

## APRIL 2018 ONLINE SALE CATALOGUE



Opens: 05-Apr-2018 04:00:00 PM

Estimated closing time: 26-Apr-2018 12:00:00 PM

(with 3 minutes extension until no further bids received)

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

Note: Sale to be held through the Internet at [www.heffel.com](http://www.heffel.com). Any estimates for this sale are in Canadian Dollars.

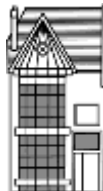
Telephone and absentee bids accepted.



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### Heffel Gallery Inc.

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### Galerie Heffel Québec Ltée.

1840 rue Sherbrooke Ouest  
Montreal, QC, H3H 1E4

Phone: 00 1 514 939-6505  
Fax: 00 1 514 939-1100



**001**

JOSEF ALBERS

1888 - 1976 German

**Gray Instrumentation 1 F**

colour screenprint

signed, titled, editioned 10/36 and stamped with the Tyler Graphics blindstamp  
11 x 11 inches 27.9 x 27.9 centimeters

Provenance: Galerie Jolliet, Quebec City  
Private Collection, Quebec City

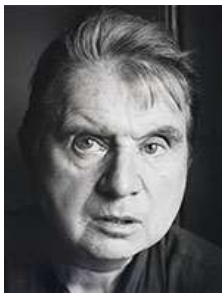
Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**002**

JANE BOWN

1925 - 2014 British

**Portrait of Francis Bacon**

gelatin silver photograph

on verso signed and inscribed "Bos-6" and "5 F. Bacon, Collection: M. Horvat, Coll MH"  
13 x 10 inches 33 x 25.4 centimeters

Provenance: Collection of Miljenko Horvat, Montreal  
Acquired from the above by the present Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



**003**

DAVID HOCKNEY

1937 - British

**Ann Putting on Lipstick**

lithograph on Okawara paper

signed, editioned 67/75 and dated 1979 faintly and on verso titled on the gallery label  
47 x 18 1/2 inches 119.4 x 47 centimeters

Provenance: Pace Editions, New York  
Private Collection, Toronto

Exhibited:

Literature:

This work was printed and published by Gemini G.E.L., Los Angeles.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Toronto



**004**

ALEX KATZ  
1927 - American

**Head of Ada**

etching

signed and editioned 14/40 and on verso titled  
3 1/4 x 8 3/4 inches 8.3 x 22.2 centimeters

Provenance: Galerie Mira Godard, Montreal  
Acquired from the above in 1978 by the present Private Collection, Montreal

Exhibited:

Literature:

The full paper sheet size is 11 x 15 inches.

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



**005**

ROY LICHTENSTEIN  
1923 - 1997 American

**Mirror #6**

colour serigraph on paper

signed, editioned 22/80 and dated 1972  
34 x 24 inches 86.4 x 61 centimeters

Provenance: Galerie Jolliet, Quebec City  
Private Collection, Quebec City

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



**006**

JOAN MIRÓ  
1893 - 1983 Spanish

**Untitled (Plate 9 from Lithographie II)**

colour lithograph on Arches paper

signed and editioned XXXVII/LXXX  
16 x 13 inches 40.6 x 33 centimeters

Provenance: 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



**007**

**RICHARD MISRACH**

1948 American

**Salton Sea (Slide)**

chromogenic colour print

20 x 24 inches 50.8 x 61 centimeters

Provenance: The Photographers' Gallery, London, UK  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Toronto



**008**

**MIMMO PALADINO**

1948 - Italian

**Como in Uno Specchio**

lithograph

signed, editioned 3/60 and dated 1989 and on verso titled on a gallery label  
22 1/2 x 18 7/8 inches 57 x 48 centimeters

Provenance: Waddington Galleries, London, UK  
Private Collection, Montreal  
Han Gallery, Montreal  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Toronto



**009**

**SERGE POLIAKOFF**

1906 - 1969 Russian

**Composition rose**

colour lithograph

signed and editioned 33/75  
18 x 23 3/4 inches 45.7 x 60.3 centimeters

Provenance: Galerie Jolliet, Quebec City  
Private Collection, Quebec City

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**010**

JOEL SHAPIRO

1941 - American

**Untitled**

serigraph on Japanese paper

signed, editioned 4/14, dated 1980 and stamped with the editor's blindstamp  
21 x 28 1/4 inches 53.3 x 71.8 centimeters

Provenance: Galerie Jolliet, Quebec City  
Private Collection, Quebec City

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$700 ~ \$900 CDN

Preview at: Heffel Montreal



**011**

NANCY SPERO

1926 - 2009 American

**Untitled**

handprinting on paper

signed and dated 1983  
6 1/4 x 8 1/2 inches 15.9 x 21.6 centimeters

Provenance: La Centrale Galerie Powerhouse, Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



**012**

THEO TOBIASSE

1927 - Israeli

**Avec mes mains d'oeil, chargées de tous mes rêves**

lithograph

signed, titled and editioned 109/175 and on verso dated 24 October 1978 on the Editions Vision  
Nouvelle Certificate of Authenticity and numbered 2002/20/61  
22 1/2 x 30 1/4 inches 57.1 x 76.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$700 CDN

Estimate: \$2,000 ~ \$4,000 CDN

Preview at: Heffel Vancouver



**101**

**JOHANNES EVERT HENDRIK AKKERINGA**

1861 - 1943 Dutch

**Apple Blossom**

oil on canvas

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

Provenance: Private Collection, Ottawa

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Toronto



**102**

**MILTON AVERY**

1893 - 1965 American

**Autumn Meadow**

oil on canvas board

signed and dated 1963 and on verso titled and dated on the gallery label  
22 x 28 inches 55.9 x 71.1 centimeters

Provenance: David Mirvish Gallery, Toronto, 1969  
Collection of James and Elizabeth Eayrs, Toronto, February 28, 1969

Exhibited:

Literature: Barbara Haskell, Milton Avery, Whitney Museum of American Art, 1982, pages 8, 14 and 148 (introduction only)  
James Panero, "Milton Avery: Then & Now," The New Criterion, May 2004 (introduction and this lot)

Milton Avery's amiable landscapes constantly remind one that "simple" is the opposite of "simplistic." What do we see here? Guided by his characteristically laconic title, we read the yellow-green expanse as "meadow." This field of colour (and land) is not unbroken, but instead is articulated with a light touch that suggests various flora and diverse topography. While we will likely interpret the trees in the foreground as conventional repoussoir elements that frame our view as three-dimensional, these forms lie flat on the support, as if pasted to the meadow. Trees on the hillsides are smaller, again suggesting distance in a conventional way.

A man of few words, Avery pronounced on the interpretation of his paintings in a 1931 interview: "The canvas must be completely organized through the perfect arrangement of form, line, color and space. Objects in the subject matter, therefore, cannot be painted representatively, but they must take their place in the whole design." He continued, "To those who do not see the aim of the artist, the effect seems to be a distortion...but to the painter it is simply the result of a planned organization of all the elements that enter into a painting in the space of the canvas. El Greco elongated his figures for the same reason." Painted in very thin oils to achieve Avery's signature delicacy, Autumn Meadow is perfectly balanced between the visual pleasures of an observed landscape and the playful elements of an abstract composition.

We thank the Milton and Sally Avery Arts Foundation for confirming their positive opinion of this work. A document from the foundation will accompany this lot.

Starting Bid: \$45,000 CDN

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

Preview at: Heffel Toronto



**103**

ELVIRA BACH

1951 - German

### **Reclining Nude**

acrylic on paper

signed and dated 1987

31 x 41 inches 78.7 x 104.1 centimeters

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

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

Estimate: \$5,000 ~ \$6,000 CDN

Preview at: Heffel Toronto



**104**

HOWARD BEHRENS

1933 - 2014 American

### **Easy Sunday**

oil on canvas

signed and dated 1982 and on verso inscribed "C-88233"

35 3/4 x 47 7/8 inches 90.8 x 121.6 centimeters

Provenance: Wally Findlay Galleries Inc., Palm Beach  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



**105**

HOWARD BEHRENS

1933 - 2014 American

### **Carnival Day**

oil on canvas

signed and dated 1982 and on verso titled and inscribed "C-90635"

32 x 40 inches 81.3 x 101.6 centimeters

Provenance: Wally Findlay Galleries Inc., Palm Beach  
Private Collection, Ontario

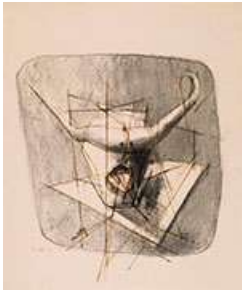
Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Montreal



**106**

REG BUTLER  
1931 - 1981 British

**Untitled**

pastel on paper

signed and dated 1954 and on verso numbered 9936 577 8 13  
22 1/4 x 18 1/2 inches 56.5 x 47 centimeters

Provenance: By descent to the present Private Collection, Toronto  
Exhibited:  
Literature:

Starting Bid: \$1,250 CDN  
Estimate: \$2,500 ~ \$3,500 CDN  
Preview at: Heffel Toronto



**107**

INGRID CALAME  
1965 - American

**twaISHpp**

enamel on aluminum

on verso signed, titled and dated 1999  
24 x 24 inches 61 x 61 centimeters

Provenance: Private Collection, Toronto  
Exhibited:  
Literature:

Please note: this work is unframed.  
Starting Bid: \$3,000 CDN  
Estimate: \$4,000 ~ \$5,000 CDN  
Preview at: Heffel Toronto



**108**

LUCIANO CASTELLI  
1951 Swiss

**Tribute to Giacometti**

mixed media on paper

signed and dated 1987 and on verso titled on the gallery label  
14 x 10 inches 35.6 x 25.4 centimeters

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

Starting Bid: \$800 CDN  
Estimate: \$1,500 ~ \$2,000 CDN  
Preview at: Heffel Toronto





**109**

**BÉLA ADALBERT CZÓBEL**

1883 - 1976 Hungarian

**Seated Female Nude / Landscape with Figure and Horse  
(verso)**

double-sided oil on canvas

signed

36 3/4 x 30 1/4 inches 93.3 x 76.8 centimeters

Provenance: Private Collection, Hungary  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Of all of the members of the Hungarian artistic movement - The Eight - Béla Adalbert Czóbel was the most interested in the decorative, which he explored in his richly patterned, flat surfaces. In spite of the strong decorative motifs in his work, the shapes and objects in Czóbel's pictures maintained their importance. Czóbel's work was primarily influenced by French painting and he is considered the prime Hungarian exponent of the School of Paris.

Czóbel trained under Béla Iványi Grünwald in Nagybánya. In 1902, he left to spend two years training at the Munich Academy. In 1905 - 1906, Czóbel stayed in Paris to attend the Académie Julian, where he was strongly influenced by the Fauves. His work was so in keeping with the ideology of the École de Paris that the Fauves invited him to show with them in 1905 at the Salon d'Automne.

In 1906, Czóbel returned to Nagybánya to lead the "Neos" (Neo-Impressionists), who had split with the more traditional school of art of the time. During the same year, Czóbel exhibited the work he had completed in Paris at the Nagybánya colony. The show included still lifes, nudes and portraits, which featured intense pointillist blocks of colour within heavily coloured outlines and ornamental motifs. It was through his friendship with Károly Kernstok that Czóbel joined the group known as The Eight. In 1908, The Eight banded together to show anti-establishment art at the National Salon. They rejected the notion that art should serve the tastes of the patron and rejected Industrial Capitalism and the decadence of bourgeois values. They strove to promote a modern Hungarian art with contemporary aesthetics. They promoted an awareness of social responsibility, which in turn fuelled their political engagement.

Here, Czóbel's bold use of colour in *Seated Female Nude* is evident in the strong green and blue hues of the sitter's surroundings. The background takes on a flattened appearance, which highlights and focuses the attention on the sitter in the green armchair, whose form is maintained through the use of strong, dark outlines.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Toronto



**110**

CHARLES-FRANÇOIS DAUBIGNY

1817 - 1878 French

**L'Inondation**

oil on board

signed and dated 1875 and on verso titled on the E.J. van Wisselingh & Co. label and inscribed with stock #5394

15 x 26 1/4 inches 38.1 x 66.7 centimeters

Provenance: Collection of Alexander Young, London  
Sold sale of Christie's London, June 30, 1910  
Sold sale of Christie's London, May 9, 1924  
Agnew's London, 1925  
Collection of Southam, Ottawa  
E.J. van Wisselingh & Co., Amsterdam  
Private Collection, Ontario

Exhibited:

Literature: Robert Hellebranth, Charles-François Daubigny: 1817 - 1878, 1976, reproduced page 275, catalogue #841

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Toronto



**111**

RONALD OSSORY DUNLOP

ARA NEAC RBA 1894 - 1973 Irish

**Boats at Emsworth**

oil on canvas board

signed and titled on a plaque and on verso titled "Boats at Itchenor" on the gallery label

25 x 34 inches 63.5 x 86.4 centimeters

Provenance: Alex Fraser Galleries, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**112**

**MARISOL ESCOBAR**

1930 - French

**Untitled**

pastel on paper

signed and on verso dated 1960 on the Sidney Janis Gallery label  
42 1/2 x 29 1/2 inches 107.9 x 74.9 centimeters

Provenance: Sidney Janis Gallery, New York  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Toronto



**113**

**ERIC FISCHL**

1948 - American

**Who's There**

mixed media on paper

signed and dated 1978  
34 3/4 x 34 3/4 inches 88.3 x 88.3 centimeters

Provenance: Sable-Castelli Gallery, Toronto  
Private Collection, British Columbia

Exhibited:

Literature:

This early work on paper by Eric Fischl, completed in 1978, demonstrates the artist's return to painting through his experimentations on glassine, in which the artist painted individual figures on sheets of translucent paper, juxtaposing them together to create meaningful configurations. In a similar fashion, the two silhouetted figures in the work appear to be floating in an undefined space. The man, who cannot see the child, reaches with his hand across the seam of the paper, seeking to make contact. In its depiction of human vulnerability and the transformation from the personal to the universal, *Who's There* represents one of Fischl's prime themes in his work.

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Toronto



**114**

**ROBERT ARTHUR GOODNOUGH**

1917 - American

### **Colors on Orange**

acrylic and oil on canvas

on verso signed, titled, dated 1976 and stamped with the André Emmerich Gallery stamp

42 x 42 inches 106.7 x 106.7 centimeters

Provenance: Acquired in 1978 directly from the Artist's studio, 15 Barrow St., New York, by the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Toronto



**115**

**MAQBOOL FIDA HUSAIN**

1915 - 2011 Indian

### **Red Horse**

acrylic on canvas

signed and on verso titled and dated 2000

18 1/4 x 24 inches 46.4 x 61 centimeters

Provenance: Aicon Gallery, New York  
Private Collection, New York

Exhibited: Aicon Gallery, New York, Husain at Hundred, September 17 - October 24, 2015

Literature: Husain at Hundred, M.F. Husain, Aicon Gallery, 2015, reproduced page 24 and listed page 36

Maqbool Fida Husain is one of India's most iconic modern painters and has often been referred to as the "Picasso of India." Born in 1915 in Pandharpur, Husain attended art school in Mumbai, where he worked as a billboard advertisement artist for the Bollywood film industry. In 1947, he became a member of the Progressive Artists' Group (PAG) of Mumbai, an artist collective founded in the wake of the partition of India and Pakistan. The PAG included Sayed Haider Raza and Francis Newton Souza, and grew to become India's most influential group of modern artists. Husain's unique and distinctive style merges Western Modernist techniques with themes from India's epic historical and mythological texts. Early in his career, he developed a unique approach to colour, using saturated hues in earthy tonalities. This oil on canvas was executed in 2000, a time in which Husain had gained international recognition. The large format and dynamic composition make this remarkable painting representative of Husain's best and most coveted works.

Please note: a copy of the Aicon Gallery catalogue Husain at Hundred, M.F. Husain accompanies this lot.

Starting Bid: \$45,000 CDN

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

Preview at: Heffel Montreal



**116**

**JÁNOS KMETTY**

1889 - 1975 Hungarian

## **Still Life with Fruit and Flowers**

oil on canvas

signed

27 x 29 inches 68.6 x 73.7 centimeters

Provenance: Private Collection, Hungary  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

János Kmetty was a native of Miskolc in Hungary. His early art training took place in Kassa, which is now Košice, in Slovakia. In 1909, Kmetty began private studies with Ferenc Szablya-Frischauf.

In 1911, Kmetty moved to Paris for the year to study at the Académie Julian. It was in Paris that he was first exposed to Paul Cézanne, Pablo Picasso and Georges Braque, who would come to greatly influence Kmetty's work. He enthusiastically took to Cubism, however he maintained his strong contours and volumes, which were shaped by the work of Cézanne. The artist was known for often using only a single hue in a composition.

From 1912 onwards, Kmetty spent his summers in Kecskemét, which was an artist's colony south of Budapest. In 1918, he joined the activist group MA, founded by the poet Lajos Kassák. In 1919, Kmetty collaborated with the artist József Nemes-Lampérth to create a poster for the Hungarian Soviet Republic. Unlike many others, Kmetty did not emigrate after 1919, however he did travel extensively, with trips to Vienna, Paris and Nagybánya, which was part of Romania at the time. Kmetty represented Hungary in the Venice Biennale exhibitions in 1936 and 1962.

In *Still Life with Fruit and Flowers*, we see the artist's strong use of contoured line to shape the objects on the table. Cézanne's influence can also be seen in the structural order of the colour planes shaping the apples in the foreground.

Starting Bid: \$18,000 CDN

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

Preview at: Heffel Toronto



**117**

**FILIPP MALYAVIN**

1869 - 1940 Russian

**Winter Scene**

mixed media on paper

signed and on verso inscribed "Proprietà Enrico Moll" / "Corso Columbo 18" / "Rapallo"  
20 x 25 1/2 inches 50.8 x 64.8 centimeters

Provenance: Enrico Moll, grandfather of the present Private Collector, British Columbia

Exhibited:

Literature:

Fillip Malyavin was born in 1869 in Kazanka, a small rural town in the Volga region of Russia. Following training as an icon painter, in 1892 Malyavin was invited to study under Ilya Repin at the Imperial Academy of Arts in St. Petersburg. Malyavin was prolific in his early career, producing large, bold canvases depicting Russian peasants and rural life. These colourful, impressionistic portraits would become the artist's signature style. Upon graduation from the Academy, Malyavin's official debut work, *Laughter* (1899), was awarded a gold medal at the International Exhibition in Paris and *Whirlwind* (1905) earned him a professorship at the Imperial Academy. In 1920, he visited the Kremlin and sketched Vladimir Lenin, Leon Trotsky and Anatoly Lunacharsky. Malyavin emigrated to France in 1922, and exhibited extensively throughout Europe, including shows in Paris, Berlin, Milan, Nice, Stockholm and London.

In 1929, Malyavin exhibited at the Galleria Bardi in Milan, where he became acquainted with Enrico Moll. Moll, a prominent Milanese textile merchant and grandfather of the consignor, purchased a number of works by Malyavin. Included in this listing is a portrait of Moll, executed by Malyavin during his time in Milan in 1929.

The address inscribed on the verso of *Winter Scene* was Moll's address in Rapallo, near Genoa in the Ligurian Riviera, where Moll resided for the later part of his life.

Please note: the sketch of Enrico Moll is not included with the sale of this lot.

A third-party Conservation and Treatment Report is available upon request.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



**118**

**ÖDÖN MÀRFFY**

1878 - 1959 Hungarian

## **Landscape with Figure**

oil on canvas

signed

23 3/4 x 29 inches 60.3 x 73.7 centimeters

Provenance: Private Collection, Hungary  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Ödön Mårffy was a Hungarian painter and one of the members of the group of artists called The Eight. He is widely acknowledged as bringing Cubism, Fauvism and Expressionism to Hungary.

In the years preceding the First World War there was a movement towards intellectualism in Budapest. Mårffy was one of the key figures of the artistic milieu that was part of this intellectual atmosphere.

Mårffy was inspired by the work of József Rippl-Rónai, who worked in the French tradition and had mastered the ability to create an intimate mood in his work. Rippl-Rónai was a major influence on Mårffy's composition and colour palette and was indirectly the reason that Mårffy went to Paris to study at the École des Beaux-Arts between 1902 and 1906. The time that Mårffy spent in Paris studying French art was significant, not only because it exposed him to French artists and ideas, but because of the connections that he made within the Hungarian intellectual community living in the city. It was in Paris that he met his future fellow members of The Eight (A Nyolcak), including Béla Czóbel, Róbert Berény and Bertalan Pór. By 1906, Mårffy was exhibiting at the Salon d'Automne with the Fauves. In March of 1907, Mårffy exhibited the works he completed in Paris at the Uránia art dealership, to rave reviews. Through contacts that he made at the show, Mårffy became one of the founding members of MIÉNK, the Circle of Hungarian Impressionists and Naturalists. Later, Károly Kernstok, the painter who led The Eight, hosted Mårffy at his home, where the artist continued to develop his artwork and his relationship with Fauvism.

Mårffy and his fellow members of The Eight first exhibited their work as a group in 1909 at the Könyves Kálmán Salon in Budapest. Of the members of the Eight, Mårffy and Czóbel embodied the French tradition. Though the Eight only exhibited together three times, they strongly influenced, and were involved in, intellectual movements in Hungary.

By the 1920s, Mårffy had become a renowned artist, who traveled often and exhibited regularly. He had considerable local influence, as he was one of the few artists of the Eight who had not emigrated after the fall of the Hungarian Democratic Republic in 1919. His artistic style at the time became more unique and accessible to middle-class audiences. His style moved towards being more decorative and his colour palette introduced soft pastel shades. Around the 1930s, he was mainly inspired by Italian landscapes. After the Second World War, Mårffy joined the European School, though his painterly style was at odds with many of the younger artists who were drawn to the Surrealists and abstract artists. In 1946, he received the National Gold Medal, and the same year he exhibited in a one-man show at the Ernst Museum.

In *Landscape with Figure*, we can see how the artist has transitioned from his early vibrant palette to his later, more pastel palette in his use of swirling mauves, greens and yellows. His earlier constructivist influences have given way to an expressionist style and a soft, relaxed atmosphere.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Toronto



**119**

ZORAN ANTONIO MUSIC

1909 - 2005 Italian

**Reclining Nude**

watercolour on paper

signed and dated 1951 and on verso numbered 50

19 x 26 3/4 inches 48.3 x 67.9 centimeters

Provenance: By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,500 CDN

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

Preview at: Heffel Toronto



**120**

REUVEN RUBIN

1893 - 1974 Israeli

**Untitled**

watercolour on paper

signed

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

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,750 CDN

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

Preview at: Heffel Toronto





**121**

**EDWARD SEAGO**

RBA RWS 1910 - 1974 British

**The Elder Bush - Norfolk**

oil on board

signed and on verso titled

26 x 36 inches 66 x 91.4 centimeters

Provenance: Laing Galleries, Toronto  
Private Collection, Ontario

Exhibited:

Literature:

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

Please note: We have shown images of this work and its Provenance to Portland Gallery, who represent the Estate of Edward Seago, and they have no reason to doubt its authenticity. We have also been provided with a photo of the Laing Galleries inventory card confirming the sale of this work to the consignor in 1970.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Toronto



**122**

**KEITH VAUGHAN**

1912 - 1977 British

**Studio Still Life with Reclining Figure**

graphite on paper

on verso stamped with the "K.V." studio stamp

5 1/2 x 6 1/2 inches 14 x 16.5 centimeters

Provenance: Austin / Desmond Fine Art, London  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Vancouver



**123**

**ANTONIUCCI VOLTI**

1915 - 1989 French

**Au jardin des muses**

iron sculpture

signed, editioned 3/25 and stamped Monnaie de Paris / Fonte de Fer  
19 x 26 1/4 x 1 1/2 inches 48.3 x 66.7 x 3.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

This work is from the edition Série Plaques de Cheminée n° 33.

Please note: this work weighs approximately 150 lbs. Please contact Heffel Vancouver for more information.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**201**

**JOHN WILLIAM (J.W.) BEATTY**

OSA RCA 1869 - 1941 Canadian

**Credit River, Meadowvale**

oil on board

signed and on verso titled on the artist's label  
8 1/2 x 10 inches 21.6 x 25.4 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Toronto



**202**

**ALFRED JOSEPH (A.J.) CASSON**

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

**The Farmhouse**

oil on board

signed and on verso signed, titled and dated 1978  
12 x 14 3/4 inches 30.5 x 37.5 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Ontario  
Sold sale of Canadian Fine Art, Waddington's, May 25, 2015, lot 46  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

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

Preview at: Heffel Toronto



**203**

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

**Rain Over the Marsh - Elephant Lake**

oil on board

signed and on verso signed, titled, dated 1976 and numbered 85235

9 1/4 x 11 1/8 inches 23.5 x 28.3 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, February 27, 2014, lot 17  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Toronto



**204**

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

**Autumn Hills, Grenville, Que.**

oil on board

signed and on verso signed twice, titled, dated 1970 and inscribed "2079H"

12 x 15 inches 30.5 x 38.1 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

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

Preview at: Heffel Toronto



**205**

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

**Afternoon Haze - Madawaska Valley**

oil on board

signed and on verso titled and inscribed "#7442" and "50.00"

12 x 14 3/4 inches 30.5 x 37.5 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

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

Preview at: Heffel Toronto



**206**

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

### **Trees and Logs**

oil on board

initialed and on verso titled on the gallery label

8 x 8 1/2 inches 20.3 x 21.6 centimeters

Provenance: The Collection of Edward FitzGerald, son of the artist  
Laing Galleries, Toronto  
H.R. Milner, Edmonton  
By descent to the present Private Collection, British Columbia

Exhibited: The Edmonton Art Gallery Extended Loan Program

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**207**

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

### **By the River**

oil on board

initialed and on verso titled on the gallery label

14 1/4 x 16 1/4 inches 36.2 x 41.3 centimeters

Provenance: The Collection of Edward FitzGerald, son of the artist  
Laing Galleries, Toronto  
H.R. Milner, Edmonton  
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**208**

LIONEL LEMOINE FITZGERALD

CGP G7 MSA 1890 - 1956 Canadian

### **Early Morning - Autumn**

oil on board

initialed and on verso titled on a label

13 x 16 1/4 inches 33 x 41.3 centimeters

Provenance: By descent to the present Private Collection, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 15, 2003, lot 184  
Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Toronto



**209**

**BESS LARKIN HOUSSER HARRIS**

BCSFA RCA 1890 - 1969 Canadian

### **Athabasca Glacier**

oil on board

on verso inscribed with the artist's name and the cataloguing number "B-40" twice

15 x 18 inches 38.1 x 45.7 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

This work was likely painted on a trip to the Athabasca Glacier in Alberta with artists Jock Macdonald and Lawren Harris. A similar work of the same view entitled Athabasca Glacier, Columbia Ice Field, Alberta by Macdonald was sold by Heffel on November 27, 2014, lot 139.

Starting Bid: \$2,750 CDN

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

Preview at: Heffel Vancouver



**210**

**LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

### **White Mountains, New Hampshire (from Sugar Loaf), Book 3 - 12**

graphite on paper

on verso titled and inscribed "Book 3-12"

8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Estate of Lawren Stewart Harris  
By descent to a Private Collection, British Columbia  
Sold sale of Heffel Fine Art Auction House, November 28, 2009, lot 702  
Private Collection, Toronto

Exhibited:

Literature:

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

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Toronto



**211**

**LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA TPG 1885 - 1970 Canadian

**Rocky Mountain Drawing 9 - 14**

graphite on paper

on verso titled and inscribed "Book 9 - 14"

7 1/2 x 9 6/8 inches 19.1 x 24.8 centimeters

Provenance: Estate of Lawren Stewart Harris  
Estate of Howard K. Harris  
Sold sale of Heffel Fine Art Auction House, November 23, 2007, lot 80  
Private Collection, Toronto

Exhibited: Glenbow Museum, Calgary, The Group of Seven in Western Canada, 2002, traveling to the Art Gallery of Nova Scotia, Halifax, the Winnipeg Art Gallery, the Art Gallery of Greater Victoria and the National Gallery of Canada, Ottawa, 2003 - 2004, catalogue #44

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

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Toronto



**212**

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

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

**Evening, Great Bear Lake / Landscape (verso)**

double-sided oil on board

signed and on verso signed and titled on the Dominion Gallery label

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

Provenance: Dominion Gallery, Montreal  
Private Collection, Ontario

Exhibited:

Literature: Naomi Jackson Groves, A.Y.'s Canada, 1968, page 208

This striking double-sided oil sketch was completed on one of A.Y. Jackson's several trips to Great Bear Lake in the Northwest Territories. Jackson was thrilled by the vistas there, and in an anecdote from his first trip in 1938 he wrote, "It was a grand trip...Saw five hundred thousand lakes this morning. You just couldn't keep looking at them, hour after hour. Great Bear is surrounded by big rock hills, open patches of spruce in places, but no farm lands." On one side of this panel, Jackson's dynamic treatment of the rocky terrain is balanced by the calm water, which reflects the setting sun. His ability to render the intricacies of the terrain demonstrates his intimacy with the land, attained through his exploration on foot. On the other side, he depicts rocky headlands, with vibrant blue water lapping at their edges. During his first six-week trip to Great Bear Lake, Jackson used up all his wood panels in his efforts to capture the spirit of the country. It was one of his favourite sketching destinations during this period, and the raw beauty of this vast land inspired Jackson to return to Great Bear Lake in 1949, 1950, 1951 and 1959.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Toronto



**213**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### Labrador Hills

oil on board

signed and on verso signed, titled and dated circa 1940 on the Klinkhoff gallery label

8 1/2 x 10 1/4 inches 21.6 x 26 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal  
Canadian Fine Arts, Toronto  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Toronto



**214**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### Palmer Rapids, Madawaska River

oil on board

signed and on verso signed, dated September 1963, inscribed "Wallack" in graphite and with various measurements in blue crayon and stamped R.C. Reinke & Son, Eganville, Ont. (the board manufacturer) and Wallack Galleries

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

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Toronto



**215**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### Grace Lake

pencil on paper

signed, titled and inscribed indistinctly and "Trout Lake" / "OSA" and on verso titled and dated circa 1930 on the gallery labels

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

Provenance: Kaspar Gallery, Toronto  
Kastel Gallery Inc., Montreal  
Private Collection, Quebec

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



**216**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Agawa River**

oil on board

signed and on verso signed, titled and dated Oct. 31, 1955

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

Provenance: The Art Emporium, Vancouver, 1976  
Corporate Collection, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 28, 2013,  
lot 160  
Private Collection, Toronto

Exhibited:

Literature:

A.Y. Jackson's landscape paintings have often been described as tapestries of colour. Here the tapestry depicts the vivid autumn landscape of the Agawa River region in all its glory. The black branches of trees and shrubs and the defining forms of hills form the warp threads, and the rich purples, reds, varying golds and yellows become the weft threads that Jackson artfully wove together into a rolling rich pastoral in this charming panel. There is a sense of quavering movement in the work, as if wind is stirring the foliage, and this sense of movement is repeated in the way Jackson has depicted the river, which is dotted with whitewater in some places and reflects the foliage colours in others. The grey, silent sky makes a fine foil for the brilliant fall colours. Jackson never wavered in his love for on-the-spot painting. He was a restless wanderer, returning to his favourite spots often, as he did here to the Algoma District, ever in search of new vistas and fresh scenery.

Starting Bid: \$13,000 CDN

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

Preview at: Heffel Toronto



**217**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

### **Baie St. Paul**

double-sided oil on board

signed and on verso titled and dated circa 1921 on the gallery label

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

Provenance: Masters Gallery Ltd., Calgary, 1979  
Private Estate, British Columbia

Exhibited:

Literature:

On verso is an unfinished oil sketch of a hillside, crossed out.

Starting Bid: \$17,000 CDN

Estimate: \$18,000 ~ \$22,000 CDN

Preview at: Heffel Toronto





**218**

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

**Wabush Lake, Labrador**

oil on board

signed and on verso titled in graphite, inscribed later with presentation details and numbered B.58764  
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Collection, Quebec  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, July 31, 2014, lot 6  
Private Collection, Toronto

Exhibited:

Literature:

The presentation inscription on verso in heavy black felt pen reads: "This painting is to be given to Regina Nadeau as a gift from Ann Elias and Boris Elias for years of devotion. Witness: Alina D...(indistinct) December 24, 2002"

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Toronto



**219**

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

**Summer, Kenora**

oil on beaver board

signed and on verso titled, dated circa 1919 on the gallery label and inscribed variously  
13 1/8 x 10 1/2 inches 33.3 x 26.7 centimeters

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

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Toronto



**220**

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

**Snow in the North (Ont.)**

oil on board

signed and on verso signed, titled and inscribed "A.R.C.A" / "O.S.A" / "\$250" / "#36"  
14 x 20 inches 35.6 x 50.8 centimeters

Provenance: Private Collection, New Zealand

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**221**

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

**The Shadowy Glen**

oil on board

signed and on verso titled twice, once on a label and inscribed "Franz Johnston" on a label  
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Private Collection, Toronto  
By descent to the present Private Collection, Vancouver  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 28, 2014, lot 145  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Toronto



**222**

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

**Lions of March**

oil on board

signed and on verso signed, titled and inscribed "100.00" / "A.R.C.A." / "O.S.A."  
12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



**223**

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Forest Foliage**

ink wash on paper

signed and dated 1957

15 x 10 3/4 inches 38.1 x 27.3 centimeters

Provenance: Thielsen Galleries Inc., Ontario  
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Toronto



**224**

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Stumps and Underbrush**

charcoal and ink on paper

signed

12 x 15 3/4 inches 30.5 x 40 centimeters

Provenance: The Upstairs Gallery, Winnipeg  
Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Toronto



**225**

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Jutting Rocks**

charcoal on paper

signed with a stamped signature and on verso stamped with the Arthur Lismer Estate stamp

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Art Rental and Sales Gallery, Winnipeg Art Gallery, Winnipeg  
The Upstairs Gallery, Winnipeg  
Private Collection, Winnipeg

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel Toronto



**226**

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

**Leaves of the Forest**

oil on board

signed and on verso titled on a label and inscribed "\$200" and "2055 Fort St. Apt. 4, Montreal, P.Q." on a label

14 x 18 inches 35.6 x 45.7 centimeters

Provenance: Ladies' Committee Sale of Contemporary Canadian Art, Montreal  
Acquired from the above by the present Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Montreal



**227**

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

**Mattawa, Ontario**

oil on board

initialed and on verso signed, titled, dated, inscribed "with L.S. Harris 1913" and monogrammed  
8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Kaspar Gallery, Toronto  
Private Collection, Toronto  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, November 23, 2007,  
lot 207  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

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

Preview at: Heffel Toronto



**228**

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

ALC CGP G7 OSA RCA 1873 - 1932 Canadian

**Magnetawan River**

graphite on paper

titled and inscribed "J.E.H. MacDonald" and certified by Thoreau MacDonald  
7 x 4 inches 17.8 x 10.2 centimeters

Provenance: Sold sale of Important Canadian Art, Sotheby's Canada, May 26, 1981, lot 552  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Toronto



**229**

ROBERT WAKEHAM PILOT  
CGP OSA PRCA 1898 - 1967 Canadian

**Summer Haze, St. John's, Newfoundland**

oil on canvas

signed and dated 1929 and on verso titled and dated on a label  
14 x 18 1/2 inches 35.6 x 47 centimeters

Provenance: Watson Art Galleries, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Toronto



**230**

PETER CLAPHAM SHEPPARD  
ARCA OSA 1882 - 1965 Canadian

**Muskoka Landscape / Landscape (verso)**

double-sided oil on board

signed  
10 x 13 inches 25.4 x 33 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Toronto



**231**

PETER CLAPHAM SHEPPARD  
ARCA OSA 1882 - 1965 Canadian

**Winter, Bonsecours Market**

oil on canvas

signed and on verso signed and dated 1931  
13 x 16 inches 33 x 40.6 centimeters

Provenance: Private Collection, Ontario

Exhibited: Art Gallery of Toronto, Grange Park, Little Pictures by Members of the O.S.A.,  
November 1931

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Toronto



**232**

PETER CLAPHAM SHEPPARD

ARCA OSA 1882 - 1965 Canadian

## **Montreal Harbour**

oil on board

signed

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

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Toronto