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# AUSTRALIANA

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## SIMPSON'S ANTIQUES

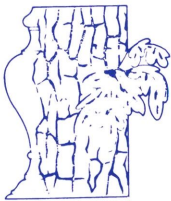
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# THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



## — SOCIETY PROGRAMME —

### MEETINGS — 1998

Thursday  
26 January 1998

Dr James Broadbent, curator of the recently opened Francis Greenway exhibition at the Hyde Park Barracks, will be the speaker at the Society's Australia Day Function at Vaucluse House. His book, *The Australian Colonial House*, has recently been released by Hordern House. Admission to House included in price of Luncheon.

Thursday  
5 March 1998

Charles Pickett, Curator of Social History, Powerhouse Museum, Sydney will talk about his new book and exhibition, *The Fibro Frontier*. The National Trust Headquarters, Observatory Hill, Millers Point.

Fibro, that unique material that weathers so well in Australian climatic conditions, has quite a history. Mr Pickett will talk about its development and use in Australia and its resurgence as a medium for contemporary architecture. The book, published by Doubleday, retails at \$29.95.

Thursday  
7 May 1998

Paul Donnelly, Curator of Decorative Arts, Powerhouse Museum, Sydney, will speak on Convict Love Tokens. Hyde Park Barracks Museum. Includes a guided tour of the Tokens exhibition.

Love Tokens are engraved coins, charms and amulets from the Australian Convict Era designed and made by transported convicts for family and friends. Of special interest to numismatic and jewellery collectors. Genealogists will also find Paul's talk of interest.

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### SPECIAL ANNOUNCEMENT

Please note that Society meetings will be on the first Thursday of every alternate month: March, May, July, September, (A.G.M.), November.

They are held in the meeting room of the National Trust Centre, Observatory Hill.  
Ample parking available.

Drinks served 7.30-8.00pm, followed by Australiana showcase (bring your Australiana treasures along for general discussion).

The lecture will commence at 8.00pm.



have been local residents. Readers of early Australian furniture inventories should be cautioned. They must be carefully used. While they can tell us much about the early colonial interior they cannot provide us with the

actual room placement of furniture. More frequently, than not, they include only a brief description to type, timber and upholstery.

Nevertheless, they provide an

important insight into our colonial history. The inventories of Government House, Parramatta, relating to a single residence, are the most important documentation of their kind.

The *Sydney Morning Herald*, 30 May 1855, announced "Mr. J. Staff has received to sell by auction as above, a quantity of household furniture consisting chiefly as follows, of 32 dining, loo, card, square dressing, and kitchen tables; 9 clothes presses, 40 easy, arm and single chairs, 2 sofas, 4 chests of drawers, lamps, carpets and rugs, 2 bidets, a first rate Norfolk Island drip stone, 4 sideboards, 1 cellaret, cupboards, a large flour bin, a set of bed steps, wash-stands, pier glass, a number of single iron stump bedsteads, &c. The whole to be sold in lots to suit purchasers".

## 1821 Inventory

List of Furniture &c. at Government House Parramatta belonging to Government:

### *Breakfast Room*

- 1 Large book-Case
- 6 Cedar Chairs with red backs and Cane bottoms
- 2 D° Scrolled back arm D°
- 1 Large round breakfast Table
- 1 Grate

### *New Bed Room*

- 2 Large Arm Chairs, Cane bottoms, backs and Elbows
- 7 Cross backed Cane bottom Chairs
- 2 Arm Chairs to D°
- 2 Dressing Tables with Drawers
- 1 Large Swing Glass
- 2 Cloathes Horses and 1 Grate

### *Dressing Room*

- 1 Chest of Drawers with turned nobs
- 1 Cloathes Press
- 1 Dressing Table with one Drawer
- 4 Nursery Chairs with Wooden bottoms

### *Small Lobby*

One Cedar Chest of Drawers

### *Colonnade*

### *Governor's Office*

- 1 Large Writing Table with 2 Drawers
- 1 Cedar Wash-hand Stand
- 1 Arm Chair and 2 Small D° cane bottoms

- 1 Chest of Drawers inlaid with beef Wood
- 1 Cloathes Horse, fire Irons, Grate and Fender

### *Middle Hall*

- 2 Arm and 4 Small Cedar Hall Chairs
- 1 Child's D°
- 1 Stool

### *Pantry*

- 1 Large Side board
- 2 D° Cedar Trays
- 1 Plate Warmer

### *Front Hall*

- 2 Small Round Tables made to fold
- 8 Cedar Hall Chairs

### *Drawing Room*

- 2 Sofas
- 4 Cedar cross backed Arm Chairs, cane bottoms
- 1 Rose-Wood Scroll backed Arm Chair, Cane D° and backed
- 9 Scroll backed Cedar Chairs D°
- 1 Chimney Glass Guilt frame
- 1 Grate and a Fender

### *Dining Room*

- 12 Double flapped Dining Tables and 2 half Circles
- 2 Imitation Marble D°
- 2 Cross backed Arm Chairs, with Cane bottoms
- 9 Scroll backed Cedar D° with D° Grate fire Irons and fender
- 1 Small square Side board, with

Drawers at each end.

### *No. 1 Room*

- 1 Dressing Table with Drawers
- 1 Chest of Drawers
- 6 Cross backed Chairs with Cane bottoms
- 1 Cloathes Horse
- 1 Fender and fire Irons

### *No. 2 Room*

- 1 mattress 1 Bolster and 3 Blankets
- 1 Beef Wood Dressing Table with 3 Drawers
- 1 Cedar Bason Stand
- 4 D° Wooden bottomed Chairs
- 1 Grate, and 1 Cloathes Horse

### *No. 3 Room*

- 2 Dressing Tables one Drawer each
- 2 Wash hand Stands
- 4 Cedar Chairs Wooden bottomed
- 2 Matrasses
- 2 Bolsters 2 Blankets and 1 Cloathes Horse

### *No. 4 Room*

- 1 Tent Bed Stead (Blue Gum)
- 1 Mattress 1 Blanket
- 1 Dressing Table and wash hand Stand
- 2 Cross backed cane bottomed Chairs
- 1 Clothes Horse, Grate & fender

### *No. 5 Room*

- 1 Dressing Table
- 2 Wash hand Stands

- 4 Rush bottomed Chairs
- 3 Cross backed Cedar bottomed Chairs, Fire Irons and Fender
- 1 Small Pembroke Table

*No. 6 Room*

- 1 Chest of Drawers with turned Nobs
- 1 Dressing Table with 2 Drawers
- 8 Cross backed Chairs bottomed
- 2 Arm D° D°
- 2 Cloathes Horses
- 1 Grate, fire Irons and Fender

*Water Closet*

- 1 Cistern

*Loft*

- 1 Large size 4 post bedstead (7 feet 7 In. high 5 D° 4 D° Wide 6 feet in length)
- No bed(d)ing or furniture belonging to it.

*No. 7 Room*

- 1 Tent Bedsted
- Old Printed Furniture to D°
- 1 Window Curtain of same
- 2 Wool Mattresses

- 7 Blankets
- 1 Wool Mattress
- 1 Cedar Table with Drawer
- 2 Old Cedar Rush bottomed Chairs

*Servants Hall*

- 2 Large Hall Tables and 4 Stools
- 1 D° Cedar Case

*Large larder*

- 1 Safe 1 Baking Trough
- 1 Large Cedar & 1 Bacon Rack
- 4 Harness Casks

*Small Larder*

- 1 Safe and 1 Leaden Salting Trough
- 1 Coffee – and 1 Pepper Mill
- 1 Old Oak Table

Half Bush Measure

*Kitchen*

- Two Kitchen Tables. – 1 Cedar D°
- 1 Kitchen Range – Copper and Stoves
- 1 Dripping Pan, Stand and fender
- 2 Iron boilers lined with Tin
- 6 Sauce Pans of Sizes
- Frying Pan and Grid-Iron

Tonger Poker & Shovell

*Scullery*

- One common Table
- One Iron Pot (fixed in brick)
- One Small Dripping Pan Stand

*House-Keeper's Room*

- 2 Small Cedar Tables with Drawers
- 6 Rush bottomed Chairs
- 1 Old fender

*Servants Bed Room*

- 3 Cedar sofa Frames (old)
- 2 Small Wool Mattresses
- 1 Small Old Table
- 2 Common Stump Bedsteds

*Laundry*

- One complete Mangle
- 1 Large Ironing Table
- 2 Water Casks – 2 foot Tubs
- 3 round Washing Tubs – 1 Bathing D°
- 5 Blankets – 1 Cloathes Horse
- 1 Table & washing Stool
- 1 Copper and Iron Dogs

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## Governor Darling 1825 - 1831

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Inventory of Furniture in Government House Parramatta 13th August 1831

**Description of Articles**

*Entrance Hall*

- 11 Cedar Hall Chairs
- 2 Cedar Tables
- 1 Square Glass Lamp suspended

*Dining Room*

- 11 Cedar Cane bottom Chairs
- 1 Cedar dining table with moveable flaps
- 2 Cedar Side boards
- 1 Cedar Half round table
- 1 Cedar Side dittos
- 1 Cedar Tray stand
- 1 Square arm sofa covered with damask
- 3 Window Curtains with poles and brass pins complete
- 2 Common Fire screens/ small /
- 1 Brass mounted fender
- 1 Fire poker and shovel

- 1 Grate
- 2 Bell ropes and pulls
- 1 Rugg
- 1 Footstool covered with carpeting
- 1 oil cloth

*Drawing Room*

- 2 Chaise lounges
- 1 Common loo table
- 1 Sofa table
- 11 Cane bottom chairs
- 2 Book cases
- 1 Fire screen
- 1 Set brass fire irons
- 1 Brass mounted fender
- 1 Hearth brush
- 1 Floor matting
- 1 Brussels carpet
- 1 Brussels rug
- 3 Sets of Window curtains poles and pins complete
- 2 Bell ropes and pulls

*Spare Bed Room*

- 1 Four post double bedstead

- 2 Wool mattresses
- 3 Small ditto ditto
- 1 Wool bolster
- 1 Cedar dressing table
- 1 Cedar half round table
- 1 Cedar circular front table with small book case on top
- 1 Square arm sofa covered with osnaburgh
- 1 Small pier glass
- 2 Close stools
- 3 Cane bottom chairs
- 1 Arm chair with cushion, stuffed and covered with leather
- 1 Large swing glass
- 1 Towel horse
- 1 Fire grate
- 1 Rug / worn out /
- 2 Bell ropes and pulls / to match curtains

*Governor's Office*

- 1 Small office table
- 3 Common tables

- 1 Sofa ditto
- 1 Inclined plane covered with purple leather
- 4 Arm chairs with stuffed leather cushions
- 1 Large ditto ditto ditto
- 3 Common chairs
- 1 Square arm sofa covered with chintz
- 2 Sets crimson silk window curtains with poles complete
- 1 small pier glass
- 1 Brass mounted fender
- 1 Set of fire irons
- 1 Hearth brush
- 1 Fire screen
- 1 Fire grate
- 1 Small Brussels carpet
- 1 ditto rug
- 3 Book cases
- 1 Ebony inkstand
- 1 Hand bell

*Small Office adjoining Governor's Office*

- 2 Chairs
- 1 Small Pembroke table
- 1 Stand up writing desk, covered with Green Baize
- 1 Set Window curtains with poles complete

*Passage leading to Drawing Room*

- 1 Square glass lamp

*Private Secretary's Office*

- 1 Small writing table covered with green baize
- 1 Card table
- 1 Dressing ditto
- 1 Small common do
- 1 Set common book shelves
- 2 Chairs
- 1 Writing stool covered with green baize
- 1 Fire guard
- 1 Fire grate

*Lobby*

- 3 Brown Holland Window blinds
- 1 Two flap table
- 1 Clock in case
- 1 pair of common steps / or step ladder /
- 1 Square glass suspended lamp

- 1 Oil cloth continued through the passage

*Governor's Dressing Room*

- 1 Chest of drawers
- 1 Set of presses
- 1 Washing table
- 1 Dressing ditto / mahogany /
- 1 Small common table
- 1 Arm chair with stuff leather cushion
- 3 Cane bottomed chairs
- 1 Mahogany French bedstead with head
- 1 Hair mattress
- 1 Set of book shelves
- 1 Towel horse
- 2 Small rugs
- 1 Mahogany frame swing glass
- 1 Brass mounted fender
- 1 Set of fire irons
- 1 Hearth brush
- 2 Brown Holland blinds
- 2 / Old / hand fire screens

*Day Nursery Room*

- 2 Sofa bedsteads with
- 2 Wool mattresses
- 4 Wool bolsters
- 2 Ditto pillows
- 1 Hair mattress for 1 large bed and 1 pillow
- 1 Chest of drawers
- 1 Ditto with press on the top
- 4 Chairs
- 1 Close wash handstand
- 1 Towel horse
- 1 Fire guard
- 1 Fire poker and tongs
- 1 Office table
- 1 Carpet round the table / not?? carpet /
- 3 Brown Holland window blinds

*Small Lobby leading to above room*

- 1 Press
- 1 Small oil cloth

*Up Stairs spare Bed Room*

- 1 Four post Bedstead white dimity curtains and valence
- 1 Wool mattress
- 1 ditto bolster
- 1 Washing table
- 1 Small side board

- 5 Chairs
- 1 Set white window curtains
- 1 Towel horse

*Best Bed Room*

- 1 Fourpost bedstead with white curtains
- 1 Hair mattress
- 1 Wool bolster
- 1 Mahogany close stool
- 1 Washing table
- 1 Large common dressing table
- 1 Small do table
- 1 Small sofa bedstead
- 1 Large clothes press
- 1 Arm chair with stuffed leather cushion
- 1 ditto ditto ditto
- 5 Chairs
- 1 Large swing glass
- 1 Hearth rug
- 1 Hearth brush
- 1 Brass fender
- 1 Set fire irons
- 1 Fire grate
- 2 Small towel horses
- 1 Set of book shelves

*Bed Room*

- 1 Sofa bedstead
- 1 Dressing table
- 1 Bidet
- 1 Card table
- 1 Chest of drawers
- 1 Set of white window curtains
- 2 Chairs
- 1 Wash hand stand
- 1 Towel horse
- 1 Hearth rug
- 1 Fire guard
- 1 Set fire irons
- 1 Set book shelves
- 1 Fire grate
- 1 Brown Holland blind
- 1 Swing glass

*Bed Room*

- 1 Tent bedstead
- 1 Wool mattress
- 1 ditto bolster
- 2 Sofa bedsteads
- 2 Wool mattresses
- 1 ditto bolster



- 1 ditto pillow  
 2 Chairs  
 1 Fire guard  
 1 Fire grate
- School Room*  
 1 Cedar writing table  
 1 Cedar Pembroke do  
 1 Round tea table  
 5 Cane bottom chairs  
 1 Set of shelves  
 1 Fire guard  
 1 Fire grate  
 1 Set of fire irons  
 1 Campstool
- No 1 Servants Bed Room*  
 1 Common bedstead  
 1 Wool mattress  
 1 Circular front wash hand stand  
 1 Chair  
 1 Common stool
- No 2 Bed Room*  
 1 Stretcher  
 1 Wool mattress  
 1 Cedar table
- Butler's Pantry*  
 1 Cedar dresser  
 1 Set of shelves  
 2 Cedar common tables  
 1 do do stool  
 1 Butlers tray  
 1 Supper ditto
- Kitchen*  
 10 Common cedar chairs  
 3 ditto ditto ditto  
 1 Fire screen  
 1 Meat safe  
 1 Set of dressers
- Officers Quarter detached No 1 Room*  
 2 Cedar Writing tables  
 1 Ditto stand up desk  
 1 Ditto ditto do stool  
 1 Set ditto shelves  
 1 Inclined plane covered with purple leather  
 1 Ebony inkstand  
 2 Brown Holland blinds  
 1 Metal Inkstand  
 1 Painted fender  
 1 Fire poker and tongs
- 1 Coal box  
 1 Fire grate  
 1 Common chair
- No 2 Bed Room*  
 1 Tent Bedstead  
 1 Wool mattress  
 1 ditto bolster  
 1 Washing Table  
 1 Dressing ditto  
 1 Press  
 2 Common chairs  
 2 Towel horses  
 2 Common white window blinds  
 1 Fire guard  
 1 Fire shovel  
 1 Fire grate  
 1 Small piece of carpeting
- No 3 Bed Room*  
 1 French bedstead  
 2 Wool mattresses  
 1 Ditto bolster  
 1 Ditto pillow  
 1 Wash hand stand and table  
 1 Dressing table  
 1 Circular front chest of drawers  
 3 Chairs
- No 4 Bed Room*  
 1 Small four post bedstead  
 1 Wool mattress  
 1 Ditto bolster  
 1 Chest of drawers  
 1 Dressing table  
 1 Enclosed wash handstand containing Bidet and looking glass  
 3 Chairs  
 1 Towel horse  
 1 Old hearth rug
- Butler's Room / in the house /*  
 1 Square arm sofa  
 1 Wool mattress  
 1 Wool bolster  
 1 Wool pillow  
 1 / old / Chest of drawers  
 1 Washing table  
 1 Press  
 2 Chairs  
 1 Set of shelves  
 1 Painted fender  
 1 Poker
- 1 Fire grate
- Servants Room over the Larder*  
 1 Tent bedstead  
 1 Wool mattress and pillow  
 1 Common chair  
 2 Presses
- Servants Hall "detached"*  
 1 Large table  
 2 forms small cupboards  
 1 Chair  
 1 Fire guard  
 1 Fire grate
- Wash House*  
 1 Copper  
 1 Common table
- Cooks Room*  
 1 4 Post bedstead (without tester)  
 1 Small common table  
 2 Chairs  
 1 Set of shelves  
 1 Small wash handstand
- Pigeon House*  
 1 Small table  
 2 Common chairs  
 2 Common stretchers
- Out House (detached)*  
*No 1 Bed Room*  
 1 Old bedstead  
 1 Wool mattress and bolster  
 1 Stretcher  
 1 Dressing table  
 1 Clothes horse
- No 2 Bed Room*  
 1 Tent bedstead  
 1 Wool mattress  
 1 ditto bolster  
 1 Washing table  
 1 Press
- Laundry*  
 2 Common Tables  
 1 Mangle  
 2 Common chairs  
 2 Clothes horses
- Office of Public Works*  
 Sydney, 16 June 1831  
 The greatest part of the Furniture in this House is very old and unfit for the place.

---

# Governor Bourke 1831 - 1837

---

Memorandum of Furniture in the Government House Parramatta on the 29th November 1837

## *Drawing Room*

- 1 Grate with bright bars, fire irons & fender – 2 lounges – 1 Piano forte with cover – 1 Claw table – 1 Square table  
2 Card tables – 4 Small tables – 3 sets of Window curtains complete – 2 Grey Holland blinds  
1 Pr of diamond drop candlesticks – 11 Chairs (cane bottom) with 10 cushions – 3 Arm chairs – 2 Bell pulls  
1 Lamp – 1 Hearth rug – 1 Door rug – 1 Ink stand – 1 Small portfolio – 1 Book case

## *Passage next Drawing Room*

- 2 Half round tables – 4 Hair bottom chairs – 1 Book case – 1 Lamp and shade – 1 Grey Holland blind – 1 Matt

## *Governor's Study*

- 1 Card table – 5 Square tables – 3 Inclined planes – 1 Small table – 2 Polished dogs – 1 Fender – Set of fire irons  
2 Bell pulls – 1 Fire screen – 1 Carpet rugs – 1 Set of window curtains – 2 Grey Holland blinds  
1 Gilt frame looking glass – 1 Wash hand stand complete – 1 Round table – 1 Map of N. S. Wales – 1 Despatch box  
1 Couch – 1 Map stand – 1 Book case – 1 Chest of drawers with book case on top – 1 Chair (cane bottom)  
5 Arm ditto with 3 cushions – 1 Ink stand

## *Governor's Sitting Room*

- 1 Stove – 1 Fender – Set of irons – 1 Round table – 1 Hearth rug – 1 Half round table with bookcase on top  
1 Couch – 2 Chairs (cane bottom) – 2 Arm ditto – 1 Set of window curtains – 1 Grey Holland blind  
1 Small table – 1 Bell pull

## *Vallet's Office*

- 1 Square table – 1 Inclined plane – 1 Hall chair – 1 Shower bath complete – 1 Grey Holland blind  
1 Set of shelves – 1 Arm chair with cushion – 1 Matt – 1 Lamp

## *Aid-de-Camp's Office*

- 1 Fender – 2 Chairs (cane bottom) – 1 Arm chair & cushion – 1 Wash hand stand – 1 Bell pull  
1 Table – 1 Chest of drawers – 1 Carpet – 1 Grey Holland blind

## *Hall & Passage*

- 2 Matts – 2 Lamps – 8 Hall chairs – 2 Arm do – 1 Clock – 1 Barometer – 3 Grey Holland blinds  
2 Tables – 1 Rug – 2 Door waiters – 3 New Zealand ornaments – Stair carpeting with brass rods complete

## *Dining Room*

- 2 Polished dogs – 1 Fender – Set of irons – 1 Carpet – 1 Rug – 1 Fire screen  
3 Sets of window curtains 0150 3 Grey Holland blinds – 1 Dining Table – 2 Side boards – 1 Cellaret – 2 Side tables  
3 Oil cloth – 1 Dumb waiter – 14 Chairs (hair bottom) – 2 Bell pulls

## *Lower Bed Room*

- 2 Dogs – 1 Fender – 2 wash hand stands – 1 Partition screen – 2 Tables – 5 Chairs (cane bottom)  
1 Arm chair with cushion – 1 Dressing table – 1 Dressing glass – 1 Pier glass – 2 Sets of window curtains  
2 Grey Holland blinds – 1 Four post bed – 8 Small square mattresses – 1 Counterpane – 1 Bolster – 2 Horses  
1 Chest of drawers with wardrobe on top – 1 Ink stand

*N. 1 Room on the 2nd Story*

1 Fender – 1 Rug – 1 Four post bed – 1 Wardrobe – 2 Tables – 1 Wash hand stand  
1 Carpet stool – 2 Sets of shelves – 2 Grey Holland blinds – 1 Horse – 1 Bell pull

*N. 2 on the 2nd Story*

1 Fender – 1 Carpet – 3 Grey Holland blind – 1 Chest of drawers with press on top – 1 Wardrobe  
1 Dressing table – 1 Dressing glass – 1 bidet – 1 Set of bed steps – 1 Wash hand stand – 2 Square tables  
6 Chairs (cane bottom) – 2 Horses – 1 Sofa – 1 Inkstand – 3 Boot jacks

*N. 3 on the 2nd Story*

1 Set of window curtains – 1 Grey Holland blinds – 1 Carpet – 1 Four post bed – 1 Chest of drawers  
1 Dressing table – 1 Wash hand stand – 1 Square table – 1 Horse – 2 Chairs (cane bottom)  
1 Arm do – 1 Bell pull

*N. 4 on the 2nd Story*

2 Sets of window curtains – 2 Grey Holland blinds – 1 Grate – 1 Fender – 1 Set of irons  
1 Hearth rug – 1 Four post bed – 4 Mattresses – 1 Bolster – 2 Sets of bed steps – 1 Chest of drawers  
3 Dressing tables – 1 Dressing glass – 2 Square tables – 2 partition screen – 1 Wardrobe – 9 Chairs (cane bottom)  
1 Arm do with cushion – 1 Horse – 1 Bidet – 3 Bell pulls

*N. 6 on the 2nd Story*

3 Dressing tables – 1 Round table – 2 Horses – 1 Chair cane bottom – 1 Arm do  
1 Set of window curtains – 1 Grey Holland blinds – 1 Bell pulls

*Attendant's Room*

1 Four post bed – 1 Grey Holland blind – 1 Table – 2 Wash hand stand – 2 Horses – 1 Mattress – 1 Rack

*Servants Dining Hall*

1 Table – 1 Grate – 1 Chest of drawers – 2 Forms – 1 Side table – 1 Press

*Private Sec. Bedroom*

1 Grate – 1 Fender – 2 Grey Holland blinds – 1 Horse – 1 Wash hand stand – 1 Dressing table – 1 Chest of drawers

*Aid-de-Camp's Bed Room*

1 Chest of drawers – 1 Dressing table – 1 Wash hand stand – 1 Grey Holland blind  
2 Chairs (cane bottom) – 2 Broken chairs

*Servants Room*

1 Grate – 1 Fender – 1 Side board – 2 Tables – 1 Writing desk – 3 Chairs (cane bottom)  
1 Cedar do – 1 Arm chair with cushions – 1 Grey Holland blinds – 1 Press – 1 Carpet – 1 Stretcher  
1 Dressing table – 1 Wash hand stand – 1 Horse – 1 Arm chair – 1 Rack – 1 Tin lamp – 1 Chair

*Store Room*

2 Tables – 3 Sets of shelves – 1 Press

*Passage leading to Kitchen*

1 Bread bin – 1 Table – 1 Cupboard

*Lamp Room*

2 Sets of Shelves – 1 Table – 4 Lamps

*Pantry*

1 Table – 2 Cupboards – 1 Set of Shelves

*Kitchen*

2 Tables – 1 Plate warmer – 1 Jack – 1 Grate – 1 Dripping pan – 2 Spits

*House Keepers Room*

2 Wardrobes – 1 Set of presses – 1 Chest of drawers – 2 Square tables  
1 Linen press – 1 Arm chair – 1 Office stool

*Larder*

2 Tables – 1 Form – 1 Safe – 1 Set of shelves – 2 Stools

*Scullery*

1 Plate rack – 1 Copper – 2 Flesh forks

*House Maids Room*

1 Side board – 1 Chest of drawers – 1 Bedstead – 1 Mattress – 1 Fender – 1 Wash hand stand  
1 Drip stone and frame in the yard

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## Governor Gipps 1838 - 1846

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Inventory of Public Furniture as taken  
at the Government House  
Parramatta on the 1st July 1846 by  
the Colonial Architect

*Entrance Hall*

3 Chairs  
1 Square table with leaves  
1 Half circle do

*Inner Hall and Stair Case*

Weather glass  
Stair carpet and brass rods  
Door iron  
2 Half circular table 'old'  
1 Lamp

*Aid - de - Camp's Room*

2 Tables  
2 Chairs  
1 Set of clothes pegs  
1 Bell pull

*Governor's Study*

Piece of carpet  
Office Table  
4 Side tables  
2 Presses  
1 Sofa  
1 Standing desk  
2 Inclined desk  
2 Inclined planes  
1 Set of pigeon holes  
1 Ink stand  
1 Pair of bell pulls  
1 Fender  
1 Easy chair  
2 Common ditto

*Governor's Dressing Closet*

2 Set of drawers  
2 Side tables  
1 Table  
Clothes horse  
1 Chair

*Drawing Room*

2 Couches  
2 Easy Chairs  
1 Circular Table  
2 Sofa tables  
8 Common chairs + 1  
1 Arm — do  
1 Pair of bell pulls

*Dining Room*

Kidderminster carpet  
1 Hearth rug  
2 Side boards  
1 Square side table  
1 Half circle table  
1 Dumb waiter (in entrance hall)  
1 Cellaret  
1 Pair of die tables with leaves  
1 Folding dining table  
1 Fender painted wire  
1 Set of common fire irons  
1 Pair of bed pulls  
7 Chairs  
12 Chairs  
1 Lustre for mantle two candles

*House Keeper's Room*

1 Fixed press  
2 Presses  
1 Table  
Drawers

1 Arm chair  
6 Broken chairs  
1 Fender

*Butlers Pantry*

1 Side board  
Table  
Press  
2 Chairs

*Kitchen*

2 Old tables  
Fixed dresser, presses etc.

*Bed Room Ground Floor*

Piece of carpet  
Four post bedstead  
1 Hair mattress

*Bedroom Ground Floor 'continued'*

1 Bed steps  
1 Chest of drawers  
Looking glass for mantel shelf  
3 Dressing tables  
1 Easy chair  
2 Arm chairs  
3 Plain ditto  
1 Bidet  
1 Fender  
Pair of fire dogs  
1 Clothes horse  
Pair of bell pulls

*Bedroom Upper Story No 1*

1 Single tent bedstead  
1 Half table  
1 Round table  
1 Dressing table  
1 Wash hand stand

1 Press	Fire guard	<i>Bedroom Upper Story No 4</i>
2 Chairs	<i>Bedroom Upper Story No 3</i>	1 Table
<i>Bedroom Upper Story No 2</i>	1 Four post bedstead	4 Chairs
2 Dressing tables	1 Chair	<i>Bedroom Upper Story No 5</i>
1 Chair	1 Press	2 Side tables
1 Clothes horse	1 Clothes horse	1 Chair

## Governor FitzRoy 1846 - 1855

Inventory of furniture in Government House Parramatta taken 23rd February 1855

### *Entrance Hall*

- 2 Arm chairs – requires repair
- 3 Small chairs
- 3 Tables – condemned
- 1 Dumb waiter
- 1 Inkstand
- 1 Lamp over door
- 2 Holland blind rollers

### *Inner Hall and Staircase*

- 1 Circular loo table – requiring repair
- 1 Clock [by Grimaldi, sent to Government House, Sydney]
- 1 Weather glass
- 1 Door iron
- 1 Chair – requires repair
- 1 Stair carpet and rods
- 2 Holland blinds & rollers

### *Aid de Camp's Room*

- 2 Cane seated chairs
- 1 Bidet
- 1 Holland blind roller tc

### *Governor's Study*

- 1 Piece of carpet
- 4 Pieces of India matting
- 1 Office table – requires repair @ Lenehan's
- 1 Hearth rug
- 1 Press – requires repair

### *Governor's Study - Continued*

- 1 Sofa – requires repair
- 1 Inclined plane – condemned @ Lenehan's
- 1 Set of pigeon holes – requires repair

- 1 Square table – Lenehan's
- 1 Inkstand – Lenehan's
- 1 Fender – condemned
- 2 Easy chairs – condemned
- 2 Arm do – condemned
- 2 Common cane seated chairs – condemned
- 2 Holland blinds & rollers
- 1 Standing desk – condemned
- 1 Tray for holding papers – Lenehan's

### *Governor's Dressing Closet*

- 1 Chest of drawers – condemned
- 1 Dressing table – condemned
- 1 Chair – condemned
- 1 Holland blind & roller

### *Drawing Room*

- 1 Loo table (circular) – Government House, Sydney
- 2 Sofas – Government House, Sydney
- 2 Sofa tables – Government House, Sydney
- 2 Easy chairs – Government House, Sydney
- 6 Inlaid black & caned seated chairs
- 1 Arm chair – condemned
- 2 Common chairs
- 1 Set of shelves – requires repair
- 1 Card table with drawers
- 1 Bell pull
- 1 Bracket

### *Passage leading to Drawing Room*

- 1 Card table with drawers
- 1 do folding
- 3 Chairs – requiring repairs, Lenehan's
- 1 Set of shelves – Government House, Sydney

- 1 Lamp over door
- 2 Holland blinds & rollers

### *Dining Room*

- 1 Dining room with leaves – condemned
- 2 Half circular table – condemned
- 2 Side boards
- 12 leather seated chairs – requiring repairs, Lenehan's
- 1 Cellaret – condemned
- 1 Rug – condemned
- 2 Bell pulls – condemned
- 3 Blinds

### *Large Bedroom - Ground Floor*

- 1 Square table
- 1 do – condemned
- 4 Chairs
- 1 Bidet
- 1 Inkstand – condemned
- 1 Fender – condemned
- 1 Bell pull – condemned
- 3 Blinds
- 1 Sponging bath

### *Bedroom - Ground Floor*

- 1 Square table – condemned
- 1 Dwarf press – condemned
- 1 Clothes press – condemned
- 2 Mahogy horsehair seated chair – requires repair
- 1 Brass & painted green fender – condemned
- 2 Blinds

### *Passage to Kitchen*

- 1 Square table – condemned
- 3 Chairs – require repair
- 1 Lamp over door
- 1 Blind

*Skillion Bedroom*

- 1 Press – condemned
- 1 Dressing table – condemned
- 1 Hair seated chair – requires repair

*Pantry*

- 1 Set of fire dogs

*Housekeepers Room*

- 1 Square table – requires repair
- 1 Do folding leaf – condemned
- 1 Small circular table – condemned
- 1 Fixed set of presses – requires repair
- 1 Press for linen – requires repair
- 1 Arm chair – condemned
- 5 Hair seated chairs – requires repair
- 1 Looking glass – condemned
- 1 Camp bedstead

*Passage*

- 1 Flour bin – condemned

*Kitchen*

- 1 Square table

*Knife House*

- 1 Chest of drawers – condemned
- 1 Knife boards – condemned

*Verandah*

- 1 Drip stone requires repair

*Butlers Pantry*

- 1 Square table – condemned
- 1 Side board – condemned
- 1 Set of shelves & cupboards – requires repair
- 1 Lamp
- 1 Press – condemned

*Bed Room No 1*

- 2 Presses – requires repair, Lenehan's
- 1 Arm chair – requires repair
- 2 Cane seated chairs
- 1 Common chair – condemned
- 1 Clothes horse – requires repair
- 1 Iron camp bedstead
- 1 Bell pull – condemned

*Governors Bedroom*

- 1 Sofa – requires repair
- 1 Press with drawers under – requires repair
- 1 Linen press – requires repair
- 2 Dressing tables – condemned

- 1 Side table
- 2 Common chairs
- 1 Fender– Lenehan's
- 3 Blinds – condemned

*Large Bed Room*

- 1 Large press – requires repair
- 1 Washstand – requires repair
- 1 Dressing table – requires repair, Lenehan's
- 1 Side do – condemned
- 1 Set of bedsteps – requires repair
- 1 Easy chair– requires repair
- 1 Arm do – condemned
- 2 Common chairs
- 1 Clothes horse – condemned
- 3 Blinds

*Dressing Room*

- 2 Presses with drawers – condemned, Lenehan's
- 1 Bell pull – condemned
- 1 Blind

*Small Bedroom No 1*

- 2 Square tables – condemned, Lenehan's
- 2 Cornice poles
- 1 Bell pull – condemned

*Small Bed Room No 2*

- 1 Washstand – condemned
- 1 Chest of drawers – requires repair
- 1 Blind
- 1 Piece of carpeting to Bed Room passage – condemned

*Private Secretary's Office*

- 1 Camp bedstead
- 1 Office table – requires repair, Lenehan's
- 1 Table & set of pigeon holes – condemned – Lenehan's
- 1 Office stool – Lenehan's
- 4 Hair seated chairs – requires repair
- 1 Set of book racks
- 1 Inkstand
- 3 Shelves
- 3 Rails and hooks – condemned
- 1 India matting – condemned
- 1 Hearth rug – condemned
- 2 Blinds

*Private Secretary's Bed Room*

- 1 Dressing table

- 1 Fender – condemned
- 1 Set of clothes pegs & rails
- 2 Blinds

*P. S's Dressing Room*

- 1 Chest of drawers – requires repair
- 1 Desk and stand
- 2 Shelves
- 1 Blind

*Butlers Bed Room*

- 1 Press – condemned
- 1 Camp Bedstead
- 1 Dressing table – condemned
- 1 Chair – requires repair
- 1 Blind

*Servants Hall*

- 1 Long table – requires repair
- 2 Forms – requires repair
- 1 Press and stand – condemned
- 1 Rail and hat pegs

*Servants Room*

- 2 Camp bedsteads
- 2 Dressing tables – condemned
- 1 Washstand – condemned
- 1 Hair seated chair – condemned
- 1 Cane do

*Men Servants Room*

- 3 Camp bedsteads
- 1 Dressing table – condemned
- 1 Washstand shelf fixed – condemned
- Hat pins and rail

*Chinamens Room*

- 2 Lamp bedsteads

*Cooks Room*

- 1 Camp bedstead
- 1 Washstand – condemned
- 3 Blinds – condemned

*Housekeepers Bed Room*

- 1 Fixed press
- 1 Half round table – condemned
- 2 Hair seated chairs – requires repair
- 1 Cane do chair – condemned

*Housemaids Bed Room*

- 1 Sideboard – condemned
- 2 Iron stretchers
- 1 Halfround table – condemned
- 1 Washstand – condemned
- 1 Chair – condemned

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# Walter Burley Griffin's 'Other' Canberra Legacy

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Anne Watson

The sad chronicle of Walter Burley Griffin's struggle to implement his plans for Canberra is now architectural history. Having won the competition to design the new capital in 1912 with his wife Marion Mahony's splendid presentation drawings, Griffin's design was subject to constant revision, compromise and modification as the battle was fought between his detractors - departmental officials, politicians and professionals - and he and his many supporters.

In October 1913 Griffin was appointed Federal Capital Director of Design and Construction on a three

year contract and in May 1914 he and Marion arrived in Australia having finally left their thriving Chicago practice. Griffin's continuing presence, however, did little to speed up progress and in the ensuing years implementation of the now-amended Canberra plans was stymied by changes of government, the effects of the continuing war in Europe, numerous official enquiries and, in 1916, a Royal Commission. Despite the commission's finding in his favour Griffin's executive role, and thus his influence, continued to be undermined: finally he agreed to accept the termination of his engagement as Federal

Capital Director on 31 December 1920.

## A poignant legacy

Given our knowledge now of the frustrations of these years and the high cost to the integrity of Griffin's plans of constant bureaucratic interference and prevarication, it is perhaps poignant that one of Griffin's few tangible legacies of this bitter time was created to celebrate the foundation of Canberra, the very city from whose development his well-justified participation was to be excluded. The impressive casket and mallet (Fig.1&2) were designed by Griffin for



Fig. 1. Casket, designed by Walter Burley Griffin, made by the H Goldman Manufacturing Company, Melbourne, 1920 for presentation to the Prince of Wales at the laying of the foundation stone of Canberra, 21 June 1920. Myrtle beech, blackbean and other Australian timbers, gold. 16.0H x 32.0W x 14.5D cm. Parliament House Art Collection, Canberra.

presentation to HRH the Prince of Wales on the occasion of the laying of the foundation stone of Canberra on 21 June 1920. Now in the Parliament House Art Collection, Canberra this little-known legacy of Griffins' Canberra years serves as a reminder of his association with the development of the city, as a record of his achievements as a designer and as an indication of his knowledge and regard for Australian indigenous plants.

Both the mallet and casket are made entirely of Australian timbers. The mallet is of blackwood carved with a design of *Banksia integrifolia* and the casket of 'pink myrtle beech' (now *Nothofagus cunninghamii*) with the base and lid of blackbean. The six panels on the sides of the casket represent the states and each is veneered with 21 thin strips of different timbers indigenous to each state. These are in turn decorated with gold, seven-pointed star studs - seven on each state panel. The central panel to the front of the casket is carved with the Australian coat of arms. As a means of identifying the various timbers used Griffin also designed a small printed card with elevation drawings of the casket and a chart of the timbers and their location on the casket (Fig 3).

According to documentation supplied by Griffin<sup>1</sup> the casket was made by the 'H Goldman Manufacturing Company of Melbourne' and the mallet was carved by 'N Redding'. The Goldman company specialised in high quality, custom-made furniture in Australian timbers and won several gold medals at international exhibitions in the first quarter of the century. The company was responsible for making the furniture designed by the Griffins for the Cafe Australia, Melbourne in 1915-16.

Describing the presentation pieces Griffin commented :

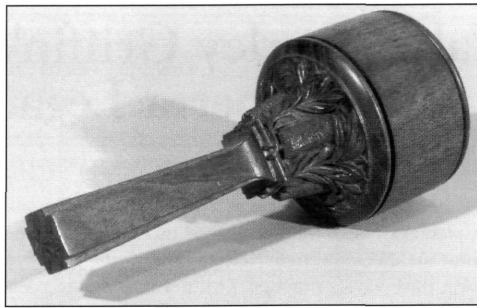


Fig. 2. Mallet, designed by Walter Burley Griffin and carved by N Redding of the H Goldman Manufacturing Co. Melbourne, 1920. Blackbean, brass. Parliament House Art Collection, Canberra.

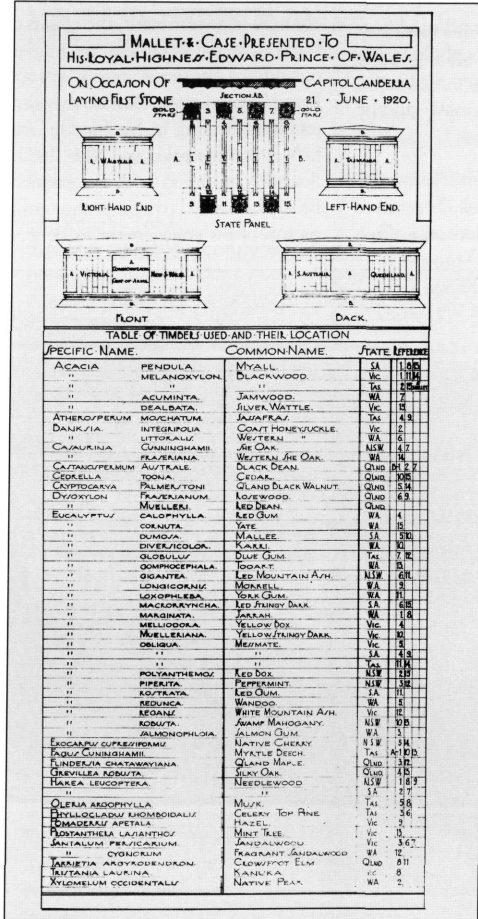


Fig. 3. Printed card designed by Griffin as a reference for the Australian timbers included on the casket, 1920. 22.3H x 11.3W cm. Australian Archives, Canberra.

The souvenir was designed by the Federal Capital Director to convey an idea of the richness of the resources of the Commonwealth and no polish or stain were necessary to exaggerate the true colours and variation of the timbers, of which over fifty different varieties were used.<sup>2</sup>

A brass disc on the head of the cylindrical mallet is inscribed 'This mallet was used by HRH, the Prince of Wales, on the occasion of the laying of the first stone of the Capital, Canberra, Australia, 21 June, 1920'. The stone-laying ceremony was reported widely in the Sydney and Melbourne press, the Sydney Mail (30 June 1920) carrying a large front page photo of the Prince of Wales holding the mallet as the stone is lowered in place. The photo caption noted that:

The Prince was presented by Mr Groom, Minister for Works and Railways, with a beautiful casket composed of 50 varieties of Australian timbers, an enclosed chart showing the locality of each of the specimens.

The Sydney Morning Herald's



photograph of the same event showed Griffin as one of the spectators on the centre right edge. (Fig. 4).

Following his visit to Australia the Prince of Wales returned to London with the casket and mallet. Many years later it was discovered in a cupboard at St James's Palace and was subsequently presented to the Australian government in 1949<sup>3</sup>.

### Environmental interests

Griffin's praise in 1920 of the inherent beauty and potential of Australian timbers and his obvious botanical knowledge of them is perhaps unexpected, given his relatively recent relocation from the very different landscape of the American midwest. But from his first months in Australia in 1913, Griffin was a passionate advocate of native flora, particularly the *Eucalyptus* species. Interviewed by the *Sydney Morning Herald* on 2 October 1913, two months after his arrival on his first visit to Australia, Griffin expounded in an article headed 'The Gum Tree. Mr Griffin in Ecstasies. The Poet's Ideal: The gum tree, instead of being one big continual monotony, has strangely appealed to me. It's a poet's tree ... and ought to have a more dignified name. It is a most wonderful tree - a decorator's tree.'<sup>4</sup>

Griffin's interest in Australian flora was but one manifestation of an enduring love of nature, a passion shared also by Marion, and one that was to provide the pivot of their personal and professional relationship. In Australia the Griffins joined the Naturalists' Society of New South Wales in 1914, conferring with eminent botanists and studying native flora on regular walking trips:

... Saturday was always kept free for those walks in the outlying districts of Sydney, anything up to 20 miles, with Miss Le Plastrier, the botanist, identifying trees and shrubs and flowers ... By the end of the year he [Griffin] knew

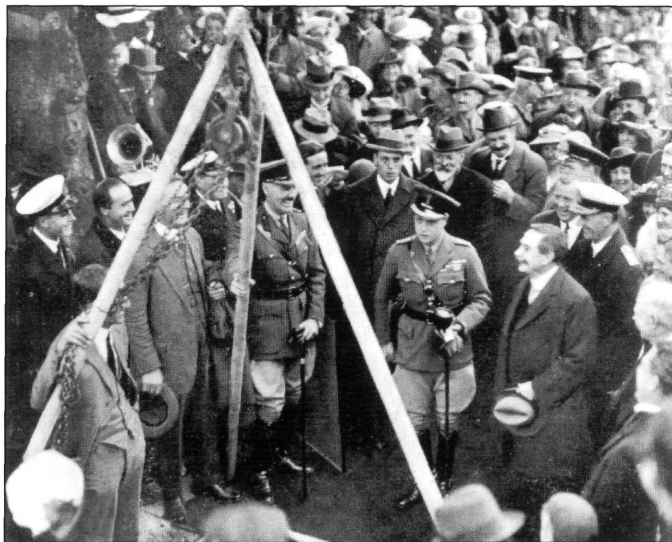


Fig. 4. The Prince of Wales holding the mallet as the foundation stone is lowered in place, Capitol Hill, Canberra. Reproduced in *A Century of Journalism: The Sydney Morning Herald & Its Record of Australian Life 1831-1931*, John Fairfax & Sons Ltd, Sydney, 1931. Courtesy Fairfax Photo Library.

more than anyone in Australia of what was significant for a landscape architect, and could recognise plants more accurately from near by or far away. Only the aboriginals could beat him at that.<sup>5</sup>

Marion, whose reminiscences of these walking trips in her unpublished memoir *The Magic of America* (c.1949), provide a detailed record of the Griffins' scientific, aesthetic and spiritual regard for nature, was herself engaged in a tabulation of plants which detailed their growth requirements, height and shape, and flower, fruit and foliage colour for use in planting schemes. *There were those*, she commented, *who thought it might become a work of national importance.*<sup>6</sup>

Marion's superb 'Forest Portraits' (Fig. 5), drawings in ink on linen or coloured washes on silk of a variety of indigenous tree species growing in the Castlecrag bushland or seen on walking trips - such as that undertaken to Tasmania in the summer of 1919 with Melbourne artist Bertha Merfield - form an important body of

work reflecting the Griffins' passion for the unique and decorative qualities of native plants. Section III of *The Magic of America* includes photos of over twenty of these beautifully composed, Japanese-inspired drawings, each accompanied by descriptive captions. Of the *Angophora lanceolata* Marion noted:

*This magical tree is quite restricted in its habitat to the greater Sydney area of which our 3 wonderful Castlecrag promontories are a part and here they are being carefully preserved. A visitor said 2 men had discovered Australia, Captain Cook to possess it and Burley Griffin to preserve it.*<sup>7</sup>

The Griffins' life at Castlecrag in the 1920s centred on a communal devotion to the natural landscape, a dedication that inspired the regular planting of native species and protective surveillance of the existing bushland:

*Castlecrag has concentrated for the past weeks on safeguarding the bush. We all have been taking turnabouts at being out at 4AM and late evenings though*



Fig. 5. Marion Mahony Griffin, 'Banksia marginata', c.1925, pen & ink on linen, 98.0H x 51.4W cm. Art Institute of Chicago. Gift of Marion Mahony Griffin through Eric Nicholls, 1988.9.5.

Walt. had been on duty just about all the time. We think our dozen rangers on duty have made a decided difference in the stripping of the three promontories of Xmas bush and bells though some have slipped thru (sic) our fingers.<sup>8</sup>

#### Heritage significance

In view of the Griffins' reverence for Australian flora it is not surprising Walter's presentation casket and mallet were designed as a tribute both to the occasion they commemorated and to the special qualities of native timbers. It was these very qualities that had focused attention on Australian timbers in the first two decades of the century, attention that generated considerable scientific research into their economic potential as well as their promotion through the advocacy of a number of botanists and of individuals associated with the Arts and Crafts movement in Australia.

Richard Thomas Baker (1854-1941), botanist and museum curator, straddled both areas, linking his enthusiasm for the potential of native timbers with an encouragement of the decorative use of Australian floral motifs. Baker's numerous publications, including *Cabinet timbers of Australia* (1913), *The Australian flora in applied art* (1915) and *Hardwoods of Australia and their economics* (1919), all published while he was Curator of the Technological Museum, Ultimo (1898-1922, now the Powerhouse Museum, Sydney), would no doubt have been familiar to the Griffins and an important source of information and inspiration. Indeed, the frontispiece to Baker's *Hardwoods* carries a colour illustration of a ceremonial casket and mallet made in Australian hardwoods to celebrate the launching of HMATBD Torrens on 30 September 1917.

Griffin's presentation casket and mallet are thus of considerable herit-

*Continued page 112*

# Why Early Colonial Art Is Not What It Seems

Richard Neville

In 1804 the London auction house de Berenger auctioned an oil painting of a dingo by Phillip Reinagle. Not surprisingly De Berenger's were enthusiastic about this now lost work:

*In this portrait of a Botany Bay Dog, we not only behold a picture which interests the lover of natural history ... but we view a very artist-like performance; ... it cannot but excite applause for the manner in which the dog is placed on the canvas. Free from the slavish, and often inanimate profile so common with animal portraits, the picturesque attitude here chosen, even partly fore-shortened as it is, conveys the fullest information the curious may desire, as to the animal's form; for the outline is not only spirited, but delicately faithful: indeed the whole proves, what we are assured, that it was painted from nature ...<sup>1</sup>*

In 1821 Christie's sold the painting again, this time describing it as *Portrait of wild Dog, Native of New Holland, the first that was brought to England alive.*<sup>2</sup> This was possibly the live dingo given to the Marchioness of Salisbury at Hatfield House by Evan Nepean, who was sent it by Governor Phillip in 1788.

The parameters of early colonial art at first seem fairly obvious. The Natural History Museum's (London) Watling collection marks one boundary. It embraces artists like Thomas Watling, George Raper, John Lewin, Joseph Lycett, George William Evans, John Eyre, the Richard Read's and Augustus Earle – it can be conveniently closed with the arrival of Conrad Martens. It seems that wa-

tercolour was the medium favoured by all these artists, and the emphasis of their work was documentary. To work through some of these assump-

tions was the intention of the State Library of NSW's exhibition *A Rage for Curiosity*.

Rex & Thea Rienits *Early artists*



Fig. 1. V. Woodthorpe. Kangaroo, 1803 hand coloured etching published in George Barrington, *A History of New South Wales*, 1802-1810. Michell Library.

of Australia (163), Bernard Smith's *The art of the First Fleet* (1988) and *The Dictionary of Australian Artists 1770-1870* (1992) imply (unintentionally) that the field is well trawled and documented. Mysteries, such as the identity of the early 1790s watercolourists known as the Port Jackson Painters, add a *frisson* of scholarly intrigue to the field.

But recent research suggests that early colonial art is much more complicated. What, for instance, were the circumstances behind academic artist Reinagle an oil portrait of a dingo. Because early colonial art is perceived to almost exclusively rely on watercolours – with perhaps ten to fifteen known oil painting exceptions – it is surprising, therefore, to find an artist like Reinagle working on an oil painting of an Australian natural history subject England. This is not to say that earlier research is invalidated by Reinagle's dingo, but rather that the assumptions based on it are be-

ginning to need re-evaluation.

One thing is now obvious: we know very little. Hundreds – probably thousands – of drawings have simply vanished. Furthermore a cursory examination of European archives suggests that much of the history of early colonial art probably re-

sides in these – especially in natural history archives. As most of the earliest colonial art was created for English audiences, I suspect that it is English archives which conceal many secrets. Only when someone works through these – a dauntingly complex and time consuming task – will a more

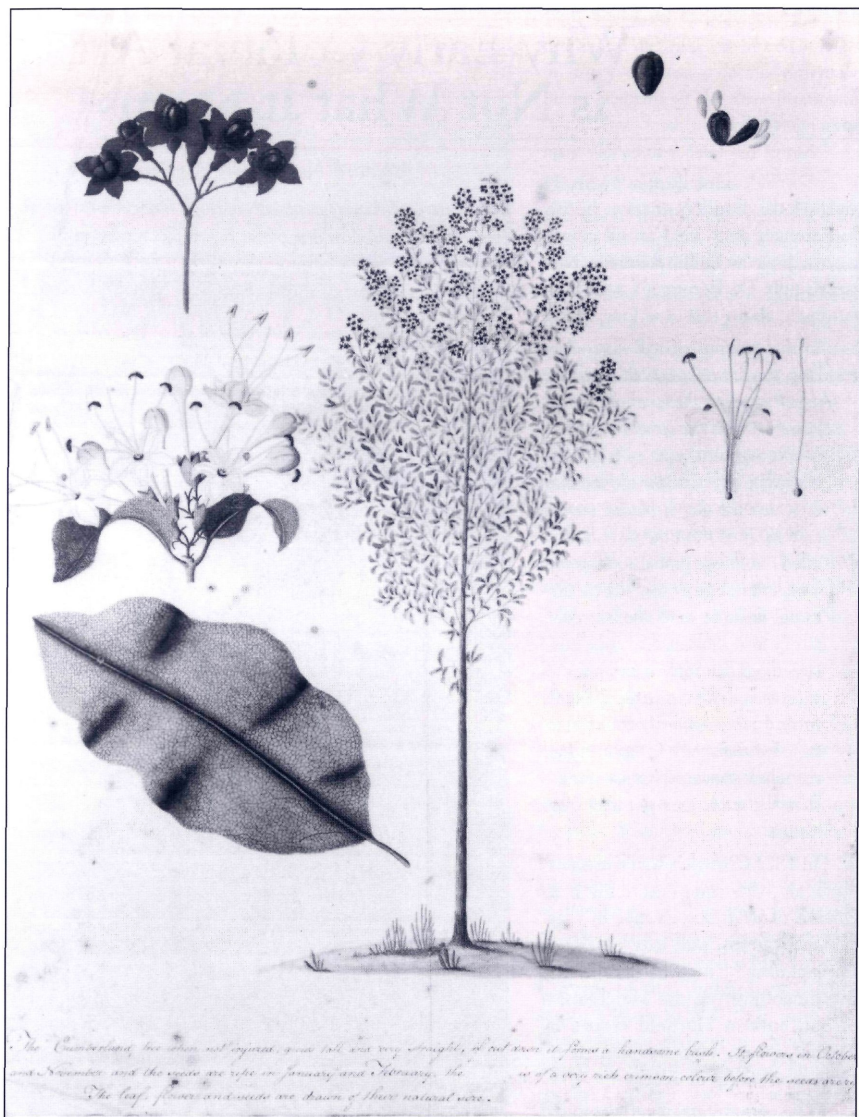


Fig. 2. Artist unknown. The Cumberland Tree ... c. 1791. Watercolour, Dixon Library.



Fig. 3. Artist unknown. (Thomas Watling?) A direct north general view of Sydney Cove. c. 1794. Oil, Dixon Galleries.

substantial history be possible.

If colonial art has any profile it is as a politely naive genre, inaccurate but earnest, often charming and mostly made by people who could not draw gum trees. But this entirely misses the point. Colonial art – or images made about the colony – reflect many ideas and positions about NSW: there is no one unified colonial vision. These images are very much about particular moments which are extremely difficult to illuminate. The picturesque painting sometimes attributed to Thomas Watling, *A direct North general view of Sydney cove ... 1794*, is not simply someone's amusing misinterpretation of Australia: rather it is a deliberate attempt to use picturesque/romantic formulas to define or locate Sydney Cove for unknown purposes. Our

trouble with reading it today is that we cannot give it a specific context.

The impetus of early colonial art is often seen as purely documentary – an enthusiastic recording of an environment which one writer declared as strange to him ‘as if I had become an inhabitant of the moon.’<sup>3</sup> While this is to a certain extent true, it oversimplifies the situation. Documentation is never a neutral, unbiased act of recording. Comparing the landscapes of a trained academic artist like convict Thomas Watling to the naive view of Woolloomooloo Bay by the free man John Bolger reveals how education talent and patronage will generate very different images of the same landscape. Similarly drawings such as the Christmas bush in the Dixon Galleries (DG D38f.1) suggest previous occupations of colonial artists:

the technique of depicting foliage in this drawing is similar to contemporary ceramic decorating techniques.

Images made in England – especially for the popular press – were determined by the formulas of the genre of popular press illustration rather than actual colonial experience. *Kangaroo*, which appeared in George Barrington's *A History of New South Wales* (1802 & 1810), is typical of the genre. This clearly fictional image was nonetheless probably one of the most accessible. Plagiarised from the published accounts of colonial officials *A History of New South Wales*, and much cheaper than its sources, the book was remarkably successful if one can judge by the number which have survived. Whereas a coloured copy of John White's *Journal of a voyage to New South Wales* cost

£3 6s, Barrington's coloured *A History ...* cost only 14s 6d.

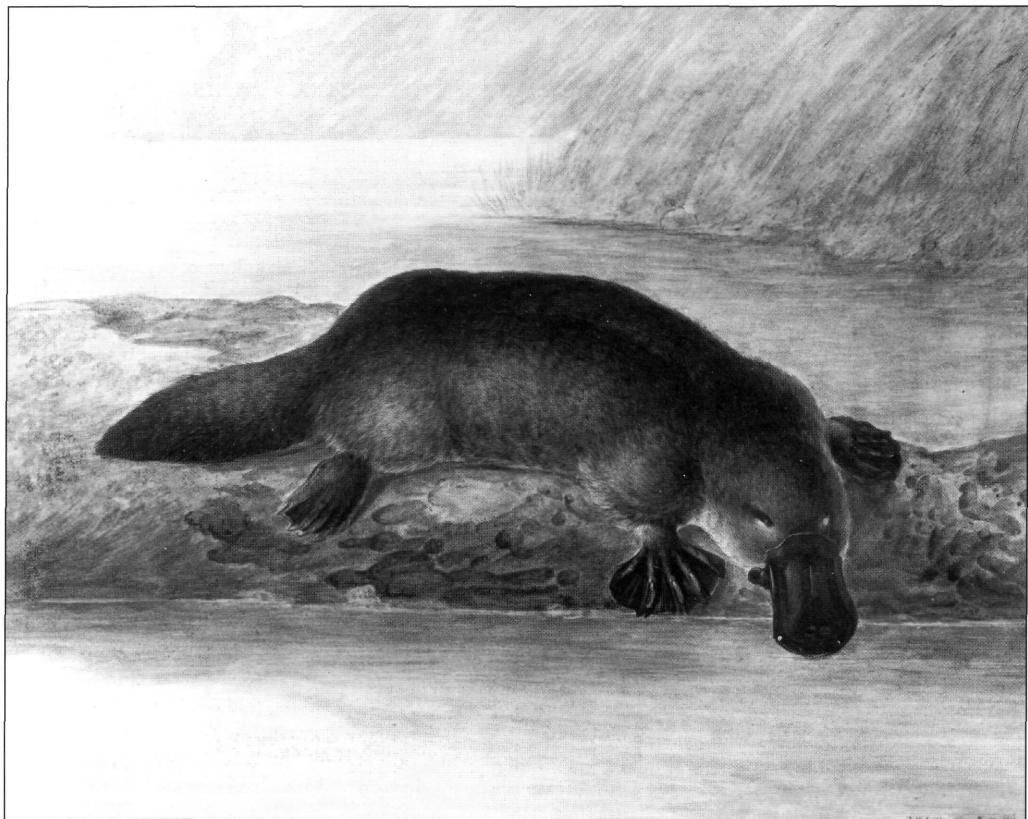
As a marketing ploy Barrington's famous criminal name was, without his permission, affixed to this, and many other, accounts of the colony. The images in the book had very little to do with truth or accuracy – the landscape views were reversed, bastardised copies of the plates in David Collins *An account of the English colony in New South Wales* (London, 1798). Although this negates their value as images of record and documentation, they have a real importance in illuminating an English understanding of Australia.

Little account has been given to

this type of image despite their obvious role in creating an idea of the colony in Europe, albeit a very crude one: in 1827 *Blackwoods Magazine* thought ninety-nine out of one hundred English people defined Australia as 'ropes, gibbets, arson, burglary, kangaroos, George Barrington and Governor Macquarie.'<sup>4</sup> This was not a stereotype colonists themselves encouraged, but was in large part determined by the persistence of the English popular press's preconceptions. A study – even a basic listing – of images created by the popular press would prove very useful, and a rewarding collecting field.

The majority of the drawings

coming from the colony made little impact on the popular press or even the more mainstream press. Indeed, if the index to the *London Times* is any evidence, information about the colony only infrequently appeared in London papers. Colonial drawings tended to circulate amongst either families of colonists or the natural history community rather than the wider community. Newton Fowell, a midshipman on the *Sirius*, sent drawings of Aboriginal spears and a kangaroo to his family in 1788, but they do not appear to have survived<sup>5</sup>. Arthur Bowes Smyth, a surgeon with the *Lady Penrhyn*, whose drawings have survived, intended his journal '*solely for the Eye of my Relations & most*



John Lewin. Platypus. c. 1810. Watercolour, Mitchell Libraries.

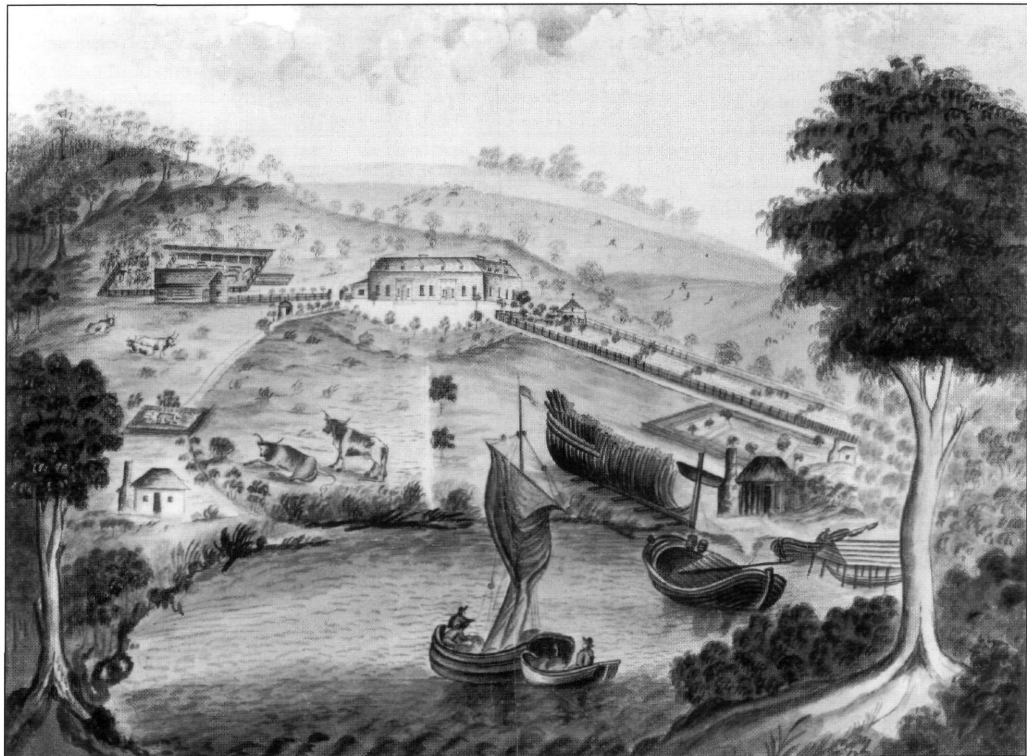


Fig. 5. John Bolgar. Walloomoolloo. The Seat of Jno Palmer Esqre. 1803 Watercolour, Mitchell Library.

*intimate Friends*.<sup>6</sup> Bowes Smyth noted his first drawing in February 1788 – that of a grass tree.<sup>7</sup> This appears to be the earliest record of a First Fleet drawing.

The urge to collect to paint and collect was both personal and commercial. Perhaps the first export industry of the colony was these collections. Bowes Smyth regularly traded his specimens with his colleagues. Convicts, too, would steal Aboriginal implements to sell to the convict ships returning to England. Watkin Tench noted the violence of this collecting when he approvingly recorded the beginning of a regular trade with Aboriginal people in September 1790:

*It had long been our wish to establish a commerce of this sort. It is a*

*painful consideration that every previous addition to the cabinet of the virtuosi from this country had wrung a tear from the plundered Indian.*<sup>8</sup>

Governor Phillip Likewise complained to Sir Joseph Banks in September 1788 that:

*I was in hope of sending a larger quantity [of seeds] as likewise a greater variety of plants, but the man I employed for three months to collect seeds, sold them to the people belonging to the Transport ...*<sup>9</sup>

Bowes Smyth or Fowell do not appear to have been interested in commerce. Rather they were attracted by the curious and the colourful – their records appear to have been quite haphazard with little sense of systematic documentation. Fowell,

for example, declared the plumage of parrots ‘very Brilliant so much so that Paint cannot describe their Brilliancy however I have sent one of them stuffed to give you an Idea of it.’<sup>10</sup>

Phillip did try to commission a reasonably systematic record of the colony’s natural history. He first told Banks in April 1790 that he was ‘getting drawings of all the flowering shrubs in this Country’ although he warned that his ‘ignorance in botany’ was hindering him.<sup>11</sup> On 3 December 1791 he reported that he was ‘getting drawings of all the plants & animals, they are done correctly, & about two hundred are finished.’<sup>12</sup> By April 1792 he told Banks that ‘I continue to procure drawings of all the shrubs & plants, but the variety is so great that it will be a long time before drawings of the whole can

be collected.<sup>13</sup>

Phillip, like many colonists, was also very much aware that natural history had a political dimension. The strategic distribution of natural history specimens and drawings to European colleagues and patrons was one way of engaging support. Phillip told Sir Joseph Banks that he was sending him a drawing of a tree which he had named the Cumberland Tree after the Duchess of Cumberland. He wanted this drawing re-interpreted by a London artist, then framed and presented to a Lady Elizabeth Luttrell. It is possible that the Dixson Library's *The Cumberland tree* is Phillip's original drawing.

It is not known what happened to Phillip's collections. When his estate was auctioned in 1815 more than 491 natural history drawings were offered, as well as two panoramic 'framed and glazed' views of Sydney. The auction house commented that these drawings 'form the most extensive series of the natural history of New South Wales now extant, and were executed for and immediately under the eye of the late Admiral Phillips'.<sup>14</sup>

Once in Europe drawings, and indeed specimen collections, were passed around amongst interested people. Some collections were given to naturalists to classify. Drawings of particular interest were copied. Thus London botanist Richard Pulteney acquired fifteen drawings – probably copies of drawings in the collection of Surgeon-General John White – in 1797.<sup>15</sup> John White's drawings were also passed on to another London naturalist, Aylmer Bourke Lambert, for copying.

Some years later, in 1808, Lambert was delighted to receive another collection of drawings. He excitedly told a friend:

[I had dinner] that day with General Grose [Lieut. Gov. of NSW 1793- 94] who was a long time in NSW ... The

General also kept a Draughtsman one Jones constantly employed to Draw for him, Birds, Fish, Animals, Plants etc. I never saw drawings anything like so well done in that Country. The Birds I think as well done as any one here could do them many Nat: Size about two hundred + sixty all of which just as I was leaving the Room after looking them over; he gave me the Whole!!!!!!<sup>16</sup>

These drawings, too, appear to be lost and it has proved impossible to identify 'one Jones'. Lambert received many specimen collections from Australia – for instance he saw White's collection in 1797, Governor Phillip's in 1802 and Governor King's in 1808. He noted that Mrs King had returned with some 6000 insects which she intended selling, and a cabinet of shells which she hoped to keep.<sup>17</sup>

Drawings and specimens went hand in hand – both were equally sort after by naturalists. Yet the usefulness of colonial natural history drawings was often compromised by the talents of their artists. Ornithologist John Latham complained that the drawings in John White's collection were not properly described: 'delineation's', he declared, had to be 'aided by accurate descriptions'.<sup>18</sup> These essential words are absent from the majority of surviving early colonial watercolours.

*A Rage for Curiosity* (which closes at the State Library of NSW on 11 January 1998) is one – I hope important – part of the revaluation process of the increasingly complex story of colonial art. Even doing things as basic as putting John Lewin watercolours – such as his *Platypus* – into a frame helped change my own perceptions. While it is known that Lewin's large watercolours were intended for framing, to actually remove them from their Library storage mounts and put them into a (re-production) frame changed quite dra-

matically one's view of them. Suddenly their intention is obvious, and they look like works of art rather than images in an historical archive. In one sense this piece of 're-packaging' is just as significant as any new bit of research unearthed in preparation for the exhibition. Australian art history is not re-written by *A Rage for Curiosity* but it does highlight the possibilities of re-interpretation and the importance of further research.

## Notes

- 1 Getty information Institute, *Provenance Index Sale Catalogue*, <http://www.ahip.getty.edu.aka.aka form pub.html>
- 2 Ibid
- 3 Joseph Arnold to W. Crowfoot, 28 February 1810, *Arnold Letters*, ML A1846 p.494
- 4 *Blackwoods Magazine*, November 1827, p.606
- 5 Nance Irvine, *The Sirius Letters*, 1988, p.86 & 94
- 6 *The journal of Arthur Bowes Smyth*, 1979, p.51
- 7 *ibid* p.70
- 8 Watkin Tench
- 9 Arthur Phillip to Sir Joseph Banks, 26 September 1788, *Banks Papers*, Series 37.07
- 10 Nance Irvine, *The Sirius Letters*, 1988, p.86
- 11 Arthur Phillip to Sir Joseph Banks, 13 April 1790, *Banks Papers*, Series 37.11
- 12 *Ibid*, 3 December 1791, Series 37.20
- 13 *Ibid*, 27 April 1792, Series 37.23
- 14 H. Phillips, *Catalogue of pleasing and valuable collection of pictures*, 19 July 1815 - V & A Art Library, London
- 15 Now at PXA 678
- 16 Lambert to James Edward Smith, 2 April 1808, *James Edward Smith Papers* vol. 6 p.123 Linnean Society London
- 17 *Ibid* 15 March 1808 p.117
- 18 G.M Mathews, 'John Latham', *Ibis*, 1931 p.472

*Richard Neville is Curator, Pictures Research at the Mitchell Library, State Library of New South Wales. He curated A Rage for Curiosity, a free exhibition at the State Library until 11 January 1998.*



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# The Australiana Society Meeting

## 1 May 1997

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Caressa Crouch

The lecture held at the meeting rooms at the National Trust Centre, Observatory Hill, Sydney was presented by Sally Webster of the Historic Houses Trust and entitled *The Art of Deception: The development of Australian Photographic Portraiture*. Sally revealed her investigations which could be likened to a detective story. These started in 1994 with the watercolour portrait of Sarah Wentworth which was to be auctioned with other Wentworth family items by Fitzwilliam Wentworth. The portrait was withdrawn when it was discovered to be a coloured photograph. Through Sally's various investigative steps, it was revealed that there were a number of crayotype photographic portraits which were previously thought to be pastel portraits.

The watercolour portrait of Sarah Wentworth was documented as being painted by William Nicholas around 1853, and it had been known that multiple copies of the portrait existed. As Sally Webster attended the sale on the behalf of the Historic Houses Trust, she found it interesting that the immediate response to the news of the portrait being a hand coloured photograph, was a reduction in value from the estimate of \$4,000 – \$5,000 to being barely worth a couple of hundred dollars. This very skilfully hand-coloured photograph had deceived many experts in the field, until it had been removed from its frame and carefully examined.

While Sally Webster was working on the collection at the Historic Houses Trust property *Rouse Hill House* the pieces of the puzzle fell

into place. The house was completed in 1818, and is located 25 kilometres north west from Sydney. She was working with a unique collection of interwoven objects that had survived in this house for six generations of Rouse-Terry descendants. This extensive collection appears to have had little removed by the family.

This vast collection was catalogued over several years. There were a number of family portrait and family albums in the collection. Two portraits of Edwin Rouse, catalogued as pastel portraits aroused questions as they were the reverse of each other. Another pastel of Edwin's Rouse wife, Hannah, appeared to exhibit similar characteristics. It was fairly crude artistically. Against a sombre blue background, in an oval gold mount, there was little detail paid to costume, however the faces were more detailed. Other portraits in the collection also exhibited these characteristics.

On the basis of these similarities, Sally created a set of standardised measurements to ascertain whether there were in fact links between the portraits no deeper examination was possible as for conservation reasons, the portraits could not be taken from their frames. Five portraits were measured from the Rouse collection.

With a sixth portrait from the Vaucluse House collection, of Mrs. Hunt, the sister of Sarah Wentworth, the information was compiled.

The measurements did show consistencies in all portraits. They were taken from the top of the head to the chin which was 19cms, across the width of the shoulders, which was 34cms or thereabouts with the dimensions of the pastels being 62cm x

52cm. Sally raised the question of why these similarities in measurements had occurred.

After the catalogue of the collection was complete, the objects were assessed in accordance with the conservation plan, so that necessary treatments could be carried out on objects that required them.

An unframed portrait of Hannah Rouse, identified as a pastel was in poor condition, and was located in a small upstairs hall not on view. When examined again, the discovery of a ghostly outline on the back on the portrait raised questions as to why pastels would cause such an effect. The back of the portrait also revealed that the pastel medium had been applied directly onto paper, the paper then in turn had been mounted onto canvas, supported in a traditional manner by a wooden stretcher. The paper was revealed, as it was 2cms short at the sides of the canvas. The only explanation of the shadowy image was that the portrait had been mechanically enhanced in some way.

This lead Sally to an investigation of the crayotype or crayograph process, in which a photograph can be manipulated and printed onto paper, by either direct enlargement or image transfer, and then coloured in watercolour, oil or pastel. The coloured image is then mounted on either silk, linen or canvas and stretched over a mounting frame ready for framing.

Sally's investigations revealed an advertisement in the *Sydney Morning Herald* in December 1858, by Edward Dolton, a professional photographer and printer, describing his invention

of using the photograph to produce multiple portraits which are then coloured in with pastels. Evidence of the use of crayotypes in Australia had now been established. Sally posed the question of the popularity of this medium.

The two framed portraits of Edwin Rouse and Hannah Rouse were studied further, although still not being removed from their frames. The photographic albums in the collection contained an albumen print of Edwin in an exact likeness of the portraits, produced at the photographic studios of the Freeman Brothers. Research had already established that the Freeman Brothers were producing crayotype portraits and they had also taken over the studio of Edwin Dalton in 1863.

Another auction sale produced a listing of a pastel portrait of Elizabeth Fitzgerald which the Historic Houses Trust also purchased due to Elizabeth being Edwin's sister. The portrait was in poor condition, was unframed during the conservation process. When examined the back revealed paper laid against canvas, as well as the standard measurements. A lack of detailing in the clothing and the same somber blue background all pointed to this being another crayotype.

Again the photographic album was searched and produced the exact *carte-de-visite*.

As all the crayotypes were of one generation of the Rouse family, this indicates something of the popular-

ity of this medium created in this period. Its uniqueness and ability to produce an exact reproduction of a person's face may not have just been a cheaper form of production, when compared to hand painted portrait. Sally points out that there may be many more painted photographs of the 19th century of all descriptions in existence than we are aware of and she hopes that in future we understand more about their creation and appreciate their widespread popularity.

Like all good detective tales the trail of clues has lead to greater knowledge within Australian art history, an awareness of medium not fully recognised for its popularity and the closer examination required when objects are evaluated.

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#### From Page 104

age significance as a legacy of his peripatetic involvement in the genesis of the new capital, of his, and Marion's, extensive knowledge of indigenous flora and of their concern for the preservation of the natural environment. Sustaining all three points was their perception of Australia as a country still naturally spectacular and relatively unspoiled, and socially and politically unfettered by tradition and convention:

*Australia is on the firing line. It is in the front rank of European civilization ... untrammelled by traditions... in a new country, like Australia, a beautiful architectural type adapted to the needs of the climate and harmonising with the topography can be evolved. I*

*believe in architecture that is the logical outgrowth of environment.*<sup>9</sup>

That Australia has never realised the potential of this unique position - the Griffins' ideal of a democratic society living in harmony with nature - makes all the more significant their uncompromising efforts towards attaining it through their architecture, their lecturing and writing, and the example of their own lives.

*Anne Watson is Curator of Decorative Arts and Design, Powerhouse Museum, Sydney*

*The casket and mallet are among the many loans being included in the forthcoming exhibition on the lives and work of the Griffins opening at the Powerhouse in mid 1998 and at Melbourne University Museum of Art in late 1998.*

#### Notes

1. Australian Archives: CRS A199 item 21/759
2. *ibid*
3. National Library of Australia file 206/1/9/3
4. *Sydney Morning Herald*, 2 October 1913 p. 9
5. Marion Mahony Griffin, *Magic of America*, section III, p.335, New York Historical Society unpublished ms.
6. *As for me, I spent much time for several years in listing plants and all details concerning them in tabulated form for use in any and all planting schemes. ibid.* Copies of these extensive listings, hand-bound in Japanese style, survive today.
7. *ibid*, p86
8. Marion Griffin to Miles Franklin, 24 December 1929, State Library of NSW, ML MSS 364/15, 177-78.
9. *Sydney Morning Herald*, 19 August 1913, p.8

### Contributions Please ...

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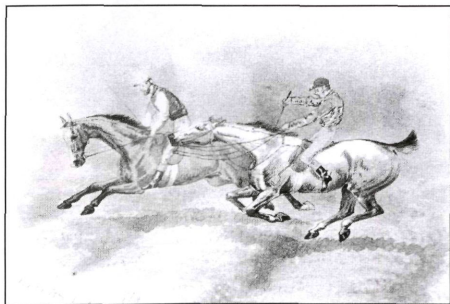
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## J. B. HAWKINS ANTIQUES



### Sydney Morning Herald 19th May, 1870

The inkstand is of a very unique and pretty design. It consisted of an emu egg, mounted on silver branches; it was surmounted by an emu, whilst underneath the egg was the figure of an aboriginal in the attitude of holding a spear in one hand, whilst with the other he is about to throw a boomerang. There are several specimens of Australian natural history worked in silver, and the whole forms the most chaste and elegant piece of work of the kind ever turned out of the ATELIER of Mr. Blau.

Purchased from J. B. Hawkins Antiques by the Powerhouse Museum, Sydney.