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An early colonial Australian grey gum **Easy Chair** with built in headrest and 'centurion skirt' carved front legs, 19th century patina, c.1835

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COVER

Sir Thomas Lawrence and studio after Sir Joshua Reynolds, *His Majesty King
George III (1738–1820)*, oil on canvas, 240 x 147 cm (sight). Government House,
Sydney, Collection, Historic Houses Trust of NSW. Photograph © Jenni Carter, 2012.

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Australian gold bracelet featuring Australian foliage and a tiny kangaroo and emu on either side of the central locket with an engraved monogram AC, covering a sample of malachite from South Australia. Attributed to Julius Schomburgk c 1860.



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Royal Bounty

George III's gifts to Governors of New South Wales

Joy Hughes and Rosemary Annable investigate the royal portraits and church plate given to early governors to extend and maintain the King's influence in the distant colonies.

1

The portraits of King George III and Queen Charlotte in the Drawing Room at Government House, Sydney were presented to the colony in 1843 by Mrs Anna Josepha King, widow of Philip King, Governor of New South Wales, 1800-1806. Government House Collection, Historic Houses Trust of NSW. Photograph © Jenni Carter, 2012



2

Philip Gidley King (1758–1808), Governor of New South Wales 1800–06. Miniature, watercolour on ivory, 5.7 x 4.7 cm inside frame (sight), ca. 1800–1805. Mitchell Library, State Library of NSW, MIN 62, digital order a830002

3

Anna Josepha King, nee Coombe (1765–1844). Miniature, watercolour on ivory, 7 x 5.6 cm inside frame (sight), c. 1830s. Mitchell Library, State Library of NSW, MIN 61, digital order a830004



JOY HUGHES

The new Government House in Sydney was ablaze with lights on the night of 24 May 1843 when Sir George and Lady Gipps and their guests celebrated Queen Victoria's birthday with a ball in the newly completed State Rooms. The *Sydney Morning Herald* recorded that it was the first time that the unfinished house was 'thrown open' – two more years would pass before the vice-regal couple could remove to their new residence. For the uninvited the *Herald* provided a brief glimpse of the State Rooms 'brilliantly lighted, principally by chandeliers, some ... of a very elegant pattern':

...verging along the whole front of the building, are the grand dining-room, the drawing-room, and the music-room, which communicate with each other by folding doors, the two latter forming the ball-room and the former the supper-room. At the south end of

the ball room are full length portraits of their late Majesties King George III and Queen Charlotte. The paintings were considered admirable likenesses; the originals were by Sir Joshua Reynolds, and copies were sent as presents from their Majesties to the Governors of the Colonies. Captain King was at that time in command of this colony, and the paintings have been in possession of his family until lately ... and they will in future ornament the walls of Government House.¹

The large, imposing portraits of King George III and Queen Charlotte which still 'ornament the walls' of Government House were presented to the government of New South Wales in 1843 by Mrs Anna Josepha King, widow of Philip Gidley King (1758–1808), Governor of New South Wales 1800–1806. King was the third of five of the colony's governors appointed by George III, all of whom, upon their appointment, became entitled



to portraits of the sovereign and his consort. The royal gift was arranged through the Lord Chamberlain who issued warrants to His Majesty's Painter in Ordinary for replicas of the state portraits.

Court painters

Since the early 16th century, portraitists had been appointed to the court to paint state portraits and to produce replicas for distribution at home and abroad. For the Tudor monarchs and their Stuart and Hanoverian successors, portraiture was considered the principal means of establishing 'recognition, together with an assertion of rank, prestige and power'.² By the 18th century, replicas of state portraits were in great demand from the Painter in Ordinary – by the monarch for members of the royal family, and for presentation to other sovereigns and heads of state, to courtiers, ambassadors and colonial governors. Replicas by the Painter in Ordinary were also commissioned by leading families, other dignitaries, and

institutions and corporations for display as a mark of allegiance to the crown.³

The position of official portrait painter to a monarch, according to art historian Martin Postle, was regarded as 'the acme of artistic achievement, as well as a guaranteed source of wealth, fame and public honours'.⁴ Those appointed to the court from the 16th to the 18th century (from Hans Holbein the Younger to Thomas Lawrence) are recorded by Ellis Waterhouse, in his two dictionaries of British painters.⁵ The first recipient of the title 'Principal Painter in Ordinary' was Anthony van Dyck (1599–1641) when appointed court painter to Charles I and Henrietta Maria in 1632.⁶

In his thematic exploration of paintings in the Royal Collection, Christopher Lloyd, former Surveyor of The Queen's Pictures, traced the evolution of official royal portraiture from the Tudors to the end of the 20th century.⁷ State portraiture was said to have radically improved with the arrival of Van Dyck, who portrayed

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Sir Joshua Reynolds, P.R.A. (1723–92), *Portrait of King George III*, 1779.

Oil on canvas, 277.4 x 185.5 cm.

Royal Academy of Arts, London.

© Royal Academy of Arts, London; photographer: John Hammond.

When Painter in Ordinary, Sir Joshua Reynolds replicated the portraits in the Royal Academy of Arts for presentation to ambassadors and colonial governors

5

Sir Joshua Reynolds, P.R.A. (1723–92), *Portrait of Queen Charlotte*, 1779.

Oil on canvas, 278.2 x 185.7 cm.

Royal Academy of Arts, London.

© Royal Academy of Arts, London; photographer: John Hammond



6

Sir Thomas Lawrence and studio after Sir Joshua Reynolds, *His Majesty King George III* (1738–1820), oil on canvas, 240 x 147 cm (sight). Government House Collection, Historic Houses Trust of NSW. Photograph © Jenni Carter, 2012. Sir Thomas Lawrence when Painter in Ordinary to George III was never commissioned to paint state portraits and was obliged to replicate Reynolds's portraits of the royal couple. The King's Painter in Ordinary painted the faces (and often the hands) of replica state portraits and used his assistants and pupils or professional copyists for the remainder

marriage to Princess Charlotte Sophia, youngest daughter of the 3rd Duke of Mecklenburg-Strelitz on 8 September 1761, and their coronation two weeks later, the king ordered Ramsay to alter the portrait to depict him in coronation robes, and to paint a companion portrait of Queen Charlotte, apparently to serve as state portraits.

However, Ramsay had no official status. Although it was customary for a Principal Painter in Ordinary to be appointed at the beginning of a new reign, through an oversight, George II's official portraitist, John Shackleton, had been reappointed.⁹ The issue was resolved in December 1761 when a warrant was issued appointing Ramsay 'one of His Majesty's Principal Painters in Ordinary'.¹⁰ Christopher Lloyd maintained that Ramsay's portraits of George III and Queen Charlotte matched Van Dyck's achievements 'in scale, colour, handling and pose'.¹¹

Following the death of John Shackleton in 1767, Ramsay was appointed the king's sole Principal Painter in Ordinary. The leading society portrait painter Joshua Reynolds (1723–92), who had coveted the post since the king's accession, was again overlooked. Since the early 1750s Reynolds had constructed his patron base around the country's most powerful Whig dynasties, and his close friendship with Edmund Burke and other prominent

Charles I in a relaxed pose, framed by such architectural and decorative features as a column and drapes, with the 'props of kingship' – crown and sceptre – placed on side tables. Lloyd maintained, 'If the course of the state portrait is pursued into the reign of George III and beyond, it can be seen how influential Van Dyck's example proved to be'.⁸

Painters, patronage and politics

Soon after his accession on 25 October 1760, George III commissioned a full-length portrait from Scottish artist Allan Ramsay (1713–84), his choice of painter influenced by the Earl of Bute, the young king's former tutor and adviser and current Prime Minister. Following George III's

Whig politicians – the king’s political opponents – made him politically suspect.¹² Nevertheless in 1768 when Reynolds was nominated for the post of first president of the Royal Academy of Arts, the king sanctioned his appointment, and grudgingly knighted him the following year.

Reynolds is said to have made it a condition of his acceptance of the presidency that he be permitted to paint the king and queen,¹³ but a decade passed before the royal couple agreed to sit to him – George III in April and May 1779 and Queen Charlotte in December and once more in April 1780. Reynolds was paid £420 for the portraits which were exhibited and presented to the Royal Academy in 1780.¹⁴

In his full-length portraits of King George III and Queen Charlotte, Reynolds employed architectural and decorative devices in a similar manner to Van Dyck and Ramsay. Each is seated beneath a crimson canopy – the king in the Coronation Chair, wearing robes of state, holds the sceptre in his right hand, and King Edward’s crown rests on a side table. Behind the Coronation Chair to the right are a column and a glimpse of a side aisle of Westminster Abbey.

The queen, in ermine robes with the mantle fastened by loops of pearls, wears a small crown, the sceptre rests on a plush cushion on a draped table. The gold-thread embroidered dress with lace sleeves, is her coronation gown as depicted in Ramsay’s state portrait, or another remarkably similar. An exception is the set of bows on the stomacher in Reynolds’s portrait which Judy Rudoë, in her study of the queen’s jewels, speculated were the set of three diamond and pearl bows – ‘one very large, and two smaller’ – from Queen Charlotte’s hereditary jewels.¹⁵ The Hanoverian hereditary jewels of George II were given to Princess Charlotte Sophia by George III on her arrival in England on 8 September 1761 and included the small nuptial crown which she wore at her wedding later that day and subsequently at the coronation.¹⁶

Recollecting Reynolds, his pupil James Northcote maintained the royal couple ‘could not endure the presence of him; he was poison to their sight’.¹⁷ Perhaps their

disdain and the painter’s discomfit are reflected in the portraits which Reynolds scholars, past and present, have deemed awkward and lifeless.

With a wide circle of influential literary and aristocratic friends and patrons, royal displeasure did not faze Reynolds nor hinder his career. Queen Charlotte turned to Johan Zoffany (1733–1810) for intimate family portraits from the late



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Sir Thomas Lawrence and studio after Sir Joshua Reynolds, *Her Majesty Queen Charlotte* (1744–1818), oil on canvas, 240 x 147 cm (sight). Government House Collection, Historic Houses Trust of NSW. Photograph © Jenni Carter, 2012



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Charles Rodius (1802-1860), *Government House, Sydney, 1836*. Watercolour, 19.3 x 38.4 cm. Mitchell Library, State Library of NSW, SV*/Sp Coll/Rodius/5, digital order a928088. The first Government House depicted in its final form with Governor Phillip's original house (right), the large drawing room erected by Governor King (centre), Francis Greenway's extension for Governor Macquarie (left) and the rear upper floor additions for Governor Darling. It was demolished in 1845-46

1760s and, on his fall from grace, he was replaced by Thomas Gainsborough (1727-88) who became unofficial court painter. Gainsborough's 'dazzling' portraits of the king and queen exhibited at the Royal Academy in 1781 were later hung in the dining room at Buckingham House. George III's penchant for history paintings led to the appointment of Benjamin West (1738-1820) as 'History Painter to the King' in 1772 and an extensive patronage that also included commissions for informal portraits of members of the royal family.¹⁸

Allan Ramsay died on 10 August 1784 and Reynolds, according to Martin Postle,

used 'political pressure to force George III to appoint him Painter in Ordinary to the King, despite the king's clear personal preference for Thomas Gainsborough'.¹⁹ Reynolds noted in his pocket book an appointment with the Lord Chamberlain on 1 September at 2.30 'to be sworn Painter to the King'²⁰ and later in the month, on 24 September, wrote of his seemingly pyrrhic victory in a letter to the Duke of Rutland:

The place which I have the honour of holding, of the King's principal painter, is a place of not so much profit, and of near equal dignity with His Majesty's rat catcher. The salary is £38 per annum, and for every whole length I am to be paid £50, instead of £200 which I have from everybody else. Your Grace sees that this new honour is not likely to elate me very much.²¹

Reynolds's stipend was later raised to £50, marginally more than the £48 3s 6d annual salary of His Majesty's rat catcher. Ironically, it was the painter's intimate friend, Edmund Burke, who in reforming the king's household expenses, had drastically reduced the annual salary of the King's painter which had been £200 since the early 17th century.²²

Replica state portraits

Despite Reynolds's court appointment, George III and Queen Charlotte never sat to him for state portraits; instead the painter was obliged to produce replicas of their portraits he had painted for the Royal Academy. Given the demand and the fees paid for replicas, Reynolds was exaggerating when he declared, 'I should be ruined if I was to paint them myself'.²³ Since the 1750s he had adopted the long-established practice of many leading portraitists – that of painting the face (and often the hands) and using copyists and pupils in their studios, or other professional copyists, for the remainder. Copyists specialised in hands, draperies, robes, ermine, jewels and background views.²⁴

By 1789 Reynolds's sight was failing; in the second half of the year he lost the sight of his left eye and by 1790 had given up painting, although he held a stock of replicas according to an entry in his ledger on 28 November 1789: 'Remain in the Acad, five Kings, four Queens. In the house, two Kings and one Queen'.²⁵ Additional replicas may have been produced by Reynolds's principal studio assistant Giuseppe Marchi, who since 1752, had painted draperies and accessories and made copies of his pictures in oil.²⁶

Upon the death of Sir Joshua Reynolds on 23 February 1792, the youthful Thomas Lawrence (1769-1830) was appointed Painter in Ordinary. For Lawrence, royal patronage had begun promisingly in September 1789, when he was summoned to Windsor to paint Queen Charlotte; however the commission proved a disagreeable experience for both sitter and painter.²⁷ In the informal full-length portrait Lawrence depicted the queen bareheaded which the king considered vulgar and distasteful.²⁸ Queen Charlotte rejected the portrait and Lawrence remained unpaid, nevertheless the commission and its exhibition at the Royal Academy in 1790 endowed the young painter with an exceptional status. Lawrence scholars consider the portrait, now in the National Gallery, London, to be a 'masterpiece'.²⁹

George III's subsequent endorsement of Thomas Lawrence as Painter in Ordinary is inexplicable as the royal couple never commissioned state portraits from him and in 1793 William Beechey was appointed portrait painter to Queen Charlotte. In 1792 Lawrence (with royal consent) painted a full-length portrait of George III, privately commissioned for the city of Coventry by its local members of parliament, but the extent to which it was painted from life is unclear.³⁰

As Painter in Ordinary, under the patronage of the Prince Regent (and later as George IV), who knighted him in 1815, Lawrence would produce some of his finest works. In the interim he suffered the humiliation of being ordered to produce replicas of Sir Joshua Reynolds's portraits of the king and queen for distribution³¹ – and hence an explanation for the hitherto puzzling attribution to Thomas Lawrence of the portraits of King George III and Queen Charlotte at Government House that are undoubtedly after Reynolds.

Royal portraits and vice-regal plate

Some years ago, my brief search of the Lord Chamberlain's records at the National Archives in London failed

to find further information on replica portraits presented to the first five governors of New South Wales. Instead the records centred on the king's gift of plate to colonial governors. On 20 January 1794 the Secretary of State informed the Lord Chamberlain that the king had appointed John Hunter, Esquire, to the governorship of New South Wales: 'I give your Lordship notice of it, that you may please to give the necessary Directions for his having the Allowance of Plate and other Things which are Customary on the like Occasions'.³²

The Lord Chamberlain received a similar letter in April 1809 following Lachlan Macquarie's gubernatorial appointment.³³ A search of boxes of Household accounts and vouchers unearthed numerous accounts from Rundell, Bridge & Rundell, 'Goldsmiths & Jewellers to Their Majesties' since 1797, for communion services supplied to governors. One account rendered to the Lord Chamberlain was for plate furnished between July 1804 and July 1811 and included 'Chapel Plate' for both William Bligh and Lachlan Macquarie. The amount owing on each was £77 12s 6d.³⁴

No description of the plate was provided. However, almost all of Rundell, Bridge & Rundell's itemised accounts for communion services for colonial governors were identical in their description and comprised:

2 chased silver Flaggons [sic]
1 chased silver Chalice
1 chased silver Paten
1 chased silver Receiving plate
150oz @ 9s 9d pr oz – £73 2s 6d

Additional charges of £2 18s 0d for 'Engraving Glories & His Majesty's Arms on d[itt]o, and £1 12s 0d for the supply of a Wainscot Case for d[itt]o', made a grand total of £77 12s 6d – a substantial sum for the period.³⁵

Such royal gifts to governors were distinct from communion services a monarch presented to one of his colonies such as the silver communion services George III presented to the colony of

New South Wales in 1803: one engraved 'for use of the Chapel at His Majesty's Settlement at Sydney', the other for the 'Chapel ... at Port Phillip, Bass's Streights [sic] in New South Wales'. The former remains at St Philip's Church, Sydney; the latter, like the aborted settlement at Port Phillip, removed to Van Diemen's Land and is now at St David's Cathedral, Hobart.³⁶

The centuries-old custom of royal gifts of communion plate to colonial governors was indeed a revelation to me, but learned at the end of my London visit when too late to pursue five communion sets through the Lord Chamberlain's extensive records. I am indebted to Dr Rosemary Annable, historian and former archivist of St James's Anglican Church, Sydney, for her gracious offer to take up the pursuit and whose recent assiduous research of the Lord Chamberlain's records has made an invaluable contribution to this article. Significant gaps have been filled and her sighting of some warrants for governors' chapel plate that were 'to be returned on demand' is tantalising.

George III's five governors of New South Wales – Phillip to Macquarie – were surprisingly silent about their sovereign's gifts: one made reference to the portraits while in the colony; another made the portraits a specific bequest in his will. None mentioned the receipt or use of a communion service in his personal papers. Further research of primary and secondary sources available in New South Wales has shed little light on the fate of the governors' state portraits and plate.

Captain Arthur Phillip, RN (1738–1814)

Arthur Phillip, appointed in October 1786, served as first governor of New South Wales from 26 January 1788 until 10 December 1792 when he took leave to seek medical attention in England. He was unable to return to the colony and formally resigned on 27 July 1793.³⁷

Sir Joshua Reynolds recorded portraits for 'Gov. Phillips [sic], in small' in his second ledger on a page headed 'The King and Queen's Pictures for Governors



9

William Pitts (British, active 1769–1806), *Five-Piece Communion Set*, 1786/87. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA, 1990.5. The five-piece communion set was the gift of George III to James Crauford, Governor of 'the Bermuda Islands', 1794–1796 (a contemporary of Governor John Hunter). The flagons, chalice, paten and alms dish are engraved with the arms of George III, and the Sacred Monogram - with a cross above and three nails below - within the rays of glory. Image © Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA.

Photo by Michael Agee

Flagons: height: 11 3/4 in. (29.8 cm), base diameter: 6 9/16 in. (16.7 cm), troy weight: 53 toz (1648.5 g); Chalice: 10 x 4 13/16 x 4 13/16 in. (25.4 x 12.2 x 12.2 cm), base diameter: 4 in. (10.2 cm), troy weight: 25.6 toz (796.3 g); Paten: 3/4 x 8 3/8 x 8 3/8 in. (1.9 x 21.3 x 21.3 cm), troy weight: 18.4 toz (572.3 g); Alms dish: 3 1/2 x 12 1/16 x 12 1/16 in. (8.9 x 30.6 x 30.6 cm), base diameter: 4 11/16 in. (11.9 cm), troy weight: 42.1 toz (1309.5 g).

and Ambassadors'. The undated entry was annotated with a 'star' to indicate that payment had been received. Of the eight pairs of portraits listed on the page, Phillip's is the only pair described 'in small' – apparently indicating full-length portraits of smaller dimensions than the originals.³⁸

Phillip did not specify the portraits in his will and if in his possession when he died on 31 August 1814, they would have passed to his widow Isabella who died in 1823. According to Algernon Graves in his *Art Sales*, they were subsequently acquired by 'Smith of the Strand' and put to auction at Christie's, London on 17 March 1838: George III in Robes (lot 56) and Queen Charlotte (lot 57) from 'Admiral Phillip's collection'. Graves noted that the portraits were 'bought in' (presumably unsold) but included the amounts of £23 2s 6d and £20 9s 6d for lots 56 and 57 respectively.³⁹

Dr Annable's search of the Lord Chamberlain's Plate Warrant Book located his instructions of 3 April 1787 for the provision of chapel plate to 'His Excellency Arthur Phillip Captain General and Governor in Chief in and over His Majesty's Territory of New South Wales ... for the use of His Majesty's Chapel there not exceeding the value of eighty pounds'. The warrant (which did not name the silversmith) was approved for execution by the Treasury on 20 April 1787.⁴⁰

The delivery date of the chapel plate was not noted but followed an entry for 26 June 1787. It consisted of two flagons, a chalice, a receiver and a paten, a total weight of 192 oz which at 6s per oz plus its carrying case cost £59 14s.⁴¹ The dates suggest the plate did not sail with Phillip in the First Fleet in May 1787, so it could not have arrived in the colony until 1790. Presumably the warrant for the portraits was issued at the same time and they could have been delivered to Phillip before his departure, providing Sir Joshua Reynolds had small framed portraits in stock.

Phillip bequeathed his plate to his wife Isabella for her lifetime, then to her nephew Robert Newton Shaw. The silver was itemised – including its weight – but did not include a communion service.⁴²

Captain John Hunter, RN (1737–1821)

John Hunter came to the colony in the First Fleet in 1788 and returned to England in April 1792. Appointed governor of New South Wales in January 1794, his departure for the colony was delayed for a year and he did not assume office until 11 September 1795. When Hunter's term ended on 27 September 1800 he returned to England. He never married and died in London on 13 March 1821.⁴³

Dr Annable located comprehensive information relating to the governor's

state portraits and chapel plate in the Lord Chamberlain's records. A warrant dated 22 January 1794 was issued to Thomas Lawrence, 'Principal Painter in Ordinary to His Majesty', to provide and deliver to John Hunter Esq 'Their Majesties Pictures at whole lengths'.

Another on the same date was to William Adair, 'Joiner in Ordinary to His Majesty's Privy Chamber', to provide 'Two rich carved and Gilded Frames with Drive up frames [ie. straining frames or stretchers] and Cases for Their Majesties Pictures at Full length'.⁴⁴

Similar instructions to those for Phillip's five-piece chapel plate were issued for Hunter in January 1794 and approved the following month. The plate was delivered to Hunter's agent on 9 February 1795 and Jewel Office documents noted it was to be returned on demand. The stated weight of 199 [oz] may have been an error as its cost of £59.14s @ 6s per oz was the same as Phillip's.⁴⁵ The maker was not identified.

Hunter bequeathed his 'large picture [sic] of the King and Queen' to Captain Alexander Robert Kerr, RN, who had married Charlotte, daughter of Hunter's sister Janet Maule. The couple had four sons and three daughters and the portraits may have passed to descendants. Hunter directed that his 'Plate' and other items not bequeathed were to be sold.⁴⁶

A splendid five-piece communion set presented to a colonial governor (a contemporary of Hunter) is held in the Sterling and Francine Clark Art Institute, Massachusetts. Presented to James Crauford, Governor of the 'Bermuda Islands', 1794–1796, the Lord Chamberlain's warrant of 29 July 1794, like those for Governors Phillip and Hunter, had stipulated it was not to exceed the value of £80. The pieces bear the marks of William Pitts, London, and the date letter for 1786/87 while their weight slightly exceeds 192 oz.

The manufacture date of 1786/87 is some years prior to Crauford's appointment but coincides with Phillip's, allowing the possibility that his plate was also made by Pitts. Perhaps it exemplifies

a 'recycling' of a royal gift reclaimed from an earlier colonial governor. The set was not sent to Crauford in Bermuda but, as he requested, placed in storage in England where it remained until its sale in 1989.⁴⁷

Captain Philip Gidley King, RN (1758-1808)

Philip Gidley King arrived in the colony in the First Fleet in January 1788 and left in February to establish a settlement on Norfolk Island of which he was appointed lieutenant governor in 1789. Governor Phillip sent King to England in 1790 to report on the state of the colony; while there, on 11 March 1791, he married Anna Josepha Coombe who returned with him to Norfolk Island. In October 1796, in ill health, King was granted leave of absence and left for England with his wife and son Phillip.⁴⁸

While still in England in May 1798, King – through the influence of Arthur Phillip and Sir Joseph Banks – received a dormant commission to succeed Governor Hunter in the event of latter's death or absence from the colony. Modifications required to make King's ship seaworthy delayed his departure until December 1799 by which time he was cognizant of Hunter's recall. King arrived in April 1800 and on the eve of Hunter's departure, assumed office on 28 September 1800, although he had no formal instructions until elevated from the status of lieutenant governor to governor in 1802.

Government House was repaired to make it habitable for the Kings and their daughter Elizabeth (Phillip and their eldest daughter Anna Maria remained in England to be educated). By 1801 a large drawing room had been added to the eastern side of the house thus creating a desirable space for the portraits of King George III and Queen Charlotte. However it is possible that King did not receive the portraits during his governorship, so they may never have hung in the first Government House.

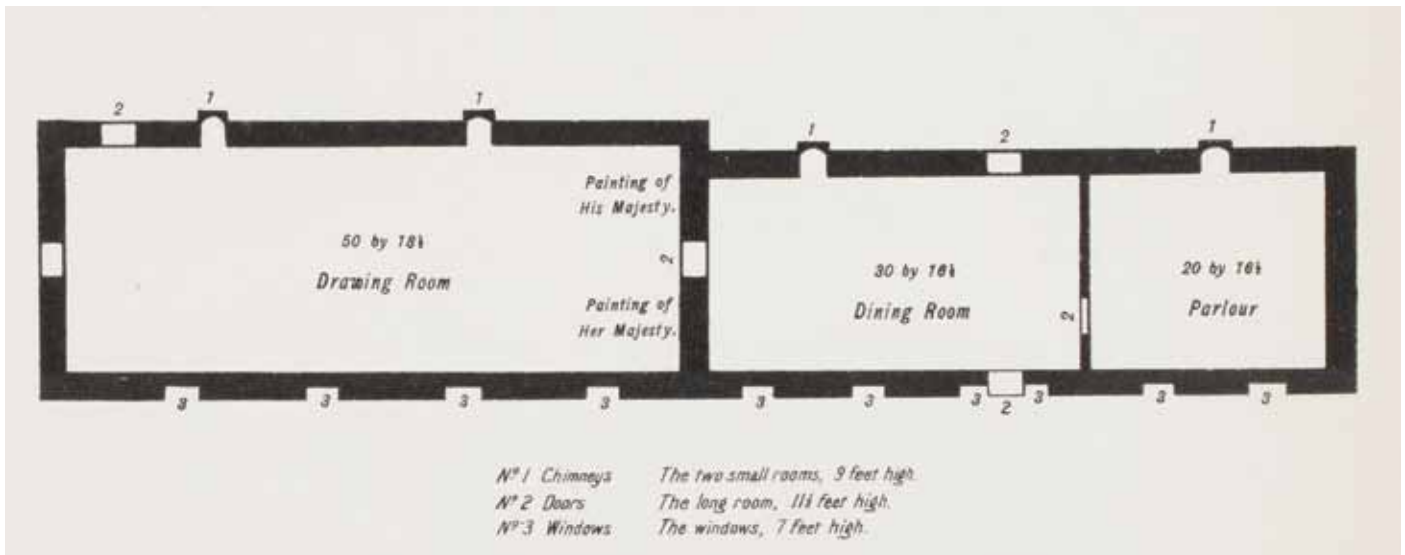
That Philip Gidley King was not entitled to portraits until raised to

the status of governor in 1802 casts doubt on an unsourced reference to the portraits arriving on the *Gorgon* in 1791, and another claiming they were brought to the colony by King in 1800.⁴⁹

In March 1806, Charles Grimes, government surveyor, discussed 'Pictures of the King & Queen' with Mary Putland, when she was en route to the colony with her father, William Bligh, who was to succeed Governor King. He informed her that Governors Phillip and Hunter had received them but 'King has not, from what reason I do not know, but make no doubt he will get them upon his return to England, for they are given as a memento in the family, where there has been a Governor'.⁵⁰

King's grandson, Philip Gidley King, the younger, writing on the royal portraits in the late 19th century, recalled them in his grandmother's drawing room in London in 1823 and maintained that 'Governor King took the pictures to England with him' – an oft-repeated family tradition.⁵¹ Governor King surrendered his office in the first week of August 1806 and left for England in February 1807. The portraits may have arrived in the interim but were not mentioned in his will drafted on the return voyage. King died in London on 3 September 1808.⁵²

No warrant for the portraits prior to King's death has been found. Nor does it seem a warrant was issued for the customary chapel plate in this period, for in January 1817, nine years after his father's death, Phillip Parker King noted in his account book he had received on his mother's behalf, payment of £77 11s 9d from the Lord Chamberlain 'in Compensation for Plate'.⁵³ Dr Annable noted a record of the delivery of chapel plate weighing 150 oz on 16 January 1817 to P P King for his mother which apparently was exchanged for a cash payment. This bureaucratic oversight regarding the chapel plate may indicate the portraits were also a belated gift and consequently first arrived in New South Wales in August 1832 when brought by Mrs King on her return after a 24-year absence.⁵⁴



10 *Ground Floor of the Front Rooms of Government House, Sydney* from *Historical Records of New South Wales* vol 6 p 764; copy of original in the UK National Archives, CO 201/44

Captain William Bligh, RN (1754–1817)

William Bligh assumed government on 13 August 1806. He was accompanied to New South Wales by his daughter Mary and her husband, Lieutenant John Putland. During the voyage Mary wrote to her sisters that she had been reliably informed that the 'Pictures of the King & Queen' being 'sent out' were not for presentation to Government House, but to her father, 'so Mama will have a *great* addition to her collection'.⁵⁵

Dr Annable found references to Governor Bligh's portraits and plate in the Lord Chamberlain's records. Notified on 4 June 1805 of the governor's appointment, the usual warrants for 'Pictures and Frames were made out'.⁵⁶

The 'Pictures' had arrived by 2 February 1807, when Bligh forwarded to the Colonial Office a plan of the 'Front rooms' of the first Government House, with a request for floor coverings, soft furnishings and 'Two Mirrors to suit the Paintings of their Majestys [sic] erected in Govt House by Govr Bligh'.⁵⁷

On 26 January 1808 Bligh was deposed and subsequently sailed to Van Diemen's Land. Confined on HMS *Porpoise* in the Derwent River, in June 1809 he penned a lengthy letter to his wife Betsy, describing his arrest by Major Johnston and Captain Abbott 'before the

Portraits of our beloved Majesties, which were veiled [sic], I observed it was a fortunate circumstance that His Majesty saw nothing of the transaction'.⁵⁸ Bligh had observed the warm-weather custom of covering paintings with gauze for protection from flies and insects.

On his return to England in 1810, Bligh presented the portraits to a distant relative, John Bligh, 4th Earl of Darnley of Cobham Hall, Kent, nominated as an executor in his will executed in 1805. The portraits, listed in the South Gallery of Cobham Hall in an inventory taken in 1831, were still in the house in 1899 when numbered 132 and 133 in the Cobham Hall catalogue.⁵⁹

In 2011, Lord Darnley advised that following the sale of Cobham Hall, the portraits were included in a house sale conducted by Sotheby's in July 1957. The sale catalogue's erroneous attribution to Allan Ramsay and their description as George II [sic] and Queen Charlotte was perhaps irrelevant as the portraits were purchased by Wiggins, an established firm of London framers – apparently for their handsome frames.⁶⁰

The Lord Chamberlain received instructions regarding the chapel plate on 20 June 1805 and two days later approved the warrant for execution. Dr Annable noted entries for two sets of chapel plate for Governor Bligh, one

of 199 oz apparently delivered between January 1806 and January 1808. The second delivered to Bligh was a five-piece communion service of polished silver weighing 150 oz 'for the use of His Majesty's Chapel' in New South Wales and, as noted earlier in this article, was supplied by Rundell, Bridge & Rundell. With engravings of George III's arms and the 'Glories', together with its wainscot case the total cost was £77 12s 6d. The delivery date was not noted but its inclusion in the firm's account of 5 January 1810 could indicate an approximate date of manufacture.⁶¹

William Bligh died at Farningham, Kent on 7 December 1817, predeceased by his beloved wife Betsy. Had either of the communion services remained in Bligh's possession, it would have been included in his residuary estate, bequeathed to his executors upon trust, to sell and invest the proceeds for the benefit of any unmarried daughter.⁶²

Lieutenant-Colonel Lachlan Macquarie (1762–1824)

Lachlan Macquarie, with his wife Elizabeth, arrived in Sydney in the last week of 1809, and was sworn in on New Year's Day 1810. The governor had been informed of his appointment on 27 April 1809 by the Secretary of State,

Lord Castlereagh, who on the same day instructed the Lord Chamberlain 'to give the necessary Directions for his having the Allowance of Plate and other Things which are customary on the like Occasions'.⁶³

State portraits for 'Lachlan Macquarrie [sic] Esq', were included in a list of 'Pictures of their Majesties' delivered from Thomas Lawrence's studio between 1809 and 1812: the framed portraits were delivered to the Lord Chamberlain's Office on 29 December 1809 and paid for on 12 May 1810.⁶⁴

As previously mentioned, 'Chapel Plate' for Macquarie charged at £77 12s 6d was included in Rundell, Bridge & Rundell's account rendered to the Lord Chamberlain for plate furnished between July 1804 and July 1811.⁶⁵ An itemised account of 5 January 1810 noted the five-piece set of 150 oz was of polished silver, with the customary engravings of George III's arms and 'Glories'. However its delivery to Governor Macquarie was entered on a page bearing a top date of 14 May 1813.⁶⁶ Macquarie's appointment coincided with a period in which the renowned silversmith, Paul Storr, was regularly making plate for the firm.

The portraits and plate are surprising omissions from Macquarie's extensive documentary recording of his 12-year governorship which ended on 1 December 1821. The Macquaries and their beloved son Lachlan (b. 1814) sailed for England in February 1822. Lachlan Macquarie died in London on 1 July 1824. In his will Macquarie provided for Elizabeth (died 1835) and for the bulk of his estate to ultimately benefit Lachlan junior.

Marriage in 1836 failed to curb the young heir's dissolute lifestyle that led to his accidental death in 1845. His widow Isabella inherited his parents' house at Gruline and its furniture and plate; the remainder of his estate had been bequeathed to his friend William Drummond, son of Lachlan's former guardian 8th Viscount Strathallan, in settlement of debts. Isabella subsequently sold Gruline together with 'its portraits and trophies' to Drummond's son-in-law Lieutenant Colonel Charles Gardyne.⁶⁷

No information was found on replica state portraits or a communion service in auction catalogues and extensive research notes in the State Library of NSW relating to Governor Macquarie's effects.

In June 1889 Lord Carrington, then Governor of NSW, sought information from Governor King's grandson, Philip Gidley King, on the portraits of King George III and Queen Charlotte, 'now hanging in the drawing room at Gov[ernmen]t House with a view to having the same recorded'. King replied that 'the pictures are believed to have been painted so far as the faces and hands are concerned by Sir Thomas Lawrence'. He enclosed with his reply two slips of paper bearing 'inscriptions' which were 'as nearly' as he could remember 'copies of the original tablets that were attached to the pictures when they were sent to Government House'.⁶⁸ Carrington had new plaques attached to the ornate timber gilt frames that are more than likely original. In the 1970s or 80s the frames were stripped and regilded thus removing a more highly finished original gilding. Any extant information identifying the framemaker would have been lost when the backings were replaced about the same time. Still visible on the backs is a series of notches in each corner – possibly made by the framemaker – to indicate the sequence of construction, which may suggest that the frames were dismantled for shipping.

Ann Toy, formerly senior curator of Government House, Sydney described the state portraits of King George III and Queen Charlotte, presented to the colony by Governor King's widow, as 'the oldest and most important historic state portraits in Australia'.⁶⁹ They remain the only tangible evidence in New South Wales of George III's gifts to his five governors.

Acknowledgment

My thanks to Elizabeth Ellis, Ann Toy and John McPhee for their constructive comments on the manuscript and to Barbara Dabrowa and Joanna Nicholas.

Joy Hughes is a historian who as consultant to the Historic Houses Trust of NSW undertook extensive documentary research on many of its buildings and their former owners and occupants, including Elizabeth Farm, Vacluse House, Hyde Park Barracks and the nine governors who resided at the first Government House, Sydney. She was co-curator with Dr James Broadbent, of the major exhibitions *The Age of Macquarie* and *Francis Greenway, Architect*; curator of *John Horbury Hunt: Radical Architect 1838-1904* and *Demolished Houses of Sydney* and joint editor of the accompanying publications. Other than a brief investigation of the portraits of King George III and Queen Charlotte for the Historic Houses Trust, this article is based on private research.

Rosemary Annable has recently returned to her native Derbyshire after working in Sydney for over 30 years as a consultant historian in the field of heritage conservation. She was also archivist of The Women's College within the University of Sydney and Honorary Archivist of St James' Church, Sydney. She is a past President and Fellow of the Royal Australian Historical Society, and was a member of the NSW Heritage Council and Chair of the Council's History Advisory Panel.

Rosemary continues to contribute to Australian studies working in UK archives (including a search for documentation on early NSW silver and Sheffield plate communion services) and can be contacted at rosemaryannable@btinternet.com

Notes

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- 2 Christopher Lloyd, *The Paintings in the Royal Collection: a thematic exploration*, rev ed, Royal Collection Enterprises Ltd, London, 1999, p 257.
- 3 Alastair Smart, *Allan Ramsay: painter, essayist and man of the enlightenment*, Yale University Press, New Haven, 1992, p 215.
- 4 Martin Postle, 'The Modern Apelles', in Martin Postle (ed) *Joshua Reynolds: the creation of celebrity*, Tate, London, 2005, p 21.
- 5 Ellis Waterhouse, *Dictionary of 16th & 17th Century British Painters*, Antique Collectors' Club, Woodbridge, Suffolk, 1988; Ellis Waterhouse, *Dictionary of British 18th Century Painters in Oils and Crayons*, Antique Collectors' Club, Woodbridge, Suffolk, 1981.

- 6 Karen Hearn (ed) *Van Dyck & Britain*, Tate Publishing, London, 2009, p 17.
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- 8 Christopher Lloyd, *The Queen's Pictures: old masters from the Royal Collection*, Royal Collection Enterprises Ltd, London, 1994, p 25.
- 9 Smart, *op cit*, p 161.
- 10 *Ibid*, pp 161, 164.
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- 14 David Mannings, *Sir Joshua Reynolds: a complete catalogue of his paintings*, Yale University Press, New Haven, Conn, 2000, vol 1, p 214; Malcolm Cormack, 'The Ledgers of Sir Joshua Reynolds', *Walpole Society Journal*, vol 42, 1970, p 157.
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- 17 Quoted in Derek Hudson, *Sir Joshua Reynolds: a personal study*, G Bles, London, 1958, p 164.
- 18 Jane Roberts (ed), *George III and Queen Charlotte: patronage, collecting and court taste*, Queen's Gallery, London 2004, p 158.
- 19 Postle, *op cit*, pp 22-3.
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- 21 F W Hilles (ed), *Letters of Sir Joshua Reynolds*, Cambridge University Press, Cambridge, 1929, p 112.
- 22 *Ibid*; James Northcote, *The Life of Sir Joshua Reynolds*, 2nd rev ed, Henry Colburn, 1819, p 188.
- 23 Reynolds to the Reverend Jonathan Shipley, 25 Sept 1784, in F W Hilles, *op cit*, p 113.
- 24 Mannings, *op cit*, pp 5-6; Postle, *op cit*, p 200.
- 25 Leslie & Taylor, *op cit*, vol 2, p 621; Cormack, *op cit*, pp 167-8; entry in second ledger, f88 verso.
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- 34 Lord Chamberlain, Household accounts, TNA, LC 9/415.
- 35 Rundell, Bridge & Rundell to the Lord Chamberlain, 13 Jan 1808, Communion Plate for Governor Hodgson, Lord Chamberlain, Household accounts, TNA, LC 9/414, pt 1.
- 36 *Ibid*; *Sydney Gazette*, 1 Jan 1804; A G Grimwade, 'Royal Church Plate of New South Wales', *The Connoisseur*, June 1947, pp 101-2; Judith O'Callaghan, *Treasures from Australian Churches*, National Gallery of Victoria, Melbourne, 1985, p 9. I am indebted to John Houstone for drawing my attention to the communion service at Hobart.
- 37 B H Fletcher, 'Phillip, Arthur (1738-1814)', *Australian Dictionary of Biography (ADB)*, vol 2, Melbourne University Press (MUP), Melbourne, 1967, pp 326-33.
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- 50 Mary Putland to her sisters, 9 March 1806, ML CY Safe 1/45, p 83.
- 51 Philip Gidley King, the younger, 'Autobiography', ML, MLMSS 1973X, p 103.
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Upholding King and Church

ROSEMARY ANNABLE

The archives of the Jewel Office and of the Lord Chamberlain's department provide a fascinating insight into the customary allowances given to ambassadors, colonial governors and great officers of state on their appointment by the British monarch, as well as the considerable cost to the Treasury of such royal largesse.

While several warrants and records of deliveries from the Jewel House included the provision that such items were 'to be returned on demand', getting them back proved to be something of a challenge.¹ James Lomax, in his study of the Jewel House in the 18th century (before its takeover by the Lord Chamberlain's department following an enforced major reform of the English court in 1782), notes that officers who were entitled to plate were meant to return these items on their retirement or recall.²

However, H D W Sitwell suggests that as early as the later 17th century, such items 'usually had to be written off' and were 'a free gift' and by the early 19th century most governors and officers of state received a money allowance on appointment in lieu of such gifts,³ although this was clearly not the case for the early governors of New South Wales. The fact that the widows of two governors, including Anna King, were given monetary compensation for the posthumous delivery of their husbands' plate does however confirm that these items were not expected to be returned.⁴

In addition to the warrants for royal portraits and plate for New South Wales' earliest governors, the Wardrobe Warrants document some other items that the Lord Chamberlain was 'to provide and Deliver to His Excellency Arthur Phillip Captain General and Governor in Chief in and over His Majesty's Territory of New South Wales'. These were furnishings 'for the use of His Majesty's Chapel' for which a warrant was issued on 3 April 1787 and approved by the Treasury on 20 April.⁵ The warrant detailed the items as:

One large Bible, Two Large and Twelve small Common Prayer Books, Two Cusheons for the Reading Desk a Cusheon and Cloth for the Pulpit and a Carpet for the Altar all of Crimson Damask with silk Fringe Two Linen Cloths for the Altar & Two Surplices of Fine Holland ...

At a cost of £90, these were more costly than the chapel plate. Together they provided the basic requirements (other than communion plate) to furnish a chapel: a large Bible and two large copies of the *Book of Common Prayer* for use on the altar and reading desk; 'cusheons' and a 'cloth' for a typical triple-decker pulpit with its clerk's desk, reading desk and the pulpit above; a 'carpet' for the altar, the only covering required under canon law;⁶ linen cloths for the celebration of Holy Communion; and surplices for the minister.

An identical order for James Seton, Governor of St Vincent, earlier the same year confirms this as the customary 'furniture' entitlement for governors, while special envoys and ambassadors received more, and finer items for their chapels, as well as the chair, footstool, two high stools and canopy of crimson damask under which they sat in suitable splendour, as the representative of His Majesty.⁷

It is not surprising that, as the founding governor of a colony in a virtually unknown land whose first accommodation was to be a portable house, Phillip chose instead to take an allowance of £45 in lieu of the 'Books, table linnen, surplices & Chapel furniture' to which he was entitled.⁸ James Seton of St Vincent eventually did likewise, although he was somewhat tardy in making his preference known, by which time his chapel furnishings had been made by Mrs Lucy Smith, an upholsterer entrusted with work for the royal household, and had been paid for and delivered to the Lord Chamberlain's office where they remained instead 'for another Governor'.⁹

A preference for an allowance in lieu of chapel furniture appears to have been common among governors and

ambassadors of the period, and in their turn Hunter and Bligh chose likewise, Hunter soon after his appointment as governor in 1794 and Bligh in 1809, after his deposition.¹⁰

In the curious convergence between the arcane workings of the court and Jewel Office and the realities of early settlement in New South Wales and the lives of its governors, chapel plate held its value, but chapel furnishings were, it seems, best converted to cash.

Notes

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- 4 Alicia Campbell received £90 in compensation for chapel plate returned to the Jewel House in 1797, Lord Chamberlain, Jewel Office deliveries 1793-1813, TNA, LC5/207, p 16.
- 5 Lord Chamberlain, Wardrobe Warrants, TNA, LC5/100, p 48 Copies of Warrants From the 1st of March 1787 To the 30th March 1788, Warrant No. 6.
- 6 G W O Addleshaw & Frederick Etchells: *The architectural setting of Anglican worship*, London, Faber & Faber, 1948, pp 167-168.
- 7 Lord Chamberlain, Wardrobe Warrants, TNA, LC5/100, pp 47 & 51 Copies of Warrants From the 1st of March 1787 To the 30th March 1788, Warrant No. 5 dated 7 February 1787 for His Excellency James Seton and Warrant No. 9 also in 1787 for the Rt Hon Wm Eden, Envoy Extraordinary to the Court of France. Further details of furniture for the Rt Hon Wm Eden with Lord Chamberlain, Tradesmen's Bills, TNA, LC11/2 No. 77 account for Messrs William Barlow & Son Mercers January quarter 1788.
- 8 Lord Chamberlain, Tradesmen's Bills, TNA, LC11/2 No. 58 Mrs Lucy Smith upholsterer Quarter to 5th July 1787.
- 9 Lord Chamberlain, Tradesmen's Bills, TNA, LC11/2 No. 58 Mrs Lucy Smith upholsterer Quarter to 5th July 1787 payment to James Seton with explanatory note.
- 10 Lord Chamberlain, Tradesmen's Bill Book, TNA, LC11/4, No. 35 payment to John Hunter Esq in quarter to 5th April 1794 and Lord Chamberlain, Wardrobe Tradesmen's Bills, TNA, LC11/10, [p. 486] payment to His Excellency Wm Bligh Esq Governor of NSW, in quarter to 5th April 1809.

Hookum Chan and family

19TH-CENTURY FURNITURE MAKERS IN WESTERN AUSTRALIA



DOROTHY ERICKSON

An unusual family of furniture makers in Western Australia in the 19th century was that of Hookum Chan (c.1800–1903) and his sons. We do not even know his real name, as he was recorded as Hookim Chan when he arrived with J. L. Morley from India on his ship *Cumberland* in 1829, the year of settlement.

Hookim/Hakim is actually a title akin to master, ruler or judge awarded to Hindu Brahmins on graduation. According to one of Hookum's granddaughters Alice Tchan Hahn, with whom he lived at the very end of his life, his given name began with a "J".¹

He was born into a high caste Hindu family probably in the area now known as Uttarakhand, in the foothills of the Himalayas, northern India, on the border of Nepal and Tibet. Before coming to the Swan River Colony, he was possibly employed in the irregular Bengal Army controlled by the East India Company.² He may have been what was called a

3

Julia Chan (1858-1942) with her husband the jeweller Alfred Jackson, his sister, her brother Mathew Chand, and their children. Photograph courtesy Linley Stopford



1
Alfred Tchan (1853-98), c 1880 Photograph courtesy Linley Stopford

2
Matthew Chand (1866-1926), c 1900. Photograph courtesy Linley Stopford



political (intelligence) agent, and was assisted in coming to Western Australia by the wealthy and influential Prinsep family in Bengal, for whom he had worked. His granddaughter Alice Hahn is recorded as saying he was a ship's carpenter and he may have worked in this capacity for the East India Company, as among his effects were two uniforms, one apparently for the East India Company.³

Charles C. Prinsep, whom he knew, was a wealthy man with numerous properties in the Far East who lived in Calcutta (now Kolkata). He was Standing Counsel to the East India Company and occasional Advocate General in Bengal 1846–49 and 1852–55.

In a letter to his biographer A. C. Staples in 1957, Charles Prinsep's granddaughter Virginia wrote her recollections of Hookum Chan including that he was a carpenter who worked for her grandfather at *Belvedere*, his home in Calcutta, and how, when he came to WA, he had worked at the Prinsep Estate's properties which included *Belvedere* at Australind, *Paradise* and *Prinsep Park* at Dardanup until these were sold in 1874 by his son Henry Prinsep. She also wrote that he was a tiny little man of whom her family were all very fond. In later years

every year as regularly as clockwork he used to come to our house to salaam to the picture of my grandfather [C. R. Prinsep] as he had such a reverence for him. ... He always used to bring my father a walking stick that he had made.⁴

Like other immigrants, Hookum soon after arrival was gainfully employed. He worked from 1829–30 on government buildings and public works. There is also a record of his repairing a ship damaged on the *Stragglers* for a Captain Back in 1830 at the request of Governor Stirling.⁵ The same reference mentions repairing ships for Thomas Peel and restoring a boat for the Shiplovers Society.

Like many other skilled workers he was soon working for himself, but at



what is speculation. Granddaughter Alice Hahn claimed he had run a ferry service along the river from Pineapple Landing to Perth and on to Fremantle in the 1830s. People were mostly transported by water at this time because there were few roads across the sandy soil and it was more convenient, so it is a distinct possibility, but so far his name has not been found as a ferryman. In 1842 he lived in Henry Street, Fremantle but moved in the 1850s to Perth.

In 1834 the Morleys, with whom he had arrived, sailed to Madras in India, returning in 1835 with twelve Indian craftsmen and builders.⁶ In an 1892 court case, Chan said he arrived in 1835 so possibly he went with the Morleys for a trip to India. This may be when Hookum's marriage to Hannah Solomon/Suli was arranged and may even have taken place with her as a child bride who remained behind with her family until old enough to come to a country where there was no extended family to care for her.

He apparently sailed again to India and returned in 1841, possibly to collect her though the family believe they were married in 1845, when she would have been about 18. It is possible he may have taken additional lessons in inlay or other specialist cabinetmaking skills at either of these times.

Hookum and Hannah had at least nine children, seven of whom survived to



4

Hookum Chan (c. 1800-1903), *workbox*, in carved and stained pine inlaid with another timber, h 35 w 25 d 11 cm. Family collection, photograph courtesy Maxine Klein

5

Rose Petersen née Jackson c. 1897, the second owner of the box



6
Hookum Chan (c. 1800-1903),
jewellery box featuring inlay work,
c. 1897. Family collection

7
Hookum Chan (c. 1800-1903),
turned tobacco jar, h 15 diam 6.5 cm.
Family collection, photograph courtesy
Linley Stopford



adulthood. They were Thackeray 1850-68; Alfred 1853-98 (**plate 1**); George 1854-84; William 1857-1943; Roseanna Julia 1858-1942 (**plate 3**); Dhano Annie 1863-1938; Nathan Luke born 1865, died (?); Matthew Luke 1866-1926 (**plate 2**) and John 1869-1917. Hannah was known for her charitable works. She died aged 45 in October 1872. Her eldest son Thackeray predeceased her. They were buried in a family grave in the Anglican section of the East Perth Cemetery.

Chan had furniture works in Perth and possibly at Champion Bay (Geraldton). One known workshop from c.1850-67 was behind what was later the Shamrock Hotel in Hay Street. He employed 29 ticket-of-leave men between 1852 and 1874. Some were cutting timber but others would have worked on the furniture and other endeavours. Trained ticket-of-leave cabinet-makers whom he could have employed included William Clifford, Henry Cutting, Thomas Davis, George Frazer, Joseph Glassel, William Hall, Edwin Truscott Gill or George Keane.

In the 1880s and 1890s the premises had a Murray Street address though they were probably still on the same site. His sons were also trained in the field. John became a wood turner, Alfred a wood carver and upholsterer and William a carpenter, wood carver, turner and upholsterer. Together they had quite a business but separated later. Thackeray had died young.

The *Perth Gazette* and *West Australian Times* on 16 September 1870 profiling the first “exhibition of works of Art and Industry” reported “two small specimens (nos. 421 & 423) the production of Hookham [sic] Chan; the former is a work-box, the top of which is inlaid in a geometrical design exhibiting a greater amount of good art than any other cabinet work exhibited.” So it would appear that he was particularly proficient in inlay work. A box owned by a descendant is intricately carved with a little inlay. It has a central female figure in an oval cartouche, inlaid circles of another timber and some stained sections (**plate 4**). It is thought to have been a wedding present for his daughter Julia when she married Alfred Jackson. It passed to Julia’s daughter Rose (**plate 5**) and down through the family.

A smaller jewellery box featuring inlay work is thought to have been made as a wedding present for Rose Jackson when she married in 1897 (**plate 6**).

Hookum Chan was also adept at turning. However we have only a small turned tobacco jar known to be by his hand (**plate 7**). He was apparently also a maker of fine tops, probably as a hobby in his retirement. It was reported in reminiscences in the newspapers by B. S. Ranford that

... I knew him well. As a woodworker, few in his time excelled him. He worked for my grandfather, Isaac Summerland, and was always respected by all who knew him. I quite agree with you his raspberry jam tops for us boys had a fine finish about them that no turner in Perth could imitate. When Hookum died, Perth was the loser in many ways, although some of his sons have worthily filled his place, especially William.⁷

All we know about Isaac Summerland is that he was the son of a carpenter, and arrived in the colony in 1830 when three years old.

The Western Australian Museum has recently acquired a chair donated by Linley Stopford. This is thought to

have been made for Alfred Jackson as a wedding present from Hookum in 1876. This was the same chair in which Jackson died and was also passed down through the family.

Some pieces in the Wordsworth Collection that had belonged to Henry Prinsep and his wife Josephine Bussell of *Prinsep Park* and *Belvidere* are probably by Chan and his workmen. Topographical draughtsman, painter, set designer, art teacher, photographer and civil servant Harry Prinsep was born in Calcutta. His mother died when he was seven and his father had a stroke when he was eleven so he was educated with his cousin Valentine by his uncle Sir Thoby Prinsep (1792–1878) at his home *Holland House*, in Kensington (London), where the art tutor was George Frederick Watts RA and the actress Ellen Terry was a frequent guest. He had some training in art in Dresden and Heidelberg and reputedly studied law at Oxford.

In 1866 he came to Western Australia to assess the family properties. He met Charlotte Josephine Bussell and in 1868 they married and lived at *Australind* where he was manager for his father's trustees. Here he bred horses and supplied railway sleepers for the Indian market. Shipwreck and other problems made his financial position difficult and saw him take a position in the Lands and Surveys Department in 1874. They moved to Perth and lived in *The Studio*, Hay Street near where the Mint is today. He became head of the new Mines Department in 1894 and in 1898 Protector of Aborigines.

Henry played the violin, wrote poetry, designed and painted the sets for various dramatic productions in Perth and painted the interiors of the 1881 Perth International Exhibition halls. He moved in the highest social circles and taught art to the Government House set. He was involved in the founding of the Wilgie Club in 1889 and exhibited with them and the WA Society of Arts. He retired in 1907 and they visited London and then moved to Busselton where he built *Little Holland House*, designed *Beachgrove* for the Brockmans and served as mayor for several years. The furniture, which they owned



8

Attributed to Hookum Chan (c. 1800-1903), elegant Regency-style *sideboard* in jarrah c.1868, made for the Prinseps, h 90.6 w 198.2 d 54 cm. Wordsworth Collection, National Gallery of Australia

(that was sold by their grandson about 1985 and known as the Prinsep Collection) is uneven in craftsmanship and undoubtedly from several hands but some is from his old friend Hookum Chan (**plates 8-10**), at whose funeral he was a pallbearer.

No work by Alfred or John has been positively identified. However among pieces held by family members to which access has not been granted, there is believed to be a wardrobe carved with a Tudor rose motif.

William's carving is seen on the several organs built by Cecil Clifton for St John's Fremantle, St Andrew's Presbyterian Church Perth and others. That made for Clifton's own home is now in St Alban's, Highgate (**plate 11**).

Linley Stopford remembers

I remember going to see William at his home in Fitzgerald St in 1943, not long before he died and I was about 11. My grandmother Rose Peterson (his niece) [plate 5] had taken me there to buy one of the pedal organs he had made for me to play because I was anxious to learn to play the organ. He was a tiny



9

Attributed to Hookum Chan (c. 1800-1903), elegant double-sided *music stand* with brass candleholders, jarrah and cedar, h 125 w 59 d 55 cm, which belonged to Henry and Josephine Prinsep. Prinsep was a violin player and apparently so were other members of his family, as this is designed for duets or to accompany a singer also reading music. Wordsworth Collection, National Gallery of Australia



10

Attributed to Hookum Chan (c. 1800-1903), *bureau desk* of jarrah made in George I style for Henry Prinsep 1866-8, h 88 w 120 d 41 cm. Private collection, photograph D. Erickson

little man too, probably no more than about 5 feet tall with snowy white hair and Nana resembled him a great deal.

We were taken into the front room of his house and I remember my surprise and delight to find it full of pedal organs, all so intricately carved and some of them player organs like player pianos. They chose one for me...

The carving on it was beautiful and I treasured it for that alone...

I often wonder what happened to all those organs I had seen there that day. Hopefully they were sold to collectors.

Reports of thefts in May 1882 from Hookum's premises indicate William was still working in his father's premises at this time.⁸ The objects stolen were a Lucas

plane, a twist bit branded H.C., one two-foot rule branded W.C., two two-foot rules, four-folding, branded F.C. and H.C. and one carpenter's square branded H.C. "F.C." has not been identified, but it may have been a misprint in the papers for TC for eldest son Thackeray, who was by this time dead.

For some reason in 1885 there was a cluster of court reports about men sleeping on Hookum's premises without his permission. The report of one of these court cases was racist in language. Attitudes were beginning to change apparently. In February 1885, he was referred to as 'this dusky individual' and further on as

The dark gentleman with an unpronounceable name, was put into the box, and in highly unintelligible language made a statement, which the police interpreted as a denial of having given the prisoner the alleged permission.⁹

Worse was to follow. On Christmas Eve, when he went to the Shamrock Hotel for a beer, he was punched in the eye. The assailant was later jailed for two months.¹⁰ It may have been privately amusing for him that these people who addressed him as Hookum were actually saying the equivalent of 'Honoured sir or master' while attempting to denigrate him.

About 1887, Hookum retired and moved to live in the old cottage on the A5 location he owned at the Pineapple Landing. By 1890 one of his children, probably Mathew who had returned from Champion Bay, was living there too. By this time the sons John, Alfred and William were running workshops. Hooper, Dalziel & Chan was listed in the 1894/5 Almanacs in Murray Street, Perth. This may have been John carrying on in his father's premises with partners. William is listed in the Almanacs in 1893/4 in St Georges Terrace but had altered the spelling of his surname to Tchan; Alfred had also altered his surname to Tchan by this time. This, the family said, was done because Chan sounded Chinese, which they were not.

By 1892 Hookum's life really began to take a turn for the worse. On 6 December a dispute over certain parcels of land, A4 and A5 along the Swan River at Pineapple Landing, that Hookum thought he owned and where he was living, was brought against him by the WA Norwood Estate Co. Somehow the Norwood Estate had obtained the title deeds to the land at Pineapple Landing in 1887 and by 1892 decided to sue Hookum, who lost the case.¹¹ A very aggrieved Hookum moved to live in a cottage in a sandy square next to where the Royal Hotel was later built in Wellington Street, Perth.

Further embarrassment was to come. In September 1898 Hookum was called to give evidence to the Immigration Restriction Committee. Gilbert Smith had alleged that there was a Chinese with leprosy living in Perth. The member for North East Coolgardie, Frederick Charles Vosper, who fought for causes such as republicanism, political separation for the goldfields and miners' safety, opposed Asian immigration and belonged to the Anti-Asiatic League,¹²

had alleged leprosy in his newspaper *The Sunday Times*. Vosper had apparently told the Parliament that if given a committee, he could produce the lepers. Subsequent police investigations had produced no lepers.

This did not satisfy Vosper's informant Smith who had Hookum Chan collected by the police to come before the committee. Hookum had developed a skin disease called Vitiligo, which can cause the body's skin to lose its pigmentation in patches. Smith thought it was leprosy. It was not – as three doctors testified. When the committee's report came before the Legislative Assembly, Hookum's friend and neighbour, the proprietor of the Shamrock Hotel and Member of Parliament Timothy Quinlan

protested against the mention which had been made in the committee's report about a respectable old resident of the colony, upon whom had been cast the suspicion of leprosy. The old gentleman was a friend of his, and came to his house every day.

Another member, Mr Monger, called the report a disgrace and the decision was made that sections of it not be printed.¹³ Smith got his comeuppance. He was arrested in Sydney a year later, charged with a malicious libel and refused bail.¹⁴

At some stage before his death in 1903 when he had become bedridden, Hookum was taken to live at 134 Fitzgerald Street, where William had built a substantial house. Here William's wife Annie took care of him until he died on 19 March 1903. Hookum's funeral two days later had many floral tributes. His pallbearers included some of Perth's most prominent men including H. C. Prinsep, W. D. Moore (a leading businessman and Member of the Legislative Assembly), A. Parker, J. Neeves, W. Golding and Taj Din. He was buried next to his wife Hannah and two of their sons in the family grave in the Church of England section of the East Perth Cemetery. An Anglican minister Rev. W. F. Marshall officiated.

There are mysteries about Hookum Chan which may never be solved, but this

small record of his life at least elucidates part of the life of a man who was an unusual pioneer in Western Australia.

Acknowledgements

Much of the information in this article has been researched and generously supplied by Mrs Linley Stopford, family historian of the Chan family, who considers the correct family name is most probably Chand. Another branch which came to eastern Australia spell their version as Shand, while the remaining Western Australian descendants use Tchan, one of the spellings used in early newspapers and adopted by Hookum's sons William and Alfred. This was considered appropriate at the time as it is apparently the Kashmiri word for carpenter. The pronunciation should be something in the region of 'Shon', which is the spelling on the birth certificate of one of his daughters.

Dr Dorothy Erickson is a Perth-based historian and practising jeweller, who has done much to record the history of the decorative artists of Western Australia. She is a frequent contributor to *Australiana*, and the author of several books on Western Australian crafts and craftspeople.

Notes

- 1 SLWA RN 396 Notes from Mrs S. Adams.
- 2 Charles Allen in *Soldier Sahibs* states: "One final point about the Bengal Army of this period [19th century], its Native Infantry regiments were very largely made up of recruits – nearly all high-born Hindus from the Brahmin or Rajput upper castes." These men were often referred to as 'orderlies', but according to Allen "the word 'orderly' also needs to be corrected, suggesting as it does that (they) were little more than servants. Many of the village and clan chiefs who in those early days joined irregular corps raised by British political officers were locally powerful men who brought their own retainers with them and led them as troop leaders." Carroll & Graf USA, 2001, preface p. 11.
- 3 SLWA RN 396 Notes from Mrs S. Adams.
- 4 SLWA RN 194 and Rica Erickson (ed.), *Bicentennial Dictionaries* vol 3 p 2537.
- 5 SLWA RN 396 Notes from Mrs S. Adams.
- 6 These would have been indentured and returned to India probably after five years as was apparently the custom.
- 7 *Western Mail* 3 Jan 1935, p 12.
- 8 *Police Gazette* 3 May 1882
- 9 *West Australian* 20 Feb 1885 p 3.
- 10 *West Australian* 30 Dec 1885, p 3.
- 11 *West Australian* various dates Dec. 1892.
- 12 <http://adb.anu.edu.au/biography/vosper-frederick-charles-burleigh-8933>
- 13 *West Australian* 20 Oct 1898, p 3.
- 14 *The Age* 24 June 1899, p 5.

11

William Tchan (1857-1943), carved woodwork for Robert Cecil Clifton's organ, built 1898-1908, now in St Alban's Anglican Church, Highgate WA. Photograph D. Erickson



Porcelain painting in the 1970s and 1980s

China painting saw a renaissance in Australia during the late 1960s to 1980s. Though this art is now unfashionable and often looked down upon as a hobby practised mainly by women, some of its exponents created works of exceptional technical and artistic quality, rivalling that of porcelain artists in the major factories.

LESLEY GARRETT

Almost half a century has passed since this movement flourished and reached its heyday in Australia. Practised largely as a hobby by women who had the private means to embark on this pursuit at their leisure, it resulted in a vigorous output of decorated china, painted with an expertise ranging from the elemental to the gifted.

Their painting stemmed from that of ceramic artists of the previous two

centuries worldwide, but in Australia in the 1970s it was carried out exclusively on pre-prepared porcelain 'blanks' and developing a style which departed from that which had gone before. The 20th century was to see successive waves of activity. Potters such as Flora Landells,¹ Marina Shaw² and the Misses Creeth³ had pioneered the way with thrown or hand-built decorated wares at the time of Federation, later in the thirties in the Art Deco style and in the post-war years of the 1950s.

This new movement of china painting in the seventies broke new ground as it was confined to decorating porcelain by enamelling,⁴ utilising ready-made hard paste porcelain⁵ blanks similar in appearance to the *blanc de chine*⁶ of the 18th century. As the blanks⁷ had already undergone bisque⁸ and glost⁹ firings, designs could be built up on them in layers of increasing colour and complexity in separate firings. They needed to be strong enough to withstand repeated exposures in the kiln of up to 1100° C and were therefore sourced from established European porcelain factories such as Arzberg and Rosenthal.

As this art form was practised by amateurs and required more tools than just paper, pencils and paints, it invariably involved attending classes where instruction, materials such as porcelain or bone china¹⁰ blanks, glazes and a kiln were available. Many such classes sprang up in the sixties which did not involve fulltime study undertaken at a teaching institute. A craze was born across Australia which saw enthusiasts rolling out a wide range of vases, dishes,

1

Jennifer Hutchinson, bone china plate painted with a Scottish scene and Highland sheep, 1984





platters, tea and coffee cups, plates, lamp bases and jugs, destined in the main for walls or display cabinets. Teaching was often augmented by visiting expert decorators such as Alma Steele and Gerald Delaney from the great British and European porcelain factories of Wedgwood, Royal Worcester, Doulton and Meissen.

A place in one of their workshops would be keenly contested, leaving in its wake some astonishingly good local renditions of blue and white Chinoiserie, Meissen flowers, Highland sheep (**plate 1**), and dessert fruits (**plates 2–3**), all with or without gilding. Floral emblems – long seen as a safe subject for female artistic attention – were clear favourites. Alongside the roses, lilac and honeysuckle of Europe, Australian flora and fauna (**plate 4**) reappeared. Westernised versions of indigenous faces and designs made popular in earthenware¹¹ works by the Boyd family in the fifties made a comeback at this time.

Based in Seaforth NSW, Audrey Pines was one such teacher conducting classes from her home studio, where visiting students were instructed in the techniques of painting, gilding and firing. She not only taught, but was an active practitioner and member of the NSW China Decorators' Society. In 1972, as part of David Jones' annual spring flower celebration, she organised

the Society's seventh exhibition entitled 'Antiques of Tomorrow', putting on display and for sale over 2,000 works by 50 of the Society's members, many of them quite likely her own pupils. Reporting on the event, the *Sydney Morning Herald* in some excitement headed its article "It could be Roses all the Way".¹²

Roses or not, gradually a body of decorated work began to emerge. With the passage of time items are now beginning to turn up in auction houses and charity shops. So are accompanying china cabinets; display cabinets had become popular once household wealth increased to the point where valuable items needed to be kept (but nevertheless displayed) behind glass.

These dwarf domestic offspring of the aristocratic porcelain room so popular in the 18th century were now to be found in the best room of many houses. Often bow-fronted with leaded doors, glass shelving and set on stubby cabriole feet, they safely held a family's most treasured pieces and are now becoming collectors' items in their own right.

The decorated porcelain considered here is instantly recognisable, the works frequently depicting a recurring theme of flowers or seasonal subjects against a white or pastel background (**plate 5**). The reverse side is often marked with a year date and the words 'hand painted

2-3

Jennifer Hutchinson, bone china plates painted with strawberries and raspberries, part of a dessert service, each painted with different fruit, 1980

by' followed by the artist's name in copperplate cursive or print with an initial standing-in for the artist's first name (**plate 6**). This signature, often painted using one of the enamels in the design, identifies the piece as being an original and single work of the named artist.

Where the mark of the supplying porcelain factory is also present, confusion can arise as to whether the named artist was an employee of that factory. Many of these amateur works are naively painted and not fired enough times to realise any depth or variety of colour. Despite these reservations, they have a charm of their own and may well become the antiques of tomorrow.

Some of the ceramic artists from this movement excelled, creating designs on larger pieces, with carefully shaded backgrounds and a darker palette of colours (**plates 7–8**). Each piece could require up to ten firings to complete decoration, each firing carrying with it the potential to scupper the piece entirely if the glaze shed, was over- or under-fired, the body failed, or gilding



Decorating techniques

For the ceramics decorator challenges abound: fitting a design to a curved surface horizontally and vertically on both concave and convex planes, then enamelling it freehand onto the ware. A steady, often supported, hand is needed as there is no room for error, the enamel being almost impossible to remove once laid down. Flat surfaces by contrast are much easier to decorate as the design can be traced directly onto them and then in-filled with colour, the pencilled outline burning off during firing.

With the introduction of transfer printing in the late 18th century, mass production of decorated earthenware and porcelain became a reality. On close examination transfer decoration can be identified by the microscopic beads of glaze not entirely melted into the clear glaze underlying the transfer.

A battery of paint brushes is required, from some with only a few hairs for working very fine detail to others which are thicker for covering large areas of background colour. The best are made of squirrel hair and must be cleaned with turpentine or denatured alcohol between colour applications.

If the piece is to be decorated in the round, it is mounted on a revolving stand prior to marking in the design. Once this is applied the process of in-filling the design with coloured glazes can begin. The artist decorates the piece by painting towards the body while rotating the stand away, the design being gradually laid down like a scroll.

Glazes are made up of very finely ground glass and metal oxides suspended in an oil medium such as copaiba, clove, lavender or linseed. The choice of oil will affect the viscosity of the glaze and thereby the ease of its application. Each layer of colour is applied by brush in batches, the brush loaded from the tip and the side to meld differing shades. Care is needed during the application of the glaze as mistakes cannot be hidden easily.

As gilding requires great skill, the large porcelain factories traditionally employed specialist gilders for this part

overrode the design by being too extensive or too bright.

Jennifer Hutchinson was one of Audrey Pine's pupils, continuing with lessons for nine years. She did not come to painting as a novice as she had already studied art at school and taken lessons in open air landscape painting from Molly Johnstone. Before long she had acquired a kiln and established her own studio in Sydney. Earlier kilns had been cumbersome, but from the sixties on, small portable electric kilns became available.

With any new art form, many techniques are perfected only through trial and error. For the next ten years Jennifer continued to hone her skills, producing a body of work which was to include some quiet masterpieces. Failing eyesight in her fifties – the bugbear of many botanical artists and miniaturists – brought her work to a halt.

4

Jennifer Hutchinson, bone china plate painted with sugar glider, eucalyptus leaves and blossom, 1980s

5

Dorothy Browne, lamp base painted with flowers, 1984

6

Dorothy Browne, lamp base, detail of artist's painted signature 1984



of the work, adding their own gilded mark to the back of the piece.

The amount of gold contained in the glaze determines its appearance: the lowest, at 7% 24-carat gold content, gives a brash, shiny result, detracting from the piece by being too eye-catching, whereas 50% 24-carat gold content lends a subtle highlight to the piece. It emerges from the kiln a dull brown and is then burnished (polished) by hand to a low lustre, the famed "Roman Gold" seen on the rims of major pieces such as vases (plates 8-9), tureens and dinner plates.

Individual enamel firings at varying temperatures are deployed depending on the optimum temperature needed to suit a particular colour or to overlay one colour with another. During firing, the oil medium gradually burns off in the first few hours, leaving the pigment that was suspended in it to melt and bond with the underlying transparent glaze. These repeated firings are followed by very slow cooling periods of up to a day, during which time the porcelain body – now fused with its coloured glassy overlay – shrinks back to its original size, hopefully without developing any cracks, bubbles or sagging in the process. As mentioned earlier, each piece may undergo up to eight or ten firings.

Through mishap, many pieces meet their end prematurely on a scrap heap, with as little as a third seeing the light of day. Archaeologists just love garbage piles at pottery sites.

Conclusion

Since the 1970s society has changed and, where time allows, other ladies' crafts such as quilting and jewellery making have overtaken porcelain painting in popularity. With women currently numbering 47% of the paid workforce, the amount of time available for leisure pursuits has fallen sharply since the seventies. While we would appear to be better off, men and women alike are working ever longer hours, with less time allocated for hobbies.

Wordsworth summed it up nicely:

Getting and spending,
we lay waste our powers;
Little we see in Nature that is ours;



7 Jennifer Hutchinson, hard-paste porcelain dish painted with roses, 1989

8 Jennifer Hutchinson, vase painted with magnolias, with neck of Roman gold, 1984

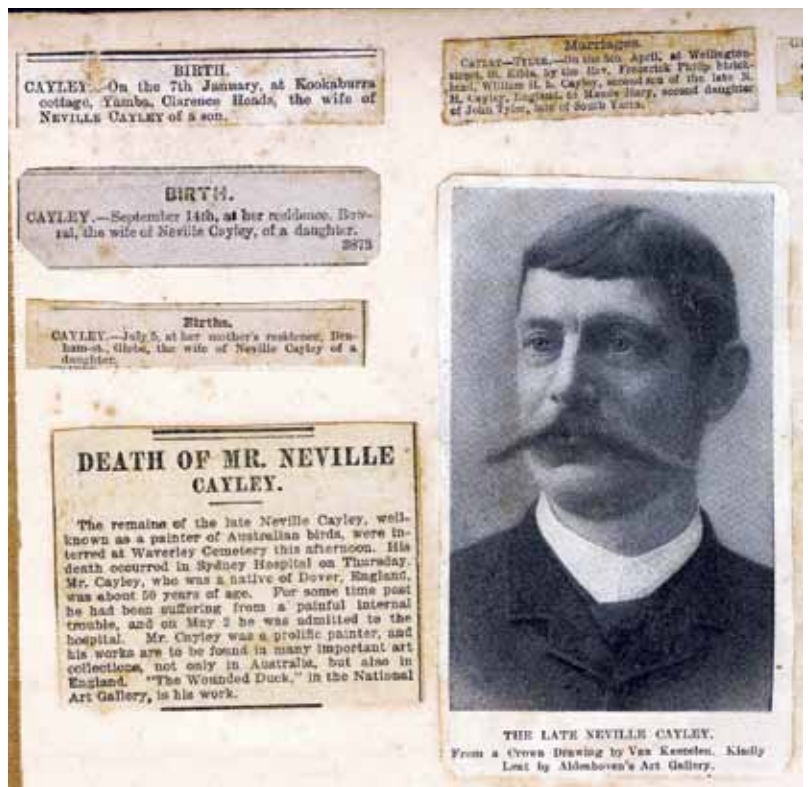
9 Jennifer Hutchinson, vase painted with wisteria, with neck of Roman gold, 1983

Lesley Garrett is a committee member of the Australiana Society. She wishes to thank her sister Jennifer Hutchinson for help in preparing this article.

Notes

- 1 Dorothy Erickson, "A legend in her lifetime: Flora Landells, painter and potter" *Australiana* vol 31 no 4 Nov 2009, 4–10.
- 2 Dorothy Erickson, "Marina Shaw, china painter, sculptor, portrait painter" *Australiana* vol 34 no 1 Feb 2012, 14–17.
- 3 Dorothy Erickson, "Enterprising women studio artists: The Misses Creeth" *Australiana*, vol 32 no 4 Nov 2010, 14–21.
- 4 Following bisque and glost firings, enamelling is to apply over the glaze a separate layer or layers of opaque or transparent vitreous pigments, and then firing at a lower temperature.
- 5 Hard paste porcelain is a white, translucent body containing kaolin, appearing in China in 700 AD and rediscovered in Saxony by the alchemist Johann Böttger in 1710. Unlike soft paste porcelain which is creamier in colour, it is not able to be scored by a steel point, is very hard, and fired up to 1300° C.
- 6 *Blanc de chine* is the undecorated white porcelain seen in groups and figures with a transparent glaze over the clay body imported from China early in the 18th century.
- 7 Blanks are porcelain pieces which have undergone bisque and glost firings, prepared for decoration with a transparent glaze.
- 8 Bisque is ware which has had only an initial or first firing. It is also used to describe unglazed ware.
- 9 Glost firing is the second firing which takes place after a bisque fired pot has been coated with a coloured or transparent glaze.
- 10 Bone china is specific to England from the middle of the 18th century. It came about as a by-product of the search for kaolin deposits in that country. Fine white clay is combined with ground bone ash, resulting in a fine, strong and semi-translucent ware.
- 11 Fired at a lower temperature than porcelain, earthenware can vary in colour from red (terracotta) to cream or white. It is weaker than the higher fired bodies.
- 12 *SMH* 24 Sept 1972 p 75.





Neville William Cayley, the bird illustrator of Australia

Dr Cabouret concludes his series on the Cayley family – the culmination of his 30 years' dedicated collecting and documenting the art of the various members of the Cayley family and research into their works, lives, family, colleagues, contemporaries and legacy. These extracts from his forthcoming books deal mainly deal with Neville William Cayley's early life.

MARK R. CABOURET

1
Hy M. Ashby Co, *Neville William Cayley*, photograph, Sydney, 1918. Author's collection

2
Lois Emmeline Cayley's scrap album, with birth notice for Neville W. Cayley from *The Clarence and Richmond Examiner and New England Advertiser*, Saturday 16 January 1886, and other notices about Neville H. Cayley and the children. Author's collection

During the early 1880s, Neville Henry Cayley established a reputation as the pre-eminent bird painter in Australia. His most celebrated pupil and dedicated plagiarist was his only son Neville William Cayley (7 January 1886 – 17 March 1950), who became Australia's best-known bird illustrator (**plate 1**).

In Sydney on 4 June 1885, Neville Henry Cayley married Lois Emmeline Gregory, the daughter of Adelaide Rose (née Jackson) and William Gregory. Soon after their wedding, they leased *Wooli Cottage* at Yamba, renaming it *Kookaburra Cottage*, after the bird which he painted so often (**plate 3**).

Neville William Cayley's birth notice appeared in *The Clarence and Richmond Examiner and*

New England Advertiser on Saturday 16 January 1886 (**plate 2**):

CAYLEY. - On the 7th January, at Kookaburra cottage, Yamba, Clarence Heads, the wife of NEVILLE CAYLEY of a son.

During her confinement, Lois enjoyed the support of 15-year-old cousin, Minnie Gregory, who wrote to her mother in Grafton three days after Neville William was born:

Lois' baby was born on Wednesday night at 10 o'clock. The baby is a dear little boy with large blue eyes & he is the image of his father. He has such beautiful hands. His father is delighted with him & Lois is so proud she is talking to and looking at him all day long.¹



3
Neville H. Cayley, (1854–1903).
Yamba – Woolli Head by moonlight,
1886, slr N. Cayley -1886-, watercolour

14 x 31 cm, and detached label with title. This nocturne shows Kookaburra Cottage top right on brow of the hill. Author's collection



4
S.P. Van Kaspelen, *portrait of two-year-old Neville William Cayley*, slr Van Kaspelen Del. 1888, French crayon on paper, 56.3 x 43.7 cm. Author's collection

5
Neville H. Cayley (1854 –1903), *sketches in Lois Cayley's scrap album*, with illuminated pages recording in pen and ink the birth and initial progress made by Neville William Cayley. Author's collection

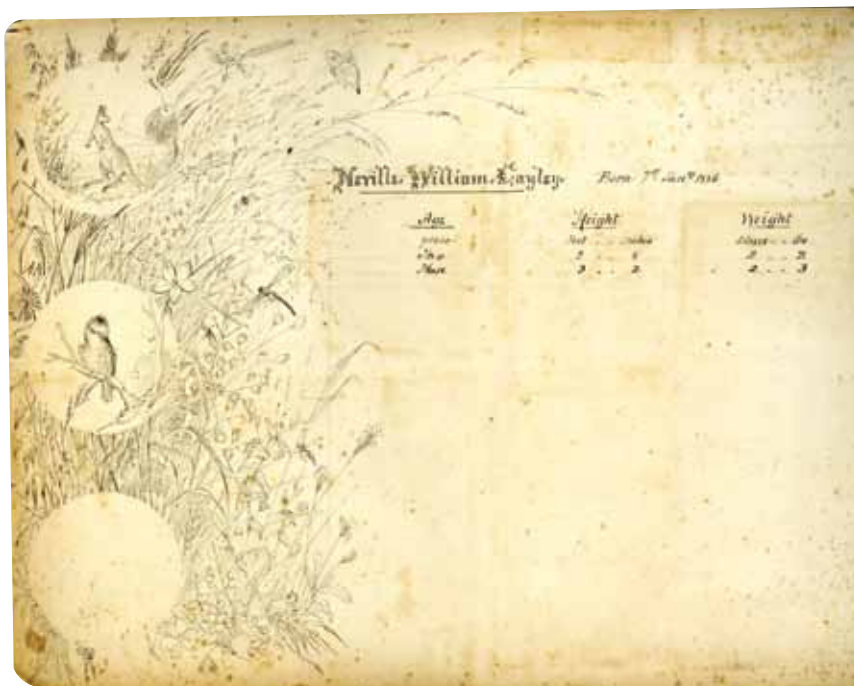
6
Unknown photographer, *Neville William Cayley*, c. 1901, when aged about 15-16. Collection Glenn Cayley, Tamworth NSW

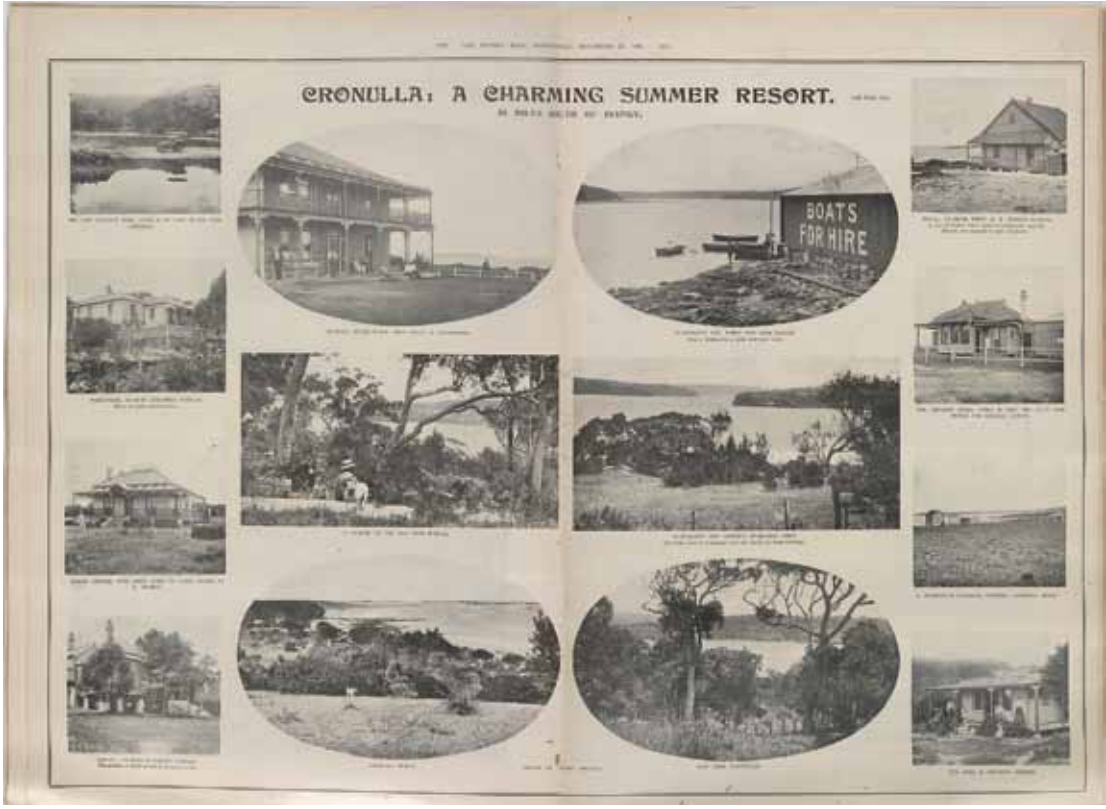
The family moved back to Paddington in December 1886, proceeding to Bowral in 1887 and stayed there until young Neville was four (**plate 4**). His proud parents kept a scrap album noting his progress (**plate 5**). They returned to northern NSW and by March 1892 were at Ballina before proceeding upstream to Casino to join Ada, one of Lois' sisters, and her husband George Crouch MLC.

In July 1892, Neville William aged 6 accompanied his father into the field, armed with a sketchbook to document his earliest impressions of Australian birdlife. Reminiscing in 1945 of his early childhood,

he recalled learning much of his bird lore in the company of his father and an Aborigine, his "boon companion... Bullwaddy of the Eagle-eye."²² His widow, Phyllis Mary Hopegood, in 1983 recalled to the author that he attached considerable importance to his juvenile sketchbook which remained with him throughout his life.

Returning to Sydney in 1893, the family moved in late 1894 to a small farm near Woonona in the Illawarra where Neville Henry tried to establish a commercial poultry farm. They returned to Waverley in Sydney's east in 1897. His father died on 7 May 1903, leaving 17-year-old Neville





7
Cronulla: a charming summer resort.
Wahgunyah and Boronia are shown
on the left and centre. Sydney Mail, 23
November 1904, pp 1312-13. Collection:
State Library of NSW, Sydney

8
 Unknown photographer, [*Members of*
Cronulla Surf Life Saving Club in fancy
dress outside the first purpose-built
clubhouse], after Easter Monday 1909.
 N W Cayley is at far left with arms folded.
 Collection: Sutherland Shire Libraries

9
 James C. Cruden, *Portrait of Beatrice*
Lucy Doust, with later applied
 photograph of Neville Clive Cayley.
 Photograph, inscribed in her hand on
 reverse "To Mother from Beadee. 1911".
 Author's collection



William ill-prepared to establish a career for himself (plate 6).
 Traditionally, Neville William Cayley's artistic career was supposed to have commenced after a rugby injury laid him up in hospital with a broken leg. He himself promoted the story that he did not commence painting until after his father's death.
 Norman C. Hewitt placed this football injury earlier and recalled "the son did not take up bird painting until he was about

12 when he was in hospital with a broken leg and asked for a box of paints to amuse himself."³ Thus, his artistic career began in 1898 and he was painting birds, and other subjects, almost certainly under the guidance of his father in the family home. A small watercolour signed lower right "Neville. W. Cayley. 1900" of an unidentified maritime scene is consistent with this early commencement and is the only dated painting known to precede his father's death (plate 12).

Her husband's death left Lois impecunious. She sold copyright for all of his designs to William Aldenhoven for £100 – capital to establish a boarding house, *Bundoran*, in Gerrale Street, Cronulla in late 1903.
 The opening of the Illawarra railway line made Cronulla more accessible. Its proximity to the National Park made this area a favourite destination for field work and painting. Cronulla had become a holiday resort by 1890, and it is probable



that the family had visited Cronulla prior to the death of Neville Henry Cayley.

Another of Lois' sisters, Lucie Laycock (1857–1928), resided at *The Anchorage*, Cronulla with her husband, the champion sculler Elias Laycock (1845–1938). By 1900, Laycock held a leasehold near the head of Gunnamatta Bay where he hired boats. A favourite of his father's, his groomsmen and a sporting hero with a healthy outdoor lifestyle after retirement from rowing, Laycock was probably influential in developing Neville William's interest in aquatic sports and public-mindedness.

In 1902, 16-year-old Neville William was observing the nesting of the Black Honeyeater at Bundeena.⁴ He had been active in the field by 1899, as he sent the Australian Museum specimens collected at

Waverley. More specimens followed from his new home at Cronulla.

By February 1904, Neville William Cayley was playing with the local cricket team and on 26 March 1904 both victors and vanquished "were entertained... at a sumptuous dinner given at Mrs. Cayley's boarding establishment."⁵

Neville William Cayley may have been one of the group of young men who made weekend or holiday visits to Cronulla and established informal weekend camps in order to "shoot the breakers" but more likely, participated in this activity while living there. In 1906, the idea of a Cronulla surf life saving club evolved.

At the first formal meeting of the club on 20 January 1908, Neville William Cayley was confirmed as Captain and Secretary, a position he held the following year (**plate**

10

(a) Neville H. Cayley (1854–1903), *A pair of Masked Lapwings (Race: Spur-winged Plovers) with their three chicks in marshland*, slr Neville:Cayley: 92-, watercolour, 47 x 75 cm. Museum Victoria, Melbourne. NMV no. 9.

(b) Neville W. Cayley (1886–1950), *A pair of Masked Lapwings (Race: Spur-winged Plovers) with their three chicks in marshland*, slr Neville:W:Cayley:, c. 1905, watercolour, 46 x 70 cm. Author's collection

11

(a) Neville H. Cayley (1854–1903), *Two Intermediate or Plumed Egrets contesting over a fish*, slr N.Cayley, c 1892, watercolour, 42.5 x 51.2 cm. Author's collection

(b) Neville W. Cayley (1886–1950), *Two Intermediate or Plumed Egrets contesting over a fish*, slr Neville.W.Cayley. 10-, 1910, watercolour, 56.0 x 76.0 cm. Author's collection





12

Neville W. Cayley (1886-1950), [*Shipping off a rocky coast*], slr Neville W. Cayley 1900, watercolour 11.3 x 17.5 cm. This is his earliest known dated painting, predating the death of his father. Almost certainly painted at home and possibly in his father's studio at Woonona, 46 Wiley St, Waverley, Sydney. Author's collection

13

The Royal Life Saving Society, bronze medal awarded to N.W. Cayley 16.4.14. Collection Glenn Cayley, Tamworth NSW
Gold fob medallion inscribed on obverse 'NC', on reverse 'To N. Cayley in gratitude for rescuing [sic] H. Coupland Cronulla 7.4.09', 15 ct gold, probably made by Willis. Collection Glenn Cayley, Tamworth NSW

8) and in 1919-20. He passed his examination for the Bronze Medallion in 1914 (**plate 13**) and subsequently instructed others (**plates 14-15**).

Initially, Cayley was a life saver, instructor and served in various administrative roles, remaining active until 1926. Later he became a delegate at state and national levels, serving as Vice President of The Surf Life Saving Association of Australia 1922-26. On 25 May 1923 Cronulla SLSC gave him its highest honour, Life Governor.

The sight of mixed bathing with colourful costumes and the ardent

enrapture of the surf attracted such terminology as "Continental" bathing and "Bohemianism". By 1908, Cronulla Beach (**plate 16**) was redefined as "The Surfer's Paradise". The Hawaiian Olympic swimmer and talented surfboard rider Duke Kahanamoku demonstrated his skills at Cronulla in 1915.

In mid-1907 the family moved to *Boronnia* where Lois continued to conduct a guesthouse and subsequently *Wahgunyah* (**plate 7**), both ideally located well down the western side of the peninsula towards its point with the beautiful sandy beach of Gunnamatta



14

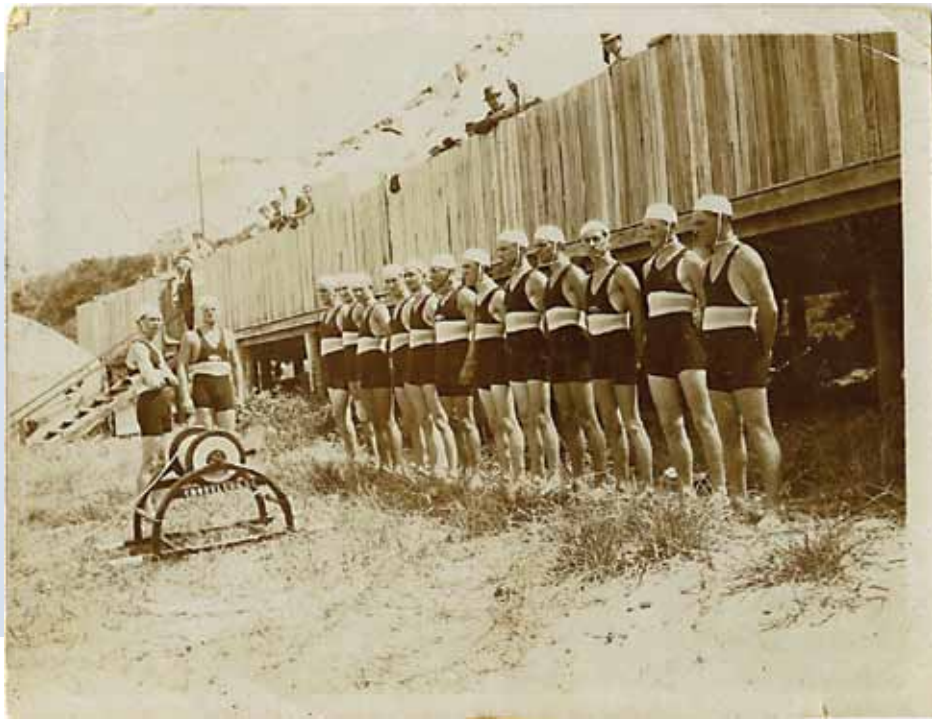
Photographer unknown, [*Chief Instructor Frank Stroud and Neville William Cayley instructing a squad of Cronulla SLSC life savers at Manly*], 1919. Author's collection

15

Photographer unknown, [*Lifesavers at Cronulla*], c 1910. Neville William Cayley is behind the reel. Author's collection

16

Photographer unknown, [*Surf Life Club giving a demonstration at Cronulla Beach*], c 1908–10. Author's collection



Bay to the west and bordered on the south by Darook Park, an area of retained wilderness extending down to the point. This offered a wealth of opportunity for observing native birds and flora as well as exceptional views across Gunnamatta Bay to Burraneer Peninsula and its Point. The young artist, then living at nearby Miranda, captured this view in a small undated watercolour (**plate 17**).

Lois Cayley leased these two properties until the Wahgunyah Estate was sold on New Year's Day 1918. His mother's guesthouses may have functioned as ideal galleries for the young artist whose work was becoming increasingly ambitious. With his mother's insight and encouragement, he probably executed many of his early local landscapes as well as watercolour drawings of local birds and flora for display and sale there.

In 1913, Neville William was reunited with his mother and sister, Alice, at Nicholson Parade, Cronulla where he was occupied as an "artist".⁵ Neville Cayley III related to the author in 1984 that⁷

Wargunya [was] ... a successful venture in those days ... N.W.C., a keen gardener, landscaped the extensive lawn down to the beach front ... This home was one of the showplaces renowned for its aboriginal paintings in the caves.

The aboriginal petroglyphs associated with Lois Cayley's guesthouse were



17

Neville W. Cayley (1886–1950), [*View across Gunnamatta Bay to Burraneer Point with Port Hacking in the distance*], c 1905-06, watercolour, 9.5 x 14.2 cm, slr N.W. Cayley. Probably viewed from the grounds of his mother's future guesthouse, *Boronia*. Author's collection

18

Neville W. Cayley (1886–1950), [*Two swallows*], slr N.W. Cayley -07-, watercolour, 10.0 x 15.2 cm, inscribed on the reverse with a Christmas and New Year greeting from "Nev" to "Beadee". Author's collection

located on rock faces of white sandstone known as the Wahgunyah Cliffs and other isolated and exposed, flattened rock surfaces within the grounds of *Wahgunyah*, possibly *Boronia* and Darook Park.

Romancing Beadee Doust

Beatrice Lucy Doust, known as Beadee or Bea, a daughter of Minnie Liddens Dunlop and Herbert William Doust, a stock and share broker, was born at Dulwich Hill in Sydney in 1888 (plate 9). Her father, suffering depression, shot himself on 12 January 1900, aged 37.

Beatrice and Neville likely did not meet until after August 1906 when, in her autograph album,⁸ Beatrice collected the signatures of her friends, which did not include any of the Cayleys. Her brother Vernon, a fellow founding member of the Cronulla Surf Life-Saving Club in 1907, may have introduced them, as Neville and Vernon enjoyed a close friendship and together attended meetings and occupied important council positions.

The earliest known reference to *Boronia* was in a "postcard" improvised by Neville W. Cayley on the back of a small watercolour of a male Superb Fairy-wren entitled "BLUE WREN" which he signed at lower left, N.W.C. -07-.⁹ This card was posted on 14 August 1907 to his sweetheart, "Miss Doust. "Rossmoyne" Merton Street. Stanmore". He commented that he was "getting on famously with the big picture, will have it finished by Saturday". He signed himself "The Dauber".

In December 1907 he created for Beatrice, from his father's original design, a Christmas and New Year greeting card painted with two swallows (plate 18). Much of his early work adapted or plagiarised his father's original artworks, suggesting a lack of imagination better suited to the descriptive art of the illustrator rather than the interpretive art of the artist.

He always signed his name differently on his artwork to that on correspondence and other documents (plate 42). This is his earliest known instance of the formulation of this signature on a work of art – a signature which would become so distinctive, and change little over his career.

In 1908, Neville sent Beadee an improvised postcard (plate 23) inscribed

.... a little memento of our fishing excursion. I hope you will be able to recognise some of the spots. The rock you fished off and the Hatchery. It's from memory so please forgive mistakes. ... Did some good business yesterday and have plenty of work to keep me occupied. ... Think of me down here daubing away... love from Nev.

Early newspaper references to his involvement in the Cronulla Surf Club

19

Neville W. Cayley (1886–1950),
two watercolours, both sll N.W. Cayley
-07-, 1907, 20.0 x 49.0 cm depicting
(a) *Cronulla Beach with wreck of
a rowing boat beyond the reach
of the waves*
(b) *View of Cronulla beach from
Doctor's Corner*, Author's collection



20

Neville W. Cayley (1886–1950),
[*A Quiet Corner*], sll N.W.Cayley,
c 1915, watercolour 31.0 x 59.0 cm.
View along Cronulla Beach towards
Doctor's Corner. Author's collection



21

Henri Tebbitt (1852–1926), [*A notional
Australian riparian landscape with
Eucalypts in the middle ground and a
mountain range in the far distance*],
watercolour. 26.5 x 47.0 cm, sll H. Tebbitt
Author's collection



in April 1910 revealed Neville William Cayley as a sociable young man, an effective administrator and promising athlete in swimming, running, cricket and Rugby Union (**plates 14-15**). He was sufficiently successful to buy land at Austinmer in 1910. This purchase may have been motivated by sentimental attachment to the Illawarra district and fond memories of living at nearby Woonona. Seventeen months later, he resold the property. This is the only known instance in which Neville William or either of his parents owned real estate.

After a ten-year relationship, Neville and Beatrice married on 15 December 1917 at the Methodist Church, Stanmore. He was identified as a 31-year-old artist living at Waratah Street in Cronulla and Beatrice was a 29-year-old resident of Cronulla, engaged in home duties.¹⁰ By 1921, the couple lived at *The Grange*, 217 Stanmore Road, Stanmore and remained there until at least 1925. They still maintained their ties with Cronulla and the surf club (**plates 24-25**).

Neville Clive was born on 1 May 1921 at Summer Hill and Glenn Digby was born on 5 April 1925, preceded in 1919 by another, still-born





22

Neville W. Cayley (1886–1950), four undated watercolour landscapes c1915–18 from the Hotel Cecil at Cronulla, which Cayley described as “furniture pictures”. Author’s collection

a. [*A track in the Blue Mountains, NSW*], sll N.W. Cayley, 59.5 x 110.6 cm

b. [*River scene*], sll N.W. Cayley, 60.0 x 110.6 cm

c. [*Lake scene*], sll N.W. Cayley, 30.0 x 89.5 cm

d. [*Sandstone ridges with a distant view of the Blue Mountains*], sll N.W. Cayley, 89.3 x 29.7

son. Beatrice died on 16 January 1927 having “haemorrhaged... in childbirth of a daughter (still-born)”. By the following November, Neville William had removed to *Miriam*, in Collins Avenue, Rose Bay. It is likely that he shared this address with his sister Alice and her husband Jack Castle Harris who, no doubt, helped him care for his two young sons.

The young artist

Neville Cayley senior died recognised as “the bird artist of Australia”. The son of the same name found himself in the unenviable position of trying to wrest this crown from his father. Comparisons with his father’s

work were inevitable and often commented on in the press. At first, he emulated his father and painted birds and game, but rarely approaching his father’s artistry. Despite later denials, he borrowed heavily from his father’s designs (**plates 10–11**).

His activities appear to have largely escaped public notice until 26 April 1907, when William Aldenhoven exhibited for sale by auction at his Melbourne art gallery a miscellany of paintings, largely the product of a small coterie of artists whom he had almost exclusively promoted over many years, including young Neville.¹¹ At this time N W Cayley was inspired by his late father, if not completing his father’s

23

Neville W. Cayley (1886–1950), *Improvised postcard*, with view from Burraneer Peninsula across Gunnamatta Bay to the Government Fish Hatchery, sir N.W.Cayley -08, watercolour, 8.9 x 14.0 cm, inscribed on back to "Beadee". Author's collection



24

Photographer unknown, [*Lois E. Cayley and infant Neville Clive Cayley, (centre front) at a fancy dress party at Cronulla Beach with members of the Cronulla Surf Life Saving Club*], undated but summer 1922. Author's collection

25

Unknown photographer, [*Lois E. Cayley with Neville Clive Cayley and an unidentified man, Neville W. Cayley in singlet at right, and Beatrice in white dress with other members of the Cronulla Surf Life Saving Club in fancy dress on Cronulla Beach*], undated but Summer 1922. Author's collection



unfinished works and presenting them as his own. *Dignity and Impudence*, *War Cry!*, *Jack's Courtship* and *Jack as Doctor* are all titles his father used.

Recognising the limitations of being a copyist or follower, he embarked on an independent path as a landscape painter. Although he met with moderate success (**plates 19, 20, 22**), he was to forsake this to develop his innate ability as an ornithological draughtsman, which ultimately he refined with outstanding success.

Aldenhoven, who was uniquely familiar with his father's work and retained some original paintings, lithographs and photographs of paintings, encouraged his early efforts. At the Hunter Street gallery, sole agency for his father's work,¹² the young Cayley came under the influence of Aldenhoven's stable: Henri Tebbitt (**plate 21**), Robert Sydney Cocks and Adolphe Gustave Plate, as well as Gladstone Eyre.

Neville William Cayley's earliest known dated bird painting is a large work (50.5 x 65.5) figuring three Superb Fruit-Doves (*Ptilinopus superbus*) formerly known as the Purple-crowned Pigeon amid open eucalypt branches, signed at lower left "Neville: W: Cayley: 1904", painted when he was about 19 (**plate 28**). The

inappropriate blue colour given to the crown and breast plumage and other inappropriate colours suggest that he used as his model a monochrome photograph of an original work by his father.

After his father's death in 1903, his inspiration would have come from original paintings or photographs retained by Aldenhoven or his mother.¹³ Many would have been uncoloured and offered no colour-guide. He later claimed not to have "borrowed" from his father's designs and did not paint game subjects; these statements are clearly incorrect.

A suite of eight paintings, assembled by the author, from about 1905-06 indicates firstly that he started painting seriously soon after his father's death and





26

Neville W. Cayley (1886–1950), *Australian Shelduck “Hard Hit”*, slr N:W:Cayley:, c.1904, watercolour, 13.5 x 8.2 cm, in original frame with trade label of William Aldenhoven. Author’s collection

27

Neville W. Cayley (1886–1950), *Laughing Kookaburra*, slr N:W:C., c.1900–04, watercolour, 13.8 x 8.8 cm. Watercolour paper pasted onto white paper bearing the manuscript title beneath image, “Kookaburra.” and pasted onto a grey card subsequently damaged. Author’s collection

28

Neville W. Cayley (1886–1950), [*Three Superb Fruit-Doves (Ptilinopus superbus)*], watercolour, 50.5 x 65.5 cm slr Neville:W:Cayley: 1904. Author’s collection



probably before, and secondly that he rigorously pursued the same genre as his father. These include Game Trophies and a Game Pantry (plates 29–33), while two paintings dated 1906 show a Pacific Black Duck and Latham’s Snipe “*Hard Hit*” (plate 34). Despite subsequent denials when more involved with wildlife conservation, he painted many game subjects in the manner of his father during the first 15 years or so of his career.

A small study of a female Australian Shelduck “*Hard Hit*”, framed at Aldenhoven’s Art Gallery, is significant as its signature suggests the date 1904 (plate 26). This painting represents a very early working association between the youthful artist and William Aldenhoven. An exceptionally early but undated study from c. 1900–04 titled *Kookaburra* is possibly his earliest attempt to depict this favourite bird (plate 27).

(a)



(b) (c)



29

Neville H. Cayley (1854–1903),

(a) *A brace of Latham's Snipe*, slr Neville:Cayley:1900, 60.0 x 32.8 cm. Author's collection

Neville W. Cayley (1886–1950), four watercolours of Game Trophies. Author's collection

(b) *A brace comprising a Painted and Latham's Snipe*, slr N:W Cayley: c 1903–04, 48.0 x 34.0 cm

(c) *A brace comprising a Painted and Latham's Snipe*, slr Neville:W:Cayley:, c 1903–05, 47.0 x 33.6 cm

(d) *Pallid Cuckoo*, slr Neville:W:Cayley:, c 1904, 47.5 x 30.2 cm

(e) *A brace of Brown Quail*, slr Neville:W:Cayley:, c. 1903–05, 48.0 x 34.0 cm

Neville W. Cayley inherited some photograph and scrap albums belonging separately to both parents, but he must have relied heavily on Aldenhoven's extensive photograph collection. Some of his reproductions appeared to be, in part or whole, mirror images of his father's prototypes, often with minor alterations in background details. This suggests that he made tracings, or inherited his father's, from the original paintings.

In 1911 he completed a massive study of a flight of Pacific Black Ducks out over a swamp (**plate 36**) and again, unquestionably, this was derived from a photograph or tracing retained by his father of his original 1888 work hung at the Centennial International Exhibition in Melbourne (**plate 37**). Comparisons of similar paintings by father and son of many different game and non-game species inescapably point to slavish

(d) (e)





30

Neville H. Cayley (1854–1903),
[*A Game Pantry. Australian Gamebirds 1897*],
slr Neville:Cayley: 1897, watercolour
72.0 x 125.0 cm. Author's collection

31

Neville W. Cayley (1886–1950),
[*"The Day's Bag."* *Australian Gamebirds. 1913*],
slr Neville. W. Cayley 1913, watercolour,
71.5 x 125.0 cm. Author's collection

32

Neville H. Cayley (1854-1903), *Dead game birds*, 1901, watercolour, 74.5 x 130.5 cm.
Art Gallery of NSW, Gift of Mrs Mollie Prott in memory of her husband Dr Howard Prott 1972, acc no 65.1972. Photo: AGNSW

33

Neville W. Cayley (1886–1950),
[*A Game Pantry. Australian Gamebirds*],
slr Neville:W:Cayley:No6 c 1904-5, watercolour,
74.5 x 130.5 cm. Author's collection



copying of his father's work. Technical shortcomings do not appear to have discouraged him and his level of ambition may be gauged by his relatively early use of large formats well before he was able to adequately compose and fill such spaces.

His early inclination, perhaps encouraged by William Aldenhoven, appears to have been to continue his father's work. Opinion, however, was rapidly moving towards conservation and the use of guns in field sports was becoming increasingly unpopular. With it, the artist's interest in sporting subjects declined. As his career evolved, he began to identify his new role as a champion who would promote this new cause of environmentalism and the science of ornithology, and to disown his early work.

Neville W. Cayley was represented by 35 watercolours in the mixed "Great Auction Sale of Choice Pictures from Aldenhoven's Art Gallery" held on 6–7 December 1911, but his first one man exhibition was held at Aldenhoven's Sydney gallery on 5 April 1918. The titles to his paintings demonstrated a preference for an impressionistic rather than a descriptive approach to his subject matter which conveyed little or no information about the locality of his landscape paintings.

The Sydney Morning Herald reported that Augustus James, Minister for Education, in his opening address on 5 April 1918:¹⁴

... referred to his friendship and admiration for the late Neville Cayley, the finest actual and realistic painter of birdlife Australia had produced, and to the fact that a capable and worthy successor had now been found in N.W. Cayley, the son. The original bird painter relied entirely and absolutely upon his exact definiteness of each species, but in the beautiful drawings in that room the younger man added an attractive wealth of detail to illustrate the habitat of the various feathered songsters. Besides the pleasure afforded in thus composing a "picture," there was the instruction derived from observing the chosen surroundings of the birds, and the foliage they preferred.

The Sun drew into sharper focus the level of indebtedness of the "Great Bird Painter's Son" son when reviewing the exhibition which included the original watercolours for *Our Birds*.¹⁵

It is not often that the mantle of genius of a father falls upon the shoulders of a son... Neville Cayley ranked with Gould as the greatest of bird painters from a scientific point of view. His son, Neville W. Cayley, has taken up the art of bird painting in a measure that is likely to overshadow the genius of the father. ... Neville W. Cayley's art has been familiar enough among the lovers of pretty pictures, but to-day he mounts a loftier pedestal. He is not only a bird painter – he is a landscape artist with ideals, a touch, a color, and atmosphere of his own...

In his bird-pictures Neville W. Cayley has gone one better than his father. He gets more subject into his picture, and he also gets more life. For several years, he left bird painting alone in order to perfect his landscape work. The result is happy. The birds are seen in their actual native surroundings...

Augustus James provided insight into the relationship between father and son in a *Sunday Times* article.¹⁶ He believed that Neville Henry Cayley was

... one of the most distinguished artists in Australia, and certainly the greatest painter of our birds. Neville Cayley has developed the idea originated by his father, by painting Australian birds in their natural habitat, instead of painting them scientifically as a subject; and his achievements in this direction are quite charming and delightfully original. Since a boy he has studied the habits of bush birds and the natural history of bush flowers. As an artist he is self-taught, and did not commence painting till after the death of his father, so his work can in no sense be called a copy. Most of the subjects for the bird and flower studies in this exhibition were taken from National Park. ... A number of pictures, including several very fine ones of the Blue Mountains, demonstrate Mr. Cayley's powers as a landscape artist as well.

These references clarified the artist's position in 1918 as he wished it to be known: that he began painting after his father died, and that he was no copyist. These two observations must be regarded as false.

By 1918, he had departed from his earlier studies which borrowed from his father's repertoire. Now he was stating his allegiance to the new ideology of the preservation of the natural world and consolidating his alliance with the Gould League of Bird Lovers of NSW. This sentiment was elucidated in an article headed "Australian songsters in their natural home" (plate 38):

No. 50 Group of Chestnut-breasted Finches (*Donacola castaneothorax*)...

...Mr. Cayley's idea in holding the exhibition of his work was primarily as a plea for better preservation of the wild bird and floral life of Australia. The exhibition has created a great deal of interest, and already over a thousand people have visited it, including well-known scientists, ornithologists and students from the Blackfriars Training College. On Thursday members of the Gould League of Bird Lovers paid a visit



34

Neville W. Cayley, (1886–1950), a pair of watercolours of gamebirds "Hard Hit". Author's collection
 (a) [*Latham's Snipe*], sll N:W:Cayley: -06-, 1906, 48.0 x 34.0 cm.
 (b) [*Pacific Black Duck*] titled "Hard Hit", sll N:W:Cayley: -06-, 1906, 48.0 x 34.0 cm.
 Author's collection



35

Neville W. Cayley (1886–1950), four watercolours, c 1910–12, each 73.0 x 21.7 cm, showing the *Twelve-wired Bird of Paradise*, slr N.W.Cayley; *Count Raggi's Bird of Paradise*, slr N.W. Cayley; *Blue Bird of Paradise*, slr N.W. Cayley; and *Lesser Bird of Paradise*, slr N.W. Cayley, Author's collection

to the gallery, and expressed their admiration of the young artist's work, and especially of the motive which prompted him to devote the last 15 years of his life to the study of Australian bird life in order to make a more effective appeal on their behalf.

The exhibition was a commercial success and 13 days after the opening, *The Bulletin* reported that he had sold £150 worth.

Aldenhoven published *Our Birds* (plate 39) with reproductions of seven of his paintings in August 1918 and *Our Flowers* (plate 40), also containing seven illustrations, in December. The first was dedicated to the memory of his father and the second to his wife, Beatrice Lucy Doust, whom he had married 12 months earlier.

The ephemeral publication *Our Birds* formed the crucible for the new and

highly productive relationship between Neville William Cayley and Angus & Robertson. The National Library of Australia (plate 44) holds two copies of an "Edition de Luxe" of *Our Birds*, one inscribed by William Aldenhoven to "George Robertson Esq" on the front of the envelope and "To Mr. Geo. Robertson with the Publishers Compliments. W.A. 1918" on the cover, and signed by the artist.

Natural history illustrator

Ornithological painting was changing with a growing trend towards conservation and the development of scientifically based natural history organisations. Only when he largely abandoned his initial efforts to become a creative artist and with considerable field experience and a "scientific" approach could he embark upon more descriptive work.

Neville William Cayley's association with George Robertson and the publishing



house of Angus & Robertson Ltd, beginning in 1918, was to have a profound effect on his development as a natural history illustrator. He was obliged to abandon his efforts at deriving inspiration from his father's work and his own essays into anthropomorphic sentimentality and romanticism and be guided by the extraordinarily fertile assemblage of ornithologists who contributed to the photographs, letterpress and direction of him as an illustrator in formulating those designs which were to appear in *Cayley's Birds of Australia, their habits, nests and eggs* commenced in 1919 (plate 41). While this magnificent project was effectively brought to a conclusion by a row which was almost certainly precipitated by George Robertson on 17 December 1923, the artist continued to work intermittently on the project until the mid-1940s, producing over 430 paintings. He thereby started to discover his own capabilities and form his own distinctive career through which he became the consummate natural history illustrator of Australia.

36

Neville W. Cayley (1886–1950), [*Pacific Black Ducks*], watercolour 72.0 x 125.0 cm, sll Neville.W. Cayley -1911.-, in its original frame. This is almost certainly "No. 21, *Black Ducks, as the birds rise from a bed of reeds...*" in the auction sale of James R. Lawson & Little, Sydney, August 1912. Author's collection

37

Neville Henry Cayley (1854–1903), *Pacific Black Ducks rising from a swamp, two "Hard Hit"*. Photograph of original painting taken in the studio of William Aldenhoven, 74 Hunter St, Sydney and forming part of an album of photographs of original watercolours by Neville Henry Cayley. The original painting was hung at the Centennial International Exhibition in Melbourne in 1888 and a note in ink manuscript adjacent to the photograph suggests that it sold for £50. Author's collection



AUSTRALIAN SONGSTERS IN THEIR NATURAL HOME.



One of Mr. N. W. Cayley's charming Australian wild-flower and bird studies, an exhibition of which was opened by James, Minister for Education, at Owen's Art Gallery, 74 Hunter-

holding the exhibition of his work was primarily as a plea for better preservation of the wild bird and floral life of Australia. The exhibition has created a great deal of interest, and already over a thousand people have visited it, including well-known scientists, ornithologists and students from the Blackfriars Train-

ing College. On Thursday members of the Gould League of Bird Lovers paid a visit to the gallery, and expressed their admiration of the young artist's work, and especially of the motive which prompted him to devote the last 15 years of his life to the study of Australian bird life in order to make a more effective appeal on their behalf.

38

Neville W. Cayley, (1886 – 1950), "Australian Songsters in their Natural Home", unknown Sydney newspaper, 1918, with photograph of "No. 50 Group of Chestnut-breasted Finches (*Donacola castaneothorax*)."
Neville W. Cayley's own newspaper cutting album. Author's collection

39

Neville W Cayley, (1886 – 1950), *Our Birds*, booklet cover, August 1918. Author's collection

40

Neville W. Cayley, (1886 – 1950), *Our Flowers*, booklet cover, December 1918. Author's collection



On 20 April 1940 he explained his method in a letter to Donald Shanks of Swan Hill who commissioned four paintings for him:¹⁸

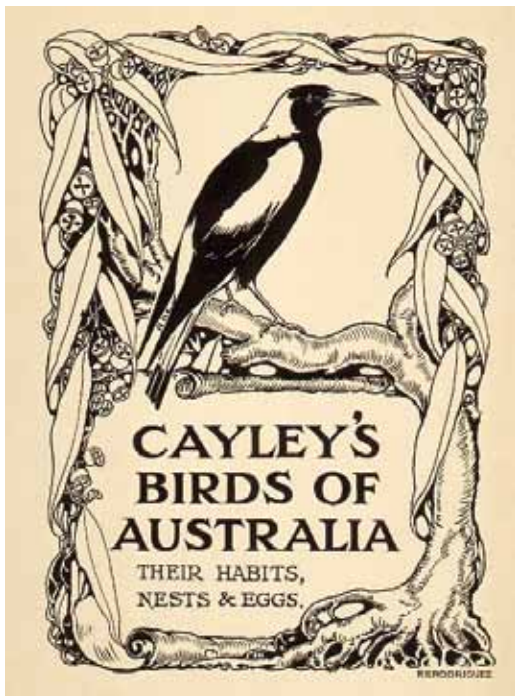
I never use photographs or mounted specimens in my work, my drawings are made from observations as regards pose, etc., and flat skins for colouration and measurements. It is a difficult and specialised branch of the illustrator's art, and one has to know the structure as well as possess a knowledge of their habits in the wild to do the job satisfactorily.

His most famous book mimicked the title of Frank Michler Chapman's 1920 American book *What Bird is That?* On 27 November 1931, Neville W. Cayley published his most important literary contribution, *What Bird is that? A Guide to the Birds of Australia* (plate 43), for which he is best remembered. He donated some of the royalties from the sale of *What Bird is That?* to establish the Cayley Memorial Scholarship to honour his father's memory.

With aesthetically pleasing and informative illustrations as well as a direct and guileless manner of writing, he produced many illustrated articles for newspapers, journals and influential handbooks. In these disciplines, he achieved singular success and between 1920–50 re-asserted the name Neville Cayley as pre-eminent among delineators of natural history subjects in Australia.

Signatures

Examination of Neville William Cayley's signature across a large series of paintings has suggested that minor variations and progression in letter formation, orientation, punctuation and content can all be used to determine the approximate date of paintings that have been left undated and also to differentiate the work of Neville Cayley II from those by his father (plate 42).



41

F.S. Rodriguez, Proposed part cover and title page for *Cayley's Birds of Australia Their Habits, Nests & Eggs*, c. 1923. Museum Victoria NMV 17/12

42

- Neville William Cayley's signatures
 (a) Neville Cayley, manuscript 1937
 (b) N. W. Cayley c 1901
 (c) Neville W. Cayley c 1903-4
 (d) Neville W. Cayley 1904
 (e) N. W. Cayley 1906
 (f) N. W. Cayley 1907
 (g) N. W. Cayley 1907
 (h) Neville W. Cayley 1911
 (i) Neville W. Cayley 1913

Neville Henry Cayley signed his work N. Cayley, N:Cayley, Neville Cayley, Neville:Cayley, Neville:Cayley: and very rarely used a monogram which, with very few exceptions, was restricted to published images. The very early signatures by Neville William Cayley revealed a conscious attempt to emulate those of his father. No paintings by the son have, however, been found which reproduce the above signatures.

Examination of subject matter, level of technical and artistic ability quickly settles any question as to the true identity of the artist. During the three years prior to and those following his father's death, his signatures made a clear reference to his father's which he attempted to emulate by placing a colon after each element, the use of the Greek epsilon and the formation and embellishment of each letter.

Between 1900–07, there appears to have been a progressive abandonment of the use of colons and the initially flamboyant curvilinear caps and tails gave way progressively to straightened and elongated corresponding elements. All paintings dated or attributable to this period were signed *Neville:W:Cayley:*, *N:W:Cayley* or *N:W. Cayley:*. After 1907, he progressively abandoned those characteristic elements in his father's signature except for the epsilon. His ultimate signature with which the

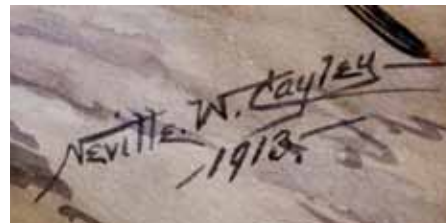
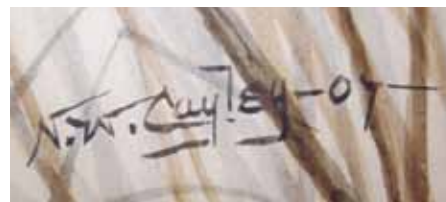
public would become most familiar through his paintings, illustrations in handbooks and journal articles was almost fully formed by 1907 and remained little changed thereafter.

The author has seen no painting signed with his name in full as Neville William Cayley, while occasionally he signed works using only his initials. He typically applied a stroke after his surname and abbreviated the date to the last two digits placed between two short strokes.

Acknowledgements

This article is the fourth in a series which provides an introduction to my research spanning 30 years into the lives, artistic and literary achievements of Neville Henry, Neville William and Alice Rochfort Cayley. Collectively, they are dedicated to my parents, Noni E and H. Riquet L.S. Cabouret who inspired in me a great love for the natural world, its artistic interpretation and the need for its conservation.

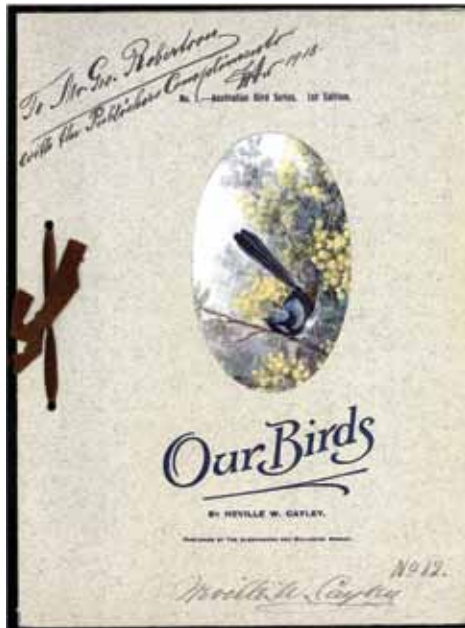
I would like to thank Neville D. Cayley of Bundaberg for his untiring support, my son Tiercel, Dominic Romeo, Irene Verwey, Sophie Woodcock and Glenn Cayley for photographing the material illustrated and my secretary, Marilyn Crowe for exercising consummate skill as always, in typing my articles and books.



WHAT BIRD IS THAT



A GUIDE TO THE BIRDS OF AUSTRALIA



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43

Neville W. Cayley (1886 – 1950). *What bird is that? A guide to the birds of Australia*, Angus & Robertson, Sydney 1931. A presentation copy to Walter G. Cousins, head of publishing at A&R dated on the first day of issue, 27 November 1931. Author's collection

44

Neville William Cayley, *Our Birds*, 1918. "Edition de Luxe" copy "No 12", inscribed to George Robertson Esq. from William Aldenhoven and Neville W. Cayley. National Library of Australia, Canberra MS. 338/1/128-129

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TABLE TOP From New Zealand

White strip in Star (Centre) Moko
Black ditto ditto Matai
Variegated Large Star Rewarewa or Honey Suckle
Yellow stripe in Star Ake Ake
Black Star Konini (bog)
Mottled Wood around Star Totara
White stripe in border Kahikatea
Table top (under) Kauri
This Table Top was inlaid by a New Zealand workman and was brought to England by Mr Wm White a resident of the country, and was given to A Turner Oct 1884 (by the above named gentleman?)

W.H. Jewell
Hertford St
Christchurch
New Zealand
Maker



An Exhibition quality New Zealand Labelled Star Table

Mr William Jewell was a silver medalist at the Christchurch New Zealand International Exhibition of 1882. According to the label on this table it was in England by 1884. An account of Jewell's stand at the Exhibition in *The Star* of 28th April 1882 noted: *The upright portion of the case contains a number of inlaid table tops specially constructed to show the capabilities of our native woods, with their fine colours and magnificent grain, for use in ornamental and artistic designs. Four of these tables are made of slabs of various woods, relieved with ornamental borders. ... other tables are adorned with star shaped devices of various woods so tastefully disposed as to present a very handsome appearance. Especially notable is one bearing a cubed device so skilfully arranged that the pieces of wood appear to stand out from the table. No less than 18 species of native woods have been used in construction of another table. The pieces of which it is composed are arranged in a radiated pattern, so disposed as to bring the grain and colours of the various woods into striking contrast...*

