

EARLY SYDNEY & BEYOND



CHRISTOPHER DAY GALLERY

FRONT COVER

GLADSTONE EYRE (1862-1933) – SYDNEY SKYLINE FROM HUNGRY BAY

Watercolour 58 x 115cm **\$12,500**

Gladstone Eyre, Portraitist, and landscape painter was born 11th June 1862 in Brunswick, Victoria

The Eyre family moved to Sydney in 1877 where Gladstone studied under Knud Bull. He established himself as portrait artist throughout the 1880's painting many prominent people, including Sir Henry Parkes.

Eyre exhibited a portrait of Cardinal Moran at the Centennial International Exhibition, Melbourne 1888. By now painting views of Sydney Harbour, including 'Sydney Skyline from Hungry Bay'. He died in 1933.

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CHRISTOPHER DAY GALLERY

Established 1979

Cnr Elizabeth and Windsor Streets Paddington NSW 2021

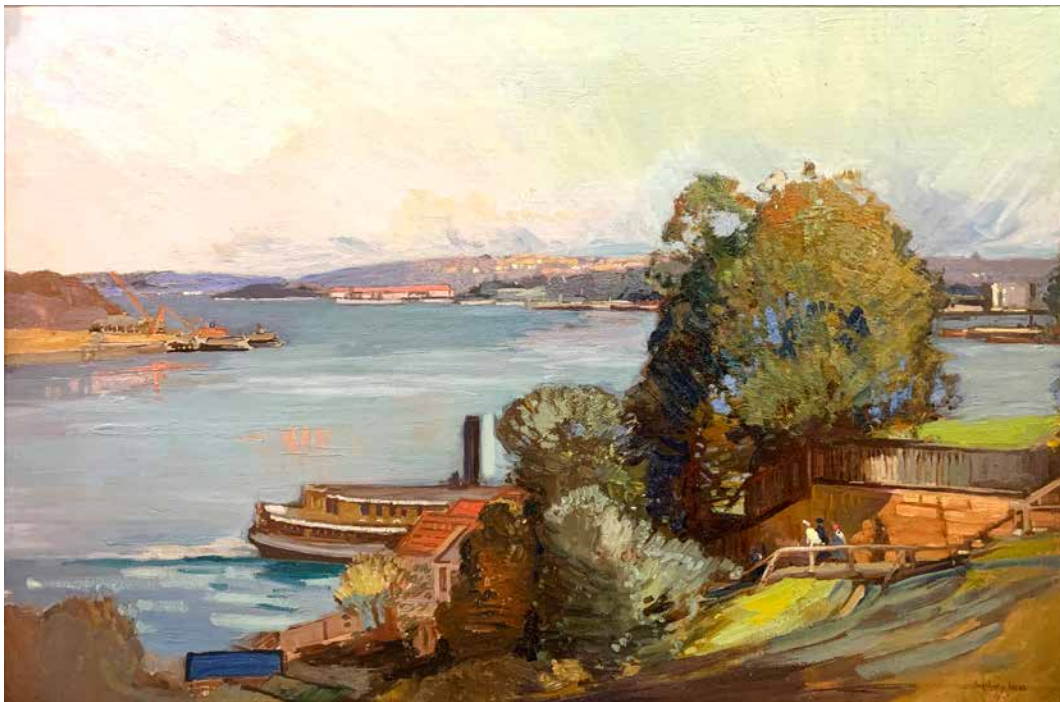
Gallery hours Wednesday – Friday 12 - 3.30pm Saturday 12 – 6pm

Or by appointment 0418 403 928 January by appointment

cdaygallery@bigpond.com www.cdaygallery.com.au



SYDNEY LONG (1871-1955)



SYDNEY LONG - POTTS POINT, SYDNEY HARBOUR

Oil on board 60 x 90 cms signed and dated 1921 **\$38,000**



SYDNEY LONG - ON THE HAWKESBURY, NSW

Oil on canvas 40 x 60 cms signed and dated 1928 **\$12,000**

SYDNEY LONG. Born in Goulburn August 1871 and died in London January 1955. Studied at the Art Society of NSW, Sydney (later The Royal Art School), with A J Daplyn, Frank Mahony and Julian Ashton, c. 1892-96; and in London From 1913 exhibited regularly at Royal Academy and began to practise etching. After 15 years in London returned to Sydney 1925 to become a leading figure in the Australian art world. He was represented in the Bicentennial exhibitions *The Face of Australia* and *The Great Australian Art Exhibition*. Awards include the Wynne prize 1938 and 1940. His appointments were president NSW Society of Artists, 1899-1901; associate, Royal Society of Painter-Etchers, London 1920; foundation member and first secretary, Society of Graphic Art, London; president, Australian Painter-Etchers' Society, Sydney; director RAS School, Sydney; member of the board of trustees, AGNSW, 1933-1949. He is represented in the National Gallery of Australia, the Art Gallery of NSW, Art Gallery of SA, Art Gallery of WA, Museums and Art Galleries of the Northern Territory; NGV; Queensland Art Gallery; Queen Victoria Museum and Art Gallery; Tasmania Art Gallery and many regional and other public collections.

VARNEY PARKES (1859-1935) – SON OF SIR HENRY PARKES

VARNEY PARKES – GROUNDS OF THE SCARBOROUGH HOTEL, DOLLS POINT, SYDNEY C 1892

Oil on canvas 76 x 107 cm signed lower left **\$18,000**



VARNEY PARKES was a trained architect, Member of Parliament, and supporter of the arts. He was elected to the Legislative Assembly in 1885, and again in June 1891.

The Daily Telegraph on 20th April 1892 published an article titled 'Dolls Point Regatta' M.P. Varney Parkes was mentioned as a patron of the event, and that the award ceremonies were held in the evenings at the Scarborough Hotel.

The painting depicted is believed to be on the grounds of the newly built Scarborough Hotel on the end of Russel Street, Dolls Point. The people depicted relaxing and strolling in the foreground are likely to have been patrons of the newly established Hotel. Varney Parkes involvement with the Regatta, establishes a link between himself and the locality, and the painting may have been executed as a celebration of his interaction and fondness of the area.

The date of 1892 is plausible, Parkes would have spent time in the area to plan for the Regatta, and quite possibly staying in the newly built hotel.

GEORGE FRENCH ANGUS (1822-1886)

GEORGE F ANGUS – CITY AND HARBOUR OF SYDNEY FROM NEAR VAUCLUSE, 1852

Hand coloured lithograph 31.5 X 55 cm **\$8,500**

This iconic Sydney Harbour view, probably initially drawn from old South Head Road. The artist's name appears on the lower left, the lithographer on the lower right. The names of prominent buildings, native plants, regions, and islands are printed below the work. An important image of colonial Sydney that was instrumental in stimulating immigration to Australia in the 1850s. This work was exhibited at the Royal Australian Historical Society on the 18th March 1943. it is listed in the catalogue as exhibit 30.

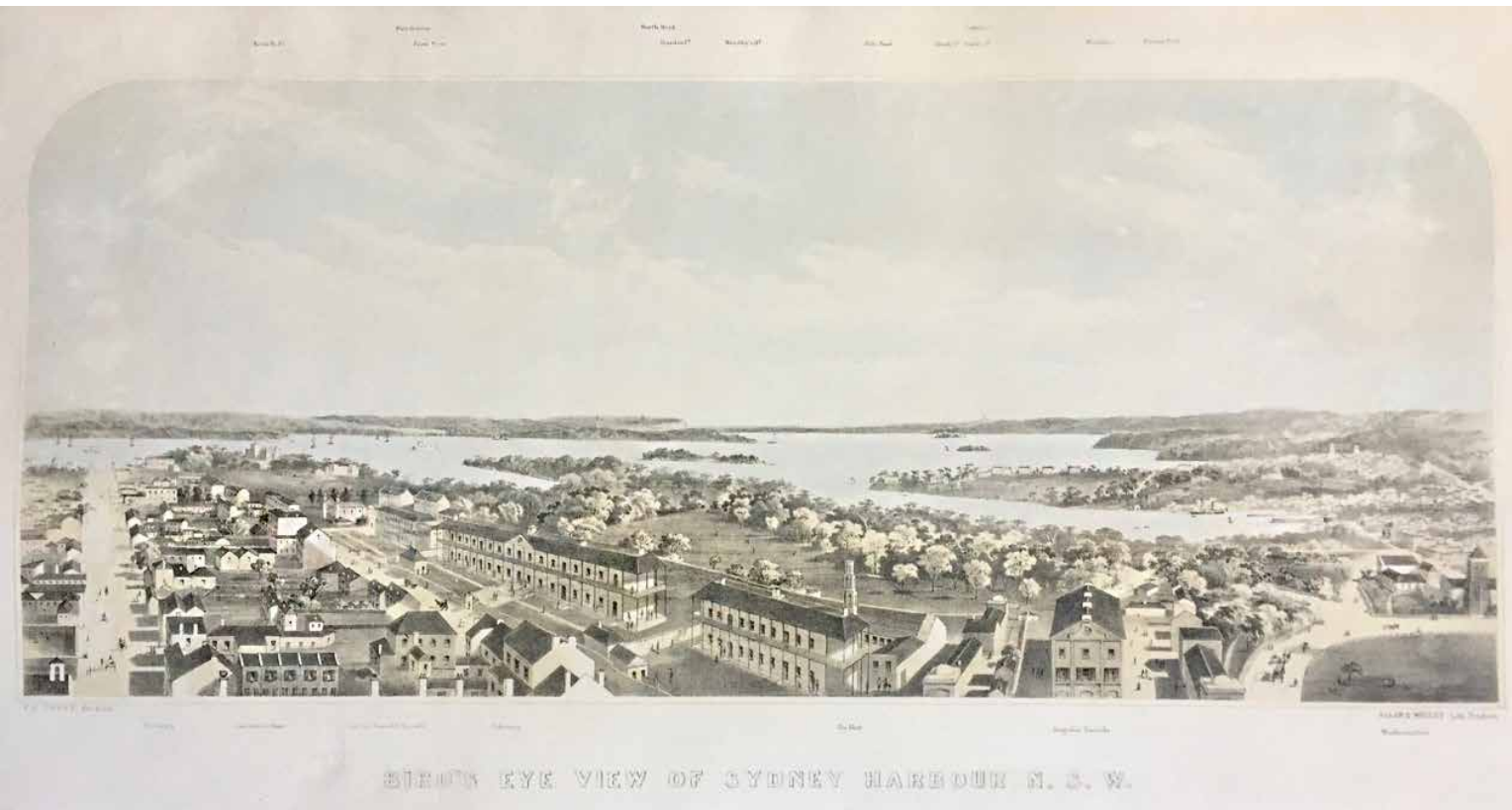
GEORGE FRENCH ANGAS, also known as G.F.A., was an English explorer, naturalist, painter and poet who emigrated to Australia. His paintings are held in a number of important Australian public art collections. He was the eldest son of George Fife Angus, who was prominent in the early days of the colonisation of South Australia. Undeniably, he produced artwork that captured culture, people and landscape for posterity through an eye of a naturalist, recording detail meticulously. Although the assumption could be made, that the watercolours were painted in situ, John Tregenza's observation on the artist's 'drawn on the spot' technique is more likely:



F C TERRY (1827-1869)

F C TERRY – BIRD'S EYE VIEW OF SYDNEY HARBOUR C 1858

Hand coloured lithograph 35.5 X 84 cm **\$8,500**



This rare view of the city and harbour was taken from a viewpoint at the top of St James's Church. It provides a unique view of many of the important buildings in Sydney, specifically on Macquarie Street. The Empire newspaper reviewed the large print in an article dated 10th June 1858, stating that the work was "very distinct" and conveyed "some idea of the land we live in"

FREDERICK CASEMERO TERRY

(1825-1869), born in England, artist and engraver, (watercolourist, illustrator, etcher and drawing teacher). He arrived in Sydney in the early 1850s. His earliest known extant work, is a watercolour view of 'Point Piper, Sydney' 1852. 1853 he exhibited *View of Sydney Harbour, Taken from Ball's Head* at the Victorian Fine Arts Society's exhibition in Melbourne. Other early works include 'Sydney from the Old Point Piper Road' (1852), 'Sydney Cove from Fort Macquarie' (1853). His paintings were almost entirely views of Sydney and its environs and were painstaking in detail. Almost every work included people, animals, birds and some form of activity. Historically pictorial, they give an excellent record of life in the city. His work is represented in the Art Gallery of New South Wales, the Mitchell and Dixon libraries, Sydney, and the National Library of Australia, Canberra.

F C TERRY (1827-1869)

F C TERRY – MANLY COVE, SYDNEY

Watercolour 34 x 73 cm signed lower left **\$35,000**

It is a snapshot of life in the 1850s. A paddle steamer is moving through the bay whilst fishermen, indigenous and settlers are casting their nets and lines. A dray is settled in the foreground, the owner, a fisherman mending his nets close by. Goldminers are situated on the right-hand side, a glimpse of the potential beauty and prosperity of the city and the harbour. Painted overlooking Fairlight Beach. Looking towards South head and the eastern suburbs. This is one of Terry's largest surviving paintings depicting Sydney Harbour

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JOHN CAMPBELL (1855-1924)

JOHN CAMPBELL – VIEW OF DOUBLE BAY FROM THE WEST SIDE

Watercolour 30 x 45.5 cm signed and dated 1897 **\$18,000**



JOHN CAMPBELL A scenic artist, migrated to Australia from Scotland in the early 1880s, working in NSW and Queensland, moving to WA around the turn of the 20th century. His detailed house portraits and landscapes in oil and watercolour form a valuable record of late colonial buildings and cities, particularly Perth, and is represented in the Art Gallery of WA, the Mitchell Library and the Caroline Simpson Library of the Historic Houses Trust of NSW. He is included in two broad historical surveys of colonial WA art and was the subject of a monographic exhibition at the Art Gallery of Western Australia in 2003. Represented: State Library of NSW, Royal WA Historical Society, NGA, University of WA Homes A Court Collection Historic Houses Trust Conservation Resource Centre- NSW, Art Gallery of WA

GEORGE EDWARD PEACOCK (attributed)

SET OF 6 WORKS \$30,000

Provenance: Fosters Collection of Australia Art (Elders IXL Collection)

Illustrated in the catalogue 'Portrait of Australia- Works from the Elders IXL Collection'



PORT JACKSON FROM THE SOUTH HEAD ROAD C 1860

Oil on cardboard 15.3 x 20.2 cm Unsigned

Inscribed in pencil verso

"Port Jackson From The South Head Road"

Housed in an ornate gilt frame.



SYDNEY FROM THE NORTH SHORE, THE PARRAMATTA STEAMER C 1860

Oil on Cardboard 14.2 x 19 cm Unsigned

Inscribed in pencil and ink verso

"Sydney From The North Shore, The Parramatta Steamer"

Housed in an ornate gilt frame.

GEORGE EDWARD PEACOCK (attributed)

SET OF 6 WORKS \$30,000

Provenance: Fosters Collection of Australia Art (Elders IXL Collection)

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DAN COOPERS HOUSE, SYDNEY HARBOUR C 1860

Oil on cardboard 14.1 x 19 cm Unsigned

Housed in an ornate gilt frame.

Inscribed in Pencil and Pen verso:

"Dan Coopers House, Sydney Harbour"



ENTRANCE TO GOVERNMENT HOUSE, SYDNEY C1860

Oil on cardboard 14.1 x 19.1 cm Unsigned

Housed in an ornate gilt frame.

GEORGE EDWARD PEACOCK (attributed)

SET OF 6 WORKS \$30,000

Provenance: Fosters Collection of Australia Art (Elders IXL Collection)

Illustrated in the catalogue 'Portrait of Australia- Works from the Elders IXL Collection'



SOUTH HEAD LIGHT HOUSE, SYDNEY C1860

Oil on Cardboard 14.2 x 19.2 cm Unsigned

Inscribed in pencil and ink verso
"South Head Lighthouse, Sydney"

Housed in an ornate gilt frame.



GOVERNMENT HOUSE AND FORT MACQUARIE FROM THE NORTH SHORE C 1860

Oil on Cardboard 14.1 x 19.1 cm Unsigned

Inscription in ink verso *"Sydney from The North Shore"*

Housed in an ornate gilt frame.

JOHN ALLCOT (1888-1973)

JOHN ALLCOT – SYDNEY HARBOUR FROM ABOVE THE ROYAL YACHT SQUADRON

Oil on canvas 60 x 76 cms signed lower left **\$11,000**



JOHN ALLCOT (1888-1973) He was a marine painter, studying in England at the Liverpool School of Arts. He was commissioned to paint H.M.S. Endeavour Entering Botany Bay, 29th April 1770, and similar historical subjects. He became well known for his impressionistic watercolours and oils of sailing ships and liners, often viewed entering Sydney Harbour. Allcot is represented in state and regional galleries including Art Gallery of Western Australia, Perth and the Manly Art Gallery, Sydney. E.E.H. Archibald, Dictionary of Sea Painters, Antique Collectors Club, Woodridge, Suffolk, 1980.

BENJAMIN EDWIN MINNS (1864-1937)

B E MINNS – A SUMMER'S DAY OVERLOOKING SYDNEY HARBOUR

Watercolour 27 X 37 Cm Signed Lower Left Dated 1929 **\$4,400**



B E MINNS, He studied at Sydney Technical College, Art Society of NSW, and lessons from Julian Ashton. He joined the Society's Sketch Club. National Art Gallery of NSW purchased work. In 1895 went to England. and France, exhibited successfully at the Royal Academy of Arts, the Royal Institute of Painters in Water Colours in London, and the Société Nationale des Beaux-Arts (New Salon) in Paris. In early 1920s exhibitions of Minns's watercolours in Sydney and Melbourne won him recognition as one of Australia's foremost watercolourists. He was a founder in 1924 and first president of the Australian Water-Colour Institute. He was also a member of the Society of Artists, Sydney, and commissioned by the Art Gallery in 1928 to paint a self-portrait. He was posthumously awarded the Sydney sesquicentenary prize for a historical oil painting in 1938. Most highly regarded are his lyrical views of Sydney, its harbour, streets, and beaches,

JAMES MUIR AULD (1879-1942)

J M AULD – DEE WHY BEACH, SYDNEY

Oil On Panel 10 X 14 cm Signed Lower Right **\$3,300**



J M AULD born NSW. Studied at Ashfield Tech School, The JS Watkins School and The Julian Ashton School. His exhibitions began with the Royal Agriculture Society, Sydney 1902, was a member of the NSW Society of Artists. A subtle and sensitive painter of plein air landscapes He held three exhibitions at the Macquarie galleries, 1928, 1936 and 1942. A memorial exhibition was held in the Art Gallery of NSW December 1942. Awarded the Wynne prize in 1935. Represented in state, and regional galleries.

JAMES R JACKSON (1882-1975)

J R JACKSON – LA PEROUSE C 1904

Oil on board 35 x 42.5 cm signed lower left **\$8,500**



Housed in what is believed to be the original turn of the twentieth century frame, our painting seems to have been painted on the spot during this period, probably on a family outing to the La Perouse Beach, now known as Frenchman's Beach. The building sitting alone in the distance is now the La Perouse Museum. Prior to this, it was the old telegraph cable station.

J R JACKSON – HAZY MORNING, PEARL BAY, SYDNEY HARBOUR

Oil on canvas 50 x 60 cm
signed lower right prov: sedon galleries, melbourne **\$12,000**



JAMES R. JACKSON born in New Zealand 1882. Arrived Australia 1894. Studied London and Paris. Foundation Member of Australian Academy. Fellow of Royal Art Society of NSW. Specialized in views around Sydney Harbour. A superb book published illustrating works from Australian & Europe. The Manly Art Gallery and Museum (constructed in his honour) held a Retrospective of his works 2012. Died 1975.

ALBERT J SHERMAN (1882-1971)

ALBERT SHERMAN – WEDDING CAKE ISLAND COOGEE

Oil on board 24 x 44 cm signed lower left **\$3,600**



ALBERT SHERMAN, a painter, was born Cornwall, England; He arrived in Australia after World War 1. He studied at The Central Technical School, Truro, Cornwall (with W.A. Rollason). Known mainly for flower pieces; He was a member RAS, Sydney, from 1928. A book on his work 'The Flower Paintings of Albert Sherman' was published by Angus and Robertson, in 1955. Rep: Manly Art Gallery, New South Wales

CHARLES FREDERICK GERRARD (1849-1904)

CHARLES F GERRARD - COOGEE BAY RESERVE 1889

Oil on board 31 x 46 cm signed, inscribed on reverse **\$4,400**



CHARLES F. GERRARD, artist, shows up in 1882 on the Sydney professional trade list as a painter, then as a marine artist and finally as simply 'artist'. He exhibits his first works with the Royal Art Society in Sydney in 1884, consisting of coastal scenes. He is extremely well received by his contemporaries according to newspaper reports.

KEN KNIGHT (BORN 1956)

KEN KNIGHT – CLOVELLY BEACH

Oil on board 52 x 122 cm signed lower left **\$10,800**



KEN KNIGHT'S fascination for the landscape knows no bounds. From the harsh glare of the noonday sun across expansive rural pastures to the exquisite subtleties of ephemeral afternoon light on Sydney Harbour's various coves and beaches. In the tradition of his mentors, the great Australian impressionists of the 1890s and the tonal painters of the interwar period, Ken seeks out the shimmering colours – the pinks and blues, soft greens and golds – of the Australian landscape. Private and Corporate Collections in Australia and overseas. Museums and Art Galleries in Australia and overseas



KEN KNIGHT – NEAR NEUTRAL BAY

Oil on board 24 x 85 cm signed lower right **\$5,800**



KEN KNIGHT – MIDDLE HARBOUR FROM SEAFORTH

Oil on board 29 x 101 cm signed lower right **\$7,500**

JOHN OLSEN (BORN 1928)

JOHN OLSEN – NOTES ON BASHO'S FROG

Mixed media 42 x 41 cm signed and dated '07 **\$24,000**



JOHN OLSEN – FROG POND 2011

Limited edition print of 85 92 x 91 cm signed lower right **\$3,300**



JOHN OLSEN was born in Newcastle moved to Bondi Beach with his family in 1935, which began his lifelong fascination with Sydney Harbour. 1953; studied at the Julian Ashton School Sydney, Auburn School, 1950-1956. Studied printmaking in Paris 1957, then two years in Spain, before returning to Sydney. 1972-73 painted 'Salute to Five Bells'. One of Olsen's most successful murals, Salute to Five Bells, is currently hung in the Sydney Opera House. He is well known for his paintings of frogs, and for including frogs in many of his works. In the 1977 New Year's Honours was appointed Officer of the Order of the British Empire, 2001 Australia Day Honours appointed an Officer of the Order of Australia. He was awarded the Centenary Medal on 1 January 2001. He won the 2005 Archibald Prize for his portrait Self portrait *Janus Faced*.

GARRY SHEAD (BORN 1942)

GARRY SHEAD – CELEBRATING SUMMER AT MT PLEASANT

Oil on board 64 x 55 cm signed lower right **\$44,000**



Throughout Garry's childhood his family would spend Easter at Mount Pleasant. These visits were very important to Shead's cultural development and where he saw his uncle expressing joy in socializing and celebration around food and fine wine in great company. Maurice was an excellent cook.

GARRY SHEAD, born Sydney 1942, an Australian artist and filmmaker who won the Archibald Prize in 1992/93 with a portrait of Tom Thompson, and won the Dobell Prize in 2004 with *Colloquy with John Keats*. He studied at the National Art School in the 1960s. He was a friend of Brett Whiteley and participated in the famous Yellow House activities. He has shown in more than seventy group exhibitions and had over fifty solo exhibitions. He was a finalist in the Archibald Prize in 2009 and 2012. Shead is represented in the National Gallery of Australia and all state galleries, many regional galleries and numerous private and corporate collections, both nationally and internationally.

CHARLES BLACKMAN (1928-2018)

CHARLES BLACKMAN – RAINBOW LOVERS

Pastel 80 x 50 cm signed upper left **\$15,000**. Provenance: philip bacon queensland



CHARLES BLACKMAN was born in Sydney on 12 August 1928. He left school at thirteen and worked with the Sydney Sun, while attending night classes in drawing and design at the East Sydney Technical College from 1942-5 under Hayward Veal.

In 1946-8 he met Lois Hunter, a poet from New Zealand and part of the Wellington avant-garde, who introduced him to the work of many writers and artists, including Arthur Rimbaud and T.S. Eliot.

Barbara Patterson, another poet, became Blackman's wife in 1951.

She had impaired sight and her reliance on Blackman's eyesight sharpened his observation. His empathy with her predicament led him to focus on the face, depicting figures with huge, dark, expressive eyes.

Blackman moved to Melbourne in 1950 and became a member of the Antipodeans in 1959.

He created haunting images of grave women and girls, detached from their surroundings, absorbed in daydreams or games and oblivious to reality.

He lived and worked in Sydney until his death in 2018

ARTHUR BOYD (1920-1999)

ARTHUR BOYD – BERWICK LANDSCAPE C 1948

Oil on canvas board 51 x 61.5 Cm signed lower right **\$68,000**



PROVENANCE – Mr and Mrs Hal Hattan, Melbourne
Christie's, Sydney, 5 October 1971 lot 259
D R Seurmack collection, Sydney
Sotheby's, Melbourne, 25 August 1997, lot 186
Private Collection, Sydney

EXHIBITED – The D R Sheumack Collection of Australian Paintings, S H Ervin Museum and Art Gallery, Sydney 17 May – 12 June 1983, cat 9 (as Berwick Landscape II)

LITERATURE – Christie, R and Miller J (eds) The D R Sheumack Collection, Eighty Years of Australian Painting, Sotheby's Australia, Sydney 1988 cat 108 (illustrated as 'Berwick Landscape 2')

ARTHUR BOYD was born to a very artistic family, started painting at an early age. He was greatly encouraged by his grandfather, Arthur Merric, also a well-known landscape artist. After time in WWII, he returned to Melbourne and came in contact with John & Sunday Reed and Contemporary Art Society. First found public recognition with Wimmera and Berwick landscapes of the 1940's 1950's. In 1959, moved to Europe exhibited best known series, 'Love, Death Marriage of a Half-Caste Bride', based on his observations of Aborigines in Australia. Returned to Australia 1971 and 1973 purchased property on the Shoalhaven River, NSW south coast. His beloved landscapes of Shoalhaven become some of his most loved and recognisable works. Throughout his lifetime he generously donated both his properties and thousands of works to the Australian public. Awarded many prizes and awards, including an Order of Australia, a Retrospective exhibition travelled Australia 1993. Boyd's work is represented in the NGA, all state galleries, many regional galleries and numerous public and private collections, both nationally and internationally. In 1995, Boyd was named Australian of the Year for his extraordinary contribution to Australian art and his great generosity to the Australian nation.

SIDNEY NOLAN (1917-1992)

SIDNEY NOLAN – YARROWEE 1949

Indian ink and enamel on glass 24.5 X 30 cm initialled and dated '49 **\$20,000**

SIDNEY NOLAN (1917-1992)

Painted in 1949 for an exhibition of paintings at the Macquarie Galleries (19 Bligh Street, Sydney) of The Eureka Stockade. The exhibition ran from the 8- 20th June 1949.

Catalogue entries in the exhibition listed as 22 and 23 are titled 'Wendouree' and 'Yarrowee'. This painting has a catalogue number verso of 22 and an erroneous title of Garrowee by Dennis Savill on his label.

The Yarrowee River was the life of Ballarat, and the fuelled the gold rush that created the tension that became the Eureka Riot. Christies 2001- Sold \$ 19,975 Purchased by Dennis Savill.

SIR SIDNEY ROBERT NOLAN OM, AC, CBE was one of Australia's leading artists of the 20th century. Working in a wide variety of mediums, his oeuvre is among the most diverse and prolific in all of modern art. He is best known for his series of paintings on legends from Australian history, most famously Ned Kelly, the bushranger and outlaw. Nolan's stylised depiction of Kelly's armour has become an icon of Australian art.



GRAEME TOWNSEND (BORN 1954)

GRAEME TOWNSEND - I GET ALL THE NEWS I NEED FROM THE WEATHER REPORT

Acrylic on belgian linen 104 x 120 cm signed lower right **\$16,000**



GRAEME TOWNSEND was born in Sydney 1954. Studied Julian Ashton School. His works hang in collections world-wide. He utilises a precise unique realist style, depicting images mainly from nature. Christopher Day Gallery has been his NSW agents for over 10 years.



GRAEME TOWNSEND THE WINTER BONSAI

Acrylic on canvas
40 x 51 cm
signed lower right
\$4,400



GRAEME TOWNSEND THE DAWN TRANSMITTER

Acrylic on canvas
70 x 50 cm
signed lower right
\$6,600

WALTER JOHN BEAUVAIS (1942-1998)

W J BEAUVAIS – SCHOOL HOLIDAYS

Oil on canvas 40.5 X 51 cm signed lower right **\$3,600**



W J BEAUVAIS – A SUMMER'S DAY

Oil on panel 38.5 X 47 cm signed lower right **\$3,600**



WALTER J BEAUVAIS was the grandson and son of an artist, working in studios London, Paris and Rome. Many exhibitions held in UK, Europe, USA, Japan and Australia. Permanent collections throughout the world, including two Royal Collections. Our gallery handles his estate.



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