

FEBRUARY 2025
FINE ART

MONDAY, FEBRUARY 24
7 PM MT

www.hodginsauction.com

HODGINS ART AUCTIONS LTD.

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Bidding starts to close on Monday, February 24 at 7 p.m. MT

(staggered soft close)

Showroom Previews

Noon to 4 pm on the Following Days

Friday, February 21
Saturday, February 22
Sunday, February 23
Monday, February 24

TERMS & CONDITIONS

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1. To participate in any auction, you are required to register on our Site. All registration information you provide shall be current, complete, and accurate. Bidders must be 18 years of age or older. You will be suspended or permanently banned from the Site if you provide false information when registering, such as a false name, fraudulent contact information, or a stolen credit card.
2. The Auctioneer reserves the right to pause, suspend, delay, or restart any auction in the event of internet outage.
3. Auction purchases are subject to a 20% Buyer's Premium on the bid price.
4. Although the Auctioneer takes great care and diligence in the cataloguing of lots offered for auction, all property is sold "as is."

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The Auctioneer does not include condition notes in the description of the lots. Please use the photographs as a guide to condition. If you have any questions or concerns, the Auctioneer will provide condition reports upon request.

Bidders can inspect auction lots in person during the scheduled preview times. Take this opportunity to determine the condition, size and whether any item may have been repaired or restored. By placing a bid online, you agree that you have either inspected the respective lot or have waived your right to do so.

5. All items offered for auction are subject to a start price which the Auctioneer will not sell below.
6. The auctioneer reserves the right to refuse admission to the sale, to refuse to approve the registration of any online bidder, or to refuse to recognize any or all bids from any particular person or persons at any auction. If the auctioneer decides that any opening bid is below the value of the lot offered, he may reject the same and withdraw the lot from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject the advance.
7. The highest bid accepted at the lot closing will be the winning bid. The close of a successfully bid lot signifies the acceptance of a contract with the Auctioneer, selling as agent for the consignor.
8. The security of your account username and password is your sole responsibility, and you are responsible for any bids placed under your bidding account.

Once you place a bid, and if you win, you are obligated to buy the lot. Placing a bid on our Site, winning the lot, then not paying for the purchase may result in prosecution, suspension, or permanent ban from registering for future auctions.

9. Online auctions begin and end at a predetermined date and time. If an item receives a bid during the final two minutes of the count-down clock there will be an automatic bidding extension: the bidding clock will be extended by two minutes - for that item alone. The time extensions continue until there is a two-minute period during which no bidding takes place on the lot.

10. Credit card transactions may be limited to \$ 5,000.

11. If the purchaser fails to pay for any lot within seven (7) days from the date of the auction sale, the Auctioneer may, without limitation of the rights of the Auctioneer against the buyer, resell any of the articles affected and in such case the original buyer shall be responsible to the Auctioneer for; (a) any deficiency in price between the re-sale amount and the amount to have been paid by the original buyer; (b) any reasonable charge by the Auctioneer for the storage of such articles until payment and removal by the subsequent buyer; (c) the amount of commission to which the Auctioneer would have earned had payment been made in full by the original buyer.

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15. The purchaser(s) acknowledges that certain properties of Canadian cultural import may be subject to the provisions of Cultural Property Import and Export Act of Canada.

16. On no account is a consignor of any auction good allowed to bid on his or her own merchandise.

17. As a result of your participation in our online auction, or by inclusion on our mailing and e-mail notification list, we may have collected some or all the following personal information: name, address, postal/zip code, telephone number, e-mail address, and credit card information. This information will only be used by the Auctioneer to provide you with information regarding our products and services, namely upcoming auctions, and events. The Auctioneer does not sell or rent this information.

18. This agreement comprises the entirety of the contract between the Auctioneer and the buyer. The Auctioneer shall not be held liable in respect of any representations not made in writing herein. This agreement shall be governed in accordance with the laws of the Province of Alberta. In the event of a dispute hereunder, the Buyer agrees to submit to the exclusive jurisdiction of the provincial courts and the federal courts sitting in the Province of Alberta.



1.

Robert Genn

Canadian FCA [1936-2014]

HIGH KOKANEE MIST

oil on wood panel

10 x 8 in. (25.4 x 20.3 cm)

signed lower right; signed and titled verso

Provenance: West End Gallery, Edmonton AB (label verso)

\$ 900-1,200



2.

Nicholas Johannes Bott

Canadian [1941-2021]

WEST BULKLEY VALLEY; 1987

oil on canvas board

18 x 24 in. (45.7 x 61 cm)

signed lower right; signed, titled and dated verso

Provenance: Harrison Galleries, Vancouver BC (label verso)

\$ 1,500-2,500



3.

John H. Burrow

American/Canadian [b. 1955]

NAKUSP SHORE LINE

oil on canvas board

11 x 14 in. (27.9 x 35.6 cm)

signed lower right; signed and titled verso

\$ 600-800



4.

John H. Burrow

American/Canadian [b. 1955]

BUG HOUSE BAY (SHUSWAP LK)

oil on canvas

12 x 12 in. (27.9 x 35.6 cm)

signed lower right; signed and titled verso

\$ 600-800



5.

Rod Charlesworth

Canadian [b. 1955]

SEPTEMBER, NEAR SUMMERLAND

oil on canvas

36 x 36 in. (91.4 x 91.4 cm)

signed lower left; signed and titled verso

\$ 2,250-2,750



6.

Allan Dunfield

Canadian FCA [b. 1950]

SCHOEN LAKE SUMMER; 2008

acrylic on canvas

16 x 20 in. (40.6 x 50.8 cm)

signed lower left; signed, titled and dated "Feb 2008" verso

\$ 600-900



7.

Ted Raftery

Canadian [b. 1938]

MOUNTAIN RAVENS ABOVE HILDA CREEK; 1988

acrylic on canvas

16 x 20 in. (40.6 x 50.8 cm)

signed and dated lower right; signed and titled verso

\$ 700-1,000



8.

William H. (Bill) Webb

Canadian [1940-2020]

CHINOOK STUDY; 2005

acrylic on canvas

20 x 16 in. (50.8 x 40.6 cm)

signed lower right; signed, titled and dated verso

\$ 900-1,200



9.

Andrew Kiss

Canadian [b. 1946]

TREES IN DAPPLED LIGHT

oil on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right

\$ 1,500-2,500



10.

Curtis Golomb

Canadian [b. 1953]

BOW LAKE MORNING; ca 2010

acrylic on canvas

30 x 36 in. (76.2 x 91.4 cm)

signed lower right; signed and titled verso

Provenance: The Alicat Gallery, Bragg Creek AB (includes original certificate)

\$ 1,500-2,500



11.

Roger D. Arndt

Canadian [b. 1959]

SEASONAL TRANSITIONS

oil on wood panel

24 x 30 in. (61 x 76.2 cm)

signed lower left; signed and titled verso

Provenance: The Artym Gallery, Invermere BC (December 20, 2003, copy of certificate included)

\$ 1,500-2,000



12.

Harold William (Bill) Townsend

Canadian [1940-2017]

CLOSE TO KOOTENAY GLACIER

oil on canvas

36 x 48 in. (91.4 x 121.9 cm)

signed lower right; signed and titled on the stretcher verso

\$ 2,000-3,000



13.

Brent R. Laycock

Canadian ASA, CSPWC, RCA, SCA [b. 1947]

BEAR GRASS AT SUMMIT LAKE

acrylic on canvas

48 x 72 in. (121.9 x 182.9 cm)

signed lower right; signed and titled verso

\$ 2,500-3,500



14.

Zelda Faye Nelson

Canadian FCA [1943-2015]

LAKE LOUISE; 2002

oil on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right; signed, titled and dated verso

\$ 1,000-1,500



15.

Rod Charlesworth

Canadian [b. 1955]

AUTUMN - KOOTENAY LAKE

oil on canvas

20 x 24 in. (50.8 x 61 cm)

signed lower right; signed and titled verso

\$ 1,200-1,500



16.

Jonn Einerksen

Canadian [b. 1949]

PRAIRIE GOLD

oil on canvas

18 x 18 in. (45.7 x 45.7 cm)

signed lower right; signed and titled verso

\$ 400-700



17.

Neil Patterson

Canadian ASA, FCA, OPA [b. 1947]

MOUNTAIN SUNDOWN

oil on canvas

36 x 48 in. (91.4 x 121.9 cm)

signed lower right; titled verso

Provenance: Masters Gallery, Calgary AB

\$ 2,500-3,500



18.

David Langevin

Canadian FCA [b. 1959]

AVERY'S ROCKS; 2008

acrylic on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right; signed, titled and dated verso

Provenance: The Alicat Gallery, Bragg Creek AB

\$ 1,500-2,000



19.

Hubert Nanzer

Swiss/Canadian [1948-2018]

MT. KITCHENER REFLECTING IN SUNWAPTA RIVER (COLUMBIA ICEFIELDS, AB/BC); 2010-11

oil on canvas (gallery-wrapped)

52 x 32 in. (132.1 x 81.3 cm)

signed lower right; signed, titled and dated verso

\$ 2,000-3,000



20.

Andrew Kiss

Canadian [b. 1946]

BEAVER LODGE

oil on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right; titled on the stretcher verso

\$ 1,500-2,500



21.

Allen Sapp

Canadian, Cree OC, RCA [1928-2015]

LATE DAY WINTER SCENE

acrylic on canvas laid over wood panel

5 x 7 in. (12.7 x 17.8 cm)

signed lower right (X-853)

Provenance: Notation verso of backing indicates that this painting was included at a gallery exhibition at the Royal York Hotel, Toronto ON

\$ 800-1,200



22.

Jim Stokes

Canadian [b. 1959]

CLOUD SKETCH

oil on canvas

40 x 60 in. (101.6 x 152.4 cm)

signed lower right

\$ 1,500-2,500



23.

Robert Newton Hurley

Canadian [1894-1980]

SHELL LAKE; 1967

watercolour on paperboard

11 x 16 in. (27.9 x 40.6 cm)

signed and dated lower right; titled on the backing paper

Provenance: Kensington Fine Art Gallery, Calgary AB

\$ 700-900



24.

Robert Newton Hurley

Canadian [1894-1980]

PRAIRIE PANORAMA; 1974

watercolour on paperboard

12.5 x 16 in. (31.8 x 40.6 cm)

signed and dated lower left

\$ 700-900



25.

Ernest Luthi
Canadian [1906-1983]
UNTITLED (CIRCUS)
oil on canvas board
9 x 12 in. (22.9 x 30.5 cm)
signed lower right

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

Exhibited: The Mackenzie Art Gallery (Regina SK), "The Permanent Collection: Walking with Saskatchewan", June 8, 2019 to March 14, 2020 (label verso).

\$ 500-700



26.

Joe Fafard

Canadian OC, RCA [1942-2019]

RAINDROPS II; 2007

laser cut steel with powder coating; ed. A/P

7.5 x 9.25 x 2.25 in. (19.1 x 23.5 x 5.7 cm)

signed, dated and editioned

\$ 1,500-2,000



27.

Joe Fafard

Canadian OC, RCA [1942-2019]

JUMENT BOSSE II (BOSS MARE II); 2007

laser cut steel with powder coating; ed. A/P

12.25 x 16 x 2.75 in. (31.1 x 40.6 x 7 cm)

signed, dated and editioned

\$ 3,000-5,000



28.

Ernest Lindner

Canadian CPE, CSGA, FCA, OC, RCA [1897-1988]

UNTITLED (WINTER TREES BY LAKE); 1962

watercolour on paper

14.75 x 21.5 in. (37.5 x 54.6 cm)

signed and dated lower left

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

Exhibited: The Mackenzie Art Gallery (Regina SK), "The Permanent Collection: Walking with Saskatchewan", June 8, 2019 to March 14, 2020.

\$ 3,000-5,000



29.

William H. (Bill) Webb

Canadian [b. 1940]

SHELTERED CORNER; 1993

acrylic on canvas

36 x 48 in. (91.4 x 121.9 cm)

signed lower right; signed, titled and dated verso

\$ 3,000-4,000



30.

Georgia Jarvis

Canadian [1944-1990]

FAMILY SLEIGH RIDE; 1986

oil on masonite

16 x 12 in. (40.6 x 30.5 cm)

signed and dated lower right; signed and titled verso

\$ 1,500-2,500



31.

Henry George Glyde

Canadian ASA, CSGA, FCA, RCA [1906-1998]

NR CANMORE

oil on board

10 x 14 in. (25.4 x 35.6 cm)

signed and titled verso

Provenance: This painting was acquired directly from H.G. Glyde by Arthur Bennetts Lamb.

Mr. Lamb was born in Montreal, and made his way to Alberta as a young man, in order to complete an advanced degree at the University of Alberta (circa 1950). During this time, he resided with Robert and Janet Hilton, who were neighbours of the artist. He came to know Glyde during his stay in Edmonton and acquired this work prior to settling in Ralston AB. This painting has been in one collection, passing by descent to family.

\$ 3,000-5,000



32.

William (Bill) Duma

Canadian ASA, RCA [b. 1936]

ABOVE THE VALLEY

oil on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower right; signed and titled on the stretcher verso

\$ 900-1,200



33.

Mathew Wong

Canadian [b. 1948]

MT. ASSINIBOINE; 2002

oil on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower right; titled and dated "May 2002" on the stretcher verso

\$ 600-900



34.

Duncan Mackinnon Crockford

Canadian [1920-1991]

MALIGNE LAKE NR. JASPER, ALBERTA; 1982

oil on canvas

12 x 16 in. (30.5 x 40.6 cm)

signed and dated lower right; titled and dated on the stretcher verso

Provenance: Calgary Exhibition & Stampede Western Art Auction (2004) label

\$ 500-700



35.

Janet Mitchell

Canadian ASA, CSPWC, RCA [1912-1998]

A COCHRANE FARM, NEAR GLENBOW RANCH PROVINCIAL PARK; 1962

watercolour on paper

15 x 21.75 in. (38.1 x 55.2 cm)

signed and dated lower right

\$ 800-1,200



36.

Janet Holly Middleton

Canadian ASA, CPE [1922-2018]

ABOVE THE FALLS

watercolour on paper

14.5 x 21 in. (36.8 x 53.3 cm)

signed lower right

\$ 400-500



37.

Janet Holly Middleton

Canadian ASA, CPE [1922-2018]

MOUNT RUNDLE

LAKESIDE SUMAC

watercolour on paper (2)

each 6.75 x 9.75 in. (17.1 x 24.8 cm)

each signed lower right

\$ 300-400

Lot of Two



38.

Margaret Dorothy Shelton

Canadian ASA, CPE, CSGA [1915-1984]

SHOOKS BARN; 1973

watercolour on paper

17.25 x 19.75 in. (43.8 x 50.2 cm)

signed and dated lower right

Note: Margaret Shelton produced a linocut of this subject in 1942, in a similar composition, titled "Shooks Barn, Hatzic".

Provenance: Masters Gallery, Calgary AB

\$ 500-700



39.

Margaret Dorothy Shelton

Canadian ASA, CPE, CSGA [1915-1984]

FARM IN JUNE

oil on canvas board

18 x 24 in. (45.7 x 61 cm)

signed and dated lower left, signed and titled verso

\$ 1,000-1,500



40.

Peter Maxwell Ewart

Canadian [1918-2001]

MORaine LAKE

oil on canvas

11.25 x 14.25 in. (28.6 x 36.2 cm)

signed verso

\$ 500-700



41.

Henry George Glyde

Canadian ASA, CSGA, FCA, RCA [1906-1998]

MASSIVE RANGE, NR. BANFF, ALBERTA

oil on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower left; signed and titled verso

\$ 6,000-8,000



42.

William Lewy Leroy (Roy) Stevenson

Canadian ASA [1905-1966]

WHEAT FIELD

oil on masonite

10 x 12 in. (25.4 x 30.5 cm)

signed and titled verso

\$ 700-900



43.

Henry George Glyde

Canadian ASA, CSGA, FCA, RCA [1906-1998]

IN THE ROCKIES

oil on board

9.75 x 14 in. (24.8 x 35.6 cm)

signed and titled indistinctly along the lower edge verso

Provenance: This painting was acquired directly from H.G. Glyde by Arthur Bennetts Lamb. Mr. Lamb was born in Montreal, and made his way to Alberta as a young man, in order to complete an advanced degree at the University of Alberta (circa 1950). During this time, he resided with Robert and Janet Hilton, who were neighbours of the artist. He came to know Glyde during his stay in Edmonton and acquired this work prior to settling in Ralston AB. This painting has been in one collection, passing by descent to family.

Note: A sketch verso depicts a camp/settlement on a Northern Alberta lake.

\$ 3,000-5,000



44.

Illingworth Holey (Buck) Kerr

Canadian ASA, BCSA, FCA, RCA [1905-1989]

INDIAN PAINTBRUSH, YARROW AND SUSANS; 1978

oil on board

12 x 16 in. (30.5 x 40.6 cm)

monogrammed lower left; signed, titled and dated verso

Provenance: Kensington Fine Art Gallery, Calgary AB

\$ 2,500-3,500



45.

William Lewy Leroy (Roy) Stevenson

Canadian ASA [1905-1966]

IRIS

oil on canvas board

20 x 16 in. (50.8 x 40.6 cm)

signed lower left; titled on a label verso

\$ 1,000-1,500



46.

William Arthur Winter

Canadian CGP, CSPWC, OSA, RCA [1909-1996]

BOY WITH A HORN

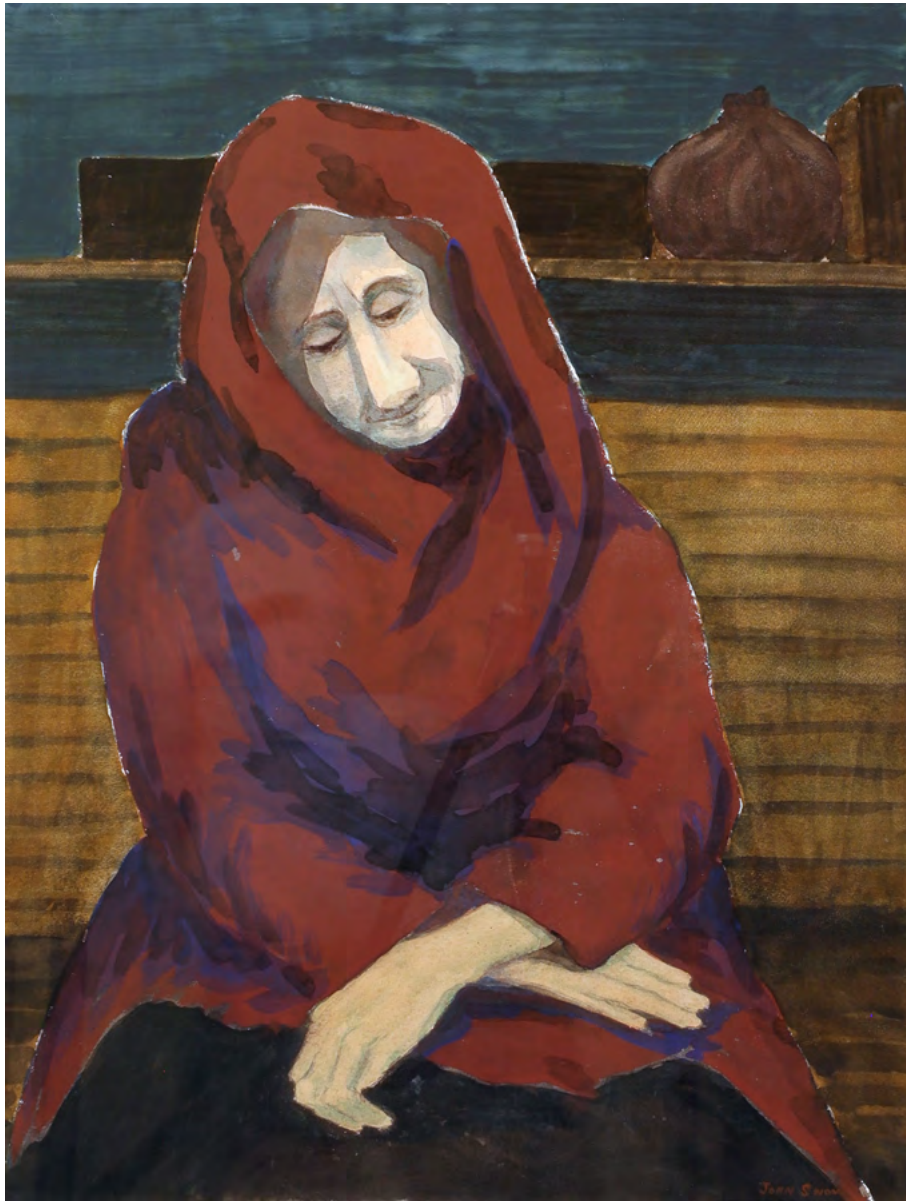
oil on canvas board

8 x 10 in. (20.3 x 25.4 cm)

signed lower right; titled verso

Provenance: Roberts Gallery, Toronto ON (label verso)

\$ 400-600



47.

John Harold Thomas Snow

Canadian ASA, CSGA, RCA [1911-2004]

PIONEER WOMAN

watercolour on paper

25 x 19.25 in. (63.5 x 48.9 cm)

signed lower right; inscribed "JSW 3049" lower right verso

\$ 800-1,200



48.

William Lewy Leroy (Roy) Stevenson

Canadian ASA [1905-1966]

STILL LIFE

oil on board

8 x 10 in. (20.3 x 25.4 cm)

initialed upper left; signed and titled on the remnant of the artist's label verso

\$ 500-700



49.

Robert E. Wood

Canadian [b. 1971]

ONIONS & WEDGEWOOD

oil on board

15.5 x 17 in. (39.4 x 43.2 cm)

signed lower right; signed and titled verso

\$ 400-600



50.

Vivian Thierfelder

Canadian, FCA, CSPWC, RCA [b. 1949]

ESSENCE - SPECIES CATTLEYA; 2003

watercolour on paper

21.75 x 16.75 in. (55.2 x 42.5 cm)

signed and dated lower right

Provenance: Douglas Udell Gallery, Edmonton AB

\$ 2,000-2,500



51.

David Lloyd Blackwood

Canadian CPE, CSPWC, OC, OSA, RCA [1941-2022]

FROEBELL'S SPIREA; 1988

21 x 24.5 in. (53.3 x 62.2 cm)

monotype on paper

signed and dated lower right; titled on the gallery label verso

Provenance: West End Gallery, Edmonton AB

\$ 2,000-3,000



52.

Mary Frances Pratt

Canadian RCA [1935-2018]

AMARYLLIS FLOWER WITH TWO STONE BIRDS; 2002

mixed media on paper

20.5 x 30 in. (52.1 x 76.2 cm)

signed and dated lower right

Provenance: Douglas Udell Gallery, Edmonton AB (label verso)

Mary Pratt was a renowned Canadian photorealist painter, celebrated for her captivating, light-filled scenes of everyday domesticity. From a young age, Pratt was fascinated by the interplay of light and color, and her supportive parents encouraged her to explore her artistic talents. By the age of 18, she had enrolled at Mount Allison University to study art under the guidance of esteemed instructors Alex Colville and Lawren P. Harris. Although it wasn't until the 1970s that Pratt gained recognition for her art, Pratt always continued to make work – finding any time she could as a young mother and housewife to paint.

Beginning in the 1960s, Pratt based her paintings on photographs taken by herself or her then-husband, Christopher Pratt. While initially, she was hesitant to use photographs as references, the use of slides allowed her to capture fleeting moments of light. As she noted, "the light wouldn't stand still long enough for me to catch it."¹ In the 80s and 90s, Pratt expanded her practice to incorporate pastels, colored chalk, and watercolors, enabling her to create larger-scale works while also adopting a more comfortable and sustainable artistic process as she aged.

Amaryllis Flower with Two Stone Birds is a quintessential Mary Pratt interior still life. Two stone birds stand sentinel behind the illuminated amaryllis flower, resting gently in a glass dish filled with water. Light pours in from the right side of the picture plane, illuminating the scene with an ethereal glow, highlighting the vibrant orange petals of the amaryllis centerpiece.

1. Sandra Gryn and Gerta Moray, *Mary Pratt*, 1989, p. 12

\$ 6,000-9,000



53.

David Alexander (Alex) Colville
Canadian OC, PC, RCA [1920-2013]
WOMAN, DOG AND CANOE; 1982
colour serigraph on paper; ed. #54/70
17 x 27.5 in. (43.2 x 69.9 cm)
signed, dated and editioned in pencil

Provenance: Douglas Udell Gallery, Edmonton AB; Galerie Claude Lafitte, Montreal QC (labels verso)

Woman, Dog and Canoe is arguably one of the most famous serigraphs completed by Atlantic artist Alexander Colville, produced in an edition of 70 in 1982. Colville began working with serigraphy in the 1950s, and produced thirty-five series throughout his career, all were original compositions that were separate entities from his paintings. In 1985, a catalogue of Colville's prints was produced, using Woman, Dog and Canoe as the cover image.

Colville often used his wife, Rhoda, as his model, and the various pets of the Colville family appeared in his compositions across his entire career. With strength and grace, the female figure stands paddling on the serene lake, moving with intent through gentle waters as her canine companion keeps watch ahead.

\$ 12,000-15,000



54.

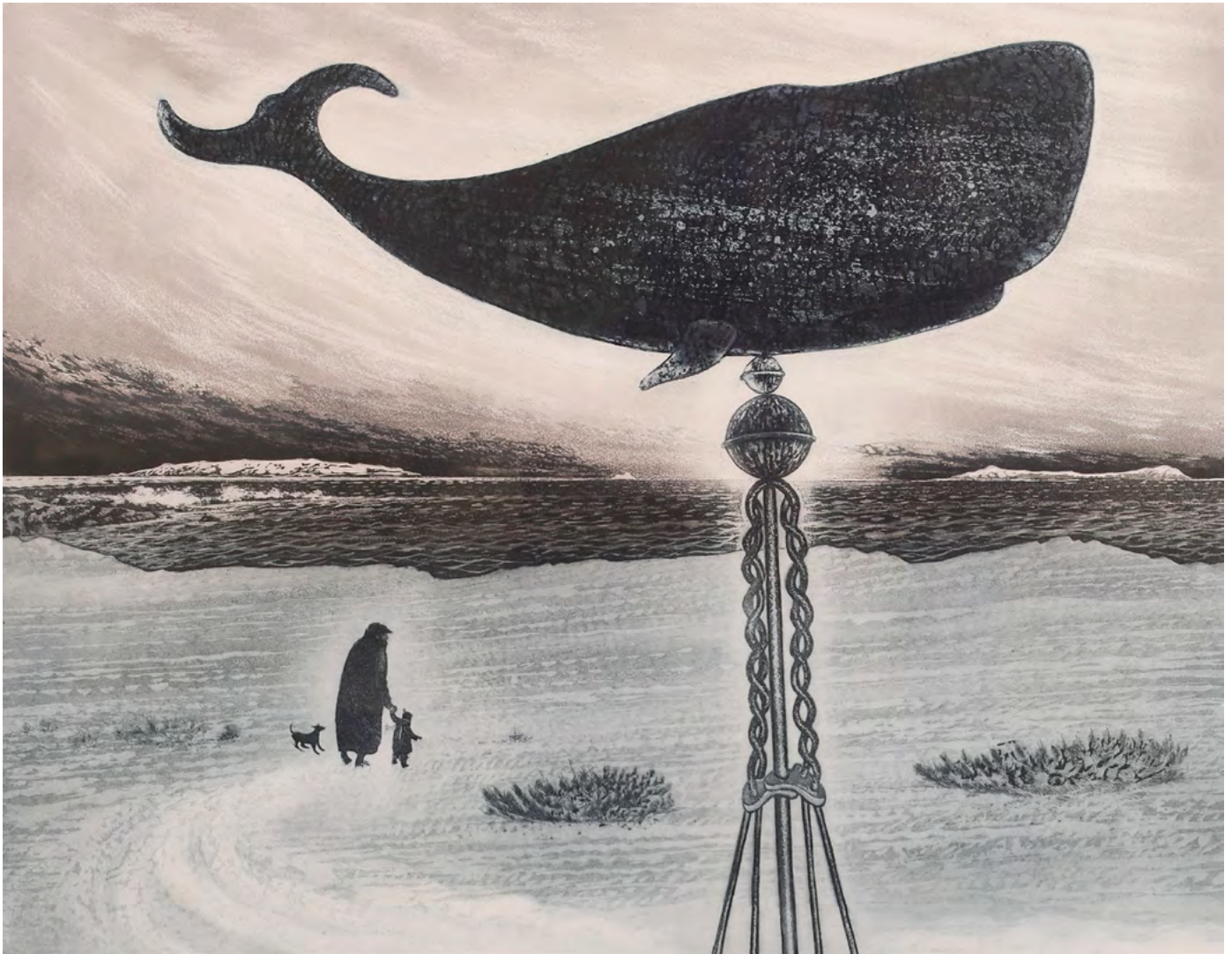
David Lloyd Blackwood

Canadian CPE, CSPWC, OC, OSA, RCA [1941-2022]
THE BURNING OF WILLIAM FIFE'S FORGE; 1974
etching with aquatint on paper; ed. artist's proof
19.75 x 31.75 in. (50.2 x 80.6 cm)
signed, titled, dated and editioned in pencil

Provenance: West End Gallery, Edmonton AB, from the "Newfoundland and Heritage" exhibition (May 29-June 11, 1977), with exhibition card attached.

Note: This work is illustrated on page 31 of "David Blackwood: Master Printmaker" (William Gough; Firefly Books; 2001).

\$ 3,000-5,000



55.

David Lloyd Blackwood

Canadian CPE, CSPWC, OC, OSA, RCA [1941-2022]

HOME IN SAFE HARBOUR; 1980

etching with aquatint on paper; ed. artist's proof #6/10 (Ed. 50)

15.75 x 19.75 in. (40 x 50.2 cm)

signed, titled, dated and editioned in pencil

Provenance: Masters Gallery, Calgary AB (label verso)

\$ 2,500-3,500



56.

David Lloyd Blackwood

Canadian CPE, CSPWC, OC, OSA, RCA [1941-2022]

AUNT MAG AND UNCLE ELIAS FELTHAM HOME ON BRAGG'S ISLAND; 1975

etching with aquatint on paper; ed. #21/35

31.75 x 19.75 in. (80.6 x 50.2 cm)

signed, titled, dated and editioned in pencil

Provenance: West End Gallery, Edmonton AB, from the "Newfoundland and Heritage" exhibition (May 29-June 11, 1977), with exhibition card attached.

Note: This work is illustrated on page 64 of "David Blackwood: Master Printmaker" (William Gough; Firefly Books; 2001).

\$ 3,000-5,000



57.

David Alexander (Alex) Colville

Canadian OC, PC, RCA [1920-2013]

NEW MOON; 1980

colour serigraph on paper; ed. #14/70

14.25 x 17.75 in. (36.2 x 45.1 cm)

signed, dated and editioned in pencil

Provenance: Douglas Udell Gallery, Edmonton AB; The Drabinsky Gallery, Toronto ON; Mira Godard Gallery, Toronto ON (labels verso)

\$ 5,000-7,000



58.

Alan Caswell Collier

Canadian OSA, RCA [1911-1990]

A CALM OF SUMMER (NORTH-WEST OF MOOSEJAW, SASK.)

oil on board

24 x 32 in. (61 x 81.3 cm)

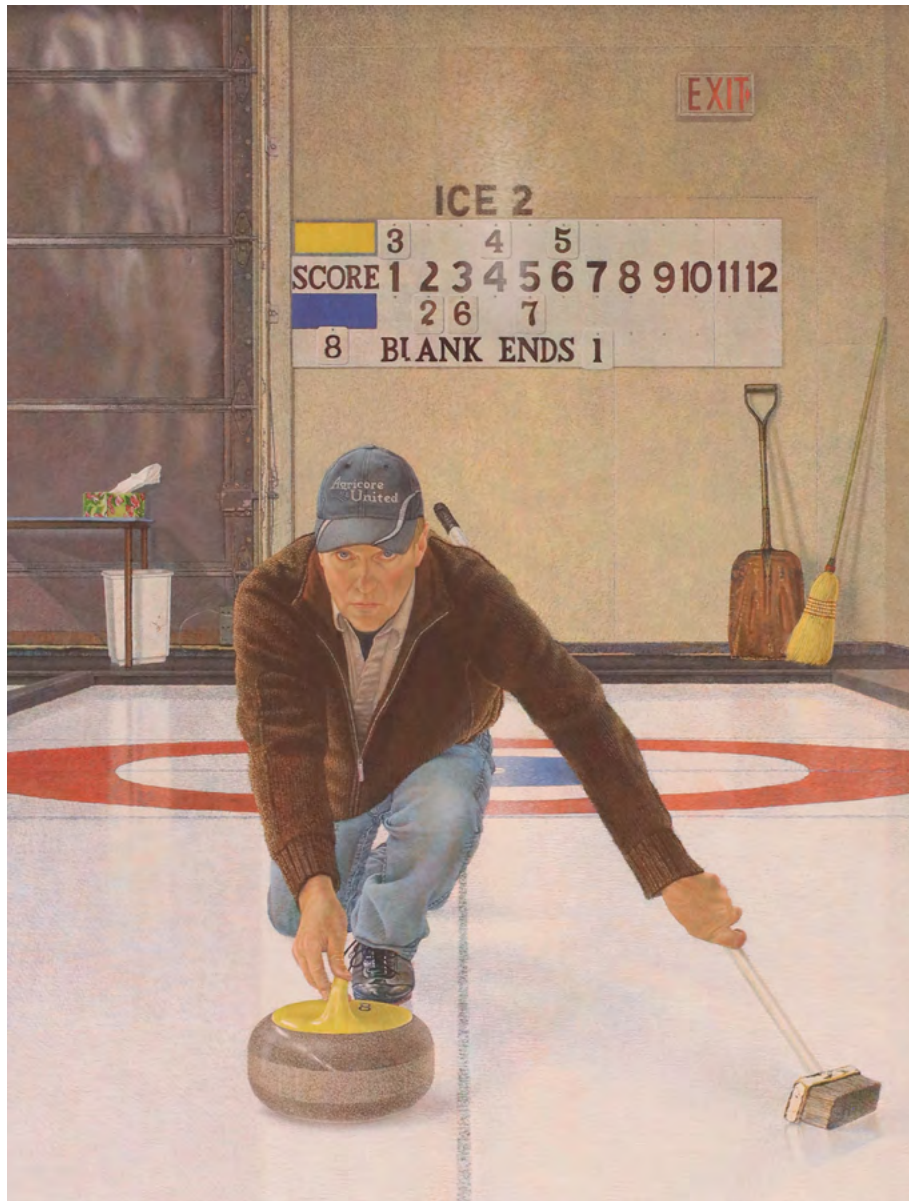
signed lower left; titled on the artist's label verso

Provenance: Kensington Fine Art Gallery, Calgary AB

There are few artists who have travelled and depicted the Canadian landscape as broadly as Alan Collier. Characterized by clean lines and bold use of colour, his paintings are commanding in their simplicity: "I know I try to get angular things, that angular subjects attract me," Collier noted in 1971, "I try to simplify things ... to get a simple pattern."

In 1956, Collier, on summer leave from his job as an instructor at the Ontario College of Art, took a three-month sketching trip with his family across Western Canada. It proved so successful that the family continued this tradition, travelling across the entirety of Canada every summer for the rest of his career. The prairies provided a perfect opportunity for Collier to carve out the simple, angular patterns that he sought out. Collier has captured the expansive and rhythmic fields here with the elegant geometry for which he is so well known. The fields undulate towards the horizon, drawing our eyes across the prairie landscape against a stormy prairie sky.

\$ 5,000-7,000



59.

Patrick Douglass Cox

Canadian [b. 1953]

FINAL TOUCH; 2010

egg tempera on board

28.5 x 22 in. (72.4 x 55.9 cm)

signed and dated lower right; signed and titled verso

\$ 3,500-4,500



60.

Dorothy Elsie Knowles

Canadian OC, RCA [1927-2023]

SUMMER FALLOW; 1971

watercolour on paper

20.75 x 30 in. (52.7 x 76.2 cm)

signed and dated lower right; titled and dated verso

\$ 1,500-2,000



61.

Ernest Lindner

Canadian CPE, CSGA, FCA, RCA [1897-1988]

SOUTH SASKATCHEWAN RIVER; ca 1940

watercolour on paper

10.25 x 18 in. (26 x 45.7 cm)

signed lower right; bears title and date on the matting

\$ 1,000-1,500



62.

Reta Madeline Cowley

Canadian CSPWC [1910-2004]

RC 366 (FLORA); 1967

watercolour on paper

21 x 27.5 in. (53.3 x 69.9 cm)

signed upper left; dated "1-1-67" lower left

Provenance: Douglas Udell Gallery, Edmonton AB

\$ 600-800



63.

Robert Newton Hurley

Canadian [1894-1980]

QU'APPELLE VALLEY, SUMMER REFLECTIONS; 1933

watercolour on paper

7.5 x 11 in. (19.1 x 27.9 cm)

signed lower left; titled and dated on the labels verso

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

Exhibited: The Mackenzie Art Gallery (Regina SK), "The Permanent Collection: Walking with Saskatchewan", June 8, 2019 to March 14, 2020; Mendel Art Gallery (Regina SK), "Qu'Appelle: Tales of Two Valleys", 2002 Touring Exhibition. (labels verso)

\$ 500-700



64.

Ernest Lindner

Canadian CPE, CSGA, FCA, OC, RCA [1897-1988]

EMMA LAKE; 1946

watercolour on paper

21 x 27.5 in. (53.3 x 69.9 cm)

signed and dated lower left; titled on the exhibition label verso

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art; Masters Gallery (Calgary AB) label verso

Exhibited: The Mackenzie Art Gallery (Regina SK), "The Permanent Collection: Walking with Saskatchewan", June 8, 2019 to March 14, 2020 (label verso).

\$ 5,000-7,000



65.

Robert Newton Hurley

Canadian [1894-1980]

LIGHTHOUSE; 1974

watercolour on paper

11.25 x 14.75 in. (28.6 x 37.5 cm)

signed and dated lower centre

\$ 400-500



66.

Hans Herold

Canadian [1925-2011]

SWAMP NEAR BOARDWALK, WASKESIU, SASK.; 1980

oil on canvas

30 x 36 in. (76.2 x 91.4 cm)

signed lower right; signed, titled and dated on the stretcher verso

\$ 700-1,000



67.

Ernest Luthi

Canadian [1906-1983]

ST. NICHOLAS ANGLICAN CHURCH, EAST OF CRAVEN

oil on canvas board

12 x 16 in. (30.5 x 40.6 cm)

signed lower right; titled verso

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

\$ 500-700



68.

James Henderson

Canadian [1871-1951]

WAGON AND TREES

oil on board

7 x 9 in. (17.8 x 22.9 cm)

signed lower left

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

\$ 900-1,200



69.

James Henderson

Canadian [1871-1951]

HOUSES ALONG A CREEK; 1913

oil on board

7 x 9 in. (17.8 x 22.9 cm)

signed lower left; inscribed on the backing verso: "from J. Henderson to A. M. Lloyd / June 1913"

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art; Loch Gallery (Calgary AB) label verso

\$ 900-1,200



70.

Inglis Sheldon-Williams

Canadian/British [1870-1940]

SHOWERY WEATHER; 1923

oil on canvas (relined)

25.5 x 30.75 in. (64.8 x 78.1 cm)

signed and dated lower left; titled on the stretcher verso

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

Note: A frame-mounted presentation plaque reads "Presented by Dr. H.L. Jackes 1944", denoting the gift of this work to the Assiniboia Club, Regina SK. The remnants of an exhibition label remain on the backing board.

Inglis Sheldon-Williams was born in Hampshire, England, in 1870. At the age of 17, in 1887, he emigrated to Canada with his mother. For four years, the artist homesteaded at Cannington Manor, an English colony in southeast Saskatchewan, which was established with an agricultural college where young Englishmen were taught to farm in the prairies. Sheldon-Williams returned to his native England around 1890, where he attended the Slade School of Art, and then spent time traveling across India, Europe, and South Africa, providing illustrations for magazines and English periodicals.

In 1913, Sheldon-Williams returned to Canada with his wife, settling in Regina until 1918. Though he stayed for only a short period, Sheldon-Williams had a significant impact on the early art community: in 1916, he founded the School of Art at Regina College, was commissioned regularly for his landscapes, and painted portraits of multiple high-ranking officials. During this time, he met and became friends with lawyer and art collector Norman Mackenzie, the namesake of the MacKenzie Art Gallery in Regina. Despite these successes, Sheldon-Williams became restless in the prairie community, and in 1918, he returned to Europe as an official war artist. Although he never returned to live in Canada, he sent his work overseas to be sold in the Canadian market. Sheldon-Williams died in England in 1940.

Showery Weather, dated 1923 in the lower left, was created during a period when Sheldon-Williams was living abroad, although he was attempting to return to the prairies and sending selections of his paintings overseas. In 1924, the L.C.W. Art Committee of Regina held a solo exhibition for Sheldon-Williams' work, and he continued to participate in group shows in the city. Showery Weather was purchased by Dr. Harvey L. Jackes, a physician in Regina and avid community member. Jackes became president of the Assiniboia Club of Regina in 1940, a private club founded in 1882 that hosted many powerful politicians and professionals, and the same year donated this piece to his club. The painting remained in the club's collection until its closure in 2007, when it was deaccessioned and purchased by its most recent owner.

\$ 3,000-5,000



71.

Inglis Sheldon-Williams

Canadian/British [1870-1940]

THE END OF A DAY'S WORK; 1930

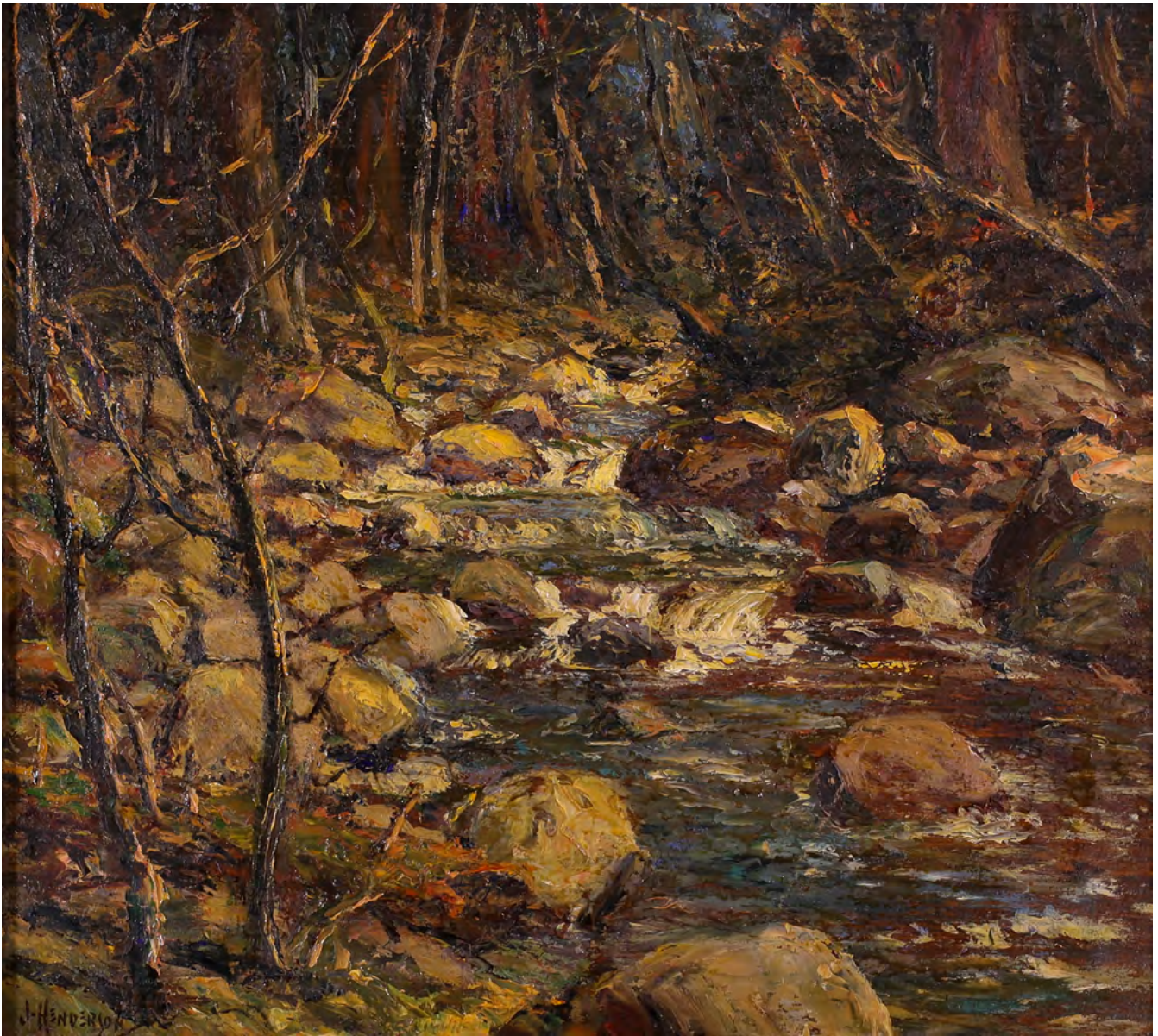
watercolour on paper

9.75 x 12.75 in. (24.8 x 32.4 cm)

signed and dated lower left; titled on a frame-mounted plaque

Provenance: Roberts Art Gallery, Toronto ON; collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

\$ 1,500-2,000



72.

James Henderson
Canadian [1871-1951]
ROCKY STREAM
oil on wood panel
14 x 16 in. (35.6 x 40.6 cm)
signed lower left

Provenance: Collection of James E. Lanigan (Calgary AB), noted art collector and historian specializing in early Saskatchewan art.

\$ 1,500-2,000



73.

Robert Clow Todd

British/Canadian [ca 1809-1866]

THE COWHERD - ILE D'ORLEANS

oil on wood panel

8 x 10 in. (20.3 x 25.4 cm)

signed "R. C. Todd" lower left

Provenance: The Pagurian Corporation Limited, Toronto ON (label verso)

\$ 800-1,000



74.

Percy Franklin Woodcock

Canadian RCA [1855-1936]

BEAUPRÉ; 1914

oil on panel

7 x 10.5 in. (17.8 x 26.7 cm)

signed and dated lower right

Provenance: Masters Gallery, Calgary AB

Note: This work is illustrated on page 652 (Plate 21.11) of "Impressionism in Canada: A Journey of Rediscovery" (A.K. Prakash; A.K. Prakash, Toronto and Arnoldsche Art Publishers, Stuttgart; 2014).

\$ 2,000-3,000



75.

Lucius Richard O'Brien

Canadian OSA, RCA [1832-1899]

THE DESERTED MINE (VICTORIA ISLAND)

watercolour on paper

10 x 6.75 in. (25.4 x 17.2 cm)

signed and dated indistinctly lower left

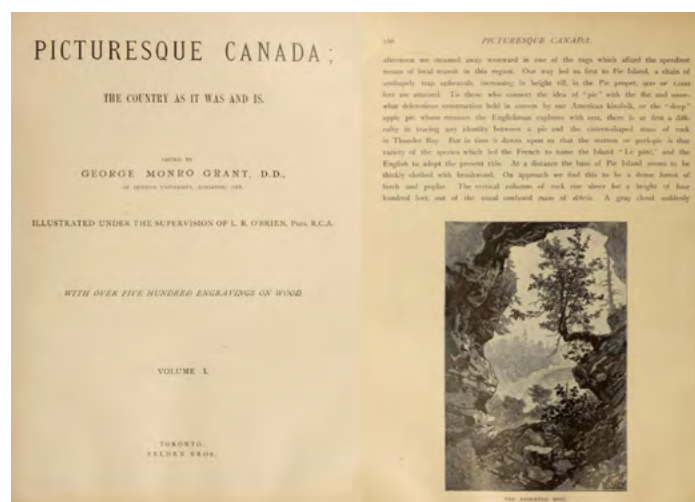
Reference: "Picturesque Canada: The Country As It Was and Is" (1882). This watercolour is illustrated on page 266 of Volume I.

In 1880, Lucius O'Brien, who had just become the founding president of the newly established Royal Canadian Academy of Arts, signed on as the editor of an ambitious book project: "Picturesque Canada: The Country As It Was and Is". The book was to be the most extensive topographical guide to the Canadian landscape of its day. Guided by two American brothers, who had previously produced "Picturesque America", O'Brien's job was to oversee the art direction of the book. The same year, he began his tour across the country, where he met with fellow artists whom he hired to produce images that would then be engraved for publication. Of the 550 illustrations, O'Brien himself created many of the images in the final publication. The Deserted Mine (Victoria Island) was included in the first volume of "Picturesque Canada", released in 1882.

Victoria Island is a small island located in Lake Superior. By the late 19th century, the island had been excavated in an unsuccessful search for silver:

"A vein of quartz, promising silver, has in some past day induced mining operations on Victoria Island, which, however, have not led to anything but an excavation resembling a natural cave. Out of this, with minds probably in a happier frame than those whose unprofitable labour leaves its record here, we gazed, as from a window, upon our own peaceful encampment and the sheltered bay." (pp. 85)

\$ 700-900





76.

Thomas Mower Martin

Canadian OSA, RCA [1838-1934]

THE LETTER; ca 1910

oil on canvas (relined)

36.25 x 58.25 in. (92.1 x 148 cm)

signed lower right

\$ 4,000-6,000

English born Thomas Mower Martin (1838-1934) emigrated to Canada in 1862, where he first established a homestead with his wife in Muskoka. Mower Martin had been interested in painting for most of his life and was a largely self-taught watercolourist. When the artist and his wife arrived in Canada, they found their first homestead to be unfarmable and moved to York Mills in 1863. Mower Martin is perhaps best known for his involvement with the Canadian Pacific Railway and was one of the Canadian artists commissioned by the company to document their expansion to the West Coast.

While recognized primarily for his skills as a watercolourist, Mower Martin produced and exhibited several large-scale scenes in oil during his career. "The Letter" is undated, but we can surmise the narrative: the farmer has received clearly devastating news, likely a death notice. It's possible, like many of the families across Canada throughout the early 20th century, he has received news that a soldier, perhaps a son or a brother, has died in the war. As he collapses into his grief, the community around him, animals included, gather and watch him with concern etched on their faces.

In 1916, in the midst of the first World War, Mower Martin, a member of the Swedenborgian Church (also called The New Church), published a leaflet through the organization titled "The Broader View of War", which gives us more context into the artist's thought processes of what was happening in the world as he painted it: "That the root, basis and cause of the present war is that love of domination over others which has been the expression of 'man's inhumanity to man' since the earliest accepted records of history were written, is now generally acknowledged. It remains yet to be shown how and why it is occurring at this particular epoch of human history."¹

1. Martin, Thomas Mower, "The Broader View of War", The New Church Review, 1916



77.

Cornelius David Krieghoff

Canadian [1815-1872]

THE HUNTERS

oil on canvas, laid on masonite panel

11.5 x 14.25 in. (29.2 x 36.2 cm)

signed lower left; titled on the gallery labels (located on the backing board and verso on the masonite panel); les ateliers R.G./52, rue Bichat/Paris label located on the framing verso

Provenance: Dominion Gallery (Montreal QC), Inv. No. G6698; Former collection of John Thomson (Calgary AB); Former collection of Nels and Dora Carlson (Calgary AB) and by descent to the current consignor (Vernon BC)

Cornelius Krieghoff was born in Amsterdam in 1815 and immigrated to North America, landing in New York in 1837. He settled in Montreal in 1840 with Louise Gautier, whom he had met in New York and married. It was in Montreal that Krieghoff began his career in Canada as a working artist. In 1853, Krieghoff relocated to Quebec City at the urging of his friend, auctioneer John Budden, who would become one of his most ardent supporters and greatest friends over time. In Quebec City, between 1853 and 1862, Krieghoff truly achieved artistic success and established himself as a prominent painter of the romantic Canadian landscape.

From early on, Krieghoff's experiences and interactions in Canada impacted the artist, and formed a deep fascination with the Indigenous Communities around him. He spent considerable time visiting the Kanien'kehá:ka community at the Chauganwa (Kahnawake) Reserve near Montreal and the Huron-Wendat community at what was then called the Lourette (now Wendake) Reserve near Quebec City, where he created numerous scenes depicting daily life and figural scenes of the people he encountered.

As the 1860s approached, Krieghoff also began producing an increased number of dramatic hunting scenes, exemplified in the aptly titled "The Hunters." From his first winter in Quebec, Krieghoff joined his friends, colleagues, and patrons on hunting trips, often demonstrating his own skill as an expert marksman and painting scenes on the spot. Lac-Saint-Charles, just north of Quebec City, was a popular hunting ground and is the setting of many of Krieghoff's hunting scenes during his time living in Quebec City. The dying animal, in this case a caribou, is a poignant narrative element, depicted here in its final moments of life. Krieghoff masterfully conveys the intense struggle for survival for all in 19th-century Quebec, against the unforgiving backdrop of a Canadian winter blizzard.

\$ 15,000-20,000



78.

Harold Wellington McCrea

Canadian CSGA, CSPWC, OSA [1887-1969]

WEATHER CLEARING

watercolour on paper

10.5 x 15.5 in. (26.7 x 39.4 cm)

signed lower right; titled on the exhibition label verso

Exhibited: The Ontario Society of Artists, Small Picture Travelling Exhibition (1959).

\$ 500-800



79.

John H. MacNaughton

Canadian [act. 1876-1899]

CABIN AND FIGURE IN WINTER LANDSCAPE

watercolour on paper

6.5 x 10.75 in. (16.5 x 27.3 cm)

signed lower right

Provenance: Pagurian Press Limited, Toronto ON; Kaspar Gallery, Toronto ON (labels verso)

\$ 300-400



80.

Frederick Lucas Foster

Canadian [1842-1899]

1. HOMESTEADING (OXEN TEAM); ca 1885

watercolour on paper

3 x 5.25 in. (7.6 x 13.3 cm)

2. HOMESTEADING (HEADING HOME); ca 1885

watercolour and gouache on paper

2.75 x 4.75 in. (7 x 12.1 cm)

initialed lower centre

\$ 300-400



81.

Daniel Charles Grose

British-Canadian-American [1832-1900]

LOOKING AT CHAUDIERE FALLS, QUEBEC; 1865

oil on canvas

14 x 20 in. (35.6 x 50.8 cm)

signed, titled "Quebec" and dated lower left; bears titles on the gallery labels verso

Provenance: Kennedy Galleries, New York

\$ 500-700



82.

Daniel Charles Grose

British-Canadian-American [1832-1900]

SIDE VIEW OF CHAUDIERE FALLS, QUEBEC; 1865

oil on canvas

14 x 20 in. (35.6 x 50.8 cm)

signed, titled "Quebec" and dated lower left; bears additional titles on the gallery labels verso

Provenance: Kennedy Galleries, New York

\$ 500-700



83.

Frederic Marlett Bell-Smith

Canadian OSA, RCA [1846-1923]

WATERFALL NEAR GLACIER, B.C.; ca 1890

grisaille (ink) on paper

8.75 x 11 in. (22.2 x 27.9 cm)

signed lower right

Provenance: The Pagurian Corporation Limited, Toronto ON; Loch Gallery, Winnipeg MB (labels verso)

\$ 600-900



84.

Thomas Wilberforce Mitchell

Canadian CSPWC, CSGA, OSA, RCA [1879-1958]

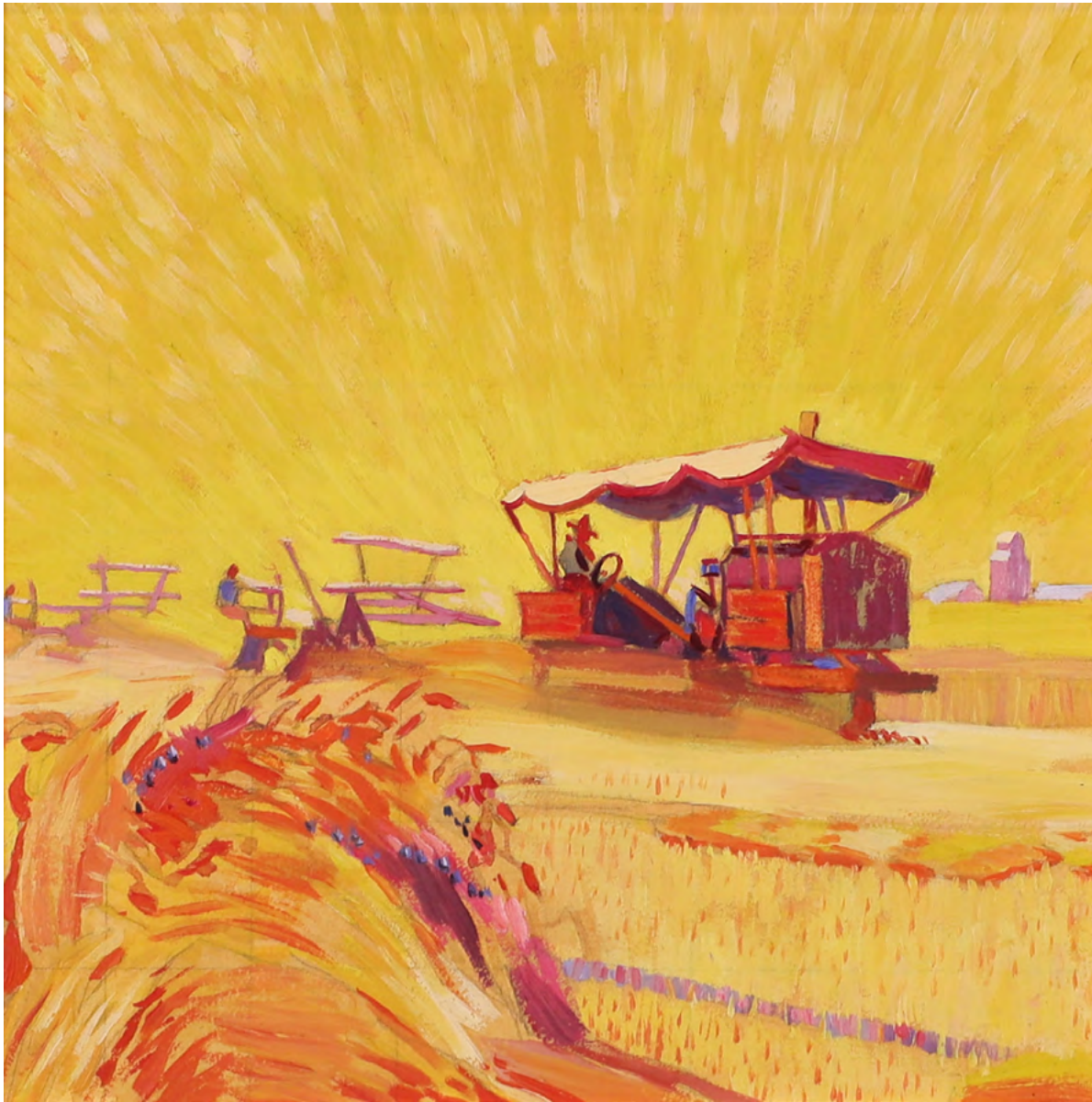
PEOPLE WITH A DOG SLED OUTSIDE FORT GARRY

oil on board

9.5 x 9.5 in. (24.1 x 24.1 cm)

Provenance: Pagurian Press Limited, Toronto ON (label verso)

\$ 400-600



85.

Thomas Wilberforce Mitchell

Canadian CSPWC, CSGA, OSA, RCA [1879-1958]

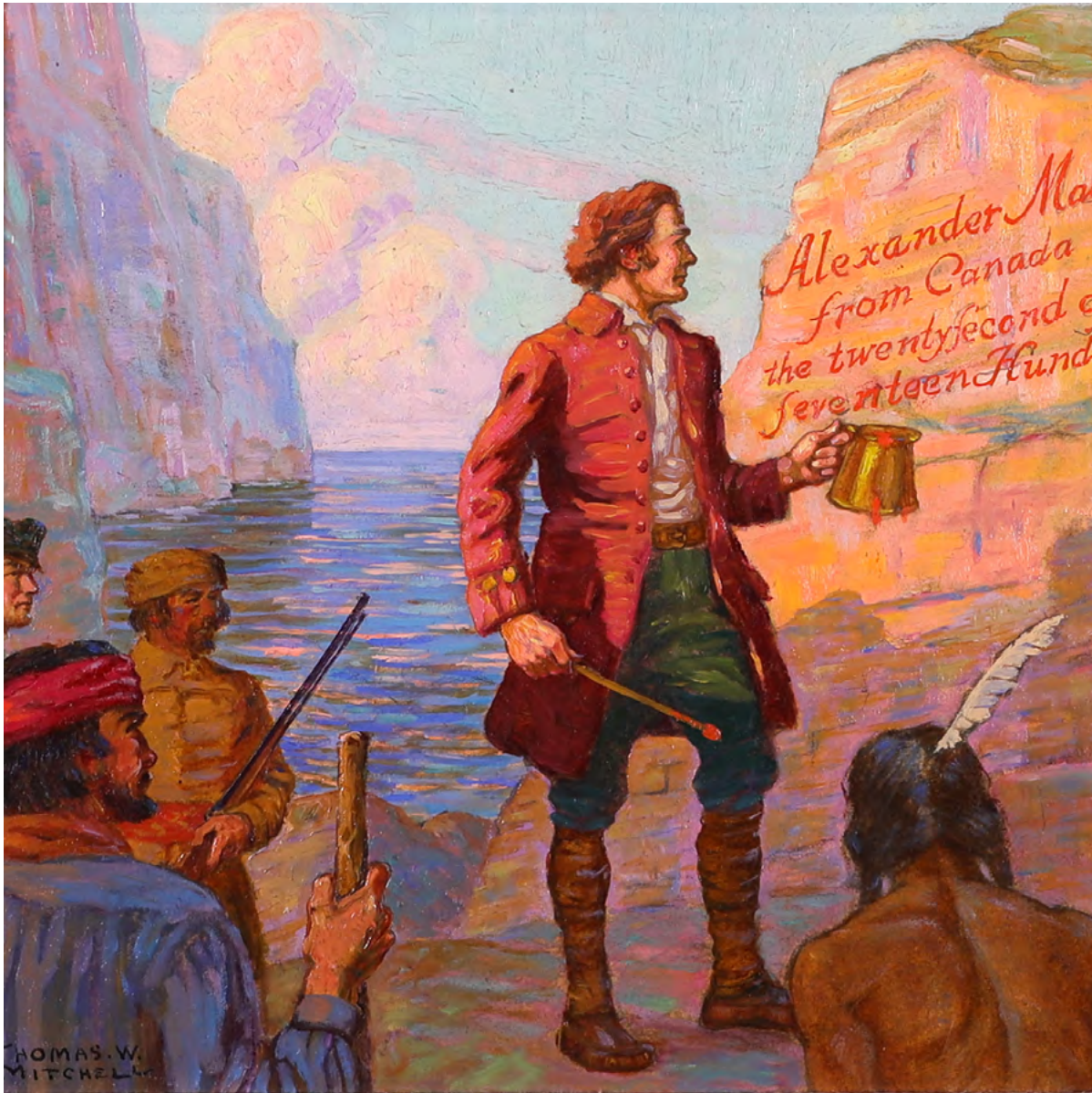
TILLING THE HAY FIELD

oil on board

9.5 x 9.5 in. (24.1 x 24.1 cm)

Provenance: Pagurian Press Limited, Toronto ON (label verso)

\$ 400-600



86.

Thomas Wilberforce Mitchell

Canadian CSPWC, CSGA, OSA, RCA [1879-1958]

ALEXANDER MACK FROM CANADA BY THE TWENTY SECOND OF SEVENTEEN HUNDRED

oil on board

9.5 x 9.5 in. (24.1 x 24.1 cm)

signed lower left

Provenance: Pagurian Press Limited, Toronto ON (label verso)

\$ 400-600



87.

Thomas Wilberforce Mitchell

Canadian CSPWC, CSGA, OSA, RCA [1879-1958]

RAIL STATION NEAR PORT

oil on board

9.5 x 9.5 in. (24.1 x 24.1 cm)

Provenance: Pagurian Press Limited, Toronto ON (label verso)

\$ 400-600



88.

Robert William Rutherford

Canadian [1857-1933]

WINTER AMUSEMENTS AT GOVERNMENT HOUSE OTTAWA (SWINGING THE MAYPOLE) ; ca
1882

pen and ink on paper

9.5 x 13.5 (24.1 x 34.3 cm)

signed and titled verso

Provenance: From the collection of George Caruthers Rutherford, grandson of the artist.

Note: Verso reads: "2. Winter Amusements at Government House, Ottawa - Swinging the Maypole on the Skating Rink, Toboggan Slides in the Distance", and is addressed from "Capt. R. W. Rutherford".

\$ 300-400



89.

Robert William Rutherford

Canadian [1857-1933]

WINTER AMUSEMENTS AT GOVERNMENT HOUSE OTTAWA (SKATING AND TOGOGGANING);

ca 1882

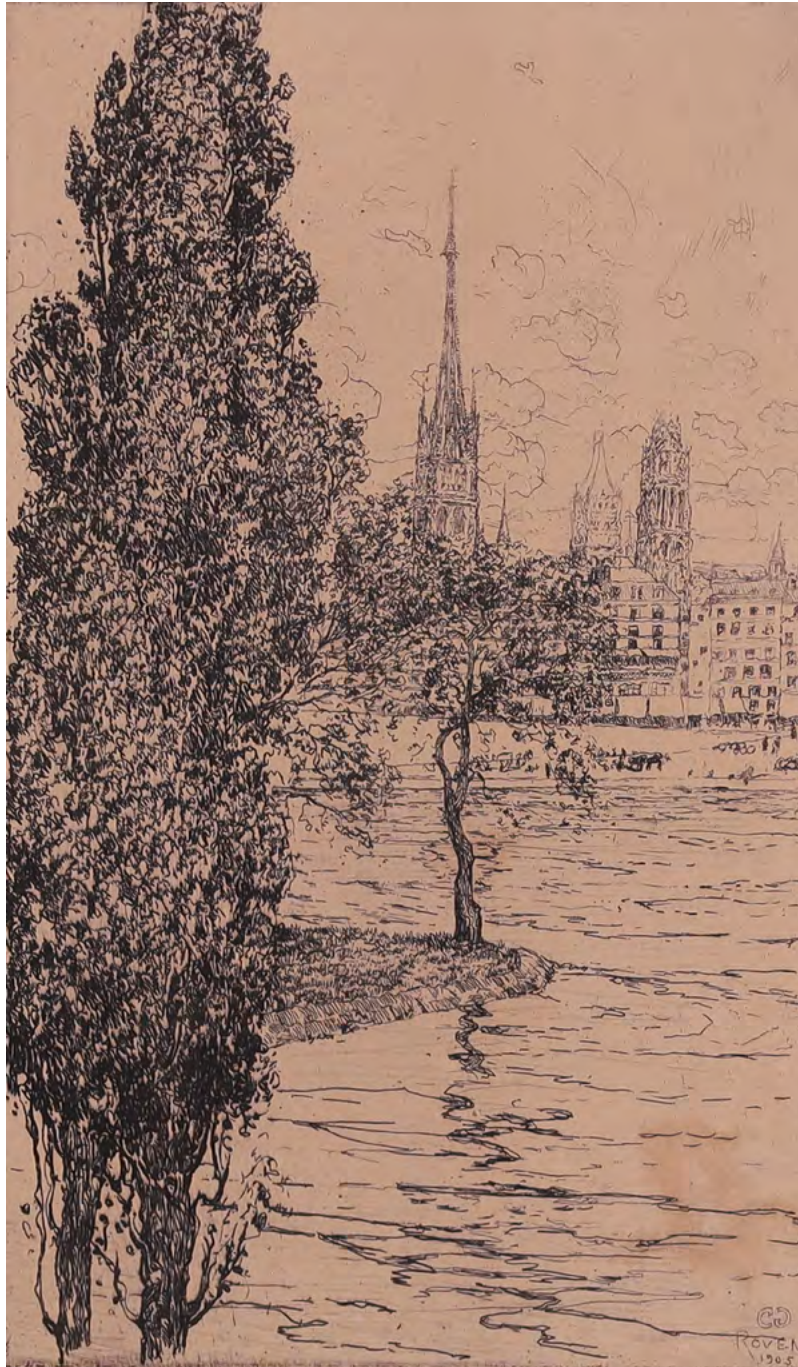
pencil on paper

10 x 13.5 in. (25.4 x 34.3 cm)

Provenance: From the collection of George Caruthers Rutherford, grandson of the artist.

Note: Verso reads: "1. Winter Amusements at Government House Ottawa - View of the Skating and Curling Rinks and Rideau Hall from the top of the Toboggan Slide", and is addressed from "Captain R. W. Rutherford".

\$ 300-400



90.

Clarence Alphonse Gagnon

Canadian RCA [1881-1942]

ROUEN; 1905

etching on paper

6.5 x 4 in. (16.5 x 10.2 cm)

monogrammed, titled and dated in the plate

Note: This work is illustrated on page 23 of "Printmaking in Québec, 1900-1950" (Denis Martin; Musée du Québec; 1990).

\$ 400-500



91.

George Harlow White

Canadian OSA, RCA [1817-1887]

1. RIVERLET, FLESHERTON ONT.; 1877

watercolour on paper

5.25 x 8.5 in. (13.3 x 21.6 cm)

signed and dated lower left

2. NORTH BAY, TRADING LAKE, MUSKOKA; 1875

watercolour on paper

5 x 8.25 in. (12.7 x 21 cm)

signed, titled and dated verso

Provenance: Loch Gallery, Winnipeg MB (labels verso)

\$ 400-600

Lot of Two



92.

William Nichol Cresswell

Canadian, OSA, RCA [1822-1888]

VIEW FROM LEVIS (OPPOSITE QUEBEC); 1882

watercolour on paper

6 x 10.5 in. (15.2 x 26.7 cm)

signed and dated lower right; titled on the old backing paper verso

Provenance: Loch Gallery, Winnipeg MB (label verso)

\$ 300-500



93.

William Nichol Cresswell

Canadian, OSA, RCA [1822-1888]

NEAR LAKE GEORGE, LAKE HURON; 1876

watercolour on paper

6 x 12 in. (15.2 x 30.5 cm)

signed and dated lower right; titled in pencil verso

Provenance: The Pagurian Corporation Limited, Toronto ON (label verso)

\$ 300-500



94.

Frederick Lucas Foster

Canadian [1842-1899]

POINT NOIR, TRINITY ROCK & CAPE ETERNITY, SAGUENAY RIVER; 1876

watercolour on paper

6.5 x 9.75 in. (16.5 x 24.8 cm)

monogrammed lower left; titled and dated "April/76" verso

Provenance: Loch Gallery, Winnipeg MB (label verso)

\$ 300-400



95.

John Herbert Caddy

Canadian [1801-1883]

BOYS FISHING

watercolour on paper

11 x 18.75 in. (27.9 x 47.6 cm)

Provenance: Pagurian Press Limited, Toronto ON (label verso)

\$ 500-700



96.

John Herbert Caddy

Canadian [1801-1883]

LADIES, TENTS AND MOUNTAINS; ca 1855

watercolour on paper

9 x 11.5 in. (17.1 x 32.4 cm)

signed, titled and dated verso

Provenance: The Pagurian Corporation Limited, Toronto ON (label verso)

\$ 400-500



97.

William Nichol Cresswell

Canadian, OSA, RCA [1822-1888]

TWO BOATS NEAR ROCKY SHORE; 1883

watercolour on paper

5.5 x 9 in. (14 x 22.9 cm)

signed and dated lower right

\$ 200-400



98.

John Herbert Caddy

Canadian [1801-1883]

ON LITTLE LAKE GEORGE - IN THE NORTH CHANNEL TO THE SAULT; ca 1855

watercolour on paper

6.75 x 12.75 in. (17.1 x 32.4 cm)

signed, titled and dated verso

Provenance: The Pagurian Corporation Limited, Toronto ON (label verso)

\$ 400-500



99.

Marmaduke Matthews

Canadian OSA, RCA [1837-1913]

IN THE SELKIRKS

watercolour and gouache on paper

14.5 x 10.5 in. (36.8 x 26.7 cm)

signed lower left

\$ 200-400



100.

Marmaduke Matthews

Canadian OSA, RCA [1837-1913]

ROCKY MOUNTAIN LAKE

watercolour and gouache on paper

11 x 16.5 in. (27.9 x 41.9 cm)

signed lower right

Provenance: The Collector's Gallery, Calgary AB (label verso)

\$ 200-400



101.

Charles Jones (C. J.) Way
Canadian RCA [1834-1919]
A ROCKY FOREST FLOOR
watercolour on paper
9.5 x 14 in. (24.1 x 35.6 cm)
signed lower right

\$ 200-400



102.

Henri Leopold Masson

Canadian CGP, CSPWC, RCA [1907-1996]

AUTUMN VILLAGE; 1978

pastel on paper

13.5 x 16 in. (34.3 x 40.6 cm)

signed and dated lower right

\$ 400-600



103.

Henri Leopold Masson

Canadian CGP, CSPWC, RCA [1907-1996]

LAKE REFLECTIONS; 1978

pastel on paper

13 x 15.75 in. (33 x 40 cm)

signed and dated lower right

\$ 400-600



104.

Mario Mauro

Canadian [1920-1984]

LE MATIN SOUS LE BOIS; 1977

oil on masonite

12 x 16 in. (30.5 x 40.6 cm)

signed lower left; signed, titled and dated verso

Provenance: Kensington Fine Art Gallery, Calgary AB

\$ 300-500



105.

Arthur George Lloy

Canadian [1929-1986]

VIEW OF A STREAM; 1985

oil on masonite

10 x 12 in. (25.4 x 30.5 cm)

signed lower right; signed, titled and dated verso

\$ 400-700



106.

Ralph Wallace Burton

Canadian [1905-1983]

KIRK FERRY, GATINEAU RIVER; 1974

oil on wood panel (double-sided)

10 x 14 in. (25.4 x 35.6 cm)

signed lower left; titled on the gallery label verso

Provenance: Dominion Gallery, Montreal QC

Note: Verso depicts an autumn landscape with trees and distant hills.

\$ 700-900



107.

Geza (Gordon) Marich

Hungarian/Canadian OIP [1913-1985]

EARLY SNOW

oil on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right

\$ 400-600



108.

Sidney Charles Mooney

Canadian [1927-2018]

CLOUDS & SUN, GEORGIAN BAY; 1987

oil on canvas

20 x 24 in. (50.8 x 61 cm)

signed lower right; signed, titled and dated on the backing paper

Provenance: Studio Colleen Inc., Ottawa ON (label verso)

\$ 500-700



109.

Mario Mauro

Canadian [1920-1985]

LA PETITE FERME DU 5E RANG; 1977

oil on masonite

16 x 20 in. (61 x 50.8 cm)

signed lower right; signed, titled and dated verso

\$ 500-800



110.

Henri Leopold Masson

Canadian CGP, CSPWC, RCA [1907-1996]

FIRST SNOW; 1962

oil on canvas

15 x 18 in. (38.1 x 45.7 cm)

signed and dated lower right; signed and titled on the stretcher verso

Provenance: The Waddington Galleries, Toronto ON (label verso)

\$ 800-1,000



111.

Horace Champagne

Canadian PSA, PSC [b. 1937]

ROCK SLABES (sic) ST. LAWRENCE RIVER - NEAR BEACH LA MALBAIE, QUEBEC; 1981

pastel on paper

12 x 14.75 in. (30.5 x 37.5 cm)

signed lower right; signed, titled and dated "July 22/81" verso (HC704)

Provenance: The Guild Gallery, Calgary AB

\$ 300-500



112.

William Goodridge Roberts

Canadian CGP, CSGA, CSPWC, RCA [1904-1974]

LAURENTIAN LANDSCAPE

oil on masonite

32 x 48 in. (81.3 x 121.9 cm)

signed lower right

\$ 6,000-8,000



113.

Andreas (André) Christian Gottfried Lapine

Canadian CSPWC, OSA, RCA [1866-1952]

WINTER IN MUSKOKA

oil on board

25 x 30 in. (63.5 x 76.2 cm)

signed lower right; titled on the gallery labels verso

Provenance: Garfield Galleries, Toronto/Ottawa ON; J. Merrett Malloney's Gallery, Toronto ON
(labels verso)

\$ 1,000-1,500



114.

Arthur George Lloy

Canadian [1929-1986]

SUMMER POND; 1983

oil on masonite

8 x 10 in. (20.3 x 25.4 cm)

signed and dated lower right; titled and dated verso

\$ 300-500



115.

Henri Leopold Masson

Canadian CGP, CSPWC, RCA [1907-1996]

MUD LAKE

charcoal on paper

17.5 x 22.5 in. (44.5 x 57.2 cm)

signed lower left; titled on the backing paper

\$ 500-700



116.

Lorne Holland Bouchard

Canadian RCA [1913-1978]

EGLISE SAINT PIERRE-APOTRE (CORNER VISITATION AND DORCHESTER BLVD.); 1963

oil on masonite

12 x 18 in. (30.5 x 45.7 cm)

signed lower right; signed, titled and dated "Sunday Afternoon 4:30 Dec. 29th 1963" verso

\$ 800-1,200



117.

Gaston Rebry

Canadian [1933-2007]

NEIGE-NEIGE; 1984

oil on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower right; signed, titled and dated verso

Provenance: Loch Gallery, Winnipeg MB

\$ 2,000-2,500



118.

Philip Henry Howard Surrey

Canadian CAS, EGP, CSGA, RCA [1910-1990]

SANGUINET ST., MONTREAL; 1971

oil on masonite

12 x 16 in. (30.5 x 40.6 cm)

signed lower left; titled and dated on the gallery label

Provenance: The Upstairs Gallery, Winnipeg MB (label verso)

The nighttime streets of Montreal, lit by glowing streetlights, neon signs and the cars passing through, were Philip Surrey's domain. Though originally Calgary-born, from 1937 until his death in 1990, Surrey lived and based most of his subject matter in Quebec's largest city. In the morning and evenings outside of his work at the Montreal Gazette, he spent time walking the aging, urban streets. Here, he would observe life in the lonely hours after dark, translating it to moody and mysterious scenes in paint, rife with a lonely quality that place Surrey's work in the camp of other night-dwelling artists like Hopper and Wyeth.

Rue Sanguinet is in the Ville Marie borough of Montreal, and historically was host to all walks of life; in the early 20th century, it marked the eastern boundary of the city's Red-Light District. Surrey's viewpoint can be found on foot by entering Rue Sanguinet from Sherbrooke Street East, looking downhill. While there are no visible figures in the composition, there are many signs of life: the shiny red taillights of the vehicles reflect on the wet street as they pass by; lit windows peppered across the facades of old buildings; down the street, a green glow emanates from something happening on a side street. "He sees the threadbare streets," Kenneth Saltmarche wrote of Surrey and his paintings in 1972, "the habitues of pubs and clubs ... the wet pavements, the traffic, pedestrians ... garish sideboards, streetlights; and combines these various elements into images of haunting beauty."¹

1. Saltmarche, Kenneth. "Colour from Montreal". The Windsor Star, Sat. Nov. 18, 1972, p. 49

\$ 4,000-6,000



119.

David Wilson

Canadian [b. 1964]

SLOWING IT ALL DOWN; 2009

acrylic on canvas

30 x 60 in. (76.2 x 124.4 cm)

signed, titled and dated verso

\$ 2,500-3,500



120.

Sheila Kernan

Canadian ASA [b. 1983]

PURE VISION; 2011

mixed media on canvas over wood panel

24 x 24 in. (61 x 61 cm)

signed lower right; signed, titled and dated verso

Provenance: Gibson Fine Art, Calgary AB (label verso)

\$ 800-1,200



121.

Grant Leier

Canadian [b. 1956]

GOOD THINGS, WHEN SHORT, ARE TWICE AS GOOD

acrylic on canvas (gallery-wrapped)

30 x 30 in. (76.2 x 76.2 cm)

signed lower left

\$ 900-1,200



122.

Angela Morgan

Canadian [b. 1972]

STANDARD MIGRATORY FORMATION; 2013

oil on canvas (gallery-wrapped)

40 x 40 in. (101.6 x 101.6 cm)

signed lower right; signed, titled and dated verso

Provenance: Gibson Fine Art, Calgary AB

\$ 2,000-3,000



123.

Sheila Kernan

Canadian ASA [b. 1983]

HIGHER GROUND; 2012

mixed media on canvas over cradled panel

36 x 30 in. (91.4 x 76.2 cm)

signed lower right; signed, titled and dated verso

\$ 1,500-2,000



124.

Roy Leadbeater

Canadian [1928-2017]

ABSTRACT COMPOSITION

bronze; ed. #1/1 (unique)

15 x 7.5 x 7 in. (38.1 x 19.1 x 17.8 cm)

signed and editioned along the base

\$ 1,500-2,000



125.

Herbert Johannes Joseph Siebner

Canadian BCSA, CPE, CSGA, RCA [1925-2003]

RELATIONS; 1993

mixed media on canvas

8 x 10 in. (20.3 x 25.4 cm)

monogrammed lower left; signed, titled and dated verso

Provenance: Acquired directly from the artist at his Victoria studio by the consignor.

\$ 500-700



126.

Herbert Johannes Joseph Siebner

Canadian BCSA, CPE, CSGA, RCA [1925-2003]

NICHTS FUR UNGUT! (CASTLE ON THE BALTIC)

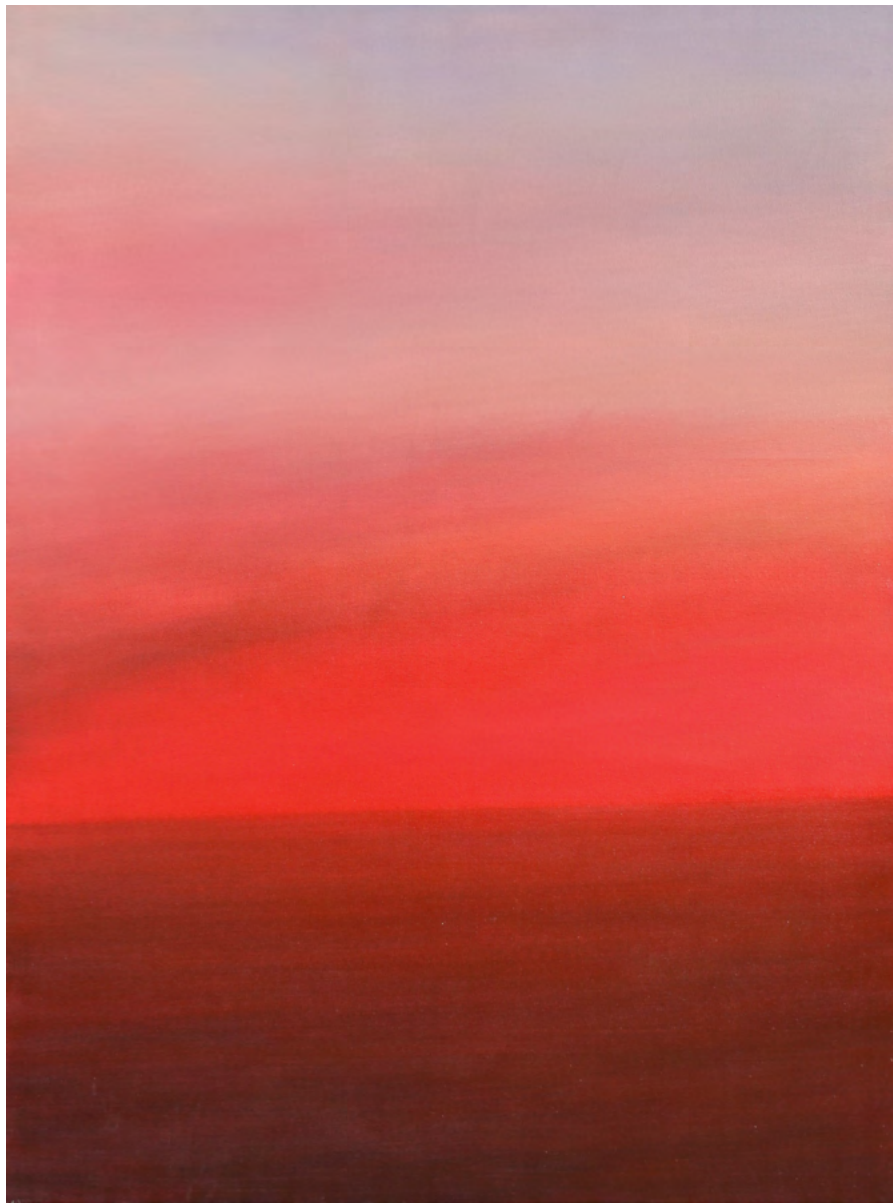
mixed media on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower centre; signed and titled verso

Provenance: Acquired directly from the artist at his Victoria studio by the consignor.

\$ 2,000-2,500



127.

Jeffrey John Spalding

Canadian OC, RCA [1951-2019]

RED EVENT; 1990

oil on canvas

48 x 36 in. (121.9 x 91.4 cm)

signed, titled and dated verso

\$ 2,000-4,000



128.

Edward Michell

Canadian [20th/21st century]

UNIVERSAL JOURNEY

mixed media on board

40 x 30 in. (101.6 x 76.2 cm)

signed lower right; signed and titled verso

\$ 800-1,000



129.

Edward Michell

Canadian [20th/21st century]

ENTITY; 2005

mixed media on board

16 x 20 in. (40.6 x 50.8 cm)

signed, titled and dated verso; titled "Canadian Entity" on the label

\$ 300-500



130.

William John Houston (Bill) Laing

Canadian RCA [b. 1944]

NOCTURNE; 1998

oil on board

23.75 x 43.75 in. (60.3 x 111.1 cm)

signed, titled and dated verso

Exhibited: "Images and Reflections, 10th Anniversary Exhibition, Artists Circle", Triangle Gallery, Calgary, AB (1998)

\$ 600-900



131.

William John Houston (Bill) Laing

Canadian RCA [b. 1944]

VEIN #16

oil on board

24 x 58.75 in. (61 x 149.2 cm)

signed and titled verso

\$ 800-1,000



132.

Jack Lee Cowin

American/Canadian [1947-2014]

BLACK EARTH; 1993

colour etching on paper; ed. #31/60

17.75 x 39.25 in. (45.1 x 99.7 cm)

signed, titled, dated and editioned in pencil

\$ 600-900



133.

Alfred Joseph Casson

Canadian CGP, CSPWC, G7, OSA, RCA [1898-1992]

FOREST EDGE

colour etching on paper; ed. #139/150

8.5 x 11.25 in. (21.6 x 28.6 cm)

signed in pencil by Casson, titled and editioned; publisher's certificate attached

\$ 700-900



134.

Robert John Hope

Canadian [1948-2023]

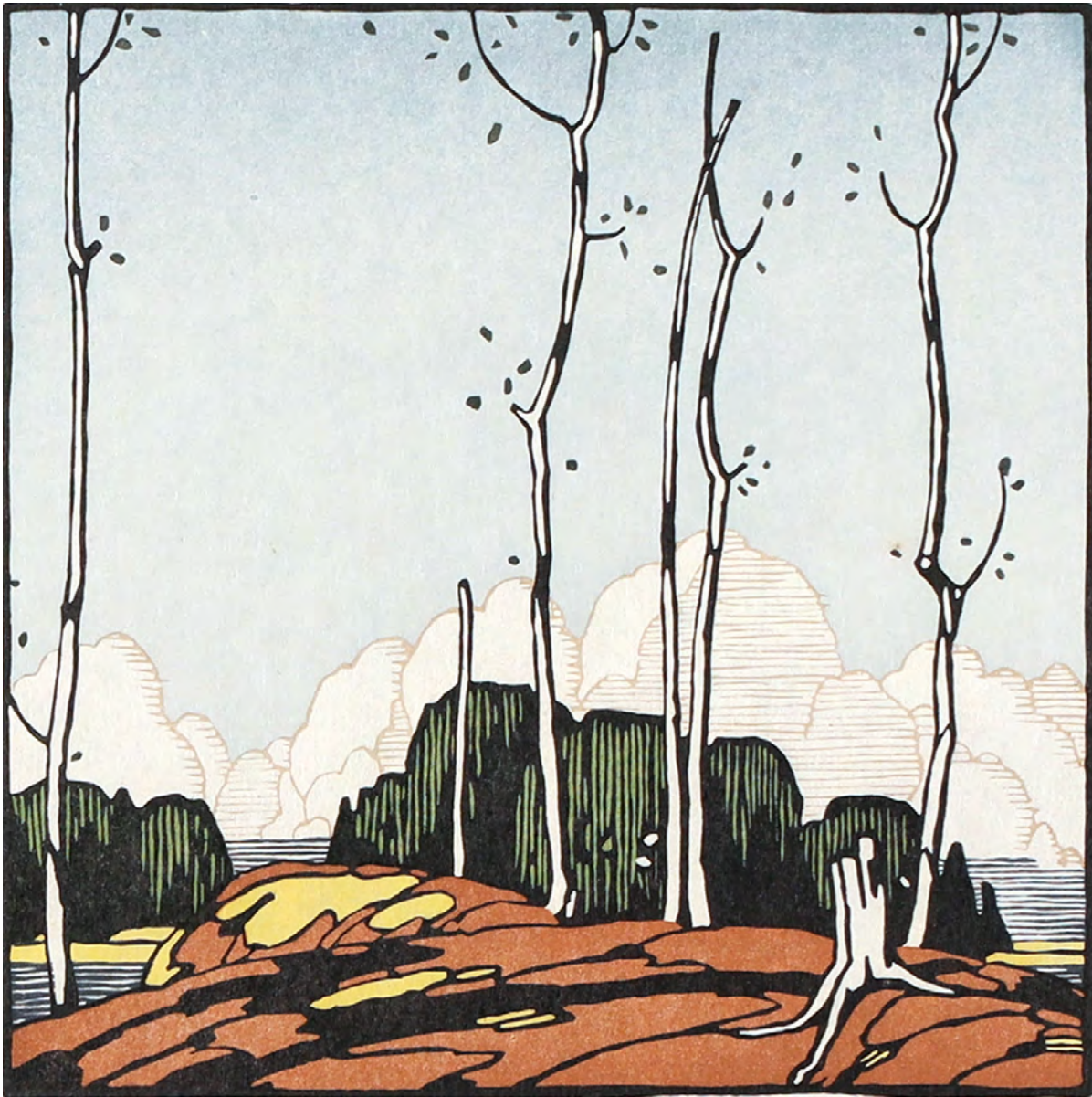
HIGHWOOD

mixed media lithograph; ed #7/25

11 x 17.5 in. (27.9 x 44.5 cm)

signed, titled and editioned in pencil

\$ 200-400



135.

Alfred Joseph Casson

Canadian CGP, CSPWC, G7, OSA, RCA [1898-1992]

SPARROW LAKE

colour linocut on paper; ed. #155/250

6.25 x 6.25 in. (15.9 x 15.9 cm)

signed in pencil by Casson, titled and editioned; publisher's certificate attached

\$ 700-900



136.

Alfred Joseph Casson

Canadian CGP, CSPWC, G7, OSA, RCA [1898-1992]

GRENADIER POND

colour linocut on paper; ed. #164/250

5.25 x 5.75 in. (13.3 x 14.6 cm)

signed in pencil by Casson, titled and editioned; publisher's certificate attached

\$ 700-900



137.

Barbara Harvey Leighton

Canadian ASA, CPE [1911-1986]

BOW LAKE

colour woodcut on paper; ed. #39/100

11.5 x 14.5 in. (29.2 x 36.8 cm)

signed, titled, dated and editioned in pencil

\$ 500-800



138.

Margaret Dorothy Shelton

Canadian ASA, CPE, CSGA [1915-1984]

CHURCH AT MONTE CREEK, B.C.; 1971

linocut in one colour on paper

4.25 x 5 in. (10.8 x 12.7 cm)

signed, titled and dated in pencil

Note: Alternately titled "Monte Creek, B.C.:"

\$ 300-500



139.

Alfred Joseph Casson

Canadian CGP, CSPWC, G7 OSA, RCA [1898-1992]

NASTURTIUMS

colour serigraph on paper

8.75 x 10.5 in. (22.2 x 26.7 cm)

signed in the screen

\$ 200-400



140.

Alfred Joseph Casson

Canadian CGP, CSPWC, G7, OSA, RCA [1898-1992]

DAFFOLDILS WITH DELFT FIGURINE

colour serigraph on wood veneer

10.5 x 9 in. (26.7 x 22.9 cm)

signed in the screen

\$ 200-400



141.

George Yeltatzie

Canadian, Haida (Skidegate-Masset) [b. 1950]

BEAVER; 1974

argillite

7.25 x 4.75 x 3.5 in. (18.4 x 12.1 x 8.9 cm)

signed, titled and dated "Aug/74" on the underside

\$ 600-900



142.

Dempsey Bob

Canadian, Tahltan/Tlingit OC [b. 1948]

FROG TOTEM; 2000

bronze; ed. #4/12

6.75 x 4.5 x 2.75 in. (17.1 x 11.4 x 7 cm)

signed, dated and editioned on the inside

Provenance: Douglas Udell Gallery, Edmonton AB

\$ 2,500-3,500



143.

Kenojuak Ashevak

Canadian, Kinngait (Cape Dorset) OC, RCA [1927-2013]

ANIMALS OF LAND AND SEA; 1991

colour stonecut and stencil on paper; ed. #34/50

sight size: 22.5 x 29 in. (57.2 x 73.7 cm)

signed, titled, dated and editioned in pencil

Printer: Qiatsuq (Kiatshuk) Niviaqsi [b. 1941]

\$ 1,000-1,500



144.

Alex Simeon Janvier

Canadian, Denesuline/Saulteaux OC, RCA [1935-2024]

TREES AROUND OUR YARD (COLD LAKE, ALBERTA); 1978

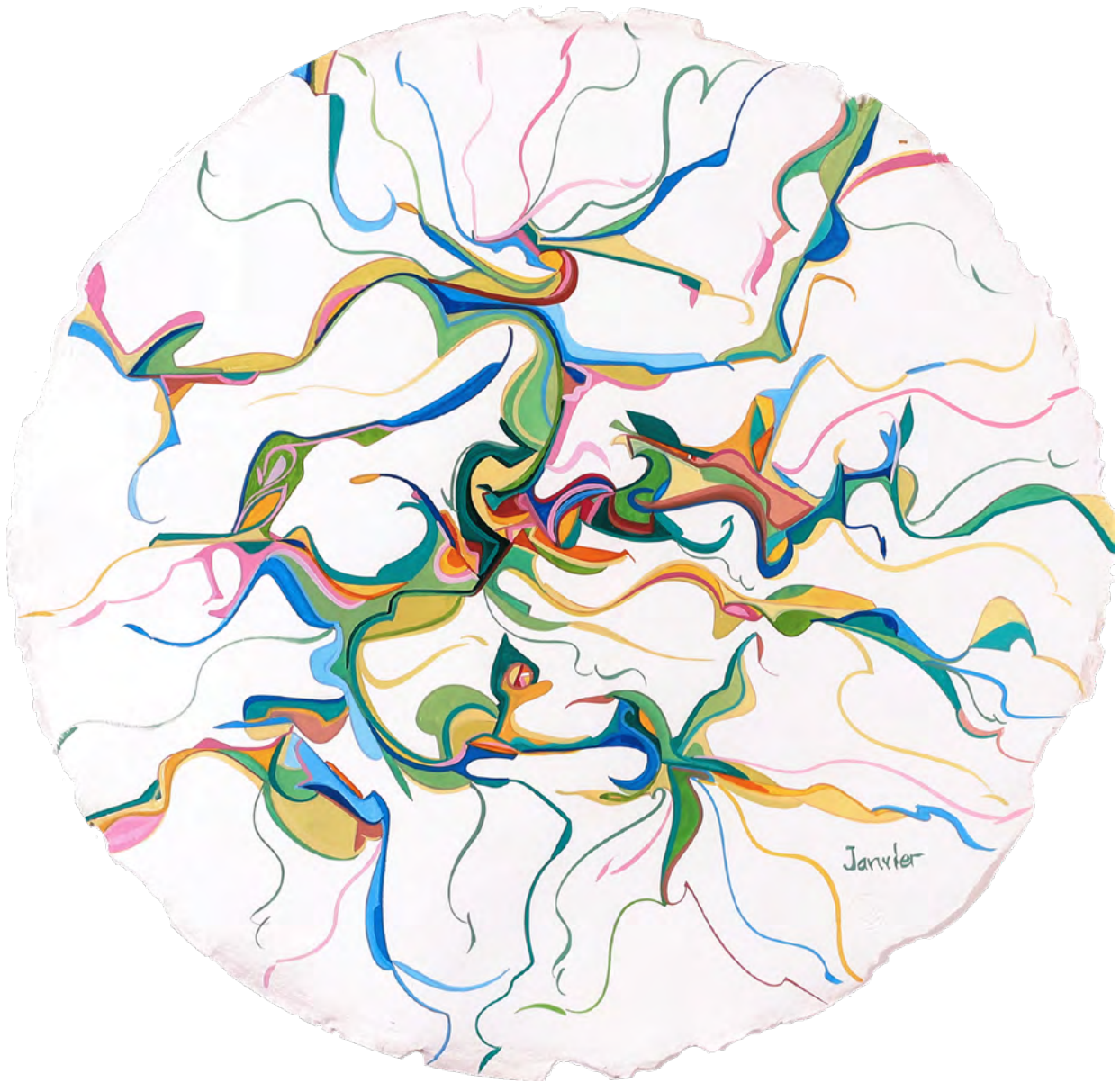
acrylic on canvas

16 x 20 in. (40.6 x 50.8 cm)

signed centre left; titled and dated "Sept. 27, 1978" verso (CLT-078)

Provenance: Estate of Eleanor Solana-Martin, Calgary AB (original purchaser). Acquired at West End Gallery, Edmonton AB: "Alex Janvier: Exhibition of Recent Paintings", November 26-December 8, 1979 (gallery labels and invitation attached).

\$ 8,000-12,000



145.

Alex Simeon Janvier

Canadian, Denesuline/Saulteaux OC, RCA [1935-2024]

VISITORS DELIGHT

gouache on paper

diameter 19 in. (48.3 cm)

signed lower right; titled on the gallery label verso

Provenance: West End Gallery, Edmonton AB

\$ 5,000-7,000



146.

Allen Sapp

Canadian, Cree OC, RCA [1928-2015]

NO PROBLEMS; 2003

acrylic on canvas

24 x 40 in. (61 x 101.6 cm)

signed lower right; titled and dated on the artist's label verso

\$ 4,000-6,000



147.

Ken Lonechild

Canadian, Cree [1960-2017]

GOTTA GET HOME FOR DINNER; 1993

oil on canvas

24 x 30 in. (61 x 76.2 cm)

signed lower left; signed, titled and dated on the stretcher verso

\$ 1,000-1,500



148.

Allen Sapp

Canadian, Cree OC, RCA [1928-2015]

LOOKING FOR A LOG

acrylic on canvas

24 x 24 in. (61 x 61 cm)

signed lower right; signed and titled on the stretcher verso

\$ 1,500-2,500



149.

Jane Ash Poitras

Canadian, Mikisew Cree/Dene OC, RCA [b. 1951]

FROM THE PLAINS TO THE BAYOUS

mixed media and collage on canvas (gallery-wrapped)

20 x 20.25 in. 950.8 x 51.4 cm)

signed lower right; titled verso

\$ 500-700



150.

Jane Ash Poitras

Canadian, Mikisew Cree/Dene OC, RCA [b. 1951]

NACHEZ

mixed media and collage on cradled panel

36 x 24 in. (91.4 x 61 cm)

signed lower right; titled verso

\$ 1,000-1,500



151.

Irene Klar

Canadian [b. 1950]

CROWSNEST; 1990

watercolour on paper

29.5 x 41.25 in. (74.9 x 104.8 cm)

signed and dated lower right

Provenance: Wallace Galleries, Calgary AB

\$ 800-1,200



152.

Roland Gissing

Canadian ASA [1895-1967]

MT. MURCHISON, N. SASK RIVER

oil on canvas

34 x 44 in. (86.4 x 111.8 cm)

signed lower right; titled verso

\$ 5,000-7,000



153.

Georgia Jarvis

Canadian [1944-1990]

MIGHTY HIGHWOOD COUNTRY; 1987

oil on masonite

24 x 36 in. (61 x 91.4 cm)

signed and dated lower right; signed and titled verso

\$ 5,000-7,000



154.

Duncan Mackinnon Crockford

Canadian [1920-1991]

AUTUMN ON THE ROAD TO TURNER VALLEY, ALBERTA; 1977

oil on canvas

18 x 24 in. (45.7 x 61 cm)

signed and dated lower left; titled on the stretcher verso

Provenance: Gainsborough Galleries, Calgary AB

\$ 750-1,000



155.

George A. Horvath

Canadian [b. 1933]

OLD TIME HARVEST; 1981

oil on canvas

18 x 22 in. (45.7 x 55.9 cm)

signed and dated lower right; titled on the stretcher verso

\$ 600-800



156.

Georgia Jarvis

Canadian [1944-1990]

ALMOST HOME; 1984

oil on canvas

20 x 30 in. (50.8 x 76.2 cm)

signed and dated lower right; signed and titled verso

\$ 4,000-6,000



157.

Georgia Jarvis

Canadian [1944-1990]

LATE SUMMER

oil on canvas

20 x 30 in. (50.8 x 76.2 cm)

signed lower right; signed and titled verso

Provenance: The Kiln Gallery, Bragg Creek AB

\$ 3,000-4,000



158.

Orestes Nicholas (Rick) Grandmaison

Canadian [1932-1985]

BEFORE SNOW

oil on canvas

24 x 30 in. (61 x 76.2 cm)

signed lower right; signed and titled verso

\$ 1,200-1,600



159.

Roland Gissing

Canadian ASA [1895-1967]

ALBERTA WINTER; 1953

oil on board

14 x 20 in. (35.6 x 50.8 cm)

signed lower right; signed, titled and dated on the artist's label verso

Provenance: Gainsborough Galleries, Calgary AB

\$ 1,000-1,500



160.

Mannie Gonsalves

Canadian FCA [1926-2012]

MOUNT RUNDLE

oil on masonite

22 x 30 in. (55.9 x 76.2 cm)

signed lower right; signed and titled verso

\$ 700-900



161.

Duncan Mackinnon Crockford

Canadian [1920-1991]

SIGNS OF AUTUMN

oil on masonite

24 x 30 in. (61 x 76.2 cm)

signed lower right

\$ 1,200-1,800



162.

Marion E. Barker

Canadian [1936-2016]

MOUNT ASSINIBOINE AND CABINS

oil on canvas

22 x 30 in. (55.9 x 76.2 cm)

signed lower right

Provenance: Commissioned directly from the artist (early 1990s).

Note: Depicted in the foreground are the Strom Cabin (left) and the Nub Cabin (right) of Assiniboine Lodge.



163.

Karl E. Wood

Canadian [1944-1990]

SASKETCHEWAN (sic) RIVER

oil on masonite

18 x 24 in. (47.7 x 61 cm)

signed lower left; signed and titled verso

\$ 500-800



164.

Mannie Gonsalves

Canadian FCA [1926-2012]

POPLARS AND SNOW

oil on masonite

24 x 36 in. (61 x 91.4 cm)

signed lower right; titled verso

\$ 750-1,000



165.

Karl E. Wood

Canadian [1944-1990]

RESTIN' UP

oil on board

12 x 16 in. (30.5 x 40.6 cm)

signed lower right; signed on the artist's label verso

Provenance: Gainsborough Galleries, Calgary AB

\$ 300-500



166.

Roland Gissing

Canadian ASA [1895-1967]

MOUNTAIN LANDSCAPE

oil on canvas (relined)

22 x 30 in. (55.9 x 76.2 cm)

signed lower right

\$ 1,400-1,800



167.

Irene E. McCaugherty

Canadian ASA [1914-1996]

BOX SOCIAL AUCTION 1930'S (WHEELERVILLE SERIES)

mixed media on paper

14.5 x 21.5 in. (36.8 x 54.6 cm)

signed and titled lower right

\$ 700-1,000



168.

Irene E. McCaugherty

Canadian ASA [1914-1996]

THE COVERED WAGONS 1939; 1989

mixed media on paper

14.5 x 21.5 in. (36.8 x 54.6 cm)

signed, titled and dated lower right

\$ 700-1,000



169.

Jack King

American [1920-1988]

CATTLE GRAZING

oil on paperboard

9.5 x 14.5 in. (24.1 x 36.8 cm)

signed lower right; titled on the backing paper

Provenance: Gainsborough Galleries, Calgary AB (label verso)

\$ 1,000-1,500



170.

Georgia Jarvis

Canadian [1944-1990]

HEADING HOME - KANANASKIS COUNTRY; 1988

oil on masonite

18 x 24 in. (45.7 x 61 cm)

signed lower right; signed and titled verso

\$ 3,000-4,000



171.

Karl E. Wood

Canadian [1944-1990]

SEPTEMBER MORNING, WOLVERINE LAKE

oil on board

12 x 16 in. (30.5 x 40.6 cm)

signed lower right; signed on the artist's label verso

Provenance: Gainsborough Galleries, Calgary AB

\$ 300-500



172.

Jack King

American [1920-1988]

BULL MOOSE

oil on masonite

12 x 16 in. (30.5 x 40.6 cm)

signed lower right

\$ 1,200-1,800



173.

Jack King

American [1920-1988]

LANDSCAPE WITH TREES AND MOUNTAIN

oil on masonite

16 x 20 in. (40.6 x 50.8 cm)

signed lower right

\$ 2,000-3,000



174.

Adeline Halvorson

Canadian [b. 1957]

MY BABY; 2007

oil on canvas

12.75 x 15.25 in. (32.4 x 38.7 cm)

signed and dated lower right; signed and titled verso

\$ 400-600



175.

Judie Popplewell

Canadian [20th/21st century]

THE CROSSING

oil on canvas

15 x 48 in. (38.1 x 121.9 cm)

signed lower right; titled on a tag verso

\$ 1,000-1,500



176.

Jody Skinner

Canadian [b. 1963]

MEETING AT THE ROCK

oil on canvas laid on board

27.5 x 41.5 in. (69.9 x 105.4 cm)

signed lower right

\$ 1,500-2,500



177.

Kim Penner

Canadian [20th/21st century]

GALLOPING HORSES

acrylic on canvas

18 x 24 in. (45.7 x 61 cm)

signed lower right

\$ 800-1,200



178.

Jody Skinner

Canadian [b. 1963]

HANDS FULL

oil on canvas

24 x 33 in. (61 x 83.8 cm)

signed lower right; titled on the artist's label verso

\$ 1,500-2,500



179.

Andrew Kiss

Canadian [b. 1946]

WALK IN THE SHADOWS

oil on canvas

30 x 36 in. (76.2 x 91.4 cm)

signed lower right; titled on the artist's plaque

\$ 1,000-2,000



180.

Orestes Nicholas (Rick) Grandmaison

Canadian [1932-1985]

STORMY SUNSET IN THE SHUSWAP

oil on board

14 x 18 in. (35.6 x 45.7 cm)

signed lower left; signed and titled verso

Provenance: Hollander York Gallery, Toronto ON (stamp and label remnant verso)

\$ 600-800



181.

Jonn Einerssen

Canadian [b. 1949]

MOON OVER KANANASKIS

oil on canvas

16 x 24 in. (40.6 x 61 cm)

signed lower right; titled on the artist's plaque

\$ 400-700



182.

Brent Heighton

Canadian [b. 1954]

BIG HIT

acrylic on canvas

12 x 30 in. (30.5 x 76.2 cm)

signed lower right; titled verso

\$ 700-900



183.

Greg Eiselein

American [b.1945]

COTTONWOODS AT THE WATER'S EDGE; 2008

oil on canvas

24 x 36 in. (61 x 91.4 cm)

signed and dated lower right

\$ 1,000-1,500



184.

Georgia Jarvis

Canadian [1944-1990]

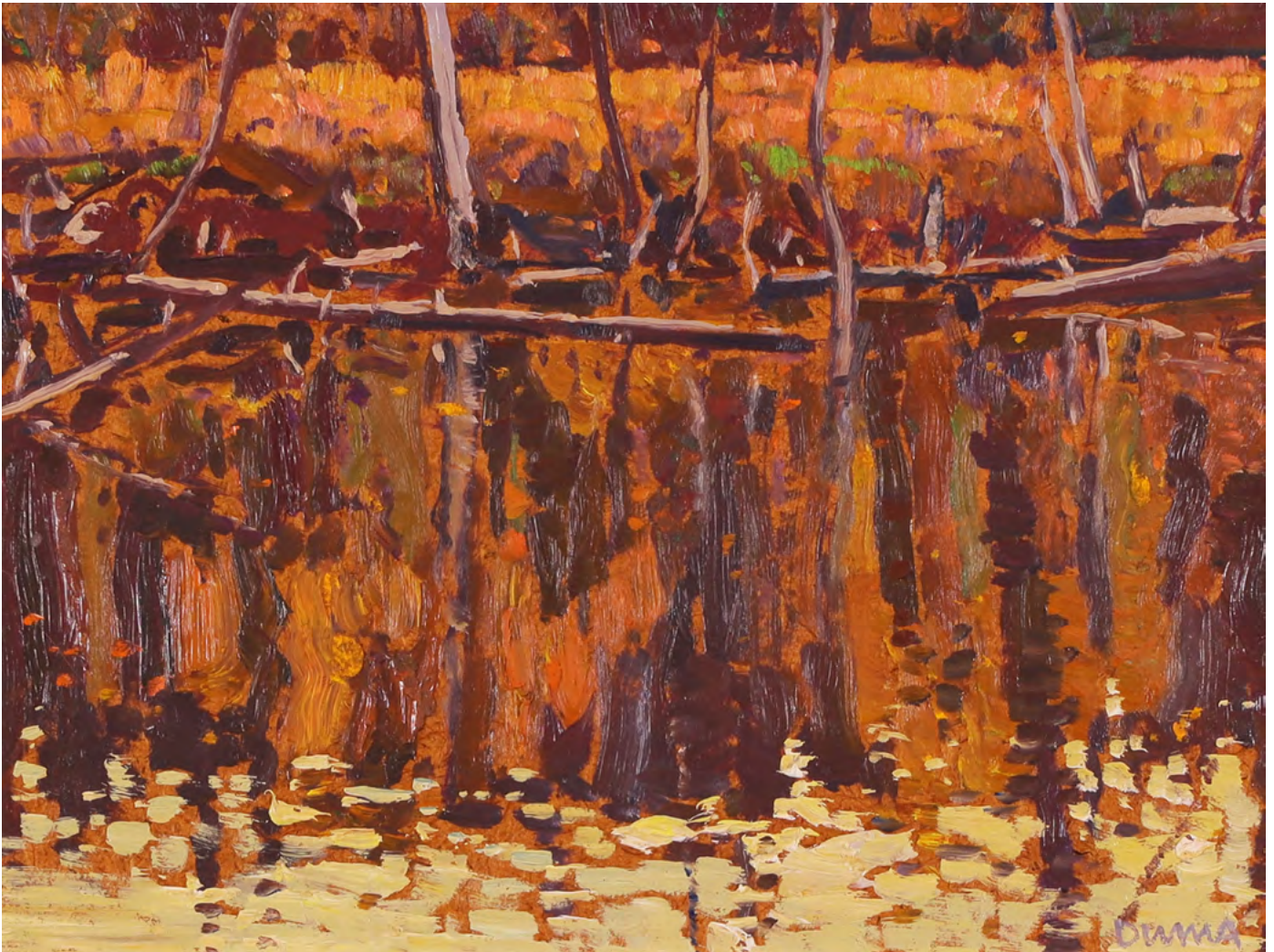
FISHING BOATS

oil on masonite

20 x 30 in. (50.8 x 76.2 cm)

signed lower right; signed and titled verso

\$ 1,500-2,500



185.

William (Bill) Duma

Canadian ASA, RCA [b. 1936]

REFLECTIONS; 1983

oil on masonite

9 x 12 in. (22.9 x 30.5 cm)

signed lower right; signed, titled and dated verso

\$ 400-700



186.

William (Bill) Duma

Canadian ASA, RCA [b. 1936]

KANANASKIS RIVER

acrylic on board

12 x 16 in. (30.5 x 40.6 cm)

signed lower left; signed and titled verso

\$ 500-800



187.

Barbara Engel

Canadian [20th/21st century]

MORaine LAKE IN WINTER

oil on canvas (gallery-wrapped)

40 x 30 in. (101.6 x 76.2 cm)

signed lower right; titled on the stretcher verso

\$ 900-1,200



188.

Lissi Legge

Canadian FCA, SCA [b. 1949]

SENSE OF ETERNITY

oil on canvas (gallery-wrapped)

36 x 36 in. (91.4 x 91.4 cm)

signed lower right; signed and titled on the stretcher verso

\$ 900-1,200



189.

Rick Berg

Canadian [b. 1950]

AUTUMN REFLECTIONS

oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

signed lower right

\$ 900-1,200



190.

Rod Charlesworth

Canadian [b. 1955]

EVENING SKY, NEAR INVERMERE

oil on canvas

24 x 48 in. (61 x 121.9 cm)

signed lower right; signed and titled verso

\$ 2,250-2,750



191.

Gilbert A. Flodberg

Canadian [b. 1938]

HARVEST AIR

oil and acrylic on canvas

34 x 46 in. (86.4 x 116.8 cm)

signed lower right; signed and titled on the stretcher verso

\$ 1,500-2,500



192.

Walter Drohan

Canadian RCA [1932-2007]

ALBERTA FOOTHILLS; 1984

oil on canvas

49.5 x 66 in. (125.7 x 167.6 cm)

signed lower left; titled and dated "06/11/84" verso

\$ 2,000-4,000



193.

Errol Brimacombe

Canadian [b. 1947]

HIGHLAND AUTUMN

oil on canvas (gallery-wrapped)

24 x 36 in. (61 x 91.4 in.)

signed lower right; titled verso

\$ 500-800



194.

Perry Haddock

Canadian FCA [b. 1946]

SEPTEMBER AUTUMN

acrylic on canvas

18 x 36 in. (45.7 x 91.4 cm)

signed lower right; signed and titled verso

\$ 900-1,200



195.

Dave Hodges

American [b. 1949]

FISHERCAP LAKE; 2000

oil on canvas

30 x 40 in. (76.2 x 101.6 cm)

signed and dated lower left; titled on the stretcher verso

\$ 1,000-2,000



196.

Dave Hodges

American [b. 1949]

GLACIER LAKE; 2000

oil on canvas

30 x 40 in. (76.2 x 101.6 cm)

signed and dated lower left; titled on the stretcher verso

\$ 1,000-2,000



197.

John H. Burrow

American/Canadian [b. 1955]

ALPINE CREST

oil on canvas

16 x 20 in. (40.6 x 50.8 cm)

signed and titled verso

\$ 900-1,200



198.

Rick Berg

Canadian [b. 1950]

BEAR'S PAW DAM

oil on canvas

15 x 30 in. (38.1 x 76.2 cm)

signed lower right; titled verso

\$ 600-900



199.

Diana Kung (Simpson)

American [b. 1935]

JACKRABBIT; 1992

bronze; ed. #5/25

17.25 x 9 x 5.75 in. (28.6 x 22.9 x 14.6 cm)

signed, dated and editioned in the cast

\$ 400-600



200.

Jan Crawford

Canadian FCA [20th/21st century]

OKANAGAN MOORPARKS PRESERVED II; 2018

acrylic on canvas

24 x 36 in. (61 x 91.4 cm)

signed lower right; signed, titled and dated verso

Provenance: Hambleton Galleries, Penticton BC

\$ 1,000-2,000



201.

Grant Leier

Canadian [b. 1956]

FOUR CATS

acrylic on canvas

48 x 30 in. (121.9 x 76.2 cm)

signed lower right

\$ 900-1,200



202.

Sheila Kernan

Canadian ASA [b. 1983]

RACING STRIPES; 2012

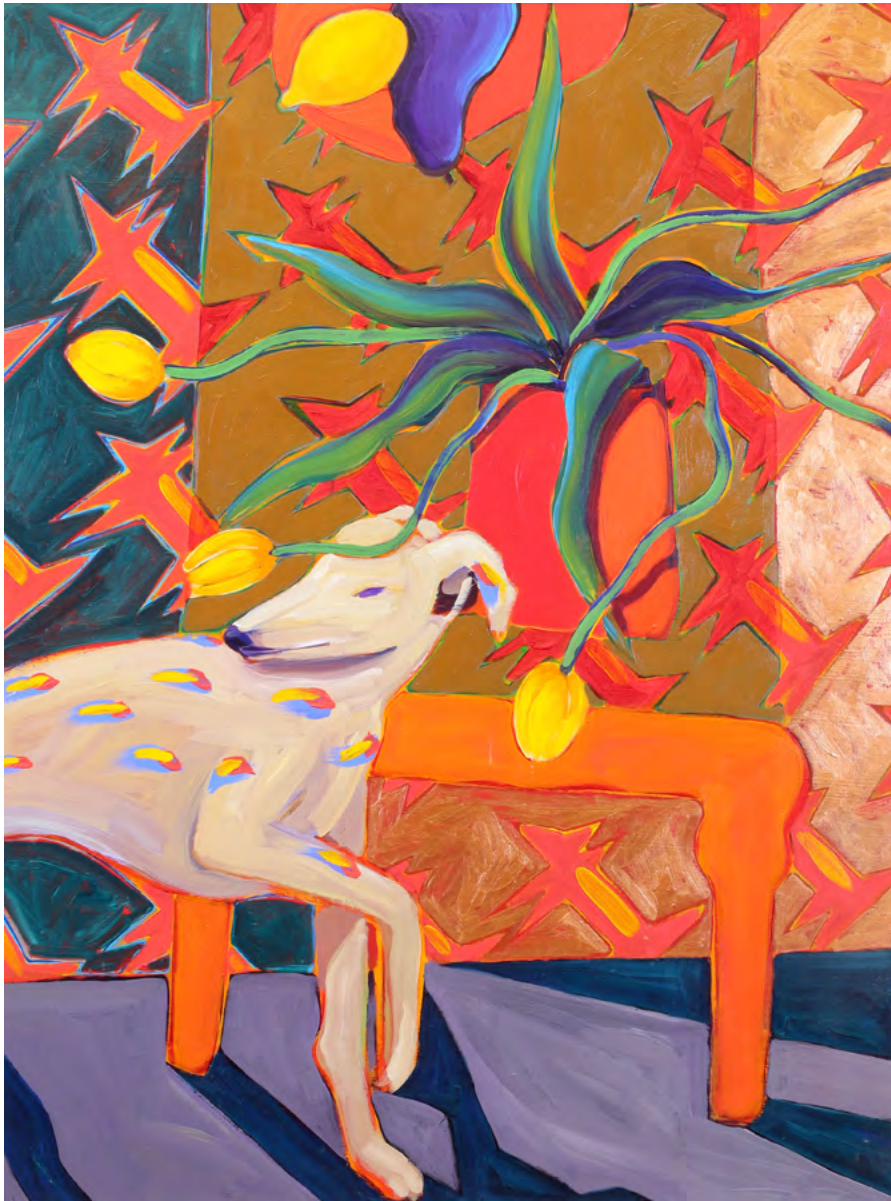
mixed media on canvas

30 x 50 in. (76.2 x 127 cm)

signed lower right; titled on the artist's label verso

Provenance: Assiniboia Gallery, Regina SK (label verso)

\$ 2,000-3,000



203.

Nixie Barton

Canadian [b. 1958]

THE DOG AND THE COFFEE TABLE; 1991

acrylic on masonite

48 x 36 in. (121.9 x 91.4 cm)

titled and dated on the gallery label verso

Provenance: Barton Leier Gallery, Victoria BC

\$ 900-1,200



204.

Perry Haddock

Canadian FCA [b. 1946]

CRAYON BOX AUTUMN

acrylic on canvas

20 x 16 in. (50.8 x 40.6 cm)

signed lower right; signed and titled verso

\$ 400-700



205.

Neil Patterson

Canadian ASA, FCA, OPA [b.1947]

BELOW THE BUTTE

oil on canvas

16 x 20 in. (40.6 x 50.8 cm)

signed lower right; titled verso

\$ 700-1,000



206.

Rod Charlesworth

Canadian [b. 1955]

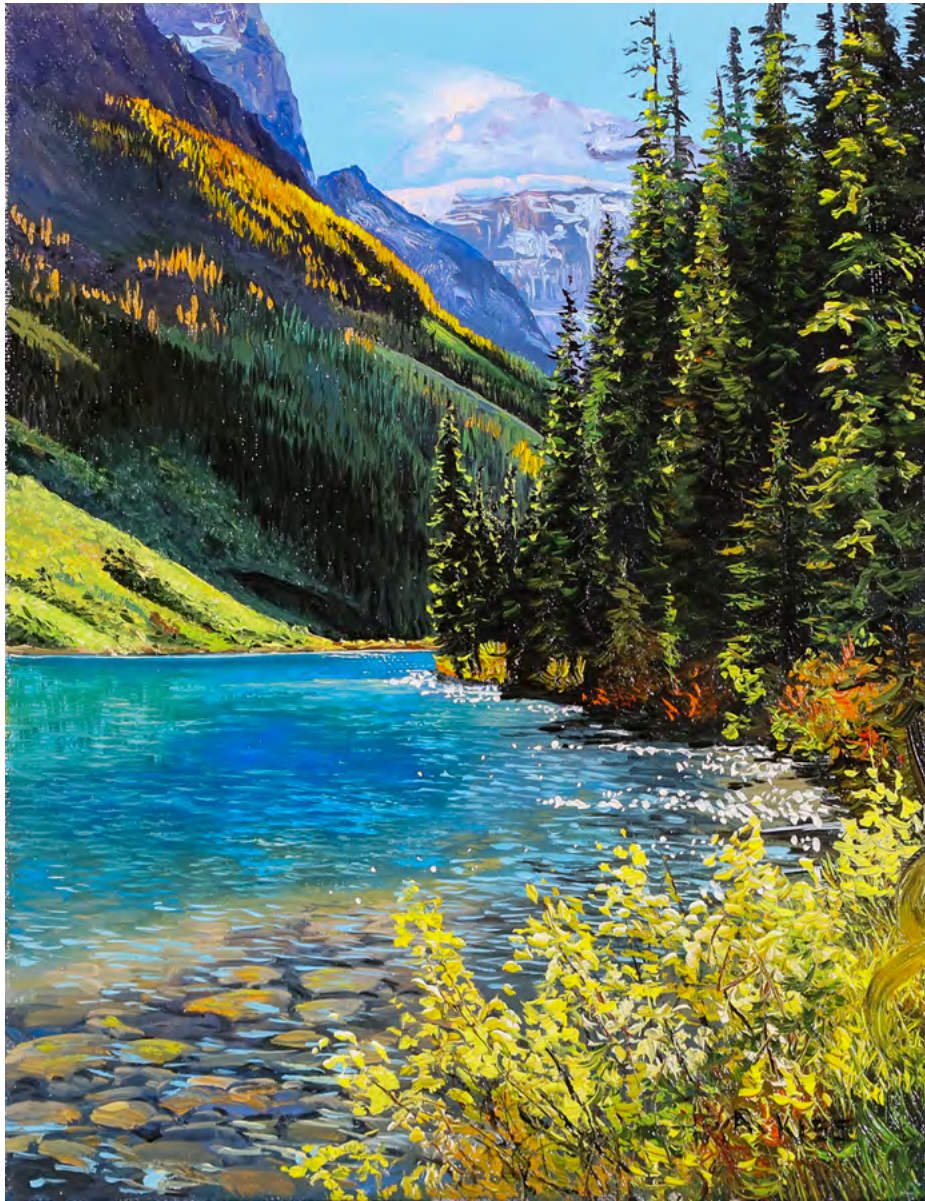
OKANAGAN LAKE, WESTSIDE

oil on canvas

36 x 12 in. (91.4 x 30.5 cm)

signed upper left; signed and titled verso

\$ 1,200-1,500



207.

Andrew Kiss

Canadian [b. 1946]

AUTUMN SHORE WITH LARCH ABOVE

oil on canvas

10 x 8 in. (25.4 x 20.3 cm)

signed lower right

\$ 300-500



208.

Andrew Kiss
Canadian [b. 1946]
LAKE LOUISE SHORESIDE
oil on canvas
10 x 8 in. (25.4 x 20.3 cm)
signed lower right

\$ 300-500



209.

Harold William (Bill) Townsend

Canadian [1940-2017]

SCENE AT SHEEP MOUNTAIN, THE YUKON

oil on masonite

11.5 x 13.5 in. (29.2 x 34.3 cm)

signed lower right; signed and titled verso

\$ 500-700



210.

Harold William (Bill) Townsend

Canadian [1940-2017]

HIKE NEAR HAINE'S JUNCTION, THE YUKON

oil on masonite

11.5 x 13.5 in. (29.2 x 34.3 cm)

signed lower right; signed and titled verso

\$ 500-700



211.

John McKee

Canadian [b. 1941]

MOUNTAIN CASCADE

oil on wood panel

16 x 12 in. (40.6 x 30.5 cm)

signed lower left

\$ 500-700



212.

Zelda Faye Nelson

Canadian FCA [1943-2015]

SUNSET IN CANMORE; 2002

oil on canvas

8 x 11 in. (20.3 x 27.9 cm)

signed lower right; signed, titled and dated verso

\$ 200-400



213.

Doug Swinton

Canadian [20th/21st century]

BY LAKE MINNEWANKA; 2004

oil on wood panel

8 x 10 in. (20.3 x 25.4 cm)

signed lower left; signed, titled and dated "Dec 12 2004" verso

\$ 200-400



214.

Kathy M. Haycock

Canadian FCA, OSA, SCA [20th/21st century]

MOUNT ROBSON - MORNING LIGHT (LOOKING UP THE ROBSON RIVER); 2015

oil on wood panel

9 x 12 in. (22.9 x 30.5 cm)

signed lower right; titled and dated verso

Note: Kathy Haycock's major artistic influences come from her father, Maurice Haycock, and his long-time painting partner A. Y. Jackson.

\$ 200-400



215.

Brent Heighton

Canadian [b. 1954]

MOUNTAIN STREAM

acrylic on board

14 x 11 in. (35.6 x 27.9 cm)

signed lower right; titled verso

\$ 400-600



216.

Lissi Legge

Canadian FCA, SCA [b. 1949]

TO BRIGHTEN YOUR DAY

oil on masonite

14 x 18 in. (35.6 x 45.7 cm)

signed lower right; signed and titled verso

\$ 300-500



217.

Roger D. Arndt

Canadian [b. 1959]

EVENING CLOSE; 2013

oil on board

10 x 8 in. (25.4 x 20.3 cm)

signed lower left; titled on the artist's plaque; signed, titled and dated verso

\$ 300-400



218.

William (Bill) Duma

Canadian ASA, RCA [b. 1936]

NEAR HIGHWAY 22

acrylic on board

12 x 16 in. (30.5 x 40.6 cm)

signed lower right; signed and titled verso

\$ 500-800



219.

William (Bill) Duma

Canadian ASA, RCA [b. 1936]

HILLSIDE SHADOWS

acrylic on board

12 x 16 in. (30.5 x 40.6 cm)

signed lower right

\$ 500-800



220.

Daniel Plante

Canadian [b. 1958]

END OF THE SEASON; 1993

oil on canvas

10 x 12 in. (25.4 x 30.5 cm)

signed lower right; titled and dated on the stretcher verso

\$ 200-400

