

# Miles Evergood

Collectors' List No. 170, 2014

## **Josef Lebovic Gallery**

103a Anzac Parade (cnr Duke Street)

Kensington (Sydney) NSW

Ph: (02) 9663 4848; Fax: (02) 9663 4447

Email: [josef@joseflebovicgallery.com](mailto:josef@joseflebovicgallery.com)

Web: [joseflebovicgallery.com](http://joseflebovicgallery.com)



# JOSEF LEBOVIC GALLERY

Established 1977

103a Anzac Parade, Kensington (Sydney) NSW  
Post: PO Box 93, Kensington NSW 2033, Australia  
Tel: (02) 9663 4848 • Fax: (02) 9663 4447 • Intl: (+61-2)

Email: josef@joseflebovicgallery.com • Web: joseflebovicgallery.com  
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## COLLECTORS' LIST No. 170, 2014

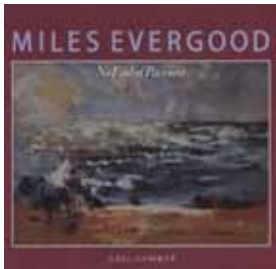
### Miles Evergood: No End of Passion

On exhibition from Sat., **22 February** to Sat., **28 March**.  
All items will be illustrated on our website from **28 February**.  
Titles have been provided by the artist's great-niece  
Gael Hammer, unless otherwise specified.

Prices are in Australian dollars and include GST. Exch. rates as at  
time of printing: AUD \$1.00 = USD \$0.87¢; UK £0.52p  
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka

Cover illustration: *The Veranda, Brisbane*, 1931. Oil on canvas. Item #35, p8.



This exhibition consists of a selection of prints, drawings, watercolours and oil paintings by Miles Evergood (Australian, 1871-1939), spanning his career from the 1890s to 1930s in Australia, UK and USA. An accomplished artist, Evergood has been rediscovered since the body of his work surfaced intact in the USA in 1983.

A free copy of the standard edition of Gael Hammer's book will be included with any purchase from this exhibition.

## Drawings



1. **Florence Reading**, c1910. Pencil drawing, 12.6 x 16.8cm. *Minor soiling to edges.*

**\$550**

Another drawing appears verso. Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p48. Exhibited in Argosy Gallery, Sydney, 1933, and Castlemaine Museum and Art Gallery, 1988. Florence was Evergood's sister-in-law. Ref: GH200.

2. **[Children In A Landscape]**, c1910-1914. Pencil and crayon drawing, 8.9 x 12.5cm. *Minor soiling to upper portion.*

**\$550**

A landscape drawing appears verso. Ref: GH114.



3. **Corfe Castle**, c1910-1914. Pencil drawing, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 16.8 x 13cm. *Slight soiling to upper centre.*

**\$440**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p6. Ref: GH163. Exhibited in Kozminsky Galleries, Melbourne, 2001.



4. **Poole Harbour [Dorset, UK]**, c1913. Pencil drawing, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 9.4 x 13.1cm. *Slight discolouration to edges.*

**\$440**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p48. Exhibited at the Great Synagogue, Sydney, 1989. Ref: GH111.



5. **Polly's First Lesson In Still Life**, 1930. Pencil drawing, annotated by Evergood in pencil below image, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature verso, 10.8 x 14.4cm. *Old folds, creases, discolouration, slight tears to edges of image and margins.*

**\$440**

Annotation reads "1st lesson Polly dear." Drawn on the verso side of a blank telegraph form with letterhead including "Amsterdam [NY], No. 13370." Ref: GH166. Pauline Konitzer Romero became Miles' de facto wife in 1930.



6. **Cleaveland [Sic], Queensland**, 1931. Pencil drawing, titled by Evergood in pencil below image, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 15.7 x 24.3cm. *Minor stains to edges of image.*

**\$550**

Ref: GH169.



7. **Pymont II [NSW]**, 1933. Ink and wash, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 7.4 x 10.4cm. *Minor creases to lower edge.*

**\$660**

The reverse side of the image features a printed invitation from "Miss Yolande Proctor to view an exhibition of oils, watercolours [and] drawings by Miles Evergood at the Argosy Gallery, 176 King Street [Sydney], to be opened by Mrs Hubert Fairfax on [21 April 1933]." Ref: GH207.

## Prints



8. **The Alleyway**, 1891. Wood engraving, titled, signed "M. Evergood Blashki" and dated in pencil in lower margin, 21 x 17.3cm. *Foxing to margins, tipped to original backing.*

**\$660**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p15. Exhibited at the Great Synagogue, Sydney, 1989. Held in the National Gallery of Australia collection. In 1891, the Blashki family lived in East Melbourne, where there were many rights-of-way (alleys) beside large houses for delivery. Ref: GH188.



9. **The Copse**, c1910-1913. Etching with aquatint, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 11.1 x 15cm. *Slight rubbing to lower right corner of image, minor cockling and crinkles to edges.*

**\$660**

Ref: GH93.



10. **Bathers By A Stream**, c1910-1913. Mono-type with added crayon, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature verso, 15.8 x 12.7cm. *Repaired tear to upper edge of image.*

**\$770**

Ref: GH176.



11. **Country Bridge II [Red Hill, QLD]**, c1910-1914. Soft-ground etching, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature verso, 11.3 x 15.4cm. *Slight stains and foxing overall, trimmed to edges of plate mark, minor strikethrough due to stamp verso.*

**\$550**

Exhibited at the Great Synagogue, Sydney, 1989. Held in the National Gallery of Australia collection, with the title *Country bridge near Redhill, Queensland*. Ref: GH94.



12. **Self Portrait [1]**, c1910-1914. Etching, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature verso, 15.3 x 11.4cm. *Minor rubbing to image lower centre, slight cockling and foxing overall, strikethrough due to stamp verso.*

**\$990**

Exhibited in Kozminsky Galleries, Melb., 2001. Ref: GH95.



13. **Self Portrait [2]**, c1910-1914. Etching, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 13.3 x 6.3cm. *Slight tear to upper margin near plate mark due to excessive impression, foxing to margins.*

**\$880**

Working proof. Three copies are known to exist. Exhibited at the Great Synagogue, Sydney, 1989. Held in the National Gallery of Australia collection. Ref: GH96.



14. **Country Bridge [Red Hill, QLD]**, c1910-1914. Drypoint, annotated "1st [state]" by Evergood in pencil in lower margin, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 11.8 x 16.7cm. *Foxing and slight crinkles overall.*

**\$550**



15. **The Monument**, c1910-1922. Drypoint, annotated "1st [state]" by Evergood in pencil in lower margin, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 10.3 x 16.9cm. *Slight foxing overall.*

**\$660**



16. **The Glade, England**, c1912. Drypoint, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 4.9 x 12.5cm. *Minor surface loss to edges of image, slight tears to plate mark due to excessive impression, strikethrough due to stamp verso, some foxing to margins, old mount burn.* **\$660**  
Ref: GH204.



17. **Portrait Of A Woman**, c1930s. Etching and drypoint, annotated "7" and signed in pencil in lower margin, 11.3 x 8.1cm. *Foxing to margins.* **\$660**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p48. Ref: GH89.



18. **The Page**, c1931. Lithograph, signed in pencil in lower margin, 24.7 x 18.7cm. **\$550**

Portrait of Polly (Evergood's de facto wife) in costume. Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p46. Exhibited at the Great Synagogue, Sydney, 1989. Held in NGA collection.

Also available in sanguine ink, and in black ink on tissue without a signature, for an amended price. Ref: GH101.



19. **Camping At Red Hill [Queensland]**, c1931. Monotype with added ink and watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature on mount below image, 7.5 x 12cm. *Crease to lower left corner of image.* **\$770**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p66. Exhibited in Kozminsky Galleries, Melbourne, 2001. Image inspired by Evergood's experience working on a road gang in Queensland in 1931. Ref: GH177.



20. **Reclining**, c1931-1933. Etching, signed in plate upper right, annotated "11" and signed by Evergood in pencil in lower margin, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 6.3 x 10.5cm. *Slight foxing overall, minor strikethrough due to stamp verso.* **\$660**

Also known as *The Reader*. Exhibited in Argosy Gallery, Sydney, 1933. Ref: GH92.



21. **Penseroso - Portrait Of Polly**, c1931-1933. Lithograph, signed by the artist's great-niece Gael Hammer in pencil and stamp with facsimile signature in lower margin, 16 x 9.8cm. **\$440**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p94. Exhibited at the Great Synagogue, Sydney, 1989. Held in the NGA collection. Ref: GH209. Polly was Evergood's de facto wife.

## Watercolours



22. **Flowers And Fruit**, 1931. Watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 25.4 x 35.5cm.

**\$990**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p85. Ref: GH69. Exhibited in Gainsborough Gallery, Brisbane, 1932, and Argosy Gallery, Sydney, 1933.



26. **Coral Tree, Brisbane**, c1933. Watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 25.4 x 17.8cm. *Slight mount burn to edges.*

**\$990**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p41. Also known as *Flame Tree*. Ref: GH74.



23. **Flowers In Green Vase**, 1931. Watercolour, 25.4 x 17.8cm.

**\$990**

Ref: GH85.



25. **Polly In Red Dress**, c1931-1933. Watercolour, 25.4 x 17.9cm.

**\$880**

A watercolour sketch, possibly by Polly, Evergood's de facto wife, appears verso. Ref: GH80.



24. **Mount Nebo, Queensland**, c1931-1932. Watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 17.8 x 25.4cm.

**\$990**

Ref: GH83.



27. **"Boomerang", Elizabeth Bay, [Sydney]**. 1933. Watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 19 x 28.5cm.

**\$1,850**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p59. Ref: GH75. Exhibited in Argosy Gallery, Sydney, 1933.



28. **Interior, 35 Union St, Waverton, Sydney**, 1933. Watercolour, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 25.5 x 17.9cm.

**\$1,850**

Artist's home depicted in image. Illustrated and referenced in Hammer, *Miles Evergood: No end of passion*, 2013, pages 52 and 63. Ref: GH78.



30. **Interior With Polly Reading**, c1933-1935. Watercolour, 25.5 x 17.7cm.

**\$1,100**

Another watercolour appears verso. Polly was Evergood's de facto wife.



29. **Pinkenba [Brisbane, Queensland]**, 1933. Watercolour, 13.1 x 17.2cm. Framed.

**\$1,550**

Exhibited in Argosy Gallery, Sydney, 1933. Ref: GH213.



31. **Study For "Pasture"**, c1938. Watercolour with pencil, signed by the artist's great-niece Gael Hammer in pencil and stamped "From the studio of Miles Evergood" verso, 17.8 x 25.4cm.

**\$990**

The oil painting, *Pasture*, is held in National Gallery of Victoria collection. Ref: GH79.

## Oil paintings



32. **Glacial Waste In Maine**, 1909. Oil on board, signed "M.E. Blashki" and dated lower left to right, artist's name and title in an unknown hand in ink on label verso, 30.4 x 40.8cm. Slight stains overall, surface loss and missing portion to edges.

**\$6,600**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p24. Original artist's supply label from New York verso. Ref: GH57. Exhibited at the Salmagundi Club, New York, 1909; Athenaeum Gallery, Melbourne, c1940; Castlemaine Museum and Art Gallery, 1988; and the Great Synagogue, Sydney, 1990.



33. **[Chalk Pit], Amberley, Sussex**, 1913. Oil on canvas, signed "M. Evergood Blashki" and dated lower right, titled and annotated in an unknown hand in pencil verso with Chelsea art stores stamp, 30.5 x 40.7cm. Minor stains to upper portion, slight dents and surface loss to corners, laid down on board.

**\$5,500**

Annotation reads "Exhibited at International Society of Painters and Gravers, April 16-May 21, 1914, Grosvenor Gallery, London. Sold to Harvey O'Higgins, Martinville, New Jersey, USA." Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p31. Ref: GH55.



34. **Unfinished Landscape**, c1929. Oil on board, signed and annotated by the artist's great-niece Gael Hammer in pencil on authentication label verso, 30.3 x 40.5cm. *Slight surface loss to edges.*

**\$3,300**

Annotation reads "Probably from USA period, 1922-31." Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p40. Ref: GH9.

35. **The Veranda, Brisbane**, 1931. Oil on canvas, signed and annotated by the artist's great-niece Gael Hammer in ink on accompanying authentication label, 40.5 x 50.8cm. *Slight wear to edges, minor perforation to lower right corner.*

**\$9,900**

Annotation reads "View from first home on returning to Australia, July 1931, Brisbane." Evergood lived in Queensland from 1931 to 1933. Ref: GH39.



36. **Old Creek [Queensland]**, c1931. Oil on board, signed by Evergood lower right, annotated by the artist's great-niece Gael Hammer in pencil verso, 30.5 x 40.9cm.

**\$5,500**

Annotation reads "This may have been illustrated in *Art in Aust.*, 1935." Original artist's supply label from New York verso. Ref: GH24.



37. **Gladioli**, c1931. Oil on board, signed lower right, signed and titled in pencil verso, 40.6 x 30.4cm. *Minor surface crazing and chips to edges.*

**\$3,300**

Original artist's supply label from New York verso. Ref: GH30.



38. **Polly [NY]**, c1931. Oil on board, inscription "to Polly" scratched on image lower right, signed, and annotated by the artist's great-niece Gael Hammer in ink on authentication label verso, 40.7 x 30.5cm. *Minor surface loss to edges.*

**\$3,900**

Annotation reads "Pauline Konitzer Romero became Miles' de facto wife. They met in 1930 and he painted this in 1931." Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p55. Ref: GH35.



39. **Mt Nebo No. 1 [Queensland]**, c1931-1932. Oil on canvas, signed lower right by Evergood, signed by the artist's great-niece Gael Hammer in ink on authentication label verso, 30.6 x 40.8cm. *Surface cracking overall, slight surface loss to edges, laid down on board.*

**\$6,600**

Ref: GH60.





40. **Mount Nebo No. 2, Queensland**, c1932. Oil on canvas, signed lower left, 30.3 x 40.6cm. Laid down on board.

**\$6,600**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p64. Mount Nebo is 18km north of Brisbane. Ref: GH26.



42. **Gum And Wattle**, c1933. Oil on board, signed by Evergood lower right, titled by the artist's great-niece Gael Hammer in ink verso, 39.7 x 29.6cm. Slight paper remnants to upper and lower left corners. Framed.

**\$3,900**

Ref: GH44.

44. **Roses And Delphiniums — Dynamic Symmetry**, c1933. Oil on canvas, signed lower right, 29 x 39cm. Slight surface loss to upper left corner, laid down on board. Framed.

**\$3,600**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p47. Ref: GH192.



41. **Queensland Landscape**, c1932. Oil on board, signed lower left, 30 x 40cm. Minor surface loss to edges.

**\$7,700**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p43. Ref: GH43.



43. **[Flowers In Vase]**, c1933. Oil on board, signed lower left, 39.4 x 29cm. Framed.

**\$3,600**

Ref: GH65.

45. **Gladioli [In Blue Vase]**, c1933. Oil on board, signed by the artist's great-niece Gael Hammer in pencil on authentication label verso, 50.7 x 40.4cm. Slight surface loss to lower left corner, minor chips to edges.

**\$3,600**

Ref: GH21.





47. **Study Of Flowers In A Blue Vase**, c1933. Oil on board, signed by the artist's great-niece Gael Hammer in pencil on authentication label verso, 35.9 x 27.8cm. *Minor crazing.*

**\$2,900**

Ref: GH6.



46. **Red Apples**, c1933. Oil on canvas, signed lower right, 51.2 x 40.8cm. *Minor wear to edges.*

**\$3,300**

Ref: GH38.



48. **[Tree With Fence]**, c1933. Oil on board, signed by the artist's great-niece Gael Hammer in ink on authentication label verso, 30.6 x 40.5cm.

**\$3,500**

Ref: GH36.



49. **The Red House**, c1933. Oil on canvas, signed by the artist's great-niece Gael Hammer in ink on accompanying authentication label, 30.6 x 40cm. *Surface loss to image centre right.*

**\$5,500**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p62. Ref: GH37.



50. **Penseroso [Polly, Wife Of Artist]**, c1933. Oil on board, signed lower left, 40.5 x 30.1cm. *Slight stains overall, chips to edges.*

**\$4,900**

A landscape painting appears verso. Ref: GH52.



51. **Gum Blossom And Wattle**, c1934. Oil on board, signed by the artist's great-niece Gael Hammer in ink on authentication label verso, 30.5 x 40.7cm. *Slight surface loss to edges.*

**\$3,600**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p60. Ref: GH62.



52. **Yarra No. 2**, 1935. Oil on board, signed and dated lower left, 30.5 x 40.5cm. *Slight chips to corners.*

Ref: GH31.

**\$5,500**



53. **Marine, Collaroy**, c1935. Oil on board, signed lower right, 30.7 x 40.3cm. *Crazing to surface, slight chips and surface loss to edges.*

**\$5,500**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p53. Kozminsky Gallery, Melb., label verso. Ref: GH32.

54. **Narrabeen Lakes No. 3**, c1935. Oil on canvas, signed lower right by Evergood, titled by wife Polly Evergood in pencil and annotated and signed by the artist's great-niece Gael Hammer in ink on authentication label verso, 30.4 x 40.5cm. *Slight wear to edges, laid down on board.*

**\$4,400**

Annotation includes "Exhibited Athenaeum Gallery Dec. 1935. No. 77, [and]... May 1941."

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p50. Ref: GH58.



55. **Bush Fire**, c1936. Oil on board, signed lower left, 30.4 x 40.6cm. *Dents and slight surface loss to edges.*

**\$6,600**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p68. Ref: GH1.



56. **Beaumaris [Victoria]**, c1936. Oil on board, signed and annotated by the artist's great-niece Gael Hammer in pencil on authentication label verso, 30.5 x 40.7cm. *Minor wear to edges.*

**\$4,400**

Annotation reads "Miles and Polly lived at 20 Surf St, Beaumaris, Melbourne, in 1936." Ref: GH17.



57. **Marine No. 8**, c1936. Oil on board, signed lower right, 30.5 x 40.7cm. *Some crazing, slight surface loss to image.*

**\$3,900**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p90. Ref: GH49.



58. **Marine With Figure, Beaumaris [Victoria]**, c1937. Oil on board, signed lower right, 29.2 x 39cm. *Framed.*

**\$3,900**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p78. Ref: GH20.



59. **[Seascape]**, c1937. Oil on board, signed lower right, 29.5 x 39.8cm. *Framed.*

**\$3,900**

Ref: GH27.



60. **[Trees With Sunlight]**, 1937. Oil on board, signed and dated lower left, 40.3 x 50.8cm. *Minor chips to edges.*

**\$4,400**

Ref: GH33.



61. **[Rural Landscape]**, c1938. Oil on board, signed lower right, 29 x 39cm. *Framed.*

**\$3,900**

Ref: GH59.



62. **Peace**, c1938. Oil on board, signed lower left, 30.5 x 40.6cm. *Slight surface loss to edges.*

**\$4,900**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p81. Ref: GH19.



63. **Dandenong No. 2 From Ridge Road [Victoria]**, c1938. Oil on board, signed lower right, 30.3 x 40.5cm. *Slight surface loss to edges.*

**\$4,400**

Illustrated in Hammer, *Miles Evergood: No end of passion*, 2013, p82. Ref: GH40.