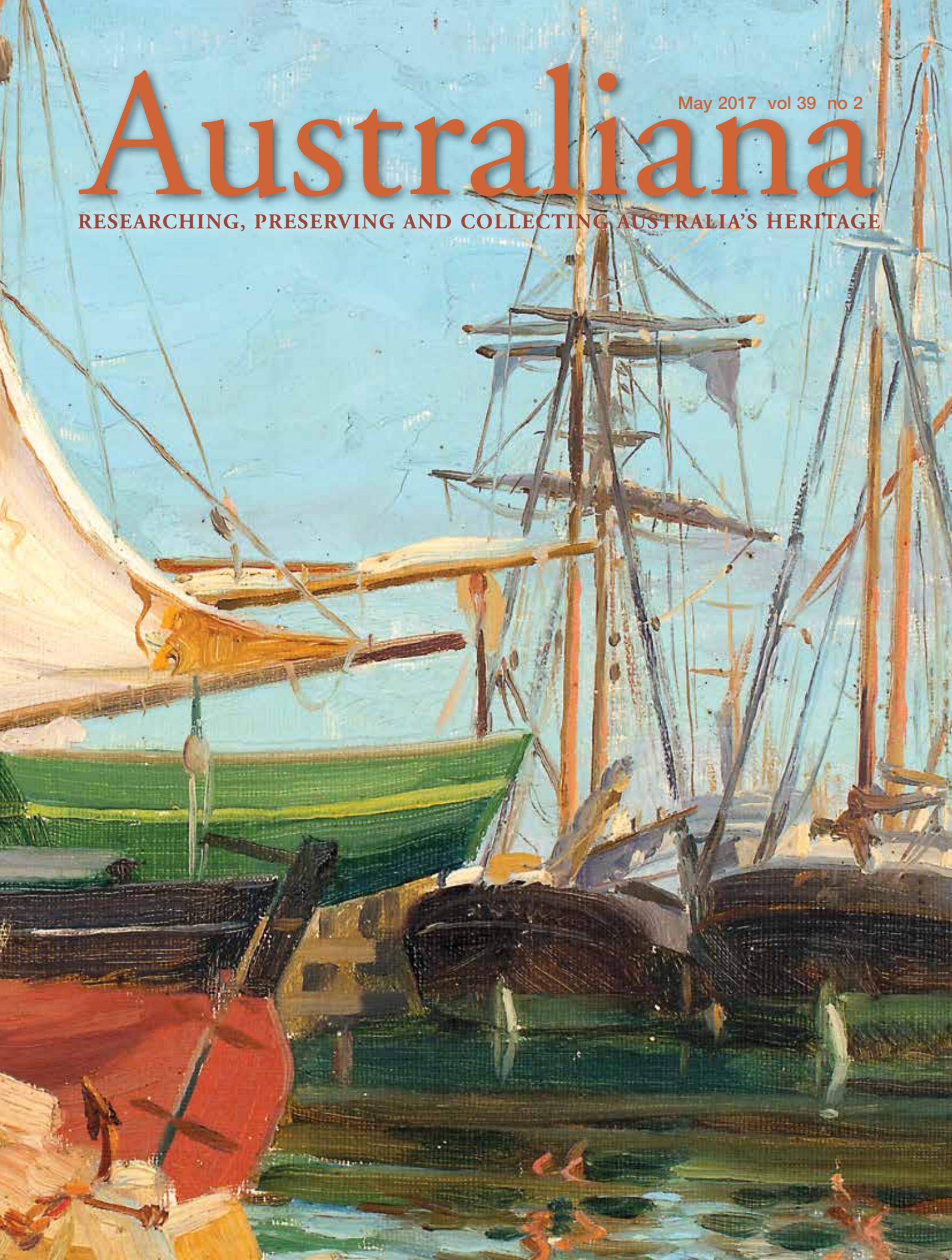


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Miguel Mackinlay (1895–1959), *Fishing boats (The White Sail)*, 1914, oil on academy board, detail. Collection: Art Gallery of Western Australia, gift of Doug Collin 1961

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From Clive Lucas OBE:

I very much enjoyed Robert Stevens's article on Elizabeth Hudspeth, and would like to draw attention to her involvement with Australia's first picturesque "Italian" villa at *Rosedale* near Campbell Town. Miss Hudspeth visited the house soon after its completion in the 1840s to the design of architect James Blackburn. The sketch she did is illustrated in Clifford Craig's *Old Tasmanian Prints* published in 1964.

When I restored the house to the Blackburn form in the 1970s, I became aware of the sketch and also the subsequent steel engraving used by the family as the heading for their writing paper. The plate for this engraving was still at the house.

My client L D Foster was a descendant of the Leake family who settled at *Rosedale* in the 1820s. The property now produces Angus cattle and Merino sheep.

Clive Lucas is a heritage and conservation architect who is the founder of Lucas Stapleton Johnson & Partners, Sydney. For his contributions to architecture, the University of Sydney awarded him an honorary DSc (Arch) in 2011.

Engraving after Elizabeth Hudspeth's sketch of *Rosedale* in the 1840s and a photograph of the house by A Briggs c 1860, Tasmanian Archives PH 30-1-2077



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Gladys Osborne's portrait miniatures

MEGAN MARTIN

In 2012, the very substantial archive of the late Leslie Nicholl Walford AM (1927–2012) was acquired by the Caroline Simpson Library & Research Collection. Walford was one of the most influential interior designers in Australia, especially in society circles in Sydney. He was widely known through his weekly newspaper columns for the *Sun-Herald*, the *Sydney Morning Herald* and the *Sunday Telegraph*, running from 1967 to 1984.

The archive contains dozens of studio photographs of Leslie Walford, from infancy to adulthood. Among them is a winsome study of an angelic child with lips formed in a cupid's bow (**plate 2**). Taken by Alan Row Studios of Sydney in 1929, this photograph – or, more likely, a very similar image from the same studio session – provided the reference for a portrait miniature of Leslie painted in watercolour on celluloid (**plate 1**). The miniature is signed “Gladys Osborne” and dated 1929.

The signature is distinctive, “Gladys” in upper and lower case with the ascender of the letter “d” slanted backwards and “OSBORNE” all in upper case, and is identical to that on another small picture now in the the *Throsby Park* collection, a

small watercolour portrait of Jeanie Throsby née Osborne (1870–1961) of *Throsby Park*, Moss Vale (**plate 3**). The artist Gladys Osborne was Jeanie's sister-in-law, wife of Jeanie's younger brother D'Arcy Wentworth Towns Osborne (1878–1931).

As Gladys Laycock, she was a well-known Australian miniaturist in the early decades of the twentieth century. She was born in Newtown, Sydney, in November 1882, studied art in London and Paris as a young woman and around 1905 set up a studio in the Strand Arcade, George Street, Sydney, where she painted miniatures on commission. In 1907 she was unwittingly embroiled in a scheme to produce “Old Master” miniatures; subjects included James Cook and Arthur Phillip. She was a regular exhibitor with the Royal Art Society, with the Art Gallery of NSW buying examples of her work from the 1913, 1914, 1916, 1919 and 1922 exhibitions. She also exhibited with the Society of Women Painters and at the Women's Industrial Art Society exhibition in 1935.

After her marriage to grazier D'Arcy Osborne in September 1925, Gladys and her husband kept a country home at *Bredbo Station* near Michelago in the Monaro region of southern NSW while maintaining close contact with society circles in Sydney. Gladys returned to live in Sydney following

1.

Gladys Osborne (1882–1958), *Leslie Walford* aged two and a half, signed and dated on image Gladys Osborne, 1929, cased watercolour miniature. Closed case 13.5 x 12 cm, watercolour in metal frame 8 x 6.5 cm. Collection: Caroline Simpson Library & Research Collection, Sydney Living Museums, Sydney

2.

Alan Row Studios, *Leslie Walford*, aged two and a half, studio portrait photograph, Sydney. Collection: Caroline Simpson Library & Research Collection, Sydney Living Museums, Sydney

3.

Gladys Osborne (1882–1958), Jeanie Osborne, watercolour painted from a photograph taken c 1894, not long before Jeanie's marriage to Francis (Frank) Henry Throsby in 1896. Framed size 13.5 x 11 cm, image 6.5 x 6 cm. Collection: *Throsby Park* collection, Sydney Living Museums, Sydney

her husband's death in 1931, continued to paint miniatures and listed herself as an ‘artist’ in electoral rolls.

Megan Martin is Head of Collections and Access at Sydney Living Museums.

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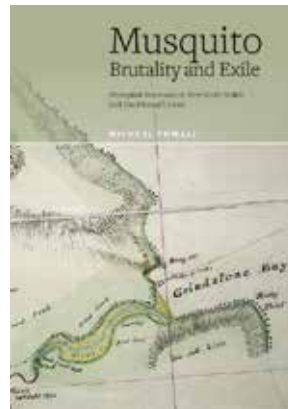
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George Thwaites & Son, secretaire bookcase c 1870, from the estate of Chief Justice Sir Redmond Barry (1813–1880).

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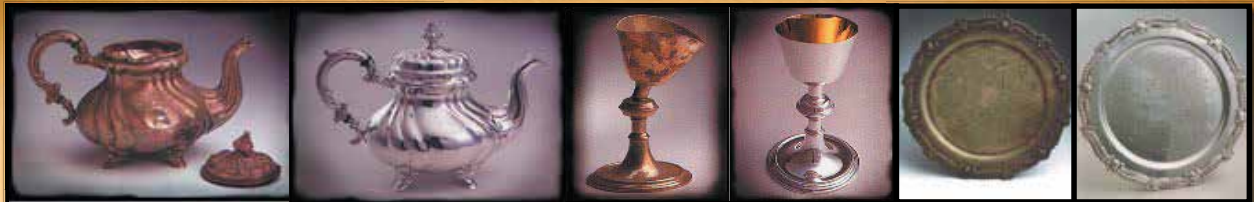


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A Macquarie-era sideboard

The star item of furniture in the late Caressa Crouch and Carl Gonsalves collection was a cedar sideboard, of very early date, made about 1815–20. The sideboard, which they loved and had left virtually untouched, summed up all that was exceptional in Caressa and Carl's collection, which focused on Tasmaniana.¹

The sideboard has been known to collectors since the late 1980s, and featured in Fahy & Simpson's *Australian Furniture: Pictorial History and Dictionary*.² A prominent Tasmanian collector bought the sideboard at the 2015 auction and returned it to Hobart. The new owner commissioned this article for *Australiana*, which traces its provenance back to Hobart and speculates about its original location and maker. We hope that readers may add to this research.

1.

Tasmanian sideboard,
c 1815–20, cedar and Huon pine.
H 93 cm, L 214 cm, D 65 cm.
Photo U Schultz 2016

WARWICK OAKMAN

A fine, seven-foot long rectangular six-legged sideboard of restrained neo-classical form (**plate 1**), similar to designs of Thomas Sheraton published in London in 1802.³ The sideboard is fitted with two cellarets separated by two central drawers rather than the usual single long drawer.⁴ The timber throughout is NSW cedar, with Tasmanian Huon pine bandings to the legs (not Tasmanian oak, as suggested in Fahy & Simpson), diamond keyhole escutcheons and pale inlaid stringing of ash or (Huon?) pine. Height 93, length 214, depth 65 cm.

The top has a square straight edge, fine triple stringing to the edges and rounded corners. The long drawers are edged and inlaid with rectangles of pale stringing (**plate 2**). The cellaret drawer faces are strung with pale inlaid lines as sham drawers. The central elliptical opening is similarly strung.

The two end drawers contain full depth cellarets with no evidence of lead lining to the cedar dividers, each fitted for twelve bottles (**plate 3**). A sham lower drawer that improves the proportion and the design by keeping the drawer handles parallel faces each cellaret drawer. All four drawers are finely dovetailed front and back, sliding



on cedar runners and rails mortised into the carcass. The two drawers over the central elliptical opening are similarly strung following the line of the ellipse. All the chamfered cedar glue blocks are original (**plates 4–5**); the plank back has a matching elliptical opening, and similarly chamfered edges. The drawers retain their original forged iron locks and nails (**plate 6**).

Between the drawers are strung rectangular panels, while the four front legs below them are strung with five tapering lines, simulating reeding, but only on the fronts. Above the tapered spade feet, the legs are strung with bands of Huon pine to the front, rear and sides; some of the bandings are now missing. All legs are square tapered, with bands of pine above spade feet, to front, rear and sides, although 70% of the pine bandings to the feet are now lost (**plate 7**).

The current handles are brass Regency style replacements, fitted circa 1995, the same size as the original and matching the original circular back plate handle outline. Photographic evidence shows turned timber handles c 1880, brass handles c 1990, and finally the present examples from 1995 (**plates 8–9**).

The degraded 1920s Easywork varnish⁵ was expertly in 2015, revealing the original waxed finish to the top. The unsealed dry surfaces to the drawer linings, the back and the carcass are all untouched. Drawer faces when compared with the sides appear un-faded. The sideboard exhibits minor surface wear, including to the feet as expected for its age.

Origin

The presence of decorative Huon pine stringing and escutcheons indicates a Tasmanian origin. At this time, one would expect a cabinetmaker to use veneers; the use of solid timber is evidence that the maker was a joiner. Similarities to a closely related but smaller strung six-legged sideboard on spade feet, constructed of solid blackwood and Huon pine (**plates 10–11**), sourced from Hobart and now in the collection of the National Gallery of Australia, support its attribution to a Tasmanian maker.⁶

The much shorter – 131.4 cm or 4ft 3 inch – NGA sideboard is in Tasmanian blackwood rather than imported cedar, and has a semicircular central arch. Our sideboard, manufactured of imported NSW cedar, is much longer, 214 cm or 7 feet. Its elliptical opening presented technical and mathematical design problems for its maker, compared to the semi-circular opening of the NGA sideboard.⁷

Stylistically, this is as early, large and fine an example as survives. This is supported by the technology of iron hardware, pit-sawn, hand-planed timber and history of surface finishes. Fahy and Simpson dated it c 1815.⁸

The tiny pre-1820 British community of Tasmania consisted of some 3,000 residents with few important clients or houses of any size or substance. Later, we will turn to the question of its original owner, the house for which it may have been made and who might have made it.

2.

Sideboard, detail of strung faces and edges, escutcheons and the elliptical arched centre, all of richly figured NSW cedar, original waxed finish intact. Photo U Schultz 2016

3.

Sideboard, detail of interior of division of end cellaret drawers, all of richly figured NSW cedar. Original dry finish intact. Photo U Schultz 2016

Provenance

The known provenance of the sideboard can be documented back to the Keating family of Hobart.⁹ According to Pat Mackey, Hobart cabinet maker James Keating had owned the sideboard, which had descended in his family through the eldest sons.¹⁰

2015 The Caressa Crouch and Carl Gonsalves Collection, Mossgreen Auctions (#45MG) 22 Feb 2015, lot 165: An important early colonial string inlaid cedar six-leg sideboard, Hobart, circa 1815.

1991 Caressa Crouch and Carl Gonsalves purchase by private treaty in August 1991 from Sotheby's Melbourne for \$23,100. Price returned to Tom Hayes \$19,000.



4.

Sideboard, detail of chamfered edges to all surfaces, the rear elliptical back, and mortised rails. Photo U Schultz 2016

5.

Sideboard, detail of chamfered edges to all glue blocks to elliptical back. Photo U Schultz 2016

6.

Sideboard, detail of original iron locks with forged nail fixings. Photo U Schultz 2016

- 1991 Tom Hayes consigns it to Sotheby's Melbourne August 1991 (unsold).
- c 1987 Damian Mackey sells sideboard to Launceston antique dealer Tom Hayes for \$25,000.
- c 1987 Pat and Margaret Mackey give sideboard to their son Damian Mackey.
- c 1935 By descent from Pierce Keating to his great grandson Pat Mackey of Mackey's Hotel, Latrobe.
- c 1905-1919?
By descent from James & Mary Keating to their son Pierce Joseph Keating (1868–1935).
- After 1856
James Keating (1825–1905), cabinet maker, born Ireland, arrived Hobart 1856.

Pierce J Keating (1868–1935)

Pierce Joseph Aloysius Keating, the eldest son of James and Mary, was born in Hobart on 12 November 1868. Pierce married Emilia Therese Muschialli at St Brigid's, North Fitzroy in Melbourne on New Year's Day 1898.¹¹ They had three daughters and two sons: Kathleen Harriet Mary, born 23 March 1901; Mary Shealagh born 15 December 1902; James Watson Harold, born 27 June 1904; Moira Therese born 3 August 1906; and Pierce Domenico, born 8 March 1909.

Pierce J Keating became an undertaker at 61 Murray Street, Hobart from 1895.¹² He died, aged 66, on 8 June 1935, at his residence, 92 Harrington St, Hobart. The business, then operating from Harrington Street, was sold but continued at the same address under his name, Pierce J Keating, with the addition of "L. Goodey, manager" in 1935.¹³

The Keating family was prominent in Hobart in the late 19th century as cabinet makers, carpenters and then funeral directors, traditionally aligned trades. From James Keating, great grandfather of Pat Mackey to his eldest son Damian Mackey, the sideboard remained in essentially original condition apart from a late 19th-century change of handles and a coat of Easywork varnish c 1920.



James Keating (1825–1905)

James Keating was born in Carlow, Ireland in 1825, and came out to Tasmania on the advice of his brother, stationed in Hobart with the 99th Regiment, arriving per *Great Tasmanian* in 1856.¹⁴ Described as a carpenter, he married Mary Cronly from Tullamore, Ireland at St Joseph's Church, Hobart, on 16 June 1866:

James Keating, aged 30, Carpenter, to Mary Cronly, aged 27, Servant, by Rev Father Charles Woods, witnesses – Robert Howard and Bridget Cronly.¹⁵

Mary and James had three sons and a daughter: Pierce Joseph, born 12 November 1868; James Francis, born 17 October 1870; John Henry Keating, born 28 June 1872; and Alice Mary, born 10 February 1875.¹⁶

James Keating died in Hobart at his residence, 91 Harrington St, in 1905 aged 69 or 70. His funeral attracted a cortege of 32 carriages.¹⁷ His youngest son, John Henry Keating (a barrister and Senator for Tasmania),¹⁸ wrote this about him:

My Father was singularly reticent. Tho' Irish in many characteristics; his sense of humour, love of Irish History, devotion to Ireland's cause etc., he had many of the qualities of the Englishman's reserve – undemonstrativeness and strong individual independence. He was a boy of nine, when both his parents died within four months of one and another. He was adopted by relatives, but finding them uncongenial, he ran away, to join his brother, who had been apprenticed to a cabinet-maker in Dublin. A premium had been paid for his apprenticeship and he lived with his employers. He lived, worked for, and was finally apprenticed to the employer. After completing his apprenticeship (I don't know how long after), he went to England and worked for

some time in Lancashire, especially in Manchester.

My Father went to Hobart Town, as it was then, and got employment with a Mr Henry Hunter (an Englishman who was carrying on as an architect and builder). Mr Hunter was a man of highest standing in the Community. He was, I think, from Nottingham or thereabouts, and had come to Tasmania with Bishop Wilson, Father Hunter and the Ropers and other English Catholics. Tho' a prominent and active Catholic, his architectural practice owed largely to his work for the Anglican body in Tasmania. Eventually, he confined himself to architecture, and turned over his business generally to my Father, who,



7.

Sideboard, detail of strung tapered legs, with bands (now mostly missing) to four sides of all legs indicating it was meant to be seen side on. Photo U Schultz 2016

8.

Sideboard, detail of late 19th-century turned timber knobs, with scribed outer lines to original backplate of circular brass handles, when in possession of P Mackey, Mackey's Hotel, Latrobe c 1985. Photo Russell Thompson

9.

Sideboard, removal of the later Easywork varnish, revealing the original surface finish of the left hand drawer and handle witness marks. The top with original waxed finish intact. Photo Warwick Oakman 2016



10

Unknown maker, Tasmania, *Sideboard* c 1810. Blackwood (*Acacia melanoxylon*) & pine (unidentified), H 91 L 131.4 D 52 cm. Collection: National Gallery of Australia, accession no 86.997. Purchased from Gallery admission charges 1986

in his turn confined himself to cabinet making. He established a good business, generally, and for Church furniture he had as patrons and customers, many (if not all) of the leading Anglican clergy. His work was always held in high repute. "Keating Made" - "and I can not give a better praise than that"; or "I can not say more" is to this day, not infrequently heard in Tasmanian auction rooms, when the auctioneer is submitting articles of furniture. His apprentices were carefully trained, and his journeymen thoroughly supervised and well, very well paid, especially for those days.... I found my father's reputation (widely spread throughout the State) as a dependable man and a "square dealer" with everybody, an unexpected but immensely valuable asset to me. From letters I have seen, and from the books and prints

included in his belongings of him I have seen, he was evidently fairly well educated and of refined tastes. ... All his life he was omnivorous, but mostly regarding technical matters or current events.¹⁹

James's obituary in the Hobart *Mercury*²⁰ added information on his profession. He "learnt joinery and cabinet-making, becoming a very proficient tradesman" in Manchester. After arriving in Tasmania, he had intended to farm at Port Cygnet, but when his brother died, he

resumed his trade in the employment of the late Mr. Henry Hunter who carried on the business of an architect and contractor. When Mr. Hunter decided to devote himself entirely to the work of an architect, Mr. Keating commenced business on his own account as a joiner and cabinetmaker, and has carried it on till his death.

The architect Henry Hunter left Hobart for Brisbane in 1888,²¹ but when Keating set up on his own as a "joiner and cabinet maker" is not clear. Fahy, Simpson & Simpson list him at Harrington Street from 1890 to 1899²² but he certainly started in business earlier, as he announced moving premises to Harrington St in 1878²³ and 1886,²⁴ and

he is recorded as maker of the desks for the Bank of VDL in 1885.²⁵

In 1896, as well as "furniture and upholstery of every description made to order" he added Venetian blinds to his extensive repertoire, advertising²⁶

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James died in 1905, described in his will as a "carpenter and cabinet maker";²⁷ his wife Mary died in her 85th year at 113 Harrington Street in 1919.²⁸ The sideboard passed to their eldest son Pierce, but perhaps not until after her death.

The fact that it was passed down from eldest son to eldest son suggests that the family recognised that it was an important piece of Tasmanian furniture. How the Keating family acquired the sideboard, some time after James's arrival in 1856, is not known for certain. But it is worth trying to identify who made it, for whom and for where.

Hobart before 1820

Records before 1820 are sketchy, but diaries, government records, illustrations and occasional newspaper references are available.

The redoubtable Reverend Knopwood arrived with Governor Collins and British settlers in the Derwent River, Van Diemen's Land in 1803. In October

1806 Knopwood reported in his diary – one of the few historical sources for early Tasmania²⁹ – “The distress of the colony is beyond conception.” By November nothing had improved. “The weather is very dry. Nothing grows for want of rain ... the grubs destroy all our vegetables.” On Christmas Day, the temperature was so high “that it bent the glass of the thermometer and broke it.”³⁰

After his first visit to Hobart, Governor Macquarie directed surveyor James Meehan to lay out the streets in grid form in 1812. This turned the town from a rag-tag of rabbit track streets to a formal Georgian town. Many small temporary houses had been located on old native Mouhaneer paths or facing the rivulets from Mt Wellington.

In 1815, the first of the large and important houses began to appear on Macquarie Street, running along the primary ridge above the Derwent River. It was the first fashionable street address in Hobart Town.

From George Evans’ view of Hobart c 1819 (**plate 12**), in Macquarie Street the four large private houses of the richest merchants stand out, in addition to Government House: Commissariat, Mr Montgomery’s, *Ingle Hall*, Mr Lord’s house, Captain Kemp’s house and Dr Birch’s *Macquarie House*. All were virtually identical to to Mr Montgomery’s and *Ingle Hall*, the sole complete surviving house from this early group, with a central door and a fanlight above, stone mantelpieces and painted native timber joinery (**plate 13**).

***Ingle Hall*, Macquarie St**

Both Mr Montgomery’s and *Ingle Hall* were completed in 1817 and feature in panoramas of Hobart at this time, as a pair of merchant houses of L-shaped plan in Macquarie Street at the entrance to Argyle Street. Montgomery’s survives under much 20th-century alterations, with no original joinery or elements. Its pair *Ingle Hall* remains substantially as conceived: a wareroom and residence for a merchant. The interior joinery survives, with evidence of chair rails let into the plaster. The joinery is a mixture of eucalypts and pine, always painted, in



11.

Unknown maker, Tasmania, *Sideboard* c 1810. Blackwood (*Acacia melanoxylon*) & pine (unidentified), H 91 L 131.4 D 52 cm. Note the rear legs without spade feet, mortised drawer rails, and no shaping to rear board. Collection: National Gallery of Australia, accession no 86.997. Purchased from Gallery admission charges 1986

the late 18th-century fashion for painted woodwork. The staircase handrail is eucalypt, mantelpieces are stone. It has no evidence of imported NSW cedar.

There was never a large dining room, with a wall long enough to take our sideboard. It would appear that *Ingle Hall* was one of a pair of spec builds started in 1815 by rich merchant James Lord and sold soon after. *Ingle Hall* and Mr Montgomery’s house bracketed Macquarie and Argyle Streets. Further up, Lord’s and Kemp’s houses, of similar L-shaped plan, bracketed Elizabeth and Macquarie Streets.

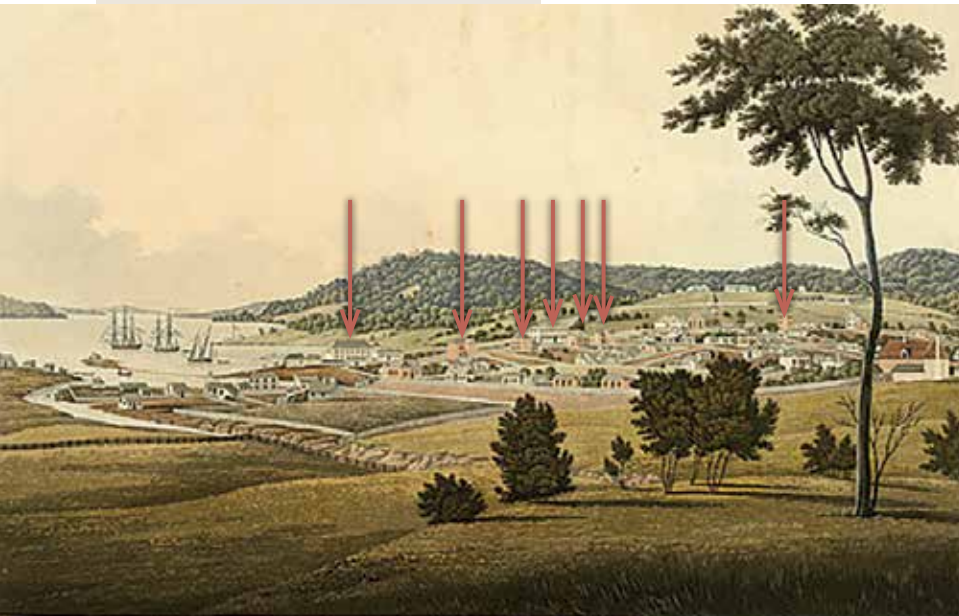
Mr Lord’s House, Macquarie St

Wealthy merchant James Lord built a house for his son David and family, worth £2,000, in 1817 (**plate 14**).³¹ Located in Macquarie Street, opposite Government House and its guardhouse,³² the Rev. Knopwood says it was built of dressed sandstone, five bays wide to each front on Macquarie and Elizabeth Streets. It was demolished c 1890. Note the semi-circular shaped fanlight to the Macquarie Street entrance. James Lord left an estate at his death in 1824 of over £50,000.

A long sideboard requires a long wall with no windows or doors that interfere with the wall space. The room would require some 18 chairs and in the language of the day, a suite of

dining tables to match. This requires a sizeable house to reflect the quality of the commission. The dining room would have had an entry door, and a service door, a chimney, and at least two or probably three street windows. It is likely that all the timber and furniture in the rooms would be *en suite* in cedar, and of similar quality. The house joinery may also have been by the same makers, chosen from the limited number of available joiners and carpenters.

The L-shaped plans of *Ingle Hall* and Lord’s house constricted the design to a single pile, ie one room deep, and restricted the number of long internal walls. The close distribution of doors, windows and chimneys in these two merchants’ houses makes them an appropriate home for a smaller sideboard. On this logic, a 7ft sideboard could have been made only for the first Government House or Macquarie House, home of the timber merchant Dr Thomas Birch.



was considerably extended between 1817–19 with the arrival of Governor William Sorell. Yet it remained, onion like, within the later developments of Government House in Macquarie Street until its demolition in 1857.

John Hawkins has completed a superb analysis of the contents of first Government House in his three-part series of articles published in *Australiana*.³³ He found an indication of the state of the contents of the two-room Government House in the handover document between Davey and Sorell dated 8 April 1817.

a small number of state documents, the Royal Church Plate in a box labelled 'Port Phillip', the Royal Standard, 24 chairs, a stove, a set of fire irons, a pair of globes, a 20-volume encyclopaedia and the Colonial Seal, for which Sorell signed – with the exception of the Colonial Seal and the 24 chairs.

No sideboard is mentioned; if one existed, perhaps it was not official property.

Governor Sorell noted that Government House was “uninhabitable, uncomfortable and lacked proper security”. As a result he leased Dr Birch’s *Macquarie House*.

The superintendent of carpenters, J. Ridell, interviewed by Commissioner Bigge in 1821, advised:

A few trifling things but of absolute necessity for the accommodation of the Lt. Governor or his family have been Purchased by me on the verbal or written authority of the Lt. Govr.³⁴

In the wake of the standard set by Dr Birch’s house, Government House was transformed from a two-room cottage to a Palladian villa from 1817–27 .

Nonetheless, very little inside work was carried out, and the furniture remained wanting. By 1827 Governor Arthur wrote to the Colonial office:

In fitting up the present Government House I have authorized the purchase of the few



12.

G.W. Evans, *South West view of Hobart Town....1819*. Coloured aquatint, R. Havell & Sons, London. The buildings indicated from left are: Commissariat, Mr Montgomery’s, *Ingle Hall*, *Government House*, Mr Lord’s, Capt. Kemp’s, Dr Birch’s. Pink structures are brick, white masonry. At this time, only five substantial houses existed in Hobart; a decade later the number of merchant’s mansions was tenfold. Collection: Allport Library & Museum of Fine Arts, Hobart, photo State Library of Tasmania

13.

Ingle Hall, Macquarie St, Hobart, built 1815–17. Photo W. Oakman 2016

First Government House, Macquarie St

Hobart’s first Government House was a modest cottage that lasted from 1807 until 1817. Located on the western side of the Derwent River, parallel to Macquarie Street, it predated the 1812 layout of the streets of Hobart and was by all accounts miserable and ill-fitting.

By the time Thomas Davey’s administration of the colony ceased in April 1817, the European population of Van Diemen’s Land was 3,114, of whom 566 resided on the northern side of the island. Governor Davey’s two room cottage c 1815 (**plates 15–16**),

articles of furniture; cedar dining tables, 1 drawing room table, 48 chairs, 1 sideboard table, 1 sofa and 2 couches; to supply what was absolutely wanting, and to replace that which was totally worn out.³⁵

For that series of articles, John Hawkins commissioned me and photographer Uffe Schultz to compile a complete series of illustrated spreadsheets documenting all of the surviving first Government House furniture in the present 1857 Government House. John correlated the numbers on these items with the numbered inventories commissioned by all governors since Lt Governor Arthur. The single unifying factor of all items was that every item was branded with a broad arrow or KY stamp, indicating government ownership or manufacture in the King's Yard. All items of furniture had numbers, either inscribed or on paper labels topped by crowns. Most had multiple sets of numbers, each set of numbers indicative of each succeeding inventory. It was therefore possible to correlate the surviving furniture with the known inventories.

Our sideboard has no marks, paper labels or numbers. It is therefore unlikely to have been supplied to, or come from, Government House.

Dr Thomas Birch and Macquarie House

Arriving in Hobart in 1808, Dr Thomas Birch (1774–1821) never practised as a surgeon, preferring to invest his ample financial resources in the whaling and forestry industries of Van Diemen's Land in its first major period of growth. Upon arrival, Birch commissioned the building of the whaling schooner *Henrietta Packet*, then the *Sophia* in 1812. Birch was the first to exploit the whale fishery in the Derwent, employing 26 men.

Dr Birch engaged Captain James Kelly – probably the first Australian-born master mariner – from 1814. Kelly circumnavigated Van Diemen's Land, and was the first to explore Port Davey and Macquarie Harbour in 1815, where he discovered Huon pine forests.³⁶ Birch obtained a monopoly on



the supply of this timber for a year.³⁷ The establishment of a penal settlement and lumber yard at Macquarie Harbour commenced in 1822.³⁸

When interviewed by Commissioner Bigge, Birch stated that he had built the first substantial house in Hobart Town, completed by 1815.³⁹

The house originally sported a flat roof with battlements, accessed by a staircase where two cannon were kept to watch over the Derwent. *Macquarie House* is still extant but much altered.

With incurving flanking walls and paired service yards, his was the first house in Hobart of three stories and double pile depth, entirely of brick and stone (**plate 17**). The original portico with 'Chinese' lattice rails is similar to designs supplied by Lt Watts for the Rum Hospital in Sydney of c 1811.

The portico with elliptical arches and fanlight over the front door leads into the entrance hall, which, in a great show of wealth befitting a timber merchant, was entirely panelled in cedar, with cedar cornices. Colonial revival architect William Hardy Wilson recorded this c 1910 in a set of measured drawings (**plate 18**); Hardy Wilson noted "the woodwork is all of cedar and painted white".⁴⁰

The dining room of *Macquarie House* is marked and measured on a

14.

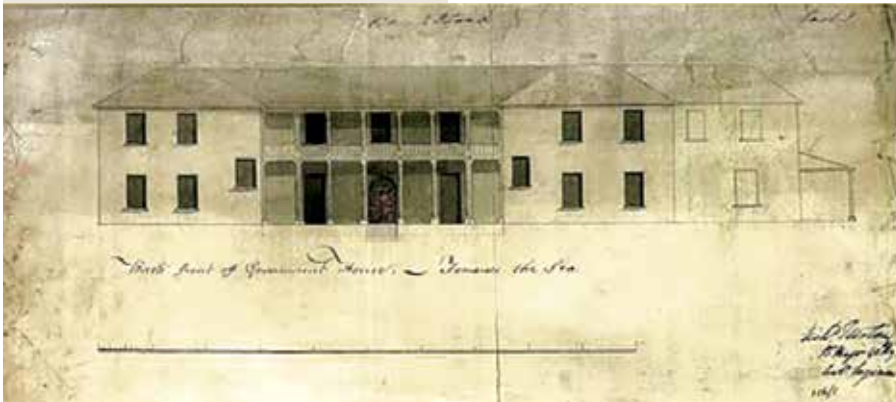
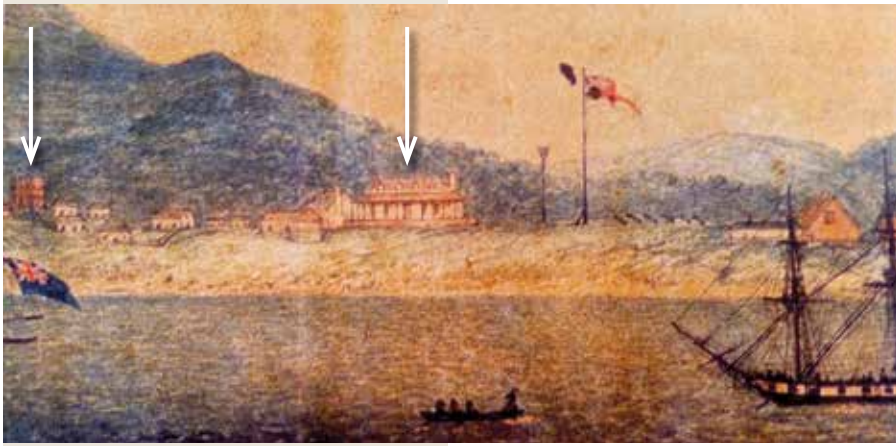
Mr Lord's house, Macquarie St, Hobart c. 1880 [detail].

Collection: State Library of Tasmania

proposed sale plan of 1842 (**plate 19**). This room, a thumping 28 x 24 ft, the largest in VDL at the time, is one of only two rooms in the house with a wall long enough to take a large sideboard. Approached from a cedar panelled hall, the sideboard or serving table of that room would also have been cedar, able to be viewed side on, the feature of the room, on the largest uninterrupted wall.

Our sideboard is the largest and earliest example of its type, made predominantly from imported NSW cedar. *Macquarie House*, home of first rich timber merchant, Dr Thomas Birch must be one of the most likely houses for which it could be made.

Birch's house was leased to both Lt Governor Sorell during repair works on Government House and to Governor Lachlan Macquarie on his return visit in 1821; the rental was £10.⁴¹ It was renamed *Macquarie House* in his honour and was acknowledged at the time as being superior to Government House, then virtually opposite.



15.

W H Craig, *Table Mountain, and part of the Harbour and Town of Hobart in Van Diemen's Land*, watercolour, 1815 (detail). The three-story red brick Macquarie House is at far left in the background. Davey's *Government House*, a two room house with attics and verandah is in the centre. The surviving Colonial Secretary's cottage (Commissariat stables) is far right. Collection: Mitchell Library, Dixon Collection, c024230001h, reproduced from P Freeman, B Lennard & K Evans, *Municipal Magnificence: The Hobart Town Hall*, Hobart City Council 2016 p 4

16.

Major Turton of the Royal Engineers *Back front of Government House – Towards the Sea*, watercolour c 1826. A Palladian villa, enveloping the earlier two-room cottage to the centre, demolished 1857. Reproduced by courtesy of J B Hawkins and the National Archives, Kew, England

Birch died suddenly in 1821, his body stolen from the grave the next day, his coffin stripped of its mounts. His executors, the Rev. Bobby Knopwood and J. T. Watson, offered £100 reward.⁴² A considerable estate remained to be managed by his widow and her seven children. From 1827, the building became the Macquarie Hotel, and from at least 1845, *Macquarie House* functioned as a boarding house.⁴³

In 1838, Stracey & Burn advertised that they would sell T W Birch's extensive city and country real estate holdings,⁴⁴ but the sale did not proceed due to legal complications among the beneficiaries. Birch's will was not finally settled until 1854 – 33 years after he died.⁴⁵ The will does not mention a sideboard or household furnishings.⁴⁶

The distribution was not completed until 1854, with the sale of *Macquarie House*. Family members questioned the administration of the estate by the executors, requesting various Supreme Court hearings to examine the expenditure on *Macquarie House*,

made both during Dr Birch's life and after his death. These extensive financial records detail the building, extension, maintenance and furnishing of the first and most important private house in Hobart by the leading timber merchant in Tasmania and have been the long-term study of Kevin Green, retired archivist of Hobart. I thank Kevin Green for bringing to my attention Birch's principal carpenter, George Munday. Many of the payments are annotated "Macquarie Hotel, at the Testator's directions in his lifetime, George Munday, carpenter".⁴⁷

George Munday, carpenter

The first cabinetmaker to advertise in Hobart newspapers was George Owen in 1822;⁴⁸ John Manby advertised "two superior Tool Chests, comprising complete sets of tools for Joiners, Carpenters, and Cabinet-makers" the same month.⁴⁹ In the likely absence of a cabinetmaker before then, and considering the construction of the sideboard from solid timber, we should look for a skilled carpenter as its maker.

George Munday (1778–1867) had been tried and sentenced to death at Devonshire Spring Assizes, Exeter on 22 March 1802 for burglary and theft. Munday was reprieved, sentenced to transportation for life, gaoled at Exeter, then transferred to Langston hulk. Munday arrived in the Derwent with Lt Governor David Collins on the *Calcutta* in 1803. The *Calcutta* brought convicts selected for their useful trades.

Munday is recorded in the diary of the Rev. Knopwood, first Chaplain of VDL, as being the builder of *Cottage Green*, Knopwood's first house, with "Forsha", one of William Collin's oarsmen, in 1804.⁵⁰ Munday attended the Hobart Musters in 1811, 1818, 1819 and 1823. In 1811 he married Anne Reading, who died the following year aged 16. Then he married Sarah Free, also 16, with whom he had eight sons and three daughters.

By 1812 he was appointed the Governor's Overseer of Carpenters and

received a conditional pardon in 1813, then an absolute pardon soon after, when he was free to work in the employ of Dr Birch.⁵¹ He was granted 50 acres of land in 1818.⁵² The children of Sarah and George Munday were being registered in a private school in Hobart in 1820. Munday apprehended Michael Antonio breaking into their house in Argyle St, Hobart in March 1821. Soon after that, they moved to Clarence Plains, where they were to subscribe for a chapel. George Munday was buried on 1 June 1867 at St George's Pitt Water, Tasmania, his home given as Cherry Tree Opening.⁵³

On 28 November 1838 George Munday petitioned Governor Franklin for a grant of land:

That your petitioner arrived in this Colony with Lieutenant Governor Collins the year 1803.

That petitioner was appointed Overseer of the Carpenters in Government Employ which situation he held for many years to the great satisfaction of the Government Officers.

That your petitioner has a wife and 10 children and is now residing at Clarence Plains, that petitioner with an submission most earnestly entreaty your Excellency's goodness and mercy, to take into consideration his long residence in the Colony, and his meritorious services rendered to the government with his sober honesty and steady deportment for upward

of thirty years. That your petitioner most fervently solicits your Excellency's humane good to grant upon him location for the support of his large family, such location of land as your Excellency's wisdom may deem meet.⁵⁴

The first substantial house in Hobart, built expressly for the colony's leading timber merchant, showed off an elaborate front door case with elliptical fanlight, sidelights, matching portico with similar elliptical arches, the whole topped with Chinese fence pattern railings to a fine cedar panelled entrance hall, of imported NSW cedar. These may have been the creation of the most proficient and longest resident carpenter in the colony, George Munday.

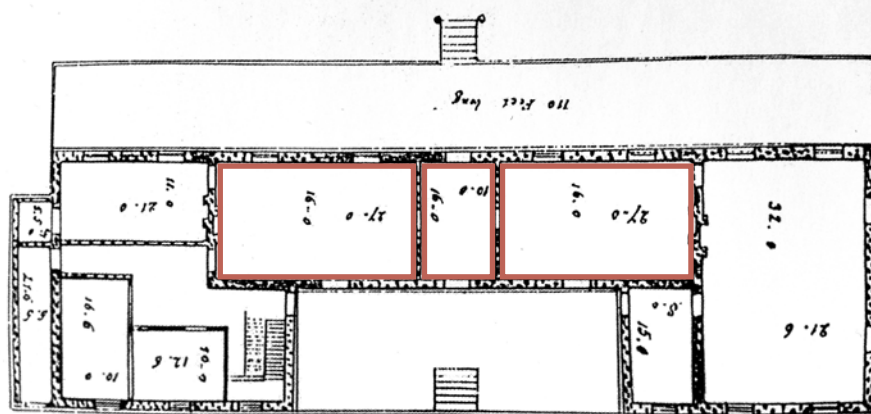
Certainly Dr Birch was in a position to assess and know the best workmen for his new and ambitious house. It is reasonable to think that he would match the elliptical

fanlight, timber portico and panelled cedar entry hall to his dining room sideboard, made by or under the supervision of his principal joiner and carpenter, Munday.

If the sideboard came from *Macquarie House*, how did it come into the possession of James Keating? Most, *but not all*, of the furniture of *Macquarie House*, later known as the Macquarie Hotel, was sold in 1854 when the executors were at last able to sell the premises. The *Colonial Times* advertised

17.

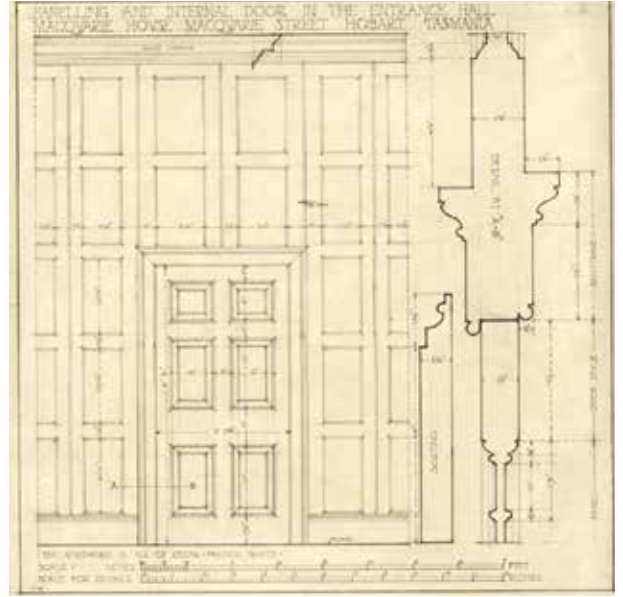
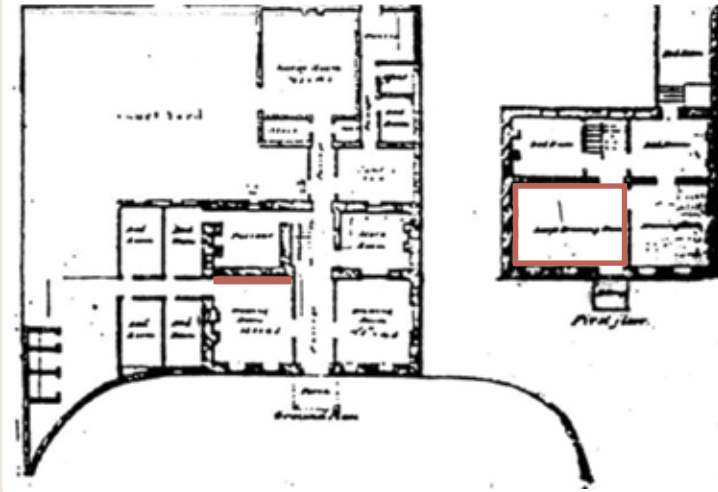
Plan of Government House, signed by Edward Browne, 1822. 'The ground plan shows the original 1807 building [outlined in red] of two main rooms and an entrance hall extended at either end'. The large room to the far right 31' x 32'. James Bonwick papers box 36, Mitchell Library SLNSW Ab2⁵⁷



18.

Dr T W Birch's House (*Macquarie House*), built by 1815. Image c 1855. The first substantial house in Hobart, of three stories. Originally with a flat roof and battlements to defend from the French. The outside string course of the chimneys is the line of battlements/parapet. The centre top window is false, concealing the staircase to the original roof terrace. The chimneys to outside walls allow larger internal spaces. Large elliptical fanlight and original elliptical/cavetto timber portico by first government overseer of carpenters, George Munday. Collection: Archives Office of Tasmania NS 1013/1/367





19.

Floor plan, T W Birch's House (*Macquarie House*), Hobart c 1842. The joinery was entirely NSW cedar. The dining room accessed to the left of the front door is drawn as 28 x 24 ft. The back dining room wall is 24 feet long and ideally suited for a 7 foot sideboard (indicated). Upstairs indicated *Large Drawing Room*. Collection: Mitchell Library

20.

William Hardy Wilson (1881-1955), *Panelling and Internal Door in the Entrance Hall, Macquarie House, Macquarie Street, Hobart, Tasmania*. Measured pencil drawing c 1910. Entirely of imported NSW cedar, annotated "The woodwork is all of cedar and painted white". Collection: National Library of Australia call no PIC Drawer 1478#R665 image nla.obj-153526732

Birch's estate owned the Macquarie Hotel, which had been operating as a boarding house for some years, until 1854. A large sideboard might have either been initially difficult to sell, or essential to the building. It is conceivable that someone operating a furniture business might have acquired the sideboard at the sale; however, as only "most of the furniture" was offered, it may have been retained for the Catholic Seminary.

In his obituary of James Keating, his son highlights "for Church furniture he had as patrons and customers, many (if not all) of the leading Anglican clergy". Architect Henry Hunter and his cabinet-maker James Keating, both Catholic, also had the Catholic clergy as clients; it is possible that James Keating, a leading church carpenter and dealer, cleared the last remnants of the *Macquarie House* furniture, some time after its partial auction in 1854.

topped with Chinese fence pattern railings. The entrance hall was finely panelled in imported NSW cedar. Certainly Dr Birch was in a position to best assess and know the finest carpenter for his new, ambitious house. These are products of the most proficient and longest resident carpenter, George Munday.

Given the standard-raising, scale and finesse to architectural detail of *Macquarie House*, this is the most likely place for which the dining room sideboard was commissioned. It is reasonable to think that Dr Birch would match, in cedar of similar quality and ambitious style to the elliptical fanlight, timber portico and panelled cedar entry hall, the furniture within.

The well-credentialed carpenter George Munday is the most likely maker of such a commission, in the absence of a known cabinet maker or joiner in the colony. We know Munday worked for Dr Thomas Birch, the first and grandest timber merchant, and builder of *Macquarie House*. The eventual dispersal of the contents of *Macquarie House* and subsequent ownership history support this thesis.

Collectively, *Macquarie House* and the miraculously original c 1815 elliptical front Hobart sideboard provide a rare understanding of Hobart in its first flush of success.

Soon after, Barron Field was to write of Tasmania in 1825 "where the humblest house is fitted up with cedar, – where the fields are fenced with mahogany, and myrtle trees are burnt for firewood."⁵⁶

Conclusion

The magnificent Colonial period six-legged, 7 ft sideboard is one of the earliest and most ambitious survivors of early Tasmanian furniture. That it survives in almost original condition is a miracle, placing it among the most important pieces of Tasmanian colonial furniture surviving. This article sets forward a likely scenario of commission, based on a tiny Hobart population, and an even smaller number of clients and houses for which it may have been made.

The first substantial house in Hobart, made for the leading timber merchant, had an elaborate front door case with elliptical fanlight, sidelights, matching portico with similar elliptical arches, the whole

Monday 21st August. Surplus Furniture.

Macquarie Hotel

The above premises having been taken for a Catholic Seminary, Mr Worley is instructed to sell, without reserve, on Wednesday 23rd August, at twelve for halfpast, on the premises, most of the furniture recently in use, comprising chairs, tables, carpets, floor cloth, bedsteads, bedding, sofas, sideboards, chest drawers, washstands and numerous varieties necessarily required in an extensive establishment and of extremely useful character.⁵⁵



Warwick Oakman is a third generation antique dealer based in Richmond Tasmania. He is deputy chair of the National

Trust of Australia (Tasmania), Tasmanian representative for Mossgreen and enthusiastic member of the Tasmanian Chapter of the Australiana Society. He is slowly restoring *New Town Park*, an 1832 Greek revival villa in Hobart's New Town.

NOTES

- 1 Mossgreen Auctions (#45MG), The Caressa Crouch and Carl Gonsalves Collection 22 Feb 2015, lot 165: An important early colonial string inlaid cedar six-leg sideboard, Hobart, circa 1815, sold \$122,000.
- 2 Kevin Fahy & Andrew Simpson *Australian Furniture: Pictorial History and Dictionary, 1788-1938*, Casuarina Press, Woollahra 1998 p 339 (illustrated).
- 3 Thomas Sheraton, *The Cabinet Maker and Upholster's Drawing Book*, London 1802, Appendix pl 21.
- 4 For a list of Australian 4-, 6- and 8-legged sideboards, see Keith Okey, "Brass galleries on early Australian sideboards", *Australiana* vol 25 no 4, Nov 2003, pp 143-7 & vol 26 no 1, Feb 2004 p 27.
- 5 "Easywork Varnish Stain" was a hardware store product with a shellac-based varnish ready mixed with colour that broke down quickly under ultraviolet light. Croft's Stores in Melbourne advertise it in the *Weekly Times* and *The Record* (Emerald Hill) in 1921 and 1922.
- 6 The National Gallery of Australia dates its blackwood sideboard (86.997) c 1810. T Barron in New Town, Hobart bought it c 1985, then sold it on to Nevin Hurst of Masterpiece Gallery, Hobart who sold it to the NGA in 1986.
- 7 A semi-circle is drawn using a single focal point, an ellipse requires two.
- 8 *Op cit*.
- 9 Oral history provenance notes from others: "Sold Sothebys Melbourne late 1980s \$20,000. Consigned from Russell Thompson of TVA Auctions. Purchased from a shed at the back of Mackey's Hotel, Latrobe. Mrs Mackey came from Hobart. Mitchell Mackay in Hobart." "the sideboard ... stood in the old Mackey's Hotel's dining room for many years, prior to building being extended way back in 1972. After the extension work started it was moved to an upstairs hallway until it was relocated, together with other furniture pieces, to a family friend's storage shed when the hotel was sold in 1986. My dad, Pat, says that prior to its Latrobe life it was in the Berriedale Westbury Hotel. It came down to Latrobe in 1948. We don't recall how it came into the Mackey family. It could have been sourced from dad's Uncle, Pierre (Pip) Keating, who had a quality furniture store in Sandy Bay, Keating's Furnishings, that claimed Government House amongst its customers. Pip's grandfather, James Keating, was a well known master cabinet maker in Hobart. He apparently employed 'many people' and was known to be a quality craftsman. My Mum, Margaret, was sorry to read that the Palm Beach couple have died. They had corresponded with Mum and Dad about the sideboard. ... My parents' old friend, Ian Armstrong, of Armstrong Antiques, who was based in Devonport before moving to the Gold Coast in the 1980s, was the first to recognize the significance of the sideboard as a colonial piece many years ago. My brother Damian inherited it and the sale in the early '90s got him a house deposit." "I saw it in a corridor upstairs of Mackey's Royal Hotel in Latrobe. Years later I saw it in Pat Mackey's storage shed. The hotel had been sold to the Federal Group. Pat's son James had been bequeathed the sideboard. They were a young family who had just purchased a house and needed the money. I told Pat Mackey I could sell it in one phone call. I negotiated it being sold to Tom Hayes, a Launceston dealer who had a pine business called 'Recycled'. It sold from James Mackey to Tom Hayes for \$25,000. Tom Hayes sold it through Sothebys." "Sideboard came from great grandfather, Pierce J Keating, who had a funeral parlour. Pierce J Keating business was sold to Goodey, now Graham Family Funerals. Pat's wife Margaret would know more of the history of the sideboard. By repute, the boys working for Pierce J Keating made it."
- 10 Pat Mackey to Russell Thompson, to W Oakman, pers comm 26 Sep 2016.
- 11 *Mercury* 11 Jan 1898 p 1; 22 Jan 1898 p 2.
- 12 *Tasmanian News* 3 Apr 1895 p 3. His premises were next to the *Tasmanian News*.
- 13 *Eg Mercury* 26 Feb 1935 p 1.
- 14 *Mercury* 28 Mar 1905 p 3.
- 15 https://inctas.ent.sirsidyntix.net.au/client/en_AU/names/search/results?qu=Keating&qu=James&qf=NI_INDEX%09Record+type%09Marriages%09Marriages accessed 29 Mar 2017; Br James Cronly, A History of the Cronly Family, accessed via Ancestry.com. 28 Dec 2016.
- 16 Ancestry.com. Keating / Cronly Families. Accessed 14 Jan 2017.
- 17 *Examiner* 30 Mar 1905 p 6.
- 18 *ADB* vol 9 p 541f.
- 19 See n 16.
- 20 *Mercury* 28 Mar 1905 p 3.
- 21 *Mercury* 23 Mar 1888 p 3.
- 22 Fahy, Simpson & Simpson, *Nineteenth Century Australian Furniture* p 579.
- 23 *Mercury* 29 Apr 1878 p 1.
- 24 *Tasmanian News* 19 Jan 1886 p 1.
- 25 *Mercury* 12 Oct 1885 p 3.
- 26 *Tasmanian News* 19 Aug 1896 p 3.
- 27 Will 6555 James Keating. Archives Office of Tasmania.
- 28 *Mercury* 24 Mar 1919 p 1.
- 29 *The Hobart Town Gazette (HTG)* newspaper did not commence publication until 1816.
- 30 Mary Nichols (ed.), *The diary of the Reverend Robert Knopwood 1803-1838: First Chaplain of Van Diemen's Land*. Tasmanian Historical Research Association, Sandy Bay 1977.
- 31 The roof was being shingled early in 1817 when an apprentice carpenter fell 20 feet from the roof but was not seriously injured, *HTG* 1 Mar 1817 p 1.
- 32 P Freeman, B Lennard & K Evans, *Municipal Magnificence: The Hobart Town Hall*, Hobart City Council 2016
- 33 John Hawkins, "The Creation and Furnishing of Government House, Hobart by Lt Governors Sorell, Arthur and Franklin between 1817-1843" parts 1-3, *Australiana*, vol 30 no 4 Nov 2008, vol 31 no 2 May 2009 and vol 31 no 3 Aug 2009.
- 34 *Historical Records of Australia* series III p 563.
- 35 J Hawkins, "The Creation and Furnishing of Government House, Hobart by Lt Governors Sorell, Arthur and Franklin between 1817-1843. Part Two: Lt Governor Arthur. (1824-1836) *Australiana* May 2009, vol 31 no. 2. *HRA* Series III, Vol. IX, p. 348.
- 36 *HTG* 16 Jun 1816 p 1: "Port Davey ... On the shores of this harbour are great quantities of the Timber named Huon Pine - the superior value of this wood for every purpose of Joiners' and Cabinet Work, from the closeness, regularity, and beauty of its grain is generally acknowledged - it will also be eminently serviceable in building of boats, especially whale-boats, from its lightness buoyancy, and indestructibility from Worms - it thus becomes a valuable Article to the Architect, Boat Builder, and Merchant."
- 37 *HTG* 14 Sept 1816 p 1, 18 Dec 1821
- 38 Keith M Bowden, *Captain James Kelly of Hobart Town*. Melbourne, Melbourne University Press 1964.
- 39 <http://adb.anu.edu.au/biography/birch-thomas-william-1782>; *HTG* 14 Sept 1816.
- 40 William Hardy Wilson documented the *Macquarie House* hallway c 1910. No other examples are known in Tasmania of c 1815. Wilson also documented the panelled joinery at *Clarendon*, NSW which was later demolished, the panelled room now in the collection of the National Gallery of Victoria. Wilson was interested in these 18th- century fashions that had survived in a few colonial houses.
- 41 Tasmanian Archives and History Office SC 73/13&14, no 75
- 42 *HTG* 8 Dec 1821 p 2.
- 43 *Colonial Times* 19 Sep 1845 p 3. In 1851, one shilling would get you in to see the Royal Indian Elephant displayed there *Courier* 16 Aug 1851 p 2.
- 44 *Colonial Times* 6 Nov 1838 p 2.
- 45 Archives Office of Tasmania Supreme Court proceedings. Estate of Dr Birch SC 73/13&14
- 46 *ADB* vol 1 Birch, Thomas William.
- 47 See n 45.
- 48 George Owen announces he is carrying on a business *HTG* 30 Mar 1822 p 2.
- 49 *HTG* 2 Mar 1822 p 2
- 50 George Munday, Ancestry.com
- 51 Munday was no longer in this position in 1816, *HTG* 20 July 1816 p 1. When G. Read was appointed Superintendent of Government Carpenters in 1819, his annual salary was £50, *HTG* 19 Jun 1819 p 1.



Miguel McKinlay: the Australian years

The artist Miguel Mackinlay/McKinlay has been variously described as Spanish, Scottish and Australian and all three descriptions are partially correct. Born in the province of Guadalajara in Spain to a Spanish mother and Scottish father, he arrived in Western Australia as a ten year old and undertook his major art training there. On moving to London to further his career, he mixed and exhibited with Australians in his early years. However, marrying a Londoner, he stayed and enjoyed considerable success as an artist and illustrator. Most of his family remained in Western Australia and we still like to think of him as West Australian.

1.

Miguel Mackinlay (1895–1959),
Detail from a self-portrait aged about
16 years, c 1912, oil on academy
board, 26 x 17.5 cm.
Private collection, Melbourne

2.

*Sir Frederick and Lady Bedford
Presentation Album* 1909.
State Library of WA, Batty Library
acc 1991B

DOROTHY ERICKSON

Miguel McKinlay (1895–1959), known as Michael or Mick in Western Australia (**plate 1**) arrived in Fremantle on the Orient Pacific Line's *Ortona* on 16 January 1906 with his father William, sisters Williamina, Sara, Ramona, Margarita (**plate 7**) and his brothers Daniel and John (**plate 5**). They had sailed the usual route via Gibraltar, Marseilles, Naples, Port Said, Suez and Colombo.

William (**plate 6**), a widower and retired engineer who had reputedly worked on copper mines in Spain, had decided to commence a new life in Western Australia. Eldest son Daniel, an accomplished sketcher became a draftsman and before long was working in Sydney and the USA, where he remained after serving in WWI. The older sisters Williamina and Sara kept house, while Ramona trained to become a milliner.

The youngsters Michael, John and Margarita attended Highgate School where in 1909, a design work of Michael's was included in an album presented to the retiring governor, Rear Admiral Sir Frederick Bedford.¹ Bedford was an enthusiastic amateur artist whose

wife Ethel, Lady Bedford, painted the unique wildflowers of the south-west corner of Australia, now one of the world's hot spots for endangered species. Michael's design featured two of the 11,000 or so species endemic to Western Australia – kangaroo paws and cowslip orchids (**plate 2**).

Not long after this the family moved to a new suburb, South Perth, east of the city on the Swan River where they had a large house with an orchard. Mick, as he was known, could be found at the end of the orchard watching the glorious sunsets and trying to catch the magnificent colour effects on paper. Legend has it he drew portraits of visitors on the walls of the family home.²

Attaining the age of 14, when compulsory education ceased, Mick was apprenticed to Walter Meston (1870–1936) and Frank Walters (1877–1941) of Meston & Walters "Signwriters and Decorative Artists, (William Street), glass gilders and embossers, calico signs, designs and estimates, banners, illuminated addresses, scenic artists, cottage plates, monograms, house painting and paperhanging." According to expatriate news columnist Edith Fry, writing from London in 1927, Frank Walters said:





We advertised for a boy to learn decorating and amongst other applicants came this dark-eyed lad of 14 years, with a bundle of sketches under his arm.³ On inspection I could not believe that the work was that of an untrained youth, and told him so. He flared into a temper, waving his arms and sketches around his head, and dared me to let him paint a portrait then and there in our studio.

From that day on, for the next five years he studiously and honestly went through the drudgery of apprenticeship – drudgery to him, as he told us after years, as his aims were far beyond the capacity of our humble business.⁴

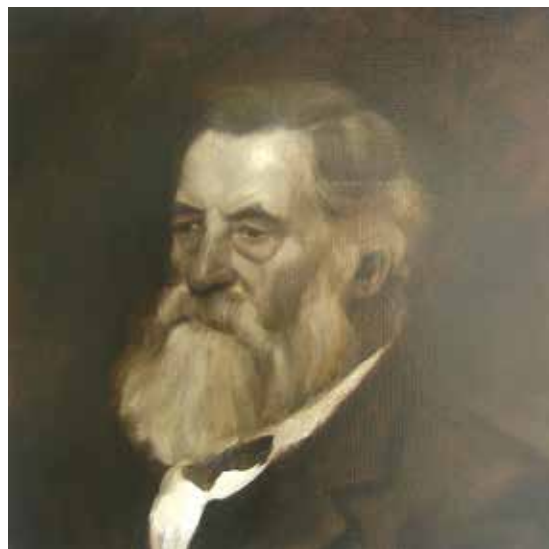
Michael may well have found the work boring but it did provide him with a variety of skills and encouraged him to practice and work on a large scale later. Life was not all drudgery, for the Perth Technical School, where apprentices were encouraged to enrol alongside art students, had a gifted teacher in James Walter Robert Linton (1869–1947) and Michael enthusiastically enrolled (**plates 3–4**). Quoting Fry again,

The work so stimulated his ideas that he would frequently return home from the school and ignore altogether the fact that his dinner had been placed in front of him on the family table. He would be reminded over and over again

3.
Perth Technical School in 1912

4.
J W R Linton with students at the Perth Technical School c 1912. State Library of WA, Batty Library 6512B/2

5-7.
Family portraits c 1912, Brother John, oil on canvas, 41.5 x 36.2 cm. Father William, oil on canvas, 44.5 x 45 cm and sister Margarita, oil on canvas, 45 x 42 cm still to be restored





8-9.

Figure study and portrait head by Michael 1911-12, charcoal on paper. Family collection, Perth

10.

Miguel Mackinlay (1895-1959), *Fremantle Harbour*, 1910, oil on academy board, 39 x 34 cm.

11.

Miguel Mackinlay (1895-1959), *Evening Glow*, c 1912, 29 x 29.5 cm, oil on academy board, exhibited West Australian Society of Arts 1912. Private collection Melbourne



that he should eat it, but he preferred to express his ideas by sketching at the side of his plate.⁵

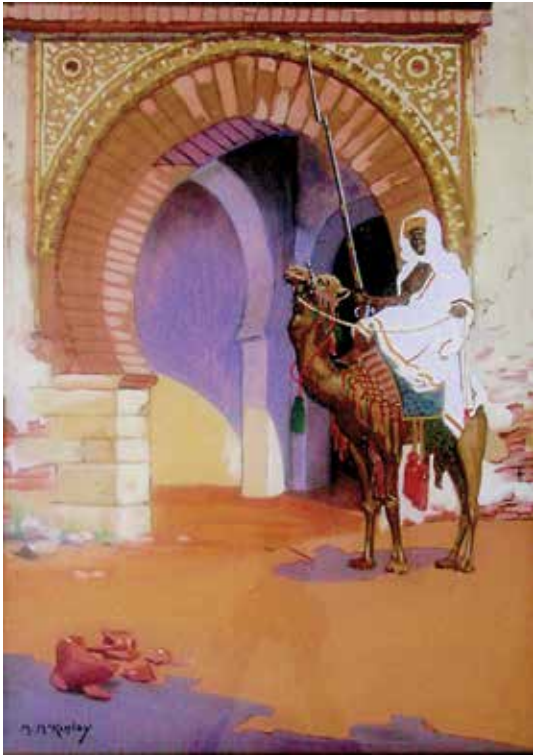
Linton, who had trained in the UK where his father was art tutor to Queen Victoria's daughters, "was insistent that the whole business of art was based on drawing, more specially life drawing."⁶ Young Michael obviously absorbed this dictum. Linton taught the students the technical aspects of preparing canvases etc and once a week the students' work was discussed in an open forum. Linton encouraged his students to go to Europe and a number of the talented ones such as Miguel/Michael, May Gibbs (1877-1969), Kate O'Connor (1876-1968) and Ernestina Levinson (1887-1951) were able to do so. Levinson and McKinlay stayed while the other two came and went between the two continents and are now highly regarded in Australia while the two who remained overseas are virtually unknown here.

While studying at the 'Tech', Michael exhibited regularly with the West Australian Society of Arts. In the November 1911 Black and White show he exhibited a "Portrait in Charcoal" and "Study of a Head in Charcoal".⁷

Shortly after, in December in an open competition at the Art Gallery, he won the poster design section and came second in the figure drawing competition. He also won first and second prizes in *Spencer's Pictures' Poster Competition*.

This encouraged him to join the Art Society's committee in February the following year, volunteering to become secretary for the life class, which gave him access to live models two nights each week. At the monthly meetings of the society subjects for sketching exercises were set in advance and the members were requested to bring these as well as drawing materials to undertake ten minute sketches after which they indulged in criticism sessions. This regular practice honed his natural ability for memory training, catching a pose or likeness and rendering it quickly and accurately (**plates 8-9**).

Michael's art supplies came from Barnett Bros in Hay Street, a major stained glass studio that also imported artist's materials. They had exhibited at the great Paris Exhibition of 1900 as well as in Glasgow in 1902, and supported the local arts community. Descendants of Martin Glick, who worked at the firm, still cherish paintings by Michael



whom family legend has it Glick helped support by supplying some of his materials. The paintings (**plate 16**) were framed by Alberto Fortunato Mayrhofer of Mayrhofer & Co. at 659 Hay Street, Perth. This firm were print sellers and artist colour men as well as framers and had an art gallery that displayed their prints and occasionally other artists' work.

Members of the Art Society met regularly for painting excursions at picturesque sites around the city such as Fremantle Harbour, Cottesloe Beach and the Old Mill in South Perth. They organised artists' camps on the coast in Mandurah just south of Perth and in the hot summers at the seaside resort of Albany on the south coast. Michael joined in these activities, and he later exhibited many paintings with titles derived from these places.

As local news reports indicate, the young man soon made an impression. In July 1912, when he exhibited paintings of "Fremantle Harbour" (**plate 10**) and "Bazaar Terrace" with the Society of Arts, he was described as

this promising young artist shows considerable talent. His drawing is excellent, his colour values are gauged with

remarkable judgement and the treatment is broad, daring yet eminently successful.⁸

Sir Winthrop Hackett, introducing the Governor Sir Harry Barron who opened the exhibition, remarked that he welcomed new exhibitors Miss Heap and Mr McKinlay and remarked on the quality of the posters. Critic Daisy Rossi stated he showed

Three sound, well-studied boat sketches. His drawing is careful and his colour strong and full. The composition of no 5 is a little cramped but the distance is well expressed and the water moving, luminous and reflecting (**plate 11**).⁹

At this time he signed his paintings and drawings "M. McKinlay". His posters soon graced the hoardings in the Perth railway station and were reproduced on hoardings on the east coast of Australia.¹⁰ This would have provided welcome income.

By 1914 he had established quite a reputation for bold coloured poster work (**plate 12**), winning a national competition in January at the Victorian Chamber of Manufactures' *Great All*

12.

Miguel Mackinlay (1895–1959), poster c 1912-3, gouache paint on paper

13.

Miguel Mackinlay (1895–1959), *Abandoned building Mandurah* c 1912, oil on academy board, 29.5 x 39 cm

Australian Exhibition in Melbourne with "The Wanderer".¹¹ This was encouraging and he planned an exhibition with his friend Stan Cross (1888–1977), who said Michael had

no atom of use for anything but Art. He never spoke but to bandy some abstract thesis or to report some artistic 'find' in the art section of the public library. How he haunted that library, and how he hated that bewiskered old librarian who misconstrued his interest in the French nudes of 'Le Salon'.¹²



14.

A view of the exhibition the *Western Mail*, 20 March 1914, p 26

15.

Miguel Mackinlay (1895–1959), *Fishing boats (The White Sail)*, 1914, oil on academy board. Collection: Art Gallery of Western Australia. Gift of Doug Collins, 1961

16.

Miguel Mackinlay (1895–1959), *The Smugglers*, exhibited in the duo exhibition in Perth 1914, oil on academy board, 21 x 31.5 cm. Private collection Melbourne



The pair exhibited at St George's Lesser Hall, Hay Street, Perth in March 1914 as a fundraiser for a trip to London¹³ (**plates 14–17**). Their exhibition was opened by Sir Edward Stone, the Lieutenant Governor, who said they would be sadly missed by the Society of Arts. "All present, he felt satisfied, were absolutely astonished with the class of work exhibited that afternoon"¹⁴ and wished them every success. Forty-one oil paintings by the two men and almost the same number of posters, "black and white" and watercolours lined the walls of the Lesser Hall (**plate 14**).

The "black and white" entries were mostly Cross' work while McKinlay's were the posters, including his five prize-winners.¹⁵ An unnamed reviewer in the *Daily News* wrote of "several of the Cottesloe and Mandurah beach scenes are veritable gems" and discussing the posters wrote "the writer would be pleased to call pictures, and give them pride of place on the walls of his home yet all are posters in the true sense of the word with plenty of room left by arrangement for the addition of advertising matter." The reviewer went on to state that "the portraits prove that the artists are destined to go far indeed."¹⁶

Barely two days later and leaving a house full of art works behind, the pair

17.

The catalogue, courtesy State Library of WA no PR4367

18.

Miguel Mackinlay (1895–1959), *Full Speed*, frontispiece from Blackie's reprint of R M Ballantyne's *The Young Fur Traders*, 1920s–30s



sailed for London on the *RMS Osterley* departing Fremantle 24 March 1914.¹⁷ Both studied at St Martin's School of Art while supporting themselves with other work and in McKinlay's case probably with a stipend from his father, as some other Western Australians overseas were receiving from theirs. Stan Cross, whose brother helped with funding, had cartoons accepted for *Punch* magazine, but soon returned to Australia where he became a household name. Mackinlay never returned.

The handsome and dashing young artist arrived in London apparently armed with an introduction to the Western Australian Agent General and no doubt to others of his teacher Linton's London circle such as the Woodward sisters, whose cousin Bernard was the curator at the Western Australian Art Gallery and Museum. They were the daughters of Dr Henry Woodward FRS, geologist and palaeontologist, Keeper of Geology at the British Museum, and nieces of the Keeper of Prints at Windsor Castle. Alice was a well-known illustrator of children's books working for Blackie & Co. The family lived in Chelsea and later moved to Bushey where Alice occupied no 17

of the Meadow Studios. Michael was to follow her lead, living first in Chelsea and then moving to Bushey. He also became an illustrator for Blackie & Co.

He was soon at work on commissions to decorate *Savoy House* in the Strand, containing the offices and residence of the Western Australian Agent General.¹⁸ His commission to paint a grand panoramic view of Perth and the Swan River for the main street window was admired and commented on as

This is the work of young Mr M. McKinlay, a young Western Australian artist, and conveys some idea of the wonderful beauty of the outlook from the summit of Mt Eliza, with the broad waters of the river sweeping around by the splendid Esplanade at the foot of the city, and over the tops of the many magnificent buildings, the outlines of the distant Darling Ranges.¹⁹

The building, opened in February 1915, suffered bomb damage in a Zeppelin raid later that year. The fate of the painting is not known.





19.

Miguel Mackinlay (1895–1959), *The Grass Widower*, cover for *John Bull* magazine 22 July 1947. Miguel's grandson Michael Wood protests while his father Ken Wood (later of Kenwood Chef fame) bathes him

Michael's circle in Chelsea included South Australian Max Martin, who had come to London in 1913 to study, was hung 'on the line' at the Royal Academy and became an overnight sensation in 1922.²⁰ Another was the expatriate Australian cartoonist and post-impressionist painter Horace Brodzky, a member of the London Group who had been schooled in Melbourne, the USA and England and exhibited in many countries. Brodzky came from a wealthy Jewish family in Melbourne where his bohemian father owned the society

publication *Table Talk*.²¹ When H. S. Ede wrote his book *Savage Messiah* in 1931 about French artist Henri Gaudier and Polish writer Sophie Brzeska, a reviewer wrote of the book:

they deal with their lives in Chelsea. Everybody in the days before the war who knew Augustus John, Epstein, Max Martin, Mike McKinley [sic], Margaret Mansfield, Frank Harris and Roger Fry knew these two.²²

Quite a group in which to be included.

However the Great War intervened. McKinlay was on the Western Front in 1915. He is listed in vol. 6 of *Art in Australia* (1919) as an Australian artist who served in WWI for, as William Moore wrote, besides the official war artists there was

the Honorable Company of Combatant Artists who have done Australia some service. ... Campaign sketches, done by some of the younger artists on their own

account, have become more and more valuable of a period long before the official artists were sent to the front.

Michael's war-time story and his drawings featured in *Australiana* February 2017.

In 1917 Michael was living at 31 Cheyne Road, Chelsea, working as an illustrator (**plate 18**) and studying at St Martin's School of Art.²³ St Martin's was primarily a painting school, providing traditional training and was perceived as an environment where few students would complete a full-time three-year diploma, but rather took classes depending on their needs (**plates 20–22**). He was co-habiting with Laurie Anne R. Carruthers (born Kensington, 1897–1964), an artists' model who bore him a son Michael John that year while he was away fighting with the British forces.

After the war, they lived with her parents at 65 Surrey Road, West Battersea and life was looking promising. They soon had a new daughter and he worked regularly as a magazine illustrator on *Hutchinson's Story Magazine*, *Nash's* and *Good Housekeeping* signing his work 'Mac' and later 'MM'. He illustrated Arthur O. Cooke's *Godfrey Gets There* for Blackie & Son and went on to do a considerable amount of illustrative work for this publishing house from the 1920s to the 1950s including the well-known covers for their children's annuals. He also illustrated for Oxford University Press and Longman's and appears to have developed two personae, one the illustrator and one the artist.

Following WWII he undertook illustrations for *John Bull* magazine earning the epithet the British Norman Rockwell, which would probably damn him in the eyes of the art establishment. It seems Miguel found the commercial work so lucrative that he had little time to paint the many major works of art that had been his original intention and had been the hope of those who followed his early career. When exactly he decided to revert to using Miguel as his Christian name and also commenced to spell his surname Mackinlay are still being investigated.



Dr Dorothy Erickson is a distinguished historian, author, practising jeweller and frequent contributor to

Australiana who lives in Perth WA. Miguel Mackinlay's story of artistic success in Britain will be continued in a future issue. You can contact her at dorothyerickson@ozemail.com.au

NOTES

- 1 *Sir Frederick and Lady Bedford Presentation Album* Batty Library, State Library of WA acc. no 1991B.
- 2 "A Painter of Note: Miguel Mackinlay" *Western Mail* (Perth WA) 18 Aug 1927 p 26.
- 3 Poetic licence; his eyes were actually grey according to his war record.
- 4 *Western Mail* (Perth WA) 18 Aug 1927 p 26.

- 5 *ibid*
- 6 Anne Gray, *Line, Light and Shadow: James W. R. Linton: Painter, Craftsman, Teacher*. Perth, Fremantle Arts Centre Press 1986 p 45.
- 7 *Catalogue WA Society of Arts* Nov 1911. State Library of WA, Batty Library PR 10795/27.
- 8 *West Australian* 17 Jul 1912 p 4.
- 9 *West Australian* 23 Jul 1912 p 8.
- 10 *Truth* 28 Feb 1914 p 4.
- 11 *Western Mail* (Perth WA), 18 Aug 1927 p 26, SLWA PR4367.
- 12 "Three Musketeers of Art", *Smith's Weekly* (Sydney), 25 Dec 1937 p 16.
- 13 *Catalogue of exhibition of paintings etc. by M. McKinlay and S.G. Cross opened by Sir Edward Stone [Perth] 16 March 1914*. Batty Library, State Library of Western Australia Call no PR4367.
- 14 *Western Mail* (Perth), 20 Mar 1914 p 46.
- 15 Note the spelling of his surname on this.
- 16 *Daily News* (Perth) 17 Mar 17 1914 p 6.
- 17 *Daily News* (Perth), 24 Mar 1914, p. 5. Where the paintings and other objects that filled a shed went on his brother John's death is at present a mystery.
- 18 *Western Australia in London 1915: opening of the new offices of the Agent General, Savoy House, Strand*,

W.C. State Library of Western Australia, Q 994.1 WES.

- 19 Batty Library, State Library of WA, Q 994.1 WES. *Western Mail* 26 Feb 1915 p 2.
- 20 *Victor Harbour Times* (SA) 11 Feb 1949, p. 2. And "London Lights: Australians and the Academy", *West Australian* 4 Jun 1932 p 5.
- 21 *West Australian* 4 Jun 1932 p 5.
- 22 Unidentified cutting from Miguel's cutting book.
- 23 Record of Service Paper Army form B2513. 30971_173059_00239.

20–22.

Miguel Mackinlay (1895–1959), chalk on paper, 56 x 39 cm, pencil on paper, 37 x 20 cm, pen and wash on paper, 45 x 18 cm. These are probably from life classes at St Martin's, 1914–17. Family Trust UK



“A democratic collection”.

Viewing of the Trevor Kennedy collection, 15 February 2017



Above:
Trevor Kennedy and vice-president
Annette Blinco welcome guests

Below from left:
Secretary Michael Lech,
Julie Petersen and committee
member Andrew Simpson

Nora and Geoff Street from Perth

Ian Higson with Robert Stevens
from Melbourne

PHILLIP BLACK

Trevor Kennedy AM has always been larger than life than most people, both in his business career and now his eclectic *Australiana* collection. Born and educated in Western Australia, he became a prominent Australian journalist, businessman and company director, serving on many company boards.

As a journalist Trevor Kennedy was editor of *The Bulletin*, founding editor of *The National Times* in the 1970s and from 1986–91 served as editor in chief and managing director of Consolidated Press Holdings Ltd. For his services to

the media, he was appointed a Member in the Ordinary Division of the Order of Australia (AM) in 1983. In 2003 he resigned his positions as a director of seven public companies and dedicated his time to his collection. He has long been a member of the *Australiana* Society, and avidly reads our magazine *Australiana*.

He began collecting antiques during the 1960s while a correspondent in London, developing a particular interest in *Australiana* in the 1970s. Over the next 40 years, his interest grew into an obsession, resulting in what is today regarded as the best private or public collection of Australian antiques. He enriched his own collection in 1995 by purchasing the outstanding Ruth Simon collection for a reported \$8 million. Kennedy's collection, estimated to contain at least 10,000 pieces and valued up to \$30 million, ranges from the unique and exquisite to everyday objects. One guest described it as “a democratic collection”.

Rare items include three portraits from the early settlement of Sydney. Thomas Watling's portrait of colonial surgeon John White was completed soon after the arrival of the First Fleet. An unknown artist painted the dainty portrait of Jewish convict Esther Abrahams, which is accompanied by a watercolour of her husband, Lieutenant-Colonel George Johnston, who led the Rum Rebellion in 1808.





To house and display his collection, in 2005 Trevor Kennedy purchased Rawson Hall in Kent Street, Miller's Point, Sydney, and spent \$2.5 million on restoration and renovation to make the century-old building suitable for housing an art collection.

Architect P M Slade had designed Rawson Hall in the Federation Arts and Crafts Style for the Central Methodist Mission. The two-storey building with gymnasium, seamen's institute, people's hall, committee rooms and caretaker's residence was to be "the centre of aggressive evangelism" to seamen, providing alcohol-free alternative accommodation to hotels.

NSW Governor Admiral Sir Harry Rawson, a tall, burly and blunt seaman, laid the foundation stone with a presentation trowel on 16 July 1904, and agreed to the building being named after him. The Hall's official opening on 9 November 1904 was inauspicious: "a midsummer gale, a blinding dust storm, an enervating temperature, with everyone jaded".

Trevor Kennedy's collection, now housed over three floors and various display areas, is loosely displayed in themes without descriptive labels. Entry is by invitation only, so the Australiana

Society was fortunate to be invited to view the collection on 15 February 2017. The viewing was over-subscribed, and the 70 members, from every state, who were fortunate to attend experienced a unique and enjoyable event. All appreciated the generosity of our gregarious host, and the food and wine prepared and served by Annette Blinco, Bill Blinco and Lesley Garrett.

Now Trevor Kennedy is seeking a new repository for his collection, as he fears it will become a burden to his family. He has tried without success to negotiate a half-sale, half-gift to the National Museum of Australia, Canberra. After rejection of that offer, his agent negotiated to sell the bulk of the collection for \$20 million to a Singaporean collector, but the application to export the collection was rejected by the Australian government. Due to the collection's significant cultural and heritage value, the government says an application for an export licence needs to be lodged for every piece in the collection if it were to be sold overseas.

So to move things along Trevor Kennedy has decided to disperse pieces from his collection for sale via

From top left:
Christine Erratt, Geoff and Nora Street, Rosie Nice, Bill Blinco and Anne Schofield were attracted to the jewellery

Trevor Kennedy with vice-president Annette Blinco

Tasmanians Peter Woolf and Colin Thomas examine the scrimshaw

David and Christine Liddy, Trevor Kennedy and committee member Phillip Black

Committee member Judy Higson with Margaret Wilson

Trevor Kennedy with grand-daughter Chloe and daughter in law Claudia

potentially seven or eight auctions. Mossgreen Auctions has taken on the task of putting the collection on the market, beginning in Sydney on 21 February 2017. Auction catalogue part 1 included Australian-themed English Moorcroft pottery with assorted Australian pottery and porcelain.

The Australiana Society thanks Trevor Kennedy and his family for the privilege of viewing the collection. Michelle Heywood, Judy Higson and Ian Higson provided the photographs.





Colonial artist John Campbell in Brisbane

For someone who worked in Tasmania, Victoria, Queensland, NSW and Western Australia between the late 1870s and his death, the prolific scene painter and artist John Campbell (1855–1924) deserves to be better known. Dianne Byrne reveals a number of impressive watercolours which are mostly portraits of the houses of prominent Queenslanders, painted during his brief residence in Brisbane c 1887–1890.

1.

Attributed to John Campbell (1855–1924), *The Funeral of Sir Anthony Musgrave*, c 1888. Watercolour and gouache, 43 x 61.5 cm, unsigned. Collection: John Oxley Library, State Library of Queensland ACC 6938

DIANNE BYRNE

In 2006, the owners of a late 19th-century watercolour painting approached me in my role as Curator of Original Materials at the State Library of Queensland. They believed their picture depicted a Queensland-related subject: a crowd assembled around a group of dignitaries taking part in a grand procession (**plate 1**). Although the work is unsigned and undated (it shows signs of having

been cut down years earlier), the location can clearly be identified as St John's Pro-Cathedral, a venerable church erected in 1850–54 in William Street, Brisbane.

The event portrayed was more difficult to determine. The painting's owners, drawing upon family lore, were confident that it depicted the funeral of Sir George Ferguson Bowen, Queensland's first governor, who served the colony from 1859 to 1868. It was apparent from the start that the picture could not be associated with Bowen, who died far



from Queensland, at Brighton in Sussex in 1899, and who was buried after a modest service in London's Kensal Green Cemetery.¹

After determining an approximate date for the painting, we identified the subject as the funeral procession of Sir Anthony Musgrave, Queensland's sixth Governor, who died in office on 9 October 1888.² Musgrave's death at the age of 60 came as a great shock to the colony. Reported as being "in the full bloom of matured health", he was taken ill dramatically, while dressing for dinner.³

Although his term as governor had been marked by a bitter dispute with the Queensland Premier, Thomas McIlwraith, over his vice-regal prerogatives, Musgrave was afforded full military honours at his state funeral which, in a miracle of planning and organisation, took place just one day after his death, on 10 October 1888.⁴

Newspaper accounts of the event, which involved a service at St John's Pro-Cathedral, followed by a procession

TO-NIGHT (THURSDAY), NOVEMBER 8TH,
RICHARD III.
 Interpreted by that great artist,
GEORGE C. MILN,
 Supported by
MISS LOUISE JORDAN
 And the
MILN DRAMATIC COMPANY.

The Brisbane public endorse the opinion of Sydney by acknowledging GEO. C. MILN to be an unparalleled success in his wonderfully classic rendering of RICHARD III.
 Scenery by George Gordon and Messrs. Campbell and Vaughan.

Prices of Admission : 5s, 3s, 2s, and 1s.
 Box plan at Beale & Co.'s, Queen's street.

Manager) For (Mr. J. L. GOODMAN
 Stage Manager) Mr. Miln) Mr. J. P. WEST.
 Assistant Stage Manager) Mr. W. H. HORTON

2. John Campbell (1855–1924), *View of Launceston*, 1881. Oil on canvas, 71.5 x 106.5 cm, unsigned. This painting, valued at £20, was the prize in Campbell's Art Union in 1881. Collection: Queen Victoria Museum and Art Gallery, Launceston QVM 2015: FP: 0009, image courtesy of Deutscher and Hackett

3. Advertisement for *Richard III*, with acknowledgement to Campbell as scene painter. *Queensland Figaro and Punch*, 10 November 1888 p 28



4.
John Campbell (1855–1924),
[St Andrew's] Presbyterian
Church, Wickham Terrace,
Brisbane. Watercolour,
39 x 53 cm, with printed
addition in gold paint lower
right (over a previous
inscription) in an
unidentified hand:
"John Campbell Artist 1888".
Collection of St Andrew's
Uniting Church, Brisbane

to Toowong Cemetery, correspond exactly with the subjects and scene depicted in the painting:

The whole line of route was densely thronged with spectators and every balcony or elevated position was packed with as many persons as could gain foothold upon it. ... Crowds of people had come at an early hour in the hope of obtaining admission to the church... The funeral procession ... moved off at a slow pace along William-street and the North Quay towards the place of burial, the bands playing the Dead March.⁵

With only one known photograph of the actual funeral, the painting stands as a unique record of this important event.⁶

Unfortunately, the lack of a signature and the absence of any mention of the picture in the contemporary press mean that it is not possible to state definitively that it was the creation of a particular person. However, a comparison with paintings produced by the scenic artist John Campbell (1855–1924), who was working in Brisbane at the time, suggests on stylistic grounds that he was the creator. John Campbell is best known today

for his Western Australian works, produced when he was residing in that colony from about 1900 to his death in 1924.⁷ His origins have been the subject of some speculation and there has been confusion regarding his identity.⁸ An informant claimed that he was a member of "an aristocratic Scottish family",⁹ although no evidence has been uncovered to support this assertion.¹⁰ His presence in Australia has apparently been traced back to Sydney c 1875.¹¹

However, the real story of his Australian life and career begins in Launceston, Tasmania where he married a local girl, Mary Jane Murphy on 31 March 1879. According to their marriage certificate, the couple were wed with the "rites and ceremonies of the Church of Scotland" by the Reverend James Lindsay at the residence of the bride's mother, 14 John Street.¹² A notice in the *Launceston Examiner* described Campbell at that time as the "eldest son of the late James M. Campbell of Edinburgh".¹³ The marriage was not a success; in 1880, a court in Launceston ordered him to pay Mary Jane 8 shillings a week after he left her in July 1879, claiming he was "going to a concert" but instead sailing to Sydney, and not returning to Tasmania until 30 January 1880.¹⁴

That year, "Mr Campbell, scenic artist" was praised for his work creating the "tasty" scenery for a production of Gilbert and Sullivan's *HMS Pinafore* at the Mechanics' Institute in Launceston.¹⁵ Shortly afterwards, "the well-known scene artist, Mr J. C. Campbell" was engaged by local identity and hotel keeper Michael Kean to work in his newly acquired Midland Concert Hall at Campbell Town.¹⁶

Campbell's continued presence in Launceston is confirmed by newspaper reports describing his theatrical work¹⁷ and by the existence of a monumental painting of the town bearing his signature and the date 1881 (**plate 2**). Campbell offered this picture, valued at £20, as the prize in his Art Union in Launceston that year; it was won by Miss Fry of Ringarooma, and it remained in her family until it appeared at auction in Sydney in 2015.¹⁸

Campbell worked in Tasmania as a scenic artist until 1886, with his time in the colony interrupted by a trip to London in the early 1880s, "to perfect his art",¹⁹ and a period when he resided in Victoria. He was living in South Melbourne in August 1884 when his estranged wife Mary Jane Campbell brought a complaint against

5.

John Campbell (1855–1924), *Carfin, the residence of Thomas Stephenson Sword*, 1889. Watercolour, 39.4 x 55.8 cm [?], signed and dated lower left “John Campbell Brisbane Sep. 1889”. *Carfin* was located in the Brisbane suburb of Ascot. It was named after the mining village in Scotland which had been the birthplace of its owner, a pastoralist who became chairman of the Queensland Land Court. Present location unknown. Photograph courtesy of Philip Bacon Galleries, Brisbane



him for neglect and failing to provide maintenance. According to her testimony, delivered in the Melbourne City Police Court, Campbell had proved an unreliable (and unfaithful) husband, leaving her three times – on the first occasion after only four months of marriage.²⁰

The report of these proceedings reveals the potentially lucrative nature of Campbell's theatrical work. In response to Campbell's assertion that he was willing to pay maintenance of 10 shillings a week, the unhappy Mary Jane stated that as a scenic artist he could make up to £7 in the same period.

Campbell seems to have had a complicated personal life. In the catalogue essay accompanying the 2003 exhibition of Campbell's works at the Art Gallery of Western Australia, curator Janice Baker cited information obtained from the artist's 1924 death certificate. This document, while making no reference to an earlier marriage, recorded that Campbell was married to Lucy Evans in Tasmania in 1883. Certainly Campbell and Lucy had at least five children and were together for many years. However, documentary evidence confirming the existence or date of this second marriage has proved elusive; when a son Harold was born in Brisbane

in 1887, and a daughter Florence in 1890, their mother was recorded as “Lucy Evans”.²¹

By 1887, Campbell had arrived in Brisbane, where for the next few years he would create theatrical scenery and produce a number of significant paintings. On 12 February 1887, the comedy *The Candidate* opened at the Gaiety Theatre, which advertised “Special Scenery has been painted for this production by Mr. John Campbell,” although it is possible that this scenery may have been painted in Sydney and used in the previous production of *The Candidate* there.²² In August, the drama *First Class* set in London opened with “New and Elaborate Scenery by John Campbell. Beautiful Mechanical Effects by L. Tolano and Assistants” including a “railway accident”.²³

In September, Campbell created the scenery for three benefit performances of the Brisbane Amateur Opera Company's production of *HMS Pinafore* at the Gaiety Theatre.²⁴ The second night was notable for the attendance of a host of local legal, political and social identities, including Governor Sir Anthony Musgrave – soon to be deceased.²⁵

Following this success, Campbell worked on *Mother Goose*, the traditional Christmas pantomime, also at the Gaiety Theatre.

This clever work was written for the management of the Drury-Lane Theatre some three years ago, and it had, as it deserved, a lengthy run. Mr Stanfield, under whose supervision it is now placed upon the boards in Brisbane, is fortunate in having witnessed the Drury-lane production, and also in having at his disposal the services of those fine scenic artists, Messrs John Campbell and E. Vaughan, the former of whom was engaged in the preparation of the scenery when the pantomime was introduced to the public of London.²⁶

The scenery for *Mother Goose* was advertised in exceptional detail

ENTIRELY NEW AND
MAGNIFICENT SCENERY
By Messrs. John Campbell and
Edward Vaughan.
Act I.
SIX COMPLETE CHANGES.
Act II.
SEVEN COMPLETE CHANGES.
Concluding with the Gorgeous
Transformation Scene, THE
REALMS OF THE PRINCE OF
DARKNESS AND THE HOME



6.

John Campbell (1855–1924), *Glenugie Villa*, 1890. Watercolour, 35.5 x 54 cm, signed and dated lower left “John Campbell 1890”. *Glenugie*, located in the Brisbane suburb of New Farm, was built c 1886. Early owners included Thomas Mooney, a successful Irish-born Brisbane butcher and John Archibald MLC, the proprietor of the Dominion Milling Company. Private collection, Brisbane

OF LIGHT AND LOVE, Painted by Mr. John Campbell from the original Design and Models of Mr. William Beverly, of Drury Lane, Theatre, London.²⁷

Campbell’s scene painting for *Mother Goose* was lavishly praised by *Queensland Figaro and Punch*:

The scenery is exquisite; it is magnificent, and John Campbell,

the scenic artist, can add several more plumes to those in his possession, for his work defies criticism. The transformation scene is a marvel, carrying out the true artist’s idea of the contrast between “the realms of the Prince of Darkness” and “the home of light and love”.²⁸

In 1888, Campbell was involved in at least three more local stage productions. In March, he created a special piece of scenery for the South Brisbane Dramatic Company.²⁹ Later he collaborated with fellow artists George Gordon and Edward Vaughan on the sets for *Richard III* which opened at Her Majesty’s Opera House on 5 November (**plate 3**). It is likely that Campbell was engaged in painting the scenery for *Richard III* at the time of Sir Anthony Musgrave’s death and, as a result, would have been well placed to observe the solemn funeral ceremony.³⁰ In December, the farce *Round the Clock* opened at Her Majesty’s Theatre with Campbell’s “entirely new scenery.”³¹

Brisbane paintings

When not busy painting his backdrops, Campbell produced a number of watercolour paintings of Brisbane subjects. Most of these depict notable houses and public buildings, and in contrast to the artist’s later West Australian works, remain largely unknown and overlooked. Yet they offer an insight into the city’s “lost” heritage and show just how active Campbell was outside the local theatrical world. They also serve as a valuable stylistic resource for comparison with the Musgrave funeral painting and reveal how, on the basis of its subject, this “orphan” work fits neatly into the sequence of Campbell’s precisely dated Brisbane pictures.

Ten Brisbane pictures by John Campbell are known to survive; five are illustrated here (**plates 4–8**). They range in date from 1887 when Campbell arrived, up to 1890. The majority were produced as commissions for Brisbane’s urban elite, successful members of society who could well afford what Campbell later referred to disparagingly as his “10 bob paintings”.³²

Several of these pictures include elements present in the Musgrave painting. The



watercolours of *Glennugie*, *Sidney House*, and *Merthyr* all display the same wispy white-streaked skies (**plates 6–8**), while the Gothic revival buildings which form such a prominent background to the funeral proceedings (St John’s Pro-Cathedral with its parsonage at left and the Government Printing Office at far right) are crisply highlighted with white gouache, a treatment Campbell also adopted in his depictions of St Andrew’s Presbyterian Church and *Carfin* villa (**plates 4 & 5**).

Is it too fanciful to suggest that the Musgrave funeral painting is structured like a stage set? The sketchy figures in the foreground are positioned like a theatre audience, while the characters at the centre of the drama (the mounted police, caisson and mourners in their carriages) are arranged by someone skilled in the principal requirement for a scenic artist – a mastery of illusion and perspective.³³ Taller buildings in the distance and swirling clouds complete the composition.

Of course, Campbell was not the only artist working in Brisbane in the late 1880s. Prominent painters included Joseph Clarke, Alfred Murch, Oscar

Frisöm, Isaac Walter Jenner, Robert Rayment and William Ewart.³⁴ Few of these artists however worked in gouache or watercolour and none can be considered candidates for the creation of the Musgrave painting.³⁵

Campbell probably left Brisbane at the end of 1890, after completing the scenery for a production of the “nautical burlesque” *Black-Eyed Susan* staged by the “Fun on the Bristol” Company.³⁶ He went on to work in New South Wales and then to capture the landmark buildings and urban landscape of Perth from about 1900. He died in Perth Hospital on 1 May 1924.

His paintings are a precious legacy, given that he devoted so much of his time to his essentially ephemeral scenic art.

7.

John Campbell (1855–1924), *Sidney House*, 1890. Watercolour and gouache, 39 x 63 cm, signed and dated 1890 and inscribed lower right. Architect Francis Stanley designed *Sidney House* on the Brisbane River at Toowong for wealthy Brisbane merchant Thomas Finney. It was constructed in 1882 and named for Finney’s second wife, Sidney Anne Jackson, who died soon after its completion. It passed out of the Finney family in 1916, and was demolished in 1959. Collection: Queensland Art Gallery ACC 2005.046



Dianne Byrne is Curator of Original Materials at the State Library of Queensland. She has recently been awarded a grant from the Gordon Darling Foundation for travel to the United Kingdom in July and August this year to source Queensland materials for the State Library. If you know of any potential donors or vendors, please email her at dianne.byrne@slq.qld.gov.au.



8.

John Campbell (1855–1924), *Merthyr from the Brisbane River*, 1890. Watercolour, ink and gouache, 29 x 58 cm, signed and dated lower left “JOHN CAMPBELL. 1890.” Brisbane architect George Cowlishaw designed *Merthyr* for future Queensland Premier and Chief Justice, (Sir) Samuel Walker Griffith (1845–1920). The grand brick bungalow, set in extensive grounds, was named after Merthyr Tydfil, Griffith’s birthplace in Wales. Collection: John Oxley Library, State Library of Queensland ACC 29856

NOTES

- 1 *Queensland Times, Ipswich Herald and General Advertiser* 6 Apr 1899 p 4.
- 2 I gratefully acknowledge Dr Kevin Lambkin who identified the location.
- 3 *The Week* (Brisbane) 13 Oct 1888 p 18.
- 4 Musgrave was born in the West Indies and served as the Queen’s representative in Newfoundland, British Columbia and South Australia before being appointed as Governor of Queensland in 1883. The principal mourner at his funeral was his American-born wife, the former Jeannie Lucinda Field, the daughter of a prominent New York lawyer.
- 5 *Brisbane Courier* 11 Oct 1888 p 5.
- 6 The photograph of the funeral by an unknown photographer is in the collection of the John Oxley Library, State Library of Queensland, ACC 78-8-3; Negative No: 201403.
- 7 Barbara Chapman, *The Colonial Eye; a topographical and artistic record of the life and landscape of Western Australia, 1789–1914*, Art Gallery of Western Australia 1979; also Janice Baker, *John Campbell 1855–1924*, the catalogue of a retrospective of Campbell’s work held at the Art Gallery of Western Australia, Perth in 2003, available to download at <http://dro.deakin.edu.au/eserv/DU:30048311/baker-johncampbell-2003.pdf>
- 8 Campbell has been confused with John Paterson Campbell (1829?–68) an artist and public servant who resided in Hobart from the 1850s. *Design and Art Australia Online* <https://www.daao.org.au/bio/john-campbell/biography/> and <https://www.daao.org.au/bio/john-paterson-campbell/biography/>
- 9 Baker, *op cit*.
- 10 In fact, on one occasion, when required to give an account of his earnings, Campbell stated that he was providing support to his mother.
- 11 <https://www.daao.org.au/bio/john-campbell/biography/>.
- 12 The groom’s “rank” (occupation) is listed on the marriage certificate as “painter”; the bride’s as “spinster”. Both are recorded as being of “Full Age”, as distinct from minors. Tasmanian Marriage Records, 1879-1899;

- Marriages in the District of Launceston, Registration No 115; No 506. <https://stors.tas.gov.au/RGD37-1-38p60j2k>
- 13 *Launceston Examiner* 12 Apr 1879 p 2.
- 14 *Launceston Examiner* 2 Sep 1880 p 3.
- 15 *Launceston Examiner* 25 May 1880 p 2; *Mercury* 3 Jun 1880 p 2.
- 16 *Launceston Examiner* 5 Aug 1880 p 3.
- 17 *Launceston Examiner* 5 Aug 1880 p 3; *Launceston Examiner* 27 Sep 1881 p 2.
- 18 The outcome of the Art Union was reported in the *Tasmanian* (Launceston) 16 Jul 1881 p 668; *Examiner* (Launceston) 15 Apr 1969 p 25. In 2015, the painting re-emerged on the market and was offered by Deutscher and Hackett, Sydney, 26 Aug 2015 lot 51, and purchased post-auction by the Queen Victoria Museum and Art Gallery, Launceston.
- 19 *Daily Telegraph* (Launceston) 16 Nov 1886 p 3. In London, Campbell worked with the celebrated scene painter William Roxby Beverley (1810–1889), *Bendigo Independent* 1 Feb 1902 p 4.
- 20 “South Melbourne City Police Court Saturday August 30”, *Standard* (Port Melbourne) 5 Sep 1884 p 3.
- 21 Queensland Births Deaths and Marriages B40074/1887 and B44972/1890. NSW Births Deaths and Marriages list the deaths of three children of a John and Lucy Campbell: William in 1886, and both Drury and Florence in 1893.
- 22 *Telegraph* 11 & 12 Feb 1887 p 1.
- 23 *Brisbane Courier* 29 Aug 1887 p 2.
- 24 “The scene of Portsmouth Harbour was the work of an artist, and Mr Campbell well deserved the applause it evoked.” *Brisbane Courier* 28 Sep 1887 p 5; *Telegraph* 28 Sep 1887 p 1.
- 25 *Telegraph* (Brisbane) 27 Sep 1887 p 1.
- 26 *Courier* 28 Dec 1887 p 6; *Queenslander* 31 Dec 1887 p 1058.
- 27 *Telegraph* 24 Dec 1887 p 1.
- 28 *Queensland Figaro and Punch* 31 Dec 1887 p 20.
- 29 *Logan Witness* 17 Mar 1888 p 2.
- 30 *Telegraph* 6 Nov 1888 p 1. The Theatre Royal announced that it had “magnificent new scenery” for its production of *The*

- Mystery of a Hansom Cab* opening on 15 October, but the artist is unnamed; *Brisbane Courier* 11 Oct 1888 p 2.
- 31 *Telegraph* 31 Dec 1888 p 1.
- 32 Janice Baker, “John Campbell’s ‘10 bob paintings’”, *World of Antiques and Art*, 61st edition, July-Dec 2001 pp 46-49. Campbell’s other known surviving works are (1) *Brisbane River from North of the Victoria [Bridge] Opposite the Longreach Hotel*, 1887, present whereabouts unknown; (2) *Moorland Villa*, 1889, University of Queensland; (3) *Brisbane from John Petrie’s Garden*, 1890, John Oxley Library, State Library of Queensland; (4) *Merthyr House and Garden*, c 1890, Royal Historical Society of Queensland; (5) *St Clement’s West End*, c 1891, John Oxley Library, State Library of Queensland.
- 33 “Art On The Stage”, *Building News and Engineering Journal* 29 Jul 1881. <http://www.arthurloyd.co.uk/Backstage/SceneryPainters.htm>. The role and range of activities of the Antipodean scenic artist are discussed in Anita Callaway, *Visual ephemera: theatrical art in nineteenth-century Australia*, Sydney, UNSW Press 2000.
- 34 *The Queensland Official Directory*, (published every two years by H. Wise & Company) lists nine professional artists based in Brisbane between 1887 and 1889.
- 35 Musgrave’s death prompted the creation of several other artworks. Brisbane photographers Lomer & Co produced a commemorative porcelain medallion (*Telegraph* 24 Oct 1888 p 4); local sculptor James Laurence Watts created a plaster bust “tinted with a very faint flesh-colour” (*Queenslander* 8 Dec 1888 p 1029), and the “ladies of Brisbane” commissioned English artist John Collier to produce a portrait in oils, which was completed in 1890 (*Telegraph* 3 Mar 1890 p 4).
- 36 “The really beautiful ship scene, the work of Mr Campbell, a local painter, was much admired.” *Brisbane Courier* 3 May 1890 p 5.



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