

A vibrant, impressionistic painting of a busy beach scene. In the foreground, a group of people in various swimwear are gathered on the sand. Some are standing, some are sitting, and one is holding a beach umbrella. In the middle ground, several people are swimming in the water, with splashes and waves visible. The background shows a rocky shoreline with a net or structure extending into the water. The overall style is characteristic of early 20th-century Australian beach art.

# Sydney Harbour Seldom Scene

Artist biographies



State Library  
of New South Wales

## Margaret Ackland (b. 1954)

Ackland studied at the National Art School, Sydney, during the 1970s and has held approximately 20 solo and group exhibitions in Sydney and Queensland. She participated in the Archibald Prize on four occasions during the 1980s and has won several awards, including the Portia Geach Portrait Prize in 1988. For many years she has taught art at secondary and tertiary educational institutions in NSW.

## VFP Allen (d. 1951)

Recent research suggests this printmaker is a Miss Victoria Frances Peele Allen, listed variously as an artist or typist with premises in Castlereagh Street Sydney around 1932. A person with this name and profession is listed in the 1947 electoral roll as a resident of Manly and is recorded as passing away in a Manly private hospital on 1 July 1951.

## William Andrews (1840–1887)

The son of a merchant, Andrews spent the bulk of his working life as a draughtsman in the NSW Colonial Architect's Office. He began painting professionally in the late 1860s and, in 1870, an oil painting he contributed to Sydney's Intercolonial Exhibition was highly commended. He continued to exhibit and to receive acclaim and prizes for his works in oils and watercolours throughout the 1870s. His watercolour of Darling Harbour in the 1884 Royal Art Society Exhibition was described as 'one of the finest works contributed'. The Library holds a number of his watercolour seascapes, landscapes and townscapes.

## Harriot Anley

Anley, nee Allez, was born on Guernsey and died before 1851. She married Captain Philip Nicole Anley and they had 13 children. They departed for NSW in 1830, arriving in Hobart on the convict ship *John* in January 1831. In that year Anley went to Maitland in his career as a magistrate and it is said he liked to watch the executions over breakfast. The couple returned to England on the *Roslyn Castle* in 1836. In the work *Sydney Cove* (donated to the Library in 1935 by their son Barnett) subject matter of later origin raises questions about its attributed authorship or date of creation.

## Julian Rossi Ashton (1851–1942)

Born in England, Ashton left school to commence work with the engineers' office of the Great Eastern Railway Company in 1866 after the death of his father. Despite confining his art to spare-time studies, he prospered and in 1878 was offered a position in Australia as illustrator for the *Illustrated Australian News*. After moves to other publications and a teaching post at the Art Society of NSW School, he founded the Sydney Art School. His influence extended to all departments of the Sydney art scene and his school was to become a teaching centre for all aspiring Australian painters.

## Herbert Edward Badham (1899–1961)

Badham studied at the Sydney Art School during the 1920s and 30s. His preferred subjects were figures, urban life and beach scenes and his work typifies the modernism of the 1930s and 40s. As well as participating in group exhibitions, he exhibited with the Society of Artists for many years and held a solo show at Grosvenor Galleries in 1939. During the 1940s he toured Australia seeking information for his book, *A Study of Australian Art*, for which he is well known. He also wrote *A Gallery of Australian Art*, published in 1954.

## John Campbell (1855–1924)

Born in Scotland, very little is known about Campbell's early life, education or training. His earliest located painting is dated 1889, when he was transient in the eastern part of Australia. He moved to Western Australia around 1900, living with his wife and children and working principally as a sign-writer and decorator, until his death in Perth. However, during World War I (1914–18) he moved to NSW, producing works on a number of military subjects. His works provide a valuable historical record with their characteristic attention to architectural and human detail.

## Charles Edward Conder (1868–1909)

English born, Conder arrived in Australia in 1884 and worked with his uncle for the Lands Department of NSW. He studied art at night in both Sydney and Melbourne, and had his first success with the sale of a work at the 1888 Royal Art Society of NSW exhibition. That same year he joined the staff of the *Illustrated Sydney News*, before heading to the Box Hill camp in Melbourne and subsequently becoming permanently identified with the Heidelberg School. In the 1890s he returned, via Paris, to London, where he attained some celebrity and became strongly identified with the Art Nouveau movement.

## Robert Emerson Curtis (1898–1996)

Curtis migrated to Australia from England with his family in 1914. While running the family orchard, he enrolled in a correspondence course with the Press Art School in London. In 1922 he went to America, where he specialised in architectural and industrial commissions. He studied at the Art Institutes of San Francisco and Chicago, returning to Australia with his wife and child in 1928. During World War II he worked with Douglas Annand and William Dobell as a camouflage officer in New Guinea, then as an official war artist recording Australia's industrial production. He published two books of drawings from his respective commissions to document the building of the Sydney Harbour Bridge and the Sydney Opera House.

## Alfred James Daplyn (1844–1926)

Born in England, Daplyn studied in Paris, London and New York. A dedicated plein-air painter, he exhibited English and Italian landscapes and other genre in Melbourne during the early 1880s before moving to Sydney to become the first art instructor at the Royal Art Society School. He painted in the Hawkesbury River area in 1884 and was later an habitu  of an artists' camp at Mosman. In 1902 he published *Landscape Painting from Nature in Australia*.

## Douglas Roberts Dundas (1900–1981)

Dundas studied in Sydney, London and Paris. He exhibited largely in Sydney and with the NSW Society of Artists from the 1940s. His work became well regarded for its strong modernistic style and portrayal of inner Sydney streets and houses. He contributed frequent articles to magazines such as *Art in Australia* and was head of the National Art School, Sydney, from 1961 to 1965. He was awarded the Wynne Prize for landscape painting in 1943.

## EfB

The identity of this artist remains elusive. The painted signature and date on the work *Corporation Baths* are not entirely clear and may have been transcribed incorrectly. No obvious correlations can be made with any of the entries listed within the standard references of Australian artists.

## Frederick Elliott

Little is known of Elliott other than that he was active in Sydney around 1890 to 1930. He was a prolific artist, usually in watercolour, principally depicting ships and marine subjects both in Sydney Harbour and on the open sea. His watercolours are high-keyed and often echo the romantic effects of soft light and mist popularised by JJ Hilder.

## Joseph Fowles (1810–1878)

Born in the United Kingdom, Fowles travelled to Australia as a ship's surgeon, arriving in Sydney in 1838. He was a farmer in Hunters Hill and opened a studio in 1847, exhibiting that same year with the Society for the Promotion of the Fine Arts. In 1848 he published 40 illustrations of the streets of Sydney and in 1859 he became the first instructor of drawing at the Sydney Mechanics School of Art. Fowles became well known as a painter of marine subjects, racehorses and jockeys, as well as landscapes of Sydney, its harbour and environs, though he also showed English landscapes.

## Herbert Reginald Gallop

(1890–1958)

Gallop, born in rural NSW, moved to Sydney and became an apprentice sign-writer, while taking evening classes at the Sydney Art School under Julian Ashton. By the age of 17 he was exhibiting with the Royal Art Society. He joined the art department of the East Sydney Technical College in 1931 and spent the next 20 years as a dedicated teacher, simultaneously producing a wealth of oil paintings, watercolours and etchings. His works were well received, his draughtsmanship and use of colour particularly being praised. He had a close affinity with the countryside and was, with Myles Dunphy and others, a founding member of the Mountain Trails Club, the original ‘bushwalkers’.

## Frederick Garling (1806–1873)

A Londoner, Garling arrived in Sydney with his parents and siblings in 1815 on the *Francis and Eliza* after an eventful voyage, which included capture by pirates off Madeira. He held a position with the Customs Office from the late 1820s for the remainder of his life. Despite this, and being apparently self-taught as a painter, he gained some repute for his marine subjects and was sometimes listed in exhibition catalogues as a professional artist. Undoubtedly Sydney’s most prolific marine painter, it is said that he painted every ship which visited the city, with not a rope out of place.

## Theo Grimanes (1887–1954)

Grimanes was born on the Greek island of Andros (in the Cyclades group of islands). At the age of twelve he ran away to sea, spending some years working aboard sailing ships and British tramp vessels. (A tramp ship is not deployed on a regular trade route, but acts as a ‘free agent’ contracting for individual cargo shipments.) He arrived in Australia with his friend John Allcot (also a maritime artist) and continued his seagoing career on Australian coastal vessels. He attended art classes in Sydney and painted many ship portraits and rural scenes on commission.

## GF Halsted

Numerous paintings — variously signed GF Halsted, F Halsted, Halsted or simply GFH — may be the work of a single man. Little is known of his background but a pencil gold-diggings scene dated 1852 may indicate when he arrived in the colony. *The Sydney Morning Herald* judged a view of Bondi as the best of his works shown at the first exhibition of the Art Society of NSW, in December 1880. Halsted’s paintings, which continued to be admired for their ‘rich natural beauty’, are bathed in either bright or highly atmospheric light and treated in a detailed naturalistic manner.

## John Black Henderson (1827–1918)

Henderson, who was born in England, studied in Edinburgh and London before migrating to Australia, arriving at the Ballarat goldfields in 1851. For a period he worked as a surveyor for the Victorian Government and exhibited landscapes in oils at the Victorian Academy of Arts from 1870 to 1872. From 1877 to 1903 he worked at the Colonial Architect’s Office in Sydney. Perhaps his principal claim to fame is a small watercolour depicting the Eureka Stockade, held in the State Library’s collection, which he painted from sketches done on the spot a few hours after the event.

## John Barr Clarke Hoyte (1835–1913)

Hoyte studied in London, spent five years in the West Indies during the 1850s and migrated, with his new wife, to New Zealand around 1861. While there he taught drawing at the Auckland College and Grammar School, was active in forming local art societies and became well known for his watercolours of mountain scenery. Migrating to Sydney in 1879, he became the foundation president of the Art Society (later the Royal Art Society) of NSW in 1880. He died in Mosman on 21 February 1913 and was buried at Gore Hill cemetery the following day.

## Peter Kingston (b. 1943)

Kingston was born in Kings Cross, Sydney, but grew up at Parsley Bay, the middle of three children. Schooled at Cranbrook, he was encouraged by his father to draw and went on to study Arts and architecture at the University of NSW. He became involved with *Oz* magazine alongside Martin Sharp and Richard Neville, developing a love of cartooning. While humour is the stated principal aim in his art, he values the ability of an image to speak politically and has contributed to many environmental and conservation campaigns. He has resided in Lavender Bay, Sydney, since 1972.

## William Lister Lister (1859–1943)

Born in Sydney, Lister was taken to England in 1867 and his working life began in the drawing office of the Fairfield Engineering Works. After studying art in England and France he moved to Glasgow and, at the age of 17, exhibited at the Royal Scottish Academy. He returned to Sydney in 1888 and became celebrated as a painter of large, shimmering seascapes and coastal vistas. He won the Wynne Prize seven times between 1898 and 1925 before dying in a street accident in November 1943.

## Sydney Long (1871–1955)

Long studied at the Art Society of NSW Sydney school during the 1890s, and later in London. After 15 years in London he returned to Sydney in 1925 and became a leading figure in the Australian art world, particularly in the field of etching. He is perhaps most noted for his romanticised and stylised Australian bush subjects, to which he introduced fauns and other mythical creatures as well as birds and foliage in the Art Nouveau style. He was awarded the Wynne Prize for landscape painting in 1938 and again in 1940.

## Gother Victor Fyers Mann (1863–1948)

The grandson of Surveyor-General Sir Thomas Mitchell, Mann studied with Julian Ashton in 1886. His first official assignment in the arts field was to catalogue the collection of the Art Gallery of NSW, and he was later director there. He exhibited with the NSW Society of Artists from 1898 and at the Macquarie Galleries in 1930. It was recorded that 'artists who saw the exhibition were surprised at the breadth and freedom of the work'. Also an architect, he was awarded the Institute of Architects of NSW gold medal in 1887 and was conferred a CBE in 1929.

## James Moffat (1775–1815)

A Scotsman, Moffat lived in Calcutta, India, from 1789 until his death. He appears to have learnt his profession of painting and engraving in India. Moffat never visited Australia, so *View of the Town and Cove of Sydney, New South Wales* (of which the State Library holds three copies), is presumably based upon another work he had seen. He additionally produced sets of town views on the Ganges and Hooghly rivers, and caricatures of the British and their servants. He is also represented in the India Office Library archives, held by the British Library.

## Alice Eliza Norton (1865–1948)

Norton, married to a Mr F Stephens, is known mainly for rural scenes in watercolour. She is represented in both Manly Art Gallery and the Art Gallery of NSW in addition to the State Library of NSW collection.

## Jeff Rigby (b. 1948)

Rigby was born in Sydney and graduated from the National Art School in 1974. In 1975 he gained a Diploma of Education at Sydney Teachers College and held his first one-man show at the Bonython Gallery in Sydney. In 1976 he exhibited at the Macquarie Galleries, beginning an association which lasted until their closure in 1993. His strong interest in architecture, industrial landscape and machinery is offset by a long-standing love of the natural environment. Rigby has also taught painting and drawing, principally at Meadowbank College from 1976 to 2004 and currently at the National Art School.

## Sydney George Ure Smith (1887–1949)

Smith arrived in Australia in 1888, the year after his birth in the United Kingdom. He studied at the Julian Ashton School and his work first appeared in the *Sydney Mail*. Later he turned to advertising and then, founding the company of Ure Smith Pty Ltd in 1939, published the quarterly *Australian National Journal* and the series of books, *Present Day Art in Australia*. This latter drew nationwide attention to the contemporary art of Sydney. Among many achievements, he organised the 1923 Australian Art Exhibition at Burlington House, London, and was conferred an OBE in 1937.

## Frederic Casemero (Charles) Terry (1825–1869)

Terry was born in England and educated in Switzerland before coming to Australia to join the gold-diggers in the Hunter Valley. His earliest known extant work is a watercolour view of Point Piper dated 1852, by which time he seems to have lived in Sydney. He worked for illustrated newspapers, journals and books during the 1850s, especially the *Illustrated Sydney News* and maintained a reputation as one of Sydney's foremost artists and illustrators throughout the 1860s. In 1863 he commenced teaching at the School of Arts, Balmain, and in 1867 he was appointed drawing master at the Sydney Mechanics School of Arts. Despite popular success, he died with debts outstanding to his landlord.

## Roland Shakespeare Wakelin (1887–1971)

A New Zealander, Wakelin was determined from childhood to become a painter. He holidayed in Sydney at the age of 21 and returned four years later to stay, studying at the Royal Art Society School, Sydney. He was exposed to the paintings of the modern French artists through his classes and work contacts. In 1922 he went to London, working in advertising and repeatedly visiting Paris, before returning to Australia in 1924 and subsequently becoming a leading figure in the Sydney modernist movement. The forms in his paintings are uniformly cubist inspired and his colours always muted and serene.

## Pilford Fletcher Watson (1842–1907)

Born in England, Watson lived in Sydney for ten years and was Secretary of the Institute of Architects of NSW. He exhibited with the Art Society of NSW from 1883 and at the Victorian Artists Society in 1889 and 1899. His 1889 watercolour, *Coogee, NSW*, shows him as an accomplished tonal impressionist. After his return to England, he exhibited with the Royal Society of British Artists and many other groups.

## Georgina Worth

Worth studied at the National Art School Sydney, gaining a Diploma in Painting in 1955. For a short period she taught art at secondary schools and at the Workshop Arts Centre, Willoughby. From 1970 to 1995 she taught painting and drawing for various TAFE art departments, including East Sydney, St George–Kogarah and Hornsby. She has participated in group exhibitions with fellow students of the Orban Studio and at Macquarie Galleries with other diploma students, while individual exhibitions have been held at galleries in Sydney, Canberra and throughout NSW since 1963.

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