction in a desk diary. I decided that I would like to do twelve little paintings - one for each month. I wanted to continue the mediaeval tradition of Books of Hours and Labours of the Months (especially the latter) which were done in manuscripts and so were small; I particularly like works which are small in scale, although not necessarily in concept or implication.

I suppose that in an essentially agrarian culture - the kind Thomas Jefferson thought ideal - it would be easier to come up with images which would be readily recognizable as exemplifying particular months. In our culture certain traditional distinctions between times (even day and night) have become blurred, and so the selection of images for the various months becomes arbitrary.

What seems important is that the idea for a particular month should have the kind of significance for the artist which enables him, one might say propels him, to make an image which is substantial enough, coherent enough, to be received by the viewer as a valid concept of the month even if, to the viewer, that particular image seems at first strange or incongruous. For example, perhaps only I would think of a crow as an emblem of December, of a tractor as expressive of April, but I have to assume that if my images are good enough that they may be accepted as appropriate and may become meaningful. Here we are considering the ambiguous relationship between reality and art; in a culture marked by affectlessness, reality may be introduced into experience by art, and I am inclined to think that the capacity to respond to actual life experience may be heightened by the contemplation of art. For the artist (the producer) art comes out of experience; for the responder to the art experience comes, at least partly, out of art.

At the beginning of this project I decided upon a geometric system which would govern the forms of each of the twelve works and so give them a kind of unity. Such a system establishes intervals, directions, and relationships in space, and is capable of endless variations; the particular one used here is the "circle-in-the-square" system which includes the octagon, certain characteristic angles, the square root of 2 rectangle, and the so-called "sacred cut".

In the original serigraph, Hotel Maid, which is included in this album, the image was also designed in the circle-in-the-square system, executed in the hand-cut film technique and printed on acid free rag board. As usual, I did all of this myself in my studio.

The subject is related to the twelve facsimiles since it deals with work - or more accurately, in Hannah Arendt's terms, labour. The idea for this came to me while I was thinking about the activity of folding a blanket by holding the centre section with the chin. All of my works could be described as activities in environments - in this case the environment became one that I associate with repetitive maintenance - a hotel room.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



**216**

STANLEY MOREL COSGROVE

CAS CGP QMG RCA 1911 - 2002 Canadian

### **Landscape**

oil on canvas

signed and on verso titled on the gallery label and inscribed "#612"

24 x 20 inches 61 x 50.8 centimeters

Provenance: Wallack Galleries, Ottawa  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**217**

JACK DARCUS

1941 - Canadian

### **View North from RVYC**

egg tempera on gessoed panel

signed and on verso titled on a label

20 x 20 inches 50.8 x 50.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**218**

ALBERT JACQUES FRANCK  
ARCA CSPWC OSA 1899 - 1973 Canadian

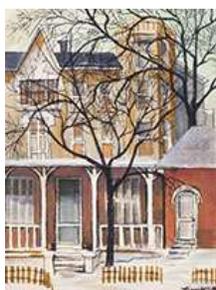
### **Kintyre and Hamilton**

watercolour on paper

signed and dated 1964 and on verso titled on the artist's label  
5 1/2 x 6 inches 14 x 15.2 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$800 ~ \$1,200 CDN  
Preview at: Heffel Vancouver



**219**

ALBERT JACQUES FRANCK  
ARCA CSPWC OSA 1899 - 1973 Canadian

### **Major Street**

watercolour on paper

signed and dated 1964 and on verso titled and dated on a label  
7 3/4 x 5 3/4 inches 19.7 x 14.6 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$800 ~ \$1,200 CDN  
Preview at: Heffel Vancouver



**220**

ALBERT JACQUES FRANCK  
ARCA CSPWC OSA 1899 - 1973 Canadian

### **Near Borden Street, Winter 64**

watercolour on paper

signed and dated 1964 and on verso titled  
8 x 5 1/4 inches 20.3 x 13.3 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$800 ~ \$1,200 CDN  
Preview at: Heffel Vancouver



**221**

ROBERT GENN  
FCA 1936 - 2014 Canadian

### **Minstrel Island in Blue**

acrylic on canvas board

signed and on verso titled Minstral [sic] Island in Blue and inscribed "C85"  
10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Georgian Galleries, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



**222**

ROBERT GENN  
FCA 1936 - 2014 Canadian

### **Lily Islet**

acrylic on canvas on board

signed and on verso signed and titled  
10 x 9 inches 25.4 x 22.9 centimeters

Provenance: Private Collection, Vancouver

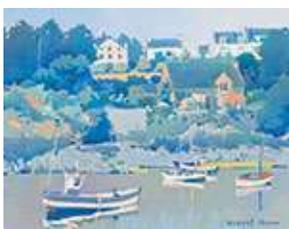
Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



**223**

ROBERT GENN  
FCA 1936 - 2014 Canadian

### **Doelan-sur-Mer**

acrylic on canvas

signed and on verso signed, titled and inscribed "Brittany"  
12 x 14 inches 30.5 x 35.6 centimeters

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

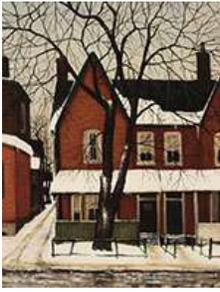
Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Vancouver



**224**

JOHN KASYN

CSPWC OSA 1926 - 2008 Canadian

**House by a Lane, Amelia St.**

oil and Lucite 44 on board

signed and on verso signed, titled and dated 1981  
18 x 14 inches 45.7 x 35.6 centimeters

Provenance: West End Gallery, Edmonton  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**225**

JOHN KASYN

CSPWC OSA 1926 - 2008 Canadian

**After the First Snow**

oil and Lucite 44 on board

on verso signed, titled and inscribed "Toronto" and "02636"  
12 x 10 inches 30.5 x 25.4 centimeters

Provenance: By descent to the present Private Estate, Calgary

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Calgary



**226**

**DOROTHY KNOWLES**

OC 1927 - Canadian

## **Reflections**

acrylic on canvas

signed and dated 1978 and on verso titled and titled on the gallery label and inscribed "AC-37-78"

34 x 35 inches 86.4 x 88.9 centimeters

Provenance: Waddington Galleries, Toronto  
Beckett Gallery Limited, Hamilton  
Sold sale of Fine Canadian Art, Joyner / Waddington's, May 30, 2006, lot 42  
Private Collection, Toronto

Exhibited:

Literature:

Dorothy Knowles grew up on a farm, and was studying biology to become a laboratory technologist when she enrolled in a summer art course at Emma Lake in 1948. It was here, led by Saskatoon artist Reta Cowley and James Frederick Finley from the Ontario College of Art, that Knowles was inspired to pursue painting as a career. She went on to study art at the University of Saskatchewan, the Banff School of Fine Arts, and in 1951, at the Goldsmith School of Art in London, England. She traveled to Europe with her husband and fellow artist William Pehrehudoff, but it was at Emma Lake in Saskatoon where she had a crucial artistic breakthrough. At a workshop there in 1962, she met the American art critic Clement Greenberg. He encouraged her to continue painting landscapes rather than pursue abstraction, the dominant artistic approach at the time. However, in the decades that followed, she continued to make landscape paintings which never relinquished a connection to the language of abstraction.

Influenced by the Impressionists, English watercolourists, as well as the post-painterly abstractionism of her contemporaries, Knowles is recognized for her extraordinary ability to capture the uniquely Canadian landscapes of her Saskatoon home. Her paintings often appear dramatically sparse, with open fields and faraway horizons giving an immediate sense of space and distance. She covers her canvases with light washes and intricate, soft brush marks in a muted palette of diluted, transparent, pastel paint. These brush marks are often supported by charcoal outlines left over from the underdrawing. The charcoal marks emerge through the paint, breaking through the blended fields and washes, and they hold their own presence. In *Reflections*, the brush marks weave together moments of pure abstraction, with streaks, blobs and splatters that effortlessly pool back together into renderings of foliage, mountains or clouds. Close up, these marks are individualized; tracks of paint that are available for our scrutiny, much like on a microscopic slide. Her marks are subtle yet evocative, invoked with a knowledge of the medium as much as the subject matter. She is fully engrossed with, and invested in, the landscape of the prairies, which she treats with great care.

Knowles has exhibited nationally and internationally, including the Seventh Biennial Exhibition of Canadian Painting at the National Gallery of Canada (1968) and in the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden exhibit *14 Canadians: A Critic's Choice* (1977). Her work is in many public collections, including the Art Gallery of Ontario, Musée d'art contemporain de Montréal, Mendel Art Gallery, Winnipeg Art Gallery and the Museum of Fine Arts, Boston

Starting Bid: \$10,000 CDN

Estimate: \$10,000 ~ \$12,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**227**

WILLIAM KURELEK

ARCA OC OSA 1927 - 1977 Canadian

**Mountain Lake Fantasy**

oil on board

initialed and dated 1976 and on verso titled and inscribed "BC Mountain Lake" and "value 900.00"

6 3/4 x 20 inches 17.1 x 50.8 centimeters

Provenance: Private Estate, Toronto

Exhibited:

Literature:

This work is in the original frame made by Kurelek.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**228**

JEAN PAUL LEMIEUX

CC QMG RCA 1904 - 1990 Canadian

**St. Gildas de Rhuys, Bretagne**

watercolour on paper

signed, titled and dated 1955 and on verso titled and dated on the gallery label

18 x 15 inches 45.7 x 38.1 centimeters

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

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**229**

**MAUD LEWIS**

1903 - 1970 Canadian

### **Fishing Boats and Lobster Traps**

oil on board

signed

8 7/8 x 12 1/8 inches 22.5 x 30.8 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Maud Lewis is one of Canada's most endearing Folk artists - the cheerfulness of her art evokes a sense of joy. She captured the pastoral elements of her home province Nova Scotia, painted from memory or the observation of scenes that surrounded her tiny home near Digby. This Maritime landscape of a quayside scene with lobster traps and fishing boats in port, is a quintessential depiction of Canada's Atlantic coastline. Lewis rarely mixed pigments and would use bright, vibrant oil paints directly from the tube. Her primitive expression of perspective and distinctively playful composition is a key part of the appeal of her work, which expresses the essence of the Maritimes.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Montreal



**232**

**JOSEPH FRANCIS (JOE) PLASKETT**

BCSFA OC RCA 1918 - 2014 Canadian

### **Still Life After Breakfast**

oil on canvas

signed and dated 1960

23 1/2 x 47 inches 59.7 x 119.4 centimeters

Provenance: Acquired directly from the Artist by a Private Collection, Vancouver  
Sold sale of Post-War & Contemporary Art, Heffel Fine Art Auction House, November 19, 2008, lot 60  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**233**

JOSEPH FRANCIS (JOE) PLASKETT

BCSFA OC RCA 1918 - 2014 Canadian

### **The Buffet**

oil on canvas

signed and dated 2009 and on verso titled

36 x 60 inches 91.4 x 152.4 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**234**

WILLIAM GOODRIDGE ROBERTS

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

### **Trees, Laurentians**

oil on board

signed and on verso titled Trees Laurentian [sic] and Arbres, Laurentides on the gallery, dated 1958 and inscribed "236" and "19033"

18 x 24 inches 45.7 x 61 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Calgary



**235**

WILLIAM GOODRIDGE ROBERTS

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

### **Georgian Bay**

oil on board

signed and on verso titled, dated circa 1952 on the gallery label, inscribed variously and stamped with the Dominion Gallery stamp

24 x 36 inches 61 x 91.4 centimeters

Provenance: Dominion Gallery, Montreal  
Sold sale of Joyner Fine Art, May 29, 2001, lot 047  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**236**

WILLIAM GOODRIDGE ROBERTS

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

### Georgian Bay

oil on canvas

signed and on verso inscribed "3009" and "4268"

24 x 32 inches 61 x 81.3 centimeters

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

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**301**

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

### Belgian Lacemakers

oil on panel

signed and dated 1908

5 1/6 x 6 7/8 inches 13.1 x 17.5 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**302**

JOHN WILLIAM (J.W.) BEATTY

OSA RCA 1869 - 1941 Canadian

### River With Barge

drypoint etching

signed and signed and dated 1909 in the plate

3 1/2 x 5 3/4 inches 8.9 x 14.6 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**303**

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

**Little Grove, Haliburton**

oil on board

signed and on verso signed, titled and dated 1941 on the artist's label

9 1/2 x 11 1/4 inches 24.1 x 28.6 centimeters

Provenance: Kensington Fine Art Gallery Ltd., Calgary  
Private Collection, Alberta

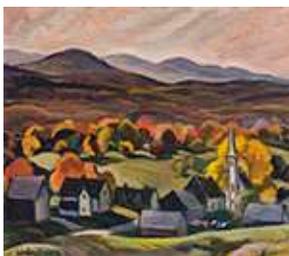
Exhibited:

Literature:

Starting Bid: \$15,000 CDN

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

Preview at: Heffel Calgary



**304**

NORA FRANCES ELIZABETH COLLYER

BHG FCA 1898 - 1979 Canadian

**East Baldwin Village/ Front Porch (verso)**

double-sided oil on board

signed and on verso signed, titled and dated Autumn 1947 on the frame

16 x 18 inches 40.6 x 45.7 centimeters

Provenance: By descent to present Private Collection, Ontario

Exhibited:

Literature:

Nora Collyer was the youngest member of the short-lived but widely influential association of Montreal artists known as the Beaver Hall Group. Though only formally a group for two years, many of these artists maintained friendships and associations for decades, dating from their early studies under Maurice Cullen and William Brymner at the Art Association of Montreal. The added early influence of native Montrealer and Group of Seven artist A.Y. Jackson helped to form Collyer's style, and encouraged her to pursue art as a career despite the gender stereotypes of the day. The compact yet flowing rhythms and dark-toned, earthy palette of this work lend it an intensity, and are typical of her approach. Notably, this work is a study for a later, larger work entitled Austin, Eastern Townships, PQ, sold by Heffel in November of 2007.

Starting Bid: \$4,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**305**

CHARLES FRASER COMFORT

CGP CSGA CSPWC FRSA MSA OSA PRCA 1900 - 1994 Canadian

**Rocky Islands, Georgian Bay**

oil on board

signed and on verso titled on a label, dated 1971 and inscribed "#388" / "South Pine Island, near Go-Home, Georgian Bay"

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Wallack Galleries, Ottawa  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**306**

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

**Rocky Mountain Drawing 9 - 1**

graphite on paper

on verso inscribed "Book 9-1" and "396"

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

Provenance: Estate of the Artist  
Estate of Howard K. Harris

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

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

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**307**

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

**Rocky Mountain Drawing 9 - 4**

graphite on paper

on verso inscribed "Book 9-4" and "393"

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

Provenance: Estate of the Artist  
Estate of Howard K. Harris

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

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

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**308**

LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

**Rocky Mountain Drawing 9 - 53**

graphite on paper

on verso inscribed "Book 9-53", "380" and "268"

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

Provenance: Estate of the Artist  
Estate of Howard K. Harris

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

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

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**309**

**LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

**Rocky Mountain Drawing 9 - 56**

graphite on paper

on verso inscribed "Book 9-56", "383" and "271"

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

Provenance: Estate of the Artist  
Estate of Howard K. Harris

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

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

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**310**

**EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 - 1977 Canadian

**Haying**

oil on board

initialed and on verso signed, titled, dated September 1956, inscribed "E2392" and stamped Dominion Gallery

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

Provenance: Dominion Gallery, Montreal  
By descent to the present Private Collection, Michigan

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**311**

**EDWIN HEADLEY HOLGATE**

AAM BHG CGP CSGA G7 RCA 1892 - 1977 Canadian

**Spring**

oil on board

initialed and on verso signed, titled, dated 1954 and inscribed "F2390"

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

Provenance: Dominion Gallery, Montreal  
By descent to the present Private Collection, Michigan

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**312**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Winter, Ashton**

oil on board

signed and on verso signed, titled and inscribed with the Naomi Jackson Groves Inventory #773

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

Provenance: Kensington Fine Art Gallery Ltd., Calgary  
Private Collection, Calgary

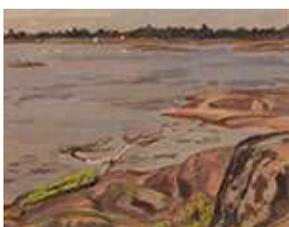
Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Calgary



**313**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Georgian Bay**

oil on board

signed and on verso titled, dated July 1953 and inscribed "This painting has been authenticated by the artist Dr. A.Y. Jackson" on a label

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

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

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**314**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Old Hay Stacks and Oat Sheaves**

oil on board

signed and on verso titled and inscribed "1937" and "This painting has been authenticated by Dr. A.Y. Jackson" on a label

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

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

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**315**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Split Rock**

oil on board

signed and on verso titled, dated July 1953 and inscribed variously

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

Provenance: Private Collection, Toronto

Exhibited:

Literature: Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, 1982, Art Gallery of Ontario, page 10

A.Y. Jackson traveled across Canada to scout sketching locations, exploring them on foot. Painting on the spot, he captured the subtleties of the landscapes that he considered. *Split Rock* is an atmospheric example of the balance of colour, texture and form that is characteristic of Jackson's later works. An array of rocks in the foreground provides a focus in the painting, and the softness of the water balances the starkness of the terrain. Through careful consideration of colour tones and application of paint in soft brush-strokes, Jackson captures an authentic and engaging representation of his subject.

In the catalogue for the 1953 retrospective of Jackson's work, Arthur Lismer writes, "There is something cosmic in his interpretation of the movement of earth and sky and weather forms in his paintings, but he never pushes the medium to extravagant expression. Always it seems that he grasps the fundamental unity of spirit and technique." This major traveling retrospective of Jackson's work opened at the Art Gallery of Toronto, and honoured the artist's significant contribution to Canadian art.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**316**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Hill at Eldorado Mines, Great Bear Lake**

oil on board

signed and on verso signed, titled, dated 1938, inscribed variously and stamped with the Dominion Gallery stamp twice

10 1/2 x 13 inches 26.7 x 33 centimeters

Provenance: Dominion Gallery, Montreal  
Private Collection, Toronto

Exhibited:

Literature:

Between 1928 and 1965, A.Y. Jackson painted Canada's far north many times. His earliest trips were by steamer ship and train, but in 1938 Jackson was contacted by mining promoter Gilbert LaBine to see if the artist would like to fly with him from Edmonton to his radium mine in the Northwest Territories. Never having experienced that particular area of the country, Jackson gladly accepted, arriving in August and staying until October. LaBine's mine was located on the shores of Great Bear Lake. The mine was founded when LaBine, one of Canada's most renowned prospectors, discovered a rich deposit of pitchblende, an ore from which radium and uranium can be refined. In Jackson's depiction of this rocky hill near the mine, his earthy palette and undulating rhythms are expertly contrasted with his calm, open sky, which contains subtle touches of complimentary pink.

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**317**

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

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

**Wild Cherry**

oil on board

signed faintly and on verso titled on the gallery labels, inscribed with the Dominion Gallery inventory #G4958 and stamped with the Dominion Gallery stamp

8 1/4 x 10 1/2 inches 21 x 26.7 centimeters

Provenance: Dominion Gallery, Montreal  
Continental Galleries of Fine Art, Montreal  
By descent to a Private Collection, Toronto  
Sold sale of Canadian, Impressionist & Modern Art, Heffel Fine Art Auction House, May 30, 2018, lot 112  
Private Collection, Vancouver

Exhibited:

Literature: John A.B. McLeish, September Gale: A Study of Arthur Lismer of the Group of Seven, 1955, page 92

Our atmosphere was clear and sharp, our colours were bright (crude if you will). The villages were scattered and the landscape untidy, ragged as you went north, swamp, rock, wolf-ridden...In summer it was green, raw greens all in a tangle; in autumn it flamed with red and gold; in winter it was wrapped in a blanket of dazzling snow, and in the springtime it roared with new life and yet our artists were advised to go to Europe and paint smelly canals! If a cow could stay in the drawing-room, then why couldn't a bull moose?

- A.Y. Jackson, from a debate between traditionalist E. Wylie Grier and Jackson, Empire Club, February 26, 1925

This fine Group of Seven period oil sketch embodies A.Y. Jackson's passionately expressed principles. Gold and the flaming red of wild cherry trees light up his autumn landscape, which radiates a solemn stillness. Bold rock formations, mysterious dark hills, and water reflecting sky and trees are handled in a fine balance in this wild and impressive scene, in exactly the fresh and innovative portrayal of the Canadian landscape that Jackson advocated.

Starting Bid: \$25,000 CDN

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

Preview at: Heffel Vancouver



**318**

**FRANK HANS (FRANZ) JOHNSTON**

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

**Northern Dawn**

oil on board

signed and on verso signed, titled and inscribed "End of Georgian Bay, Canada" on the J. Merritt Malloney's Gallery label

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: The Cooling Galleries Ltd., Toronto  
J. Merritt Malloney's Gallery, Toronto  
By descent to the present Private Collection, Michigan

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**319**

ILLINGWORTH HOLEY KERR  
ARCA ASA BCSFA 1905 - 1989 Canadian

**Moonlight - First Bridge, Hope Slough**

oil on board

monogrammed and on verso signed, titled, dated 1942 and inscribed "Cultus Lake, B.C."  
13 1/4 x 16 1/4 inches 33.7 x 41.3 centimeters

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

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**320**

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

**Rough Water, Georgian Bay**

oil on canvas board

signed and dated 1966 and on verso signed, titled and dated  
14 x 18 inches 35.6 x 45.7 centimeters

Provenance: Kasper Gallery, Toronto  
Collection of Mr. & Mrs. Kenneth G.W. Smith, Toronto  
Private Collection, Edmonton

Exhibited: Art Gallery of Ontario, Toronto, "Canadian Jungle, The Later Work of Arthur Lismer,"  
September 28 - November 24, 1985, catalogue #97

Literature: Dennis Reid, "Canadian Jungle, The Later Work of Arthur Lismer," Art Gallery of  
Ontario, 1985, reproduced page 104

In *Rough Water, Georgian Bay*, Arthur Lismer depicts the elemental strength of his favourite painting place. Through the layering of strong, expressionist brush-strokes, Lismer builds a highly textural surface to describe the vitality of the churning bay. The fierce dynamism of the water's surface is mirrored in clouds moving across a crisp blue sky – perhaps signalling the changing weather. Wind-swept trees on the rocky cliffs at the shore and on the distant island add to impression of movement to the left under the onslaught of the powerful wind.

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Calgary



**321**

**ARTHUR LISMER**

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Rocks & Island Reflections Georgian Bay - Amanda I.**

oil on board

signed and dated 1947 and on verso signed, titled, dated and inscribed "36"

12 x 15 3/4 inches 30.5 x 40 centimeters

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

Exhibited:

Literature: Marjorie Lismer Bridges, *A Border of Beauty: Arthur Lismer's Pen and Pencil*, 1977, page 28

Georgian Bay! Thousands of islands, little and big, some of them mere rocks breaking the surface of the waters of the Bay – others with great high rocks tumbled in confused masses and crowned with leaning pines, turned away in ragged disarray from the west wind, presenting a strange pattern against the sky and water. Some of the trees are like miniatures in an oriental garden, their roots seeking tenacious hold in the cracks in the rocks...it is a paradise for painters!"

- Arthur Lismer, 1925

Arthur Lismer maintained a life-long fascination with the rich and varied landscape of Georgian Bay. Like his Group of Seven peers, Lismer created countless epic images of the region's sweeping vistas and windswept trees, but also developed his own distinctly intimate approach to capturing the nuanced features of the numerous islands: reflections in water, rocky inlets and unique vegetation. Painted in 1947, *Rocks & Island Reflections Georgian Bay - Amanda I.* is a mature realization of Lismer's unique perspective, containing all three landscape elements in an evocative composition. Lismer's ability as skilled colourist is fully employed, and the rugged, tangled undergrowth of vibrant greens and reds harmoniously complements the deep blues and purples at the edge of the rocky shore. The soft, gestural ripples breaking the golden reflections in the small bay at the shore – a quintessentially Lismer feature – indicate gentle movement and imbue calm to the otherwise lively scene. In the upper left corner of the panel, Lismer has added a roughly-rendered distant shore. The pale, faraway scene is in contrast with the vivid foreground, seeming to emphasize the depth of beauty present in Georgian Bay's intimate details.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Calgary



**322**

**ARTHUR LISMER**

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Forest Tree**

oil on canvas board

on verso titled indistinctly on the partial gallery label

16 x 12 inches 40.6 x 30.5 centimeters

Provenance: Canadian Art Galleries, Calgary  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

Estimate: \$10,000 ~ \$12,000 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



**323**

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

**Rockingham N.S.**

watercolour on paper

titled, dated 1889 and inscribed "by J.E.H. MacDonald" and on verso titled and certified by Thoreau MacDonald on a label

7 3/4 x 5 1/4 inches 19.7 x 13.3 centimeters

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

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**324**

**HENRIETTA MABEL MAY**

ARCA BCSA BHG CGP 1877 - 1971 Canadian

**Two Friends, Laurentians / Landscape (verso)**

double-sided oil on board

signed and on verso titled and on the gallery label, dated 1934 on the gallery label and inscribed with the Dominion Gallery inventory number "G1058"

10 x 13 3/4 inches 25.4 x 34.9 centimeters

Provenance: Dominion Gallery, Montreal  
Private Collection, Ontario

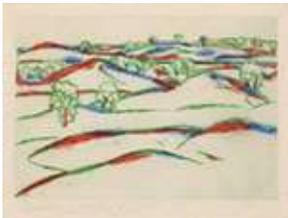
Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**325**

**DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953 Canadian

**Lines of the Earth**

colour drypoint on paper

signed and editioned /50

5 x 7 inches 12.7 x 17.8 centimeters

Provenance: Private Collection, USA

Exhibited:

Literature: Rosemarie L. Tovell, Reflections in a Quiet Pool: The Prints of David Milne, National Gallery of Canada, 1980, page 140, state II reproduced page 140, catalogue #58, and the different states described page 141

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**326**

**DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953 Canadian

## **Houses**

oil on canvas

on verso titled and dated 1944 on the gallery labels

15 x 20 inches 38.1 x 50.8 centimeters

Provenance: Galerie Godard Lefort, Montreal, 1971  
Masters Gallery Ltd., Calgary  
Peter Ohler Fine Arts Ltd., Vancouver  
Private Collection, Vancouver

Exhibited: Galerie Godard Lefort, Montreal, David Milne (1882 - 1953): A Survey Exhibition,  
April 22 - May 15, 1971, catalogue #29

Literature: David P. Silcox, David Milne (1882 - 1953): A Survey Exhibition, Galerie Godard  
Lefort, 1971, listed, unpaginated  
David Milne Jr. and David P. Silcox, David B. Milne: Catalogue Raisonné of the  
Paintings, Volume 2: 1929 - 1953, 1998, reproduced page 847, catalogue #404.116

David Milne continued to work steadily and exhibit through the war years, while based in the small rural town of Uxbridge, northeast of Toronto, where he had moved in 1940. After long stretches in wilderness settings in previous years, Milne would again depict town scenes, such as in this fine painting. For seven years previous to 1944, Milne worked infrequently in oil, but in this year he began to concentrate on the medium again until 1947, when his focus switched to watercolours. The dominant feature in *Houses* is the contrast between the pale and radiant great empty sky (a favourite device of Milne's) and the houses anchored on the dark, bare earth. The sky is two-dimensional, with just the faint suggestion of cloud shapes, and is delicately stained with gold and orange. Milne's unique sense of line is present in the black outlines of the structures and in the squiggles, dabs and lines of orange that animate windows, roof edges and overhangs. Milne's modernist treatment of his subject, reduced to simplified planes and lines and a carefully limited palette, is intensely satisfying.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**327**

**DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 - 1953 Canadian

### **St. Michael's Cathedral**

colour drypoint on Whatman wove paper

signed and editioned 30/53 and on verso titled, dated 1943 and inscribed "E-281" and variously by Douglas Duncan

7 x 8 1/8 inches 17.8 x 20.6 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: Rosemarie L. Tovell, *Reflections in a Quiet Pool, The Prints of David Milne*, National Gallery of Canada, 1980, pages 202 and 203, reproduced page 202

Tovell writes, "This is perhaps the masterpiece of all the colour drypoints. Milne has successfully married the medium to the subject. Drypoint line and burr elegantly and harmoniously articulate the style of neo-gothic architecture. The innately logical expression of the textural theme and mood is complimented and concluded by subtle variations of colouring and wiping. St. Michael's Cathedral, at Bond and Shuter streets in the heart of downtown Toronto, served as the subject for two watercolours...All told, Milne pulled sixty impressions of this print. Fifty-three were selected for publication and the remainder, save two unsigned cancelled proofs, were destroyed. This is the second of two prints for which Douglas Duncan's state descriptions have survived the discovery of working proofs. The edition, according to states, breaks down as follows: State I, 1/53, State II, 2/53, State III, 3/53, State IV, 4/53 - 13/53, State V, 14/53 - 24/53 and one cancelled proof; State VI, 25/53; and State VII, 26/53 - 53/53 and one cancelled proof. Duncan sold impressions of States IV - VII, with the exception of the sole State VI impression. St. Michael's Cathedral is the last of Milne's published prints." As such, this beautiful drypoint is State VII.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**328**

**SARAH MARGARET ARMOUR ROBERTSON**

BHG CGP 1891 - 1948 Canadian

### **Winter Landscape**

oil on board

signed and on verso inscribed "#6238 Sarah Robertson" / "\$350"

7 x 9 inches 17.8 x 22.9 centimeters

Provenance: Continental Galleries, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**329**

ALBERT HENRY ROBINSON

CGP RCA 1881 - 1956 Canadian

### **Carts at Pointe Claire, Quebec**

oil on canvas

signed and dated 1909

12 1/4 x 17 1/4 inches 31.1 x 43.8 centimeters

Provenance: Private Collection, Montreal  
Private Collection, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 2, 2005, lot 038  
Private Collection, Vancouver

Exhibited:

Literature:

In 1903, Albert Robinson traveled to Paris and studied at the Académie Julian under William Bougereau and at the École des beaux-arts, returning home to Hamilton, Ontario in 1905. In 1908 he moved to Montreal, after being offered the use of a studio there by Mr. and Mrs. William Davis. Through the Davises, he met acclaimed painters William Brymner, Maurice Cullen and Edmund Dyonnet. One could say that this early work is more reminiscent of fellow Canadian Impressionist James Wilson Morrice, whose work Robinson would certainly have been aware of. The tonality and colour palette of the work suggests Morrice's influence on Robinson. In this painting, Robinson positions the horse-drawn carts against a screen of bare trees, and sets up an interesting pattern contrast between the vertical fence posts and the round wheel form. He gives the snow luscious cream tones, and the sky a robin's egg blue. Although it is winter, the atmosphere is warm with the presence of the horses and their drivers.

Starting Bid: \$18,000 CDN

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

Preview at: Heffel Vancouver



**330**

ANNE DOUGLAS SAVAGE

BHG CGP 1896 - 1971 Canadian

### **Georgian Bay**

oil on board

initialed indistinctly and on verso titled and dated circa 1933 on a label

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**331**

FREDERICK HORSMAN VARLEY

ARCA G7 OSA 1881 - 1969 Canadian

**Rough Waters, Kootenay Lake**

oil on canvas board

signed and on verso titled on a label and stamped with the Varley Inventory #292

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Vancouver Island  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 15, 2013, lot 171  
Private Collection, California

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



**332**

WILLIAM PERCIVAL (W.P.) WESTON

ARCA BCSFA CGP RBA 1879 - 1967 Canadian

**Springtime, Okanagan Lake**

oil on canvas

signed and on verso signed, titled and dated 1956

22 x 28 inches 55.9 x 71.1 centimeters

Provenance: Private Collection, Vancouver  
Private Collection, Toronto  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 26, 2011,  
lot 347  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



**401**

**ROBERT CHARLES DAVIDSON**

BCSFA OC 1946 - Canadian Indigenous

## **Dogfish**

bronze sculpture

on verso signed, editioned IP and dated 2008

51 x 47 1/2 x 23 inches 129.5 x 120.6 x 58.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Robert Davidson is a West Coast First Nations artist of Haida and Tlingit descent. He comes from a well-known family of artists - his great grandfather was legendary Haida artist Charles Edenshaw, and his father Claude Davidson and grandfather Robert Davidson Sr. were respected carvers. Growing up in Masset, Haida Gwaii, Davidson began carving at a young age. He is now internationally renowned for his masks and totem poles, prints, paintings, jewellery and bronzes.

This superb work is a large-scale depiction in bronze of a dogfish, a common Haida crest. Dogfish, or shark, is a powerful and elusive supernatural being from Haida mythology, depicted with a high domed forehead, a down-turned mouth with sharp, pointed teeth and gill slits either side. Davidson has long had a fascination with the dogfish, and it was one of Davidson's father's crests. He has depicted the dogfish in numerous media - such as in print form in 1969, in a rattle from 1971 and in a series of six dogfish masks in the 1970s.

Traditionally, the dogfish crest was used in utilitarian items, as well as ceremonial clothing and regalia, but Davidson has taken it into the realm of sculpture on a different scale. In 1999 he produced a 6-foot high red cedar wall sculpture (in the Audain Art Museum Collection). In 2008, he produced this magnificent large-scale bronze, and it radiates a powerful presence. Sleek and stylized, Dogfish is an outstanding example of Davidson's modern handling of traditional Haida motifs and his superb craftsmanship.

Davidson is a leading figure in the resurgence of Haida art and culture, for which he received the National Aboriginal Achievement Award in 1995. His works are in the collections of the National Gallery of Canada, the Canadian Museum of History, the Vancouver Art Gallery and the Southwest Museum in Los Angeles, among others. He has received the Order of British Columbia and in 1996 the Order of Canada. Davidson was the subject of the 2019 documentary film *Haida Modern*, directed by Charles Wilkinson.

Starting Bid: \$140,000 CDN

Estimate: \$150,000 ~ \$250,000 CDN

Preview at: Heffel Vancouver



**402**

**ROBERT CHARLES DAVIDSON**

BCSFA OC 1946 - Canadian Indigenous

**Green**

carved wood panel

on verso initialed and dated 2002

15 1/4 x 29 1/4 x 2 inches 38.7 x 74.3 x 5.1 centimeters

Provenance: Private Collection, Vancouver

Exhibited: Museum of Anthropology, Vancouver, Robert Davidson: The Abstract Edge, June 22, 2004 - January 30, 2005, traveling in Canada 2005 - 2007  
Dilys Leman, Beyond the Formline, Robert Davidson's Abstract Edge, Vernisage, The Magazine of the National Gallery of Canada, Winter 2007, pages 8 to 10, reproduced page 8

Literature: Karen Duffek and Robert Houle, Robert Davidson: The Abstract Edge, Museum of Anthropology, 2007, page 57, reproduced page 56

Commenting on this fine work, Robert Houle states in the 2004 exhibition catalogue Robert Davidson: The Abstract Edge: "The abstraction in Green (2002) is, for example, an evolving form done with minimal use of colour, line, and form. It is carved in low relief with a sparse application of acrylic, a masterful utilization of carved and painted line. Davidson creates a composition that reveals a feathered creature with split forms. Placed between two parallel diagonals on the surface of the rectangular red-cedar panel are two three-point split forms and an ovoid. Together, the arrangement of the economical and stylized ovoid and lines creates a balanced painted bas-relief, recalling the long pictorial tradition of using carved and painted surfaces. The left, slim, green diagonal is a carved wedge while the right one is a carved edge that leaves another plane; the rectangular cedar becomes a painted relief, its abstract image achieved by using such pictorial techniques as in the spatial handling of painted or carved split forms, ovoids and lines. The rendering is one of abstraction and ambiguity, but the geometry belies a raven or an eagle-it is an ambiguous narrative. The prerogative claim of allowing the viewer to complete the visual meaning is what makes this work open; one can simply enjoy its balanced image."

Starting Bid: \$45,000 CDN

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

Preview at: Heffel Vancouver



**403**

**ROBERT CHARLES DAVIDSON**

BCSFA OC 1946 - Canadian Indigenous

**Sea Bear**

sterling silver bracelet

on verso signed and dated 1970

2 1/2 x 2 x 1 1/2 inches 6.3 x 5.1 x 3.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

In 1966, in the early years of his career, renowned West Coast artist Robert Davidson met Bill Reid and served an 18-month apprenticeship that launched his career. In 1967, he enrolled in the Vancouver School of Art, where he developed his drawing and design skills. In a ground-breaking cultural event, in 1969 he carved and raised the first totem pole in Masset on Haida Gwaii in approximately 90 years. He went on to create a powerful body of work, in sculpture, printmaking, painting and jewellery. This fine early bracelet, produced in 1970, an exciting time for the 24-year-old Davidson, depicts the Sea Bear, a supernatural creature that in Haida mythology is part bear and part killer whale. This magical spirit was powerful in both realms of land and sea - a tale kept alive through oral story-telling among the Haida. This work is deeply carved, with cross-hatched negative space and a marvellous intertwining of figures on the sides. It recalls the work of Davidson's great grandfather Charles Edenshaw, who used the Sea Bear motif in his superb bracelet in the McMichael Canadian Art Collection. In this work, Davidson used elements of iconic Haida design - balanced, interconnected forms and fluid lines to create a bracelet of great vitality and fine craftsmanship.

Starting Bid: \$25,000 CDN

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

Preview at: Heffel Vancouver



**404**

**ROBERT CHARLES DAVIDSON**

BCSFA OC 1946 - Canadian Indigenous

**Dance Mask**

acrylic on paper mache, operculum shell, human hair and cedar bark

on verso signed, editioned 6/6 and dated 1992

12 x 10 x 7 inches 30.5 x 25.4 x 17.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Robert Davidson is one of Canada's most respected and contemporary visual artists. Davidson's oeuvre includes the making of finely crafted masks, some of which are actively used in his dance ceremonies. Robertson's Haida name is G\_uud Sans Glans or Eagle of the Dawn, and this bold mask of a human being includes the eagle motif. Modern clean lines and bold simplification of form characterize Davidson's modern approach to traditional Haida motifs. This mask is painted with Davidson's signature red, or Robert Red as it is known among collectors.

Davidson's passion for reviving Haida cultural expression has involved song, dance and ceremony. He is a founding member of the Haida Gwaii Singers, and also founded the Rainbow Creek Dancers in 1980 with his brother Reg Davidson, to bring back traditional Haida songs and dances. He performs with the troupe, and sees these activities as inseparable from his art. This mask was one of several used in the dance at the opening ceremony at the Canadian Embassy in Washington, DC, on the arrival of Bill Reid's masterwork the Black Canoe.

Of the edition of six, Davidson kept this one for himself, before subsequently selling it to the Vancouver collector. The hair is from Davidson's daughter Sara, and the verso shows teethmarks from its use in performing.

Starting Bid: \$35,000 CDN

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

Preview at: Heffel Vancouver



**405**

**EDWARD JOHN (E.J.) HUGHES**

BCSFA CGP OC RCA 1913 - 2007 Canadian

**Mount Maxwell, from above Maple Bay**

graphite on paper

signed and dated 1986 and on verso signed, titled and dated

10 1/2 x 14 inches 26.7 x 35.6 centimeters

Provenance: Acquired directly from the Artist by Pat Salmon, British Columbia  
Acquired from the above as a gift by the present Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



**406**

EDWARD JOHN (E.J.) HUGHES  
BCSFA CGP OC RCA 1913 - 2007 Canadian

### **The Old Empress Figurehead in Stanley Park**

linocut on paper

signed, titled, editioned 21/60 and dated 1939

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Acquired directly from the Artist by Pat Salmon, British Columbia  
Acquired from the above as a gift by the present Private Collection, British Columbia

Exhibited:

Literature:

Please note the condition report for this work.

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



**407**

EDWARD JOHN (E.J.) HUGHES  
BCSFA CGP OC RCA 1913 - 2007 Canadian

### **Entrance to Fulford Harbour, BC**

graphite on paper

signed and dated 1956 and on verso signed, titled and dated 1967

8 3/4 x 11 7/8 inches 22.2 x 30.2 centimeters

Provenance: Private Collection, Toronto  
Sold sale of Fine Canadian Art. Heffel Fine Art Auction House, November 24, 2005,  
lot 69  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**408**

TONI (NORMAN) ONLEY  
BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

### **High Valley**

acrylic on board

signed and on verso titled on the gallery label and inscribed "A.24"

20 x 25 3/4 inches 50.8 x 65.4 centimeters

Provenance: The Douglas Gallery, Vancouver  
Private Collection, Vancouver

Exhibited: Albert White Gallery, Toronto, 3 Schools Exhibition, March 1970

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**409**

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

**Silent House**

acrylic on board

signed and on verso titled and dated 1965  
20 x 25 3/4 inches 50.8 x 65.4 centimeters

Provenance: 3 Schools Art Auction and Sale  
Collection of J.N. Watney, 1969  
Private Collection, Vancouver

Exhibited:  
Literature:

Starting Bid: \$2,000 CDN  
Estimate: \$2,000 ~ \$3,000 CDN  
Preview at: Heffel Vancouver



**410**

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

**Passage Island, British Columbia**

signed, titled Passage Island indistinctly and dated October 14, 1982  
11 1/4 x 15 inches 28.6 x 38.1 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

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



**411**

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

**Gulf Place**

watercolour on paper

signed, titled indistinctly and dated October 10, 1982  
11 1/4 x 15 inches 28.6 x 38.1 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

On verso is a photograph of Toni Onley at Gulf Place taken on October 10, 1982

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



**412**

ROSS PENHALL

1959 - Canadian

**The Grapevine**

oil on canvas

signed and on verso signed, titled, dated 2019 and inscribed 19-33

23 x 96 inches 58.4 x 243.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

The Grapevine is from a new series of paintings by Ross Penhall called Here and There (Along the Line), in which he depicts subjects such as West Coast mountains, prairie foothills and this scene from California. The Grapevine is a section of I5 that winds through a valley before going up into the mountains, then descending toward Los Angeles. Typical of his work, Penhall depicts the landscape with a stylized and lush treatment of landscape that brings out its verdant beauty. Looking down from far above, rich velvety-green hills undulate out to the horizon, and light plays across them, highlighting areas of bright green which are contrasted by the darkening hills in the distance. The ribbon of the road curves through the landscape, creating an entry way into the scene. The long horizontal format shows the long lines of the hills and gives the viewer an experience of open space, something that is quite euphoric.

Penhall credits artists A.J. Casson and the Group of Seven, Edward Hopper and Wayne Thiebaud as influences on his work, but it is the landscape of the hilly North Shore where he lives, with its lush gardens and rainforest parks, that has been his greatest inspiration. In The Grapevine, Penhall has traveled further afield to depict this stunning vista viewed from a lofty perspective.

Please note: this work is unframed.

Starting Bid: \$13,000 CDN

Estimate: \$14,000 ~ \$18,000 CDN

Preview at: Heffel Vancouver



**413**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

**Biomorphic**

acrylic on canvas

signed and dated 1986 and on verso titled on the gallery label

53 x 49 inches 134.6 x 124.5 centimeters

Provenance: Bau-Xi Gallery, Vancouver, 2003  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Vancouver



**414**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

### **Crayon Study**

pastel on paper

signed and dated 1935 and on verso signed and titled  
18 x 12 inches 45.7 x 30.5 centimeters

Provenance: A gift from the Artist to a Private Collection, Vancouver  
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



**415**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

### **Winter Sleep**

watercolour on paper

signed and dated 1952 and on verso signed, titled, dated 1953 and inscribed "\$45." and "461 N. Glyde St. Vancouver, BC"

11 x 15 inches 27.9 x 38.1 centimeters

Provenance: A gift from the Artist to a Private Collector, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 29, 2013, lot 216  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**416**

HERBERT JOHANNES JOSEF SIEBNER

BCSA CPE CSGA RCA 1925 - 2003 Canadian

### **Life in Stone**

oil on canvas on board

signed and dated 1957 and on verso titled on the exhibition labels  
24 3/4 x 34 inches 62.9 x 86.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited: Canadian Group of Painters, 1958 Exhibition  
Seattle Art Museum, Volunteer Park, 44th Annual Exhibition of Northwest Artists, 1958

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Vancouver



**417**

HERBERT JOHANNES JOSEF SIEBNER

BCSA CPE CSGA RCA 1925 - 2003 Canadian

**The Leaf**

oil tempera on canvas

signed and dated 1956 and on verso signed, titled, dated and inscribed "Victoria B.C."

35 1/2 x 57 inches 90.2 x 144.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



**418**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

**Low Tide**

oil on canvas

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

35 x 48 inches 88.9 x 121.9 centimeters

Provenance: Private Collection, Vancouver

By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$30,000 CDN

Estimate: \$35,000 ~ \$45,000 CDN

Preview at: Heffel Vancouver



**419**

**GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

**Abstract**

acrylic on canvas

on verso signed

54 x 65 inches 137.2 x 165.1 centimeters

Provenance: The Douglas Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature: Ian M. Thom et al., *Gordon Smith: Don't Look Back*, 2014, page 55

Around 1966, Gordon Smith turned from abstractions that were organic and free-form to hard-edge, geometric compositions. Although this change was seemingly overnight, one can track this transformation to Smith's interest in colour theory – he read Johannes Itten and Joseph Albers, and he also saw Guido Molinari's exhibition at the Vancouver Art Gallery in 1964. Smith is a modernist who shifts and evolves, absorbing influences and constantly challenging himself. Hard-edge painting had become the subject of critical debate internationally, and exhibitions such as Clement Greenberg's 1964 *Post-painterly Abstraction* and William Seitz's 1965 *The Responsive Eye* included this style of work. On the Vancouver scene, artists such as Brian Fisher, Gary Lee-Nova and Michael Morris began painting hard-edge works.

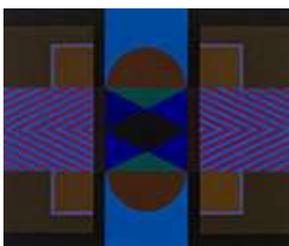
In hard-edge works such as this, Smith shows his mastery of form and inventiveness of palette – jewel tones of red, purple and emerald are paired with more serious, somber colours such as khaki and brown. *Abstract* is an outstanding example of this part of Smith's oeuvre, in which, as Roald Nasgaard wrote, "he dazzles the eyes and teases the mind with witty spatial contradictions, using the freshest of colours."

The Vancouver Art Gallery, Art Gallery of Greater Victoria and the Montreal Museum of Fine Arts have Smith's geometric abstractions in their collections.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



**420**

**GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

**Diamond**

oil on canvas

on verso signed, titled and dated circa 1966 - 1967 on the gallery label

25 x 29 3/4 inches 63.5 x 75.6 centimeters

Provenance: The Douglas Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,500 CDN

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

Preview at: Heffel Vancouver



**421**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

**Abstract**

collage and mixed media on paper

signed and dated 1999

18 x 24 1/2 inches 45.7 x 62.2 centimeters

Provenance: The Family of Arthur Erickson, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**422**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

**Howe Sound Prawns**

graphite on paper

signed and on verso titled on the framing label

10 1/4 x 17 inches 26 x 43.2 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



**423**

TAKAO TANABE

OC 1926 - Canadian

**Alberta Landscape**

pastel on paper

signed and dated 1965 and on verso titled

22 1/2 x 9 1/2 inches 57.2 x 24.1 centimeters

Provenance: Edmonton Art Gallery Art Rentals & Sales  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**424**

TAKAO TANABE

OC 1926 - Canadian

**Winter Landscape**

gouache on paper

signed and dated 1959

22 x 11 inches 55.9 x 27.9 centimeters

Provenance: Private Collection, Ontario  
Sold sale of "Post-War & Contemporary Art" Heffel Fine Art Auction House, March  
26, 2009, lot 172  
Private Collection, Alberta

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**425**

TAKAO TANABE  
OC 1926 - Canadian

**5 Studies for Osaka Expo 1970 Stamps**

mixed media on paper

signed and dated 1969

11 1/2 x 8 inches 29.2 x 20.3 centimeters

**a ) Stamp Design for Expo 1970**

TANABE, TAKAO

OC 1926 - Canadian

graphite and felt marker on paper

"preliminary sketch" and "Expo '70 stamp design Canada P.O. Rejected"

7 3/4 x 4 1/2 inches 19.7 x 11.4 centimeters



**b ) Stamp Design for Expo 1970**

TANABE, TAKAO

OC 1926 - Canadian

graphite and felt marker on paper

"preliminary sketch" and "stamp design Canada P.O. Expo 70. rejected July 1969"

7 3/4 x 4 1/2 inches 19.7 x 11.4 centimeters



**c ) Stamp Design for Expo 1970**

TANABE, TAKAO

OC 1926 - Canadian

graphite and felt marker on paper

"preliminary sketch" and "stamp design for Expo 70 Canada P.O. rejected July 1969"

7 3/4 x 4 1/2 inches 19.7 x 11.4 centimeters



**d ) Stamp Design for Expo 1970**

TANABE, TAKAO

OC 1926 - Canadian

graphite and felt marker on paper

"preliminary sketch" and "stamp design Canada P.O. Expo 70. rejected July 1969"

7 3/4 x 4 1/2 inches 19.7 x 11.4 centimeters



**e ) Stamp Design for Expo 1970**

TANABE, TAKAO

OC 1926 - Canadian

graphite and felt marker on paper

"preliminary sketch" and "stamp design for Expo '70 Canada P.O., rejected July 1969"

7 3/4 x 4 1/2 inches 19.7 x 11.4 centimeters



Provenance: Acquired directly from the Artist by Robert Reid, Vancouver  
Exhibited:

Literature:

Please note: these works are unframed. The image size of each work is 7 3/4 x 4 1/2 in. The sheet size of each work is 11 1/2 x 8 in.

These five felt pen and graphite drawings are designs Takao Tanabe produced in 1969 for consideration as designs for stamps to be used by Canada Post to commemorate the 1970 Osaka World's Fair.

In Tanabe's teenage years during the Second World War, he was detained with his family in a Japanese internment camp in central British Columbia. A quarter of a century after the end of the war in which Japan was left devastated, the 1970 Osaka Expo was a symbolic re-opening up of Japan to the world. Tanabe was one of Canada's foremost artists of Japanese heritage, and the selection of his designs would have been a considered choice, not only for the symbolic power the decision would have held, but also based on the strength of his colour and design. Unfortunately, Tanabe's designs were not chosen. The Canadian pavilion was designed by renowned Vancouver architect Arthur Erickson. In honour of the host nation, placed in the middle of the pavilion were large rotating "spinners" reminiscent of Japanese paper umbrellas. The graphics for these were designed by Vancouver legend Gordon Smith, a contemporary of Tanabe's, whose use of colourful hard-edged abstraction complements the design elements in Tanabe's drawings.

The last image shows all five rejected stamp designs together, with the stamps eventually chosen by Canada Post underneath them.

These works were given by Tanabe to the consignor, Robert Reid, from whom he learned the craft of typography and print design. In 1952 Tanabe arrived back in Vancouver from Winnipeg and was having lunch with Joe Plaskett, who needed an advertisement printed for an exhibition. They ended up at Reid's studio on West Pender, where Tanabe was so amazed watching the printing process that he asked Reid if he could have a job working at his studio. The two maintained a friendship over the years, and these works were eventually gifted to Robert for his collection.

In 2007, the Alcuin society of Canada created the Robert R. Reid award to recognize lifetime achievement or extraordinary contributions to the Book Arts in Canada, of which Reid was the inaugural recipient. In 2010, Reid published a book titled Takao Tanabe: Sometime Printer, examining Tanabe's printed design work through his career.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**426**

TAKAO TANABE

OC 1926 - Canadian

**Looking East to the Mainland 2/82**

acrylic on canvas

signed and on verso signed, titled and titled Looking East to the Marshland [sic] on the gallery label and inscribed "Errington, B.C." and "acrylic"

29 x 43 1/4 inches 73.7 x 109.9 centimeters

Provenance: Mira Godard Gallery, Toronto  
Private Collection, Vancouver Island

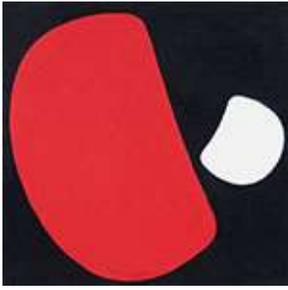
Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Vancouver



**427**

LAWRENCE PAUL YUXWELUPTUN

1957 - Canadian Indigenous

**Northwest Coast Rainy Day**

acrylic on board

signed and dated 2011

16 x 16 inches 40.6 x 40.6 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



**501**

MARCEL BARBEAU

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1925 - 2016 Canadian

**Rivage des pélicans**

oil on cardboard on board

signed and dated 1946 and on verso titled on the gallery labels and inscribed "7-automne-1946" and "20735"

17 1/2 x 24 1/2 inches 44.5 x 62.2 centimeters

Provenance: Galerie Dresdnere, Toronto  
Corporate Collection, Toronto

Exhibited: Galerie Dresdnere, Toronto, The Automatists: Then and Now, May 1 - 21, 1986,  
catalogue #7

Literature: Karen Wilkin, The Automatists: Then and Now, Galerie Dresdnere, 1986

Starting Bid: \$15,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**502**

RONALD LANGLEY BLOORE

OC R5 RSC 1925 - 2009 Canadian

**Untitled**

oil on board

on verso signed, dated May 12, 1982 and inscribed "Cynthia + Peter", "Ron 83" and indistinctly  
24 x 24 inches 61 x 61 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



**503**

DAVID BOLDUC

1945 - 2010 Canadian

### **Tanger**

acrylic on canvas

on verso signed, titled, dated 1998 and inscribed with the copyright symbol

36 x 32 inches 91.4 x 81.3 centimeters

Provenance: Private Collection, Edmonton

Exhibited:

Literature:

Please note: this work is unframed

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Calgary



**504**

CHRIS FLODBERG

20th century Canadian

### **Born and Bread II**

oil on canvas

signed and titled and on verso signed, titled and dated 2006

72 x 60 inches 182.9 x 152.4 centimeters

Provenance: Masters Gallery Ltd., Calgary  
By descent to the present Private Estate, Calgary

Exhibited:

Literature: Robert Enright, "Chef d'Excess," Border Crossings, no. 103, 2007

Please note: this work is unframed

"From across the room, you think there's this beautiful spread of food and you're drawn to it. It's all the things you want and you want to be rewarded, you want to be indulged. But then what do you see? A pile of fish heads, things are dirty, things are half-consumed and it's all kind of gross. You can't stomach it anymore but you want to at the same time. So there's this combination of desire and disappointment."

- Chris Flodberg, regarding his "Matters of Denial" series, 2007

In the visually stunning Matters of Denial series, Calgary artist Chris Flodberg examines our wasteful obsession with decadence and the contradictory experience of guilty pleasure. Created from 2004 to 2011, the large format canvases present hyperbolized renderings of the opulent still life tradition, featuring decadent spreads in the foreground of cakes, lobster and wine, set against varying extravagant or surreal landscapes and interiors. In Born and Bread II, Flodberg has created a quintessentially Baroque ballroom complete with crystal chandeliers, marble columns and a gold recessed ceiling. The illusionistic scene is lush, colourful and alluring. It is only upon closer inspection that we realize the once plentiful spread has been reduced to chaotic carnage. While the exquisite Baroque interior continues to glisten and delight, the ravaged still life exposes the futility and transience of the opulence.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**505**

GRAHAM GILLMORE

YR 1963 - Canadian

**The Oranges of Consciousness in the Breakdown of the Bi Caramel Mind**

oil and enamel on board

signed and on verso signed, titled and dated 2001

60 x 48 inches 152.4 x 121.9 centimeters

Provenance: Galería Fúcares, Madrid  
Private Collection, Calgary

Exhibited: Galería Fúcares, Madrid, Graham Gillmore, 2002

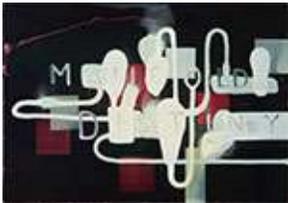
Literature:

Please note: this work is unframed.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Calgary



**506**

GRAHAM GILLMORE

YR 1963 - Canadian

**Manifold Destiny**

mixed media on board

on verso signed, titled, dated 2002 and inscribed "For Alia-"

22 x 32 1/2 inches 55.9 x 82.5 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**507**

HAROLD KLUNDER

1943 - Canadian

**Mellow Yellow (Self Portrait 14)**

oil on canvas

on verso signed, titled, dated 2014 and inscribed "painted in Montreal 2013 - 2014"

72 x 60 inches 182.9 x 152.4 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Vancouver



**508**

HAROLD KLUNDER

1943 - Canadian

**Children's Corner (number nine)**

oil on burlap diptych

on verso signed, titled, dated 2012 and inscribed "MTL, ac" and "title: from work by - music - Claude Debussy 1862 - 1918"

11 x 28 inches 27.9 x 71.1 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**509**

HAROLD KLUNDER

1943 - Canadian

**On the Path Home (Self Portrait)**

oil on linen on board

on verso signed, titled, dated 2009, inscribed "Montreal, Quebec" and stamped with the artist's stamp  
32 x 28 inches 81.3 x 71.1 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**510**

ALEXANDRA LUKE

CGP CSPWC OSA P11 1901 - 1967 Canadian

**Untitled**

oil on canvas board

signed

25 x 20 inches 63.5 x 50.8 centimeters

Provenance: D & E Lake Ltd. Fine Arts, Toronto  
Private Collection, Toronto

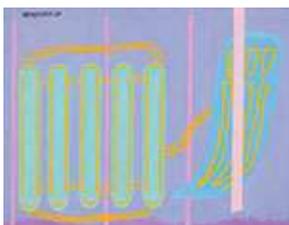
Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**511**

JOHN MEREDITH  
ARCA 1933 - 2000 Canadian

**Untitled 1**

oil on canvas

signed and dated 1964 and on verso signed, titled twice and dated twice  
36 1/2 x 48 inches 92.7 x 121.9 centimeters

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

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**512**

DAPHNE ODJIG  
FCA OC PNIAI RCA WS 1919 - 2016 Canadian

**Ancestors**

acrylic on canvas

signed and dated 1979 and on verso inscribed "#138"  
23 x 20 inches 58.4 x 50.8 centimeters

Provenance: By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Vancouver



**513**

CHARLES PACHTER  
OC 1942 - Canadian

**The Painted Flag**

acrylic on canvas

signed and dated 1988  
29 3/4 x 24 inches 75.6 x 61 centimeters

Provenance: Private Collection, Toronto  
Exhibited:  
Literature: Leonard Wise, Charles Pachter: Canada’s Artist, 2017, pages 106-108

Charles Pachter’s most celebrated and recognizable series, "Painted Flag", was started in the summer of 1980. After building an improvised flagpole at his Oro farm, he observed the different configurations produced by the rippling flag in rapid succession. Captivated by the endless variations, Pachter painted the Canadian flag hovering in the air, observed from various angles and distances with an emphasis on light and shadow.

His first exhibition of large flag paintings took place in 1981 in a remarkable space - a former supermarket transformed by the artist into what was probably the first art gallery to settle on Toronto’s Queen Street West strip. Pachter has returned to this subject often since then, and his depictions of it have evolved into an iconic portrait of a national symbol. Literary critic David Staines aptly wrote, "Pachter devotes much of his work to an examination of national identity. Seizing upon commonplace objects in the Canadian landscape, the flag, the hockey player, the moose...he focuses on them with such relentless and varied intensity that he compels us to reconsider these familiar signposts in our collective memory."

Starting Bid: \$8,000 CDN  
Estimate: \$10,000 ~ \$15,000 CDN  
Preview at: Heffel – 13 Hazelton Ave Toronto



**514**

CHARLES PACHTER  
OC 1942 - Canadian

**Surge**

acrylic on canvas

signed and dated 2017 and on verso signed, titled and dated  
72 x 36 inches 182.9 x 91.4 centimeters

Provenance: Private Collection, Toronto  
Exhibited:  
Literature:

Charles Pachter’s Surge juxtaposes two iconic and beloved images of nature. The Canadian moose, which is often referenced by Pachter, looks down from a high cliff on the famous Japanese image of The Great Wave by Hokusai. This interplay lends a light, whimsical element to the subject. Symbolically, ancient cultures and traditions are contrasted against much younger, nascent nations with new ideas and customs. The spatial qualities of the painting are also interesting, for it is not just the wave and the moose that hold your attention, but their positioning in relation to the vastness of scale between them. The viewer is lured into the middle space, the boundless blue expanse of pigment that is both calming and mesmerizing.

Starting Bid: \$10,000 CDN  
Estimate: \$20,000 ~ \$30,000 CDN  
Preview at: Heffel – 13 Hazelton Ave Toronto



**515**

WILLIAM (BILL) PERHUDOFF  
OC RCA 1918 - 2013 Canadian

**AC88-B**

acrylic on canvas

on verso signed, titled and dated 1988  
56 x 44 inches 142.2 x 111.8 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Vancouver



**516**

LESLIE DONALD POOLE  
1942 - Canadian

**Mer**

collage and mixed media on card

signed, titled and numbered 19/81 (46)  
40 x 25 inches 101.6 x 63.5 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**517**

**JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 - 2002 Canadian

**Sans titre**

mixed media on paper

signed and inscribed indistinctly "Né en 1909"

26 x 20 inches 66 x 50.8 centimeters

Provenance: Acquired directly from the Artist in Sainte-Marguerite-du-Lac-Masson circa 1987 by the present Private Collection, Montreal

Exhibited:

Literature: This work will be included in Yseult Riopelle's forthcoming Volume 7 of the catalogue raisonné on the artist's work

This enigmatic painting is an exemplary work from Jean Paul Riopelle's later production, likely executed around 1986, when he was living in Sainte-Marguerite-du-Lac-Masson, Quebec. Beginning in the mid-1970s, Riopelle's style began yet another major shift toward something wholly original. Like so many great artists, Riopelle is recognized for his propensity to reinvent his approach to painting many times over. Setting this work next to a Riopelle from any previous decade accentuates the breadth of his accomplishments. One might expect that a painter of Riopelle's experience – after several decades and hundreds of significant canvases to his name – would be hard-pressed to find a new means of expression, and yet here we see a mature and compelling sensibility miles away from the impasto of the 1950s and 1960s.

In *Sans titre*, we encounter many of the familiar themes that we know from his oeuvre, beginning with the palpable tension between the figurative and the abstract. Riopelle almost paradoxically rejected the notion of abstraction, and yet, he rarely presents an explicitly literal depiction of the subject he has in mind. Here, as suggested by the inscription "Né en 1909," the subject might be a person – so are we looking at a portrait? And if so, this painting seems to defy that visual possibility. Perhaps the central form might have bird-like qualities? It is certainly another familiar theme from this time, such as his series on white geese. Whatever "form" there may be, is described using layers of paint in red, black and grey on white with an almost calligraphic touch, surrounded and supported by a patchwork of dots that maintain a sense of vibration throughout. The elusive "subject" appears to dissolve into the white, diffusing the tension. This circle of possible interpretations gives us pause, allowing for the time required to take in the dynamic effects Riopelle plays with.

This work was acquired directly from the artist in 1987, shortly after its creation, and comes to market having never changed hands since that time.

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Montreal



**518**

**PAUTA SAILA**

RCA 1916 - 2009 Canadian Indigenous

**Dancing Bear**

green stone sculpture

22 x 10 1/4 x 5 inches 55.9 x 26 x 12.7 centimeters

Provenance: Galerie Le Chariot, Montreal, 1993  
Private Collection, Ontario  
Private Collection, Nunavut

Exhibited:

Literature:

Starting Bid: \$20,000 CDN

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

Preview at: Heffel – 135 Yorkville Ave Toronto



**519**

MARIAN MILDRED DALE SCOTT  
CAS CGP RCA SAPQ 1906 - 1993 Canadian

**Untitled**

acrylic on canvas

33 3/4 x 35 inches 85.7 x 88.9 centimeters

Provenance: Christopher Varley, 2001  
Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**520**

PHILLIP HENRY HOWARD SURREY  
CAS CSGA EGP OC RCA 1910 - 1990 Canadian

**Interior of Bus with Figures**

oil on board

signed

24 x 32 inches 61 x 81.3 centimeters

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

Exhibited:

Literature:

"Each individual is alone, cut off. Each wonders how others cope with life."  
- Philip Surrey

The work of Philip Surrey often focuses on anonymous characters who, while sharing space, feel separate from one another. This sense of aloneness is not despairing, however, as Surrey perceives it with the warmth and sympathy of a humanist who shares the circumstance of his subjects. A large part of Surrey's body of work is pastel on paper, and that approach seems to inform his use of oil paint. A rich though gently-blended palette and soft edges pervade the work, which portrays the poignancy of the delicate balance between our separateness and our connectedness.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**521**

**HAROLD BARLING TOWN**

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990 Canadian

**Homage to Turner #4**

oil and Lucite on board

signed and dated 1960

29 x 29 inches 73.7 x 73.7 centimeters

Provenance: Private Collection, Ontario  
Sold sale of Important Canadian Art including property from the Estate of G. Blair Laing, Sotheby's Canada, November 18, 1992, lot 252  
Private Collection, Ontario  
McMaster Museum of Art, Hamilton  
Sold sale of Painters Eleven, Heffel Fine Art Auction House, September 28, 2017, lot 116  
Private Collection, Calgary

Exhibited: Art Gallery of Toronto, Women's Committee, Fourteenth Annual Exhibition and Sale of Contemporary Canadian Painting, Sculpture and Graphics, November 3 - 30, 1960

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Calgary



**522**

**ANTHONY MORSE (TONY) URQUHART**

ARCA CSGA CSPWC OC OSA 1934 - Canadian

**The Twenty First Door**

mixed media on wood

on verso signed and titled

20 x 14 1/4 inches 50.8 x 36.2 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**523**

WALTER HAWLEY YARWOOD

ARCA CGP OSA P11 1917 - 1996 Canadian

**Iron Bridge**

oil on canvas

signed

32 x 34 inches 81.3 x 86.4 centimeters

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

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Calgary