

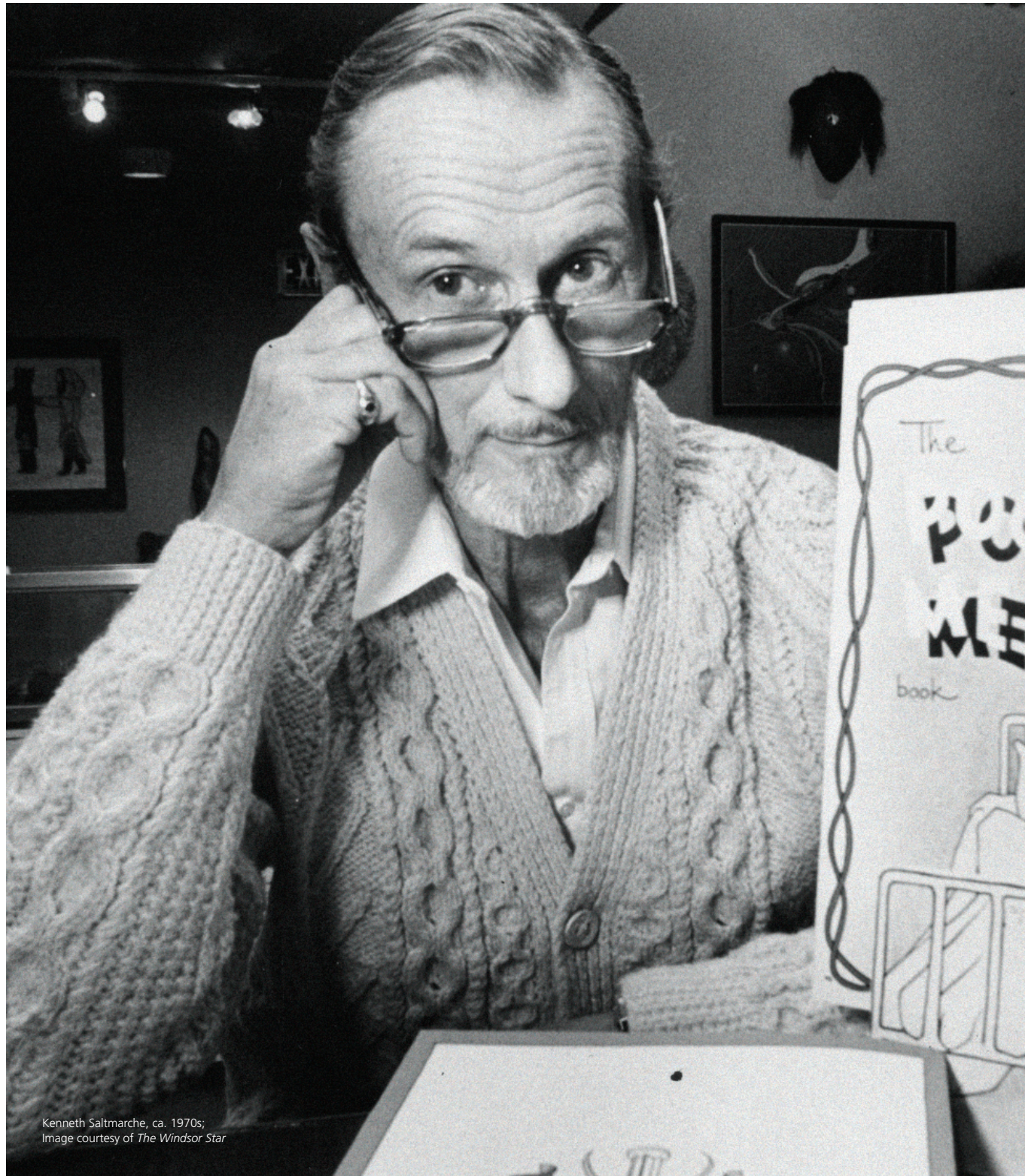
# The Saltmarche Soirée & Live Auction

A Fundraiser to Benefit the Art Gallery of Windsor

**November 16, 2013**  
Art Gallery of Windsor







Kenneth Saltmarche, ca. 1970s;  
Image courtesy of *The Windsor Star*

## **The Saltmarche Soirée & Live Auction**

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Saturday, November 16, 2013

Art Gallery of Windsor

### Message from the Director

The Art Gallery of Windsor is delighted to be organizing this live auction of works by artist and long-term AGW director-curator, Kenneth Saltmarche, along with a selection of artworks from the private collection of Kenneth and wife Judith Saltmarche. This unique fundraising opportunity has been made possible thanks to the generosity of the Saltmarche family, who have remained the custodians of these works for more than a decade and now wish to share them with the community. We appreciate their continued support of the Gallery. It is a rare occasion to have an event of this nature given the paucity of historical and modern artworks commercially available to collectors in this region, and which also contributes to sharing important collecting histories in Windsor-Essex.

For many decades, Judith and Kenneth Saltmarche came to be known as the driving force behind the AGW, and it is to their credit that we have such a fine gallery and collection. This event pays homage to that legacy, honouring him as artist and them both as collectors, while providing occasion to remember their multiple roles in this community. He was an artist, arts administrator, cultural leader and art critic, and she supported him throughout these lifelong accomplishments to facilitate Gallery successes and steward day-to-day family life as parents to twin sons Noel and David and their families. We are also indebted to the expertise of Waddington's Fine Art of Toronto, whose experience has been invaluable to staging this event. Our thanks are also extended to hosts Pam and John Rodzik of Windsor, whose support of this event has been steadfast from the outset and has made it possible for a full evening event to benefit the Gallery.

Catharine Mastin, PhD  
Director, Art Gallery of Windsor

### Message from the Soirée Hosts

As proud supporters of the Gallery over the past 30 years, we have respected and appreciated the dedication of Ken and Judy to the AGW, so when asked to host *The Saltmarche Soirée*, we felt this was the perfect opportunity to honour their legacy and answered "Yes!" This unique event provides us all with the opportunity to support the Gallery financially while celebrating Ken and Judy's amazing contributions to our community. The AGW's world-class vaults are a constant reminder of Ken's impact and Judy's steady support of his work. Together they established a spectacular collection and Gallery — now and for generations to come.

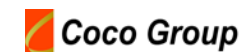


Ken and Judy were passionate about collecting and created *Art for All*, a Gallery event that provided everyone with the opportunity to purchase original art and start their own collections. We also envision *The Saltmarche Soirée and Live Auction* as a tribute to the spirit of *Art for All* — only this time you will have the opportunity to purchase the works that Ken and Judy held so dear, while helping their cherished AGW.

We look forward to seeing you at the *Soirée* as we celebrate our past and move the Gallery into the future!

Pam and John Rodzik

The AGW extends their thanks and appreciation to our *Director* sponsors for their generous support of *The Saltmarche Soirée and Live Auction*



**John and Pam Rodzik**

**LISA & BRIAN SCHWAB**



THE STEPHANIE & BARRY ZEKELMAN FOUNDATION





### **Kenneth Saltmarche: Artist (1920–2003)**

Kenneth Saltmarche was born in Cardiff, Wales and came to Canada in 1924, settling in Windsor. He studied at the Cass Technical High School in Detroit, followed by the Ontario College of Art in Toronto where he earned an honours diploma in 1945. His mentors there included George Reid, John Alfsen, Yvonne McKague Housser and Franklin Carmichael, who also exposed him to Mary Evelyn Wrinch. Before taking on the position of Director-Curator at the AGW in 1946, he also spent a year at the Art Students' League in New York.

He married Judith Davies in 1947, and the couple settled in Amherstburg where they remained until the mid-1950s — and where many of his early works were produced. His first major exhibition was a two-artist showing with Thomas Reid MacDonald in 1949. His first solo show was in 1956, and he was recognized with a major retrospective at the AGW in 1993. Throughout his 40-year commitment to the AGW, he juggled being an active artist with administration. His output was consistent over the years but there were periods of greater activity than others, when, for example, he took a leave of absence in 1954–55 to paint in Italy, and in 1964–65 when he was awarded a Senior Art Fellowship from The Canada Council for the Arts to tour Europe. In 1959, he also spent the summer and fall in Mexico. Between these more concentrated blocks of time and in retirement, his travels took him to the United States, the Caribbean and to Wales, his country of birth.

This exhibition and live auction includes a selection of 25 of Saltmarche's paintings and drawings from the 1940s and early 1990s. (see the first auction session, lots 1–25) He was a painter who worked in both oil and watercolour, and as draftsman worked principally in graphite and conté crayon. Consistent with his formal training, his journey as an artist emphasized representational concerns focusing on landscape and figurative subjects, notably those pertaining to family life and his travels. The Windsor-Essex region was prominent subject matter, and with his commitment to the area where, with Judith, it was his vision to build an audience for the arts and a nationally-acclaimed collection. He was one of many cultural administrators in the postwar years to navigate a life as an artist, and in this respect he was joined by the likes of Clare Bice, Thomas Reid MacDonald and Ron Bloore. As artist, Saltmarche was supported by several major public art commissions, including portraits for the Government of Ontario of The Honourable James de Congalton Hepburn (1950), The Honourable Reverend M.C. Davies (1959), and the University of Windsor President Reverend E.C. Lebel (1964). He also secured a commission in 1959 with the Cleary Auditorium for a mural depicting the Windsor-Detroit skyline.

Saltmarche retired from the AGW in 1985 after having established a major collection of Canadian art — over 2000 works — including works by George Heriot, William Hind, Prudence Heward, the Group of Seven, Inuit art and the Painters Eleven. His accolades as Director include being invested as a member of The Order of Canada (1985), and receiving the Peggy Fenn Award of Merit (1985) for outstanding contributions to the visual arts from the Ontario Association of Art Galleries. His works are included in the public collections of the AGW, the Art Gallery of Hamilton, Museum London, the Government of Ontario, Confederation Art Centre and the University of Windsor.





## Judith and Kenneth Saltmarche as Art Collectors

The legacy of Kenneth Saltmarche's experiences as a graduate of the Ontario College of Art deeply informed the circle of artists with whom he moved, and the shape of the collecting he and Judith accomplished throughout their marriage. The individual artist biographies here show the significant number of Ontario College of Art graduates and teachers comprising this collection. Their circle also included his activities at the AGW where his knowledge on artists and relationships with them was deepened. The José Luis Cuevas print, for example, was purchased after Saltmarche had secured a major gift for the Gallery in 1979 of Cuevas' *Letters from Paris* from the Tabachnick Foundation. The Saltmarche circle also included his teachers such as John Alfsen, artist-director colleagues such as Clare Bice, and artists with whom he developed major projects for the Gallery, such as Isabel McLaughlin who was one of the AGW's named-space donors at 445 Riverside Drive West. There were also artists such as A.J. Casson, Louis Muhlstock, Caven Atkins and Thomas Roach, with and for whom Saltmarche had developed retrospective and memorial exhibitions. The Saltmarches also made a commitment to supporting artists living and working in Windsor-Essex, including Charles and Jack Meanwell and Armand Rossi.

The Saltmarches built their collection through gifts to each other for special events, and it was often that savings had to be set aside before purchases could be made. They were by no means a wealthy couple, and acquisitions had to be carefully planned. The collection was also built through the exchange of works between artists, such as the Fritz Brandtner gift from Caven Atkins to the Saltmarches. There was also the reality that there was not, at the time, a strong commercial gallery presence in the Windsor-Essex region and thus the collection understandably was built through their social network. It should be underscored though that they consistently did position the Gallery's interests to be served first. Despite Ken's public prominence as the art professional, it is important to recognize the important role Judith played in building the family's collection. For example, in 1965 she purchased for him, as a gift, the John Alfsen portrait while having no independent salary of her own. His gifts to her included the Illingworth Kerr watercolour and several of his own works. They also purchased works for their children, such as Louis Muhlstock's *Sleeping Cat*. There were also works they acquired at the AGW Women's Committee Exhibition Sales such as Bruno Bobak's *Near Merritt*, which they probably would have sourced while assembling the sale contents.

For Judith and Kenneth Saltmarche, building a collection was a family project, telling the story of their lives together and within the all-encompassing life they led with the AGW. It was as a couple that Judith and Kenneth built the AGW in its first four decades. The 29 collection works and rare book in this auction show their interests in the visual arts of 20th century Canada, Windsor-Essex and the international connections to Mexico which interested them — including their trip there in 1959, and works by Leonard Brooks, York Wilson and Cuevas. Judith passed away in 1992 and Kenneth in 2003, and since then this collection has resided in Toronto. We welcome its return to Windsor to celebrate an important chapter of the city's history.



## ARTIST BIOGRAPHIES

**John Martin Alfsen** (Lots 31, 32, 34, 35)

Born 1902, Long Rapids, Michigan; died 1971, Toronto, Ontario CGP, CSGA, OSA, RCA

John Martin Alfsen is best known for his painting and drawing, and was dominantly a figurative artist. American born, he came to Canada in 1914 and studied at the Ontario College of Art in Toronto under Arthur Lismer, J.W. Beatty and Frederick Varley. He then ventured to Europe in 1925 for a year with George Pepper and Lowrie Warrener, and then studied sculpture with Antoine Bourdelle. He returned to Canada permanently in 1929 and served as a teacher at his alma mater, the Ontario College of Art. As one of Saltmarche’s teachers, Alfsen passed on his strong skills in drawing and figurative art. He is represented in this auction with four exquisite drawings featuring the circus and portraiture.

**Caven Atkins** (Lot 26)

Born 1907, London, Ontario; died 2000, Royal Oak, Michigan CFA, CGP, CSGA, CSPWC, MSA, OSA

Caven Atkins was a prominent modernist painter, printmaker and designer whose first formal studies were taken at the Winnipeg School of Art when he worked under L.L. FitzGerald and Fritz Brandtner. Atkins also taught there during 1930–33 before settling in Toronto where he continued to work in commercial design and as a teacher at Central Technical School. In 1938 he married May Pepper, and in 1941 they travelled to Bloomfield Hills, Michigan where his sister-in-law lived. May and Caven Atkins eventually settled in nearby Birmingham, and in 1945 Atkins began working as a freelance artist and for the Windsor Art Association where he first met Kenneth Saltmarche. In 1955 he was employed at Ford Motor Company where he worked as a commercial artist-illustrator in engineering. His works were featured at the AGW in a major solo exhibition in 1979, followed by a survey of his Winnipeg years in 1988. He is represented in this auction with a watercolour from his time in Michigan.

**Clare Bice** (Lots 40, 42)

Born 1909, Durham, Ontario; died 1976, Newfoundland OSA, RCA

Clare Bice was a painter, curator and writer who earned a BA in History and English from the University of Western Ontario in 1928, and studied visual arts at the Art Students League and Grand Central School of Art in New York during 1930–32. He is known mainly for his landscape work, but was also the author of five children’s books. From 1940 to 1972, he was Curator of the Elsie Perrin Williams Memorial Art Gallery and Museum (now Museum London). He served as President of the Royal Canadian Academy of Arts during 1967–70, and was invested a Member of the Order of Canada in 1973. An exhibition of his book illustrations for *Jory’s Cove* was shown at the AGW in 1977. The works included in this sale are both landscapes of Ontario’s wilderness, a subject he enjoyed sketching.

**Bruno Bobak** (Lots 37, 28)

Born 1923, Wawelowska, Poland;

died 2012, Fredericton, New Brunswick

RCA

Painter and teacher, Bruno Bobak came to Canada in 1925 with his family, settling first in Saskatchewan and then in several other major Canadian art centres, including Vancouver, Hamilton and Toronto, where he studied under Arthur Lismer at Central Technical School. He taught at the Vancouver School of Art in 1947, where the work in this auction was likely painted given its British Columbian subject matter. He married artist Molly Lamb in 1945 and they eventually settled in New Brunswick in 1960, where he served as Director of the University of New Brunswick Art Centre until 1986. In 1995, both he and Molly Lamb Bobak were invested Members of the Order of Canada for their contributions to the arts. He worked dominantly in figurative and landscape-based genres, and also served as an official war artist during the Second World War.

**Fritz Brandtner** (Lot 43)

Born 1896, Danzig, Germany (Gdansk, Poland);

died 1969, Montréal, Quebec

CAS, CGP, MSA

Fritz Brandtner immigrated to Canada in 1928, working first in Winnipeg where he met L.L. FitzGerald and Caven Atkins. He was educated in Berlin and was important to introducing German expressionism to the Canadian art scene. For a short time he worked as a house painter, and eventually held a solo show of his paintings. In 1934, he moved from Winnipeg to Montreal, where he became a member of the Contemporary Art Society and befriended painters John Lyman, Phillips Surrey and Marian Scott. He was also an art educator, teaching children’s art classes, and directed the University of New Brunswick’s summer art school for several years. He is known for his landscapes, figuration and abstracts, and worked primarily in painting and printmaking.

**Frank Leonard Brooks** (Lots 46, 47)

Born 1911, Enfield, England;

died 2011, San Miguel de Allende, Mexico

RCA, OSA, CGP, CPE CSGA

Leonard Brooks was a painter in oil and watercolour, and worked with subjects including landscapes, still-life urban scenes and abstraction. He first came to Canada in 1913 and, for a short time, returned to Europe, finally settling in Canada with his family in 1918. His formal education included studies at Toronto’s Ontario College of Art and Central Technical School. He served as an official war artist from 1944–46, and afterwards accepted veteran’s pay and left Canada in 1947 for Mexico. Although the trip was planned for one year, he and wife Reva Brooks, an acclaimed photographer who worked with Edward Weston, established an artist’s colony in San Miguel de Allende that drew many other Canadians there for travel and creative inspiration. They remained permanently in Mexico and travelled back and forth to Canada to continue his art career. In 1992, Leonard and Reva Brooks established a foundation in their name at Queens University in Kingston, Ontario.

**Alfred Joseph Casson** (Lot 53)

Born 1898, Toronto, Ontario; died 1992, Toronto, Ontario

CGP, CSPWC, G7, OSA, RCA

Alfred Joseph Casson, or “Cass” as he was commonly addressed, obtained his formal art education at the Hamilton Technical School and at the Central Technical School in Toronto. He first exhibited his work in 1917 at the Canadian National Exhibition. In 1926, following the resignation of Frank Johnston, Casson joined the Group of Seven as its eighth member. Throughout the 1920s and 1930s, he was mentored by Franklin Carmichael, who he succeeded as Chief Designer at Sampson Matthews design firm in Toronto. Casson was a founding member of the Canadian Group of Painters and invested much administration to the Ontario Society of Artists and the Royal Canadian Academy of Arts, serving as president for both between 1941–44 and 1948–52 respectively. At the AGW, Saltmarche organized a major exhibition of Casson’s work in 1978, one of the first retrospectives to be done on him. It was the importance of such exhibitions that led to the production of rare-book publications on Casson, including Canadian art critic Paul Duval’s major tome of 1980 included in this auction.

**José Luis Cuevas** (Lot 50)

Born 1934, Mexico City, Mexico; currently living in Mexico City

José Luis Cuevas is a prominent artist known for challenging the dominant 1930s and 40s Mexican mural movement of Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. His studies in the visual arts included the National School of Painting and Sculpture and, while bedridden with rheumatic fever, he also learned the process of engraving from Lola Cueot of Mexico City College. His works have been shown widely around the world, and his mentors in his graphic approach to figurative subjects were Goya and Picasso. His graphic art skills were also developed through working as a book and newspaper illustrator. He was awarded the National Prize for Fine Arts in Mexico in 1981, and represented Mexico at the 1982 *Venice Biennial*. In 1992 he opened a museum named in his honour in Mexico City, celebrating his legacy and that of other important Mexican artists.

**Lionel LeMoine FitzGerald** (Lot 39)

Born 1890, Winnipeg, Manitoba; died 1956, Winnipeg, Manitoba CGP, G7, MSA, RCA

L.L. FitzGerald studied at the Art Students League in New York during the winter of 1921–22. He first exhibited with the RCA in 1913 and twice with the Group of Seven, becoming a member of the latter collective in 1932. He is well known as an important teacher and began in this capacity at the Winnipeg School of Art in 1924. He was influential on Caven Atkins, whom he mentored in the early 1930s. In 1929, FitzGerald was appointed school principal, where he worked until his retirement in 1949. He spent his entire life in Winnipeg and produced an important body of work including prairie landscapes and abstractions. He began making abstract drawings, like the work available in this auction, after spending time with Lawren Stewart Harris in the 1950s. Drawing was crucial element of his practice, and he looked to 19th century artist and writer John Ruskin to finesse his own distinct approach to this graphic medium.

**Frederick Stanley Haines** (Lot 33)

Born 1879, Meaford, Ontario; died 1960, Thornhill, Ontario

CPE, CSGA, CSPWC, OSA, RCA

Frederick S. Haines received his education in the visual arts at the Central Ontario School of Art under George Agnew Reid and William Cruikshank, and at the Académie Royale des Beaux Arts in Antwerp, Belgium in 1913. He is known for his works in drawing, printmaking, design and painting. A contemporary of the Group of Seven, his landscapes were strongly informed by their modernist aesthetic. Haines served as curator of the Art Gallery of Toronto from 1928–32, and was for nearly two decades principal of Toronto’s Ontario College of Art from 1932–51. He was president of the Royal Canadian Academy of Arts in 1939, and a solo exhibition of his works was held at the Willistead Art Gallery in Windsor in 1962.

**Yvonne McKague Houser** (Lot 45)

Born 1898, Toronto, Ontario; died 1996, Toronto, Ontario

CGP, OSA, RCA

Yvonne McKague Houser studied at the Ontario College of Art during 1915–20, and in Paris, France at the Académie de la Grande Chaumière, Académie Colarossi and Académie Ranson. She returned to Canada in 1922 to continue teaching and worked for the Ontario College of Art, the Doon School of Fine Arts in Kitchener, and at Toronto’s Ryerson Polytechnic. She first exhibited with the Royal Canadian Academy in 1923 and exhibited three times with the Group of Seven. In 1939 she went to Taos, New Mexico with her friend Isabel McLaughlin to study Dynamic Symmetry with Emil Bistram, and in the 1950s also studied with Hans Hofmann in Cape Cod at which time her work shifted toward abstraction. Houser was a founding member of the Canadian Group of Painters and a member of Toronto Theosophical Society and women’s Heliconian Club. She married Frederick B. Houser in 1926, financial editor for *The Toronto Star* and author of *A Canadian Art Movement* (1926). Her contributions to teaching and painting landscapes and abstractions eventually led to being invested a member of the Order of Canada in 1983. She is represented in this auction with one of her later abstractions.

**Illingworth Holey “Buck” Kerr** (Lot 36)

Born 1905, Lumsden, Saskatchewan; died 1989, Calgary, Alberta ASA, RCA

“Buck” Kerr, as he is commonly known, studied during the 1920s and 1930s at Toronto’s Central Technical School and the Ontario College of Art, and also at the Westminster School of Art in London, England. His first teaching appointment was at the Vancouver School of Art during 1945–47, and thereafter served as Director of the Provincial Institute of Technology and Art (now ACAD) in Calgary until 1967. After settling there, he became actively involved in the Alberta Society of Arts, beginning a membership with them in 1947 and then serving terms as vice-president (1951–52) and president (1952–53). His works, dominantly depicting the prairie landscapes, have been shown widely across Canada, and a major retrospective of these works was organized by the Edmonton Art Gallery, which toured to Windsor in 1985. Kerr was invested a member of the Order of Canada in 1983, and the Illingworth Kerr Gallery at the Alberta College of Art and Design is named in his memory. Kerr suffered a serious stroke in 1988 which left him without enough vision to paint, and shortly thereafter he took his own life.



**Henri Leopold Masson** (Lot 27)

Born 1907, Namur, Belgium; died 1996, Ottawa, Ontario CGP, CSPWC, OSA, RCA

Henri Leopold Masson came to Canada with his family in 1921 and settled in Ottawa. His formal education in the arts began at age 13 at the Athenée Royale in Brussels and, after moving to Canada, studied at the Ottawa Art Association and at the Ottawa Art Club. A contemporary of the Group of Seven, he first encountered their work in 1932 and was inspired by their approach to the landscape — which he adapted to his own methods of working with figurative and landscape themes. His first solo exhibition was held in Toronto in 1937 at Douglas Duncan’s Picture Loan Society, and major group-artist exhibition shows have included the New York World Fair in 1939, the Rio de Janeiro Fine Arts Museum in 1944, Unesco in 1946, the São Paulo Biennial in 1951, New Delhi in 1953, and the Québec Pavilion in Osaka, Japan in 1970. He was president of the Conférence des Artistes Canadiens in Ottawa in 1945, and was awarded an Honoris Causa doctorate from the Assumption College in Windsor in 1955.

**Isabel McLaughlin** (Lot 30)

Born 1903, Oshawa, Ontario; died 2002, Toronto, Ontario CGP, OSA

Isabel McLaughlin pursued several formal study opportunities — beginning first at the Ontario College of Art in Toronto, followed by the Scandinavian Academy in the later 1920s. She also studied with Emil Bistram in Taos, New Mexico in 1939, and finally with Hans Hoffmann between 1947–52. McLaughlin was a close friend of Yvonne McKague Housser, and both women contributed significantly to the recognition of women artists during the 1930s and 40s. She was a founding member of the Canadian Group of Painters and served as its president from 1937–44. Her work is characterized by a strong sense of design within a modernist aesthetic. She was honoured with a major touring exhibition organized by The Robert McLaughlin Gallery, which was shown at the AGW in 1983. Her father’s legacy (Colonel Robert S. McLaughin), as founder of General Motors Canada, gave her a life of economic comfort to pursue art and also be a prominent collector and philanthropist. In addition to her generosity to her hometown gallery, The Robert McLaughlin Gallery, she was also a member of the AGW’s 1975 named-space program in the remodelled Carling Brewery building. She is represented in this auction with an important finished drawing she exhibited with the Canadian Group of Painters.

**Charles Meanwell** (Lot 54)

Born 1946, Windsor, Ontario; currently lives in Hamilton, Ontario Charles Meanwell earned his BA in English from Trent University in 1972, and also studied in Toronto at the Three Schools and the Toronto School of Art. He became a close friend of portrait painter Barker Fairley who mentored him in the strong linear and flat approach to painting his subjects. Meanwell’s works have been recognized in numerous important exhibitions in recent years, including a solo show at the McLaren Art Centre in 1995 and a solo exhibition at the AGW in 2008. The subject of this portrait, Caroline Kolompar, was the artist’s neighbour and family friend in Toronto who babysat his two children. Charles Meanwell is a nephew of painter Jack Meanwell.

**Jack Meanwell** (Lot 49)

Born 1920, Windsor, Ontario; died 2005, Cincinnati, Ohio

Jack Meanwell grew up in Windsor and attended the Detroit Art Academy and the Society of Arts and Crafts. He served during the First World War with the Royal Canadian Air Force. In 1945 he joined Greenhow Art Studios and produced advertising materials for the Ford Motor Company and Chrysler. Following this, he became part-owner, with his father-in-law, of the Wallingford Coffee Company in Cincinnati. In 1972, he turned his attention to full-time painting, working in landscape and figurative styles, and was an art instructor at the Art Academy of Cincinnati for over 25 years. Nephew Charles Meanwell has commented that “Jack always had useful things to say about painting. He told me I should sign a painting the day I painted it so that the signature would have the same energy as the painting.” Whenever someone pointed to one of his more abstract paintings asking, “What’s that?” Jack would always answer, “Paint.”

**Louis Muhlstock** (Lot 44)

Born 1904, Narajow, Poland; died 2001, Montreal, Quebec CAS, CGP, CSGA, RCA

During the late 1920s, Louis Muhlstock dedicated several years to formal study in both Canada and France. In Canada, he began working first at the Art Association of Montreal under William Brymner; followed by evening classes of the Royal Canadian Academy under George H. Russell, Charles Simpson, Albert H. Robinson, Maurice Cullen and Edmond Dyonnet; and finally at L’École des Beaux-Arts de Montréal under F. Charpentier. In France, he furthered his studies at the studio of Louis-François Biloul until 1931, and frequented the Académie de la Grande Chaumière in Paris. Muhlstock established his reputation in the graphic arts and is widely respected for both his drawings and his contributions to contemporary art. He was a founding member of Montreal’s Contemporary Art Society in 1939, and was also a member of the CSGA and CGP. He was invested a member of the Order of Canada in 1991 and L’Ordre du Québec in 1998. Saltmarche curated a major survey of 45 years of Muhlstock’s art in a 1976 solo exhibition at the AGW. His drawings were informed by his experiences during the Great Depression when he witnessed the experiences of the poor and disenfranchised. Mulhstock is represented in this auction by an exquisite drawing of a sleeping cat, a subject of particular interest to the feline-loving Saltmarche family.

**Jack Nichols** (Lot 41)

Born 1921, Montreal, Quebec; died 2009, Ottawa, Ontario CGP, RCA

Jack Nichols obtained knowledge on art through the mentorship of Louis Muhlstock and Frederick Varley. He secured a 1943 wartime commission from the National Gallery of Canada and was officially appointed a Canadian war artist in 1944 at the rank of lieutenant, and served on the overseas front through 1945. Following the war, he was awarded a Guggenheim Fellowship in 1947, which allowed him time to study lithography and printmaking. He taught at the Vancouver School of Art in 1948, and spent much of his life afterwards in Toronto. His work in printmaking eventually led to him being a prize winner at the Second International Exhibition of Drawing and Engraving in Lugano, Switzerland in 1952, and six years later his prints were shown at the *Venice Biennale*. His wartime experiences witnessing casualties and the loss of life established

a melancholic approach to print and image making. These dark and brooding past experiences influenced much of his art production, and he is represented in this auction with a pensive portrait haunted by an apparition-like figure in the background.

**Thomas Roach** (Lots 28, 29)

Born 1891, Nova Scotia; died 1928, Windsor, Ontario

Canadian-born and trained artist Thomas Roach served during the First World War and afterwards studied in Boston and at the Ontario College of Art in Toronto before coming to Windsor in 1925 — where he remained active until his early death at age 37 from a heart attack. Roach was one of Windsor’s few known artists from the 1920s. A painter of landscapes and urban scenes, he was inspired by the aesthetic developed by the Group of Seven, with whom he studied, applying their modernist style to the Windsor-Essex scenery. His first solo exhibition was held in Detroit in 1927, and his works were purchased by the Detroit Institute of the Arts. A memorial exhibition of forty works, curated by Kenneth Saltmarche, was held in 1949 at the Willistead Art Gallery in Windsor with those few works he had opportunity to paint during his short career as an artist. These rare sketches in the auction were both painted in Windsor-Essex around 1927–28.

**Armand Rossi** (Lot 52)

Born 1918, Sydney, Nova Scotia; died 2008, Windsor, Ontario

Armand Rossi came to Windsor with his family at the age of four. He studied in the technical and art programs at W.D. Lowe High School in Windsor, and at the Meizinger School of Art in Detroit. He also studied at the Society of Arts and Crafts in Detroit (now the College for Creative Studies). He served in the Royal Canadian Air Force in England during the Second World War. Rossi taught at the Willistead Art Gallery of Windsor, and in 1949 founded Ad-Signs Ltd. which he ran until 1984. His works were shown in the AGW’s *Southwest Biennial* exhibitions. Rossi is represented in this auction with a landscape scene in pastel, a medium in which he developed considerable skill.

**York Wilson** (Lots 48, 51)

Born 1907, Toronto, Ontario; died 1984, Toronto, Ontario

OSA, RCA

York Wilson studied at Central Technical School in Toronto and developed his career in commercial art, working at the firms of Brigden’s and Sampson Matthews Ltd. He also worked in Detroit during the 1930s for various advertising agencies. His first trip to Mexico was in 1949, where both he and his lifelong partner Lela Wilson eventually purchased a house in the artist’s colony of San Miguel de Allende. By the 1950s and 1960s, his artistic focus had shifted to abstraction, and working in this idiom he eventually combined it with his commercial art background by becoming a prominent muralist. In this capacity, Wilson completed major commissions for the O’Keefe Centre for the Performing Arts, Bell Canada and the Imperial Oil Building in Toronto. The York Wilson Foundation celebrates the artist’s legacy as does the York Wilson Award, which was established in 1997 with the Canada Council for the Arts to support the acquisition of contemporary art in public collections in Canada. Wilson is represented in this auction with two abstractions from the 1970s.

**Abbreviations**

ASA — Alberta Society of Artists

CAS — Contemporary Arts Society

CFA — Canadian Federation of Artists

CGP — Canadian Group of Painters

CPE — Canadian Society of Painters, Etchers and Engravers

CSGA — Canadian Society of Graphic Art

CSPWC — Canadian Society of Painters in Watercolour

G7 — Group of Seven

MSA — Manitoba Society of Artists

OSA — Ontario Society of Artists

RCA — Royal Canadian Academy of Arts



### Auction Preview: November 9–16, 2013

The auction lots will be available for viewing in a special exhibition at the AGW during regular public hours (Wednesday – Sunday, 11 am – 5 pm).

All lots will be offered and sold subject to the following Conditions of Sale. By bidding at auction, bidders are bound by those conditions, as amended by any oral announcements or posted notices, which together form the contract of sale between the successful bidder (buyer), the Art Gallery of Windsor (auctioneer), and the consignor (seller) of the lot.

#### CONDITIONS of SALE

##### 1. Condition of Artworks

All lots are sold “AS-IS” and are considered, unless otherwise noted in the description, to be in good condition. The definition of “good,” when used in reference to condition, describes an object as having had no major damage or repair but, as with the nature of the material, may show minor acceptable wear (i.e. surface wear, discolouration, etc.) that the piece may acquire with age. The lack of any such reference in a description does not imply that a lot is free from any defects, nor does any reference to certain defects imply the absence of others. Artwork frames are not included as part of the condition description.

Any description issued by the auctioneer of an article to be sold is subject to variation to be posted or announced verbally in the auction room prior to the sale. While the auctioneer has endeavoured not to mislead in the description issued, and the utmost care is taken to ensure the correct cataloguing of each item, such descriptions are purely statements of opinion and are not intended to constitute a representation to the prospective purchasers and no warranty of the correctness of such description is made.

If the bidder is particular about minor flaws, they should examine the pieces in person or have the auctioneer answer any questions before bidding. It is the sole responsibility of the bidder to inquire as to the condition of a lot before participating in the auction. Condition reports are available upon request, and bidders are advised to make any requests well in advance of the sale. Sizes measurements are approximate and refer only to the artwork image area and do not include frame dimensions.

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##### 2. Bidding

The auctioneer reserves the right to withdraw any lot from sale at any time, to divide any lot or to combine any two or more lots at his sole discretion, all without notice.

The auctioneer reserves the right not to accept and not to reject any bid, and to advance the bidding, at his absolute discretion. Without limitation, any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may not be recognized.

The auctioneer may bid on behalf of the consignor as agreed between them. In addition, the auctioneer may accept and submit absentee bids, to be executed by an employee of the auctioneer, pursuant to the instructions of prospective purchasers not in attendance at the sale. All absentee bidders are required to contact the AGW at 519-977-0013 ext 134 following the sale to confirm whether they have been successful.

The highest bidder accepted by the auctioneer for any lot shall be the buyer, and such buyer shall forthwith assume full risk and

responsibility for the lot and must comply with such other Conditions of Sale as may be applicable. If any dispute should arise between bidders, the auctioneer shall have the absolute discretion to designate the buyer or, at his option, to withdraw any disputed lot from the sale, or to re-offer it at the same sale. The auctioneer's decision in all cases shall be final.

##### 3. Successful Bids and Payment

Successful bids will be the final hammer (selling) price, and no buyer's premium will be added to items sold in this auction. Unless exempted by law, a charge of 13% HST is applicable on the hammer price, except for purchases exported from Canada. In the case where purchases are shipped out of Ontario, the HST or GST is charged based on the tax status of that province. Permits may be required for international shipments due to export restrictions.

Payment for purchases must be made either by cash, INTERAC direct debit (in-person only), electronic transfer (fee applies), and VISA or Mastercard (up to \$25,000). As the AGW requires written authorization for all credit card purchases, credit card information must be provided by the cardholder at the time of bidder registration or absentee bid form submission. This information cannot be accepted over the telephone. However, fax authorization arrangements can be made.

Immediately after the purchase of a lot, the buyer shall pay the whole purchase price requested by the auctioneer within 72 hours from the date of the sale, failing which the auctioneer in his sole discretion may cancel the sale, with or without re-offering the item for sale. The buyer shall not become the owner of the lot until it is paid for in full.

In the event of failure to pay for articles within the aforementioned time limit, the auctioneer, without limitation of the rights of the consignor and the auctioneer against the buyer, may resell any of the articles affected, and in such case the original buyer shall be responsible to the auctioneer and the consignor 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; and
- c) the amount of commission which the auctioneer would have earned had payment been made in full by the original buyer.

Each lot purchased, unless the sale is cancelled as above, shall be held by the auctioneer at its premises or at a public warehouse at the sole risk of the buyer until fully paid for and removed.

##### 4. Removal of Lots / Shipping

Purchased lots must be removed either the night of the auction following the sale, or picked up by no later than the next day, November 17, 2013, 11 am – 1 pm only. If pick-up on those dates are not possible, it is the responsibility of the buyer to make all arrangements for insuring, packing and removing the property purchased within 5 business days following the auction. The AGW does not provide packing or shipping services, and the purchaser must designate and arrange for the services of a third-party shipper and be responsible for all shipping, insurance expenses and any necessary export permits that may apply. The AGW can provide names of recommended professional packers and shippers, but will not be held responsible for the service or have any liability for providing this information.

ALL SALES FINAL  
ALL PRICES IN CANADIAN FUNDS

## FIRST SESSION

Lots 1 – 25

# Kenneth Saltmarche, Artist



1. Untitled (Windsor-Essex County and house), 1947  
oil on canvas  
Image: 22" x 26"

Inscriptions and labels: recto, "Ken Saltmarche '47" LR; verso, none  
Estimate: \$5,500 – 6,500





2. Untitled (Copper tea kettle), 1942  
oil on board  
Image: 16" x 20"  
Inscriptions and labels: recto, none; verso, "Ken Saltmarche November 25, 1942", "Elsie Perrin William Memorial Art Museum, London, Canada, No. 3, No 1"  
Estimate: \$3,000 – 4,000



3. Untitled (Jug and red geraniums), 1942  
oil on board  
Image: 19-7/8" x 15-7/8"  
Inscriptions and labels: recto, none; verso, "Kenneth Saltmarche 205, December 2, 1942" LR  
Estimate: \$2,500 – 3,500



4. Untitled (Colosseum), ca. 1954–55  
oil on board  
Image: 11" x 13"  
Inscriptions and labels: none  
Estimate: \$1,700 – 2,200



5. *Portrait of Judy (Saltmarche)*, ca. 1948  
oil on canvas  
Image: 22-1/2" x 28"  
Inscriptions and labels: recto, "KS" LL; verso, exhibition label for the "Eighth Annual Western Ontario Exhibition, 1948, *Portrait of Judy*, NFS, Ken Saltmarche, Willistead Art Gallery, Windsor, Ontario" UL  
Estimate: \$5,500 – 6,500



6. *The Baby House, Sandwich*, ca. 1940s  
oil on cardboard  
Image: 17-1/2" x 22-5/8"  
Inscriptions and labels: recto, none; verso, "THE BABY HOUSE, SANDWICH" UL  
Estimate: \$2,500 – 3,500



7. *Study for Island of Janizio, Mexico*, 1959  
graphite on paper  
Image: 16" x 21-1/2"  
Inscriptions and Labels: recto, "Study for Island of Janizio, Mexico, 1959, KS" LL, and various colour notations throughout drawing; verso, none  
Note: Shown in 1993 as part of *Kenneth Saltmarche: A Retrospective*, Art Gallery of Windsor  
Estimate: \$1,300 – 1,700





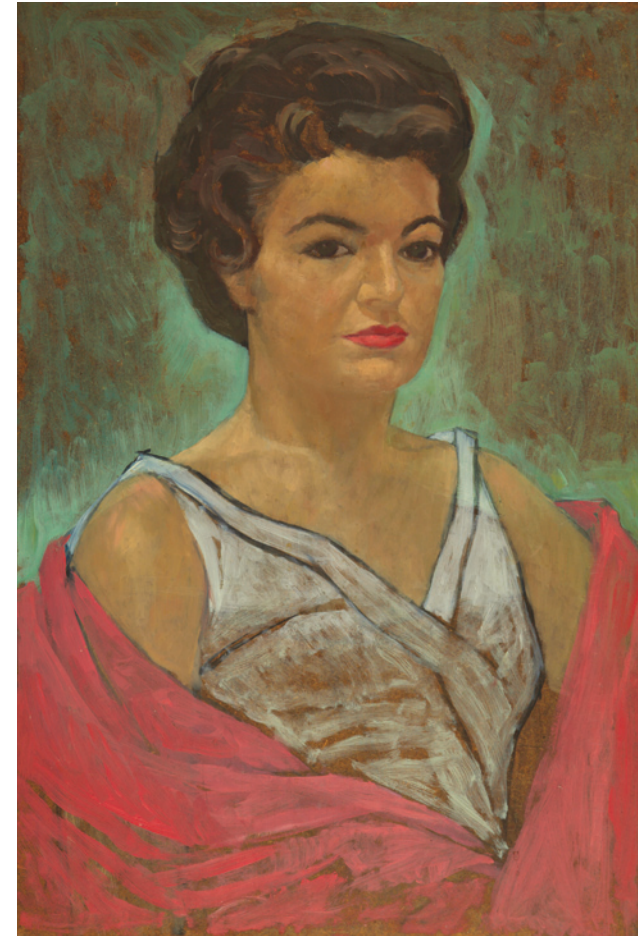
8. Untitled (Still life and abstract forms), ca. 1950s  
oil on board  
Image: 24" x 20"  
Inscriptions and labels: recto, none; verso, none  
Estimate: \$3,700 – 4,700



9. Untitled (Landscape with two-storey structure), undated  
oil on board  
Image: 11" x 13"  
Inscriptions and labels: none  
Estimate: \$1,600 – 2,000



10. Untitled (Landscape, Italy), ca. 1954–55  
oil on board  
Image: 13" x 11"  
Inscriptions and labels: none  
Estimate: \$1,700 – 2,100



11. Untitled (Portrait of a woman with red shawl), ca. 1950s–60s  
oil on board  
Image: 24" x 16-1/2"  
Inscriptions and labels: none  
Estimate: \$3,500 – 4,500



12. Untitled (Portrait of a man in suit), ca. 1950s–60s  
oil on board  
Image: 24" x 20"  
Inscriptions and labels: none  
Estimate: \$3,500 – 4,500



13. Untitled (Portrait of a woman with blue shirt and jacket),  
ca. 1950s–60s  
oil on board  
Image: 20-1/2" x 15-1/2"  
Inscriptions and labels: none  
Estimate: \$2,500 – 3,500

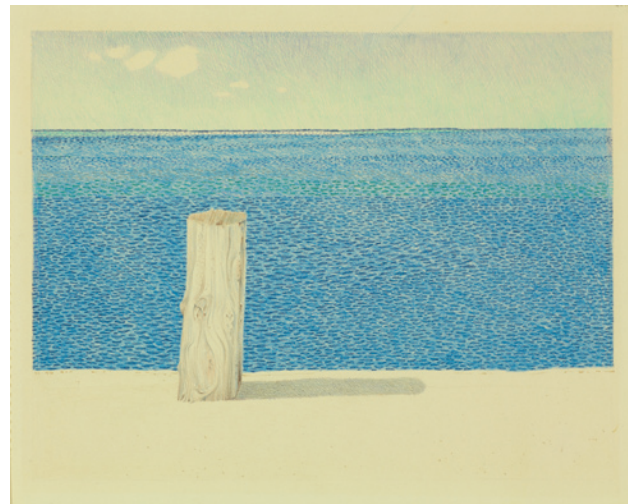




14. Untitled (Portrait of a woman with turquoise top),  
ca. 1950s–60s  
oil on board  
Image: 24" x 20"  
Inscriptions and labels: none  
Estimate: \$3,500 – 4,500



15. Untitled (Willistead trees with fountain; unfinished watercolour drawing), undated  
watercolour and graphite on paper  
Image: 15" x 21"  
Inscriptions and labels: none  
Estimate: \$1,300 – 1,700



16. Untitled (Ocean and pier), 1976  
coloured pencil on paper  
Image: 10-1/4" x 13"  
Inscriptions and labels: recto, "KS 1976"; verso, "To Judy Love K,"  
"Property of Mrs. K. Saltmarche" in the artist's handwriting  
Estimate: \$1,300 – 1,700



17. *Tropical Flower*, 1982  
watercolour on paper  
Image: 11-1/4" x 9-1/4"  
Inscriptions and labels: recto, "Tropical Flower 1982 Ken Saltmarche" LL; verso, none  
Estimate: \$1,300 – 1,700



20. Untitled (Self shadow and sand), 1982  
pencil on paper  
Image: 11" x 13-3/4"  
Inscriptions and labels: recto, "K Saltmarche 1982" UL  
Estimate: \$1,300 – 1,700



18. *Little Pine, Long Boat Key*, 1984  
coloured pencil on paper  
Image: 11" x 13-1/2"  
Inscriptions and labels: recto "Little Pine, Longboat Key, 1984 Ken Saltmarche  
1990" LL; verso, none  
Estimate: \$1,300 – 1,700



19. *Angel Wing*, 1984  
pencil on paper  
Image: 11" x 13-1/2"  
Inscriptions and labels: recto, "Angel Wing" LL, "Ken Saltmarche 1984" LR;  
verso, none  
Estimate: \$1,300 – 1,700

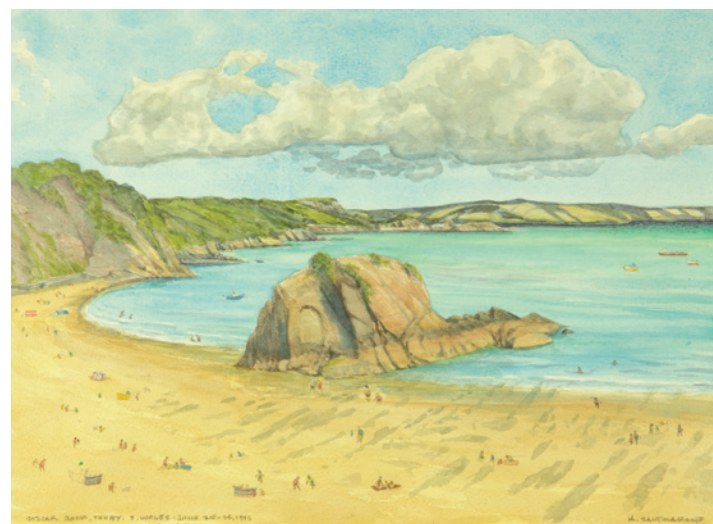




21. *Untitled (Pots and statue)*, 1987  
oil on board  
Image: 14" x 19"  
Inscriptions and labels: recto, none; verso,  
"Ken Saltmarche" UC  
Estimate: \$2,300 – 3,300



22. *Untitled (Potted plant)*, 1987  
watercolour on paper  
Image: 11-1/4" x 9-1/4"  
Inscriptions and labels: recto, "K. Saltmarche 1987" LL; verso, none  
Estimate: \$1,300 – 1,700



23. *Goscar Rock, Tenby South Wales*, 1992  
watercolour on paper  
Image: 21" x 24"  
Inscriptions and labels: recto, "Goscar Rock, Tenby S. Wales, June 25–26, 1992" LL,  
"Ken Saltmarche" LR; verso, "\$325"  
Estimate: \$1,700 – 2,500



24. *North Beach, Tenby, Wales*, 1992  
watercolour on paper  
Image: 11" x 15"  
Inscriptions and labels: recto, "North Beach, Tenby S. Wales, 17 June 1992  
K. Saltmarche, North Beach, Tenby Wales, June 17, 1992" LL; verso,  
"Monkstonepoint, from Tenby Harbour June 17 '92" UR  
Estimate: \$1,700 – 2,500



25. *Untitled (Sea oats and grasses)*, 1993  
coloured pencil on paper  
Image: 13-1/2" x 10-1/2"  
Inscriptions and labels: recto, "Sat. June 12 '93" LL; verso; inscription containing  
information about another artwork not pertaining to this piece  
Note: Anita Saltmarche, the artist's daughter-in-law, recalls that this was the last  
work of art produced by Kenneth Saltmarche.  
Estimate: \$1,700 – 2,200



SECOND SESSION  
Lots 26–54

# Judith and Kenneth Saltmarche as Art Collectors



26. **Caven Atkins**  
Untitled (Landscape, probably in Michigan), 1940  
watercolour on paper  
Image: 15" x 22"  
Inscriptions and labels: recto, "Atkins 40" LR; verso, none  
Estimate: \$3,500 – 4,500



27. **Henri Leopold Masson**  
Untitled (Landscape), 1946  
oil on panel  
Image: 11-1/2" x 15-1/2"  
Inscriptions and labels: recto,  
"Henri Mason 46" LL; verso,  
"Ken Saltmarche, 1510 Lincoln  
Road, Windsor, Ontario"  
Estimate: \$4,000 – 5,000



28. **Thomas Roach**  
Untitled (Windsor-Essex landscape), 1927  
oil on board  
Image: 7-1/2" x 9-1/2"  
Inscriptions and labels: recto; "T. Roach 27;" verso, Framers Stamp, "Herbert Street  
Picture Framing, RR #1, Huron Line, Windsor Ontario"  
Estimate: \$3,500 – 4,500



29. **Thomas Roach**  
Untitled (Windsor-Essex landscape with buildings), ca. 1927  
oil on board  
Image: 7-1/2" x 9-1/2"  
Inscriptions and labels: recto, none; verso, Framers Stamp "Herbert Street Picture  
Framing, RR #1, Huron Line, Windsor Ontario"  
Estimate: \$3,500 – 4,500





30. **Isabel McLaughlin**  
*Still Life and Staircase*, 1947  
 charcoal and conté crayon on paper  
 Image: 21" x 17-5/8"

Inscriptions and labels: recto, "Isabel McLaughlin" LL; verso, several exhibition labels as follows — "Canadian Group of Painters, *Still Life and Stair Case*, 1947, \$25", The Fine Art Galleries, T. Eaton Co. Ltd. Canada, *Still Life and Staircase*, Isabel McLaughlin and three of the artist's own labels including measurements at 22 x 18-1/4"

Estimate: \$2,000 – 2,700



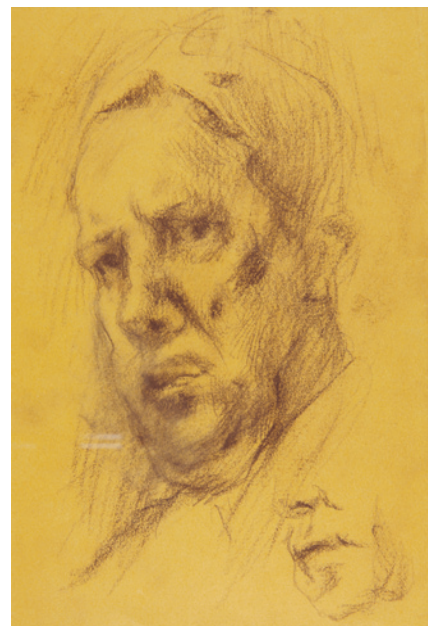
31. **John Martin Alfsen**  
 Untitled (Circus rider), undated (ca. 1940s)  
 pastel on paper  
 Image: 13" x 10-1/4"

Inscriptions and labels: recto, "Alfsen LR and left of centre; verso, none

Estimate: \$1,500 – 1,700



33. **Frederick Stanley Haines**  
 Untitled (Ontario landscape with trees),  
 ca. 1940s  
 charcoal and graphite on paper  
 Image: 11-3/4" x 14-3/4"  
 Inscriptions and labels: recto, signed  
 "Fred S. Haines" LR; verso, none  
 Estimate: \$2,500 – 3,500



32. **John Martin Alfsen**  
 Untitled (Self-portrait), undated (ca. 1940s–50s)  
 conté crayon on paper  
 Image: 11-3/4" x 8"

Inscriptions and labels: recto, none; verso, "To my dear love Ken / 65" and a miscellaneous notation unrelated to the image pertaining to a trip he took to England

Estimate: \$1,200 – 1,500



34. **John Martin Alfsen**  
 Untitled (Circus wagon), undated (ca. 1940s)  
 conté crayon on paper  
 Image: 13" x 16"

Inscriptions and labels: recto, "J Alfsen" LL; verso, none

Estimate: \$1,200 – 1,500



35. **John Martin Alfsen**  
 Untitled (Tent with circus wagons), undated (ca. 1940s)  
 conté crayon on paper  
 Image: 12" x 16"

Inscriptions and labels: recto, "Alfsen" LR; verso, exhibition label for the Willistead Art Gallery, Windsor, Ontario containing the description "John Alfsen, Circus Wagon, conte crayon, 12 x 16-1/4" and a handwritten title "Circus Wagon"

Estimate: \$1,200 – 1,500

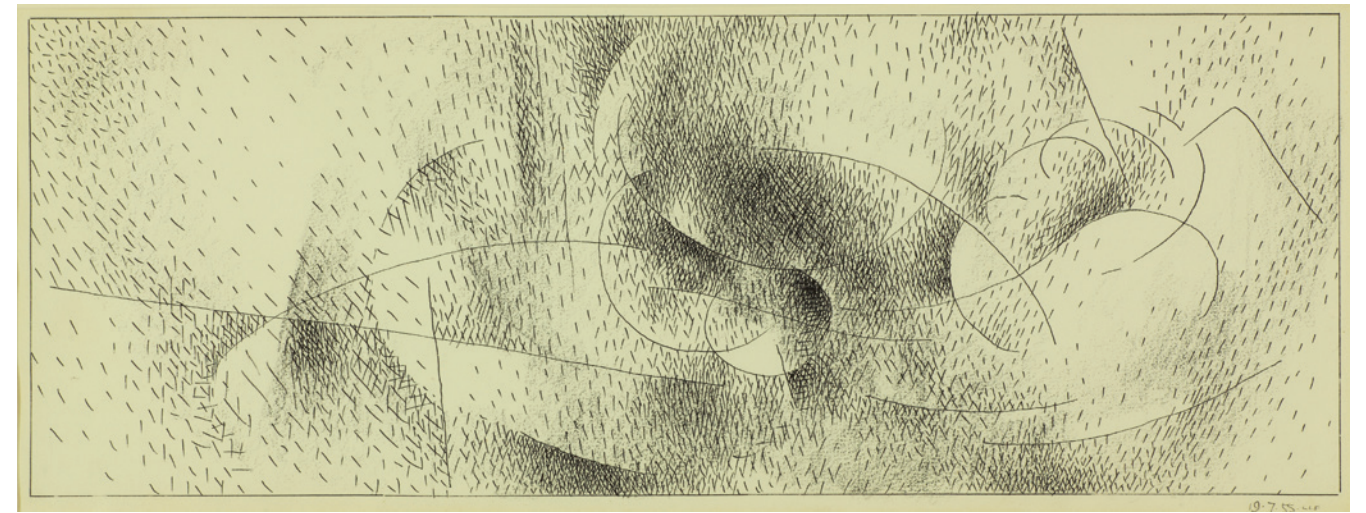




**36. Illingworth Kerr**  
*Elevators, Irvine, Alberta,*  
 ca. 1954  
 watercolour on paper  
 Image: 14-1/2" x 21-1/2"

Inscriptions and labels: recto, "IHK", LR; verso, "Elevators Irvine Alberta, from drawing done about 1954. Gift of the artist 1967, Finally framed 1981." Signed and addressed "Illingworth Kerr, 1723 10th Street, Calgary Alberta." Personalized notation: "Fourteen years is quite a time to sit and contemplate but Judy dear I sadly fear that that's the nature of your mate. (quick action, pure and simple, is not an inborn trait) But let me say without pretense — and just a bit in self defence — here is the hard evidence that all things come to those who wait. From K to J."

Estimate: \$2,000 – 2,500



**39. Lionel LeMoine FitzGerald**

Untitled (Abstraction), 1955  
 ink drawing on paper  
 Image: 7-1/2" x 20-1/4"

Inscriptions and labels: recto; "19.7.55, LLF" LR; verso, none  
 Estimate: \$3,200 – 3,800



**37. Bruno Bobak**

*Pebble Beach*, 1952  
 ink drawing and watercolour on paper  
 Image: 6" x 8-1/4"

Inscriptions and labels: "BOBAK 1952" LR; verso, exhibition label for "Willistead Art Gallery, The Women's Committee Annual Exhibition Sale, Return to New Design Gallery, 1456 Marine Drive, West Vancouver, B.C. Pebble Beach, \$25, Bruno Bobak, 1191 Wellington Dr. North Vancouver B.C. Canada", also signed by the artist under the exhibition label

Estimate: \$1,200 – 1,400



**38. Bruno Bobak**

*Near Merritt*, 1953  
 watercolour on paper  
 Image: 10-3/4" x 14-1/2"

Inscriptions and labels: recto, "BOBAK 1953" LL; verso, exhibition label for "The Willistead Art Gallery, The Women's Committee Annual Exhibition Sale, Bruno Bobak, 1191 Wellington Drive, North Vancouver, Near Merritt, \$45.00"

Estimate: \$1,500 – 1,700



**40. Clare Bice**

*Fresh Weather, Diamond Lake, East of Algonquin Park*, undated (ca. 1950s)  
 oil on board  
 Image: 9-1/2" x 11-1/4"

Inscriptions and labels: recto, "Clare Bice" LR; verso, "Fresh Weather, Diamond Lake, East of Algonquin Park, Clare Bice, RCA, OSA" in the artist's handwriting, and "Collection of Mr. and Mrs. Kenneth Saltmarche, Windsor" in Ken Saltmarche's handwriting

Estimate: \$2,500 – 3,500



**41. Jack Nichols**

Untitled (Portrait composition), 1957  
 screenprint on paper, artist's proof  
 Image: 11" x 13-3/4"

Inscriptions and labels: recto; "Artist's Proof," LL, "J Nichols 1957," LR; verso, "To Judith with Love Ken, Christmas 1979"

Estimate: \$1,200 – 1,500





42. **Clare Bice**  
*Thunderheads, August Sky*, undated (ca. 1950s)  
 oil on on canvas foundation board  
 Image: 9-1/2" x 11-1/4"

Inscriptions and labels: recto, "Clare Bice" LR; verso, "Thunderheads, August Sky, Clare Bice, RCA, OSA" in the artist's handwriting, and "Collection of Mr. and Mrs. Kenneth Saltmarche, Windsor" in Ken Saltmarche's handwriting, and four pen-and-ink thumbnail sketches  
 Estimate: \$2,500 – 3,500



44. **Louis Muhlstock**  
*Sleeping Cat*, undated  
 pastel on paper  
 Image: 13-1/2" x 18-1/4"

Inscriptions and labels: recto "Muhlstock;" verso, "Happy Birthday to my beloved son to a loving husband, to a dear father, Mom Judith, Mico, Perkie and Emlin [the cats] with all our love." A second letter from the artist reading as follows: "My dear Judith. I hope these are the two drawings you looked at. The paper on which they were drawn could be reduced by a couple of inches on either side before matting and framing. Should you not like them well enough when you have had a chance to see them quietly, know that you are not obliged to keep either of them. Was pleased to received and read the article on OUR friend Derr Herr Doctor Kenneth Saltmarche. Thank you for sending it on to me. With love Louis. This art was in the right place and his Judy was on his right hand."  
 Estimate: \$1,800 – 2,000



43. **Fritz Brandtner**  
*Man Camouflaged*, undated  
 ink drawing on paper  
 Image: 10-1/2" x 7-1/2"

Inscriptions and labels: recto, "F Brandtner" within image markings; verso, "No. 3, Man Camouflaged F. Brandtner, Montreal" in the artist's handwriting, and "Ink drawing, Gift of Caven Atkins, 1979" in Ken Saltmarche's handwriting  
 Estimate: \$1,200 – 1,500



45. **Yvonne McKague Houser**  
*Arizona Sunset*, 1971  
 mixed media painting on paper  
 Image: 8-3/4" x 12-1/2"

Inscriptions and labels: recto, "Yvonne McK. Houser, 1971" LR; verso, bill of sale, November 25, 1979, to Mrs. K. Saltmarche, for "Arizona Sunset" \$160.50  
 Estimate: \$1,700 – 2,200



47. **Leonard Brooks**  
 Untitled (Abstract), 1972(7)  
 mixed media collage and pastel on paper  
 Image: 8-1/2" x 10-3/4"

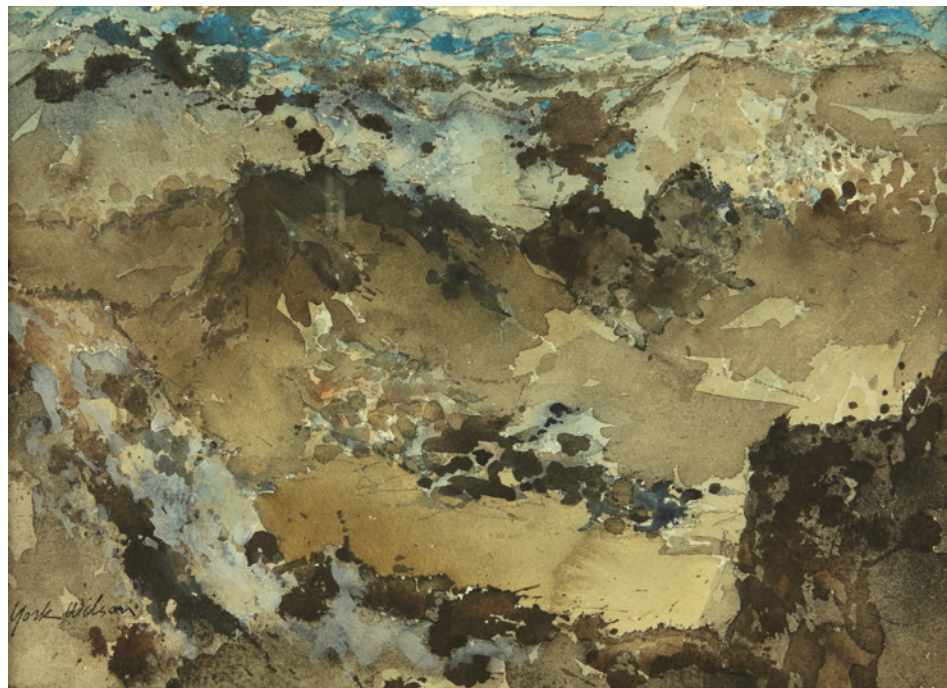
Inscriptions and labels: recto, "Leonard Brooks 1972(7?)," LR; verso, none  
 Estimate: \$1,800 – 2,200



46. **Leonard Brooks**  
 Untitled (Abstract collage), undated (ca. 1970s)  
 mixed media collage on paper  
 Image: 10-1/2" x 7"

Inscriptions and labels: recto, "Leonard Brooks" LL; verso, none  
 Estimate: \$1,200 – 1,500





**48. York Wilson**  
*Jultajo, Chiapis*, undated (ca. 1970s)  
 watercolour on paper  
 Image: 9-1/2" x 13-1/2"  
 Inscriptions and labels: recto; "York Wilson," LL; verso, exhibition label, Roberts Gallery, Toronto, "Jultajo Chiapis, \$790, 10 x 14, cat 412" and attached news clipping, "Wilson's work will hang in the Uffizi" from *The Globe and Mail*, November 28, 1981  
 Estimate: \$1,700 – 2,100



**49. Jack Meanwell** (attributed to)  
 Untitled (Abstract), undated  
 watercolour on paper  
 Image: 11" x 15"  
 Inscriptions and labels: recto, "Meanwell" LL; verso, none  
 Estimate: \$1,200 – 1,400



**50. José Luis Cuevas**  
*Self-Portrait with Models*, 1978  
 etching and aquatint on paper  
 Image: 15" x 21-1/2"  
 Inscriptions and labels: recto "48/50" LL, "Cuevas III 78"; verso, inscription "To Judith with love from Ken (and Charlie) Christmas 1979." Exhibition dealer sheet by Tasende Editions, 820 Prospect Street, California, Press Atelier Lacouriere Releaut, Paris, France, 1978, edition 50, AP 8, edition number of 58 signed by the artist, press and publisher, August 10, 1979  
 Estimate: \$1,200 – 1,500



**51. York Wilson**  
*Square Interior*, undated (ca. 1970s)  
 acrylic collage on paper  
 Image: 8" x 10-1/2"  
 Inscriptions and labels: recto, "York Wilson" LL; verso, exhibition label, Roberts Gallery, Square Interior, \$225, 8 x 10-1/2", acrylic collage  
 Estimate: \$1,700 – 2,100



**53. Alfred Joseph Casson: A Tribute**  
 Paul Duval, 1980  
 Toronto: M.B. Loates Publishing Company Limited  
 18-1/2" x 23-1/2"  
 limited edition rare book, edition 73/150  
 hardcover, encased and leather bound volume with limited edition and signed silkscreen print and boxed in linen casing  
 Estimate: \$1,800 – 2,200



**52. Armand Rossi**  
*Low Tide*, 1980  
 oil pastel on paper  
 Image: 13-3/4" x 19"  
 Inscriptions and labels: recto, "Armand Rossi 1980" LR; verso, "Low Tide"  
 Estimate: \$1,200 – 1,500



**54. Charles Meanwell**  
*Portrait of Caroline Kolompar*, 1985  
 oil on canvas  
 Image: 19-1/2" x 15-1/2"  
 Inscriptions and labels: recto, none; verso "Caroline Kolompar 1984, Charles Meanwell"  
 Estimate: \$2,000 – 2,200







**The Saltmarche Soirée & Live Auction**

**Art Gallery of Windsor**

Preview exhibition: November 9–16, 2013  
Soirée and Live Auction: November 16, 2013

Author Catharine Mastin  
Photography Otto Buj, *The Windsor Star*  
Printer Aylmer Express Ltd.

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Cover Kenneth Saltmarche, ca.1950s; Image courtesy of *The Windsor Star*

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