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


Literature: Galerie Welz, Salzburg, Austria

Starting Bid: $500 CDN
Limit: $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


Literature: Waddington & Gorce Inc., Montreal

Starting Bid: $4,000 CDN
Limit: $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


Literature: Prominent Private Collection, Montreal

Starting Bid: $1,500 CDN
Limit: $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

Literature:
Guy Robert, Pellan, Sa vie et son œuvre / His Life and His Art, 1963, reproduced page 89
Michel Martin and Sandra Grant Marchand, Alfred Pellan, 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 Pellan went to Paris to study, and he remained in this exciting milieu for 14 years. An enchanted Pellan 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 Pellan'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 Pellan 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 Pellan returned to Quebec, bringing his modernist view back to the Canadian scene. Nu à la Catalogne showcases Pellan’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, Pellan 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 Dresnere, 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
Exhibited: Private Collection, Ontario

Starting Bid: $800 CDN
Estimate: $1,000 ~ $1,500 CDN
Preview at: Heffel – 13 Hazelton Ave Toronto
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 Gitxsan and Wet'suwet'un nations located along the Skeena River. The images Kihn produced were used by Barbeau to illustrate his book of Gitxsan 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.
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:
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:
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 Broilès (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 Broilès, Morrice would have seen the cottages of the peasant people of the area, the source of his subject. Also in Broilès 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: 


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: 


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:

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:

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

MAY 2020 ONLINE SALE CATALOGUE
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, Beaupré
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: Private Collection, Montreal
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
Exhibited: Protestant School Board of Greater Montreal Cultural Heritage Foundation
Literature: Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 15, 2013, lot 131
Private Collection, California

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
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 famour 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

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: Ontario
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: 

Joe Plaskett's Living Room is an exquisite combination of two of Molly Lamb Bobak's favourite subjects: domestic interiors and still lives 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
Exhibited: Prominent Private Collection, Montreal
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


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 Hazleton 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 Chimacot 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
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

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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

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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
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
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 Perehudoff, 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 KURELIK
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 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


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
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 Howard K. Harris
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

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

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: 

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
ALEXANDER YOUNG (A.Y.) JACKSON

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
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: Health Vancouver


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. Wyly 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

FRANK HANS (FRANZ) JOHNSTON

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
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

September 28 - November 24, 1985, catalogue #97


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

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

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:


**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

**Forest Tree**

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

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
Exhibited: Bequeathed to the present Private Collection, Toronto
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
Exhibited: Private Collection, Ontario
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: Rosemarie L. Tovell, Reflections in a Quiet Pool: The Prints of David Milne, National
Literature: 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

MAY 2020 ONLINE SALE CATALOGUE
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 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
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:

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

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
ROBERT CHARLES DAVIDSON
BCSFA OC 1946 - Canadian Indigenous

Dogfish
bronze sculpture

on verso signed, editioned 1/P 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
Dilys Leman, Beyond the Formline, Robert Davidson’s Abstract Edge, Vernisagge, The Magazine of the National Gallery of Canada, Winter 2007, pages 8 to 10, reproduced page 8

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  

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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  

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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
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  

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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 Galllery, 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
Exhibited: By descent to the present Private Collection, Vancouver
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:


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:
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 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
Exhibited: By descent to the present Private Estate, Calgary

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 Bred 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

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

YR 1963 - Canadian

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

Manifold Destiny

YR 1963 - Canadian

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

Mellow Yellow (Self Portrait 14)

1943 - Canadian

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 PNAI 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
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:


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

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) PEREHUDDOFF
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
Exhibited: Private Collection, Calgary
Literature:
Starting Bid: $6,000 CDN
Estimate: $8,000 ~ $12,000 CDN
Preview at: Heffel Calgary