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PORTRAITURE IN EARLY VICTORIA

1834-1861

A STUDY OF ART AND PATRONAGE IN COLONIAL SOCIETY

Elisabeth Ann Findlay

Volume 2
APPENDIX A

PORTRAITISTS IN EARLY VICTORIA

This appendix is a list of the portraitists working in Victoria between the years 1834 and 1861. It includes caricaturists, engravers, painters, photographers and sculptors. The major secondary sources used for compiling this appendix are the *Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870*, ed. by Joan Kerr (Melbourne: Oxford University Press, 1992) and Ken Scarlett, *Australian Sculptors* (Melbourne: Thomas Nelson, 1980). Both publications were read for relevant portraitists, with the entries in these dictionaries forming the base of the biographical sketches listed below. New material, mostly in newspapers and directories, has also been included and therefore the list here is an updating of the *DAA* and *Australian Sculptors*. Many entries have not been changed. They have, nevertheless, still been included in order to establish exactly what portraitist were working in Victoria during the period. In some cases new artists have been added, such as in the case of Campbell & Fergusson, Katherine Rose Beale and Major Anthony Beale.

The basic format for this appendix is derived from the *DAA*. Two categories have been added - that is 'Directories/Almanacs' and 'cat. nos.'. Often detailed information contained in Port Phillip/Victorian directories and almanacs, including the artist's address, is vital to identifying and dating portraits, as well as monitoring the movements of an artist. This point was demonstrated in 'Chapter 2' on the section on *Men of Victoria*, where Hamel & Co.'s address was the key to dating the lithographs. The 'cat. nos.' simply refers to the portraits listed in the 'Catalogue of Portraits'.

The entries here include:

**Name of Portraitist (birth and death dates)**
- Biographical Sketch
- Directories/Almanacs:
- Newspaper References:
- References:
- Works:
- Represented:
- cat. nos.:
ABBOTT, C. A.

Cartoonist and lithographer, was the major artist and proprietor of Ballarat Punch, 'the infant and humble imitator of our illustrious namesake of world renown'. The paper had two lives. The first Ballarat Punch appeared in 1857, apparently on 28 October but could not have lasted long. Only issue number 5, dated 25 November 1857, is known (private collection). In his History of Ballarat W. B. Withers stated that it had been founded by a consortium, including 'Henry Harris, E. C. Moore, C. Abbott and others', who 'assisted in the illustrations with one of Ronalds' hand presses'. Abbot probably provided most of the cartoons. When resurrected ten years later, Ballarat Punch survived from 7 February 1867 to 9 January 1870. Withers called Abbott sole editor and artist during this period. William Cooper was editor from February to July 1868, but otherwise Abbott seems to have been in charge. Again, most of the cartoons, presumably Abbott's, are unsigned. The better ones carry a twinned monogram which reads more as 'A. C.' than 'C. A.', and may be Albert Cooke. Complete runs of this series survive.

Most of the paper's cartoons appear to be hasty autolithographs, that is sketches drawn directly on the stone. The majority represent local personalities and events very coarsely, both in style and subject. Several attack the large named companies mining by extraction which were increasingly monopolising the goldfields and destroying the livelihood of the alluvial prospector. One with the A and C monogram, From the Sublime to the Ridiculous (19 October 1867), has two men outside the Ballarat Mechanics Institute commenting on the panorama Bacheloder's Paradise Lost (brought out from the United States, apparently by a relative of P. M. Batchelder) in an excruciating pun ('Bachelor's pair o'dice lost'). Another shows the allegorical figure of Australia mourning the attempted assassination of the Duke of Edinburgh at Sydney in 1868; she is saying: 'WHAT WILL HIS MOTHER THINK OF US?'

Mahood believes that it was with the Ballarat Punch of the 1860s that the earthy, colloquial, Sydney Bulletin style of Australian satirical cartooning had its beginnings. She adds, however, that it owed much to 'good lithographers' overcoming the weaknesses of 'inferior artists'. The paper was printed by George Cox and published by William Cooper from February to July 1868; then James Curtis became printer and Abbott publisher. F. W. Niven's firm provided the title-page and probably printed the earlier issues.


ACLEY, R. H.

Professional photographer, came to Sydney early in 1853 with his partner Gow (probably James Gow) the pair having travelled from San Francisco via the islands of the South Pacific. They leased premises above Mort's Auction Mart where they exhibited their photographic panorama of San Francisco, 'which illustrates on a gigantic scale the perfection to which the art has attained', and from which they advertised daguerreotype 'portraits, miniatures, landscapes, and subjects of every description'.

Later Acley moved to Victoria. He was advertising in the Gippsland Guardian in December 1855 that he had arrived on the 15th and was taking portraits at Burn's
Royal Hotel, Tarraville. He was at 'D. Clarks Hotel, Sale' in January 1856. 'Acley, daguero [sic] artist, Beechworth', a witness in a criminal case at the Victorian Supreme Court in 1856, is listed in partnership with J. A. Rochlitz at Ford Street, Beechworth, during 1856-57. Two lithographs by A. J. Stopps depicting *Camp Buildings* and the Post Office at Beechworth, are noted as having been taken 'from a daguerotype [sic] by Acley and Rochletz [sic]' (NLA), and they advertised in the *Ovens Directory* for 1857 that they produced portraits in all sizes, stereos and copies as well as views, 'Price, from 20s upwards'.

Newspaper References: *Sydney Morning Herald*, 11 February 1853.
References: *DAA; MEA; D. Squires et al., Gippsland in Focus*, Bairnsdale (Vic.) 1990.

ADAMS, 'Professor'
Professional photographer, took a set of views in the town of Sandhurst (Bendigo, Victoria) in the 1850s. He also photographed Mount Macedon.
References: *DAA*.

ADAMSON, James Hazell (1829-1902)
Portrait and marine painter, lithographer and professional photographer, was born in Hawick, Roxburghshire, Scotland, on 27 June 1829. He came to South Australia in 1839 aboard the *Recovery* with his parents James and Elizabeth, née Beveridge, three brother and sisters.

Adamson worked as an artist in Adelaide during the 1850s, first as a topographical watercolourist and lithographer, then advertised in 1854-55 as a portrait painter. In February 1854 the *South Australian Register* favourably reviewed a large exhibition of seventy-five of his pictures, mainly watercolours and sketches of the country around Adelaide and 'two or three oil paintings'. He was advertising in the *South Australian Register* in November: 'Drawing- J. H. Adamson intends opening an evening class for instruction in the above art. For further information apply at his studio, Flinders Street, opposite Government Offices.'

In 1856 he made a lithograph of the *Goolwa*, the first paddle-steamer on the Murray River, and the following March was awarded a prize of 10 guineas at the inaugural exhibition of the South Australian Society of Arts for his painting *First Steamer on the Murray - Surprise of the Natives*. He also showed four *Fruit Pieces* and *Napoleon Reviewing his Phantom Troops*, the latter presumably a lithograph, or possibly a copy, after the paintings by John Michael Skipper.

Later in 1856 Skipper Adamson moved to Melbourne. He was advertising as a photographer from 212 Bourke Street in 1857, from 67 Collins Street East in 1857-58. A photographic panorama of the city taken from Emerald Hill, made up from four glass-plate negatives, was shown at the 1858 Victorian Society of Fine Arts Exhibition. The portrait and landscape 'positive collodion pictures on glass' (ambrotypes) he showed with the Victoria Industrial Society that same year were awarded a certificate of merit. In 1859, still listed as a photographer at the same address in Collins Street, he was in partnership with Arthur S. Jackson.

Adamson also continued to paint. The *Argus* of 8 September 1859 reported: 'A very effective-looking oil painting of the Ladybird steamer showing a blue light to
the wreck of the Admella on the night of the 12th August, is being exhibited in a shop-window in Collins-street, near Swanston-street. The artist is a Mr Adamson of Collingwood, and it is understood that the subject was taken from a sketch made by Mr Johnson, who visited the spot. Whatever its merits as a faithful representation of that terrible scene may be, the painting has many good points of its own; and the turbid sea, over which the lurid blue light is thrown, the storm-driven clouds, and the relative positions of the Ladybird and wreck, make up a picture well worthy the inspection of the lover of art. The following month this was exhibited with the Adelaide Society of Arts, along with its companion painting, Rescue of the Survivors of the Admella by the Portland Lifeboat. The latter was awarded the society's major annual prize of 10 guineas.

J. H. Adamson was exhibiting with Academy of Art and the New South Wales Agricultural Society at Sydney in 1874-75. He showed Maryla, Lyre Bird's Home, 'a representation of the first make-shift home of a free selector', Fern Grove, Burrawong Falls and other landscape and still-life paintings with the academy and was awarded a certificate of merit for a still-life of melons in 1875. The Sydney Mail critic praised his 'correct' drawing but objected to altogether 'too much pre-Raphaelite working up of detail'. He was advised 'to moderate his love of high colouring, and study breadth more than minuitiae'. In 1874 he showed a landscape, Sierra Nevada, California, with the Agricultural Society. Ultimately he moved back to Adelaide, where he died on 2 May 1902.

Directories/Almanacs: Royal South Australian Book Almanack and General Directory, 1854; Sands, Kenny & Co's Commercial and General Directory, 1859, p. 258, daguerrean and photographic artist, 67 Collins Street East.

Newspaper References: Adelaide Observer, 28 March 1857, 15 October 1859; Argus, 4 March 1858, 8 September 1859; My Note Book 27 February 1858; South Australian Register, 23 February, 25 November 1854; Sydney Mail, 3 April, 1, 29 May 1875.


Works: Early South Australian View 1850, w/c; Panorama of Goolwa from the Water, Showing Steamer Lady Augusta 1854, lithograph; Lady Augusta & Eureka, Captain Cadell's first Vessels on the Murray 1854, lithograph.
Represented: NLA; AGSA.

cat. nos.: 116.

ALDWINCKLE, J.

Professional photographer, exhibited a chromatype (coloured photograph on paper), Portrait of Mr Haines, with the Victorian Society of Fine Arts in 1857. His address was given as 59 Swanston Street, Melbourne.

References: DAA.

cat. nos.: 107.

ALEXANDER, John Cameron

Professional photographer, was operating in Melbourne from 1853 to 1858. In 1854, in partnership with O. Livezey, he showed daguerreotype portraits and
landscapes at the Melbourne Exhibition which they had produced at their studio, the Head Prize Daguerrean Gallery, 107 Elizabeth Street. Alexander alone advertised the following year that he was 'putting up those sweet little Remembrances in Preservers, to send home by the Essex and Boomerang'.

Alexander made a brief visit to Wellington, New Zealand, in 1856. Reporting a local fire in April, the New Zealand Spectator & Cook's Strait Guardian noted 'Mr Alexander, the daguerreotype artist, who, though only a temporary sojourner amongst us, was not only amongst the foremost in his exertions, but was most useful in his practical suggestions for rendering the means at command most available'. In the same paper a few weeks later Alexander thanked the citizens of Wellington 'for the very liberal patronage he has received during his short stay' and informed them that this was his last week: 'Those intending to get pictures must call during the fore part of the week, as he has enough engagements for the last two or three days'. He continued to advertise until 4 June then returned to Melbourne.


Newspaper References: Argus, 30, 31 May 1855; Melbourne Morning Herald, 16 August 1855, 28 September 1854; Melbourne Pictorial Times, 7 July 1855.

References: DAA; MEA; W. Main, Wellington Through a Victorian Lens, Wellington 1972.

cat. nos.: 189*, 190*.

ANDERSON, James

Portrait painter, was born in Belfast, Northern Ireland. A member of the Royal Hibernian Academy (he used the initials RHA after his name), he appears to have worked as a painter in Scotland and England as well as Ireland before his departure for Victoria in about 1852. The following May he was on the committee organising the 1853 Victorian Fine Arts Exhibition in Melbourne, to which he contributed three works, including Portrait of Mr Joseph Rowe, the well known circus proprietor. The critic of the Armchair thought that a 'a view of the well-known Circus in the background in the background adds to the effect of the picture'. The painting of Rowe's famous horse, Adonis, also exhibited by Anderson, was said to have been painted in collaboration with Frederick Frith. It was praised for its 'simple truth' of expression and was shown again at the Melbourne Exhibition of 1854, together with portraits of W. E. Barlow and the town clerk William Kerr. Anderson's third painting, Can You Refuse?, also attracted considerable attention as it depicted a young Italian girl playing a hurdy-gurdy accompanied by her brother, a pair who frequently performed opposite the Bourke Street Post Office.

Anderson may have been in Beechworth by 1857, if he is the artist 'John' Anderson. He was certainly in Sydney by 1858, the year he exhibited a portrait of the American consul, Mr Merrill, at Buist's shop in George Street. The Sydney Morning Herald of 30 October praised this as a 'clever and effective portrait ... by an artist who has only recently arrived from Victoria to follow his profession in this colony'. In 1860, when Anderson's studio was in George Street, above Peck and Fotheringham's Auction Rooms, the Southern Cross inspected his portrait of William Macpherson and commented: 'all the accessories of skilled art, careful
drawing, delicate manipulation, masterly effects of light and shade, render the study 
... valuable as a work of art independently of its worth as a faithful likeness'.

Reviewing a portrait of the Catholic priest Fr John Felix Sheridan in 1861, the 
Sydney Morning Herald reported that Anderson 'had portrayed on canvass [sic] 
many of our citizens, and always with the greatest success - his works being as 
much esteemed for their artistic finish as for their correct likeness'. Sheridan's 
portrait, with its background showing the Sacred Heart church at Darlington (as 
proposed), was commissioned for presentation to Sheridan by members of the 
Catholic Yound Men's Society which Sheridan had founded and directed. The 
portrait now hangs in Lyndhurst, Glebe (Historic Houses Trust). Anderson's 
portraits of Mr William Andrews (1861, oil on mattress ticking) and its companion, 
Mrs William Andrews - the parents of William Andrews - are in the Mitchell Library.

In 1861 Anderson was drawn into the controversy over of proposed portrait of 
the retiring governor of New South Wales, Sir William Denison. While the 
committee could not decide on a suitable artist, its members clearly showed a 
preference for an English rather than a colonial one. This prompted the well known 
critic Joseph Sheridan Moore to write a pungent letter to the Sydney Morning Herald 
in January 1861 championing Anderson's cause. 'It makes no matter', he stated, 
'that we have Mr. James Anderson, a member of the R. H. Academy, an Associate 
of a Scotch Society of Painters, and a student of, and exhibitor of the Royal 
Academy, London, living amongst us. We cannot give him the order because he is 
here - we must send it "home to England". His skill, his ability - the chefs-d-
oeuvres he has exhibited here, do not make the slightest difference in the case ... Mr 
Anderson has painted Mr. Macpherson, the Rev. J. F. Sheridan, Mr. Gilbert Wright 
and family, and in every instance had succeeded in turning out not only portraits but 
pictures'.

Anderson married a widow, Mrs Macleod, in Sydney. Her son William also 
became an artist, although he is now better known as manager of the Sydney 
Bulletin between 1886 and 1929. As 'Master Anderson', William Macleod studied 
drawing at the Sydney School of Arts under Edmund Thomas and was selected as 
star pupil by F. C. Terry in 1865. By all accounts the family led an unhappy life, 
due to Anderson's increasing bouts of alcoholism. Nevertheless, he continued to 
produce portraits, and he formed close associations with several professional 
colleagues, including S. T. Gill and Edmund Thomas.

The Herald of 27 July 1864 reported on a posthumous portrait of the former 
surveyor-general, Alaster McLean, which Anderson had painted from a photograph 
by Edwin Dalton. This large canvas in its 'handsome Sir Thomas Lawrence frame' 
by Corti of Pitt Street was hung in the surveyor-general's office in Macquarie Place 
(Lands Department Building). In 1868 Anderson executed oil portraits of the 
pioneer Yass pastoralist Frederick Manton and his son John (ML). Two portraits 
were shown in the New South Wales Agricultural Society's annual exhibition in 
1872. The following year Anderson had three oil portraits on view in Furze's shop, 
George Street, his subjects being the late C. Nathan FRCS, William Charles 
Wentworth (1872, ML) and German poet Schiller, all most likely painted from 
photographs. The Mr Anderson who showed 'some clever varieties' of pen-and-ink 
drawing at the New South Wales Academy of Art Exhibition in 1877 was probably 
James.

Directories/Almanacs: New Quarterly Melbourne Directory, 1853, p. 2, portrait 
painter, 150 Stephen Street East

Newspaper References: Argus, 26 April, 26 July 1853; Armchair, 17 September 1853; Southern Cross, 25 February 1860; Sydney Mail, 11 May 1872, 4 January 1873; Sydney Morning Herald, 30 October 1858, 5, 12 January 1861, 13 February 1861, 27 July 1864, 8 February 1866, 14 June 1867.

Represented: ML; SU; Historic Houses Trust; Lands Department, Sydney; p.c.
cat. nos.: 7, 32, 33*.

ARCHER, Alexander (Sandy) (1828-1890?)

Artist and banker, tenth of the thirteen children of William Archer and Julia, née Walker, of Perth, Scotland, was a brother of Charles and James Archer. Their father was a timber merchant in Perth until 1825 when he took up lobster trading in Larvik, Norway. There, on 10 April 1828, Alexander was born. Sent to Perth to his grandmother, Mrs David Walker, to complete his education, he entered the Perth Academy at the age of ten. On 20 July 1842 Alexander wrote to his older brother Archibald that he had won prizes in five subjects at the academy. In drawing he received firsts for 'landscapes in watercolour, landscapes in pencil [and a] ship in pencil'. Other prizes were for French, geometry, algebra and 'superior fair-book'. In 1844 Alexander began work as a 'writer' (clerk) with James Morison of Perth whose daughter Grace later married Thomas Archer, another brother. Gracemere, an Archer property near Rockhampton, Queensland, was named after her.

Alexander Archer left Scotland for Australia aboard the Emily and reached Melbourne on 24 October 1852. Unlike other Archer brothers, he did not join (by then ) numerous Walker and Archer colonial enterprises but instead went to the Ovens River diggings, 160 miles north-east of Melbourne. By February 1853 he was a gold buyer for the Bank of New South Wales and by June had begun a life long banking career with that company, having been appointed accountant of its Ovens River agency. The following year he became manager of the bank's Kyneton branch. A competent ink and wash sketch captioned 'Archie as he appeared after a 30 mile ride and a hearty dinner', said to be by a member of the Archer family (presumably Sandy), was drawn at Kyneton on 22 November 1860 (Capricornia Institute, Rockhampton).

Sandy moved to Queensland in 1864 as Brisbane manager of the bank. He took on the extra responsibility of inspector of the Queensland branches in 1867. Returning to Europe in 1863, 1871 and 1883 he married in Scotland in 1871. His wife Mary Louisa (Minnie), daughter of Sir Robert Ramsay Mackenzie, tenth baronet of Coul, Ross-shire, had been born during her parents' residence in Australia. Her father had been a squatter in NSW from 1826, first colonial treasurer of Queensland in 1859 and third premier in 1867. Sandy and Minnie Archer, who had no children, lived at Arley, Archer Street, in the Brisbane suburb of Toowong. In addition to his well-known artistic pursuits, Sandy interested himself in gardening and worked for the Brisbane Children's Hospital. His wife was an accomplished needlewoman. Both Archers died in the Queta disaster off the north Queensland coast on 28 February 1890, on their way to Britain.

The Archer family, widely separated by distance, appears to have remained close-knit. Its Australian members regularly visited Europe and Scotland and maintained a
bilingual correspondence in English and Norwegian. The visual record of places, incidents and people produced by the Australian amateur artist members was circulated within this far-flung family circle. Surviving works by Sandy, as he signed his sketches, are in pencil or pen and wash. He was known for his quiet humour, and several figure drawings carry more than a hint of caricature. Some have an apparent serial linkage. The figure sketches are sometimes stiff and laboured, but the topographic and scenic sketches are pleasingly composed and well executed. His drawings in the Mitchell Library include At Dryden's Rock (14 November 1861), Gracemer from the Mere (31 August 1861), The Black Boys Ration (n.d.), A Field-day at Kyneton (26 October 1861), Aborigines Hunting Kangaroos (n.d.), Dryden's Rock, Crinoline in the Ascendant (14 November 1861) and View from Sea Hill Anchorage Looking South Eastwood towards the Narros and Mt. Larcom. An early sketch dated 28 November 1853 showing two men in a tent with a table between them and engaged in business transaction possibly records a gold-buying incident on the Ovens.


cat. nos.: 407.

ASQUITH, W.
Professional photographer, was working at 98 Bourke Street, East Melbourne, in 1858.
References: DAA; MEA.

AVARNE
Professional photographer, was working at Bendigo, Victoria, in partnership with John Ness during the 1850s.
References: DAA.

BALIARD, Benjamin
Professional photographer, was listed in the Sands, Kenny & Co's Commercial and General Directory for 1861 at 72 Moore Street, Collingwood. He is listed here as 'Baliard' and not 'Ballard' as in the DAA. In 1865-66 a 'Ballard' was working from Burke Street, Smythesdale, near Ballarat, which may be the 'Baliard' listed in the 1861 Directory. A carte-de-visite by Ballard & Co. of 80 Fitzroy Street, Collingwood, has been recorded by Alan Davies.

References: DAA, MEA.

BALLARD, Benjamin
See Baliard, Benjamin.
BARDWELL, William H.

Professional photographer, was employed in 1858 by Saul Solomon at Ballarat, providing photographs of the town which were lithographed by François Cogné for the Ballarat Album (1859). Solomon and Bardwell were soon partners, working in Main Street from 1859, in Sturt Street from 1865. They also visited Maryborough and Dunolly (Victoria) in 1865. Together they exhibited photographic portraits at the 1862 Geelong Exhibition of Art, Science and Industry and at the 1863 Ballarat Mechanics Institute Exhibition. Their 'new sennotype process' was judged 'highly successful' by the Illustrated Melbourne Post of 27 December 1862. On 9 February 1863 the Argus reported that Bardwell had photographed the ceremony of the laying of the foundation stone of the Burke and Wills memorial in Sturt Street from a vantage point on the roof of the Ballarat Post Office.

By 28 September 1866 the partnership seems to have been dissolved, for Bardwell was then advertising his Royal Photographic Studio in the Clunes Gazette: 'The studio is every way replete with suitable accommodation for the preparation of toilet and rooms are provided for ladies and gentlemen. Mr Bardwell's long and practical example will entitle him to the claim to the first position in Ballarat as a photographer'. He exhibited views and portraits, including Portrait of the Very Rev. Dean Hayes, at the 1869 Ballarat Mechanics Institute Exhibition and showed photographs of Ballarat at the 1870 Sydney Intercolonial (for sale at £6). Other exhibited photographs included 'a large panorama of the city of Ballarat, in a semi-circular form', shown at the 1872 Victorian Intercolonial Exhibition.

Photographs believed to be by Bardwell of the Chinese giant Chang and his wife and child (who visited Ballarat in 1870) are held at the Gold Museum, Ballarat. His photograph of The Band of Hope and Albion Consolidated Registered [mining company], Ballarat 1872 was incorporated into a lithographic advertisement for the company by F. W. Niven and Niven's Directory for the City of Ballarat for 1875 included an original photograph advertising Bardwell's studio. The Mitchell and La Trobe libraries hold large collections of Bardwell's cartes-de-visite portraits and views of Ballarat.

Although in partnership with J. Beauchamp at Ballarat for some part of 1878, Bardwell was working on his own in Melbourne later that year. The photographer at Bardwell's Royal Studios at Ballarat during the 1880s was a Mr Williams; William Bardwell remained in Melbourne.

Newspaper References: Age, 6 November 1872; Clunes Gazette, 28 September 1866; Illustrated Melbourne Post, 27 December 1862.


BARLING, J.

Professional photographer, was associated in 1853 with Mr J. Tyne, a 'Professor of Photography' at Charlwood & Sons, three doors from the Melbourne Post Office. Later that year Barling was taking daguerreotypes in his own studio at 7 Great Bourke Street. He was at 111 Collins Street East in 1854.

Newspaper References: *Argus*, 4 January 1853; *Melbourne Morning Herald*, 26 February 1853.
References: DAA.

**BARNES, W. Rodney**

Painter and illustrator, worked at Launceston, Tasmania, before 1851. That year when his painting *Lake Como* was shown in the Launceston Exhibition, a local newspaper reporter identified him as one of three artists 'long resident in the town', the other being James Smith and Frederick Strange. Two undated watercolours of Launceston subjects, *River Tamar* and *The First Basin*, are signed by him (TMAG).

From about 1855 to 1860 Barnes was a staff artist on *Melbourne Punch*. His subsequent movements have not been traced, but he may have returned to Tasmania. By 1892 he was in New Zealand, exhibiting with the New Zealand Academy of Fine Arts in 1892-94 as a Wellington member, in 1895 as a Wanganui member. He painted lake and bush views in 1893, when staying at Papaitonga with the naturalist James Buller.

References: DAA; entry taken largely from U. Platts, *Nineteenth Century New Zealand Artists*, Christchurch 1980; W. Moore, SAA.
Represented: TMAG; ATL.

**BATCHELDER, Benjamin Pierce (1826-1891)**

Professional photographer, was born in Salem, Massachusetts. He was a younger brother of the itinerant photographer Perez Mann Batchelder who employed him on the Californian goldfields in 1853. Benjamin, his younger brother Nathaniel and a third brother, Freeman, arrived at Melbourne from Boston in the *Cahota* on 21 February 1856 to join Perez, who had opened a Melbourne branch of the firm at 57 Collins Street East in 1854. Benjamin and Nathaniel set up their own studio at Sydney in 1858, but when Nathaniel died two years later Batchelder Brothers closed down. Benjamin moved to Sandhurst (Bendigo) and opened a studio in his own name loosely linked to the Melbourne family firm, now Batchelder & O'Neill.

Benjamin Batchelder soon became Bendigo's leading photographer, a title hitherto held by Alexander Fox. In 1861 Gus Pierce was sent to Bendigo by Batchelder & O'Neill to help Benjamin meet his commission from the Sandhurst Borough Council to photograph the local mining scene for the 1862 London International Exhibition. Pierce noted: 'We were furnished with a little black pushcart holding the camera and other necessaries, and we were to get pictures of all objects of interest... the work was most disagreeable, owing to the heat and dust'. Batchelder's *Views of Bendigo*, an album of fifty-one sepia photographs produced in 1861, is in the La Trobe Library.

In 1866 every shire and borough council in Victoria was invited to send fourteen photographic views to the 1867 Paris Universal Exhibition, framed together with 'the statistics of the district as a centre piece'. Benjamin Batchelder was commissioned to produce the photographs for the Shire of Korong. He took general views of Inglewood and its public buildings, mines and mining scenes ('including Cloughton's and Masterton's crushing mills') and a cave at Mount Kooyoora, 'the haunt of the notorious bushranger, Captain Melville'. The last was especially commended as 'a beautiful specimen of the photographic art'. Each photograph was
'bordered and lettered' by the Shire Council surveyor, Mr Wynne, then framed by Mr Deslandes. The whole Victorian collection was shown together at the 1866 Melbourne Intercolonial Exhibition, where Korong's effort was awarded an honourable mention, before being sent to Paris.

Throughout 1866 and 1867 Benjamin's studio was in Temple Court, Pall Mall, Bendigo. His Photographic Rooms were advertised and illustrated in Stevens and Bartholomew's 'Sandhurst... Directory for 1867' as: 'The largest, the cheapest and the best in the colony... Views of the buildings &c. taken to order. Cartes de Visite and Portraits of every description, beautifully tinted to order. Photographic Albums, Frames, cases, Passepartouts, Lockets, Engravings &c., in great variety, AT LESS THAN MELBOURNE PRICES. Cartes de Visite sent to any part of the colony free of postage. B. P. Batchelder, Artist'.

Benjamin sold up and returned to the United States in 1868. He died at Stockton, California, on 16 November 1891. An infant son is buried in the Bendigo General Cemetery. The La Trobe Library holds the most extensive collection of his photographs, including an undated portrait of Perez.


Newspaper References: Argus, 22 February 1856; Bendigo Advertiser, 1860s (various); Freeman's Journal, 10 October, 7 November, 12 December 1868; Illustrated Sydney News, May 1868; Inglewood Advertiser, 22 September 1866; Sydney Morning Herald, 25 February 1867, 11 April, 2 June 1868.

cat. nos.: 104, 106.

**BATCHELDER, Freeman**
See Batchelder, Perez Mann

**BATCHELDER, Perez Mann (1818-1873)**
Professional photographer, elder brother of Freeman, Benjamin and Nathaniel Batchelder, was born in Boston, Massachusetts. His surname was commonly spelt 'Bachelder' and he was possibly a kinsman of R. G. Bachelder, a touring showman who brought several popular panoramas from New York to the Australian colonies in 1867-68. In the early 1850s P. M. Batchelder worked as an itinerant daguerreotype photographer on the Californian goldfields, organising a chain of studios on wheels which could be moved easily from site to site. A splendid quarter-plate daguerreotype showing him standing in front of his 'Daguerrian Saloon' at Vallecito, California (Oakland Museum, California), was taken in the summer of 1853 by one of his pupils and agents, Isaac W. Baker, whom Batchelder had sent in a van that year to Murphy's Camp, Vallecito and Mokelumme Hill. Meanwhile brother Ben was at Jamestown and 'David' and 'Patch' (Freeman Batchelder?) were also on the payroll, one training to go to Mexico, the other possibly at Stockton. On 2 September 1853 P. M. himself was (temporarily) at Sonora.

The Victorian gold-rush inspired Perez to extend the chain to the antipodes. He opened a Melbourne branch of P. M. Batchelder at 57 Collins Street East in 1854 and exhibited two photographs of Toorak houses and a portrait of the town clerk at
the 1854 Melbourne Exhibition. The firm was soon very successful. The photographer Walter Woodbury, who worked there for £4 week for a few months late in 1855, called it 'the head daguerrotype [sic] establishment in Melbourne'. The photographs he noted there included a portrait of the notorious dancer Lola Montez, displayed with 'all the [other] celebrated characters hung out at the door'. On 14 October 1855 Woodbury sent a small parcel of photographs to his mother in England, mainly his own but including a Batchelder stereoscope because it was 'I think the best thing in the photographic line I ever saw'.

Freeman, Benjamin and Nathaniel turned up in February 1856 and joined Perez. Batchelder's showed portraits, two views of Melbourne and one of Geelong at the 1857 Victorian Society of Fine Arts Exhibition. Sands & Kenny's Melbourne Directory for 1857 lists Perez and Freeman as joint occupants of the Batchelder daguerrean and photographic rooms at 57 Collins Street East, but later that year, after Daniel O'Neill's Daguerreotype and Collodion Portrait Rooms' operating from P. M.'s former premises between 1858 and 1862 was Freeman.

In 1859 Batchelder and O'Neill announced that having recently added 'another large Operating Room' to their former extensive premises, with an excellent Skylight for the taking of Collodion or Glass Portrait, they are now prepared to execute either the Daguerreotype or Glass Pictures in a style surpassed by none in the Colonies'. They were offering: 'Correct copies taken from paintings or other Daguerreotypes - The trade supplied with every description of Apparatus and Materials.- The goods imported by Batchelder and O'Neill are from the best houses in England and America. - The chemicals are prepared EXPRESSLY for photographic purposes and superior to those sold by Druggists - Price Lists... [and] Goods carefully packed and forwarded to any part of Australia and neighbouring Colonies.'

It is not clear how many of the photographs were taken by any name partner, but Batchelder and O'Neill exhibited portraits and photographic views at a number of exhibitions. Cato mentions that Batchelder's sold cartes-de-visite of actors and actresses at a shilling in local theatres between acts, surviving examples including Madame Caradini, G. V. Brooke (whose carte by Batchelder's was reputed to have sold 50 000 copies), Mr and Mrs Charles Kean, George Coppin and many others (LT). Many were taken by the later firm, with which no Batchelder brother had any connection, but the initiative seems to have been taken by them. Batchelder's (and its successors) was exclusively a photography firm. When Rev. J. Buckland exhibited Portrait of a Gentleman by Batchelder & O'Neill in the watercolour section of the 1862-63 Hobart Town Art Treasures Exhibition, this was doubtless a hand-coloured paper photograph or chromotype, presumably of Buckland himself.

Batchelder & O'Neill were awarded a first-class certificate for sixteen hand-coloured portrait photographs of officers of the Metropolitan Volunteer Brigades when these were shown at the 1861 Victorian Exhibition. When sent on to the 1862 London International Exhibition, the collection was awarded an honourable mention. Freeman Batchelder may have accompanied the photographs to England; Batchelder & O'Neill photographs on sale at the 1863 Ballarat Mechanics Institute Exhibition included forty views of Melbourne and vicinity, reproduction of painting - and twelve views of the London International Exhibition.

By the end of 1864 Batchelder & O'Neill were at 27 (or 28) Swanston Street with O'Neill as sole partner. Perez had long returned to Boston; in 1860 he opened a studio there in partnership with James Wallace Black (1825-96). He died in North America in 1873. By 1866 the old Melbourne firm no longer existed, the Swanston
premises having been taken over by their erstwhile manager, Charles Johnson, while the name 'Batchelder Portrait Rooms' (and, presumably, the firm's negatives) now belonged to F. A. Dunn, J. Botterill and J. N. Wilson. Listed at 41 Collins Street East in 1865, the latter operated at Batchelder & Co. from 1866 to 1895, mainly under W. J. Stubbs. Collection of photographs from the studios of P. M. Batchelder and Batchelder & O'Neill are in the La Trobe, Mitchell and other libraries.


Newspaper References: Argus, 31 May 1855, 18 December 1857; Melbourne Morning Herald, 28 April 1859; Mount Alexander Mail, 22 June 1855.


BATH, Miss Elizabeth

Painter, of Lismore Cottage, Neptune Street, St Kilda, Melbourne, showed five works in the 1857 Exhibition of the Victoria Society of Fine Arts; one oil portrait and four portraits 'in pastelles'. She exhibited two coloured 'crayon (pastel) drawings, one which appears to have been copied from an engraving, in the 1866 Melbourne Intercolonial Exhibition when living at Berry Bank, near Cressy.

Newspaper References: Age, 11 December 1857.

References: DAA.

cat. nos.: 72, 381, 382, 383, 384.

BAUME, Joseph Wellesh

Professional photographer, was working at 39 Swanston Street, Melbourne, in 1860, moving the following year to 8 Bourke Street where he remained until 1862. He exhibited Portrait of - Sergeant esq at the Victorian Exhibition of Fine Arts in 1860. Later he became a travelling photographer in rural Victoria and south-western New South Wales, being recorded at Echuca, Deniliquin and Hay in 1868 and at Church Street and Scallen Street, Pleasant Creek (Victoria), on an undated cartes-de-visite.

References: DAA; MEA.
cat. nos.: 195.

BEACH, H. P.
Professional photographer, took photographs at the Burnt Creek diggings, Victoria, in 1861.


BEALE, Anthony
See Katherine Rose Beale
cat. nos.: 313*

BEALE, Katherine Rose (née Young) (?-1856)
Miniaturist, who arrived in Port Phillip in 1839. She was the niece of the Governor of St Helena. It was in St Helena that she met Major Anthony Beale, whom she married in 1814. Anthony worked with the East India Company in St Helena until it was wound and the couple returned to England. Back in England Anthony was unable to find a suitable position and decided to settle in Port Phillip. The Beales arrived in Victoria in 1839, along with their eleven children. They built a house and lived out their years mixing with the best social circles, with Katherine Rose paying calls on the ladies of Melbourne, including Mrs La Trobe.

In the LT there are several diaries which come from the Beale estate. There has been some confusion over the attribution of the Beale diaries, with the DAA claiming that the illustrated diary is the work of a Margaret Beale, showing 'extremely crude, schematic ink narrative sketches' of her home at St Helena Park. In the entry for what should be Katherine Rose Beale her name has been confused with Margaret Beale, an artist who was working in Tasmania at the time. The illustrated diary, which is described as lacking any 'redeeming aesthetic feature', is also praised as 'a unique social document' of the 'verbal and visual record of the most pedestrian details of a woman's life in early Victoria'. The diary, however, does not describe a woman's life and is in fact the work of Katherine Rose's husband Anthony. An article in the Victorian Historical Magazine reveals that Katherine Rose did occasionally fill in the gaps left by her husband but that this diary is a record of Anthony's experiences in early Victoria. A simple reading of the diary, which describes what were a man's chores on the land, such as fencing, confirms this attribution to Anthony. It is also not Katherine Rose's handwriting in most of the entries.

One other diary, an unillustrated religious diary in the LT, which was written by Katherine Rose between 1854 to 1856 and was continued by her husband from 1856-1859, shows she had very neat, fine handwriting that was quite distinct from her husband. It is in this handwriting that notes on miniature painting and photography are written. These notes indicate that Katherine Rose was a
knowledgeable artist, probably capable of much more than the crude sketches in Anthony's diary. The wrongful attribution was no doubt a result of a tendency of art historians to assume that amateur work is female and that men did not indulge in sketching in journals, but as shown here such stereotypes are fallacious for men and women in the colony could be found working in all branches of portraiture. Unfortunately Beale's religious diary does not describe any of her life as an artist.


BECKER, Ludwig (1808-1861)

Painter, sketcher, botanical artist, engraver, naturalist and explorer, was born in Offenbach-on-main near Darmstadt, Germany, on 5 September 1808, eldest son of Ernst Friedrich Becker, a civil servant. As a boy he attended the Ludwig George Gymnasium where teachers from the Darmstadt gallery taught him painting, and where he met Johann Kaup whose book Gallerie der Amphibien (1826), like Kaup's three-volume Das tierreich in seinen Hauptformen Systematisch Beschrieben (1835-37), he helped illustrate. From 1929 he worked as a painter for the publishing firm of Heinrich Ludwig Brönner at Frankfurt-on Main. He studied lithography at the Städelische Institut under Peter Vogel and later began to paint portraits; unfortunately, none form this period are known. From 1840 to 1844, when Becker went to Mainz, he was court painter to the Archduke of Hesse-Darmstadt; in his spare time he collected many bronze and bone artefacts, Roman figures, medieval engravings and both Roman and medieval coins.

It seems that Becker supported the unsuccessful German liberal revolution of 1848. 'Whenever I have indigestion I swallow something bitter, that is, I think of Germany', he wrote to Kaup from Melbourne, and it was probably for political reasons that he moved to England in 1850. That summer he read papers to the British Association for the Advancement of Science at Edinburgh, then decided to move to the New World. In October he sailed from Liverpool for Australia. After a few weeks stay at Rio de Janeiro en route, he reached Launceston in March 1851.

'Paying his way by taking likeness-miniatures which he does very nicely', as Lady Denison remarked, Becker remained in Tasmania for nearly two years, sketching, painting and indulging his scientific interests in botany, zoology and geology. A splendid miniature of Philip Oakden (NGA) was painted long before Oakden's death on 31 July 1851, and others, also of excellent quality, are held privately in Tasmania. He became an intimate of Lieutenant-Governor Sir William and Lady Denison, the latter labelling him 'one of those universal geniuses who can do anything: is a very good naturalist, geologist & c., draws and plays sings'.

In November 1852 Becker moved to Victoria and spent two years on the Bendigo goldfields. On his return to Melbourne he held one-man exhibition of his Bendigo sketches. These were shown again in Melbourne in 1854 along with 'specimens of Australian Algae and Fish designed to furnish new designs for paper hanging'. The Argus called the former 'remarkably clever' and added: 'The view of the Seven White Hills is a gem, and the sketch of Golden Square Bendigo after sunset is highly characteristic and natural. Mr Becker is evidently an artist of no ordinary calibre; many of his pictures are most ingeniously contrived. The charred trunks of trees, in the outlines of which a resemblance to the human figure is sometimes detected by the
fanciful, are made the subject of three or four admirably executed sketches. The idea is essentially German and is well carried out by the artist, whose Bishop of Bendigo, Monk and Lubra and Philosopher of Golden Gully are most comically devised and cleverly executed'.

Becker was active in the Melbourne German Club and in 1859 helped organise celebrations in honour of von Humboldt and Schiller. He took an active part in the Philosophical Institute, founded in 1855, which became the Royal Society in 1860. He also collected specimens for Professor McCoy, one of the four founding professors of the University of Melbourne, and prepared lithographs for him and for the government botanist, Ferdinand von Mueller. He studied the local Aboriginal people, sketched indefatigably, sent botanical drawings to Sir William Hooker at Kew, and prepared papers for publication in Germany and London as well as for the Philosophical Institute.

Drawing was an integral part of Becker's life. His letters to Dr Kaup written in 1850-55, for instance, are studded with thumbnail sketches (including a probable self-portrait). He took an active role in the formation of the Victorian Society of Arts in 1856 and sat on several of its committees during the following three years. He also seems to have experimented with plaster casting, sending his Australian Lizards, Cast from Nature to the 1856 Victorian Exhibition of Art. He favoured a romantic light for many of his landscape subjects. Old Prince's Bridge and St Paul's by Moonlight (c. 1857, LT) is a rare and dramatic night painting, as much a celebration of the recent installation of gaslight in the town as the obscured moonlight.

In June 1860 Becker was appointed artists and naturalist on the Victorian Exploring Expedition to the Gulf of Carpentaria which, led by Robert O'Hara Burke, left Melbourne on 20 August. En route he sent five full reports and made some seventy sketches as well as carrying out meteorological observations and making notes on the Aborigines, including specimens of their songs. Unfortunately, the expeditions organising committee failed to provide him with the proper equipment, while Burke, who was completely uninterested in scientific observations, refused to allow him to ride and made him work like a porter, loading and unloading the camels and carrying packs. The result of this was that he had to sit up late, without sleep, to complete his writing and sketching. As the party moved north from Menindie to Cooper's Creek, Becker gradually succumbed to over-exertion, poor water and a diet which produced scurvy. He took his last readings on 1 April 1861 and died on the 29th at Bulloo in the south-west corner of Queensland.

The most gifted member of the Burke and Wills party, he carried out his work 'with much devotion and ability', which his contemporary William Strutt insisted 'was not... suitably acknowledged'. His miniatures, his landscape sketches and Aboriginal drawing have been numbered by Sayers 'among the finest watercolours to be produced in Australia in the nineteenth century'. Those made on this fatal expedition (LT) are possibly his most important contribution to Australian art, in many ways the most significant product of the ill-managed affair. A water-colour, said to be a self-portrait, is in the La Trobe Library and he included himself as an incidental figure in several watercolours and sketches, for instance Blowhole, Tasman's Peninsula, Van Diemen's Land (1851, NGA).


References: DAA; M. Tipping, 'Ludwig Becker', ADB, vol. 3, Ludwig Becker: Artists and Naturalist with the Burke and Wills Expedition, Melbourne 1979,

Represented: ML; NGA; NLA; LT; Bendigo AG, Crowther Library; p. cs. cat. nos.: 47*, 65, 66, 67, 202, 203*, 204*, 205, 329*.

**BENTLEY, William Friend (1836-1910)**

Painter and professional photographer, was born in St Clement's Dane parish, London, on 8 October 1836. He was only three when he came to South Australia and his parents later sent him back to London for training at the Royal Academy Schools, a family legend being that his uncle carried his paintings materials up the steps since he was too small to manage them himself. He also learnt photography in London.

Bentley was back home by 1853, when he accompanied his father on a visit to the Victorian goldfields. He is said to have both sketched and taken photographs of mining scenes there. Two watercolours in the National Library, *Eagle Hawk Gully, Bendigo* (1855) and *Mt. Alexander Gold Diggings* (1853), attributed to Bentley by his daughter (who donated them in 1965), appear to be copies of prints by G. F. Angas, except that it seems that it was Angas who was the copyist. McCulloch states that Angas's father commissioned Bentley to take photographs of South Australian views and therefore considers it likely that the common source of several virtually identical views of the Mt Alexander (Castlemaine) diggings by Bentley, Angas and John Saddington Plush was a Bentley photograph.

On their return William lived with his parents at Burra Burra where his father worked for the copper mines. He was paid £5 for a watercolour of the Burra mine in May 1858 (National Trust SA). Another sketch of the mine done in June 1857 was illustrated in *The Burra Mine: Reminiscences of its Rise and Fall*, 1845-1877 (and reproduced by Ian Auhl in 1975).

After he was married Bentley worked professionally as a painter and photographer at *Kangarooing* was lent by its owner, Mr Bruce, to the South Australian Society of Arts' exhibition at Adelaide in January 1863. His wife Louisa died that year aged twenty-six, and on 11 January 1864 William married Elizabeth Bold of Burra. The two children of his first marriage predeceased their mother and only five of his and Elizabeth's four sons and seven daughters survived infancy.

Bentley was taking photographs at the rival copper-mining town of Moonta in 1868-71 but finally returned to Redruth (the Burra mining town) and opened a shop.
He used this as a school as well as a painting and photography studio, according to a daughter. As a painter he worked in oils, watercolours and chalk, his subjects being landscapes, townscapes, historical pictures and portraits. He was commissioned to paint the portraits of several of Burra's mayors. Most of his surviving photographs are views of Burra taken at the turn of the century, including one of his own shop (c. 1902). He remained at 'the Burra' until he died in June 1910. He was buried in the Wesleyan section of the local cemetery.


BERTENSHAW, Thomas
Professional photographer, worked from 79 Gertrude Street, Fitzroy, in 1859-66. The following year he was at 48 Young Street (also in Fitzroy) and had a Melbourne studio at 70 Elizabeth Street, while in 1869-71 his studio was at 38 Wellington Street, Collingwood.


References: DAA; MEA.

BEVAN, Thomas
Professional photographer, appeared in the 1854 South Australian Directory as an artist of Hindley Street, Adelaide. Thomas Bevan, 'photographic artist', was listed in Melbourne between 1858 and 1871; from 1861 to 1869 his address was 142 Smith Street, Collingwood. He later moved to Queensland and at some stage had a studio in Edward Street, Brisbane (a carte-de-visite from this address has been recorded by Alan Davies). He was at Mary Street, Gympie, between 1874-1900. Thomas Bevan was presumably connected with C. E. Bevan.


References: DAA; MEA.

BLAND, G.
Portrait painter, was born in England and had obviously received some artistic training before his departure for Australia, perhaps at the Royal Academy Schools in London, although, despite his claims, he was not a royal academician. He reached Melbourne via Sydney in January 1847 and set up a studio in the Western Port Hotel at the corner of Queen and Little Flinders streets. Most of his income was derived from oil portraits which he executed in one sitting at the cost of a guinea. In June 1847 he visited Geelong and painted the celebrated racer Bunyip. It would appear that Bland left Victoria the following year. Nothing further is known about his life.
References: *DAA; Mary Holyoake, 'Melbourne Art Scene from 1839 to 1859', *Art and Australia*, 15.3 (Autumn 1978), 289-296.

**BOAKE, Barcroft Capel (1838-1921)**

Professional photographer, was born in Dublin on 12 November 1838. Apprenticed at a polytechnic depot for scientific instruments (including photographic equipment), he was 'constantly in trouble for breakages through clumsiness and bad luck', he later wrote. Part way through his indentures he ran away to Manchester and was apprenticed to a photographer, then moved to London. At the age of about twenty he emigrated to Victoria on board the *Great Britain*. He had a photographic business in Bourke Street East, Melbourne, between 1858 and 1862 and was secretary of the Photographic Society of Victoria in 1860. Between 1860 and 1862 he was in partnership with B. C. Peyman.

Boake moved to Sydney in 1862, started work with the Freemans then opened his own studio: first in Spring Street, Balmain, in 1862, then at 330 George Street in 1867, with a branch office in the same street by 1870. He achieved some local renown, particularly for his small exquisitely coloured miniatures (which Cato judged the best of their period). An advertisement for his carte-de-visite and cabinet portraits in the *Sydney Morning Herald* of 27 April 1867 announced that these were for sale at 'a lower rate than has been attempted by any photographer in Sydney hitherto'. He did not, however, advertise widely, limiting publicity to times of necessity. For example, to counter claims by the rival photographer Beaufoy Merlin, he pointed out that he already had available carte-de-visite views of 'every shop in George-street, taken separately' and many more besides.

Boake advertised in the *Sydney Morning Herald* of 13 April 1867 that he had purchased at auction 'Mr. W. Hetzer's entire stock of Stereoscopic View Negatives which, with his own formed a very extensive collection and is now ready to supply copies of the same', Flavell was his sole agent for these, while larger views of Sydney, numbering over 200, were obtainable only from his studio or from Mr Coles at 380 George Street. His advertisement in the 1869 edition of the catalogue of the Sydney Mechanics School of Arts indicates an extensive range of services. He offered enlargements using special apparatus, and he had 'a talented Artist to colour and finish the crude Photograph'. For large portraits he recommended the mezzotint finish which gave 'a degree of softness very pleasing to the eye'. For locket-size Boake offered an ivory finish with great 'brilliancy and warmth of tint', claiming that his was the only gallery in Sydney where this class of picture was produced. He also claimed to be Sydney's sole supplier of 'heliographs... on material similar to porcelain'. He photographed children by 'the Instantaneous process'. As well as providing carte-de-visite portraits, he took views of private houses and business premises. A distinguishing feature of many of his carte-de-visite portraits is the stamp on the reverse side, a 'beacon flammant', the Boake crest.

Initially his efforts were attended with success, both artistic and commercial. The *Sydney Morning Herald* of 5 January 1867 praised two photographic panoramas of Sydney which Boake had taken from the roof of the Australian Library in Bent Street, considering them 'better than any we have yet seen' and capable of conveying 'to the eye of a stranger an idea of the extent of the city, its general appearance, and the picturesqueness of its locality'. He exhibited panoramas at the 1870 Sydney Intercolonial Exhibition, for sale at 2 guineas, together with (unpriced) mezzotint
portraits and photographs of children. The five crews competing in the Balmain Regatta in November 1870 were photographed, both beside their boats and rowing, the latter by 'an instantaneous process'.

He showed sixty-one photographs at the 1871 London International Exhibition (an 'extensive and interesting miscellaneous collection') and his oil-coloured photographs won first prize at the Agricultural Society's annual show in 1872. (He also showed photographs coloured with chalk and pastel at this exhibition.) At the Sydney International Exhibition in 1879 the judges declared his photographs 'well taken and printed, the idea of a child's shadow being very successfully worked out in one of the photographs', and awarded him a highly commended certificate. He was awarded a bronze medal for his photographs at the 1883 Calcutta International Exhibition.

Boake's George Street studios were extensive and his equipment sophisticated; he used a 100-guinea mammoth lens and camera from the American Optical Company. By 1878 he was wealthy (or confident) enough to purchase Roebuck in French's Forest Road, North Willoughby, for himself and his large family. He had married Florence Eva Clarke of Adelaide on 7 March 1865, by 1878 they had seven children, of whom six were still living. Florence Boake died of puerperal fever in 1879 after bearing twins, one of whom died; the other was intellectually disabled.

By 1880 the Bulletin could state that there was 'no name more intimately associated with the development of the photographic art' in Sydney than Boake's: 'Ten years ago, the artistic character of his pictures earned for him a very high reputation. It has never since been dimmed'. He opened a Newcastle branch in Hunter Street on 16 June 1884. Boake's gigantic mosaic of portrait photographs (embellished with oil paint) of the Australian military contingent to the Sudan Wars in 1885 has been justifiably labelled by Newton, 'the greatest mosaic of the nineteenth century'. Small prints were made from it to be sold to the public and the families of the soldiers, and the original was shown in the NSW court at the 1886 Colonial and Indian Exhibition in London, afterwards being presented to Queen Victoria. Boake made a duplicate which he showed at the 1888 Centennial International Exhibition in Melbourne; this version is now in the Australian War Memorial, Canberra.

In October 1885 Boake became a member of the official committee to help re-elect G. R. Dibbs as conservative premier of NSW, but he had little chance to participate in political events because of personal tragedies and financial difficulties. Perhaps hastened by the coal strikes, the Newcastle branch closed first. He sent photographs of an unusual (and surely unprofitable) subject to the 1887 Adelaide Jubilee International Exhibition - Chess-Players of the Deaf and Dumb Asylum, Sydney - and by then was having difficulty in raising even the 4-guinea council rates on his Sydney home and land. The following year, all but a portion of his property was in the hands of the St Leonard's Building Society and Boake had to move his family to the home of his aged mother-in-law in Croydon Road, Ashfield. He attempted to gamble his way out of his difficulties by speculating in the Melbourne land boom. Instead, he recorded, he became 'heavily embarrassed with debt and saw no prospect of re-establishing [him]self'. His studio closed in 1890.

He opened a modest suburban studio at Croydon the following year (which he continued to call Rembrandt Photographic Studios, the business name of his Castlereagh Street premises in 1889-90), but personal misfortune continued to haunt him. A daughter's marriage failed and she returned home with a baby daughter.
Barcroft junior, an unemployed poet, joined them in 1891; the following May, depressed by the situation, the son hanged himself.

For the remaining thirty years of his long life, Boake continued to practise photography, mainly in rural Victoria and in relative obscurity. His flaming beacon family crest proved a literal and disastrous lifelong accompaniment. Fire destroyed his studio in 1871 and again in 1880, and in 1921 Boake died from burns, reputedly having set his beard alight with his pipe. He was survived by four daughters.


Represented: ML; Macleay Museum, SU; Australian Society of Genealogists, Sydney; NLA; Australian War Memorial, Canberra.

**BOARDMAN, P.**

Painter, showed three paintings at the first exhibition of the Victorian Society of Fine Arts in 1857 when living at Lonsdale Street, Melbourne: *The Finding of Moses, after Paolo Veronese* (offered for sale at 100 guineas), *Portrait of Rev J. Irwin* and *An Old Fisherman* (10 guineas).

References: DAA. cat. nos.: 77.

**BODINS, Charles**

Portrait painter, was recorded as a German artist who visited the Port Phillip District in 1851. *Port Phillip Gazette*, 28 April 1851, reported that:

At the Queen's Head Hotel, may be seen some beautiful specimens of portrait painting, from the pencil of the celebrated German artist, Charles Bodins, Esq., who purposes remaining here for some time.

Bodins may have been a misprint for Charles Rodius.

Newspaper References: *Port Phillip Gazette*, 28 April 1851. References: DAA.

**BOMAGEE, Horamjee (Homagee)**

See Homagee, Bomagee
BOTTERILL, John (1817-1881)

Miniaturist, portrait painter and professional photographer, was born in Britain, son of John Botterill and Mary, née Barker. John junior was working in Melbourne from the early 1850s, advertising in the *Argus* of 12 April 1853 as a portrait, miniature and animal painter and offering lessons in landscape, fruit and flower painting in oil, watercolour, 'crayon' or pencil. Examples of his work were displayed at Mr Baker's Church of England Book Depot, 71 Swanston Street. The *Armchair* critic stated that his portrait of a little girl was 'pert, pretty and picturesque' but considered his *Greek Girl* more English than Grecian.

In 1853 Botterill joined the organising committee for the Victorian Fine Arts Society exhibition to which he contributed eight works. These included portraits (one a miniature self-portrait), two figure studies - *Greek Girl* and *Peasant Boy* - and a possible narrative subject, *Thank you, Sir*. He was listed in the catalogue as a miniature painter at Mr Baker's. His two works shown in the 1856 Victorian Exhibition of Art were: *Family Portrait* described as a 'large oil painting, representing a group of three little girls and a boy, very artistically treated', and a 'portrait of a little boy half nude, and engaged in plucking a bunch of grapes', possibly another appearance of *Peasant Boy*.

Botterill appeared in Melbourne directories from 1862 to 1866 as an artist of Caroline Street, South Yarra. Between 1861 and 1865 he was also working at P. M. Batchelder's Photographic Rooms in Collins Street East, Melbourne, 'engaged ... to paint miniatures and portraits in oil, watercolour or mezzotint - these deserve what they are receiving, a wide reputation', stated the *Argus* on 22 November 1865. In 1866 he became one of the proprietors of Batchelder's with F. A. Dunn and J. N. Wilson but the partnership lasted only until the end of the following year.

For the visit of the Duke of Edinburgh to Melbourne in November 1867 Botterill painted a 4 x 5 foot (121x152 cm) transparency to decorate Batchelder's. The *Argus* described this in detail, noting that it represented four of England's chief naval heroes (Drake, Blake, Nelson and Collingwood) as well as Prince Alfred, an Elizabethan galleon and the *Galatea*, with the motto 'England's naval heroes and her hope'.

Two coloured photographs by Botterill, *Portrait of Sir J. H. T. Manners-Sutton* and *Portrait of Lady Manners-Sutton*, were lent by the governor to both the Melbourne Public Library and Ballarat Mechanics Institute exhibition in 1869, but few works are now known. The Mitchell Library holds an undated oval watercolour *Portrait of His Excellency Sir John Young* signed 'J. Botterill, Artist'; an undated oil portrait of Sir Redmond Barry and an elegant hand-coloured photograph of Captain William Lonsdale are in the La Trobe Library; and in the National Library of Australia owns a watercolour bridal portrait of the botanical artist Ellis Rowan, painted (over a photograph?) in October 1873.

In 1870-79 Botterill operated his own Melbourne photographic studio: at 19 Collins Street East in 1872-74 and at 12 Beehive Chambers, Elizabeth Street in 1875-79. He died on 25 July 1881 and was buried in the St Kilda Cemetery.

Newspaper References: *Age*, 15 December 1856; *Argus*, 12 April (advertisement), 26 April, 26 July, 30 August 1853, 22 November 1865, 27 November 1867; *Armchair*, 17 September 1853.

References: *DAA; MEA*; J. Cato, *The Story of the Camera in Australia*, Melbourne 1955; St Kilda Cemetery records.

cat. nos.: 48, 49.
BOTTRIELL, George
Professional photographer, listed in the 1858 Melbourne Directory at Market Street, Emerald Hill (South Melbourne), Victoria, may have been a misprint for John Bottleill.
Directories/Almanacs: Melbourne Directory, 1858.
References: DAA.

BOYLE
Professional photographer, is listed in the Melbourne Directory for 1857 at 5 Gertrude Street, Collingwood. In the Argus, 13 August 1857, advertised 'photographs taken on glass or paper'.
Directories/Almanacs: Melbourne Directory, 1857, 5 Gertrude Street.
Newspaper References: Argus, 13 August 1857.
References: DAA.

BRENNAN, Nicholas
Portrait painter, worked in Melbourne from the early 1850s. He showed Portrait of Corry Fowler Esq and Portrait of James Fowler, Esq at the 1853 Victorian Fine Arts Society's exhibition, his address being given as Wellington Street, Collingwood. Portrait of a Gentleman attributed to 'J. C. Brennan' in the catalogue, was possibly also his. Nicholas Brennan sent an untitled oil portrait to the 1854 Melbourne Exhibition, by which time he had moved to Brunswick Street, Collingwood. He contributed three 'pastelles' to the first exhibition of the Victorian Society of Fine Art in 1857 and sent both oil and pastel portraits to the annual exhibitions in 1860-64. Most were ignored by the reviewers, but the Examiner's critic in 1861 stated: 'Mr Brennan's two pictures are far from deficient in a certain pleasing expression and flesh coloring is agreeable, though somewhat too glowing. They are notably deficient, however, in the working up. The shadows are heavy, and lack transparency, and the drapery is a lamentable failure'. Brennan was then living in Bronte Villa, Nelson Road, South Yarra. He was at Hoddle Street, Richmond, by 1864.
Newspaper References: Age, 2 March 1864; Examiner and Melbourne Weekly News, 19 October 1861.
References: DAA.
cat. nos.: 13, 14, 22, 27, 385.

BRIGHT, Ashbury
Professional photographer and pastoralist, was a daguerreotype photographer with a studio at 83 Swanston Street, Melbourne, in 1858-59. By 1864 he was associated with the Excelsior Photographic gallery at Kent Street, Maryborough, Queensland, offering carte-de-visite portraits for 7s 6d each or six for £1 in the Maryborough Chronicle of 26 May. After travelling around Queensland Bright returned to Maryborough in 1868. In September he sold his negative collection of Aboriginal subjects and views to C. H. Moore and retired from photography. He appears in the 1885 Gympie electoral rolls as owner of Apollonion Vale.
Newspaper References: Maryborough Chronicle, 26 May 1864, 8 September 1868.  
References: DAA; MEA; S. Barrie, Queensland Behind the Camera, vol. 3, Morningside (Qld) 1988.

BRYANT, Mrs J.  
Professional photographer, was working from the Criterion Hotel in Castlemaine, in 1859.  
References: DAA; MEA.

BURN, Henry (c.1807-1884)  
Painter and lithographer, was born in Birmingham, son of Samuel Burn, a varnish-maker, and Hannah, née Oliver. Early in life Henry was indentured to 'an artist and drawing master' whose identity is unknown, but it is possible that he received instruction from Samuel Lines, one of the founders of the Birmingham School of Arts. Little is known of his early years in England, except that he claimed to have taught drawing in the neighbourhood of Leamington, Warwickshire. He exhibited watercolours at the Royal Academy in 1830 and with the Birmingham Society of Arts in 1832 and 1850.  

Between 1840 and 1852 Burn travelled extensively around England, from Yorkshire in the north to Dorset in the south but particularly in the Midlands. He lithographed a number of topographical views of the towns he visited, including Blandford, Weymouth, Wolverhampton, Walsall, Nottingham, Halifax, Derby, Shrewsbury and Winchester. These are mostly distant scenes framed with conventionally placed trees and foliage and with small figure groups in the foreground. They meticulously delineate individual buildings and local landmarks. Following contemporary custom, his prints were usually sold on a subscription basis and dedicated to various people of distinction. Examples are mostly found today in the local history collections of English country libraries.  

On 16 October 1852 Burn sailed from Liverpool in the barque Baltimore, arriving at Melbourne on 30 January 1853. Later in the year he advertised in the Argus for subscribers to a print after a watercolour view of Melbourne he had painted, apparently with little success. No surviving Australian lithograph was made before 1855 and one copy alone is known of Port of Geelong (c. 1855, ML). Several paintings date from that year, including Melbourne from the South, near the St Kilda Road, June 1855 and Melbourne from the North near the Road to Mount Alexander, September 1855. In 1856 Burn was unsuccessful in applying to the Denominational Schools Board for a position as assistant drawing master and it is not known if he made his livelihood solely from his art, but until the 1870s he produced, in oils, watercolour and 'on stone', numerous views of Melbourne and surrounding districts.  

In the rather conventional manner of his English views, Burn's lithographic prints, in particular, provide much useful topographical evidence. His Panoramic View of the City of Melbourne Taken from the South Bank of the Yarra was 4 feet
(121cm) in length, printed in two sections. He offered it to subscribers at £1, or £1 10s if joined together on cloth. Extending from Batman's Hill on the left to St Peter's, 'Dr. Cairns Church' and the river-bank waterworks on the right, with the toll gate, a bullock-team and unattractive river flats in the foreground, this panorama may well have justified the claim that it would 'convey to people in England ... a more valuable idea of the aspect of Melbourne that a whole volume of verbal description'. He also put a few portraits on stone, those of the actor G. V. Brooke and Governor Sir Henry Barkly being taken from daguerreotypes. The latter lithograph was shown with the Victorian Society of Fine Arts in 1857, for sale at a guinea, together with an oil portrait and *Ferry Boat on the Yarra*, a water-colour. An oil portrait of Mr Saint was exhibited in 1860.

Burn's watercolour and oil landscapes demonstrate his success in capturing the changing effects of light and atmosphere as well as incorporating interesting contemporary details. Nine of his Melbourne paintings are held at the La Trobe Library, including *Brighton Beach* (1861), one of several watercolours which show the increasing popularity of Brighton once the railway, opened in 1859, brought day-trippers to the beach. Two views of Brighton were shown at the 1864 Annual Exhibition of Fine Art. *South Yarra Hill* (1868, LT), an unusual early suburban scene stretching down to the Yarra between Anderson Street and Punt Road, was taken from Turnbull's Point, Richmond.

*First English Team Brought to the Colony by Spiers & Pond* (1862, Melbourne Cricket Club), reminiscent of his English views of the 1840s, includes a couple on horseback conveniently watching the match over the heads of a large crowd. *Melbourne from the Domain* (1871, LT) has a picnic party surveying the view across the Yarra. In *Melbourne from Wellington Parade, East Melbourne* (1872, LT) a flock of sheep passes by the fenced-in Fitzroy Gardens and a horse-bus makes its way out of the city in the late afternoon light. Both *Richmond Park* (1869, o/c, NLA) and a similar drawing, *Government House, Melbourne* (1875, sepia heightened with white, QVMAG) contain a small train steaming across the open plain. Many of Burn's luminous landscapes have a light and airy quality which seems out of his generation.

He exhibited sporadically in Melbourne: at the 1856 Victorian Exhibition of Art (where he showed three watercolours, *The Temple of Hymen, an Allegory*, an Oxford landscape and *View of Melbourne and Canvas Town in 1853*), with the Victorian Society of Fine Arts in 1857, at the 1862-64 annual exhibitions of Fine arts, and with the Victorian Academy of Arts in 1870, 1872 and 1876-77. Listed as by 'Burns', several of his paintings were shown in the 1869 Melbourne Public Library Exhibition. Yet he is not mentioned in the surviving records of any of these societies and his work attracted no comment in the local press. He was apparently at Sydney in 1858, when the *Sydney Morning Herald* of 19 October mentioned Mr Henry Burn, artist, under 'Persons Advertised For', but does not seem to have exhibited there. He showed a watercolour of Government House, Sydney, at the Victorian Exhibition of Fine Arts in 1860.

On 3 July 1860 Burn was married in St Peter's Church, East Melbourne, to Susan Cane, daughter of a Collingwood baker. The marriage was childless. They lived in the Richmond-Collingwood area close to Melbourne, within walking distance of many of the scenes he painted. In 1877, on the application of a local publican, he was admitted to the Melbourne Benevolent Asylum where he remained, apart from a short period in 1878, until his death on 26 October 1884. He was buried in a public grave in the Melbourne General Cemetery.
References: *DAA.*
cat. nos.: 74, 91, 215*.

**BURNELL, George (1831-1894)**

Professional photographer living in Castlemaine, Victoria, with his wife (née Taplin) and two children in 1861. Having failed at gold digging, he was working in a hay and corn store when he purchased a complete photographic outfit from Mr Golightly, a travelling photographer. Golightly had demonstrated the quality of the camera and the wet-plate albumen print process by photographing the Burnell family posed in front of the house. The resulting photograph was so clear that it inspired Burnell's friend E. W. Cole to suggest that they set up a photography business. Burnell and Cole bought a horse and cart, painted a sign which read 'Cole & Burnell, photographic artists, views & likenesses taken', and set out to become travelling photographers in their own right. Burnell took the photographs, Cole processed them.

By Christmas 1861 they had reached Echuca on the Murray River. Burnell proposed travelling down the river to Adelaide where he intended to open a photographic studio. They bought a flat-bottomed boat, refitted it, and spent the first four months of 1862 rowing and drifting the length of the river, taking views en route. On 2 May 1862 they reached Pont McLeay where Rev. George Taplin, Burnell's brother-in-law, ran an Aboriginal mission station. While staying there they took photographs of the Aborigines. Burnell and Cole rejected Taplin's suggestion to take their views of the Murray on an illustrated lecture tour, but they did sell sets as stereographs which were commended as both informative and artistic by the *South Australian Register*. A complete set of sixty albumen silver *Stereoscopic Views of the River Murray* (1862) is held at the Art Gallery of South Australia.

Burnell and Cole dissolved their partnership soon afterwards and Burnell brought his wife and three children to Adelaide where he continued to work as a photographer. There is, however, no record of a firm bearing his name in Adelaide and apparently he was employed by another photographer. The photographs of Aboriginal people and their artefacts included the Taplin's *The Folklore, Manners, Customs, and Languages of the South Australian Aborigines* (Adelaide 1879) have sometimes been attributed to Burnell but Robert Holden has shown that the landscape frontispiece, at least, was taken by Samuel Sweet.


**CALVERT, Samuel (1828-1913)**

Painter and wood-engraver, was born in Brixton, London, on 21 November 1828, third son and fourth child of the renowned engraver Edward Calvert and Mary, née Bennell. Brought up in a family circle dedicated to art, Samuel was taught painting, designing, etching and engraving by his father. His older brothers, John and William, had emigrated to South Australia in 1843 and, influenced by
them, Samuel left his job as clerk in a London East India house and sailed for Adelaide aboard the *Symmetry*, arriving on 9 November 1848.

He secured employment at George Dehane's printery in King William Street and by February 1850 was providing illustrations for the short-lived *Monthly Almanac and Illustrated Commentator*, of which he was co-proprietor. By July 1850 Calvert had set up an 'Artists' Repository' in King William Street. In 1851 he was in partnership with the printer Alfred Waddy (who remained a printer and publisher in Adelaide long after Calvert moved to Melbourne). In addition to illustrative work for the *Almanac*, Calvert produced wood-engravings for billheads and advertisements and lithographed views such as *The Old Spot, Gawler Town, Railway Hotel Port Adelaide*, and *City of Adelaide S. A. Looking South East*, issued as a free supplement in the April issue of the *Almanac*. His original watercolour for this lithograph is in the Art Gallery of South Australia. A wash drawing, *Port Adelaide Regatta and the North Arm... December 24th, 1850* (AGSA), also survives from this period.

On 24 January 1852 Calvert left for Melbourne in the *Asia*. There he again worked as a wood-engraver, providing illustrations for books and advertisements and for the illustrated monthly magazine *The Armchair* (1853-54). His first recorded work in Melbourne is a frontispiece, *Diggers*, and a map, *Routues to the Victoria Diggings*, for James Bonwick's *Notes of a Gold Digger and Gold Digger's Guide* (Melbourne 1852). In March 1853 the *Argus* reported that an engraving of the horse Ballarat, winner of the Melbourne Town Plate for 1853, had been published by Calvert.

In 1854 he was in partnership with his older brother William. As engravers, lithographers and draughtsmen, they produced the short-lived illustrated periodicals *Victoria Illustrated* (a broadsheet) and *Australian Home Companion and Illustrated Weekly Magazine*. The firm also printed the illustrated periodicals *Australian Builder* and *Weekly Remembrancer* and local Almanacs until 1857 when the partnership seems to have been dissolved. In 1854, 1856 and 1857 Calvert had successfully tendered for the engraving and printing of Victorian postage stamps, but difficulties in securing progress payments from the government resulted in financial problems. Having pawned stamps to raise money to assist in the development of a stamp-perforating machine, he was convicted of fraud on the Post Office and sentenced to three months' gaol but successfully appealed on a legal point. He declared himself bankrupt in May 1858 and was discharged in July 1859. In the interim he seems to have been the lessee of the Fitzroy Hotel.

For some years Calvert continued as a wood-engraver, working either from home or as an employee of a printing firm, possibly his brother's. In 1865 he had a two-storey studio building constructed at the rear of his home, 41 George Street, Fitzroy, notable for the generous provision of south lighting on the upper floor (in 1873 this became the studio of the painter Louis Buvelot). In 1867 he again set up commercially as a wood-engraver, at 87 Little Collins Street East, close to William's printery in the same street. He remained there until 1886, then moved to 85 Little Collins Street East with his son, William Samuel Calvert, who carried on the business as engraver while Samuel listed himself as an artist.

Samuel Calvert seems to have retired to England in 1888 where he wrote *A Memoir of Edward Calvert, Artist, by his Third Son* (published in London in 1893 as edition of 250 copies). Returning to Melbourne shortly afterwards, he opened the Burlington Gallery at 90-92 Collins Street in November 1894. This was destroyed by fire the following May but was rapidly rebuilt. He remained at this address as a
working artist until 1898, then moved to Bank Place. In 1904 or 1905 Calvert again returned to England, where he remained until his death.

Calvert took every opportunity to exhibit examples of his engraved work; with the Victorian Fine Arts Society in August 1853, at the Melbourne Exhibition in 1854 and Victorian Exhibition of Art in 1856; with the Victorian Industrial Society in February 1858 (certificate of merit); at the 1866 Melbourne Intercolonial (silver medal), the 1869 Melbourne Public Library Exhibition, the 1872 Victorian Intercolonial Exhibition (silver medal), the 1873 London International, the 1874 Sydney Metropolitan Intercolonial (highly recommended), the 1875 Victorian Intercolonial (medal), the 1876 Philadelphia Centennial, the second National, Agricultural and Industrial Association Exhibition at Brisbane in 1877, the 1879 Sydney International, the 1880 Melbourne International, the 1886 London Colonial and Indian Exhibition and the 1888 Melbourne Centennial International Exhibition.

As well as engravings, including a portrait of Sir John Manners-Sutton and a view of a Fancy Dress Ball, Calvert showed an oil painting titled Aboriginals Camping near the Murray, South Australia (NLA?) at the 1869 Melbourne Public Library Exhibition. The same painting was shown at the 1869 Ballarat Mechanics Institute Exhibition. The Black Ranges, an oil painting depicting the Pyrenees from the Grampians, was shown with the Victorian Academy of Arts in 1875 and watercolour, Musidora (with a quote from Thomson's Seasons), at the Victorian International Exhibition that same year. The latter reappeared at the 1879 Sydney International along with other original paintings, I am Ready and Light in Shadow, eight theatrical designs for the burlesque of Alfred the Great (written by Marcus Clarke) and a proof impression of an engraving after a picture by Buvélot. His wood-engraving of I am Ready was shown the 1886 Colonial and Indian Exhibition along with reproductive engravings by Buvélot, Carse and others.

Calvert was a prolific worker and engraved illustrations for nearly all the Melbourne illustrated papers and periodicals from 1855 to the 1880s as well as for publications in other colonies. Examples can be found in Melbourne Punch, the Illustrated Journal of Australasia, Illustrated Newsletter of Australasia, Illustrated Melbourne Post, Australian Sketcher, Illustrated Australian News and Illustrated New Zealand Herald. Clifford Craig has identified numerous Calvert prints in the Tasmanian illustrated press, all dating from the 1860s. Of course, not all were from his own designs and many would have been executed by his employees. Reproductive engravings after sketches by Chevalier, von Guérard, Albert C. Cooke and others, and from photographs, are common. Nevertheless, many were undoubtedly Calvert's own, both in design and execution.

Elected to membership of the Victorian Academy of Arts on 1 November 1871 and to its council on 11 April 1872, Calvert served until 1887 and continued his membership through to the formation of the Victorian Artists' Society. He exhibited watercolours and oil paintings - mostly bush scenes - at the academy's exhibitions of 1875, 1877, 1878, 1880, 1882 and 1883. He died at Crowthorne, Berkshire, England, on 1 January 1913, survived by his son, William Samuel of Melbourne and his two daughters, Miss E. F. Calvert and Mrs F. J. Epsom of London. His wife, née Lake, predeceased him.

Directories/Almanacs: Butterfield, The Melbourne Commercial Directory, 1855, p. 134, engravers on wood, Calvert Brothers, 24 Lonsdale Street East (and one advertisement); Needham, The Melbourne Commercial, Professional, and Legal Directory, 1856, p. 122, engraver on wood, 26 Collins Street West; Sands, Kenny & Co's Commercial and General Directory, 1857, p. 122, engraver and
lithographer, Calvert Brothers, 26 Collins Street East; Sands, Kenny & Co's Commercial and General Directory, 1858, p. 149, engraver and lithographer, 6 Bourke Street East; Sands, Kenny & Co's Commercial and General Directory, 1860, p. 317, engraver and lithographer, 91 Bourke Street East.

Newspaper References: Age, 6 November 1872; Argus, 31 March 1853, 5 March 1857, 4 March 1858; Sydney Mail, 25 April 1874, 10 July 1875, 1 September 1877:


CAMERON, John

Professional photographer, was working at 61 Petrie Place, Melbourne, in 1849-50. Presumably he was later the proprietor of Cameron & Co., a photographic firm operating in Melbourne in about 1853-54.

References: DAA; MEA.

CAMPBELL & FERGUSSON

In 1854 a J. S. Campbell was listed in the Melbourne Commercial, Squatters' and Official Directory, under engravers and lithographers. At some stage during 1854 the firm Campbell & Fergusson was formed and contributed prints to the Melbourne Exhibition, 1854, in Connexion with the Paris Exhibition. In 1855, in the Melbourne Commercial Directory, the Campbell & Fergusson are still listed as a partnership. They advertised that they would 'undertake ink and chalk drawings tinted or plain to be executed in the first style' including 'individual portraits - favorite localities - homesteads - etc etc accurately copied and multiplied from originals', having employed S. T. Gill. They were still operating in Melbourne in 1856.


cat. nos.: 184, 185.

CAMPBELL, Oswald Rose

Painter, illustrator, professional photographer and teacher, was born in Jersey, Channel Islands, son of Captain Rose Campbell and Elizabeth, née Sutherland. He began to study art when aged nineteen, first under Sir William Allen PRSA at the
Trutees' Academy, Edinburgh, then in 1842 at the Royal Academy Schools, London, on a ten year studentship. After four months at the Liverpool Academy in 1846 he entered the life-school of the Royal Hibernian Academy, Dublin. Two of his paintings were hung in the London Royal Academy's annual exhibitions: *Christ and the Two Disciples Journeying to Emmaus* (in 1847) and *The Prisoner* (in 1848).

In October 1852 Campbell came to Victoria on board the 'Cossipore', accompanied by his wife Eleanor and their young family. He planned to set up as a portrait painter. Within a few months he was part of Melbourne's art community and in April 1853 was involved in the establishment of the short-lived Fine Art's Society. Oil portraits of Mr John Cosgrave and Mrs Cosgrave in 1854 are competent but wooden with particular attention being paid to the depiction of the clothes. A landscape in English picturesque mode executed that year, *Hobson's Bay from the Flagstaff, Melbourne* (oil, DG), demonstrates his attempts to come to terms with the foliage and light of his new home.

In 1854 Campbell exhibited at the Australian Museum, Sydney, in the preliminary exhibition of works to be sent to the Paris Universal Exhibition. His 'crayon' (pastel) portraits, *Sir Alfred Stephen, A Lady, Master Mort and Infant with an Hindoo Bearer*, were reviewed in the *Sydney Morning Herald* on 5 December 1854. He moved to Sydney in 1855 and was elected honorary secretary of the Sydney Sketching Club in 1856 (the president was Conrad Martens). He showed life-sized oil portraits of Sir Charles Nicholson and Sir Charles FitzRoy at the Fine Art Exhibition at the Sydney Mechanics School of Arts in January 1857. A life-size oil of Governor-General Sir William Denison, painted in 1858 for the Sydney Exchange Company, was conceived as companion portrait to the of Sir Charles FitzRoy already hanging in the building. He also painted landscapes in Sydney.

In 1859 Campbell set up a photographic practice, announcing in the *Sydney Morning Herald* of 28 November that, having removed from Macquarie Street to the Phoenix Chambers, George Street (formerly the Empire Office), 'he intends to carry on the various branches of Photography in conjunction with his professional practice'. 'Photography' he continued, 'is becoming better understood and more interesting day by day, and there is little doubt that it will ultimately hold an important position in the "world of art". Mr Campbell will, therefore, devote as much as practicable of his knowledge and experience as an artist to the production of Photographic Pictures, and will endeavour in every way to make them deserve that name'.

Having a wife and nine children to support by 1864, Campbell also supplemented his income by working as a newspaper illustrator on the *Sydney Punch*. He perhaps went farther afield in search of portrait commissions as well, since in 1861 he exhibited a portrait of the late John Portus, a Maitland businessman, in the Industrial Exhibition at the Maitland School of Arts (which was awarded a certificate of merit). In April 1865 he returned to Melbourne as principal cartoonist for *Melbourne Punch*, where he worked for two years. Later he followed Nicholas Chevalier as illustrator on the Melbourne *Illustrated Australian News*, remaining one of its major contributors until 1876.

At the 1866 Melbourne Intercolonial Exhibition Campbell showed a portrait of Charles Summers, the sculptor of Melbourne's Burke and Wills monument, and at the 1869 Public Library Exhibition he was represented by *Absent Thoughts* and a watercolour of Cape Schanck lighthouse. From 1870 until 1873 he was president of the Victorian Academy of Art. He and the secretary, James Robertson, persuaded the Melbourne Public Library to provide a room for the society's first exhibition in
November 1870. In it Campbell showed *The Man with the Muck-Rake* (for sale at £60), a subject from Bunyan. This oil received favourable critical attention and was reproduced in the *Illustrated Australian News* on 2 January 1871. He also showed a sketch for a large picture of *Christ Healing the Sick*, a portrait of the art critic James Smith, and a watercolour design for the seal of the Public Library of Victoria.

At the academy's next exhibition (1872) Campbell showed *Gathering Wildflowers* and two watercolours: *The Duke of Gloucester Impeaching Hastings* ('well conceived') and *Timber Slide, Dandenong Ranges*. Another oil, *Laban's Daughters* ('representing two female figures, with a tent and two figures in the background'), shown at both the 1872 Victorian Intercolonial Exhibition and the 1873 London International Exhibition, was not much liked: 'the flesh tints of the female figures are good, but the artist is certainly false in the anatomy ... The effect of the picture is spoiled by the cold blue sky and the inattention to details in the scenery'. *First at the Tryste, Helene and the Origin of Painting* (30 guineas) and *Crossing the Plains* were shown in 1875-76. In 1877 he exhibited *The Lady Grace* and *The Origin of Painting* (again), the latter a version of the popular neo-classical subject of a Greek girl tracing her lover's profile from a wall shadow. This was also sent to the Sydney International Exhibition in 1879.

Campbell continued to exhibit with the academy until 1882 despite resigning as president after disagreements with the council about its financial arrangements. The many history paintings he continued to produce during this period are known only from newspaper reports and exhibition catalogues. His greatest success was an award for his entry in the 1876 Philadelphia Centennial Exhibition. The Melbourne Public Library used his design for their seal and he designed many other medals (and certificates of merit), including those awarded at the 1878 Australian Juvenile Industries Exhibition, Ballarat, and at the Melbourne Intercolonial and International exhibition of 1872, 1875 and 1880.

Campbell succeeded Thomas Clark as drawing master of the School of Design at the National Gallery of Victoria in 1876 and remained in this position until his death. His teaching stressed the importance of the study of anatomy, figure drawing and perspective, as well as copying works in the gallery's collection. In 1878 he obtained a human skeleton and a collection of drawings of muscles for student use. As a teacher, he was a controversial figure with a narrow and old-fashioned approach. In 1879-80 he was involved in a disagreement over an out-of-hours life class organised by Tom Roberts, Frederick McCubbin and others. Campbell considered such practices potentially dangerous. Threatened with dismissal, some of the rebels appealed to the trustees and, despite the support of a majority of the students, Campbell was forced to start a life-drawing class. He did commend the formation of sketching club by the design students in 1880 (later the Victorian Sketching Club) where 'every month each member must bring an original design for me to criticize'.

A further controversy, relating to the collection of fees for his classes, erupted in 1882, but again he retained his position. Due to Campbell's ill-health, McCubbin was appointed acting master of the School of Design in 1885 and he succeeded as master when Campbell died. Campbell died at his home, Lochend, in Punt Road, St Kilda, on 18 March 1887.

Newspaper References: *Age*, 16 March, 6 November 1872; *Argus*, 26 April 1853; *Mailand Ensign*, 27 July 1861; *Sydney Mail*, 7 June 1879; *Sydney Morning Herald*, 5 December 1854, 19 July 1856, 19 September, 24 October 1857, 30 October 1858, 28 November 1859.

Works: Mary Reiby 1855, pencil with w/c (ML); Sydney Cove 1861, o/c (ML); John Poitens, oil (NRAG); The Finding of Buckley 1869, w/c (GAG); Christmas in the Bush: An Australian Homestead, colour wood-engraving after original drawing by Campbell, published Clarkson, Massima & Co., Melbourne.

Represented: AGNSW; ML; DG; NRAG; NLA; LT; GAG.

cat. nos.: 28*, 29*

CHARLIER, J. (or L.) Baptiste

Professional photographer, was born in Belgium. He worked from various Melbourne addresses in Collingwood, Fitzroy and Carlton between 1860 and 1867, one of his earliest dated photographs being of members of the Melbourne Club on the verandah of the third clubhouse taken on 9 March 1860. Five further views were commissioned, including one showing members at luncheon in the coffee room (probably 1861) photographed with bed sheets spread on the floor to improve the lighting conditions. Even then this interior shot needed magnesium flash, which has produced a cloud of smoke on the right of the image. A collection of Photographic Views of Melbourne and Some of its public buildings (c. 1861, LT) includes some of his photographs. His Aboriginal portraits shown at the 1862 London International Exhibition received an honourable mention.

In October 1862 Charlier, described as 'about 35 years 5'6" [167], medium build but broad chest, pale complexion, dark hair, thin dark whiskers and moustache' and wearing a 'black suit, white shirt and drab billycock hat', was arrested by the Victoria Police for deserting his wife. He was again arrested in February 1863 and charged with disobeying an order for her maintenance.


References: DAA; MEA; R. McNicoll, Number 36 Collins Street: Melbourne Club 1838-1988, North Sydney 1988; Victorian Police Gazette, 16, 23 October 1862, 5, 12, February 1863.

CHARPIOT, Madame

Professional photographer, was at Ballarat, Victoria, in 1856 when the Ballarat Miner and Weekly Star reported: 'opposite to the office of this journal the admirers of the daguerreotype will find the rooms of Madame Charpiot, another triumph of Art; and a large collection of specimens attests that lady's skill in the branch she has chosen for practice'.

Newspaper References: Ballarat Miner and Weekly Star, 2 November 1856.
References: DAA.

CHEVALIER, Nicholas (1828-1902)

Painter, lithographer and illustrator, was born in St Petersburg on 9 May 1828, son of a Russian mother, Tatiana Onufrieva, and a Swiss father, Louis, who was employed as an engineer by the Prince Wittgenstein, an aide-de-camp to Tsar Nicholas I. In 1845 he went to Munich and studied architecture under Ludwig Lange. From there, in 1851, he travelled to London and learnt to make lithographs, illustrating Layard's *The Discoveries in the Ruins of Nineveh and Babylon*... At the same time he began painting in watercolours; two were included in the 1852 Royal Academy Exhibition. Encouraged by this, his father sent him to Rome to continue his art studies and he spent most of 1853 and 1854 there.

Chevalier then departed for Australia, reputedly to attend to family business interests, and on 25 December 1854 landed at Melbourne. He soon found employment as an artist and cartoonist on the *Melbourne Punch*; later he was an illustrator for the *Australian Journal* and *Victoria Illustrated* (1857). In 1857 he showed several paintings with the Victorian Society of Fine Arts, including a large unfinished oil, *Pilgrims Halting at the Tivoli*, for sale at the enormous price of £200. Describing the figures as 'perhaps rather stiff', a local critic nevertheless admired 'a living spirit in most of them, and a delicious harmony of tone ... while the drawing and colouring evince the hand of a master'. The painting was still unsold the following year which it was hanging in the hall of the Criterion Hotel, on display for disposal by art union. His other exhibition works, a small oil sketch, *St Kilda Beach on a Sunday Morning* (£5) and 'an exquisite portrait of Raffaelli after the well-known engraving', appear to have sold.

In 1853 he designed a certificate for the Victorian Industrial Association's annual exhibition depicting a 'Roman triumphal arch, bearing in high relief a series of female figures emblematic of the arts and sciences' in which an Australian landscape could be glimpsed through the arch. Indeed, Chevalier's talents were put to wide use. His wife Caroline, née Wilkie (herself a painter and reputedly a niece of the eminent Scottish painter David Wilkie), whom he married at Melbourne in 1857, stated that in recognition of his having introduced chromolithography to the colony, the government awarded him a medal (presented to Chevalier at the 1866 Melbourne Intercolonial Exhibition) the printer of the twelve plates being Charles Troedel.

In 1860 he painted a watercolour of a costume of the Victorian governor's wife, Lady Barkly, entitled *Fancy Costume, Emblematic of Australia* (NLA), appending the following description to the painting: 'Dress, white moiré antique; front gold brocade, sleeves looped up with quartz nuggets; body, trimmings of lamb's-skin; fern leaves might be real or artificial or embroidered in green floss silk; head-dress, coronet of small nuggets, surmounted with the Southern Cross of Diamonds - Clematis; necklace of quondons; fan of lyre-bird's tail and parrots' feather, designed especially for Lady Barkly by her most humble servant the Artist'.

Chevalier was the official artist on Professor Neumayer's three month geological tour of Victoria in 1862, later being joined by von Guérard; detail of their trip and sketches were published in the *Argus* of 2 July. He painted transparencies for shops and business houses during the 1863 Melbourne celebrations of the marriage of the Prince of Wales and advertised his willingness to execute similar transparencies to order at 2s 6d per square foot (30 sq. cm) or ready-made for
windows (£4 each) for Sydney, advising potential customers to send their orders and size requirements to him by telegram at 53 Spring Street, Melbourne.

Chevalier quickly became a leading and somewhat flamboyant figure in Melbourne art circles. He was founder member of the Victorian Society of Fine Arts. In 1864 his oil painting *The Buffalo Range, Victoria* won the competition and prize of £200 awarded by the government to commemorate the founding of the Victorian National Gallery - the first Australian work to enter the collection. He travelled extensively around Victoria, sketching wherever he went. In April 1866 the *Sydney Morning Herald* was advertising his portfolio of twelve chromolithographs of Gippsland landscapes for £3 10s.

He visited New Zealand on three occasions between 1865 and 1869. Both the provincial councils of Otago and Canterbury awarded him £200 to assist the production of works which it was hoped would be exhibited abroad (especially at the Paris Universal Exhibition in 1867) and hence attract settlers to the colony. Upon his return to Melbourne in 1866 he exhibited his New Zealand studies in the Intercolonial Exhibition.

In 1867 he prepared various public decorations to be displayed on the occasion of the state visit of the Duke of Edinburgh. When introduced to his Royal Highness, Chevalier so impressed Prince Alfred with his artistic talents and social graces that he was invited to join the royal entourage on the continuation of this round-the-world voyage. A book of drawings in pen-and-ink made during the Tasmanian section of the tour was praised in the *Launceston Examiner* of 4 April 1868, and Chevalier subsequently recorded the royal progress through New Zealand, a number of Pacific Islands, Japan, China, Ceylon and India. His collection of sketches and paintings was exhibited (with that of Oswald Brierly) at the Crystal Palace, Sydenham, in 1872.

Back in England, Chevalier's work was drawn to the attention of Queen Victoria who commissioned him to record the thanksgiving service held in St Paul's Cathedral on 27 February 1871 for the safe return for her son from the antipodes (despite being shot in Sydney). From the early 1870s to the early 1880s Chevalier was commissioned by the court to record other royal and state occasion, including the wedding of the Duke of Edinburgh to a Russian grand-duchess at St Petersburg in 1874. He exhibited in the Royal Academy summer shows between 1852 and 1895, at the Paris Salon in 1869. The English catalogue of the Paris Universal Exhibition of 1867 refers to 'sketches and drawings taken from Nature in New Zealand by N. Chevalier', although these are not listed in the French exhibition records and catalogues.

His paintings continued to be seen in Victoria and NSW. *Near Cape Schank* was shown at Johnstone & O'Shanessy's Melbourne art gallery in 1872, while *Creepers, Cape Schank* and *Mountain Scenery, Switzerland* were lent to the Victorian Intercolonial Exhibition Preparatory to the 1876 Philadelphia Centennial by the Hon T. T. a'Beckett. In 1877 'a charming scene on the Marura Lake, New Zealand', commissioned by the Hon. John Frazer MP, was hung in the Sydney National Gallery. His painting of the thanksgiving service for Prince Alfred (owned by the Queen) and his view of the opening of the 1878 Vienna Exhibition (owned by the Prince of Wales) were included in the Royal Loan Collection of Pictures shown at the Sydney International Exhibition in 1879.

The importance of Chevalier for art in Australia and New Zealand in the mid-nineteenth century lies in the high standard of professionalism he brought to the colonies at a time when a fillip was necessary for the promotion of art forms other
than the topographical. His talents as newspaper illustrator brought that branch of art more into line with leading papers and his cartoons reveal him as a shrewd observer of colonial social and political life. By comparison, his British court paintings often seem rather pedestrian, but perhaps the blame for this can be attributed more to the demands of his patrons than to a decline in his skills. His personality was most engaging. Among his accomplishments were those of competent violinist and gifted linguist. He died in London on 15 March 1902.


Newspaper References: Age, 11, 15 December 1856, Argus, 17 October 1856, 5 March 1857, 2 July 1862, 5 October 1866, 18 April 1872; Art Journal, London 1876; Australasian (Melbourne), 5 January 1867; Cornwall Chronicle, 18 January 1868; ‘Art in Victoria’, Illustrated Sydney News, 26 December 1881, 26 July 1888, 25 October 1890; Litttleton Times, 3-6 July 1866; Mercury (Hobart) 20, 31 January 1868; My Note Book, 13, 20 December 1856, 26 June 1858; Otago Witness, 2 December 1865, 24 April 1868; Sydney Mail, 30 June 1877, 29 November 1879, 30 April 1881, 30 March 1889; Sydney Morning Herald, 1 June, 10 July 1863, 16 April 1866, 21 March 1885, The Times, 18 March 1902; Wellington Independent, 2, 11 January, 8 February, 30 May, 10 December 1868, 25 March 1869, 25 August, 26 September 1871, 27 March, 27 December 1873, 5 February 1874.


Works: Self Portrait 1857, oil; Fern Tree Gully in the Australian Alps 1862, engraved drawing; Mount Arapiles and the Mitre Rock 1863, oil; The Buffalo Ranges, Victoria, 1864, oil.

Represented: QAG; AGNSW; ML; ANG; NGA; NGV; LT; GAG; BFAG; Bendigo AG; TMA; AGSA; AGWA; NAGNZ; ATL; Auckland City; India Office Library, London; Royal Library, Windsor Castle; V & A; p.cs.

cat. nos.: 92, 206, 210*, 211, 214*, 217*, 218, 219*, 220*, 390 and see Melbourne Punch illustrations.
CLAPHAM, W.
Professional photographer, had a photographic gallery in 1857 in the King's Buildings, Launceston, Tasmania, in partnership with T. A. Cleverdon. Cleverdon was advertising alone in December, Clapham presumably having moved to Victoria. Afterwards he returned to England. His photograph of The Town and Bay of Portland, in the Colony of Victoria was reproduced as an engraving in the Illustrated London News in 1860.
References: DAA.

CLARKE, T.
Artist and photographer working in Melbourne in 1859.
Newspaper References: Age, 11 December 1857.
cat. nos.: 281, 386.

CLAY, Bennett (A. B.)
Professional photographer and entertainer, toured Gippsland, Victoria in November and December 1855 with a 'sleight of hand concert and legerdemain performance', at which time he announced that he would return to take daguerreotype portraits. He began taking daguerreotypes at Sale on 11 January 1856 and the following month was advertising his use of the collodion process to produce ambrotypes. He arrived at Launceston, Tasmania, in March 1857 with a travelling photographic van from which he produced ambrotype portraits. On 2 March 1858 he advertised in the Launceston Examiner that the van was for sale; it may have been purchased by Henry Frith. Then Clay possibly returned to Victoria. According to James Flett, a photographer called A. B. Clay 'had a shot at photography in Sutton and Clague's old building on the corner of Criterion Lane' at Dunolly, Victoria, in July 1866.
References: DAA; MEA; J. Flett, Dunolly: The Story of an Old Gold-Diggings Town, Melbourne 1956; D. Squires et al., Gippsland in Focus, Bairnsdale 1990; C. Long, Tasmania-the first photographs', ms.

CLEVERDON, T. A.
Professional photographer, worked from Main Road, Ballarat, Victoria, between 1855 and 1857. He then moved to Tasmania and went into partnership with Clapham. They had an ambrotype studio in the King's Buildings, Brisbane Street, Launceston, from at least August 1857. The partnership was dissolved in October and Cleverdon continued on his own until his Photographic Gallery was taken over by Pierre Holstz in August 1858.
Newspaper References: Launceston Examiner, 6 August, 17 December 1857.
References: DAA; MEA; C. Long, 'Tasmania - the first photographs', ms.
COHEN, Isador

Professional photographer, was a 'daguerrean and photographic artist' of 76 Smith Street, Collingwood, according to the *Melbourne Directory* for 1859. He was probably a brother of Lawrence Cohen. Isidore Cohen, listed as 'artist', was still working in 1871-72 when the celebrated painter Tom Roberts was briefly his studio assistant. Both Cohen and Roberts lived in Dight Street, Collingwood.


References: *DAA*.

COLDREY

Professional photographer, was in partnership with Fenton at Main Road, Ballarat, in 1856-57. He may be connected with Frederick H. Coldrey who had a photographic studio at Castlemaine, Victoria between 1884 and 1891.

References: *DAA; MEA*.

COOK, Ebenezer Wake (1844-1926)

Landscape painter and professional photographic colourist, was born in Walden, Essex. He came to Victoria with his parents in 1852. At the age of fourteen he entered the photographic studio G. W. Perry and remained there for several years as a technical assistant primarily engaged in colouring photographs. In old age Cook remembered his employment as: 'painting miniatures and ... life size portraits in oil, in connection with photography ... But this was only my bread-and-butter work; the rest of fifteen-hour day was devoted to landscape with horses and cattle. Later I added architecture and figures'. His dedication attracted the attention of Nicholas Chevalier, who gave him some instruction in painting, drawing, lithography and wood-engraving, then employed him as assistant when commissioned by the Duke of Edinburgh to prepare a series of drawings of Victorian and New Zealand landscapes in 1867-68.

For most of his Australian years Cook lived in Melbourne and Geelong, painting but continuing to earn his living as a photographic colourist. He showed a watercolour, *View on the Yarra*, at the 1866 Melbourne Intercolonial Exhibition when living in Commercial Road, Prahran. In 1869 he exhibited a watercolour *View of the Western Beach, Geelong* at the Ballarat Mechanics Institute Exhibition. Undoubtedly he was the 'J. W. Cook' catalogued as the artist of *View on the River Ovens, Mount Feathertop in the Distance* and a New Zealand landscape at the Geelong exhibition and *View of Melbourne from Prahran* at Ballarat in 1869 (all watercolours).

E. W. Cook studied at the National Gallery of Victoria's School of Design in 1870-72, a foundation student with Tom Roberts, Rupert Bunny and others. He was also a foundation member of the Victoria Academy of Arts in 1870 and showed Victorian and New Zealand landscapes at the inaugural exhibition. His oil *View from Mount Macedon, Looking towards the Bay* dates from that year. He exhibited with the New South Wales Academy of Art in 1872 and 1873, and he continued to show work with the Victorian Academy of Arts for many years after he left Victoria.

After showing his views of Hobart Town at Melbourne in 1873, Cook travelled to England in order to pursue a full-time career a painter. His oil painting of a New
Zealand scene was to be shown in the Victorian court at the year's London International Exhibition and this may have been a factor in the move. In London he became a member of the Langham Sketching Club and exhibited with the Royal Academy (1875-1919) and the Society of British Artists (SS 1874-80). His watercolour paintings now were usually self-consciously picturesque subjects from Italy, Switzerland, the Lake District, Yorkshire or the Thames Valley; they include *Junction of the Wye and the Severn from the Windcliff* (1881, AGNSW) and *St Geogrio in Venice* (1896, NGV).

In 1886 Cook joined with a group of expatriates in London to present a 'Colonial Fine Art exhibition' of Australian, New Zealand, American and Canadian subjects at the Burlington Gallery, hoping to attract buyers from visitors to the Colonial and Indian Exhibition being held at the same time. He showed seventeen Australian and New Zealand subjects - apparently retrospective memories painted for the occasion (probably from photographs as much as old sketches) - such as *Hauling Timber, Wild Duck Shooting, The Buffalo Ranges and the Township of Bright, Ovens' District, Victoria* and *Picnic in Ferntree Gully, Victoria*.

Late in life Cook painted 'ideal' allegorical and mythological scenes such as *A Paradise of Art* (c. 1902), *An Enchanted Lake and Birds of Paradise*, all featuring High Victorian classical nudes in elaborate Claudian settings. His 'bread-and-butter work' now, he said, was painting azaleas ('just the most beautiful things in nature'), views such as *Oata: Gem of Italian Lakes* and some 'severe architectural work', including a set of illustrations to John Ruskin's *Stones of Venice* which he exhibited. He published two reactionary propagandist works in old age, 'Anarchism in Art and Chaos in Criticism' and *Retrogression in Art and the Suicide of the Royal Academy* (2 vols, London 1924), in which he vigorously attacked the 'mad, or morbid' artistic Bolsheviks of modern art and defended his own paintings. Cook died in England in June 1926.

Newspaper References: *Age*, 16 March 1872; *Australian Critic*, 1 January 1891; *Geelong Advertiser*, 10 May 1872; *Sydney Morning Herald*, 4 November 1884, 22 May 1897, 3 July 1926.


Represented: AGNSW; NGV; AGSA; p.c..

**COOKE, Albert Charles (1836-1902)**

Painter, engraver, draughtsman and illustrator, was born in England. after studying with James Duffield Harding (1797-1863), a watercolourist and lithographer who also taught John Ruskin, Cooke emigrated to Victorian in 1854. He apparently tried his luck on the goldfields then reverted to art, possibly being associated with the first *Ballarat Punch* (1857) and C. A. Abbott. His large pencil drawing of the city of Melbourne in 1858 (LT) is a minute and delicate view of the city looking west. *The Harbour of Warrnambool. Light-house and Middle Island*, engraved by Pett from a drawing by Cooke, was published in the *Colonial Mining Journal of Victoria* (1858-59); a wood-engraving signed 'A. Cook', *Ballarat from Black Hill*, was produced in 1868. He depicted two Bendigo quartz miners, the
Ballerstedt brothers (LT), in an oil painting executed some time in the 1860s, obviously a commission.

A. C. Cooke was listed in Melbourne directories as a 'draughtsman-artist' in St Kilda between 1865 and 1869, first at Robe street and later at the Esplanade, as well as at 103 Bourke Street West in the city. He did a considerable amount of work as an architectural draughtsman and was subsequently made a fellow of the Royal Victorian Institute of Architects despite the lack of any formal architectural training. His architectural ('geometric') view of Hobart town, published in the Australian Sketcher, was described in detail in the Hobart Town Mercury on 9 May 1879.

Throughout his career Cooke worked as an illustrator for newspapers such as the Illustrated Australian News and the Leader, for the Picturesque Atlas of Australasia (c. 1883-88) and for books such as the Illustrated Handbook of Victoria (1886). Clifford Craig has identified his prints of Tasmanian interest (initialled 'A. C.') published in the Illustrated Melbourne Post, Illustrated Tasmanian News and Illustrated Sydney News, all of which appeared between 1867 and 1875.

A member of the Council of the Victorian Academy of Arts from its foundation in 1870 until 1873, Cooke exhibited in its annual shows until 1879. A drawing of Dunedin in 1875 was engraved in Melbourne and issued as a supplement to the Illustrated New Zealand News on 2 July. He moved to Western Australia about 1890, where he produced watercolours of local scenes (e.g. Figures on the Beach, Sorrento, 1890, Leonard Joel, May 1977) and at least one chromolithographic view, Fremantle (1894). Cooke retired to Melbourne and died in his residence at Albert Park in April 1902.

Newspaper References: Age, 16 March 1872; Argus, 14 April 1902; Mercury (Hobart), 9 May 1879.


Represented: NLA; LT; BFAG; AGSA; AGWA; p.cs.

COOMBS, Frederick

Professional photographer, was listed as a daguerrean and photographic artist of 116 Lonsdale Street East, Melbourne, in 1858.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1858, p. 147, daguerrean and photographic artist, 116 Lonsdale Street East.

References: DAA.

COOPER, William

Professional photographer, worked from Main Road, Ballarat, between 1859 and 1862.

References: DAA; MEA.
COWLEY, Mr

Professional photographer was in partnership with J. Noble Wilson in 1856, their studio being at Lydiard Street, Ballarat. Cowley and Wilson exhibited a number of daguerreotypes of celebrities at their shop, including a portrait of Lola Montez, but it is unlikely that Cowley took any of them. Their assistant J. A. Rochlitz was the camera operator.

References: DAA.; MEA; W. B. Withers, History of Ballarat, rev edn, Ballarat 1887 (facsimile reprint, 1980).

COX, H.

Professional photographer, was working in Bourke Street East, Melbourne, before 1861, in partnership with Luckin. Their studio was called the Excelsior Portrait Rooms. The pair were awarded a first-class certificate for their photographs of Melbourne buildings shown at the 1861 Victorian Exhibition, then received an honourable mention for photographic excellence when the collection was sent on to the 1862 London International Exhibition. A collection of Cox and Luckin's Melbourne photographs (LT), which includes views of shops, Melbourne Hospital, the Governor Hotham Hotel, the Hawthorn district and the Melbourne Exhibition buildings in William Street taken 'at the time of the Victorian Exhibition, 1861', is probably this prize-winning collection. In 1862 the firm was listed as H. Cox & Co. in the Melbourne Directory and Luckin was no longer a partner.

The La Trobe Library holds a wash view by H. Cox, Sydney Looking South from the Cove, dated 1839, but this seems unlikely to be the same artist. However, the 'S.' Cox listed as an 'artist' of Graham Street, Sandridge (Port Melbourne), in the Melbourne Directory for 1865 may be the photographer.


References: DAA.

CRAWFORD, Frazer Smith (c. 1829-1890)

Professional photographer and photolithographer, was born in Scotland. He was in Melbourne by 1859 when he advertised a negative printing service to assist amateur photographers; his studio at 83 Swanston Street is listed in the Melbourne Directory for the following year. Crawford became a council member of the Photographic Society of Victoria in 1860 then moved to Sydney later in the year. In January 1861 he advertised that he was about to leave New South Wales and was selling off remaining stock 'considerably under cost price': 'a complete set for portraits or views, 10 x 8 [25.4 x 20.3 cm] or under, by Ottewil with Ross lenses. A Captain Fowkes camera for 10 x 8 in the dark box; a double lens stereo-camera, with Ross one-quarter lenses, will take portraits or views instantaneously', and more. Another disposal sale of photographic equipment was advertised in December from the same address. Whittell's Buildings: near the Wharf, Bathurst Street.

Soon afterwards Crawford was managing the Adelaide Photographic Company in King William Street, Adelaide, South Australia. There he was noted for cooling his large studio window with running water in summer (to reduce portrait exposure times). In March 1864 his firm advertised photographs of Bishop Short of Adelaide, Bishop Patterson of Melanesia, ministers of the Church of England and
other denominations. The following month the *South Australian Register* praised two cartes-de-visite, ‘one representing the outside of the book just presented by the Queen to the South Australian Institute and the other the inside of the volume with the written inscription’. In 1865 he was involved in a legal dispute with Townsend Duryea and Charles Wilson over the newly fashionable sennotype process, and Mr Duryea’s exclusive possession of the secret.’ In 1866 he invited a group of gentlemen to spend an evening at the company’s studio in order to witness his experimental attempts to take photographs with the artificial light of magnesium flash.

Crawford was fond of novelties. He was possibly the first photographer in Australia to provide original photographs for books. Those in George Hamilton’s 1866 horse books, discussed by Robert Holden, may be attributed to his Adelaide Photographic Company because of the photographs the firm soon afterwards produced of Sophia Sinnett’s ink sketches, although Townsend Duryea, another innovative photographer, was photographing drawings for albums and books at about the same time. Not all his experiments were considered an unqualified success. Crawford produced single-plate panoramic views of Adelaide taken with a wide-angle lens in 1866, ‘a branch of the art little practised in these colonies’, commented the pseudonymous critic ‘Sol’ when examples were shown at the 1866 Melbourne Intercolonial Exhibition. But, ‘Sol’ added disparagingly, ‘we much doubt their becoming very great favourites with the public if the specimens before us shew the greatest amount of definition that can be obtained in shadow by the process’.

From 1868 Crawford was a photolithographer with the South Australian Survey Department. He was one of the two photography judges appointed to the 1870 exhibition of the South Australian Society of Arts (the other was W. C. May). He died, unmarried, on 29 October 1890.

Directories/Almanacs: *Adelaide Almanac and Directory*, 1866, 1869.

Newspaper References: *Adelaide Observer*, 8 July 1865; *Argus*, 12 June 1859; *South Australian Advertiser*, 15 December 1870; ‘Sol’, ‘A wanderer among the photographic views at the International Exhibition’, *Australian Monthly Magazine*, vol. 2, 1866; *South Australian Register*, 2 January 1862, 20 January, 1 March, 8 April, 25 June 1864; *Sydney Morning Herald*, 10 January, 16 December 1861.


**CROMBIE, James N. John Nichol (1832?-1878)**

Professional photographer, came to Victoria from Scotland in search of gold in the early 1850s (probably 1852) aged about twenty. Obviously unsuccessful, he then worked for the Melbourne photographic firm of Meade Brothers. When Meades closed Combie briefly set up his own studio in Britannia Chambers on the corner of Bourke and Russell streets, advertising as a daguerreotype portraittist on 1 January 1855. This was not a success either and by the middle of the year CROMBIE was in Auckland, New Zealand, where he became a most successful, and flamboyant, photographer. Between June and September 1856 he reputedly took 1088 portrait daguerreotypes in Auckland, then left on a photographic tour of Christchurch (1857), Nelson, Napier and other South Island towns (1858). After revisiting photographer friends in Melbourne to learn all the ‘latest novelties in
photographic science’, he was (belatedly) offering ambrotypes at his Auckland studios on his return in October 1858.

Crombie returned to Britain in 1862, farewelling his public in the *New Zealander* of 2 May, where he acknowledged: ‘I arrived among you very imperfect in my profession, and am conscious still of many shortcomings, being, as far as photography is concerned, entirely Colonial-bred. I am very anxious to acquire that knowledge at the fountain head’. Crombie’s ‘Colonial-bred’ wet-plate panorama of Auckland, however, was good enough to be awarded a medal in that year’s London International Exhibition.

The lectures he delivered to two Glasgow photographic organisations on the ‘slow and feeble’ rate of advancement of New Zealand photography and the ‘petty jealousies’ of local photographers were reported in New Zealand in November 1862. Less that three years later, after marrying Harriet Berry, Crombie returned to Auckland, to find that his disparaging remarks had stimulated rather than decreased business. In 1872, after a very successful seven years he sold up and left for London. Five years later he decided to return to Auckland. His final contact with Australia came in December 1878 when he died at Melbourne en route.


Newspaper References: *Argus*, 1 January 1855.


**Daintree, Richard (1832?-1878)**

Professional photographer and geologist, was born in Huntingdon, England, son of Richard Daintree, a farmer. From the late 1850s to the mid-1870s he was active as a professional geologist; he was also an accomplished photographer. Trained as a geologist in 1851-52 at Christ College, Cambridge, he left for Australia in mid-1852 under the medical orders to seek a warmer climate. Like many others, he was attracted by the Victorian goldfields. In 1854 he abandoned his unsuccessful search for gold in order to join the staff of the Geological Survey of Victoria under A. R. C. Selwyn. He returned to England for six month’s further study at the Royal School of Mines Laboratory under Professor John Percy in 1856 and it is assumed that he learned to take photographs during this time.

Back at Melbourne in 1857 Daintree collaborated with Antoine Fauchery in publishing a number of photographic albums entitled *Australia*. He married Lettice Agnes Foot, daughter of a surveyor, at Brighton, Victoria, on 1 December 1857. In 1858 he and Fauchery had a photographic studio at 132 Collins Street East, Melbourne, and from then on he used photography extensively in his continued work with the Geological Survey. He exhibited a series of photographs of geological features at the 1861 Victorian Exhibition (awarded a first-class certificate) and showed ‘Photographic transparencies’, ‘Transparent Stereograms’ and ‘Stereoscopic Transparencies’ at the 1862 Geelong Exhibition of Art, Science and Industry and the 1863 Ballarat mechanics Institute Exhibition.

In 1864 Daintree resigned his position with the Survey and with his partners, Joseph and William Hann, took up pastoral leases at the Maryvale near Townsville, northern Queensland. During this time he undertook private geological explorations using the camera. In 1867 he was appointed government geologist to northern Queensland. When the Queensland government was invited to participate in the
London International Exhibition in 1870 Daintree was commissioned to prepare and exhibition of photographs and mineral samples. In 1872 he was appointed agent-general in London where he used photography extensively to publicise and promote emigration to Queensland. He exhibited at the second Imperial Exhibition of 1872, the Vienna Exhibition of 1873, and the 1876 Philadelphia Centennial Exhibition (at which he received an award for his geological photographs). In 1872 he published a photographically-illustrated book, *Queensland, Australia*, as a guide for prospective emigrants. Folios of views of Queensland were also published - *Twelve Illustration of Life and Scenery in Queensland* and *Queensland, Photographs from Nature and Life, Descriptive of the Country* - the latter an album of twenty-five views illustrating bush life in northern Australia, including miners on the diggings, squatters posed in front of their bush huts, bullock-teams and landscapes. In 1876, in declining health and amid allegations of mismanagement in the office of agent-general, Daintree resigned. He died in 1878.

Over 200 photographs (the Daintree Collection) were shown posthumously in the Queensland court at the 1879 Sydney International Exhibition. These 'enlarged and coloured photographs' represented 'endless variety of scenery, of geological formation, and of phases of life in Queensland, and are, as regards their particular excellence, unrivalled in the Exhibition', the *Sydney Mail* reported, despite finding the colouring 'a little too florid': 'As immigration advertisements, too, they are very adroitly done, and ... we should expect a general stampede to the fat arable lands at 10s. or 15s. an acre, where well fed cows stand up to their knees in grass by the side of quiet pools or running stream. Then, too, how fascinating to the heart of John Chawbacon must be such family groups at that in which the purple pig appear. "Spell O" is another restful picture, form which we may, if we like, infer that stockmen in Queensland have given up the tin billy, and carry about with them instead, bottles of Queensland wine or beer'. Altogether, the collection was judged to give the Queensland court 'the charm of a picture gallery'.

Daintree's photographic work is distinctive on a number of counts. The early work produced for the Geological Survey of Victoria is invaluable as a record of the life and mining practices on the goldfields. In addition, his topographical studies (often annotated with specific geological observations and diagrams) provide a point of comparison for consideration of the aesthetic conventions employed by other contemporary photographers. His work extends this application to views which typify the characteristics of the north Queensland outback. Their later use as inducements to emigration - especially his *Queensland, Australia* and his photographs used in exhibition displays - confirms this interpretation. Daintree's practice was also noteworthy on a technological level. Whether through his early use of large formats or panoramic wet collodion apparatus or his later use of the stereoscopic format and subsequent enlarging and photomechanical (autotype) reproduction processes, his grasp of the most advanced technology of his time was exemplary.

Newspaper References: *Argus*, 13 August 1858; *Illustrated Melbourne Post*, 27 December 1862; *Sydney Mail*, 6 July 1872, 18 November 1876, 16, 23, August, 4 October, 8 November 1879.

Dalton, Edwin  
Painter, professional photographer, and lithographer, exhibited six paintings at the Royal Academy, London, between 1818 and 1844, five of which were portraits. He was awarded the Society of Arts' silver palette in 1824. The British Museum holds a lithographic portrait of Sir Harry Smith by and after E. Dalton. One E. Dalton, miniaturist and portrait painter, was at Philadelphia in 1827, exhibiting at the Pennsylvania Academy. This was almost certainly Edwin, who is known to have spent some time in North America before coming to Australia. Indeed, he possibly made more than one American visit, both before and after he became a pupil of the painter Sir William Ross and his studio assistant. In 1841 or 1842 he married Ross's sister, Magdalena Ross (1801-74), a miniature painter who exhibited prolifically at the Royal Academy between 1820 and 1856. The couple continued to live and work in London and probably also visited Europe.

Edwin Dalton alone set out on more distant travels. He seems to have come to Victoria in the early 1850s, possibly in search of gold. In August 1853 he was advertising in Melbourne that he had begun business as a portrait painter. At that year's Victorian Fine Arts Society's Exhibition he showed eleven works as a resident professional portrait painter (care of Mr Baker, Swanston Street). His Portrait of the Worshipful the Mayor of Melbourne M.L.C. was the only identifiable local work, the remainder including miniatures of King Leopold of Belgium (one by Dalton's wife is in the Royal Collection) and Sir Thomas Lawrence PRA. At the 1854 Melbourne Exhibition Dalton showed six portrait in French crayon (pastel), the medium which became his speciality. William Pender exhibited his portrait by Dalton at the same exhibition. Dalton was then living in Upper Hawthorn but soon moved to Sydney.

In March 1855 the Illustrated Sydney News favourably reviewed Dalton's life-size portraits of Sydney identities: J. S. Dowling (′so life-like that it is almost laughable′), Walter Lamb, Henry Parkes and numerous others. In August 1856 the Empire noted his recently completed portrait of the prima donna Anna Bishop, claiming that ′for fidelity of portraiture, depth of tone and beauty of coloring, the picture ranks with any work, in its particular line of art, we have yet seen in the colony′. With portrait of ′the late Duke of Cambridge′, Henry Parkes and ′a Lady′ this was included in his ′collection of photographs, miniatures and lithographs′ shown in the 1857 Fine Art Exhibition at the Sydney Mechanics School of Arts. In a letter to the editor of the Sydney Morning Herald the secretary of the School of Arts, Joseph Dyer, suggested that Dalton should send on to the Victorian Society of Fine Arts Exhibition ′some of his life-like crayon heads, whose vraisemblance is so great that you could almost speak to them′.

Dalton first advertised as a daguerreotype artist as well as ′crayon painter′ in 1857. The following year he moved from 245 to 400 George Street and opened his
Royal Photographic Portrait Establishment, offering his credentials 'crayon portrait painter and late instructor and painter to the Queen'. This appears to have been no idle boast. In 1850 Magdalena Dalton had exhibited at the Royal Academy as 'Miniature painter to the Queen', and in 1862, when Dalton's Sydney premises were destroyed by fire, he was said to have lost in the flames an autograph letter from and a series of 'etchings' by Queen Victoria, 'who received lessons from Mr Dalton in that art'. The claim clearly impressed Sydney society and Dalton photographed and drew members of the leading families, including the Macarthurs, Macleays and Dumasques.

He also produced stereoscopic views. A set of Sydney Harbour and the Hawkesbury River above Richmond put up for sale in January 1859 were 'intended to form a series ... of some of the most familiar spots of this favoured locality should sufficient encouragement be offered for their publication'. In October his composite photographs of NSW was issued. The original assemblage is in the NSW Parliamentary Library.

Dalton first advertised his 'invention', the crayotype or crayoograph, in December 1858: 'finished in Crayons by his own hand, from powerful Photographs, taken of the subject, require but one sitting can be multiplied to any extent'. Examples could be seen at the Philosophical Society. At a Philosophical Society conversazione a year later he showed 'a few of his best coloured portraits, including two crayographs - a style of portraiture which Mr Dalton has introduced and pursued with great success', stated the Sydney Morning Herald on 20 December 1859. 'The largest and most striking was Mr Dalton's group of heads of the members of the Assembly, being the original picture from which the smaller published sheet is reproduced'. On 8 March 1861 the Herald commended 'a very beautifully finished portrait in his new style of photograph finished up with chalks' on view in the Sydney Mechanics School of Arts Exhibition.

These pastel-coloured portrait photographs were very popular and widely disseminated. Dalton's 'new style of portraiture' (now called a 'biotype'), including a portrait of Sir Alfred Stephen, was discussed in the Launceston press in 1860 when Dalton operative appear to have visited Tasmania. Dalton himself made intercolonial tours and either he or representatives from 'Dalton's of Sydney' appeared all over the country, including Queensland. A Dalton carte-de-visite (uncoloured) of Rockhampton Native police is dated 1862 (Capricornia Institute).

In August 1862 Dalton advertised that he had moved into the former Empire newspaper office, six rooms over the shop of the confectioner T. W. Foster. The building was destroyed by fire soon afterwards, on Wednesday 27 August. In addition to his mementoes of Queen Victoria Dalton lost a large collection of photographs and 'crayon' portraits. A few days later, however, he secured rooms at 320 George Street and was continuing to advertise photographic portraiture 'in all the modern branches - crayon, ivory, glass and paper - artistically coloured by E. Dalton ... Children's portrait taken instantaneously'. On 24 September, just a few hours before departing for England, William Charles Wentworth sat for Dalton in his new rooms. In November cartes-de-visite of Wentworth and Dalton's portraits of Lucy Escott and Henry Squires were being offered by the stationer and art dealer J. R. Clarke at 5s each, together with a 'great variety of European and American celebrities' Dalton had taken, for 2s each.

Dalton showed fifteen frames of photographs at the 1862 London International Exhibition. On 11 June 1863, the day of Sydney's official celebration in honour of the marriage of the Prince of Wales, he displayed at the premises of Mr I. Simmons
'a beautiful likeness of the Prince and Princess, an enlarged and faithful copy of the photograph taken of them both at Berlin before their marriage.' In May 1864, when preparing to leave the colony, he held a special exhibition in his rooms of his life-sized portraits. These included Sir John Young, the late T. W. Cape, Thomas Cooper and Charles J. Fairfax, the last three being coloured photographs. The Sydney Morning Herald noted 'that the demand for these efforts of Mr Dalton's pencil is now greater than he can supply, and those who have not embraced the opportunity of availing themselves of his talents will be compelled to forego that advantage'. He may then have made a short intercolonial visit, but he was back in Sydney by September, when he renovated his Royal Photographic Establishment. In November he was advertising that his price for cartes-de-visite after the first copy would be 2s 6d instead of the usual 5 shillings.

Early in 1865 he sold the business to Thomas Felton who continued to operate under the Dalton name. Edwin Dalton returned to England in the Great Britain, auctioning his household furniture and effects before his departure. His possessions may perhaps be considered an indication of the prosperity he enjoyed in the colony; they included 'Very Superior Household Furniture and Effects' and a 'pair Handsome Carriage Horses, Carriages [and] Set Double Harness'. Photographers who trained or worked at his studio included Oswald and Eliza Allen, William Bradley and David Scott. When the studio finally closed in 1879 William Freeman moved into the premises and acquired all of Dalton's negatives.

Newspaper References: Argus, 26 July, 30 August 1853; Armchair, 17 September 1853; Bell's Life in Sydney, 17 March 1855; Illustrated Sydney News, 24 March 1855; Launceston Examiner, 3 May 1869; Melbourne Monthly Magazine, November 1855; Sydney Morning Herald, 23 April, 19 September 1857, 17 January 1859; 14 September 1860, 17 June 1861, 20, 24 September, 8 November 1862, 12 June 1863, 6 May, 23 September 1864, 11 February 1865.


cat. nos.: 5*, 194, 337.

DAVIDSON, Mrs Letitia

Miniaturist, portrait painter and professional photographer, worked at Melbourne in the 1850s and 1860s. In 1853 Mrs Davidson showed four portraits at the Victorian Fine Arts Society's Exhibition and was possibly a member of the organising committee. She was listed in the catalogue as professional miniature painter at Neave's Building, Great Collins Street, 'below the Argus office'. On 12 April 1853 the Argus reported that Mrs Davidson had sent a special order of miniatures on ivory to England via the steamer Chusan. She contributed miniatures to Melbourne exhibitions in 1854 and 1858, at the latter showing two portraits of two unidentified women, a man and a child, together with a portrait of the visiting English singer Catherine Hayes.
Mrs Davidson appear to have continued as a miniature and portrait painter after moving to Tasmania (c. 1860) but later concentrated on photography. From 1862 to 1866 she was listed in the trade directories as a photographer of Murray Street, Hobart Town. At the 1862-63 Hobart Town Art Treasures Exhibition she showed both a watercolour, *Lady and Children*, and a photograph, *Portrait of a Lady*. By 1868 she was back at Melbourne, being listed in the *Melbourne Directory* for that year as a 'Professor of Painting' at 75 Collins Street East, then as 'Photographer' and 'photographic artist' at the same address in 1869 and 1870.

No surviving photographs have been located but an extant two-colour lithograph of Augusta Sophia Young, wife of the governor of Tasmania, is stated to be after a miniature by Mrs Davidson (TMAG). Lithographed by H. J. D'Emden and printed by R. L. Hood, this is dated 1 January 1861. Six days later, in an article on a bazaar in aid of St John the Baptist's parsonage, the *Hobart Town Advertiser* reported that 'Some capitally lithographed portrait of Lady Young were on view at her Ladyship's stall and excited special attention'.


Newspaper References: *Argus* 11, 25, 26 July, 25, 30 August 1853; *My Note Book*, 27 February 1858.

cat. nos.: 24, 45, 85, 86.

DAVIES, William

Professional photographer, came to Victoria from England, probably Manchester, and worked in Melbourne from 1855 to 1882. He began as a photographic assistant (on £1 a week) to his friend Walter Woodbury, who claimed to have taught him his trade, but his apprenticeship did not last long. Cato states that Davies set up on his own at 5 Collins Street West in 1855, although he is not recorded at this address by Davies and Stansbury until 1863. In fact, he seems to have first worked for Meade Brothers then purchased their business in 1858 and set up his own studio, William Davies & Co., at 98 Bourke Street East. A carte-de-visite of John Pascoe Fawkner by Davies is held at the NGV, which dates to the early 1860s.

In November 1860 (under the misprint 'Darrig') and again in August 1862 (as William Davies & Co.) he was, surprisingly, advertising in the *Sydney Morning Herald* for an experienced operator and colourist to assist him at his Melbourne studio. His Bourke Street firm showed a collection of portraits and photographs of Melbourne buildings at the 1861 Victorian Exhibition in preparation for the 1862 London International and was awarded a second-class certificate for the portraits. He was undoubtedly the photographer 'Davis' who subsequently received an honourable mention at the London exhibition for his photographs of Melbourne and Fitzroy; *Construction of Dolphin Fountain in Carlton Gardens* by Davies & Co. (1862, LT) is thought to be one of these.

In April 1863 the *Illustrated Melbourne Post* praised Davies's photographs of the Victorian Military Review. A week later it was admiring his enlarged photographic portraits over-painted in oils by Montagu Scott. Davies employed the latest
American camera to produce small negatives on this prepared glass, then enlarged them by the use of a solar camera. According to the *Yeoman and Acclimatiser* on 11 July 1863, the advantage of the small-scale negative was that the sitting was momentary, nor was there loss of definition of distortion when enlarged, Davies claimed. The *Illustrated Melbourne Post* thought the results had 'all the softness and accuracy of the finest oil portraits ... all distortion is effectually prevented, and the likeness is, of course, perfect'. Montagu Scott, however, later rejected Davies's method of photographic enlargement, claiming that portraits on chemically treated surfaces soon disintegrated, and indeed none of Davies's have been identified. They were, however, popular in the short term. When the firm showed examples of oil-painted, enlarged photographs of people and buildings at the 1866 Melbourne Intercolonial Exhibition the collection was awarded an honourable mention.

Davies also produced albumen paper prints in the popular carte-de-visite format, normally portraits but including views such as one of a crowd at the Melbourne races (1860s). A number of his carte-de-visite portraits of Protestant clergymen are in the Victorian Copyright Collection (LT) and Cato states that Davies specialised in these, many of his parsons being posed writing their sermons at a (studio) table on which there is a bust of Shakespeare and a volume of Milton. Engravings from Davies's photographs were reproduced in the *Illustrated London News; The New South Wales Rifle Champions* (20 June 1863), 'The floods at Melbourne' (27 February 1864) and 'The cricket-match at Melbourne between the All-England Eleven and Twenty-two of Victoria' (9 April 1864).


**DAW, Gerard**

Exhibited two portraits in the 1853 Victorian Fine Arts' Society's Exhibition. cat. nos.: 9 and 11.

**DICKER, Charles**

Amateur photographer (?), storekeeper and public servant, has had attributed to him a collection of ambrotypes taken in 1861 at Dunolly, Victoria, where he and his brother Richard owned a hay and corn store. At the 1861 Victorian Exhibition he showed twenty-four ambrotypes of the principal buildings in Dunolly, twenty-two
of which are in the La Trobe Library. Some have 'R. Dicker' on the back and it is possible that Richard rather that Charles was responsible for these, although Newton suggests that all may have been commissioned rather than taken by either brothers. Charles later became Dunolly town clerk.


DOIG, A. E.
Artist in Victoria in 1854, and professional photography. In the book of silhouettes by Andrew Macredie held in LT, the first page has a portrait of the artist A. E. Doig shown sketching a portrait. Doig advertised in the Mclvor News in February 1861 that he took portraits on glass or paper from his studio at Whtroo (near Mclvor, Victoria). He also offered large photographs of scenery, machinery, business establishments, hotels, and so on.

References: DAA; J. O. Randell, Mclvor, Burwood (Vic.) 1985; Macredie Silhouettes, LT.

DOUGLASS, Elizabeth, née de Little (1825-1902)
Miniature painter and sketcher, is said to have been born in Launceston, Van Diemen's Land, on 5 July 1825, although she was presumably related to the family of John de Little who arrived at Hobart Town in 1830. After marrying Alfred Douglass in Van Diemen's Land, she accompanied him to Geelong, Victoria, where she lived from 1850 until her death on 25 December 1902. Of her seven children, only two survived infancy.

Elizabeth Douglass's work, which included miniature portraits of ivory, chalk drawings and local watercolour views, was exhibited at the Geelong Mechanics Institute in 1857 and 1869. As well, her arrangement of Skeleton Leaves and Flowers was exhibited there in 1862; her scrapbook (ML) contains the certificate of merit she was awarded for this. The book also contains Douglass's extensive collection of English and European engravings as well as a small number of competent copies, mostly in oil - all unsigned, but presumably her work. The most striking of these is a watercolour portrait on ivory of Amy Robsart, copied from the engraving by J. Hayter.

References: DAA; Douglass family, ML.

DOUGLASS, William
Artist working in Victoria in 1847.
Directories/Almanacs: Port Phillip Patriot Almanac and Directory, 1847, p. 80, artist, off Bourke Lane.

DOWLING, Robert Hawke (1827-1886)
Painter was born in Essex, probably at Colchester, on 4 July 1827, youngest son of a West Country-born Nonconformist minister, Rev. Henry Dowling and his second wife Elizabeth, née Darke. His eldest brother, Henry (1810-85), became a
well-known printer, publisher, banker and philanthropist in Tasmania; another brother, Thomas, was an influential grazier in the Western District of Victoria.

In July 1834 Robert Dowling left England with his parents aboard the Janet bound for Hobart Town, soon to join in Launceston other members of the family who had migrated some years earlier. Rev. Henry Dowling established the first Baptist Chapel at Launceston in 1840 and his pastoral work was widely known throughout the island. Specifically, he espoused the causes of civil and religious liberty, the infant school and (with John West, William Pritchard Weston and Richard Dry) the anti-transportation movement. Robert Dowling was brought up within this high-minded moral ambience. Little is known of his eduction except for an early apprenticeship as a saddler, a trade he practised in Launceston. At the age of twenty-two he married Arabella Dean; their daughter Marion Beckford Dowling was born in 1851.

George Carr Clark, an acquaintance connected with the Dowling family by marriage, recorded in a letter of 1853 that Robert Dowling, then aged twenty-six, had for some years been interested in portrait painting. Years later in London, Dowling painted Early Effort - Art in Australia (1860, RA, now NGV) in which he presented himself as a boy in the bush painting the portraits of a group of unlikely-looking Aborigines outside his rural cottage, the youthful artist being surrounded by an admiring peasant family. Life was, in fact, neither so bucolic nor culturally isolated. Young Dowling could have had lessons from Frederick Strange, a portrait and watercolour painter working and teaching in Launceston in the 1840s, or from Henry Mundy, a portrait painter who briefly taught at Launceston in 1843. Writing in 1919, Alfred Bock claimed that Dowling had studied with his (step-)father, Thomas Bock, the foremost colonial painter of the period, as well as with Rev. J. G. Medland, an amateur in oil. The best-known artist of northern Tasmania, John Glover, who had painted Rev. Henry Dowling baptising in the Ouse River in 1838, would have obviously have been known to his son.

Of real importance, considering Robert Dowling's later subject paintings, was his father's friendship with John West (1809-73), historian, anti-transportationist and one of the moving spirits in the colony, who had delivered a lecture at Launceston in 1848 propounding the Ruskinian view of art as an active moral force for good. Robert Dowling painted John West's portrait in 1851, having embarked on a career as a professional painter in 1850 with his father's encouragement. He advertised as an art teacher, portrait and miniature painter in the Launceston press, and after 1852 also in Hobart Town. The portraits he showed in the 1851 Launceston Exhibition were considered 'PROMISES of what his genius may effect ... favourable specimens of the apprentice, not master's hand'. Among the commissions of this period which can be ascribed to him are Launceston portrait of Mr and Mrs William Filed (c. 1850) and Hobart Town portrait of Mr and Mrs Charles Buckland, their daughter Elizabeth Fleming and grandson Henry Fleming (c. 1853, VDL Folk Museum, formerly attributed to Thomas Bock).

On 18 August 1852 Robert Dowling left Launceston with his family and made his first visit to Victoria. He made another visit in about 1856, working in and around Melbourne. Mr and Mrs Charles Kernot sat for him, as did the first Anglican Bishop of Melbourne, the Right Rev. Charles Perry (known only through an engraving). He visited the Western District of Victoria and there executed numerous portraits of the Ware and Dowling families. The grazier Joseph Ware of Minjah Station near Warrambool commissioned at least six oil painting, including two group studies of the Victorian Aborigines, Minjah in the Old Time (c. 1856, Warrambool
AG) and its companion piece, *A Group of Natives of Spring Creek* (QU), as well as *Master George, William and Miss Harriet Ware with an Aboriginal Servant*. Charles Kernot showed an Aboriginal subject by Dowling, *A Native Group*, at the 1857 Geelong Mechanics Institute Exhibition. An outstanding group portrait depicting the interaction of white and black in the district, *Mrs Adolphus Sceales with Black Jimmie at Merrang Station* (cat. no. 63*), was painted for Joseph Ware’s neighbour, the widowed Jane Sceales; ‘Black Jimmie’ is the groom.

Robert Dowling and his family left Launceston for England aboard the *Pharamond* in April 1857. Aided in his ambition to become a major painter by a subscription from local well-wishers, he settled in London and enrolled at Leigh’s Academy in Newman Street. His London career was watched from Australia and he played to this market while also flattering the growing awareness of Empire in England. In Australia Dowling became known as the first example of a colonial artist making good in the Old World. Emphasising his background, he painted a number of works with Australian subject-matter in London in 1859-60. The best known of these is his large painting of Tasmanian Aborigines, *Group Natives of Tasmania* (1859, QVMAG), based on watercolour studies executed by Thomas Bock in the early 1830s (a set which Robert Dowling had from his brother Henry). Six oil on art-paper studies (NLA) and preliminary oil studies (AGSA, Royal Anthropological Institute, London, on loan NGA) are known. The final painting, presented by the artist to the City of Launceston, was the star of the 1860 art exhibition marking the official opening of the Launceston Mechanics Institute building. A subscription list was opened for photographs of it taken by Henry Frith. Dowling also sent a self-portrait to the exhibition (1957, o/c, QVMAG).

He exhibited numerous works at the Royal Academy and the Royal Society of British Artists during the 1860s and 1870s. Many were sent out for colonial exhibition and photographs of others are mentioned. The *Sydney Morning Herald* of 29 January 1861 reprinted favourable comments form the London *Art Journal* on Dowling’s *The Presentation in the Temple*, then being exhibited at Benjemann’s in Oxford Street, Sydney. From December to January 1862 it was shown at Hobart Town, and in February at Charles Summer’s sculpture studio in Melbourne. Dowling was the first to establish the pattern of expatriate exploitation of home patronage which became such a marked aspect of subsequent Australian art history. Some of his subjects were drawn from contemporary life, e.g. the anecdotal painting *Grandfather’s Visit* (c. 1865 BFAQ), one of four paintings he sent out to be raffled in a art union at Launceston in 1866 (won by T. C. Archer). True to his family background and High Victorian taste, he painted biblical scenes such as *Miriam* (c. 1868) and *The Baptism of Christ* (exhibited Launceston 1865), themes form literature - particularly Scott and Shakespeare - and historical Cavalier subjects. In 1872-73 he visited Cairo, a favourite site for nineteenth-century European painters, and on his return painted his best-known oriental subject. *A Sheikh and His Son Entering Cairo, on Their Return from a Pilgrimage to Mecca* This large picture was exhibited at the Royal Academy, then shown at Launceston and Melbourne. It was purchased by the trustees of the National Gallery of Victoria in 1878.

Dowling also continued to paint portraits, sometimes for colonists visiting England or on colonial commissions. Major commission form the City of Launceston were for portraits of the royal family: copies of Franz Xaver Winterhalter’s portraits of Queen Victoria and the Prince Consort (1862) and, ‘from actual sittings’, full-length portraits of the Prince and Princess of Wales (1866) which were shown at the 1866 Melbourne Intercolonial Exhibition before going to
Launceston. (The Prince alone had been in Sydney). Dowling’s portrait of the Duke of Edinburgh (1869) was purchased in 1871 by the contractors for the Launceston and Western Railway and presented to the Mechanics Institute (now QVMAG). According to Henry Button, a photograph by Charles Wooley was the basis of Dowling’s oil portrait of Sir Richard Dry (1871, Northern region Library, Launceston) presented to the people of Launceston by Dowling’s brother, Henry.

Now the possessor of a secure colonial reputation, Robert Dowling returned to Australia in 1884. He settled in Melbourne, opening a studio in the Mutual Providence building in Collins Street West, and visited Tasmania and Sydney. He exhibited widely, involved himself in the affairs of the Victorian Academy of Arts, and received numerous portrait commission for the Melbourne establishment. The best of these are of the Argus art critic James Smith (1884, LT) and the Governor of Victoria Sir Henry Loch (1885, LT), the former being shown in the 1884 Victorians’ Jubilee Exhibition and later at the 1886 Colonial and Indian Exhibition in London. Both were included in an exhibition of oil paintings Dowling held at the Launceston Town Hall in March 1885 where he showed seven of his own paintings and two by his pupils, Alice Grants and Miss Connolly. Dowling’s portrait of Sir Redmond Barry (1886, Supreme Court Library, Melbourne) is one his last Australian works. He died in his Coleheerne Road studio, London on 8 July 1886, having returned from Melbourne in April aboard the Liguria. He was buried in the Brompton Cemetery.

Newspapers: Atlas (London), 25 August 1860; Examiner and Melbourne Weekly News, 19 April 1860, 15 February 1862; Hobart Mercury, 3 June 1867; Hobart Town Advertiser, 12 December 1861, 3 January 1862; Launceston Examiner, 13 November 1850, 15 March 1851, 28 March 1857, 15 July 1865, 2 August 1866, 18 May 1867, 2 September 1878, 25 August 1886; Leader (Launceston), 17 July 1886; Once a Month (Melbourne), 18 July 1881, 17 December 1884, 16 February, 16 March, 15 July 1885, 15 July, 25 August 1886; Sydney Morning Herald, 6 September 1861, 17 March 1866; Tasmanian, 24 June, 7 September 1871, 8 February 1877.


Represented: QAG; QU; ML; NGA; NLA; LT; Supreme Court Library, Melbourne; Joseph Brown Collection, Melbourne; BFAG; Warrnambool AG;
TMAG; VDL Folk Museum; QVMAG; Northern Region Library, Launceston; AGSA; BM; Royal Anthropological Institute, London (on loan NGA); p.cs.

Works: *Portrait of Mary Drysdale* 1879, o/c (QAG); *Rev. John West*, o/c (TMAG); *To the Opera* c. 1860, o/c (AGSA); Portraits of Mrs Hannah Dowling and Rev. Henry Dowling c. 1854-57, oil on board (AGSA); *Rev. Henry Dowling* c. 1850, o/c (TMAG); *Henry Dowling Junior* c. 1857, oil on paper (ML); *Captain Frederick Edmund Chalmers* c. 1850, o/c (TMAG).

cat. nos.: 3*, 4*, 59*, 60, 61, 62, 63*, 64*.

DOWNING, Amos

Artist, was listed as such in 1849 when living in Victoria Cottage, Autumn Street, Little Scotland, Geelong, Victoria.


References: DAA.

DUNN, Frederick Alexander (?-1886)

Professional photographer and chemist, apparently learned photography in England as well as training there as a pharmacist. He was working as chemist in Victoria when his photographs of Ragland Castle, Tintern Abbey and other picturesque placed in Britain were sent to the 1862 London International Exhibition, having first shown at the preliminary 1861 Victorian Exhibition. Their quality prompted Perez Mann Batchelder to employ Dunn as chief photographer in Batchelder & O'Neill's Melbourne studio from the beginning of 1863. Dunn's photographs, above all, were claimed to have won the firm its later artistic reputation.

When the firm of Batchelder & O'Neill was dissolved in 1864 Dunn continued trading as Batchelder & Co. in partnership with J. N. Wilson and John Botterill. James Smith's *The Lambert Album* -consisting of sixteen original photographs of the actor J. C. Lambert in various character poses - was published by 'Batchelder & Co. (late Batchelder & O'Neill)' at Melbourne in 1866. The photographer was undoubtedly Dunn, who later that year won a medal for the firm at the 1866 Melbourne Intercolonial Exhibition with his untouched, coloured and mezzotint 'Portraits ... in fancy costume' and 'Portraits of Governors of Australia'.

Batchelder & Co. continued to operate until 1895, but with other proprietors. Dunn was in partnership with John Gaul at 75-77 Swanston Street in 1868-69, then seems to have worked on his own as both a chemist and photographer until his death in 1886. His pharmacy was at Hawthorn, Melbourne.


Newspaper References: Argus, 22 November 1865; Australasian Journal of Pharmacy, March 1886.
DURYEA, Townsend (1823-1888)

Professional photographer, was born in Glencoe, Long Island, New York. He trained as a mining engineer but renounced this for art and photography, the latter an interest said to have dated form the 1840s. He arrived at Melbourne in 1852 and set up a photography business with Archibald McDonald, the partners claiming between them to have worked 'in all the different continents'. The firm Duryea and McDonald of 3 Bourke Street East, Melbourne, with a Branch at Geelong, evidently included Townsend's brother Sanford. They exhibited 'daggerrean portraits and views' at the 1854 Melbourne Exhibition.

Duryea & McDonald opened a portrait studio in Liverpool Street, Hobart Town, on 11 December 1854. Their daguerreotype of Dr Crooke was mentioned in the Hobart Town Advertiser on 16 January 1855 and 30 May the Tasmanian Daily News carried an advertisement in which a fictitious customer sang the firm's praises, advising all:

Whether single, married, grave of gay,
To attend and profit by their stay;
Lest the Artists to their sorrow
Be here to-day and gone to-morrow.

The verse proved prophetic and the partnership was dissolved immediately afterwards. Alfred Bock moved into their premises in July.

After returning to Melbourne, Townsend Duryea left for Adelaide, South Australia, and opened his photographic studio. His 'NEW STYLE OF PORTRAITURE', offered in the form of 'stereoscopic or solid pictures, magic background, crayon, instantaneous pictures, &c.', was praised in the South Australian Register of February 1855, soon after his arrival. Six weeks later Townsend opened specially designed and lit rooms on the corner of King William and Grenfell streets: 'Valuable discoveries in Chemicals, combined with fifteen years practical experience', his advertisements claimed, 'enables him to make Portraits not to be surpassed by any artist in Europe or America'. He offered to copy daguerreotypes, paintings and statues, as well as take views and portraits, and would insert daguerreotypes into lockets, brooches, rings and so on.

Duryea worked in other South Australia towns in 1856, including Auburn, Clare, Kapunda, Goolwa, Milany and Port Elliot, advertising the country people who wanted to 'friends at a distance how they stand the wear and tear of time can therefore... have the opportunity of gratifying that amiable and affectionate desire' and 'enshrine themselves in the immortality of his art'. This tour appears to have been the reason for the formation of the Duryea Brothers firm, incorporating his brother Sanford as a full partner, which was announced in the South Australian Register on 31 December 1855. The partnership continued until Sanford went to Western Australia in 1857, then Townsend joined up with William Nixon until Sanford returned to Adelaide at the end of 1859. Then the firm of Duryea Brothers was reinstated. It lasted until 1863, mainly producing portrait photographs. Meanwhile, Townsend's 1856 tour had resulted in South Australia's first known photographs of rural scenery. All are daguerreotypes, although by then he was possibly experimenting with other forms of photography as well. At the 1859 exhibition of the South Australia Society of Arts Townsend showed four 'crayon photographs' as well as a daguerreotype. The subjects were unspecified, but the term suggests a paper print hand-coloured with pastels of the type Edwin Dalton was offering in Sydney by December 1858.
In 1864 Townsend Duryea set up a one-man practice at 66 King Street which became the busiest photographic studio in Adelaide. Initially producing mainly ambrotypes, he took views of the early settlement and portraits of its leading citizens. In 1865 he published landscape photographs in the carte-de-visite format and introduced life-sized portrait enlarged with the solar camera, the latter taking several hours to print. At about this time he also improved his studio lighting: 'Portions of the northern wall and roof of his premises have been removed, and a large inclined window substituted, by which any amount of light can be admitted.'

In the 1865 edition of Joseph Boothby's *Adelaide Almanack Town and Country Directory, and Guide to South Australia*, Duryea innovatively pasted his own fem portrait at the end of an advertisement for sennotypes in lieu of a signature. Bob Noye had pointed out that he specialised in these adhesive-backed gem portraits (smaller that a 10-cent coin) which he sold at 50s a hundred. This first example was also one of the earliest Australian uses of an original photograph in a published book, although it was possibly preceded by F. Crawford at the rival Adelaide Photographic Company. Duryea may also have provided the tiny photographic heads with James Shaw glued onto several oil paintings at about this time.

Duryea's *Adelaide Album*, published in 1866, consisted of seven street scenes and photograph of an ink drawing depicting the death of Burke by A. G. Ball. Again his gem portrait was pasted inside the front cover in lieu of a signature, while a fol-out 360-degree panorama of Adelaide taken form the tower of Adelaide Town Hall in 1865 was the album's major feature. A larger panorama was taken from the top of the GPO tower soon after it was completed in 1870.

On 8 November 1868 Duryea was presented with a medal at the South Australian Agricultural and Horticultural Society's show for his exhibits. They included 'large photographs in oil and water-colours' and 'street views remarkable for correctness of perspective and distinctness of detail'. The award was present by Australia' first visiting Royal, the Duke of Edinburgh, to whom Duryea was appointed an official photographer throughout the tour of South Australia. The Duke visited Duryea's studio, the King William Street Photographic Gallery, to have his likeness taken on 9 November 1867 and Duryea thus became the first of many colonial photographers to receive royal patronage. Hundreds of copies of Prince Alfred's autographed portrait photographs were sold and five illustrations after his photographs of 'Prince Alfred in South Australia' were reproduced in the *Illustrated London News* (22 February 1868).

In 1869 Duryea advertised in the *South Australian Almanac and Directory* that he had won five prizes for excellence in various styles of photographic portraiture ('all the prizes for Highly-finished Photographs') at the annual exhibition of the Society of Arts in December 1868. He won more prizes at three of the society's subsequent exhibitions, plus a medal at the 1867 Paris Universal Exhibition for his photographs of south Australian Aborigines and scenery. Like Henry Jones, he photographed South Australia's pioneers at Emanuel Solomon's famous banquet in 1871, combining about 675 separate cartes-de-visite into one huge mosaic (Mortlock Library). The young Townsend junior, also to become a photographer, was awarded the prize for the second-best drawing in pencil or chalk of a head made by a pupil of the School of Design at the society's exhibition that year.

Duryea's studio and enormous collection of glass-plate negatives, stated to number 50 000, were destroyed by fire in 1875. When the studio re-opened in November 1876 Duryea had sold out to S. E. Nixon and it was under the management of C. H. Manning, later the proprietor. Duryea took up a selection at
Balranald in the Riverina District of New South Wales. He died on 13 December 1888 in a buggy accident. Eight sons and four daughters for his three marriages survived him, including the four photographer sons who he had taught: Townsend junior, who continued the name in Adelaide and Moonta after his father's death, Edwin, Richard and Frank. Many apprentices and employees went on to become successful photographers from this popular Adelaide studio, including Henry Jones, Nicholas Caire and John Hood. The Mortlock Library hold the major collection of Duryea's photographs.

Directories/Almanacs: Putterfield, The Melbourne Commercial, Squatters' and Official Directory, 1854, p. 102, Duryea and McDonald, photographic artists, 3 Bourke Street East; Blundell, The Melbourne Commercial Directory, 1855, p. 132, daguerrean artist, Duryea and McDonald, 9 Collins Street West and 3 Bourke Street East; Adelaide Almanac and Directory, 1866, 1869, 1870.

Newspaper References: Adelaide Observer, 12 December 1868; Age, 17 October 1868; Hobart Town Advertiser, 16 January, 21 April, 18 May, 8 June, 28 July 1855; Melbourne Morning Herald 28 June 1854; Mercury, 9 December 1854; Riverina Recorder, 19 December 1888; South Australia Advertiser, 5 January, 15 December 1870, 16 December 1871; South Australian Register, 1 February, 23 March, 15 May, 7, 31, December 1855, 8 December 1863; Town and Country Journal, 29 December 1888.


DWIGHT, Henry Tolman (1823?-1871)

Painter (?), professional photographer, bookseller and publisher, son of Richard William Dwight and Anne, née Meade, worked in the London book trade until he migrated to Melbourne about 1855. He brought with him a consignment of second-hand books and soon opened a bookshop at 234 Bourke Street West. Dwight used these premises as a photographic studio for a short time, advertising in the Melbourne Directory of 1858 as a 'Daguerrean and Photographic artist'. In 1856 he had photographed the Salle de Valentino at the corner of Bourke and Spring Streets, a popular place of entertainment in the early 1850s but by then 'a dilapidated old shed covered with election bills ... and other placards'. In 1870 he published copies of his photograph, commended by the Argus 'not because the picture is a good one, but that it revives memories of scenes that can never be forgotten by those who witnessed them'. The photograph reappeared in the Australasian in September 1909 alongside a contemporary view taken from the same position.

Dwight's bookshop became a focus for Melbourne's literary circle and he published several books there during the 1860s. He exhibited three watercolours - Mount Macedon, Victoria; Botany bay, the Landing Place of Cook; and Port Jackson, North Head from Inner Lighthouse - at the Geelong Mechanics Institute in 1869. No artist was acknowledged in the catalogue and they may have been his own work. He died at his bookshop on 13 June 1871, leaving a widow Elizabeth, née Aldis.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1858, p. 147, daguerrean and photographic artists, 234 Bourke Street West.
References: DAA; I. F. McLaren, 'Henry Tolman Dwight', ADB, vol. 4; MEA.

EDMUND, Thomas
See Thomas, Edmund.

ELLIS, William
Professional photographer and builder, was born in England. He migrated from Liverpool to Port Natal, then came to Victorian in 1853 and worked at his trade of bricklayer in Melbourne, where he took up photography. Moving to Ballarat, Ellis set up as the town's first resident photographer, opening the Red Hill Photographic Rooms in 1854 from which he advertised portraits, views of local scenery and street scenes. Ellis first practised as a daguerreotypist but by 1856 was concentrating on the collodion positive process (ambrotypes). The Miner and Weekly Star praised his portraits of local characters, views of local scenery, buildings and mining machinery. Ellis trained A. V. Smith and him a partner in 1856. By the end of the following year Ellis had disappeared and Smith had sole control of the business.

Ellis may have gone back to building. From 1862 until 1868 one William J. Ellis (possibly a son) had a successful architectural partnership in Melbourne with J. E. Austin, two of their larger commission being for the Royal Albert Mechanics Institute and the Post and Telegraph offices in East Collingwood (1866-1867). They mainly built houses, shops and hotels. This Ellis had his own practice from 1868 until the 1880s. His best-known surviving work is the original wing of the Fitzroy Town Hall, a temple form with a Corinthian portico.

Directories/Almanacs: Huxtable's Ballarat Commercial Directory, 1857

ELSBEE, James
Professional photographer, claimed to have visited 'all the principal towns in Victoria' before arriving at Brisbane, where in 1855 he was offering daguerreotypes and photographs taken by 'the Collodiotype process' (ambrotypes). Early in 1857 he advertised that he was about to leave on a tour through Queensland, giving his itinerary as Ipswich (for four months) then brief stops of a fortnight or so at Drayton, Warwick and Dalby. He had, he said, been commissioned to provide a full-length daguerreotype of James Taylor JP to place over the Ipswich Court house bench. Whether Elsbee ever progressed beyond Ipswich is unknown. The North Australian noted that he had been kept there beyond his initial 'tolerably long successful sojourn' because the 'numbers of persons who wished to have their portraits taken kept him fully employed'. He announced that, while at Ipswich, he was willing to take subjects of every description, including 'Home Stations, Landscapes, Horses and Stock'.
By 1864, however, one 'John' Elsbee was established in New Zealand. On 5 March the Illustrated London News published a view of The Clubhouse of Christchurch, New Zealand, acknowledged as taken from one of his photographs.


FAUCHERY, Antoine Julien (1827-1861)

Professional photographer, journalist and adventurer, second child of Julien Fauchery, a merchant, and Sophie Gilberte, née Soré, was born in Paris on 15 November 1823 and baptised at the Church of St Germain l'Auxerrois on 18 November. Little is known of his early years other than that he tried several of the arts, including architecture, painting (under the master Cogniet), wood-engraving and finally journalism. Following a chance introduction to Théodore de Banville he met a number of prominent writers in the bohemian circle, including Henri Mürger, Champfleury, Charles Baudelaire and Gérard de Nerval, and joined them in a literary career, contributing to the paper Le Corsaire-Satan and composing a number of pamphlets. Fauchery was immortalised in Henri Mürger's Scènes de la Vie de Bohème (on which the opera La Bohème is based), being the model for the painter Marcel. At this time Fauchery formed a close friendship with Gaspard-Félix Tournachon, the innovative photographer who used the pseudonym 'Nadar'. The two joined a group of French idealists and emigre Poles who left Paris in 1848 in order to liberate Poland. Beset by many difficulties, both financial and political, the would-be liberators returned to Paris, their mission aborted.

On 23 July 1852 Fauchery sailed from the Port of London on board the Emily bound for Port Phillip, having been attracted by the lure of the goldfields. The long voyage, the embryonic city of Melbourne and the Ballarat and Jim Crow fields were described in detail by him in a series of fifteen letters published from 9 January to 8 February 1857 in the Parisian newspaper Le Moniteur Universel. Later in 1857 these were published by Poulet Malassis et de Broise in Paris in a single volume with a preface by Théodore de Banville as Lettres d'un Mineur en Australie (translated by A.H. Chisholm and published in Melbourne in 1965). During his sojourn in Melbourne, Fauchery opened the Café Estaminet Français at 76 Little Bourke Street East where non-British immigrants could meet and play billiards.

Fauchery sailed from Melbourne for London on 5 March 1856 in the Roxburgh Castle. While homeward bound his play Calino, written in collaboration with Théodore Barrière, was successfully staged at the Vaudeville Theatre in Paris on 12 March 1856. During the same year La Résurrection de Lazare, a drama in letter form which he had written with Mürger, was published by Michel Lévy. In Paris Fauchery married Louise-Joséphine Gatineau of 15 January 1857 at the church of St Pierre de Montmartre. Shortly afterwards he obtained official accreditation and funds from the Ministry of Public Instruction and Worship to allow him to return to Australia; he was to send home his written impressions and photographic details of the country and of India and China.

He and his wife sailed from the Port of London on 20 July 1857 on board the Sydenham. On arrival at Melbourne of 4 November 1857 he established himself as a photographer at 132 Collins Street East and advertised for sale photographs he
had brought with him from Paris. In March 1858 Fauchery was awarded a gold medal for his photographic portraits on paper from collodion negatives shown at the Victorian Industrial Society's eighth annual exhibition. One reviewer praising these 'exquisite portraits and other photographs on paper' especially noted 'a remarkable facsimile of an old print, which is placed beside it for comparison'. Soon afterwards the professional collaboration between Fauchery and the geologist Richard Daintree began. Together they opened a studio in Collins Street East.

The Fauchery-Daintree partnership produced some remarkable photographs for the time (LT and John Oxley Library). They published an album of views and studies titled *Australia* which was favourably reviewed by the *Argus* on 13 August 1858 as 'the Sun Pictures of Victoria', the reviewer noting that the series was ultimately 'to comprise fifty large photographs, in illustrations of our colonial celebrities, our landscape and marine scenery, and our private and public architecture [. . .] The collection under notice are admirable specimens of this branch of art, for art it is; as, irrespective of the skill requisite to manipulate successfully, the manipulators must also possess the artistic faculty in choice of subjects, in the selection of the most picturesque point of view, and in discerning the most favourable aspects or accidental dispositions of light and shade'.

There is no further evidence of Fauchery's activities in Melbourne at this time other than his presence at the death-bed of his friend, the first French consul-general, Comte Lionel Moréton de Chabillon. Fauchery sailed from Melbourne for Manila on 21 February 1859. Few details are available of the way in which he occupied his time and if he took any photographs in the Philippines their location today is unknown. Issued with a passport for China by Philippine officials on 23 March 1860, Fauchery joined the French expeditionary forces as war correspondent and official photographer, sending fifteen reports, as letters, to *Le Moniteur Universel* from 12 October 1860 to 3 February 1861. These were serialised in the newspaper as 'Lettres de Chine' but the photographs he took in China have not been located. On 12 January 1861 Fauchery sailed from Shanghai. On 27 April 1861, only three months after his arrival, he died from a combination of gastritis and dysentery. Fauchery was buried in the Foreign Cemetery, now known as the Yokohama Foreign General Cemetery.


Newspaper References: *Argus*, 13 August 1858; *Illustrates Journal of Australasia*, (Melbourne), 1858; *My Note Book*, 27 February 1858.


FENN, John

Professional photographer, worked from 41 Victoria Parade, Collingwood, according to the Melbourne Directory for 1861.


References: DAA.

FENTON, Alfred R.

Photographer and policemen, was most probably the Fenton who worked as the partner of Coldrey in Main Road, Ballarat, Victoria (next door to Bowe's Horse Bazaar) in 1856, advertising collodion portraits (ambrotypes). Fenton and Coldrey also took views; their ambrotype of the Ballarat fire brigade was highly praised in the Ballarat Times. They are thought to be the first colonial photographers to advertise the pannotype (also in 1856), a collodion negative print on black leather which was promoted as convenient for posting. Although listed as photographers the following year, no further work in known from the partnership.

Alfred R. Fenton was a keen amateur photographer who came to Victoria from Ireland after having trained as a policeman in London. He may well have spent a short period as a professional photographer before resuming his career in the police force in Melbourne. Afterwards which he continued to be an obsessive amateur photographer. His daughter, Mrs E G. Stubbs of Albert Park, recollected in 1949 (when aged eighty-one) that Fenton divided a room in his home into three parts: the window side being his studio, the others his darkroom and chemical store. Here he concocted perfumes which he exchanged for photographic chemical from the local chemist. Obsessive about his hobby, he melted down the family silver, took over the kitchen stove to distil his brews, and posed 'the girl who scrubbed the floors' for hours while he tested his plates. His daughter believed that Fenton was the first person to make and use dry plates in Australia but gives no dates. He was well known in the profession and numerous examples of his work were extant in 1949. Despite his amateur status, Fenton was president of the Photographic Society of Victoria before he died in 1887.

Directories/Almanacs: Huxtable's Ballarat Commercial Directory, 1857 listed as in business with Coldrey.


FILL, James Golding

Professional photographer, worked in partnership with Morgan during the late 1850s in Bull Street, Bendigo, Victoria, in a studio previously occupied by Alexander Fox.

References: DAA.
FILLANS, G
Exhibited a portrait of Rev. John Reid in the 1853 Victorian Fine Arts' Society's Exhibition.
cat. nos.: 21.

FLINTOFF, Thomas (c. 1809-1891)
Painter and photographer, was born in Newcastle-upon-Tyne, England, and studied art in both England and Munich. His earliest known painting, a view of the popular Mount Snowdon in Wales, was probably executed before he sailed for Texas in 1851. By May he had established a flourishing practice at Galveston. Later that year he moved to Austin. On 14 February 1852 his work was highly praised by the Texas State Gazette: 'The portraits of many ladies and gentlemen of the city of Austin and vicinity now seen in the studio of Mr. Flintoff would do credit to any artist. For accurate delineation of features and life-like tone and expression they cannot be surpassed'. Known works from this period include a crayon portrait of Senator Sam Houston and a group portrait (Bayou Bend Museum, Texas).

In 1852 Flintoff, accompanied by one son, apparently decided to seek his fortune on the Californian goldfields. Early the following year the two left San Francisco for Victoria, travelling via Mexico and the Society Islands, a voyage which forms the subject of Flintoff's much later painting, A Past Experience; Crossing the Line by Moonlight on board the S. S. New Orleans March 24th 1853 (1874, LT). They reached Melbourne on 19 June and set off for the Victorian goldfields. By 1856 they had settled at Ballarat and Flintoff was opening his Tyne-side Photographic Gallery. He also executed numerous portraits in oil, watercolour and 'crayon' at Ballarat, one of several known subjects being Frank Varley.

A move to Sturt Street in 1860 was advertised with a long poem, beginning 'To give of Nature a true counterpart / Has ever been the highest aim of art', and ending 'Since then your friends the gift will so much prize,/To Flintoff's haste, before the fit time flees!'. Cartes-de-visite 'with every new improvement' were advertised in 1865. He labelled his photographic process 'the new Flintoff's Infallophtype' and claimed that it was 'superior for Permanency, magnificence and Beauty, to any Photograph produced in the colony'. Flintoff participated in the Ballarat Mechanics Institute exhibitions of 1863 and 1869, showing photographs, drawings and paintings. With Herbert Deveril he exhibited a large photograph at the 1866 Melbourne Inter-colonial Exhibition. In 1866 he married Harriet Hearn; their only child, Maude, was born the following year. This appears to have been Flintoff's third marriage; Gibney and Smith state that he had married Margaret Boyd in Victoria in 1859.

After fire swept his studio in 1868 Flintoff opened 'NEW OPERATING, SHOW, AND WAITING ROOMS' in Bridge Street where he claimed to be able to take instantaneous photographs. One report referred to him as the painter of the 'celebrated Nymph at the Baths' and many other pictures; a shipwreck scene at the mouth of the River Tyne being not the least beautiful and valuable among them'. When Nymphs Bathing (presumably the same picture) was shown at the 1869 Ballarat Mechanics Institute Exhibition, however, the Argus commented that it merely showed 'how fair drawing may be obscured by sickly and unnatural flesh tints'. Also resumed at the new premises was Flintoff's 'Portrait Club', a members' lottery drawn regularly, the prizes being photographs of the winners.
Flintoff continued to work in Ballarat until 1872, when he moved to Melbourne. He showed five portraits with the Victorian Academy of Arts that year from a Bourke Street East address and contributed nine works to the 1873 exhibition, including three views: Corpus Christi, Texas; Sunset, Society Islands; and Sanatorio Bridge, Mexico. E. Brounkrig of Melbourne showed two Flintoff oil portraits at the 1872 Victorian Inter-colonial Exhibition (The Emperor of Germany and The Prince Imperial), and Flintoff himself showed paintings at the 1873 London International and the 1875 Victorian Intercolonial exhibition. He received several commissions for paintings of politicians, farmers and prize cattle, known subjects including Sim Reeves, Edward J. White (1873), Gordon Augustus Thomson (1884, NGV) and Sir William John Clarke (1885, NGV). On 17 February 1883 the Richmond Australian recorded the presentation of two oil portraits to S.V. Winter, a former mayor of Richmond, one of Winter in his mayoral robes, the other of his wife. The best-known of these commissions, Henry F Stone and his Durham Ox (1887, o/c, BFAAG), is an old-fashioned naive animal painting, quite unlike his only known sentimental genre work, Woman with Dove (1884, o/c, p.c.).

Flintoff died at his Melbourne home, 196 Berkeley Street, Carlton, on 5 October 1891, having poisoned himself by drinking ammonia liniment in mistake for cough mixture during a bout of influenza. He bequeathed his self-portrait to his daughter Jane, together with other family portraits. These were sent to her at Newcastle-upon-Tyne where she was a music teacher.

Newspaper References: Argus, 6 October 1891; Table Talk, 9 October 1891.


FORD, Thomas
Photographer, gave his address as 33 Bourke Street East, Melbourne, when he exhibited a set of photographs of colonial scenery at the 1861 Victorian Exhibition. Although presumably taken by him, these had been coloured by George Alexander Gilbert. The Mr Ford who coloured portrait with watercolour for Thomas Chuck in 1876, however, was probably the later artist William Ford.

References: DAA.

FOX, Alexander (1830-c.1870)
Painter and professional photographer, was born in Norwich, England, eldest son of Joel Fox, a furrier and a prominent member of the Jewish community, and his first wife, Eliza. Fox's father was a native of Lissa, Prussia (now Leszno, Poland), who had come to Norwich in 1816 aged about thirteen, was naturalised in 1846 and remained there until his death in 1872. Alexander Fox came to Melbourne in search of gold in the early 1850s. He married Rosetta, eldest daughter of Solomon Phillips and Caroline, née Solomon, in Melbourne on 20 September 1854 -
the Phillips being a cultured and devout Melbourne Jewish family. Alexander and Rosetta had six sons and a daughter, their second-youngest child being the painter Emanuel Phillips Fox.

After unsuccessfully pursuing gold on the Bendigo diggings, Alexander Fox opened his Daguerrean Gallery in Bridge Street, Sandhurst (Bendigo) in 1856. The *Bendigo Advertiser* of 9 September 1856 noted that Fox’s daguerreotype likenesses were ‘for accuracy, beauty and freshness in detail equal if not superior to anything of the sort seen in the colony’. He soon began casting an eye on the colourful passing scene; in 1857, experimenting with the new collodiotype process of wet-plate photography, he produced a series of views of Sandhurst streets, the first known photographic record of early Bendigo (Bendigo Art Gallery). He also made a tour of the local goldfields in 1856, taking mining photographs. Some of these were later drawn on stone by A.J. Stopps and published locally as prints and letter heads by J.J. Blundell & Co. and George Slater (examples ML, LT).

In 1858 Fox moved from Bridge Street to View Point (his former studio was taken over by the photographers Morgan and Fill). His panorama of View Point was considered by the *Bendigo Advertiser* to be ‘a triumph of the art - the most minute details being brought out sharp and distinct, the shades beautifully mellowed, and happily wanting that cloudy appearance in parts which too often disfigures these productions’. This is most probably *Fox’s Photographic Panoramic Views of Sandhurst - Pall Mall* (undated) now in the Mitchell Library. Fox was a member of the Sandhurst Hebrew congregation in 1855. Also a Freemason, he was elected Worshipful Master of the Corinthian Lodge at Sandhurst in 1858.

After a brief partnership with Christian Ludwig Qwist at View Point in 1859, Fox moved to Melbourne. By 1862 he had established a photographic company at 67 Collins Street with W. Vasse Simons. This, however, failed. Mrs Fox and the children had to be financially supported by her brothers, who finally made their help conditional on the promise that Fox would remove himself from their lives. He moved to 75 Swanston Street, but his photographic practice never recovered. On 13 August 1866 he wrote to his wife from the Sydney and Melbourne Photographic Studio, 19 Collins Street East, Melbourne, that he was lonely and penniless. A week later the *Illustrated Melbourne Post* published an engraving of *The Melbourne Banking Company, Queen Street - from a Photograph by Mr Alexander Fox* but such work did not pay.

Fox apparently hoped to change his fortunes by painting. ‘I can paint so well that my former productions seem daubs’, he wrote to his wife: ‘I have finished one this morning, that makes two I have done here on Sundays. I shall get paid for them this week’. The 1867 *Melbourne Post Office Directory* lists Fox solely as an ‘artist’, but he soon reverted to photography. In 1867-68 he was in Sydney, employed by E. Montagu Scott to operate his photography studio - the Sydney and Melbourne Photographic Company - while Scott painted transparencies for the royal visit of the Duke of Edinburgh. Listed at 143 Pitt Street in 1868, Fox then disappeared. His biographer, Len Fox, believes he may have perished at sea on his way to the New Zealand or American goldfields.


Newspaper References: *Bendigo Advertiser*, 4 March, 9 April, 9, 13, 29 May, 8, 15 September 1856, 3 April, 16 May, 12, 30 November 1857, 19 January, 21 October 1858, 17 March, 18 August, 17 November 1859; *Illustrated Melbourne Post*, 20 August 1866; *Sydney Morning Herald*, 23 January 1868.
Represented: ML; NLA; LT; Bendigo AG.

FRISBEE, Charles R
Wood-engraver, came from England to Victoria. He is said to have engraved many of the theatrical posters pasted up in Melbourne during the late 1850s and 1860s, using very large blocks of New Zealand kauri pine of which to cut his designs. His subjects included G. V. Brooke, Barry Sullivan, Walter Montgomery and George Coppin. Posters of Coppin as 'Milky White' and as 'Paul Pry' are cited by Woodhouse. In 1864 Frisbee was living and working at 172 Cambridge Street, East Collingwood, and apart from revisiting England on business (probably in the 1870) he remained a Melbourne 'wood-pecker' for the rest of his working life. Reputedly still at Collingwood at the end of the 1880s and still producing theatrical posters, Frisbee unfortunately did not reply when Herbert Woodhouse wrote asking him for biographical information for a lecture he was preparing on Victorian engravers.

References: DAA; H. Woodhouse, 'The Victorian pioneers of litho-drawing and engraving', 1889, LT typescript.

FRITH, Frederick (1819-1871)
Painter and professional photographer, son of John Frith and Letitia, née Gardiner, was presumably related to the celebrated British silhouettist and photographer Francis Frith. In 1855 he stated that he had 'practised his profession in London, Brighton, Scotland, and Ireland'. His exact date of arrival in Victoria is unknown but Frith advertised as portrait painter from London in the Melbourne *Argus* on 12 April 1853, inviting visitors to his studio in Neave's Buildings, corner Collins and Swanston streets, 'daily from 10 till 5'. A portrait of George Carmichael in the LT is also dated to 1853.

By 20 August 1853, when the Victorian Fine Arts Society's exhibition opened in Melbourne, Frith was both a committee member and an exhibitor. He showed a number of portraits (including a self-portrait) and a large oil, *Death of a Stag*. A subsequent painting of the circus-owner Joseph Rowe's famous horse Adonis was, according to the *Armchair* critic, executed in partnership with James Anderson. The critic noted that Frith's painting had a natural freedom which compensated for its lack of finish. Included in the following year's Melbourne Exhibition were four watercolour portraits by Frith and two oil paintings: *Lady with her Favourite Horse* and the previous year's *Death of a Stag* (presumably a copy of Landseer's famous picture).

Frith then lived in Hobart Town advertising as a 'portrait and animal painter'. He charged 3 guineas and upwards for a watercolour and 15 to 50 guineas for an oil portrait (horses began at 10 guineas). A large watercolour portrait of an unknown man, signed and dated 'Hobarton 1854', was formerly in the Clifford Cag
Collection. After a brief trip to wind up his Melbourne business Frith set up photographic rooms in Hobart Town, briefly in partnership with Duryea and MacDonald, then with John Mathieson Sharp from July 1855. Sharp took the photographs and Frith coloured them. Together they signed and dated portraits, such as those of William Robertson (1855) and J.H. Wedge (c.1856, Crowther Library), as well as views and panoramas (e.g. TMAG).

In 1855 Frith brought a civil suit against a Hobart Town merchant, Samuel Moses, who had refused to pay for several portraits Frith had painted of him and his family. Moses claimed he had been overcharged and, in any case, thought the likenesses poor. Newspaper accounts of the law suit (which give a unique insight into contemporary commissioning procedures) do suggest that Frith's work was not always first-rate. The painters Conway Hart and Alfred Bock testified that his drawing, colour and composition were all defective and not of the standard expected of a trained artist. Nevertheless, Frith won his case and was awarded payment with damages.

The partnership with Sharp was dissolved in mid-1856 and Frith continued on his own. His small 1858 calotype (paper photograph overpainted with watercolour, ML) of Edward Swarbreck-Hall, house surgeon of the Hobart Town Hospital, is apparently an example of a Frith 'chromatype' a process which he claimed to have invented in 1856. Known examples suggest that these were usually thin matt paper prints subtly overpainted in oil or watercolour (often quite deceptively so), although in 1861 he was advertising them on plates, ivory, paper or leather. With newly imported Voigtländer & Son apparatus he also produced views, such as a large panorama taken from the top of St David's Church tower in Hobart Town. In March 1859 he was selling an album, *Tasmania Illustrated*, its photographs being available in both bound and unbound form. Chris Long states that his was the first such album to be commercially produced in Tasmania. Examples from the set of twelve plates are in the Tasmanian Museum and Art Gallery and the Allport Library but no complete album is known.

Frederick was joined by his brother Henry in 1857 and the firm became Frith Brothers. Frederick married Emma Golding in Holy Trinity Church, Hobart Town, on 11 October 1858. Two months later the brothers opened a second studio at Launceston operated mainly by Henry. Fred continued the Hobart Town studio, also advertising his abilities as a painter, although the firm's painted photographs seem to have been far more popular with the public - hardly surprising given Frith's painting prices. (His coloured photographs were also expensive and there were at least two further court cases over costs.) At the 1858 Hobart Town Art-Treasures Exhibition he included his *Death of a Stag* again, together with a number of 'miniature portraits' and photographs. The latter included *Macquarie Street, Hobarton, View of Hobart* and a 'chromatype portrait of Mr A.J. Marriott esq.' In 1860 Frith painted a medium-sized oil, *The Castle of Mr William Field* - obviously not from a photograph (BFAG). Naïve in style and content, this has an attached strip of canvas on the base inscribed with all the names of the animals. A view of Field's house, Enfield, Tasmania, is in the background.

On 16 October 1862 the *Cornwall Chronicle* announced that Frederick Frith was moving back to Victoria. There he lived at Emerald Hill (now South Melbourne) and worked in the city, advertising himself variously as a 'Professor of Painting', 'chromatype artist' and 'photographer and painter'. For some months after his return he worked with Charles Wilson, inventor of the popular and controversial sennotype process which gave a polished ivory finish to photographs. By 1863 he
was again in formal partnership with Henry and trading as Frith Brothers. While Fred remained in Melbourne, Henry kept up the Tasmanian side of the business. There, in 1864, Alfred Bock, who had purchased the secret of the sennotype from Wilson, challenged Frith Brothers' claim to be producing sennotypes and published in his support a letter from Wilson (who was vainly attempting to maintain his Australian monopoly): 'On my arrival in Melbourne in 1862, I hired a certain Mr. Frith, not the one at present in Hobart Town [Henry], but his brother, to take photographs which I afterwards changed into Sennotypes; this Mr. Frith never obtained any of my chemical secrets, and the pictures which he and his brother, now in Hobart Town, palm off on the public are not true Sennotypes, but base imitations'.

Frith's genre painting of the 1865 Melbourne Cup is now known only through an engraving published in the Illustrated Australian News on 25 November 1867. He also painted an oil portrait of the governor of Victoria, Sir Henry Barkly, exhibited at the 1866 Melbourne Inter-colonial Exhibition by the Acclimatisation Society. Sands & McDougall's Melbourne Directory lists him as a teacher of painting at 7 Collins Street East in 1870 and 1871, the year he died. Throughout his career he seems always to have been more interested in painting than in photography. Appropriately, his most memorable photographic images are delicately overpainted and carefully composed portrait photographs which look like watercolours.


Newspaper References: Armchair, 17 September 1853; Argus, 12, 26 April, 25, 26 July, 25, 26 August 1853; Colonial Times, 22 June 1855; Cornwall Chronicle, 24 March, 24 November 1854, 12 March 1859, 22 June, 20 September, 16 October 1860; Hobart Town Advertiser, 16 January, 5 May 1855, 17 November 1857; Hobarton Mercury, 6 June 1855; Illustrated Australian News, 4 December 1871; Launceston Examiner, 4 June 1859, 28 April, 1 May 1860; Tasmanian Daily News, 18 January 1856; Walch's Literary Intelligencer, 1 June 1864.


Represented: ML; BJAG; TMAG; ALMFA; AOT; Crowther Library; p.cs. cat. nos.: 331*, 334, 335, 336.

FRITH, Henry Albert

Professional photographer, followed his brother Frederick to Victoria some time after 1854 and worked in Melbourne, then joined Fred in partnership in Tasmania, working at Hobart Town, Launceston and other parts of Tasmania between 1857 and 1864. Henry was Frith & Co.'s Tasmanian travelling photographer in 1857-58, visiting Campbell Town, Longford, Deloraine, Westbury, Carrick, Stanley and Evandale, and he proved both popular and prolific. The brothers opened a second studio at Launceston in December in 1858.

After a brief professional visit to New Zealand in 1859, Henry Frith returned to Tasmania via Sydney in 1860. He worked mainly at Launceston in 1860-61. His photograph of Robert Dowling's Group of Tasmanian Natives, taken when the
painting was shown at the exhibition marking the opening of the Launceston Mechanics Institute building in 1860, was presented to subscribers to the fund which had sent Dowling to England. Another photograph, *The Last of the Tasmanian Natives* which showed four of the Oyster Cove Aborigines in the European dress, formed the base of engravings in both colonial and English illustrated newspapers in 1864-65.

Having taken over all the Tasmanian business when Fred moved to Victoria, Henry Frith was at Hobart Town in 1862-67. His advertisement for sennotype portraits in 1863 resulted in acrimonious disputed with Alfred Bock and Charles Wilson over their respective claims to the process. But the bulk of business inevitably was providing carte-de-visite portraits. On behalf of Frith & Co these were advertised in the *Hobartian Mercury* of 23 January 1864: 'Mr Frith begs to call attention to CARTE DE VISITE PORTRAITS, upwards of 30,000 of which have been finished at their establishment in Melbourne during the last summer, and upwards of TEN THOUSAND during the last four months in Hobart Town.

The Frith brothers also provided enlarged photographs which could be painted over by amateurs, such as Rev. John Cowpland Dixon whose large portrait (c. 1866) of Bishop F. R. Nixon is so deceptively overpainted in oils on a Frith photographic base that until 1988 it was thought to have been solely Dixon's work. By the mid 1860s, however, the Tasmanian marker for photography (especially cartes-de-visite) was becoming too competitive to be either profitable or creative and on 2 May 1867 the *Southern Cross* announced that Frith & Co. had sold their portrait negatives to George Cherry. Henry moved to Dunedin, New Zealand, where he remained for at least twelve years.

Newspaper References: *Hobart Town Advertiser*, 22 June, 12, 15 September, 19 December 1863, 17 May, 6 July 1864; *Launceston Examiner*, 9 January 1858; *Illustrated London News*, 7 January 1865; *Southern Cross*, 2 May 1867.


FYANS, Foster (1790-1870)

Sketcher, carver, writer, army officer and administrator, was baptised in Clontarf, Dublin, son of John and Margaret Fyans. After attending school in County Louth he joined the British Army in England, serving with the 67th Regiment in the Peninsular War and in India and Burma. He was with the 20th Regiment in India until early in 1833, then joined the 4th Regiment in Sydney and was posted to Norfolk Island. He stayed, reluctantly, for two years, labelling this penal settlement 'a disgrace to England'. The following two years were spent as commandant of the Moreton bay penal settlement (now Brisbane, Queensland).

Captain Fyans sold his commission in 1837 and moved to Port Phillip (Victoria) as first police magistrate of Geelong. He was appointed commissioner of Crown land in the Portland Bay district in 1840. Having married Elizabeth Alice Cane (1816-58) at Geelong in January 1843, they settled at Bell-Bird Balyangon the Barwon River three years later. Fyans made the furniture for the house himself, reputedly including a desk in which concealed diamonds were recovered about a century later. Such concealments were but one of his eccentricities; 'A pretty place, but odd people', wrote one woman visitor in 1854.

The lavish entertainments at Bell-Bird Balyang included regular balls with turbaned servants. Some were apparently held in fancy dress, for Fyan's only
known drawing depicts Miss O'Neil in the Character of Belvadera [?] now Lady Buckley (pencil and w/c, ML). Despite being an incomplete fragment, the head alone finely finished in watercolour, this is a sophisticated Regency-style drawing.

In 1853 Fyans began writing his memoirs (LT). They finally ran to 500 pages and are full of lively, opinionated incident. He lent many unattributed 'oil paintings' to the 1857 Geelong mechanics Institute Exhibition but none of his own work. Fyans died at Balyang on 23 May 1870.

cat. nos.: 317

GARBEN
Professional photographer, was in partnership with Christian Ludwig Qwist on the Victorian goldfields at Commissioners' Flat, Sandhurst (Bendigo) in 1854.
References: DAA.

GARDNER, Mary, née Eagle (?-1863)
Sketcher and diarist, left Ireland for Van Dieman's land in October 1822 accompanied by her husband John Gardiner (whom she had married a month earlier Colp, County Meath) her parents and her three brothers. They reached Hobart Town on board the Andromeda in May 1823. The Gardiner's only child, Anna Maria, was born in Hobart Town in July 1827. From March 1838 the Gardiners lived in the Macquarie River district where John prospered as a storekeeper and pastoralist. In 1836 they sailed for Sydney; Mary and Anna Maria were to stay there while John selected land. He chose a run at Port Phillip on what became Gardiner's Creek (now Hawthorn, Melbourne) and over-landed cattle to it - the person to drive sock to Victoria from Sydney. Then they all sailed to Port Phillip in the Regia in 1837. Mary's journal of the voyage is held at the Royal Commonwealth Society, London.

John Gardiner erected a house at Gardiner's Creek, and a pencil sketch of the building drawn about 1852, long after they had moved into town, is attributed to Mary. John had erected another house on his Melbourne town site in Bourke Street in 1839-40 and she and Anna Maria lived there while he was in England on business for the Port Phillip Bank in 1841-42. John returned to England permanently in 1853 but Mary remained in Melbourne with their daughter. She died at Melbourne in March 1863. Her drawing of the house may therefore have been a souvenir for her husband on his departure. Mary had also had attributed to her a charming watercolour portrait captioned 'Miss Mary Gardiner' (presumably Anna Maria) who is shown working on a large and hideous floral embroidery, possibly a cushion.

GASAK

Professional photographer, showed a screen covered with photographs at the 1861 Victorian Exhibition in Melbourne when living a 1 Walpole Street, Kew. Gasak worked as professional photographer in partnership with Lunn in 1868-69 at 75-78 Swanston Street, Melbourne.

References: DAA; MEA.

GIBBONS, William Sydney (1825-1917)

Sketcher, amateur photographer, lithographer, editor and chemist, was born in London and came to Port Phillip as tutor to the children of the settler Robert Duff. He worked for the Melbourne Herald in the 1850s and was one of the founders of Melbourne Punch in 1855, moving on to edit the Journal of Australasia in 1856. At the same time he practised as an analytical chemist, published pamphlets in this field and became a founding member of the Victorian Institute for the Advancement of Science (later the Royal Society of Victoria).

In December 1852 Gibbons was awarded a first-class certificate and gold medal for the 'best specimens of lithography, most them adapted to useful purposes' at the Victorian Industrial Society Exhibition. He sent magnified photographs of microscopic objects, together with various microscopic preparations, 'Products prepared from Coal Tar' and preparations illustrative of the Composition and Adulteration of Food' (all his own work), to the 1861 Victorian Exhibition form 5 Collins Street East, Melbourne. At the 1866 Melbourne Intercolonial Exhibition he showed a number of educational drawings and received an honourable mention for his magnified photographs of a microscopic structure. Gibbons used five of his magnified photographs to illustrate his book, Air and Water Poisoning in Melbourne (Melbourne 1869). He died at the age of ninety-two, on 23 July 1917, following a railway accident.

Newspaper References: Argus, 18 December 1852, 1 July 1860, 28 July 1917; Australasian, 4 August 1917.


GILBERT, George Alexander (1815-?)

Watercolour painter, sketcher, professional photographer, lithographer, art teacher, inventor, assistant gold commissioner and police magistrate, was born on 3 December 1815 in Portsmouth, England, eldest of the ten children of Joseph Francis Gilbert and Jane, née Snelling. Early in 1816 the family moved to Chichester, Sussex, where they lived for many years. His father, a landscape painter who exhibited at the Royal Academy, the British Institution and the Society of British Artists (Suffolk Street), taught George art - and an enthusiasm for mechanical inventions.

Gilbert arrived at Melbourne in November 1841 on board the Diamond with his wife Ann, née Birch, the two children of Ann's previous marriage to Sir John Byerley, and George's brother Francis Edward Gilbert. George immediately established himself in Melbourne as a drawing master, teaching at schools, taking private pupils and holding drawing and lithography classes at the Melbourne
Mechanics Institute. In June 1844 he became the institute's honorary secretary. He also taught dancing and gave drawing lessons at his wife's ladies' seminary.

Soon after his arrival Gilbert helped found the Melbourne Debating Society. He was co-founder and co-editor of the Port Phillip Magazine in 1843 (the first magazine to be published in Victoria) and drew and put on stone some of its lithographs: Williams Town, From the Beach, Lighthouse and Entrance to Port Phillip Harbour and a view of the Melbourne court-house and gaol. The magazine was short-lived and in 1844 Gilbert was declared bankrupt. That year he did the lithographic illustrations for Thomas Ham's Australian Drawing Book and in 1846 Ham printed Gilbert's lithographs of fossil teeth after Mrs E.C. Hobson's drawings. These also appeared as a fold-out double plate in the Tasmanian Journal of Natural Science. Gilbert lectured on lithography at the Mechanics Institute in August 1845.

The earliest known resident photographer in Melbourne, Gilbert advertised from his home on Eastern Hill in late November 1845 to early February 1846, claiming to have developed a new technique for producing better likenesses by daguerreotype. In 1848 John Cotton, whom he appears to have taught photography, noted that Gilbert had 'tried the daguerreotype, oxyhydrogen microscope, and various other things', being 'always engaged in trying mechanical experiments [but he] unfortunately seldom perfects anything'. In any case, Gilbert had found that drawing brought most 'grist to the mill', Cotton wrote, adding: 'He is a very intelligent person and will talk from morning to night, always in a fluent and agreeable manner. He appears to have studied every subject that may be started, or at all events, plunges into the midst of it, and dives to the bottom of it in a short time'. Cotton's son William and his daughters Eliza and Caroline (Le Souëf) learned drawing from Gilbert at school in Melbourne in 1844 and, when visiting Doogalook, Gilbert ('a sort of naturalist') encouraged John Cotton to make a collection of the insects in the district.

Gilbert held two exhibitions at the Melbourne Mechanics Institute. The first in 1847 consisted of his own crayon (pastel) landscape views of Port Phillip and the Goulburn, Barwon, Yarra and Plenty rivers; the second in 1849 included the work of his pupils. The former was described in the Port Phillip Patriot of 15 April as 'decidedly the best delineation of Australian scenery yet produced, possessing the semi-tropical peculiarities of colouring in depth and tone, which the description of crayon used and manufactured by the artist (Mr Gilbert) alone can communicate'.

In March 1849, when the governor viewed and praised some of his original drawings, Gilbert was reported as being about to publish a pictorial work on Victoria called Australia Felix Illustrated but this is not known to have eventuated. In 1851 he participated in the Victorian Industrial Society's first exhibition, showing 'beautiful crayon drawings' of well-known scenery in Melbourne and Geelong which were highly commended by the judges, 'not only on account of their intrinsic merit, but from the circumstance also of their subjects being so perfectly appropriate to the occasion'.

Competing with his various cultural pursuits was Gilbert's obsessive interest in mesmerism and clairvoyance. He established a reputation as a lecturer and demonstrated his clairvoyant skills to large, enthusiastic audiences. As soon as gold-rush fever began in 1851, Gilbert left Melbourne and headed for Bendigo. In February 1852 he was appointed assistant gold commissioner and police magistrate for the Bendigo area but resigned in May 1853. Back at Melbourne he revived his artistic pursuits. He showed two works in the 1853 exhibition of the Victorian Fine Arts Society: Happy Valley near Geelong and View of the Barrabool Hills. A silver
tea service presented to him by the Bendigo diggers and a salver commemorating his work as secretary of the Port Phillip Academical Institution were displayed in a Melbourne shop window in 1854. He was at Geelong in 1856.

After this, details of Gilbert's life become increasingly less precise. He was apparently painting at Rotorua, New Zealand, early in 1857 en route to England, for a drawing of Mokaua Island is dated 24 April (DL). A friend who met him in London soor afterwords wrote that Gilbert was now involved in 'the Spirit World', passing on this news and a Gilbert drawing to his brother, the Victorian grazier George Hobler, then in California, who wrote in his diary on 1 June 1857: 'I don't like his drawing of the Bunyip made when in the Spirit, for I do not believe any animal of the kind exists'. By 1859 Gilbert was back in Melbourne, employed in colouring photographs for Richard Daintree. In 1861, at the Victorian Exhibition, Thomas Ford exhibited a set of photographs of colonial scenery which had been coloured by Gilbert. He died some time before 1889 (when referred to as 'the late') but his final years are buried in obscurity.


Newspaper References: *Argus*, 16 April 1847, 22 January, 23 March, 23 August 1849, 19 August 1850, 1 February 1851, 25 April 1854; *Melbourne Morning Herald*, 31 August 1850; *Port Phillip Gazette*, 27 March, 3 November 1844, 16 August 1845; *Port Phillip Patriot and Morning Advertiser*, 18 November 1844, 25, 27 November 1845, 3 February 1846, 15 April, 21 September 1847.


Represented: ML; DG; LT; GAG; Geelong Historical Records Centre.

Works: *Custom House, Geelong* 1846, w/c; *Barwon River near the Aboriginal Protectorate* 1847, pencil; *Lime Burns Point near Geelong Point Henry in the Distance, Australia* 1848, pastel; *Entrance to the Bay of Port Phillip* 1854, pencil and wash; *Station Peak from the Point Henry Road, Geelong* 1856, w/c.

**GILKS, Edward (c.1822-?)**

Sketcher, lithographer and draughtsman, was born in London, son of Thomas Gilks, an officer at the West India Docks. In the 1836 he was apprenticed for seven years to Thomas Dean, a well-known lithographer of Threadneedle Street, London. From about 1844 to about 1850 he was in partnership with his brother Thomas, a wood-engraver, then worked on his own account until departing for Victoria in October 1852. During this period he taught art, both privately and the City of London Mechanics Institute.

Edward and his wife Elizabeth (née Grant) arrived at Melbourne in the *Alipore* on 19 January 1853. He set up business as a lithographer at 87 Flinders Lane East. later being listed at 93 Flinders Lane East. In April 1853 he and Elizabeth, a wax modeller, attended a meeting to found the Victorian Fine Arts Society. Edward was appointed to the interim committee, although he does not seem to have exhibited at
the society's August exhibition. However, at the Melbourne Exhibition the following year he showed several works, including a design for a new Government House and a view of the Exhibition Building, both of which he lithographed and published as prints. At about this time he also published his lithograph of the University of Melbourne and illustrated The Adventures of George Temple the Goldseeker, published by J. J. Blundell. Watercolour and pencil drawings of Melbourne and its surrounding scenery executed in the mid-1850s, some signed and dated, are in the Mitchell Library.

In April 1855 Gilks was appointed lithographic draughtsman in the Department of Crown Lands. He resigned in April 1858 and again set up his own business, at 84 Little Collins Street West. This was not successful and he became insolvent the following November, after which he managed to secure temporary employment back at the Crown Lands Department and with the Geological Survey (in 1860) as well as working privately. His lithographic view of the Intercolonial Cricket Match was published in February 1860. Between 1861 and 1863 he worked for Frederick McCoy, drawing specimens and lithographing natural history subjects for McCoy's Prodromus of the Palaeontology of Victoria and Prodromus of the Zoology of Victoria, published in the 1870s. During this period, in October 1862, he again became insolvent. Throughout the 1860s he had periods of temporary work as draughtsman with the Mining Departments and for various publishers, including Charles Troedel, Julius Hamel and Edward Whitehead. He became insolvent for the third time in July 1869.

Following a short period with F. W. Niven in 1869-70 and an unsuccessful application in June 1870 for the position of drawing master of the National Gallery of Victoria, he again set up in business, at 83 Swanston Street, where he survived only from 1871 to 1872. He seems to have been appointed to the Engineer-in-Chief's Office of the Railway Department as a draughtsman shortly after this, a position he held until his retirement on 31 December 1885.

In addition to his artistic work, Gilks was involved with the editorial and illustrative side of the Melbourne Illustrated News (1854) and Cakes and Ale (1877). Neither of these ventures was successful. Apart from his own sketches he lithographed the work of well-known local artists, including Cuthbert Clarke and Edmund Thomas. Gilks was a foundation member of Cyrus Mason's Buonarroti Club, attending the first meeting on 19 May 1883 and continuing as an active member until 11 December 1886. Thereafter he returned to London, where he died. The date of his death is not known.


Newspaper References: Argus, 26 April 1853; 7 March 1860.

References: DAA; T. Darragh, 'Directory of nineteenth century engravers and lithographers working in Victoria', ms; Gilks Papers, ML.

Represented: ML; NLA; LT.

cat. nos.: 254*.
GILL, John (c. 1797-1866)

Cartoonist (?) and architect, was born in Devonshire. He came to Melbourne in August 1842 with his wife Joanna Apperly, née Meade, and his sister-in-law Susan. Although first listed as an architect in the Melbourne Directory for 1853, he apparently practised from his arrival, opening an office in Flinders Street in 1844. His first known designs were executed in 1845, the economic depression having affected the establishment of a viable practice before then. From 1850 Gill's home and office were at 55 Spring Street, Melbourne, where he remained until 1864 when he moved to Wellington Parade, East Melbourne. He was at 18 Collins Street East when he died, on 16 June 1866, aged sixty-nine.

The Gills' Spring Street house became one of the most popular meeting-places in Melbourne for poets, architects and artists, together with that of their friend Nicholas Chevalier after the Chevalier's arrived in 1855. John Gill became a successful architect, designing numerous houses, churches and commercial buildings, mainly in a Regency Classical style, including the Baptist Church, Collins Street. He was a member of the short-lived Victorian Architects Association and succeeded J. G. Knight as president of the Victorian Institute of Architects from 1861 to 1865.

If Gill had a cartooning career, he chose to use a pseudonym. The evidence that John Gill and 'Quiz' of the Melbourne Punch were one and the same person is not conclusive, but according to an entry in the diaries of the critic James Smith (who subsequently edited this comic and satiric magazine for seven years) the first issue of Melbourne Punch in 1855, edited by Frederick Simnett was almost entirely illustrated by 'Mr Gill'. The paper's first full-page cartoon, signed Quiz, captioned 'the right man in the right place', depicts Governor Sir Charles Hotham carrying a cash-box and about to depart with his wife for England, his secretary, Major Kaye, following up with eggs from the government farm and a keg of cheap beer, a reference to the mean food and entertainment allegedly offered by the Hothams at Government House. The governor's cabin trunk is conspicuously labelled 'Not Wanted'.

Despite Smith disparaging these cartoon 'as crude and ineffective as might be expected of an amateur', Gill possibly continued to provide a few (unsigned) illustrations in future issues, but his friend Nicholas Chevalier was engaged as the major artist for the second issue. The tone of Melbourne Punch continued to be pointed, personal and opinionated, as offensive as only a small-town newspaper can be, so it is hardly surprising if the architect John Gill, dependent for patronage on the very men it satirised, used a pen-name.

Newspaper References: Illustrated London News, 27 June 1866; Tatler, 21 May 1898 (supplement).


cat. nos.: 421, 430.
GLADSTONE (S), John

Professional photographer, was listed as a photographic artist of Burrowes Buildings, Pall Mall, Sandhurst (Bendigo), in the *Bendigo Directory* for 1859. By 1862 his studio had been taken over by John Ness.

Directories/Almanacs: *Bendigo District General Directory*, 1859, photographic artist, Burrowes Building, Pall Mall.

Reference: *DAA*.

GLENNY, Henry (1835-1910)

Professional photographer, journalist, public servant and entrepreneur, was born in Newry, County Down, Ireland, on 5 August 1835, eldest son of Joseph Glenny, a linen merchant, and Elizabeth, née Grandy. In 1853 he left Liverpool in the *Phoenix* bound for the Victorian goldfields. He prospected with little success at White Flat and Eureka before opening a store on the Gravel Pit Flat. The day after the Eureka uprising Glenny came out on the side of officialdom and joined the volunteer police force. In 1855 he was employed as postmaster and clerk of courts at Beechworth and the following year managed a large shop in Castlemaine. He married Emma Jane Blanchard at Castlemaine on 14 February 1859.

Glenney first took up photography as a hobby, then in 1857 set up a Portrait Saloon in Castlemaine's Market Square. He soon had branches at Ballarat and Kyneton, the chain being known as the Dublin and Melbourne Portrait Rooms. By August 1863 the Kyneton branch was well established and Glenny had become known, in an unexpected quarter, for his photographs of Aborigines. The *Kyneton Guardian* reported that a party of Aborigines, consisting of three men, three women and a boy, had just visited him, wanting to know how much he would pay for photographing them (which, of course, was thought very comical). He remained in business at Kyneton until 1867. In 1866 his partner was Frederick Cornell and the two were probably the unnamed photographers commissioned to take twenty-one views of Kyneton in June for the Borough Council to show at the 1866 Melbourne Inter-colonial Exhibition. In 1867, however, the partnership was dissolved and the Kyneton branch of the Dublin and Melbourne Portrait Gallery closed.

The Castlemaine branch was still in business, however. A carte-de-visite depicting J. Myring's coach factory and shoeing forge at Castlemaine (Josef Lebovic Gallery), together with surviving portrait cartes, dates from this period. The Ballarat branch continued also; Glenny had a studio in Victoria Street, Ballarat from 1865. In 1869, when at Main Road, Ballarat East, he exhibited photographs of Aborigines and Wesleyan ministers at the Ballarat Mechanics Institute Exhibition. The latter subject seems to have been another speciality, for Glenny advertised in the *Ballarat Directory* for 1869 that he had available a large range of cartes-de-visite of foreign and colonial clergymen at a shilling each. He listed approximately ninety ministers as being among those whose portraits he had on hand, perhaps not all taken by him. He also offered, at the same price, 'C.D.V. Photographic views of all the Churches, Public Buildings and Principal Streets in Ballarat', adding that he would attend 'Bazaars and Fancy Fairs on reasonable terms'. He was still producing ambrotypes in 1869 according to a story published in the Melbourne *Argus* of his photographing a dead baby in this medium for 'a poor but evidently respectable woman'.

Little is known of the extent of Glenny's professional input into his photographic business. Clearly, as he was running two or three studios concurrently, he was
dependent on the assistance of other photographers. A fourth studio, the Glenny Art Studio at Sale—which took over Cornell's business in 1890, was operated by George R.A. Glenny, presumably one of his sons.

Additionally, Henry Glenny worked as a freelance journalist for over forty years. A biographical article stated that he wrote under various pseudonyms, including 'Old Chum', 'Peter Possum', 'A Voice from the East', 'Quince' and 'Rambler' but mostly under the name of 'Silverpen'. (Peter Possum', however, is known to have been the pseudonym of Richard Rowe, and 'Old Chum' that of J.M Forde.) He is said to have contributed to many colonial newspapers, including several religious periodicals, and to have sent colonial sketches to the Belfast (Ireland) Christian Advocate for many years. While in Britain in 1887-88 Glenny published Jottings and Sketches at Home and Abroad at Belfast.

In 1876 Glenny, a justice of the peace, was appointed to the government Commission on the Peace of the Southern (and subsequently, the Western and Midland) Bailiwicks of Victoria. He was one of the signatories who certified Ned Kelly's hanging in the Melbourne gaol-book of 1880. He was a fellow of the British Geological and Royal Geographical societies and Ballarat representative for the Prevention of Cruelty to Animals and Prisoners' Aid societies. In 1890 he contested the electorate of Dundas for the House of Assembly, losing to the standing member by a small proportion of the vote.

Glenny made six return visits to Britain altogether in order to promote and sell mining companies he floated. In 1891 he was appointed Victorian commissioner for taking oaths and affidavits in Fiji, where he presumably moved for a time. He died in Melbourne on 24 July 1910, survived by his wife and five children.

Newspaper References: Sydney Morning Herald, 13 March 1869.


GLOVER, Henry Heath junior (1828-1904)

Sketcher and lithographer, was born in Lambeth, Surrey, son of Henry Heath Glover and his wife, née Gerrard. He was apprenticed to his father at thirteen years of age, then placed under Rechiert at Kohler & Co., lithographer of Denmark Street, Soho Square, London, where he worked for two years. He returned to his father for a time then was employed by Dean & sons, lithographers of Threadneedle Street, where he met Edward Gilks. He remained at Deans until his departure with father and younger brother for South Australia in 1848. Their business ventures in Adelaide failed and, after four years on the goldfields' sketches were published as lithographs by Cyrus Mason in 1855.

According to his death certificate, Glover lived in South Australia for eight years, but this must have been concurrent with his goldfields' experiences. In about 1856 he married Johanna Farrell at Tamworth, NSW, and they settled in Melbourne. His series of humorous sketches, 12 Hours Road Scraping in Melbourne, Scraped from the Street and Sketched on Stone by Henry Glover, was published by Edgar Ray in Melbourne, while early in 1858 his view of the Grand International Cricket Match between Victoria and New South Wales was published by E. L. Robinson. In the 1859 Melbourne Directory he was listed as an artist of Rosslyn Street. He spent three years as an engraver and lithographer with the firm De Gruchy & Leigh.
In 1864 the Glovers moved to Christchurch, New Zealand, Henry Heath having been appointed head artist in the newly established lithographic printing department of the firm of Crosbie Ward and William Reeves, proprietors of the *Lyttelton Times*. Among his work for the firm was a design for the honary certificate awarded at the 1865 New Zealand Exhibition held in Dunedin for which he received a bronze medal. The certificate was later printed as a chromolithograph by Ward & Reeves and the firm was awarded another bronze medal for the introduction of chromolithography into New Zealand. During this period Glover contributed many cartoons to *Canterbury Punch*.

In December 1868 Glover returned to Melbourne, where he worked for Fergusson & Mitchell. His chromolithograph, *Three Mares (after Annibale Carraci)*, obtained first prize at a subsequent Melbourne exhibition. He became a foundation member of the Victorian Academy of Arts in February 1870 and exhibited two watercolour sketches, *Diggers Return and Greek Soldier*, at the academy's first exhibition. From 1872 he was exhibiting at the New South Wales Academy of Art, having moved to Sydney to join S. T. Leigh & Co. as chief draughtsman and manager of their lithographic department in March 1870. He held this position for seventeen years until unfairly dismissed. Later he worked for the Philip-Stephen Photo-Litho Company, Ackhurst & Co and David James & Co., then on his own account until his death altogether spending thirty-five years in Sydney.

Johanna Glover died in Sydney on 10 October 1871, having borne five sons and three daughters. In 1873 Glover married Jane Elizabeth Clift; they had four daughters and three sons. Henry Glover died at his son Arthur's house, 8 Oaks Street, North Sydney, on 15 June 1904. He was buried in St Thomas's Church of England Cemetery, North Sydney. A son, Charles Glover (1863-1938), worked for the Victorian Department of Mines as lithographic artist and draughtsman.


References: DAA; *New Zealand Exhibition 1865: Reports and Awards of the Jurors*, Dunedin 1866; T. Daragh, 'Directory of nineteenth century engravers and lithographer working in Victoria', ms; H. Woodhouse, 'The Victorian pioneers of litho-drawing and engraving', 1889, LT typescript; H. Glover, correspondence, ML 1900/65; Glover family papers; MacDonald Index, Canterbury Museum, Christchurch, NZ.

Represented: ML; DL; LT; Canterbury Museum, Christchurch, NZ.

cat. nos.: 649, 228*.

**GOLIGHTLY**

Travelling photographer, was in Castlemaine in 1861 demonstrating and selling a 'spare' camera and chemicals to George Burnell. He travelled in a cart which announced 'Your portrait so perfect it is like a second-self. Miraculous, wet plate photographer'.


**GOODMAN, George Baron (?-1851)**

Professional photographer and publican, came to Sydney from England in the Eden. He arrived on 5 November 1842, and thus became the first professional photographer known to have worked in Australia. Having taken lessons from Louis
Daguerre in Paris, Goodman had purchased a licence to take photographs within specified British colonies from Richard Beard of London, Britain being the only nation to have patented the invention. Beard advertised colonial licences in *The Times* on 18 April 1842, just in time for Goodman to respond before leaving for the antipodes on 15 June.

He officially opened his Daguerreotype Gallery at the Royal Hotel, Sydney, on 12 December 1842. There he enticed many local citizens to endure 'about half a minute' of immobility and sweltering heat on the hotel's roof, reputedly enclosed in a blue glass box, then to pay a guinea for the resulting small metal plate plus another 6s or so for the essential protective case or frame in which to keep it. Hardly surprisingly, when recollecting these experiences on 14 January 1845, a *Sydney Morning Herald* reporter wrote that these first daguerreotypes had 'a want of life in the portraits, and a sameness in all, which made many prefer the ordinary miniature paintings'. Another *Herald* reporter, writing on 4 May 1846, referred to the 'cadaverous, unearthly appearance' of these pioneer portraits. Nevertheless, as all reports noted, they were extremely popular.

In January 1843 Goodman was offering full-length portraits, groups and landscapes, still from his upper-storey studio at the Royal Hotel. Governor Sir George Gipps, his wife and son all had their portraits taken. On 13 April, four months after opening, he was advertising that the sitting time required - with the aid of the Australian sunlight and a new camera acquired in February - was only ten seconds. Although possibly an exaggeration, this was certainly a great improvement on the ten to fifteen minutes' exposure needed for Daguerre's first experiments. Houses, animals and children ('except of very tender years') were added to the subjects suitable for his camera, although until the beginning of 1845 he continued to be able to take photographs only out-of-doors.

In April and May 1843 Goodman announced that he was about to leave for Hobart Town and would then go on to India and the other British colonies covered by his patent; but on 29 May he advertised 'that on account of the continual demand for Daguerreotype Portraits' he would delay his departure one final month. Not only business was keeping him in Sydney. On 4 June 1843 he married Miss S. Polack. On 3 August they left in the *Louisa* for Van Diemen's Land, presumably accompanied by Goodman's young assistant John Flavelly. The Goodman daguerreotype studio operated from Mrs Wilmot's boarding-house, 20 Patrick Street, Hobart Town, until February 1844. Since his colonial licence granted him an Australian monopoly, Goodman threatened Thomas Bock with legal action when Bock advertised 'photographic likenesses' in September 1843. Bock's advertisements ceased.

Views (as well as portraits) are recorded in Tasmania but no examples are known. The *Hobart Town Courier* of 26 January 1844 especially praised his 'beautifully executed Daguerreotype Views of our rising metropolis. They are not unlike a fine dark-grounded copper engraving, or rather a mezzotint, and represent the original with more felicity even than in the case of portraits done by the Daguerreotype. The enterprising artist, Mr. Goodman, is obliged to prolong his stay on this side of the island in order to execute orders for these views'. The colonial secretary, James Bicheno, was stated to have purchased a set.

After visiting Launceston in February, Goodman returned to Sydney (not India) in March 1844 and set up a studio at the rear of his residence, 49 Hunter Street, where he continued to charge a guinea for a portrait. Unless coloured, when it paid for the likeness only, this now included a 'handsome gilt and morocco frame'.

Having in February 1845 received a guaranteed list of 100 people wishing to have their portraits taken, Goodman travelled to Bathurst. His earliest surviving datable daguerreotypes were taken there on 3 May 1845: portraits of Sarah Anne Lawson, aged seven (ML), her mother Caroline with her younger brother Thomas (Prospect Trust) and an older sister (p.c.).

Goodman worked in Melbourne from 11 August to 31 December 1845, then went to Adelaide for a few weeks in February 1846. He managed to produce a very large number of daguerreotypes during that short period in South Australia. R.J. Noye points out that in one three-day session in Adelaide he took eighty likenesses (still at a guinea each). On 26 February 1846 Captain Thomas Henry Fox noted in his diary that his passengers on board ship included 'Mr. Goodman, the daguerreotypist, with his wife, child and servant, who occupy the after cabin. He has just completed a profitable tour of the Colonies in the exercise of his art, having taken 870 likenesses in Port Phillip and upwards of 400 in Adelaide'.

Back at Sydney Goodman announced that Beard had notified him of further improved processes and he was therefore setting up new premises at 321 Castlereagh Street North. Here he produced larger daguerreotypes which included 'drawing-rooms, libraries, gardens' and other painted backdrops. In September 1846 he was at Newcastle, engaged to take photographs of local buildings and advising that from 13-22 September he would be available to take likenesses at Farquharson's Hotel. He then went to Maitland and took portraits in George Yeoman's Hotel for two weeks from 19 November. On 23 December, from Sydney, he stated that he had 'completed his collection of views of all parts of the interior' and therefore could 'embellish his portraits with scenery from any part of New South Wales the sitter may prefer, and particularly recommends to squatters, &c., &c., his extensive specimens of bush landscapes, giving to the Daguerreotype portraits the double advantage of a facsimile likeness, and a highly finished local back ground'. February and March 1847 were spent belatedly working from Mr Mandelson's Hotel in Goulburn, 'having been requested by several families to visit the above district' hitherto omitted from his itinerary.

After returning to Sydney in April, Goodman sold the business to his brother-in-law, Issac Polack, and moved on to a new career, not another continent. In July 1847 he opened his Circular Quay Hotel next door to the Sydney Customs House. He briefly reverted to photography at the end of 1849, when the *Herald* reported: 'Mr G.B. Goodman will resume the Daguerreotype during the temporary absence of Mr. J. [sic] Polack'. Then he sold up and the family returned to London. Goodman had taken several thousand daguerreotypes during his Australian years but very few have been identified. Perhaps his successors were right in claiming that these early images rapidly went black and disappeared.

From London, Goodman and his family proceeded to Paris. He died there in June 1851 after a short illness.

Newspaper References: *Australian*, 6 February 1843; *Hobart Town Courier*, 26 January 1844; *Launceston Examiner*, 31 January 1844; *Port Phillip Herald*, 7, 11, 12, 14, 21, 26, 28 August, 25 September, 6, 27 November, 18 December 1845; *Sydney Morning Herald*, 9, 13 December 1842, 18, 23, 31 January, 21 March, 13 April, 12, 29 May 1843, 14 January, 25 February 1845, 22 April, 4 May, 10 November, 15, 23 December 1846, 9 June 1847, 14 March 1848, 18 September, 8 December 1849, 10 May 1855.

References: *DAA*; *MEA*; G. Bergman, 'George Baron Goodman - first professional photographer in Australia', *Australian Jewish Historical Society*

GRASSHOFF, C.

Professional photographers, had a 'Daguerreotype Depot' at 125 Swanston Street, Melbourne, in 1850. On 13 November exhibited 'very superior, though small' transparencies in his shop window to celebrate the news of Victoria's impending separation of NSW. By 1853 he was in partnership with Melchoir at 57 Flinders Lane, where they erected a 'Glass House' and invited public inspection of their superior daguerreotypes. 'Particular attention is invited to the clear and life-like expression of the eye, the rich and beautiful softness of tone are rare beautiful finish of both Plate and Picture, and especially the permanency', they stated, adding: 'Persons having Weak eyes will be more likely to get a satisfactory Picture on a Cloudy than on a Bright Day. With regard to dress, Ladies are recommended to wear Dark Figured or Black, always avoiding Light Blue or White'. Grasshoff and Melchoir moved to 24 Collins Street East in 1854, where they advertised hand-coloured daguerreotype miniatures.


Newspaper References: Melbourne Morning Herald, 14 November 1850.

References: DAA; MEA.

GREEN, John (c. 1811-?)

Engraver and printer, came as an assisted migrant from Cork to Melbourne on board the Westminster, arriving on 13 December 1839 with his 24-year-old wife Ellen, a dressmaker. John advertised his availability to carry out all types of engraving in the Port Phillip Gazette on Christmas Day; on 27 May 1840 he was advising the public that he had set up premises in McKillop Street, off Little Collins Street, where he promised to engrave plates for coffins and dog-collars in two hours.

In March 1843 Green engraved brass badges for the Water Police. The following year he provided stamps and seals for the newly established post offices at Kilmore and Ovens and updated the Melbourne and Portland daily cancelling stamps for the postal department (in 1844 this work was carried out by Thomas Ham, and Hugh Carruthers). Early in 1846 Green printed a series of etchings of Melbourne street scenes and its principal buildings by Henry Gilbert Jones as headings on sheets of note-paper. Together with lithographs by G. A. Gilbert and Joseph Pittman these constitute some of the earliest views of Melbourne to be printed and published there.
Green always seem to have worked as a trade engraver and no original art works are known.

Directories/Almanacs: *The Port Phillip Separation Merchants* and *Settlers* *Almanac, Diary and Directory for Melbourne and the District of Port Phillip, 1846*, p. 92, engraver, Collins Lane; *J. J. Mouritz, The Port Phillip Almanac and Directory*, p. 89, engraver, Collins Lane.


**GREEN, Mrs**

Painter, exhibited her oil portraits of Miss D. D. Green at the 1856 Victorian Exhibition of Art in Melbourne. The catalogue listed her as a professional artist of 4 Henry Street, Collingwood.

cat. nos.: 50.

**GROSSE, Frederick (1828-1894)**

Engraver, professional photographer (?) and vigneron, was born at Ascherleben, Prussia, in February 1828, son of Tibertus Andrew Arristoft Grosse and his wife Dorothea. He came to Adelaide in the *Caesar Godefroy* in January 1854 but left for Melbourne in the *Mazeppa* a few days later. After spending some time on the goldfields in the neighbourhood of Bendigo, he set up business in Melbourne as a designer and wood-engraver, first at 30 Russell Street but by December 1856 in Neave's Building, 62 Collins Street East, where he remained until 1868. He did two engravings of fish for Blandowski in 1856 and appears to have been involved in the formation of the Victorian Society of Fine Arts that October, exhibiting at the society's only exhibition in 1857. He also showed work at the Victorian Exhibition of 1861 but afterwards seems to have had no further involvement in any art society or exhibition.

Grosse is best known as a reproductive engraver, having engraved for nearly all the illustrated magazines and newspapers in Melbourne up to the time he entered government service. His earliest recorded work is in the first issue of *Melbourne Punch* on 2 August 1855. He was later involved with James Smith, Nicholas Chevalier and William Detmold in the production of the *Illustrated Melbourne News* which began on 2 January 1858 and closed a month later. In addition to his illustrative work, Grosse engraved the punches for various Victorian postage stamps issued in 1860 (Beaded Oval) and 1863-67 (Laureated Series).

In association with Rudolph Jenny, who seems to have been his employee until succeeding to the Collins Street business, Grosse patented 'Bismuthography' on 16 February 1861. This arrangement, by which lines formed of bismuth are made to stand out in relief on a zinc plate, does not seem to have been practical for reproducing line drawings and there are no records of its use, although Grosse and Jenny may have used it themselves for the production of printing blocks in their own business. Grosse, or a member of his family, apparently tried photography about this time; 'R.' Grosse was listed as a photographer at 72 Collins Street East in 1861.

Appointed supernumerary wood-engraver to the Government Printing Office on 11 June 1868, Gross subsequently produced hundreds of wood-engravings for department publications, the principal one being Robert Brough Smyth's *The
Goldfields and Mineral Districts of Victoria (Melbourne 1869) and The Aborigines of Victoria (Melbourne 1878). On 1 July 1877 he was given a permanent appointment as engraver and electrotyper, but on 31 December 1880 his office was abolished and he was dismissed with compensation.

Grosse then became a full-time vigneron. He had planted a vineyard at Thomastown as early as 1857 but the area proved unsuitable. In 1864 he purchased the Tooronga Vineyard on Emu Creek, Strathfieldsaye, from Albert Bruhn and from 1872 was exhibiting award-winning wines at various local and overseas exhibition. In May 1881 he opened the Bendigo Wine Cellars at 106 Collins Street West, and in 1889 he brought out Maurice Steiner, formerly manager of the Royal Hungarian Model Cellars, Budapest, to act as his cellar manager. Shortly before his death phylloxera was discovered in the vineyard; all vines were uprooted in December 1893. Grosse died of pneumonia at St Kilda, Melbourne, on 5 October 1894 and was buried in the St Kilda Cemetery. His wife Sophia, née Hanstein, had predeceased him on 6 October 1887.


Newspaper References: Bendigo Advertiser, 6 October 1894 (obituary).


HABBE, Nikolai (Nicholas) François (1827-1889)

Painter, was born in Elsinore, Denmark, on 10 April 1827, elder son of the Russian consul François de Habbe. In 1839 he entered the Copenhagen Academy and in 1846 was awarded its silver medal. He then studied painting in Italy. One of three surviving watercolour figure studies (p.c.), initialled N.H. and dated 1863, carries an inscription on the back of the original frame reading '57 Memories from old Rome [. . .] Nicholas F. Habbe'. In 1851 he received the Neuhausen prize for his oil painting The Reservists of 1848 on the March. With two of his portraits, this now hangs in the National Museum, Denmark. He exhibited genre paintings at the Copenhagen Academy between 1847 and 1870 and had achieved a respectable local reputation before migrating to Victoria with his brother Alexander in 1855 in search of gold.

Nikolai Habbe painted oil portraits, genre and allegorical subjects in Sydney and Melbourne. He also joined his brother as a painter on glass and theatrical scene-painter and probably initiated Alexander into the latter profession. Yet, although Nikolai worked as a 'fine artist' all his life, it was Alexander who achieved the
greater artistic reputation. Nevertheless, in 1875 the Melbourne Athenaeum called Nikolai's drawing admirable: 'his conceptions are eminently original and his colouring has been modelled after the style of the old Masters'. He showed Dangerous Spot (painted in Denmark and for sale at £100) and Britannia Rules the Waves (for sale at £400) with the Victorian Academy of Arts in 1877. The latter, signed and dated 1876, is a large allegorical oil painting, 5 feet x 6 feet 6 inches (152 x 198 cm), featuring Britannia seated beside Neptune in a chariot harnessed to four horses and preceded by three mermen blowing conch shells. Hailing their progress is a group of disporting sea nymphs, some riding dolphins. The Sydney Mail's critic, however, regretted that he was 'unable to say anything complimentary' about Habbe's figure paintings, 'but we may mention by way of compensation that his picture of "Britannia Ruling the Waves" with the assistance and consent of Neptune and his company of nereids and tritons, is more highly priced than any other in the exhibition'.

The Herr Habbe who painted The Charge of the Six Hundred shown in an exhibition of war scenes at the Sydney School of Arts in 1872 and America for the 1879 Sydney International Exhibition - one of the allegorical murals of the four continents in the pendentives of the Garden Palace dome (incinerated with the building in 1882) - was undoubtedly Nicholas. Another of his large, signed, allegorical oil paintings, depicting New South Wales (1884), was auctioned at Sotheby's in October 1987.

In 1888 N.F. Habbe showed eight oil paintings at the Centennial International Exhibition in Melbourne, giving his address as 109 William Street, Sydney. Their titles suggest his entire range and are likely to have been painted over several years. They included apparent allegories (British Culture on Australian Ground, Australian Centennial and his 1884 New South Wales), narrative genre (There's a Sweet Bye- and -Bye and A Christmas Box), a possible theatre subject (To Be, or Not To Be, presumably from Hamlet), a landscape (A Dusty Day in Sydney Several Years Ago) and a historical portrait, Captain Cook. The following year A Visit to the Prison, Italy was exhibited with the Art Society of New South Wales. Yet when he died on 11 November of that same year his obituary in the Illustrated Sydney News stated that, although resident for many years, Habbe had not actively pursued his profession in Sydney. "Triumvir' in the Sydney Morning Herald regretted that he had died 'as he had lived here, almost alone and unknown'. A self-portrait, exhibited posthumously with the Art Society of New South Wales in 1890, was transferred from the Art Gallery of New South Wales to the Mitchell Library in 1920.

Newspaper References: Athenaeum, 20 November 1875; Illustrated Sydney News, 28 November 1889; Sydney Mail, 18 May 1872; Sydney Morning Herald, 16 November 1889, 8 September 1890.


HAIGH, Edward

Professional photographer, a pupil of the celebrated Crimean War photographer Roger Fenton, was taking photographs in Yorkshire by 1859. His paper, 'On Photography', read before the Hailfax Literary and Philosophical Society was
published in *Humphrey's Journal of Photography, and the Allied Arts and Sciences* on 15 March and his photography of the interior of Saltaire Church was the basis of an engraving published in the *Illustrated London News* on 24 December 1859. Haigh came to Melbourne in January 1861 and began working professionally from Murphy Street, South Yarra. A first-class certificate awarded at the 1861 Victorian Exhibition for his collection of photographic and stereoscopic views taken in England, France and Victoria, was followed by a medal for stereoscopic and other views in the colony' when his Victorian photographs were sent on to the 1862 London International Exhibition. Haigh apparently returned home with his exhibits. Soon afterwards he established the firm of Moira & Haigh which continued until at least 1872. By 1875 E.M. Haigh alone was listed as the photographer of a set of portraits of English freemasons published in the *Illustrated London News*. Portraits in the magazine the following year were after photographs by the Regent Street, London, firm of Haigh & Hemery.

A collection of Haigh's Melbourne views was published in 1862 by H. B. Randall of King Street, Liverpool (UK). The following year Haigh held an exhibition of his Melbourne photographs in London from which views of the Treasury Building and Government Printing Office were reproduced in the *Illustrated London News* on 1 August 1863. Original photographs are included in an album of works by J. B. Charlier and others titled *Photographic Views of Melbourne and some of its Public Buildings* (c. 1861, LT) and in Alfred Abbott's album (Crowther Library).

Newspaper References: *Age*, 19 January 1861.


**HAINSELIN, Henry**

Painter, engraver, lithographer and photographer, was baptised at Devonport, England, on 20 April 1820, son of Dennis Hainselin, an auctioneer, and Diana Lark, née Cummings. During his studies under Jan Willem Piemen, director of the Amsterdam Academy, he painted a reduced copy of Piemen's best-known painting, *The Battle of Waterloo*. Following his return to England, Hainselin exhibited paintings of genre and figurative subjects at the Royal Academy every year from 1843 to 1853, with the exception of 1847. In 1852 he exhibited *Ragged School Student* at the British Institution. In 1846 he lithographed six sketches of Aborigines after G. H. Haydon, an Exeter school friend, to illustrate Haydon's *Five Year in Australia Felix*.

Hainselin left Plymouth in April 1853 in the *Emma Godwin*, reached Melbourne on 11 September and immediately set out for the Ballarat goldfields. At least three watercolours made about this time have survived (LT): *Portrait of a Digger 1853, Prospector's Hut, Ballarat* and *On the Diggings at Ballarat*. By January 1855 he had set up in Melbourne, at 117 Flinders Lane East, as a draughtsman on wood and stone. This venture was not successful and by June 1856 he was on the electoral roll as a miner at Woolshed, Beechworth. The *Ovens Directory* for 1857 lists him as an 'artist' at the same locality.

Following the rush to Rutherglen in July 1860, Hainselin seems to have moved there. In June he purchased land in Main (Argyle) Street, next to the post office, and set up as a commission agent and sharebroker, later as a photographer. Said to have 'traded in everything from second hand mining plants to pictures and photography,
being himself 'no mean artist', his activities earned him the nickname 'Johnny Allsors'. In May 1863 he designed and painted most of the transparencies hung in the town to celebrate the marriage of the Prince of Wales.

A short time after the death in February 1878 of his brother, an auctioneer at Devonport, Hainssellin returned to Melbourne. He settled in St Kilda and worked as an art teacher. Both he and his pupils exhibited at Buxton's second and third annual exhibitions of Paintings on China, Terra Cotta and Fabrics in December 1883 and November 1884, Hainssellin receiving a gold medal at the third exhibition for two china paintings. At the Ballarat Fine Art Exhibition in June 1884 he showed three watercolours of St Kilda beach. He also exhibited with the Victorian Artists' Society that year. In July 1884 he was referred to as a 'painter of animals' by the journal *Once a Month*. His copy of Pieneman's *Battle of Waterloo* was exhibited late in 1885 at Hines Gallery, Collins Street, by which time he was living in Park Road, St Kilda west. Hainssellin returned to England in 1886. His last recorded exhibit is a painting in that year's autumn exhibition at the Manchester City Art gallery, at which he was living in Walton New Road, near Warrington, Lancashire.


**HALL, Algernon**

Professional photographer, advertised the opening in August 1859 of Hall's Ambrototype Portrait Rooms in Conness Street, New Ballarat (as the company owned mining sector of Chilten, Victoria, was then called). The following July, the business was for sale. By December 1863 Hall was in Camp Street, Beechworth, running his third art union. Twelve 10 x 8 inch (25.4 x 20.3 cm) views of Stanley, Yackandandah, Chiltern, Wangaratta, Reid's Creek Falls and the Woolshed were among the prize photographs which he valued at £20. A major prize was a large 15 x 37 inch (38.1 x 93.9 cm) photograph of Beechworth in a rosewood frame.

Like virtually all colonial photographers, Hall was dependent for his livelihood upon photographic portraiture and by 1864 his reputation in this field was well established. The *Ovens and Murray Advertiser*, had always been hampered by 'the difficulty of obtaining proper rooms', so Hall constructed 'a set of rooms large and complete in every particular which could be taken to pieces in an hour and packed in a single wagon fitted for the purpose'. Thus equipped, he visited all the principal towns around Beechworth during the summer of 1864-65: Stanley, Albury, Chiltern, Rutherglen, Morse's Creek, Wangaratta and Benalla. Until October 1865 Henry G. Thomas was employed as his assistant. 'Alzerno' Hall (obviously Algernon) was listed at Ford Street, Beechworth, in the *Beechworth Directory for 1866*.

Together with the Chiltern photographer Henry Pohl, Hall photographed the bushranger Daniel 'Mad Dog' Morgan lying dead in the woolshed at Peechelba Station in 1865. Realising the appeal of such an image, Hall immediately consigned hundreds of his cartes-de-visite to the local post office for transmission to 'the old country' so as to afford people 'the opportunity of judging the appearance of the
notorious Bushranger'. Hall's portrait, together with Pohl's photographs of Morgan and the man who shot him, gained extra circulation through S. T. Gill's composite engraving of the scene for colonial newspapers. Hall's capacity to create photographic opportunities is evident in his letter to the Wangaratta Borough council in 1866 informing them of his intended visit for the purpose of taking views of the town and district. When the resulting photographs were exhibited by the council at the 1866 Melbourne Intercolonial Exhibition, they received an honourable mention. Views taken for the Beechworth Borough Council were shown at the 1866 Ovens and Murray Exhibition before being sent on to Melbourne with 'other admirable views of the photographic art' by Hall. In 1867 a set of Hall's photographs which had been commissioned by the Beechworth Borough Council were taken to London by one of the councillors and deposited in the newly established Victoria and Albert Museum.

Hall left Beechworth in about 1869 and was working as a travelling photographer in Queensland during the 1870s. On 24 July 1875 he announced in the Copperfield Miner that he would be taking photographs in that town until 10 August. He then left for Wolfgang, Logan, Grosvenor, Oxford Downs and other northern stations, advertising his forthcoming tour in the Peak Downs Telegram on 21 August. He was at Miner Street, Charters Towers, from June to 29 December 1877; on a return visit in 1878-80 he set up a studio in Gill Street. A photograph of the police magistrate's house at Cairns (1883) by A. Hall is in the Cairns Museum. 'C.' Hall was listed at nearby Port Douglas in 1883-86, but 'Algernon' Hall was there in 1888-89 and 1901.

Directories: Ovens and Murray Advertiser, 1864-66; Beechworth Directory, 1866.

References: DAA; MEA; S. Barrie, Queenslanders behind the Camera, Vol. 3, Morningside (Qld) 1988; R. Ashley, 'Index to Australian photographic artists', ms; Beechworth Borough Council, Minute Books, 1866-67.

HAM, Thomas (1821-1874)

Engraver, lithographer, professional photographer, cartographer and publisher, was born on 17 February 1821 at Teignmouth, Devon, eldest of the four sons of Rev. John Ham, a Baptist minister, and Ann Job, née Tonkin. He trained as an engraver under Joseph Tolley at Birmingham and soon after completing his apprenticeship sailed to Melbourne with his family in the Dublin, arriving on 13 December 1842. John Ham became the first minister of the Collins Street Baptist Church while Thomas set up as an engraver in Collins Street East. Commissioned to engrave the Town of Melbourne Corporation seal soon after his arrival, he later became sole government contractor for engraving and lithography and designed and engraved currency notes for various colonial banks. Darragh indicates that in 1844 Ham, with Hugh Carruthers, a Sydney engraver, updated the daily seals used by the Port Phillip Postal Department, work carried out the previous year by John Green.

On 5 October 1844 Thomas Ham advertised in the Port Phillip Gazette for work as a lithographer. Two days later the Port Phillip Patriot commented that Ham's first known print, The Union Bank after a sketch by Joseph Pittman, was incomparably better than the productions of Sydney lithographers. In 1847 Ham published a map showing the squatting districts of 'Australia Felix'; this had run to six editions by 1861. Other maps include Map of the Country Surrounding Melbourne and Geelong (1849), Map of the Suburban Lands of the City of
Melbourne (1852) and Plan of the City of Melbourne (1854). Ham lithographed the first Victorian stamps, issued on 1 January 1850 (1 800 000 'half-length' stamps for penny, two penny and threepenny values had been issued by July), and he engraved fifty brass cancelling seals. In 1849 he began publishing Ham's Magazine, the earliest illustrated serial in Australia, and with two of his brothers, Theophilus Job and Jabez, published the Illustrated Australian Magazine (1850-52). Thomas engraved and lithographed the maps and plates, many drawn by William Strutt.

Ham's Five Views of the Gold Fields of Mount Alexander and Ballarat, drawn by David Tulloch, was engraved and published in 1852, followed in 1854 by The Diggers' Portfolio and The Gold Diggers' Portfolio, each with plates. At the Victorian Industrial Society's third exhibition in December 1852 Ham was awarded a first-class certificate and gold medal for the best specimen of zincography (for three portraits of Aborigines 'of very spirited execution, drawn with chalk on stone by W. Strutt') and for the best specimens of engraving on steel or copper. That year he also engraved the plate for the twopenny 'Queen-on-Throne' stamps and printed 500 000 direct from the plate.

Thomas and Jabez Ham took up land on the Plenty River in the Port Phillip District (1845) and at Lalbert in the Wimmera (1846-47), but they were forced to sell out at a loss a few years later. Thomas's financial difficulties were compounded when his staff deserted him for the goldfields in 1851. Declared insolvent, he assigned his estate to trustees and was able to repay his debts within two years. He set up as a land and commission agent in 1853, opening the Central Land Office at 35 Swanston Street, then also joined with Cornelius until late 1860 in what became the long-standing auctioneering firm of C.J. & T. Ham. Thomas also opened a quartz-crushing works at Taradale in 1855.

In December 1857 Ham was employed by the Victorian Geological Survey to produce their lithographed sale plans. He resigned in 1860, having been appointed lithographer to the Queensland Survey Office in Brisbane and subsequently chief engraver (1866-70). He engraved maps for the government and produced an Atlas of the Colony of Queensland (c.1868). Until November 1868 he simultaneously operated the private firm of Thomas Ham & Co., 'General Engravers, Lithographic Artists, Printers and Photographers', with his brother-in-law William Knight. With Knight, his father-in-law John Collings and W.S. Warren, Thomas developed sugar and cotton plantations on the Pimpama and Albert rivers in 1862-69. Later he purchased a farm at Redcliffe, near Brisbane. Ham died at Brisbane on 10 March 1870. He had married Mary Jull Collings in Melbourne on 18 September 1851; they had five sons and four daughters.

Directories/Almanacs: Port Phillip Separation Merchants' and Settlers' Almanac, Diary and Directory for Melbourne and the District of Port Phillip, 1845, p. 67, engraver, Collins Street; Mouritz's, Port Phillip Almanac and Directory, 1847, p. 91, engraver and copper plate printer, Collins Street; Squatters' Directory, 1849, p.30, engravers and publishers, Ham Brothers, 98 and 100 Collins Street East.

Newspaper References: Argus, 18 December 1852, 11 December 1902, 11 December 1909; Australasian, 3, 17 September 1892, 25 January 1896, 3 November 1900, 18 December 1909; Melbourne Bulletin, 18 November 1881, 1 December 1882; Table Talk, 26 December 1889, 27 January 1893.

HAMEL, Julius

Lithographic artist, engraver and draughtsman, was born in Hamburg, Germany, son of Joseph Hamel, an accountant, and Frederica, née Bloch. He studied in Hamburg and Paris and then moved to Nottingham, England. Hamel came to Victoria in the Great Britain, arriving in Melbourne on 12 November 1852. After spending about a year on the Bendigo and Ballarat gold-fields, he moved to Melbourne and worked as lithographic artist and draughtsman with J. S. Campbell & Co. and the succeeding firms of Campbell & Fergusson, and Fergusson & Mitchell. He lithographed E. L. Bateman's drawing Mclvor Digging, July 26, 1853, published by J. S. Campbell & Co., but most of his work at this time was the in the form of sale plans, many of which included small vignettes of scenery of buildings.

In 1857 Hamel went into partnership with Henry Locher. They exhibited specimens of lithographic chalk and chromolithography in the 1858 Victorian Industrial Society Exhibition but the partnership terminated with Locher's death that year. Hamel then operated as Hamel & Co., his firm exhibiting specimens of lithography and engraving on vellum at the 1861 Victorian Exhibition. He joined with the lithographic printer John Ferguson in 1864. The firm of Hamel and Ferguson is now best known for printing and publishing von Guérard Australian Landscapes (1866-67) and S. T. Gill's Australian Sketchbook (1865). The partnership was dissolved in 1889 and Hamel continued on his own account until bankrupted in 1893; his business was then assigned for the benefit of his creditos and sold.

Hamel was closely involved with the St Kilda School of Art and Design, being its superintendent in the early 1870s. He resigned in March 1873. He was a member of the Victorian Lithographic Artists and Engravers Club but did not join any local fine art society. Well known in Australian chess circles, he played in the first chess tournament in Melbourne and in intercolonial matches in 1879, 1880 and 1884, was a foundation member of the Melbourne Chess Club and later an honorary member. Hamel had married Harriet, fourth daughter of William Eldershaw, a stationer of London, and Harriet, née Casey, in Christ Church, St Kilda, on 1 November 1862, He died at his St Kilda home on 14 May 1894 and was buried in St Kilda Cemetery, survived by his wife and seven children. His son Edward Henry was a lithographic draughtsman and illuminator, while William Sigismund, also a lithographic printer, carried on his father's business for a time.

Very little original work by Hamel is recorded apart from his many illuminated addresses (LT). The finest of these is the set of Statistic of the Municipality of St Kilda, made in 1861 and shown at that year's Victorian Exhibition. In 1867-68 he lithographed a series of illustrations for Dickens Mining Record consisting of copies of German mining scenes from old German prints and Ballarat mining scenes based on photographs. In 1859 he had published the series of portraits, Men of Victoria,
but whether or not these were drawn by him is unknown. At least one was by Frederick Schoenfeld, whom Hamel employed as a lithographic artist.


HAMPSON, Miss

Professional photographer, was working at 4 Collins Street, Melbourne, in 1855-59. One of Victoria's earliest women photographers, she specialised in collodion portraits of women. No surviving examples have been located.


Newspaper References: *Argus*, 31 January 1855.


HANNAAY, (Hannah), H. H.

Amateur photographer, was taking photographs in 1859 at Portland, Victoria, when his work was championed by the *Portland Chronicle* over that of John Richardson, the local professional photographer. Hannay never seems to have worked professionally, and appears to be the same person as the 'H. H. Hannah' who was catalogued as showing 'Photographs, by an Amateur' at the 1857 Geelong Mechanics Institute Exhibition.

References: *DAA*.

HANWAY, Charles

Travelling photographer, announced in the *Ballarat Times* in May 1858 that he would be in the district for a few weeks taking views. Specimens could be views and order lodged at the newspaper's office.

References: *DAA*; K. Webber, 'Photographers in Ballarat and environs', ms.
HARDESS, G. M.

Professional photographer, was a member of the Council of the Photographic Society of Victoria. The Views of Royal Park, he showed at the Victorian Exhibition of 1861 were possibly by other members of the society as well as himself, but the photographic panorama of Hotham (commissioned by the borough) which received an honourable mention at Melbourne's 1866 Intercolonial Exhibition was solely his work. Hardess's studio was in Queen Street, Melbourne.

References: DAA.

HART, Conway

Portrait painter and professional photographer, worked in Victoria and Tasmania between 1849 and 1861. Nothing is known of his life but in 1855, when testifying in a civil suit in Hobart town brought by Frederick Frith, Hart stated that he was 'a portrait painter of twenty six or twenty eight years [experience]'. A portrait of Sir Francis Forbes (who died in 1841) signed by Hart (SU) was apparently done in London. In 1849 Hart exhibited The Little Fyfe-Player at the British Institute from a London address and this seems to have accompanied him to Australia, his painting of the same title being exhibited by G. E. Belcher at the Geelong Mechanics Institute in 1869.

Hart is first recorded in Melbourne in 1849 when he was listed as an artist in the Squatters' Directory. At the end of 1850, the Argus, 23 November 1850, recommended that

If any of our readers with for a treat we recommend them to call at
the new shop of Mr Harrison, in Collins-street, and inspect a most
admirable portrait of an old friend. It is painted by Mr Hart, who
intends practising his profession here, and to whom, while he can
paint such portraits as these we wish all possible success.

He showed The Finding of Moses, Italian Peasant and nine portraits at the 1853 exhibition of the Victorian Fine Arts Society, of which he was a committee member. A local critic commented satirically that while The Finding of Moses was 'very effective, we must, however, blame the maid for he carelessness. In the catalogue we read, 'And the maid was sent to fetch it'; but the maid certainly made a mistake, and instead the Infant Moses, she brought Reynolds' infact Hercules'. Of Italian Peasant, the same critic commented that 'the mason who constructed the stonework in the background had very little notion of his trade'. Hart's portraits were of the first mayor of Melbourne, members of parliament, family groups such as Portrait of Mrs. Symons and Children, and Mr Justice Williams. 'We do not like the dull heavy effect of most of them stated the Armchair. Nor did the Argus. In response, an advertisement was inserted in the Armchair on 3 September 1853: 'Portraits. Mr Conway Hart is the best portrait painter in Melbourne, in spite of what the Argus may say. His studio is opposite the Criterion Hotel, Collins St.' An oil portrait by 'Conway Hart, of Geelong' was shown by Marcus Sievéwright (presumably its subject) in the 1854 Melbourne Exhibition, together with several unsold pictures from the previous year shown by the artist himself.

By February 1854, however, Hart's studio was in Hobart Town. He had advertised his intended arrival some months previously, stating that he was an artist of the London Royal Academy (unknown as an exhibitor, he presumably trained there) and a member of the English Academy in Rome. Portraits painted in Tasmania include those of Adye Douglas MHA, Captain and Mrs Samuel Horton of
Ross, Mary Morton Allport and Mrs L. Douglass. In particular, Hart received a £300 commission to paint a 9-foot (2.74m) canvas of Sir Richard Dry, speaker of the Tasmanian Legislative Council, which Dry presented to Parliament House in 1855.

In 1857 he returned to Melbourne, announcing in *Melbourne Punch*, 18 June 1857:

Mr Conway Hart, of the Royal Academy of Painting, London, also a Member of the English Academy, Rome, having returned to Melbourne and resumed his profession, will be daily in attendance at 26 Collins-street west, adjoining London Chartered Bank.

Although Hart succeeded in gaining commissions critical acclaim eluded him, the main complaint consistently being his faulty draughtsmanship. He had four paintings in the 1857 Geelong Mechanics Institute Exhibition and a portrait of Stawell in the 1857 Victorian Society of Fine Art exhibition. The *Age*, 11 December 1857, was critical of his work:

Mr Conway W. Hart, who, we believe has London experience and is a member of the English Academy at Rome, has several pictures which display to great advantage his knowledge of color, but are sadly deficient in drawing. It may be difficult in this colony to procure models, but we should have supposed that Mr Hart's experience would have been attended by worthier results.

In a review of the 1858 Victorian Society of Fine Arts Exhibition a writer in the *Journal of Australasia* said:

'Mr Conway Hart... has a very clever trick - and trick it is - of coloring; but his pictures are positively painful to contemplate, from the utter absence of anything like drawing. If he confined himself to drawing angels, like Mrs Davitt, perhaps we might confess to some ignorance of the anatomy of those personages and of the perspective effects of the atmosphere in which they dwell; but, as it is, we can only recommend Mr Hart to prosecute a severe course of study in figure drawing'.

In 1858 there is evidence that he was working as a miniaturist. An advertisement of a miniaturist in *Melbourne Punch*, 25 March 1858, appearing throughout March, April and May, does not carry Hart's name but it does have the address of 41 Collins Street. In the directories Hart is listed at this address. In 1860-61 Hart was working from a studio at 60 Elizabeth Street, Melbourne, and apparently trying his hand at photography. This is the last known mention of him.


Newspaper References: *Argus*, 23 November 1850, 26 April, 26 July, 30 August 1853; *Armchair*, 3, 17, September 1853; *Colonial Times and Tasmanian*, 22 June 1855; *Hobart Town Advertiser*, 13 November 1854, 5 February 1855; *Illustrated Journal of Australasia*, vol. 4, 1858; *Launceston Examiner*, 6 January, 12 February 1857; *Mercury* (Hobart), 1 January 1853.

Represented: SU, LT; Parliament House, Melbourne; ALMFA; Parliament House, Hobart.

*cat. nos.*: 1*, 6, 8, 10, 12, 16, 17, 18, 19, 20, 80.

HARVEY, Mrs G.

Portrait painter, showed *Portrait of a Lady* with the Victorian Fine Arts Society at Melbourne in 1853.

References: DAA.

HASELDEN (Hazeldean), Hubert

Professional photographer, worked in Melbourne during 1857 at 57 Collins Street East and was at 234 Bourke Street in 1858, according to the *Melbourne Directory*. His photograph, *Aborigines of Victoria*, was engraved on wood by Nicholas Chevalier.

Directories/Almanacs: *Sands, Kenny & Co's Commercial and General Directory*, 1857, daguerrean and photographic artist, p. 121, 107 Elizabeth Street; *Sands, Kenny & Co’s Commercial and General Directory*, 1858, p. 147, daguerrean and photographic artists, listed as 'Haseldon', 107 Elizabeth Street.

Newspaper References: *Age*, 4 April 1856; *Argus*, 18 December 1857.

References: DAA.

HAWKINS, Jeffrey

Professional photographer, was listed as a daguerrean and photographic artist (later just a photographer) of Queensberry Street, North Melbourne, in the *Melbourne Directory* between 1858 and 1875. He called himself 'Professor' Hawkins. A photographer called Hawkins was in partnership with Baker at 87 Bourke Street, Melbourne, in 1859, and he may also be the 'W.' Hawkins listed as working in 1865 from 18 Madeline Street, Carlton, the former studio of Miss and/or Mrs O'Shannessy.


References: DAA.

HAYDON, George Henry (1822-1891)

Illustrator, cartoonist and writer, was born on 26 August 1822 at Heavitree, Devon, second son of a retired naval paymaster, Samuel Haydon, who supervised his sons' education and developed their artistic talents. George's elder brother, Samuel James Bouverie Haydon (1815-91), became a noted sculptor. George himself was apprenticed to the architect Charles Hedgeland at Exeter in 1837, but
terminated his articles after twenty-one months and set out for the 'South Seas'. He sailed in the Theresa to Port Phillip, beginning the first of his diaries in March 1840. He arrived at Melbourne in July, where he worked in a bookshop and designed buildings (particularly terraced cottages) as clerk to the architect Thomas Price.

Haydon sketched for the newspapers and supplemented his income by holding private drawing classes at his shop; he moved to larger premises in Lonsdale Street in 1841. He became well known for his sketches, that of Melbourne in 1840 being widely reproduced when featured with a later engraving of Melbourne in the Australasian Sketcher of 10 July 1875. Many of his sketches of Aboriginal life were sold to the illustrated papers or as souvenirs to send to Britain for 10s 6d each. A surviving pencil portrait of a man is signed and dated 1842 (ALMFA).

In 1843 Haydon moved around the Western Port coastal stations, staying with squatter friends. For six months he and a friend lived in isolation on French Island burning mangroves for barilla, an unsuccessful commercial venture. In about April 1844 he joined G.A. Robinson, chief protector of the Aborigines, as camp artist (for a salary of £2) on a trail-blazing expedition to East Gippsland. At this Victorian settlement he was employed designing buildings before meeting up with friends who took him on a swanning expedition in Western Port, his last adventure before returning to England in the Abberton. He left Melbourne on 15 January 1845.

Back at Exeter Haydon became an advocate of emigration, giving public lectures and publishing his Five Years' Experience in Australia Felix (Exeter and London 1846). This drew on George Arden's Latest Information with regard to Australia Felix rather than his own adventures. He then worked on a novel, The Australian Emigrant, a Rambling Story, Containing as much Fact as Fiction (London 1854), in which his own adventures and colonial acquaintances appeared, thinly disguised. His artistic interests had to be fitted in with his career in hospital administration and the law. He was steward of the Devon Lunatic Asylum at Exminster in 1849-53 and of Bridewell and Bethlehem (Bedlam) hospitals in 1853-59. In 1865 he was called to the Bar at the Middle Temple. He died at his home, Ettrick, Putney Lower Common, on 9 November 1891.

Haydon's work as an artist falls into two periods. The early formative Australian period is mainly interesting for historical reasons. He made the 'first bold start at introducing the fine arts into Victoria as a humanizing agent', said his friend Henry Hainssettin when describing his drawing classes of 1844, and he left a pictorial record sometimes comic, of the early settlement and Aboriginal life in Port Phillip. His sketchbooks for this period (R.B. Smyth Collection, LT) are still unpublished. The illustrations to his two Australian books, although based on his sketches, were redrawn by artist friends; Charles Risdon engraved Five Years' Experience and Watts Phillips The Australian Emigrant. Haydon's view of the anchorage at the bottom of William and Queen streets, Melbourne, with the brig Henty in port (c.1840), published in the Australasian Sketcher on 10 July 1875, was subsequently worked up into an oil painting by Nellie McGlenn (LT).

The second or 'Bedlam' period saw Haydon develop as a cartoonist and illustrator in his own right. He joined the Langham Sketching Club, an offshoot of the Artists Society, whose members met every Friday night to draw a set subject. In 1860 he illustrated Lady Julia Lockwood's Instinct or Reason, a book of animal tales for children, and in 1868 the privately printed The Surprising Adventures of Three Men. Haydon's style was influenced by his friend George Gruikshank who shared his interest in mental asylums and temperance. Through his friendship with Charles Keene and John Leech many of his sketches appeared in the London Punch.
Haydon's literary and artistic circle included George Augustus Henry Sala and Roger Acton as well as Samuel Phelps, the actor.

Haydon married Clarissa, daughter of Joseph Risdon and sister of his friend Charles, at Langtree, Devon, on 20 December 1851. They had four sons and one daughter. His two great interests outside his art were the Volunteer Movement and angling. He took up the temperance cause in Melbourne and was a health enthusiast, although fond of pipe-smoking. Physically and mentally 'a large man', his superb torso was sketched by Hainsselin in the 1840s; Keene's study The Gigantic Angler in Punch's almanac for 1885 was said to be the best likeness of him appearing in that magazine.


Newspaper References: Herald (Melbourne), 27 May 1884; Illustrated London News, 14 November 1891 (portrait).


References: DAA.

HENDERSON, Mr

Portraitist, offered coloured 'crayon' (pastel) portraits from his premises at 10 Great George Street Collingwood, Melbourne, in 1853: 'two short sittings one required and a true likeness guaranteed'. Specimens could be seen at Pullar's Bookshop in Collins Street West, but the offer was limited; Henderson was intending to sail for England at the end of the month. Advertised that daguerreotypes copied in the above style on an enlarged scale.

Newspaper References: Argus 9, 12 April 1853 (advertisement).

References: DAA.

HENTSCHEL, Theodore Paul (c.1821-1902)

Engraver, lithographer and grocer, was a native of Posen, Germany (now Poznan, Poland), who arrived at Melbourne in the Wappaus in March 1849 and set up an engraving and lithography business in Swanston Street with Maurice Helm. The partnership was dissolved on 15 July 1850 and both continued alone, Hentschel remaining in Swanston Street until late 1853 or early 1854. Later he was listed in Melbourne directories as a grocer in Brunswick, where he died aged eighty one on 19 February 1902. No pictorial engravings have been located.


References: DAA; entry taken from T. A. Darragh, Engravings and Lithography in Melbourne to the time of the Gold Rush, Willow Bend (NSW) 1990.
HEWITT, Charles

Professional photographer, was a foundation member of the Council of the Photographic Society of Victoria formed at Melbourne in 1860. In 1860-62 Hewitt was in partnership with Charles Nettleton at 91 Bourke Street East, then apparently set up on his own; he was listed as an independent photographer in the Melbourne Directory for 1865. At the 1866 Melbourne Intercolonial Exhibition Hewitt received an honourable mention for his fancy-dress portraits, presumably photographs of guests at the mayoral fancy-dress ball which opened the new Exhibition Building in September 1866. Like Patrick Dawson and Fred Kruger, in 1867 Hewitt photographed the members of Australia's first cricket team to tour England, the players all being Aborigines. Hewitt produced formal, individual portraits of the team posed in flannels, blazers and suits at his Melbourne studio. A few years later he photographed paintings by Thomas Lyttleton and Frederick Woodhouse to illustrate the third volume of The Victorian Stud-Book (Melbourne 1871).

Between 1867 and 1880 Hewitt worked at 95 Swanston Street, Melbourne, styling himself The Australian Studio; he had a branch in the Royal arcade in 1873. He ran Vita Studio at 77 Swanston Street from about 1886 until it was taken over by J. Beaumont in 1888. Hewitt was a 202 Clarendon Street, South Melbourne, in 1892, but by 1899 he had moved to Stawell, Victoria. Portrait cartes-de-visite are in the La Trobe Library.


HILL, Thomas Adams

Painter and professional photographer, worked as a photographer in Melbourne between 1855 and 1869. At the end of 1855 Hill replaced Townsend Duryea in the firm of Duryea & MacDonald at Bourke Street East, but he stayed only a few months, opening his own photographic studio at 9 Collins Street West in 1856. The following year he returned to Bourke Street and remained there until 1863, calling his studio the Post Office Photographic Gallery. He produced portraits in every known photographic medium - daguerreotype, collodion wet-plate and talbotype (calotype) - and also painted miniatures on ivory (possibly on a photographic base). In 1856 he showed a collection of his photographs at the Victorian Exhibition of art; in 1860 he exhibited a variety of photographic portraits. An oil painting was shown in the 1861 Victorian Exhibition, and he seems to be the Mr Hill whose coloured portrait photographs of all members of the Heales' ministry were lent to the Ballarat Mechanics Institute Exhibition in 1863. A wood-engraving after a Hill photograph of Mr Burke and Mr Wills, Australian Explorers was reproduced in the Illustrated London News on 1 February 1862. William Clark worked for him.

Directories/Almanacs: Needham, Melbourne Commercial, Professional, and Legal Directory, 1856, p. 121, daguerrean artist, 3 Bourke Street East; Sands, Kenny & Co's Commercial and General Directory, 1857, p. 121, daguerrean and photographic artist, 3 Bourke Street East; Sands, Kenny & Co's Commercial and

Newspaper References: Age, 6 March 1856; Argus, 20 November 1860.

cat. nos. 120, 196, 199*, 200, 210*, 226, 249*.

HIMEN, William

Engraver and professional photographer, worked alone and in partnership with William Knight during 1859 from a studio in Victoria Parade, Collingwood.


References: DAA.

HITCHINS, Mrs

Painter and art teacher, was married to Fortescue Hitchens. As a resident of Collingwood, Melbourne, she showed eight paintings, including Brisk Gale, Carrier Pigeon, Magdalene and Susanna, with the Victorian Fine Arts Society in 1853. By 1859 Mr and Mrs Hitchens were holding art classes at Maitland, New South Wales. In the Industrial Exhibition held at the School of Arts in 1861 Mrs Hitchens’s pupils exhibited what the Maitland Ensign called ‘very pretty pencil sketches’ and there were ‘some small oil-paintings by the above-named lady, who, it appears, was for nine years a student of the National Gallery in England’.

Newspaper References: Argus, 26 July 1853; Maitland Ensign, 26 June 1861.

References: DAA.

HITCHINS, Fortescue

Painter and art teacher, lived with artist wife at Collingwood, Melbourne, in 1853-54. In 1853, as one of the organisers, he exhibited seven works with the Victorian Fine Arts Society, including a landscape and a self-portrait painted in England many years earlier. (One critic commented, ‘time had faded the picture more than the original’). Five oil portraits, included one of his daughter, were shown at the 1854 Melbourne Exhibition. A watercolour of a cockatoo by F. Hitchens was sold at Melbourne in May 1978.

By 1859 Mr and Mrs Hitchens were teaching art at Maitland, NSW. Both exhibited paintings in the 1861 Industrial Exhibition at the Maitland School of Arts which were commended, and J. W. Pender, Mr Hitchens’s pupil, was awarded a certificate for a landscape drawing in pencil. Hitchens, whose métier was portraiture, included portraits of Mr Griffin and Mr [E. C.] Close among his
exhibits. In 1862 his portrait of Mr Gooch was described by the *Maitland Ensign* as 'a very true likeness ... and fully displays the well-known skill of the artist'.

Newspaper References: *Argus*, 26 July 1853; *Armchair*, 17 September 1853; *Maitland Ensign*, 18, 27 July 1861, 25 June 1862; *Maitland Mercury*, 12 April 1860, 2 July 1861.

References: *DAA*.

**HOLMES, Henry**

Portraitist, scene-painter and art teacher, showed ten paintings with the Society of British Artists (Suffolk Street) from a London address between 1840 and 1847 as well as two at the British Institute in 1847-48. Soon after he exhibited *The Parting Gift* at the Royal Academy in 1852 Holmes left for Melbourne. Styling himself 'of the Royal Academy, London' in the *Armchair* of January 1854, he advertised his services as a portrait painter and art teacher of 181 Bourke Street East. He contributed eleven works to that year's Melbourne Exhibition: nine portraits, *A Study* and *The Parting Gift* (presumably brought with him).

Holmes may also have worked as an architectural draughtsman or perspectivist in Melbourne; the partnership of Holmes and Kemp won third prize in a competition for the internal arrangement of the Melbourne Post Office in 1859. In 1862, with Frank Varley, he painted the scenery for the pantomime *Harlequin Arabian Nights* at the Theatre Royal, Melbourne.

By 1868 Holmes was listed as an 'artist' of 113 Palmer Street, Sydney. He painted the scenery for *Nobody's Child* at the Prince of Wales Theatre in March. Back at Melbourne in 1870 he worked with John Hennings at the Theatre Royal on the production of *Ione*; or, the *Last Days of Pompeii*. Scenes specifically attributed to him were *Interior of Burbo's Tavern*, *in Pompeii* and *Pompeian Chamber*.

Newspaper References: *Argus*, 1 August 1870, *Armchair*, 7, 14 January 1854; *Empire*, 9 March 1868; *Illustrated Melbourne Post*, 27 December 1862, 3 January 1863; *Melbourne Morning Herald*, 10 January 1854;


cat. nos. 36, 37, 38, 39, 40, 41*, 42, 43, 44, 267.

**HOMAGEE, Homagee**

Professional photographer, was working between 1857 and 1861 at Barker Street, Castlemaine, where he specialised in taking photographs of people and horses. By 1882 Dr Homagee was thought to be at Liverpool, New South Wales, according to a 'missing friends' notice in the *Victoria Police Gazette*. His relatives, who were anxious to contact him, stated that he was originally from Bombay, India - a Parsee who had converted to Roman Catholicism.


Newspaper References: *Mount Alexander Mail* 11 March, 16, 18, 23 March, 8, 15, 22 April, 6, 8, 11, 18 May, 1, 3, 12, 24 June 1857.

References: *DAA*; *MEA*; *Victoria Police Gazette*, May 1883.
HOWITT, E.

Sketcher and amateur photographer, son of Dr Godfrey Howitt and Phoebe, née Bakewell, came to Melbourne from England with his parents and other relatives in the Lord Goderich in April 1840. His father had brought out a prefabricated wooden house which was erected on their land in Collins Street; later they established a large family property at Cape Schank. In 1852 Edward joined his uncle, the writer William Howitt, and his cousins Alfred and Charlton on their travels around the Victorian goldfields. The small party also included the artist Edward La Trobe Bateman. In his letters about their travels, published as Land, Labour and Gold (London 1855), William Howitt noted that in December 1852 Edward and Mr Bateman had sketched a huge fallen tree they had come across on the way to the Ovens diggings. The character Phineas Dyson in William Howitt's A Boy's Adventures in the Wilds of Australia; or Herbert's Notebooks (London 1854) was said to be closely modelled on Edward.

Rejecting a second trip to the goldfields, Edward Howitt stayed behind in order to experiment with his new toy, a daguerreotype machine. Several of his daguerreotypes were exhibited by his mother at the 1854 Melbourne exhibition. Edward and Alfred Howitt had planned to travel down the Murray River taking photographs but it is not known if Edward's exhibits were the result of any such expedition.


HUGHES, Henry

Painter (?) and professional photographer, was listed as a 'photographic artist' of Bridge Road, Richmond, in Melbourne Directory for 1859. He may also be the Hughes who, in partnership with the signwriter James Hickford, produced a number of decorative transparencies for Melbourne buildings on the occasion of the Duke of Edinburgh's arrival at that city in 1867.

Directories/Almanacs: Tanner's Melbourne Directory, 1859, p. 320, artist, Bridge Road, Richmond.

Newspaper References: Argus, 27 November 1867 supplement.

References: DAA.

HULME, Edward (1818-1904)

Painter, lithographer, gold-miner and farmer, was born in Fulham, London, on 2 February 1818, sixth of the seven children of Mary and Daniel Hulme, a sailor who served under Nelson. After studying at the Royal Academy Schools, Hulme became an art teacher at Clapham School and a professional portrait painter specialising in miniatures. He also worked on a large scale as a mural artist, his cartoon in the competition for the decoration of the new Houses of Parliament, King of Kings and Lord of Lords, being hung in the vestibule of Westminster Hall in 1847. In 1852 he was employed in redecorating various courts of the Crystal Palace after its removal to Sydenham.
Ill-health due to over-work forced Hulme's retirement to a farm in Devonshire with Jemima, née Land, whom he had married on 23 August 1843 at Brisley, Norfolk, and their growing family. The news of gold in Australia, related to him by his wife's brothers, and the advent of the camera (which was beginning to affect his portrait commissions), turned his thoughts to emigration. Hulme embarked for Australia from Liverpool on 21 October 1855 with his wife, six sons and one daughter (all under the age of twelve), and with letters of recommendation from the Bishop of London and Sir Charles Eastlake, president of the Royal Academy. The family reached Melbourne in the Sultana in January 1856 where he was greeted with the news that his belongings (including King of Kings and Lord of Lords), which had preceded him in the Schomberg, were now at the bottom of the sea. He disembarked with his large family and 10s.

After spending some time digging potatoes, Hulme was employed to assist with the decoration of the Legislative Chambers in Kerr & Knight's Victorian Parliament House then being constructed in Melbourne. He exhibited Mount Wombat by Moonlight (oil, for sale), Portrait of G. Symons Esq. and A View near Leymore (oil, for sale) at the 1856 Victorian Exhibition of Art, when he was catalogued as a resident artist of 201 Cambridge Street, Collingwood. He also painted portraits and produced, he later wrote, a few 'fancy pictures'. It was not enough to support the family so he walked to the Ovens goldfields to join his wife's brothers and subsequently spent ten years on the Stanley diggings. He was moderately successful. The family had increased to eleven children by 1865 when he began to farm the lowlands of the King River.

From Stanley, Hulme sent an oil painting, Australian Flowers, to the 1866 Melbourne Intercolonial Exhibition. He designed the certificate of merit presented by the Beechworth (Ovens district) committee at their preliminary exhibition, a copy of which was also shown in Melbourne. Hulme won a highly commended certificate and bronze medal at the 1879 Sydney International Exhibition for Evening Glow, while his painting in the 1886 London Colonial and Indian Exhibition was awarded another certificate and medal. His subjects were mainly north-east Victorian landscapes with figures such as Aborigines giving directions to prospectors, shepherds minding cattle, farmers bringing in the harvest and gold-diggers. At the 1876 exhibition of the New South Wales Academy of Art he showed St Patrick's Cathedral, Melbourne (As When Finished) - Moonlight (for sale at 20 guineas) and The Cool Retreat. Harvest Time in Australia and Sunset were shown in 1877; Camping Ground, near Goulburn, in 1854 and Rush, Oh! were shown at the Melbourne International Exhibition in 1880. Portraits of his family, early townscapes of Yackandandah and Stanley and seascapes are also extant.

At least seventy-seven works are known, including pencil sketches, pastels, watercolours, lithographs and oil paintings. All are of professional competence, despite being primarily for the walls of his own house and those of his large family, for he had little opportunity to sell his pictures. He taught painting at various times but regarded this as a hobby or social pastime rather than a way of making a living. Hulme died on his farm at Oxley, Victoria, on 7 September 1904, with unfinished paintings in his possession.

References: DAA; E. Hulme, A Settler's 35 Years' Experience in Victoria, Australia 1856-1891, Melbourne n.d. (1891); D. Royal & G. Pirstitz, Edward Hulme 1818-1904, Albury City Art Gallery catalogue, Albury May-July 1979.

Represented: ML (lithograph); p.cs.
Works: The Stanley Gold Fields 1859; Eleanor 1868; St. Mary's Melbourne; Gold Prospectors 1869; Hunting Dogs 1870; Old Yackandandah 1870 (all o/c, p.c.). cat. nos.: 53.

HUTCHINSON, John (c.1811-1861)

Painter, amateur photographer (?), sculptor and medical practitioner, was born in Newcastle-upon-Tyne, England. He arrived at Sandhurst (Bendigo), Victoria with the first rush of 1852 and subsequently conducted a medical practice at the shop of 'Jones, the Chemist' (possibly Henry Gilbert Jones). Hutchinson was involved with the invention of the spirometer and researched respiratory diseases common among the diggers, both activities bringing him more that local celebrity. He was honorary curator of Sandhurst's geological museum located in the Mechanic Institute building. His valuable collection of minerals was purchased when he left Bendigo to form the nucleus of the present museum (although he had originally intended it to go to the British Museum, London).

In the British court at the 1855 Paris Universal Exhibition Dr Hutchinson exhibited a daguerreotype of the Melbourne Exhibition Building, and 'anatomical model' and skulls and bones of Aborigines. While obviously only the collector of the last, he probably took the daguerreotype himself as he was active in various arts, being said to be well known locally as 'a conversationalist, violinist, draughtsman, painter, and as a sculptor working in bas-relief'. No examples of any of his various art works survive and he must have taken them with him when he left Bendigo for Fiji in 1861. He died there in July, aged fifty. An obituary was published in the Bendigo Advertiser on 7 May 1862.


HUTTON, Francis Frederick (1826-1859)

Painter, public servant and explorer, was born on 4 August 1826, probably at Bideford, Devon, a son of Rev. Francis Harriman Hutton MA, headmaster of the Bideford Grammar School. The family soon moved south to Sidmouth where Francis was baptised on 16 March 1827. Educated at King's College, London, he was admitted to Trinity College, Cambridge, on 2 June 1845. By 1850 he and his brother, William Stephen Moore Hutton (later under-treasurer for South Australia) were in Adelaide. In September Francis accompanied Sir Henry Fox Youn on a boating expedition from Goolwa to the junction of the Murray and Darling rivers in order to assess the suitability of the Murray for steam navigation, Hutton being described as the artist accompanying the party. Although his account of the journey does not refer to his undertaking any artistic pursuits (he did note that there was little opportunity for botanical research), his oil painting of the expedition, exhibited by Governor Youn in 1858, was presumably worked up from a field-sketch.

In November 1850 Hutton was appointed to a clerical position in the Treasury, Adelaide, then retrenched in January 1852. He applied for compensation as neither notice nor reason was given but was told that a decrease in revenue had resulted in a reduction in the public service and that the action did not reflect on his ability or service. He seems to have spent the rest of the year travelling around South Australia making watercolour sketches. Four initialled watercolours of 1852
(AGSA) depict a property at the head of the Gilbert River: the front of the station buildings (with Aborigines), the rear, the woolshed and a nearby valley. An unsigned pencil sketch, said to be a portrait of Joseph Cope, and a lithograph of the same gentleman inscribed 'Drawn on Stone by S. T. Gill from a painting by F.F. Hutton Esqr. Adelaide May 1850. Printed by Penman & Galbraith' are in the same collection.

Hutton lived in Melbourne in 1853-55, advertising as an artist and portrait painter. He showed five oil portraits in the 1854 Melbourne Exhibition, including that of Peter Snodgrass MLC, *The Late Mayor*. In 1855-56 he was in Sydney. In his diary entry for Friday, 7 December 1855, Captain Henry Thomas Fox noted: 'Evening party at Mr T[homas] W[oolley]'s Hereford House . . . met Hutton there who painted my portrait several years ago at Adelaide'. Fox then commissioned a new portrait; his diary entries for 11 December 1855 and 3-4 January 1856 detail its progress. Hutton's oil portrait of Mrs Isobella Sherard (York, WA) is also dated 1856.

By July 1858 Hutton was in Hobart Town, a committee member, subscriber and exhibitor for the Art-Treasures Exhibition. The pictures, hung by R.L. Hood under Hutton's direction, included five of Hutton's own portraits, four said to be in his 'best style'. At the 1862-63 Hobart Town Art Treasures Exhibition three of his works were displayed, including *Portrait of a Lady*, described as a 'beautifully finished portrait by an amateur artist'. (Its frame, 'consisting of a wealth of scrolls and flowers, designed and executed by Mr. R.L. Hood', was especially admired.) This oil portrait of Elizabeth, wife of Morton Allport, is now in the Allport Library. A watercolour view of Hobart Town and Mound Wellington from Kangaroo Point (1859) was exhibited at Hobart in 1931; *Mrs Webb and Daughter*, another oil portrait, is in a private collection.

Hutton remained in Tasmania until at least February 1859. He sailed for England on board the *Royal Charter* from Hobson's Bay, Victoria, in August but was drowned when the vessel was wrecked off the Welsh coast on 26 October 1859, within a day of reaching Liverpool. An account of the wreck speaks favourably of Hutton: 'a great favourite on board . . . Among other accomplishments he had cultivated a taste for painting, and executed, while on his passage, an admirable likeness of Captain Taylor, also one of Mr. Pitcher's eldest child'.


Newspaper References: *Argus*, 19 October 1854; *Melbourne Morning Herald*, 24 November 1853, 16 February, 8 March 1854; *Mercury*, 10 July 1858, 1 January 1863; *South Australian Register*, 28 October 1850.


Represented: ALMFA; AGSA; Residency Museum, York (WA); p.cs. cat. nos.: 31.
IRVINE, John (1805-1888)

Painter, was born in Lerwick, Shetland Islands, one of the ten children of William Irvine and Grizel, née Clark, only five of whom survived beyond infancy. Sir Walter Scott visited Lerwick in 1814 and in such a small community may well have been entertained by the Irvines; at any rate, the family would almost certainly have met him. John was then only nine, but when Scott later published The Pirate, based on Zetland myth and legend, the book had a profound effect on him. Throughout his life he painted and exhibited scenes from The Pirate in addition to his portraits. When John was ten his father died, reputedly of injuries received when his ship HMS Sceptre was wrecked in Table Bay in 1799.

At twenty years of age John Irvine travelled, first to Edinburgh and then to London, where he attended the Royal Academy Schools from 1826 to 1828. He was a contemporary of John Rogers Herbert and a friend of Daniel Maclise. His disc for admission to the Antique School is preserved in the Shetland Museum, together with his palette and certificate of associateship of the Royal Scottish Academy. Afterwards he finished for a time for Sir Thomas Lawrence. Some time later, probably in the early 1830s, he travelled on foot through France, from Rouen to Marseilles, earning a living by painting and selling pictures along the way. His portrait of John Galt, novelist and biographer of Lord Byron, was engraved by R. Graves as the frontispiece of Galt's autobiography, published in 1833.

Irvine was elected an associate of the Royal Scottish Academy in 1834. On 13 September 1836 he married Jessie, youngest daughter of Thomas Leisk, the factor of Shand, Hillswick. Their only child, William, was born in 1838. That year Irvine painted the portrait of Provost Jack for Old Aberdeen Town Hall; the Aberdeen Herald had 'no hesitation in pronouncing it as one which discovers great taste and genius'. Reviewing one of his exhibits in the Royal Scottish Academy's 1838 exhibition, the Scotsman declared that he was 'improving so rapidly that he will soon rank in the first class of our artists'. He exhibited frequently at the Royal Academy between 1828 and 1842 (earlier dates cannot have applied to him) and with the Royal Scottish Academy from 1827 to 1862, in the last three years sending works back from Australia for exhibition.

Although he did not emigrate to Australia until the late 1850s, a number of Irvine's portraits were exhibited by Dr McCrae at the 1847 Sydney exhibition of the Society for the Promotion of the Fine Arts in Australia. The Sydney Morning Herald reviewed his portrait of Dr McCrae himself as 'a pleasing and imposing picture at a distance. A closer examination shows that the figure is not in a graceful nor easy attitude'. It is therefore possible that Irvine's association with the McCraes was responsible for his migration to Melbourne with his family in 1859. Here he stayed in Lang Street, South Yarra (in 1861), at 109 Collins Street East (possibly his studio) and in Dorcas Street, Emerald Hill (now South Melbourne).

He showed several works, mostly portraits, in exhibitions held in Charles Summers's studio at 105 Collins Street East in 1860 and 1861 and just one work (a self-portrait) in 1862. Reviewing the 1861 exhibition, the Examiner reported that in the field of portraiture Irvine 'stands foremost ... His likenesses are exceedingly recognizable, and the expression is natural and unforced'. However, the same reporter criticised his colouring as 'occasionally deficient in tone', while his picture of A Young Man Reading was said to be 'manifestly out of proportion, albeit the accessories of the picture are in excellent keeping'. The Pirate with Magnus Trail's Daughter was described as 'a subject in a somewhat higher division of the art and
gives one the impression of having been painted some time, and of not having enjoyed the best preservation'.

Irvine then moved to Adelaide where he painted a full-length portrait of John McDougall Stuart, the Scottish Australian explorer, presumably soon after Stuart's crossing of the interior. This was exhibited non-competitively with the South Australian Society of Arts in December 1863 together with a bust-length portrait of Rev. Mr Haining. Several well-received portraits had been shown with the Society of arts in 1862-63, including Native Woman and Child (exhibited by David Culley, the frame-maker). Irvine himself showed A Scene from the Pirate: The Pirate Cleveland, Minna and Brenda, and Magnus Trail and portraits of Mr T. Magarey (former MP for West Torrens), Mr Murray (MP for Gumeracha) and E. W. Andrews (co-proprietor of the South Australian Register), among others. After a visit to the artist's studio at the Freemason's Tavern in 1863, a reporter from the Register praised his paintings, both for their fidelity to their subjects and their technical accomplishment.

In 1863 Irvine moved again, this time to Dunedin, New Zealand, where he remained. Possibly he went there because of the discovery of gold in Otago in 1861, or because he felt a Scottish settlement would be more congenial, or in search of care for his son William (who was admitted to the recently opened Dunedin Lunatic Asylum soon after they arrived and remained there until his death in 1890). The Dunedin Telegraph of 24 November printed a laudatory article on Irvine soon after his arrival, having inspected a portrait in progress of Rev. Mr Stuart. He was introduced as 'an artist well known to fame in Adelaide and Melbourne' and, the reporter stated, 'we doubt not [that] many heads of families, when they see this specimen of his powers will be glad to employ his pencil. We were not previously aware that there was to be found in Dunedin an artist combining a high degree of two essential qualifications to success - genius to conceive the characteristic expression of the subject, and skill to give it permanence through the medium of colour'.

The article mentioned that Irvine had painted over fifty portraits in Adelaide, his subjects including George Fife Angas, Mr and Mrs Andrews and Miss Hanson (niece of the chief justice). Melbourne subjects cited included Captain and Mrs Cole, Charles Thomas and Dr Hunter. In Dunedin he painted portraits of the founders of the settlement, Rev. Thomas Burns, Captain William Cargill and other notables. He served as first president of the Otago Art Society from 1876 and regularly exhibited with it. On the death of his wife in 1879 Irvine resigned as president and thereafter exhibited on few occasions, the last being in 1883.

In his early years Irvine had painted in a full romantic style, somewhat after the manner of Lawrence or, in his more intimate works, Raeburn. His later formal portraits, however, show considerable restraint and more naturalism under the influence of photography. While his romantic male portraits such as that of Lieutenant William Balfour (NLA) can be commanding, his best works are of children and young women.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1860, p. 290, artist, 109 Collins Street West and Dorcas Street, Emerald Hill.

Newspaper References: Daily Telegraph (Dunedin), 24 November 1863; Examiner, 19 October 1861; Otago Daily Times, 25 June 1888; South Australian Advertiser, 10 December 1863; South Australian Register, 26 January 1863, 5 January 1864.


Represented: NLA; AGSA; Brighton City Council (Victoria); Hocken Library and Early Settlers Association Museum, Dunedin; Scottish National Gallery and Portrait Gallery, Edinburgh; Shetland Museum, Lerwick; Orkney Library, Kirkwall (photographs of portraits of the Balfours); p.cs.

cat. nos.: 83*, 84*, 93, 99.

JACKSON, Arthur S.

Professional photographer, worked in partnership with James Hazel Adamson at Melbourne in 1859, according to the *Melbourne Directory*.

References: *DAA*.

JAMES, Edward J.

Professional photographer, exhibited a photograph of Back Creek, near Bendigo, at the 1861 Victorian Exhibition, Melbourne, giving Back Creek as his address. He seems to be the photographer 'James' who was working at Bendigo from the 1850s, first with Johnstone (probably Henry James Johnstone) then in partnership with Christian Ludwig Qwist in 1859. By 1867 he appears to have been working as a photographer at Braidwood, NSW. He may have been on of the James Brothers.

References: *DAA; MEA*.

JENNY, Rudolph (c. 1826-1905)

Wood-engraver, a native of Solothurn, Switzerland, came to Victoria about 1855. Details of his early career are not known, but it seems that at least by 1861 he was employed as a wood-engraver by Frederick Grosse at 62 Collins Street East, Melbourne. A patent for printing line drawings by a technique called bismuthography was granted to Frederick Grosse and Rudolph Jenny on 16 February of that year. Jenny succeeded to Grosse's business following the latter's appointment to the Government Printing Office in June 1868.

Jenny engraved for most of the illustrated periodicals published in Melbourne as well as illustrating several books. He also engraved cartoons (many after Thomas Carrington) for *Melbourne Punch* and *Tasmanian Punch*, including the cover used on the latter from 1877. He received awards for his wood-engravings at the 1880 and 1888 International exhibitions in Melbourne. Admitted to membership of the Victorian Artists' society in November 1888, he never exhibited there, resigning in January 1899. Apart from his reputation as reproductive wood-engraver, Jenny is best known for a series of fine engravings of Melbourne suburbs published as
supplement to the *Australian Sketcher* in the 1870s. Some of these, however, bear the initials of Albert C. Cooke, who may have drawn them all.

Jenny was the last of the classical European-trained wood-engravers in Melbourne. The advent of photochemical reproduction of line drawings in the 1890s eventually rendered their work commercially obsolete. He died at 20 Berry Street, East Melbourne, on 22 January 1905, and was buried in the Boroondarra Cemetery, Kew. His estate was sworn at £11 280, the bulk of which was willed to various charitable institutions.

Newspaper References: *Argus*, 23 January 1905 (obituary).
Represented: ML; NLA; LT.

**JOHNSON, Barnett (1832-1910)**

Professional photographer, bookseller and journalist, came to Melbourne from England in 1855. Before emigrating he had worked as a bookseller and journalist in Boston, Lincolnshire, then was employed in 1854 on the *Harrogate Advertiser* (Harrogate, Yorkshire) and on the *Boston Guardian* where, according to his employer, he proved himself 'a young man of high respectability and moral worth'. He worked as assistant reporter and sub-editor on the *Warrington Independent* for a short time, and at some stage had been employed by J. Noble, a bookseller and the mayor of Boston. In Melbourne Johnson was initially employed by David Blair, editor of the *Age*, then worked for the Collins Street bookseller George Robertson, where he was responsible for the accounts.

In April 1856 Johnson applied for the position of chief librarian at the Melbourne Public Library, his application being accompanied by testimonials from Blair and Robertson as to his 'gentlemanly manners' and 'irreproachable character'. Augustus Tulk was appointed to the position instead, but this did not conclude Johnson's association with the library. Two prints of his photograph, *Interior of the Queen's Hall Reading Room, Melbourne Public Library, 1858* (LT), made in England in 1900 from one of his old glass plates, are copiously annotated with Johnson's recollections of the circumstances in which they were taken shortly before the room was opened on 24 May 1859: 'Mr Augustus Tulk (who had been appointed Chief Librarian) sits at the end of the table, the others being his assistants and some workmen then employed on the building. *The exposure was six minutes!*'. An engraving after the photograph appeared in the *Illustrated London News* of 28 April 1860.

It is thought that Johnson set up as a dealer in photographic equipment in 1858. By 1860 he was certainly operating a photographic import agency for Hill Norris's dry plates and A. Keen's collodion and issuing regular broadsheet price lists of his products (no. 7 for 1860 and no. 9 for 1862 survive). His last known photographs are also his earliest: the reprints produced in 1900 from his 1858-60 Melbourne glass plates. Others taken at the same time were *Grand Intercolonial Cricket Match, Melbourne, 1860* and *Queen Street, Showing Hobson's Bay Railway and Suburbs of Emerald Hill, 1859*. Johnson showed a number of his photographs in the 1860 Victorian Exhibition of Fine Arts at Melbourne, 'views of Ballarat and Buninyong' and *Private Residence, St. Kilda*, as well as *Interior of the Public Library* and the
cricket match. He returned to England in 1863 after amalgamating his business with that of his nephew Charles Johnson. There he changed his name from Johnson to Johnstone by deed poll.


JOHNSON, Charles

Professional photographer and engraver, an American nephew of the English photographer Barnett Johnson, worked as an engraver and daguerreotypist in Cleveland, Ohio, in 1850-51, then moved to California in 1853. In January 1855 he advertised his firm Johnson & Co. in Melbourne as 'artists from America of 15 years standing', and claimed that his daguerreotype portraits were 'faithful likenesses in the celebrated American style'. In May he was advertising stereoscopic portraits and daguerreotype views of the Ballarat diggings as seen from the works. Charles, who was probably the sum total of the 'artist' proprietors, was later said to have been 'apt at Businesses, free of demeanour' and of such 'untrimmed appearance' as to make any digger feel quite relaxed.

As C.E. Johnson & Co., Charles was taking photographs at Geelong in 1855; his studio was listed at Market Square that year, in Malop Street in 1856. Afterwards he joined Batchelder & O'Neill, the leading photographers in Melbourne, and was manager there for about five years. Walter Woodbury mentioned that the manager was 'Johnson' when he was there in 1856 and Gus Peirce, who worked there in about 1860-61, retrospectively stated that the manager was 'Johnson, who later returned to his home in California to gain fame as a landscape painter'.

Charles Johnson had his own shop in Little Collins Street East from 1861 to 1863, then amalgamated with his uncle in 1864: 'The business in Melbourne will be conducted by Mr CHARLES JOHNSON, who will always be found giving his personal attention to our Friends; Mr. BARNETT JOHNSON is going to England'. Soon afterwards Charles closed down his Little Collins Street shop and moved into his uncle's studio at 185 Cecil Street, Emerald Hill (now South Melbourne). He sold photographic equipment at all his premises but did not always work as a studio photographer. C.E. Johnson was listed as 'Seedsmen and dealer in photographic materials' in 1862, and he and his uncle were listed only as 'importers of photographic goods' in 1864.

C. Johnson & Co. took over Batchelder & O'Neill's in 1865 (acquiring Daniel O'Neill in the process) and for a time operated studios in both Swanston Street, Melbourne, and Emerald Hill. Neither was listed in directories beyond the following year, for Johnson had moved to New South Wales. On 5 February 1876 'Messrs Johnson and Co. - (late Batchelder & O'Neill) of Melbourne' were announcing the opening of 'a branch Establishment at no. 24 York St.' in the Sydney Morning Herald. Despite being advertised only as a depot for new photographic goods, this appears to have become the firm's sole business, with Johnson himself as manager. Just seven weeks later, on 27 March, the Sydney gallery was for sale, 'either with or
without instruments, &c., in consequence of the proprietor being required to leave Sydney, first class light, and every convenience for doing one of the best businesses in town'. Johnson does not afterwards appear in the colonies. He was evidently stopping off at Sydney for a final disposal sale en route to San Francisco.


Newspaper References: *Sydney Morning Herald*, 5 February, 27 March 1867.


JOHNSTONE, Henry James (1835-1907)

Painter and professional photographer, was born in Birmingham, England. He studied art under a number of private teachers and at the Birmingham School of Design, then joined his father's photographic firm. In 1853 he came to the Victorian goldfields, where he prospected until 1856. He reverted to photography, very likely in 1856-57 when the daguerrean and photographic artists 'Johnstone and Wyvil' (probably J.J. and Edward James Wivell) were in partnership at 86 Collins Street East, Melbourne. They exhibited a collection of their photographs in the 1856 Victorian Exhibition of Art. He also seems to have been the Johnstone of Johnstone & James (perhaps W.E. James), a firm operating at Eaglehawk (Bendigo) later in 1857.

His Victorian firm, catalogued as 'Johnston & Co.' (a common misprint), was awarded an honourable mention for photographic views at the 1862 London International Exhibition. Soon afterwards H.J. Johnstone, in partnership with Miss E.F.K. O'Shanessy, had a photographic studio at 3 Bourke Street, Melbourne, called Johnstone & Co. The name was most confusing because Charles Johnson's longer established Melbourne firm was Johnson & Co., and it was probably because of this (rather than any unconventional interest in acknowledging a woman partner) that the firm became Johnstone, O'Shanessy & Co. in 1864. Their studio was located next door to the Melbourne Post Office in rooms previously occupied by Duryea & McDonald, where it remained until 1886. In 1903 the firm claimed to date from 1862, the year Johnstone started up on his own.

Although Johnstone, O'Shanessy & Co. were one of Melbourne's most fashionable (and expensive) photographic firms until the early twentieth century, H.J. Johnstone had by then long been in England. In 1866, however, it was he and O'Shanessy who were awarded a medal for the 'special excellence' of the coloured and plain portraits they showed in the Melbourne Intercolonial Exhibition. But Johnston really wanted to be a painter. Having attended life classes conducted by the sculptor Charles Summers (according to Bonyhady), he sent an oil painting, *The Death of Burke*, to the same exhibition. It won no award. Johnstone began private landscape painting classes with Louis Buvelot the following year, Cato states.

During the Duke of Edinburgh's 1867-68 tour of the Australian colonies 'Messrs' Johnstone and O'Shanessy took several photographs finished in watercolour for Prince Alfred, with whom Johnstone toured Victoria. By then Johnstone, O'Shanessy & Co. was Melbourne's leading firm for cartes-de-visite portraits of celebrities, such as the Eureka Stockade hero Peter Lalor, the mayor of Melbourne.
John Thomas Smith, the writer Marcus Clarke. Freeman Cobb of Cobb & Co., and the various governors of Victoria and their wives. All, with the possible exception of the wives, were undoubtedly taken by Johnstone or by one of the firm's male managers and/or operators, such as G.H. Gasler and Charles H. Manning.

A flamboyant personality, Johnstone (unlike O'Shannessy) was highly visible in Melbourne society. At the mayor of Melbourne's Fancy Dress Ball in 1870 he went as Faust, and at the return ball given to the mayor two weeks later was dressed as Tybalt (from Romeo and Juliet). That year Johnstone became a student at the newly formed National Gallery School of Painting under Thomas Clark. He began to exhibit his paintings with the Victorian Academy of Arts in 1872, including Near Lilydale, A Farm at Dandenong and Cottage near Dromana, subjects owing more to Buvelot than to Clark. Indeed, he was called 'a rising artist [who] follows in the footsteps of Mr. Buvelot' when he showed a painting of a sunset at the Victorian Intercolonial Exhibition Preparatory to the 1876 Philadelphia Centennial. A Bush Cottage near Mulgrave, the Property of Mr. T. Walsh and a view of a creek near Seymour were shown with the Victorian Academy of Arts in 1873. Together with other paintings, Sundown, Stringy Bark Creek followed in 1874, Summer Sunset in 1875, After Sunset in 1876 and Sunset on the Goulburn in 1877, by which time critical enthusiasm had not dimmed, although it was acknowledged that this last sunset repeated 'the characteristics of one of his best pictures last year'.

At the same time Johnstone & O'Shannessy continued extensively to exhibit examples of their 'highly-wrought Artistic Photography'. In 1872 the firm opened an art gallery in their studio where paintings from both Europe and Australia were exhibited before being raffled through the academy's Art Union of Victoria. James Smith of the Argus applauded the move as an alternative to the incongruity of showing paintings side by side with sheet music, as was necessary in Wilkie & Webster's shop. The collection soon began to be sent on to South Australia in search of further subscribers and Johnstone established useful connections with the photographer George Freeman and with E.J. Wivell, apparently his old photography partner.

The firm made some additional income by selling photographs of paintings for the Victorian Academy of Arts. In 1872 they produced a set of six photographs of drawings by members of the academy for distribution to subscribers in that year's Art Union. These were: a sketch of a cottage in Richmond Paddock by Buvelot, The Stock Rider by Chester Earles, A Scene at Yarra by van den Houten, J. W. Curtis's Evening, W. Ford's Loading Up, and Johnstone's own Twilight Reflections. Sets of photographs of drawings by members of the academy continued to be offered to subscribers in subsequent art unions; Jonstone's Old Mates (a prosperous former digger visiting a miserably unsuccessful old mate) was included in the 1875 collection.

In 1874 Johnstone was listed solely as a professional artist (i.e. painter) in the Melbourne Directory. His oil paintings, By-Road at Seymour and Sketch of the Yarraman, on the Dandenong Creek, were praised for their naturalism when shown with the academy in 1875, by which date Johnstone was away 'taking sketches of South Australian scenery' and holding an exhibition of his landscape paintings and coloured photographic portraits in Freeman's studio. Sunset, Dromana, Victoria ('the most beautiful') and Old Mates were both included in his Adelaide exhibition.

Several South Australian subjects dated 1876-78 are known, including Valley of the Sturt, Craigieburn, South Australia 1878 and Cox's Creek, Bridgewater, South Australia 1878. Later works are more likely to have been from photographs
(probably Freeman's) than from sketches made on the spot in the 1870s. Adelaide proved particularly appreciative of Johnstone's talents and thirteen of his landscape paintings, borrowed from seven private collectors, were sent to the 1878 Paris Universal Exhibition from South Australia. Probably his best-known painting, the large Evening Shadows (1880, oil), was purchased from Melbourne's 1880 International Exhibition and presented to the National Gallery of South Australia by H.Y.S. Sparks - the first oil painting of an Australian subject to enter the collection.

Johnstone quitted the antipodes in the late 1870s. He was reported 'now in California' when four of his paintings were shown with the Victorian Academy of Arts in 1879. In 1881 he sent By the River (probably an Australian subject) to the Royal Academy from a London address, then apparently retired to the country. When elected a member of the Royal Society of British Artists in 1886 he was living in Great Marlow, Buckinghamshire. He exhibited at the society's Suffolk Street gallery from 1886 (Weary, a water colour priced at £35) until 1888-89 (A Fisher Lassie, 12 guineas). Although not hung again at the Royal Academy until 1887, he then continued to exhibit almost annually until 1900. Yet, apart from By the River, none of the thirty two paintings he showed in the major London exhibitions during this period appears to have been for an Australian subject. Ambiguous titles such as Far-Away Thoughts (RA 1892) or Homeward (RA 1892 and 1899) do not sound hopeful when included among A Wood Nymph (1890), Woodland Flowers (1892), A Maiden's Thoughts (1893), Love's Rosy Morn (1893) and other stock subjects.

The many Australian landscapes Johnstone continued to paint were primarily directed towards the Australian market. His only known London display of a colonial past was as a member of a group of mainly expatriate artists with distant Australian, New Zealand or North American connections who held a Colonial Fine Art Exhibition at the Burlington Gallery in 1886 in order to exploit the interest created by the gigantic Colonial and Indian Exhibition (to which W.K. Thomson of Kamesburgh, Brighton, Victoria, lent Johnstone's On the Murray and View at Tallarook). Johnstone had ten paintings in the Burlington Gallery show, including On the Goulburn River, Victoria, On the Watts River, In the Macedon Ranges, A Bush Track, Western Port, Victoria, At Woodlands, South Australia and A Swamp near Dromana, Victoria. Some, like the last, may have been old paintings or replicas but many were new, directed at visiting colonials, the exhibition being ignored by British art critics or dismissed as 'trade' painting. Oddly enough, his Australian views also seem to have sold well to Americans.

By 1891 Johnstone was living at 21 Bath Road, Chiswick. Six years later he was at Wadhurst, Sussex, but maintaining a London studio. He died at the latter in 1907, reputedly while working on a painting. Despite, or rather because of, his expatriate status, his work remained popular in Australia until early in the twentieth century. Then his reputation faded. Even in 1913 Mather was cryptically labelling Evening Shadows, 'A picture that contains no art problems to give the spectator pause', although not denying that it was (and has remained) one of the South Australian gallery's most popular paintings.

The Art Gallery of New South Wales's purchase of Johnstone's Off the Track had been an immense success with critics and public alike in 1883, but its popularity has fluctuated even more wildly. The subject, a dead horse and a lost rider dying of thirst beside a dry river bed in the Australian bush, appealed to the late Victorian taste for narrative, while its reproduction as a chromolithographic supplement to the Illustrated Sydney News ensured it a place on the wall of many an Australian home.
A star of the New South Wales court in the 1888 Melbourne Centennial International Exhibition, the painting was deaccessioned in 1962, then repurchased in 1988.

_Tired Out, Please Buy_ and _Who Comes_, less nationalistic Johnstone paintings, were issued as supplements to the _Illustrated Australian News_ in 1887-88. A _Billabong on the Goulbourn_, acquired by the Art Gallery of New South Wales in 1884, was considered by the critic Sidney Dickinson in 1889 to describe 'with much beauty a scene that in topography, atmospheric effect, and sentiment is purely Australian'. Indeed, until the 'national pictures' of Roberts, Streeton and others erupted on gallery walls and Hans Heysen inherited the gum-tree, Johnstone above all others was thought to have captured the 'true' Australia. As Mather sniffed, he 'played a conspicuous part as a delineator of the typical tree of which Australians are pardonably proud'. The Sydney _Bulletin_ of 24 December 1887 expressed the notion far more fulsomely while simultaneously managing to encapsulate the crass provincialism of local art criticism: 'Of all Australian artists, Johnstone alone ranks as a genuine interpreter of Australian incident and scenery, and his pictures command in America hundreds of guineas'.


Newspaper References: _Age_, 12 August 1870, 24 March 1873, 10 April 1876, 7 November 1891; _Argus_, 26 August 1870, 3 March 1871, 30 July, 26 December 1874, 3 September 1875, 12 April 1879; _Bulletin_, 24 December 1887; _Illustrated Australian News_, 9 August, 6 October 1875, November 1887 (supplement), March, November 1888 (supplements); _Sydney Mail_, 27 February, 10 July 1875, 7 April 1877, 27 December 1884; _Sydney Morning Herald_, 18 August 1883, 13 December 1890, 1 September 1894.


Represented: QAG; AGNSW; ML; ANG; NGV; LT; BFAG; AGSA (paintings).

**JONES, George Thomas**

Professional photographer, surveyor and engineer, was born in Hull, Yorkshire, and came to Victoria in 1853, presumably to join the gold-rush. He subsequently turned to photography. The _Gippsland Guardian_ of 11 January 1861 reported that 'Mr. G. T. Jones has been following his avocation as photographer at Lucknow, where he has been successfully engaged in copying the sunburnt countenances of the diggers who have come down from the hill for recreations during the Christmas holidays', and that he intended going to Port Albert and Tarraville. Soon afterwards Jones was employed as a surveyor and seems to have abandoned photography. He was surveyor of Angus McMillan's Alpine track-cutting
expedition in 1864. Afterwards he lived at Sale, working as a surveyor, then was appointed shire engineer of Rosedale and, four years later, shire engineer of Maffra.

References: DAA; entry taken largely from D. Squires et al., *Gippsland in Focus*, Bairnsdale (Vic.) 1990.

JONES, Henry

Professional photographer, in 1859 was listed as daguerrean and photographic artist of 107 Elizabeth Street and is recorded by Davies and Stanbury as taking pannotypes when working from John Noone's former rooms, 41 Collins Street West, in 1860. The following year he moved to 8 Bourke Street East, formerly J. W. Baune's studio. He advertised in the *Argus*, 1 January 1861, that he was taking correct likenesses for 1s.


Newspaper References: *Argus*, 1 January 1861.

References: DAA.

JONES, John H.

Watercolour painter and professional photographer, was probably the J. H. Jones who published 'The photographic tourist: a photographic trip to the Vale of Heath' in four parts in the English *Photographic News* from 13 April to 18 May 1860. Listed as a photographic artist of 41 Collins Street West, Melbourne in 1861-61, Jones moved to St Kilda late in 1862. In September the *Illustrated Melbourne Post* reported receiving a sample set of stereoscopic photographs of Victorian views taken by J. H. Jones of St Kilda, including 'Many of the most remarkable bits of wood and scenery in the colony' as well as some of the 'prettiest townships'. An album titled *Jones's Photographs of Australian Scenery* is in the National Museum of Victoria. In August 1863 J. H. Jones exhibited three watercolours at the Ballarat Mechanics Institute: *Ballarat in 1861, Lal Lal Falls* and a copy of painting *Red Cap* in the Vernon Gallery (London).


JONES, Richard A.

Professional photographer, is listed in *Huxtable's Commercial Directory of Ballarat* for 1857 as an 'artist' of Plank Road. By September 1859 he was in Melbourne, a partner in the firm of Jones and Baker, 'photographic artists' of 127 Elizabeth Street, opposite the Post Office who were then advertising their new address and offering 'a correct likeness' for 2s 6d. On 13 October 1859 a man named Longthorpe or Goldthorpe was charged on warrant with wilfully destroying a quantity of paint and property 'belonging to Jones [a photographer] at Sunbury near Melbourne', who have been Richard G. T. Jones. According to the *Melbourne Directory*, R. A. Jones had his own studio at 127 Elizabeth Street in 1861, at the
same time that the better-known photographer Henry Jones was at 107 Elizabeth Street.


Newspaper References: Argus, 28 September, 28 October, 29 November 1859. References: DAA; Victoria Police Gazette, 13 October 1859.

JONES, William Lorando (c. 1819-1893)

Painter, professional photographer, sculptor, architect, inventor and lecturer, was born in Merthyr Tydfil, Wales eldest son of William Jones, the parish clerk. One brother, Watkin D. Jones, was also a sculptor, the other J. Emrys Jones, a designer. William Lorando and Watkin left Merthyr for London, following the example of their fellow townsman and friend, the sculptor Joseph Edwards, with whom Jones is said to have found employment in London. This was not the case, but the two remained in close contact until they fell out over an artistic matter. Jones exhibited at the Royal Academy between 1843 and 1855. His statue of the ancient bard Taliesin, The Prince of the Bards, was exhibited at the Abergavenny Eisteddfod in 1845 and reproduced in the Illustrated London News. Also an inventor, his productions included printing blocks 'of a superior character' and military weapons, the latter being said to have aroused some government interest 'and then, as too often the case, [were] forgotten'. He also spent time and money on a scheme for harnessing magnetism as a motive power.

After migrating to Victoria in 1854, Jones married Catherine Dunphy at Melbourne in 1855. He exhibited portrait sculpture at various Melbourne exhibitions and had his portrait painted by Andrew MacCormac (cat. no. 69). At the 1856 Victorian Exhibition of Art he showed busts of John Pascoe Fawkner, George Coppin and Mr R. Younge, giving his address as 110 Lonsdale Street East. The following year he was represented in the first exhibition of the Victorian Society of Fine Arts (when living in Hodgson Street, Collingwood), with busts of Mr Clough and Mr and Mrs Charles Young and a portrait medallion of Fawkner.

Jones then moved to Sydney where he executed an allegorical figure of Flora for the garden of Clarens, the residence of Sir James Martin, and modelled a number of portrait medallions, among them a bronze cast of a young man in profile said to be Daniel Deniehy (1859, ML). In July 1859 Jones was proclaiming himself 'inventor of the Australian style of architecture' and offering patrons 'artistic architecture, combining elegance, utility, stability and economy'. His advertisement received a poor response and Jones was forced to abandon both sculpture and architecture later that year.

He then set up as a travelling photographer and by 1863 was at Maryborough, North Queensland. As well as 'taking Photographic Likenesses in a superior style', Jones ('from the Royal Academy of Arts, London', who had already taken the likeness of 'his Excellency Sir William Denison, and many of the leading men of Sydney and Melbourne') was offering 'paintings executed in oil colour', 'Busts, Medallions, and Figures designed, modelled, and executed in bronze and marble' and architectural designs which combined 'elegance, utility, stability and economy'. None are known, and after a year in Queensland he returned to his family in New South Wales.

Jones attempted to resume his sculptural career in 1870 and showed eight sculptures (executed 1857-59) at that year's Sydney Intercolonial Exhibition. He
also offered his services as a teacher of modelling to the Sydney Mechanics School of Arts for a salary of 50 guineas a year, but the offer was refused. In January 1871 Jones, a member of the Unitarian Church and the Sydney Secular Society, was arrested for blasphemy, having allegedly denounced the Old Testament. He was sentenced to two years' gaol and fined £100. Soon afterwards, however, the governor ordered his release from prison and the fine was remitted.

He then appears to have reverted to working as a travelling photographer and public lecturer in rural New South Wales. In March 1875 a letter written in doggerel verse by Jones's wife at Parramatta appeared in the *Stockwhip* detailing the hazards of her husband's career:

> The New South Wales martyr has to roam far far from his dear family and home,
> From day to day and week to week, a living for them joyfully does seek,
> Photography and dissolving views are his daily occupation.
> He lectures on astronomy and the wonders of creation.
> He meets with many bigots and many bitter foes,
> Who try their best to starve him, and ruin him as he goes.
> He also meets with kindness, from those whose minds are strong;
> From men of sense and learning, who know he suffered wrong.

Jones received only one known sculptural commission in the 1870s: the monument over the grave at Rookwood Cemetery of his former friend, the Unitarian minister James Pillars, which he carved in 1875. In about 1888, when Henry Parkes ordered a replica of the Flora statue for the Sydney Botanic Gardens from him, Jones wrote Parkes a bitter letter describing the hardships he and his family had faced and stated that he had been 'a long, long time out of employment'. Although he was listed in *Sands Sydney Directory* for 1887-88 as a sculptor of Granville, near Parramatta, the spectre of his blasphemy conviction still haunted him. Rev. W.A. Phillips, incumbent of St Mark's Church of England at Granville, was deeply offended when Jones was employed as an architectural carver on the church in 1885-86: 'Seeking out the contractor, he fumed and poured out the figurative vials of his wrath upon him for allowing an unbeliever to take part in building an house purposed for Divine Worship'.

On 22 May 1893 Jones died at the home of his only child (a married daughter) in Margaret Street, Petersham. He was buried in the Independent section of Rookwood Cemetery. Soon forgotten colonially, he enjoyed a glorified posthumous reputation in his native town, it being stated in a 1908 history of Merthyr Tydfil that he had been presented with a gold medal in Melbourne and that his studio had been 'one of the fashionable resorts of the city': 'He appears to have realised considerable wealth at Melbourne, but being of a roving disposition he did not remain there long. Bidding his friends adieu, he started coastwise in his gig for Sydney, and, from that time, disappeared. Many years have passed since then, but no tidings of his fate have ever reached this country'.

Newspaper References: *Argus*, 20 August 1856; 18 December 1857; *Bell's Life in Sydney*, 2 June 1859; *Maryborough Chronicle*, 22 October 1863; *Newsletter of Australasia*, January 1858; *Stockwhip*, 13 March 1875; *Sydney Mail*, 19 July 1873; *Sydney Morning Herald*, 22 March, 14 July 1859; *Truth*, 20 April 1919


cat. nos.: 271, 272, 273, 274, 275.

KILBURN, Douglas Thomas (c. 1813-1871)

Watercolour painter and professional photographer, produced daguer-reotypes at Melbourne in 1847-49, advertising that he worked slowly, was expensive, opened only between 11 and 3 and closed during the winter until fine weather returned. He was extremely successful, largely because of the more appealing fact invariably included in his advertisements: that he was the (younger) brother of William Edward Kilburn of London, 'Photographic Artist to H.B.M. the Queen'. He was, however, a very competent daguer-reotypist too. The portraits of the Aboriginal people of the Yarra Yarra tribe that he took in 1847 were used as the basis for illustrations in William Westgarth's Australia Felix (Edinburgh 1848) and reappeared, redrawn, as engravings in the Illustrated London News of 26 January 1850. A splendid daguerreotype of an Aboriginal man, woman and child by Kilburn (c. 1847) is held by the NGV.

In 1849 Kilburn moved to Sydney where he established a considerable reputation for his coloured daguerreotype portraits of white settlers. A notice in the Sydney Morning Herald on 18 September 1849 called them superior to anything previously seen in Australia and particularly complimented him on the colour of the flesh, drapery and backgrounds which gave the portraits 'a verisimilitude and beauty which are quite delightful'. One of his Sydney patrons, the merchant Alexander Brodie Spark, had his step-daughter, Alicia Radford, taken in January 1850 to commemorate her twenty-first birthday.

The following month Kilburn advertised that he had booked a passage in the Waterloo for London where he intended to study the latest developments in photography with his brother. Hitherto William had been keeping Douglas supplied with photographic equipment and chemicals, a major advantage when these were so frequently in short supply in the colonies. Douglas's farewell advertisement stated that he hoped to revisit New South Wales the following year, but it was to Tasmania that he went on his return. In 1853 he demonstrated stereoscopic photography (in both daguerreotype and calotype form) at Hobart town - the first practical, public demonstration of the stereoscope known to have been held in any of the Australian colonies. In December he delivered a paper 'On Sun Pictures by the Calotype Process' to the Royal Society of Van Dieman's Land in which he explained that the purpose was 'only to make public... the process which I have myself employed in the production of a few calotype views of Hobart Town &c., submitted for inspection at a late meeting of the society'. He explained his methods, equipment and techniques in great detail and recommended view photography as an easier alternative to taking portrait of 'nervous and fidgety sitters'.

In 1854 the Victorian government geologist, Alfred Selwyn, included nine daguerreotypes views by Kilburn among the works he sent to the Melbourne Exhibition in preparation for the 1855 Paris Universal Exhibition. D. T. Kilburn
himself showed five calotypes at Paris in the Tasmanian court. They had been framed in Tasmanian wood by R. V. Hood of Hobart Town and all were views of local landmarks: St Joseph's roman Catholic Church, the new market on the Hobart town waterfront, St David's Church of England, the bank of Australasia and, less predictably, the 'residence of D. T. Kilburn, Esq., Davey Street'. Kilburn appended an apologetic note to his catalogue entry which stated: These views have been taken by the exhibitor in order to show the substantial nature and architectural finish of the buildings, as well as the regularity of the street composing the city of Hobart Town; and not with any desire to compete with the production of European artists whose means and appliances are so much more complete than even the most liberal of amateurs can command at the antipodes.

Wood-engravings after Kilburn's calotype views were mentioned in the Hobart town Courier of 27 December 1854 and in the Hobart Town Advertiser of 6 January 1855, both newspapers commenting on the suitability of the process (salted paper prints) for engraving. Kilburn's view of the Hutchins School was engraved for the Churchman's Almanack of 1855 'at the request of the Bishop of Tasmania', F. R. Nixon, another photographer. Four photographs of Aborigines were shown at the 1858 Hobart Town Art-Treasures Exhibition, two in the watercolour category and two in the section reserved for sculpture and photography, so presumably the former (portraits of two Aboriginal women) would have been hand-painted paper prints, the latter daguerreotypes and ambrotypes. In May 1861 he showed dissolving views at the New Town orphan schools. According to Cato, Kilburn was a talented watercolourist who hand-painted his photographs himself as well as painting independent landscapes.

Kilburn became a man of substance in Tasmania, his considerable property being assumed at the time to have been purchased with the fortune he had amassed form his mainland photographic practice. When proposing to leave Tasmania in 1855 he had a long list of properties for sale, and by 1861 a yacht, Phantom. He served in the Tasmanian House of Representatives as member of Hobart Town from May 1861 to May 1862, resigning his seat in order to accept an offer of employment with the Melbourne Argus. He returned to Tasmania when he retired (c. 1870) and died at Hobart Town on 10 March 1871, survived by his wife Anna Maria, née Patterson, two sons and two daughters.

Directories/Almanacs: Walsh's Tasmanian Almanac, Hobart, 1871.

Newspaper References: Argus, 26 August 1847, 7 July 1848; Bell's Life in Sydney, 26 October 1850; Hobart Town Advertiser, 6 August 1855, 25 March, 26 April, 21, 29 May, 10 December 1861; Hobart Town Courier, 27 December 1854; Illustrated London News, 26 January 1850; Mercury, 11, 25 March 1871; Port Phillip Patriot, 4 September 1847, 23 May 1848; Sydney Morning Herald, 18 September, 8 October, 19, 30 November 1849, 7 January, 1 February 1850.

KING, Theodore
Painter and gold-miner, was apparently working as a miner on the Avoca goldfields near Bendigo, Victoria, when he painted the picture by which he is known, The First Parliamentary Election Bendigo, 1855. This is a lively and colourful naive representation of the local candidate, Dr John Downes Owens, and his supporters celebrating their success outside and on the upstairs balcony of the Criterion Hotel, Bendigo.

King was still living in Avoca in 1866 when he exhibited two oil paintings at the Melbourne Intercolonial Exhibition: Celebration of the Prince of Wales's Wedding-day on the Avoca Cricket Ground and Pigs. The unsigned and rather crude J. Morris Sale Yard (w/c and gouache) was identified with the latter when offered for sale in 1985 (now NLA).

cat. nos. 46.

KNIGHT, William (1828-1903)
Professional photographer, engraver and lithographer, was born in Bermondsey, London, on 28 February 1828, twelfth child of Thomas Knight, a wood-stapler of Amersham and London, and Charlotte, nee Brooker. In 1843 he was apprenticed as a writing engraver to William Bartlett of Castle Street, Leicester Square, through the influence of his uncle, Thomas Brooker, a noted copperplate engraver. On the completion of his indentures in 1847 he joined the Ordnance Survey at Southampton as a map engraver, resigning after five years in order to emigrate to Victoria. He and another Ordnance Survey engraver, James Davie Brown, arrived at Melbourne in the barque Hopewell on 6 February 1853; Knight's diary describing the four-month voyage has survived (p.c.).

Employed by Thomas Ham, later his brother-in-law, and by the firm of Stringer, Mason & Co. which succeeded Ham, Knight's only identified work from this period is a plan of the city of Melbourne published by Cyrus Mason in 1854. Later he worked on his own account for the Melbourne lithographers and engravers Hamel & Co., for the Marine Survey as a draughtsman (September and October 1857) and for John Hyams, a photographer of Collins Street East. In 1858-59 he and William Himen were in partnership as photographic artists and engravers of 41 Victoria Parade, Fitzroy. He is probably the Knight listed as a photographer of Geelong in 1861. No photographs from this Victorian period are, however, known.

Later in 1861 Ham and Knight founded the firm of Thomas Ham & Co., 'Engravers, Lithographers and Photographic Artists' of George Street, Brisbane, Queensland. Knight engraved most of the maps issued by the firm and undertook all the photography. His exterior photographs of Ham & Co.'s studio (c.1863) are in the John Oxley Library. He was also involved with Ham in sugar production on the Albert River. The firm's plant was sold to the Queensland government in 1867 when Ham was appointed chief engraver with Knight under him. When Ham died in 1870 Knight succeeded him as chief engraver, a position he held until his retirement in 1898.

In addition to his interest in art and photography, Knight played the flute and sketched throughout his life. None of his sketches and very few of his photographs
have been identified, although a large collection of the latter was donated to the historical department of the *Brisbane Courier* by his eldest daughter, Charlotte. Surviving photographs include studio portraits of Aboriginal women, posed with great sensitivity, and a number of sharply defined photographs of Brisbane taken before the Queen Street fire of 1864. One is a view of Charlotte Street during the 1864 flood, taken from either the upper floor or through the skylight in the roof of Ham & Co.'s two-storey brick premises which overlooked Charlotte Street.

Knight died in Brisbane on 27 July 1903. He was survived by his wife Bertha Sara, daughter of John Collings and Mary, nee Jull, whom he had married in Brisbane on 26 November 1868, and by six of their eight children.


Newspaper References: *Brisbane Courier*, 2 August 1861, 22 March 1862.

References: *DAA; MEA; R. Risher, "Through a glass darkly": Photographers and their role in the Moreton Bay region before 1860*, *JRHSQ*, vol. 12, no. 3, February 1986; family papers.

Represented: John Oxley Library, Brisbane (photographs, maps); ML (maps); SLV (maps).

**LA MOILE, F.**

Professional photographer and painter (?) opened a 'Public Gallery' in Yarra Street, Geelong, Victoria, in 1856 with an exhibition of 'Daguerreotypes, Paintings, Objects of Art and Science', hoping to entice visitors to have a daguerreotype taken.


**LAWN, Thomas**

Professional photographer, was listed in the directories from 1858 to 1868 at 146 Swan Street, Richmond. In March 1859 he invited the public to inspect examples of his portraiture at his 'old established rooms in Swan Street, Richmond', which suggests he had been there for considerably longer than a year. This advertisement also stated that 'Portraits taken by him exchanged if not approved of, free of extra charge'. In 1868 he gave a second address 100 Little Flinders Street, East Melbourne, but then seems to have disappeared from the trade listings.


Newspaper References: *Argus*, 3 October 1857; *Convention and True Colonizer*, 26 March 1859.

References: *DAA.*
LEESON, J. D. (or Daniel J.) (c. 1802-1879)
Professional photographer, watchmaker, shop and museum proprietor, advertised as a photographer at Sale, Victoria, in the Gippsland Guardian of 24 April 1858. The 1990 directory of Gippsland photographers, Gippsland in Focus (compiled by Debra Squires et al.) notes: 'He had a long and colourful time at Sale as a watchmaker, businessman and proprietor of a "Fancy Museum", but there is not other record of him operating as a photographer'.
Newspaper References: Gippsland Guardian, 24 April 1858.
References: DAA.

LIGHTWOOD, (John ?)
Scene-painter, was one of Melbourne’s earliest practising scenic artists. The Port Phillip Herald of 13 January 1843 praised his scenery for George Buckingham’s production of All for Love, then playing at the Royal Victoria Theatre, Melbourne, noting that ‘the scenery by Mr Lightwood ... must be seen to be appreciated - it had been pronounced by judges to be as good as Stanfield’s at the Theatre Royal, Covent Garden’. Later he painted the scenery for another Buckingham production, The Flying Dutchman. The Port Phillip Herald of 16 June 1843 recorded his work on the scenery for The Revenge and noted ‘a splendid new act drop to be exhibited on nine occasions during the evening’. The Revenge was produced by Mr Capper, the mechanist.

When the Theatre Royal re-opened in July 1844 the Port Phillip Herald of 26 July noted that Lightwood had painted ‘a new act drop, proscenium and scenery’. It is likely that he also worked on other plays, such as Hofer: The Tell of the Tyrol, The Fate of Frankenstein, the Mistletoe Bough, Heart of Mid-Lothian and Rob Roy. Few other theatrical performances took place in Melbourne in 1844 and Lightwood was not identified as having painted the scenery for any of them. A John Lightwood, however, was mentioned in the Port Phillip Herald of 18 January 1845 (regarding distribution of various estates) and was still active in 1851 when the Melbourne Directory listed him as an artist of Stephen Street, Melbourne.

References: DAA.

LINGHAM, Henry
Painter and lithographer, was recorded in the Port Phillip Almanac and Directory for 1847 as lithographer living off Bourke Lane, Melbourne. It is likely that he was also the Mr Lingham, portrait painter of Victoria Parade, who exhibited Portrait of a Lady at the Victorian Fine Art Society’s 1853 exhibition. A Henry Lingham was still living in Melbourne in 1864, at 140 Moor Street, Fitzroy.

Directories/Almanacs: Port Phillip Patriot Almanac and Directory, 1847, p. 106, lithographers, Bourke Lane.
References: DAA.
LITTLE, Charles

Professional photographer, was listed as a daguerrean and photographic artist of Gardiner's Creek Road, Prahran, in the Melbourne Directory for 1860-62.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1860, p. 313, daguerrean and photographic artist, Gardiner's Creek Road, Prahran; Sands, Kenny & Co's Commercial and General Directory, 1861, p. 350, photographer, Gardiner's Creek Road, Prahran.

References: DAA.

LIVEZEY, O.

Professional photographer, advertised as an 'artist photographer: daguerreotype' in March 1853, giving his address as 85 Collins Street, Melbourne, opposite the Melbourne Mechanics Institute, where 'he is now taking very superior Likenesses in all weathers ... Absent friends to memory's vision brought, by Livezey'. In partnership with J. C. Alexander at 107 Elizabeth Street, he exhibited daguerreotype portraits and landscapes at the 1854 Melbourne Exhibition.


Newspaper References: Argus, 28 March 1853.
References: DAA.

LOCHER, John Henry (c. 1824-1858)

Lithographer was born in Switzerland, son of Henry Locher and Ann, née Eugster. It is not known when he arrived in Australia but he was living in Melbourne when he was naturalised on 11 August 1854. By 1857 he was in partnership with Julius Hamel, experimenting with chromolithography. They exhibited samples of their work at the Victorian Industrial Society Exhibition in 1858. Then Locher died, and chromolithography was not introduced commercially until the mid 1860s, with Nicholas Chevalier.

Locher made his will on 17 June 1858, appointing his wife Ursula his executrix and sole beneficiary and died six days later, aged thirty-four. The value of his estate was under £200. He was buried in the Church of England section of the Melbourne Cemetery where his widow erected a modest memorial.

Newspaper References: Argus, 23 June 1858.
References: DAA; Melbourne General Cemetery records; Victorian Births, Deaths and marriages Index; Victorian Probate Index, Naturalisation Index.

LOCKWOOD, Mr

Portraitist, draughtsman and salesman, was a Van Dieman's Land expiree who was committed for trial in 1848 for defrauding, 'to a considerable extent' his Melbourne employers, the ironmongers Richardson & White. The Port Phillip Patriot and Morning Advertiser claimed that after his arrival in Melbourne and before his employment as a shopman, 'he professed to be an artist, and went about taking
likenesses'. Described as 'apparently forty-five years of age, of a fresh complexion with a prominent nose, he might frequently have been dressed in a pepper and salt colour Taglioni with a blue cloth cap and invariably a portfolio under his arm, his appearance was that denominated "shabby genteel", in speech he was very plausible, and what is termed wide awake'. The reporter believed he had also been employed briefly as a draughtsman in the Survey Office.

Newspaper References: Port Phillip Patriot and Morning Advertiser, 2 October 1848.
References: DAA.

LUCKIN
See Cox, H.

McCLELLAND, Robert
Travelling photographer, was working at Melbourne in the 1850s. At the 1854 exhibition exhibited a portrait of the town clerk by P. M. Batchelder, presumably his employer.
References: DAA.

MacCORMAC, Andrew (1826-1918) or MCCORMACK?
Portrait painter and Baptist minister, was born in County Down, Northern Ireland. His cousin Mitchell Henry, then Home Rule leader, was responsible for sending MacCormac to London to study painting at Leigh's Academy where he is said to have won a fold medal for portraiture at a London exhibition. Two years later MacCormac decided to try his luck on the Victorian goldfields, coming to Melbourne in the Golden Age, a newly built New York steamship under the command of Captain Porter, whose portrait, painted by MacCormac, was mentioned in the Argus of 8 January 1854.

At the 1854 Melbourne Exhibition, when living at 92 Collins Street, MacCormac showed Portrait of a Hindoo, framed by the local gilders Benjamin & Marks. The Argus, 8 June 1854, reported that:
A very deserving artist has lately arrived here from Ireland, and has commenced the practice of the portrait department of his profession in Melbourne, in the immediate neighbourhood of the Argus office.

MacCormac continued to exhibit oil portraits in Melbourne, including a portrait of himself in a flowing cape and stylish hat at the Victorian Exhibition of Art in 1856. When reviewing this exhibition, the Argus of 18 December placed his Portrait of the Artist among the best, despite some reservations: 'As likenesses Mr McCormac's pictures are unexceptional, but as works of art they are open to severe criticism on account of the hardness and rigidity of his style.' In 1857 he showed seven portraits, the subjects being the visiting English actor G. V. Brooke, the sculptor William Lorando Jones, four prominent Melbourne businessmen, and Mrs Train, 'the Belle of Melbourne'. Seven portraits, including his self-portrait, were exhibited in 1860, together with a genre painting, Waiting for a Light.

During this period MacCormac changed his address several times, living in both Collins and Swanston streets. In 1861 he exhibited a scene on the Yarra, his only
known example of landscape painting. It was unfavourable reviewed. Victorian
Suffering a Recovery, a narrative piece, was thought only marginally better, while
the exhibition of an unfinished portrait of Captain Radcliffe was considered to have
been an act of questionable judiciousness as fas as the painter's reputation was
concerned. some time later MacCormac forsook painting to study law, then became
disenchanted and changed theology. In 1866 he married Emily May Johnson,
whom he had met on one his many painting trips to Castlemaine, where her father
was a purveyor of goods to the gold-mines.

MacCormac was subsequently appointed Baptists pastor of the parish of
Newstead on the Loddon River near Castlemaine. This was his address at the time
of the 1866 Melbourne Intercolonial Exhibition where he exhibited A Whiff of the
Pipe. This oil painting, depicting a bushman lighting his pipe with a taper, was
again shown in Adelaide at the end of 1872 and at the 1873 London International
Exhibition. It may even have been the painting called Waiting for a Light shown in
1860.

In 1868 MacCormac was appointed Baptist pastor of Moontar, a copper-mining
town in South Australia. Despite his ministerial duties and small, damp manse, he
continued to paint there, finding inspiration in the miners at the diggings. Two of
the fourteen portraits he exhibited with the South Australian Society of Art in 1870
were The Diggers' Rest and Old Chum. A Portrait of a South Australian Gold
Digger was exhibited in the South Australian court of the London International
Exhibition in 1873. Several 'capital characteristic studies of head', including 'a
South Australian pioneer furnishing a face worth a thousand officials as subject for
an artist's pencil - a face full of character and individualism', were included in the
Sydney International Exhibition in 1879.

After ten years of struggling with poor conditions, low salary, ill-health and the
loss of several children form the infectious diseases, MacCormac relinquished his
ministry in 1880 and moved to Adelaide as an artist. He opened a studio in Rundle
Street where he received many commissions for portraits of civic and parliamentary
dignitaries, including that of the explorer John McDougall Stuart (wearing the
Founder's medal of the Royal Geographical Society received for crossing Australia
form south to north), said to have been the largest painting then in South Australia.
Surviving portrait in Parliament House, Adelaide, include Samuel Davenport and
(Sir) Robert Richard Torrens. The city of Gawler (SA) also owns several
MacCormac portraits, such as those of Sir George Nott, James Martin and the
explorer John McKinley. Others remain in South Australian churches and secular
schools. The Art Gallery of South Australia's collection includes portrait of John
Howard (1870s0 and Sir Samuel Davenport (1894).

MacCormac continued to exhibit regularly into advanced old age, at intercolonial
as well as local exhibition, although several of the paintings he showed must have
been years earlier or developed from earlier works. For instance his portrait of Lady
Rubens (Mrs Chevalier) shown in 1898, clearly belonged to his Melbourne years
when she partnered Nicholas Chevalier, as Rubens, to fancy-dress balls held in
1861 and 1867. His portrait of Sir George Kingston for the Legislative Assembly
was completed in June 1881 after Kingston had died at sea in November 1880. On
7 January 1899 the Adelaide Observer referred to MacCormac as 'the grand old man
of South Australian art' and claimed that among his many works he had painted
portraits of all the past-presidents of the Legislative Assembly. In 1890, at the
Society of Arts, he exhibited King, the Survivor of the Burke and Wills Expedition,
subtitled 'The last look at his dead chief', pricing this at £150.
Emily Mary MacCormac died in 1897 and the bereaved Andrew wrote a book of poems, *Via Crucis*, which he dedicated to his friend Hallam, Lord Tennyson, governor of South Australia. Andrew MacCormac died in 1918 at the age of ninety-three. He was buried in the North Road Church of England Cemetery, Collinswood. A grand-daughter remembers his conversation about his Melbourne painter contemporaries, especially his frequent references to his friends Buvelot and Chevalier.


Newspaper References: *Adelaide Observer*, 4 June 1881; *Age*, 20 December 1856; *Argus*, 8 June 1854, 9 April, 17 October 1856, 31 March 1859; *Examiner and Melbourne Weekly News*, 19 October 1861; *South Australian Advertiser*, 26 November 1872; *Sydney Mail*, 13 December 1879.


**McCRAE, George Gordon (1833-1927)**

Sketcher, etcher and poet, was the eldest son of Andrew Murison and Georgiana Huntly McCrae. Born in Leith, Scotland, on 29 May 1833, he was almost eight years old when he arrived at Port Phillip (Victoria) with his mother and three younger brothers in March 1841. George and his brothers were given lessons by their mother. From 1842 they were also tutored by John McLure MA of Aberdeen form whom they received 'a regular and systematic course of instruction' and who proved to be a capable teacher and ideal companion. Like his mother, George kept a diary, only a fragment of which has survived. It details his fascination with the birds, animals, reptiles, trees and flowers of the countryside around Arthur's Seat on Mornington Peninsula (Vic.), and shows that even by the age of thirteen his powers of observation and ability to express himself were well developed. At Arthur's Seat he also gained an understanding of and affection for the local Aboriginal people, greatly admiring (and learning from) their skill at fishing, hunting, swimming and riding. He was later to use Aboriginal legends and imagery in his writing.

From the age of seventeen to twenty-one George tried a variety of occupations, from surveying to retailing to banking. None suited him and in 1854 he joined the Victorian government service, remaining there until his retirement as deputy registrar-general in 1893. During this time he published a great deal of poetry as well as several works of fiction. A long poem in blank verse, *The Man in the Iron Mask*, published in 1873, was one of his most successful. McCrae was an early number member of the Yorick, together with Henry Kendall, Marcus Clarke and R. H. Horne, the group being said to form 'the only significant centre of literary interest and achievement in Victoria in the late sixties and seventies'. He was elected honorary secretary of the Victorian Society of Fine Arts at it inception in 1856 and exhibited a watercolour titled *Victorian Butterflies* at the society's first exhibition.
McCrae clearly regarded himself as poet first foremost, but he was a competent, lifelong sketcher. Contributions by him can be found in several of the illustrated journals of the 1860s and 1870s. Kelly notes that Garnet Walch's 1875 Christmas annual On the Cards; or, A Monthly Pack, a fantasy, contains 'eccentric and fascinating two-colour engravings' by McCrae. His manuscripts accounts of his travels in 1864, 1887 and 1894 are interspersed with sketches illustrating the scenes he describes in Europe, Mauritius and the Seychelles. According to his son Hugh: 'His heart was in the Seychelles; and he had got the trick of talking to us in creole, the patios of the people. He drew a picture of a negro woman with a bundle on her head; and, adapting an ancient rhyme, wrote beneath: Where are you going to, Mozambicky maid?/Moi ne pas connay, m'ïi, she said'. Hugh McCrae also noted that his father 'couldn't draw a man, but he could draw a sailing ship against anybody. Oswald Brierly testified to the fact'. Tom Roberts, in a letter to Hugh, also mentioned 'a pen and ink of two vessels beautifully done'. According to Moore, Nicholas Chevalier and Horne taught McCrae to etch.

References: N. Cowper, 'George Gordon McCrae', ADB, vol. 5; V. Kelly (ed.), Australia Felix...A Pantomime by Garnet Walch, St Lucia (Qld) 1988; H. McCrae, My Father and My Father's Friends, Sydney 1935, and (as ed.) Georgina's Journal: Melbourne 1841-1865, Sydney 1934; Moore, SAA; McCrae Papers, LT.

Works: Tuskan Rock and Light Ireland 1865, ink; Ancient Party Carving a Career for Himself with his Sword, ink; Mauritius; House of Aromana, 1843-44 (all LT).

cat. nos.: 413*, 414*.

McCRAE, Georgiana Huntly (1804-1890)

Miniaturist, portrait painter, sketcher, architect and diarist, was born in London on 15 March 1804, the natural daughter of George, Marquis of Huntly and later fifth Duke of Gordon, and Jane Graham of Rockmoor, Scotland. Acknowledged as the Duke's daughter, she was at first privately educated, then attended a convent school in London where she became an accomplished linguist, musician and painter. Georgiana was taught drawing and painting by both John Varley and John Glover and miniature painting by Charles Hayter before becoming a student at the Royal Academy. She exhibited at the academy every year from 1816 to 1821, and again in 1825, her subject-matter varying from landscape to genre and portraiture. In 1820 she was awarded a silver medal for a miniature of her grandfather the Duke of Gordon (possibly that at Brodie Castle, Scotland, her watercolour on paper version being at Arthur's Seat, Victoria). In 1821 she won a silver palette from the Society for Promoting Arts, Manufactures and Commerce for a group of portraits in watercolour.

Georgiana then mainly lived at Gordon Castle. A list in her handwriting titled 'Portraits Painted for Fame (and Money)' gives details of works painted between 1827 and 1830. Sixteen were painted at Gordon Castle, thirty-five at Edinburgh and one at Cullen House. Not all were miniatures. Some were half or full-length portraits, such as The Marchioness Cornwallis; a Full-Length; Sitting at her Drawing. Frequently not only the name of the sitter is given but also much information on their social position or connections, e.g. 'Lieut. James Skene in uniform, for Mrs Skene. He afterwards married a Greek lady, and had, in her right, "the liberty to pasture his bees on the sunny side of Hymettus"'.
On September 1830 Georgiana wrote: 'Left my easel, and changed my name. 225 pounds in Sir William Forbes's bank; the result of my portraits'. That day she married Andrew Murison McCrae, a solicitor and kinsman to the Gordons, at Gordon Castle—After several years in London, Andrew and Georgiana McCrae decided that they would emigrate to Australia. Andrew, with his brother and others of his family, arrived at Melbourne in March 1839. Georgiana, continuing ill and weak after the birth of her fourth child, followed two years later. In 1842 the family moved into a house, Mayfield, on the Yarra River, which had been designed by Georgiana and which was described as 'one of the first superior houses erected in the colony'. However, the following year Andrew took up a run near Dromana and moved his family there in 1845. On the eve of her departure from Melbourne, Georgiana wrote in her journal: 'If I had a free choice in this matter, I should remain at "Mayfield" until the house is sold or let. There is a living to be had here through my art of miniature painting, for which I have already several orders in hand, but dare not oppose the family wishes that "money not be made in that way"! At Arthur's Seat we have only huts, and no house built for the reception of ourselves and furniture'.

Despite such difficulties, Georgiana drew and painted a large number of works, mostly portraits of her family and views of the surrounding districts. Some are in the McCrae homestead, Arthur's Seat, on the Mornington Peninsula, now owned by the National Trust (Vic). She played a major role in the design of the Arthur's Seat homestead, noting in her diary her exasperation when the builder omitted the hearths. The major collection of her work (LT) consists of fifty sketches and drawings, some pre-dating her emigration. Although the most common subject is the McCrae homestead and its environs, such as The Kitchen, Arthur's Seat (1845, pen and wash), there are sketches of early Melbourne such as Flagstaff and Cemetery: Queen St. Corner and Savings Bank, Sollins Street (1853, pen and wash). Her portrait of Bishop W.G. Broughton (c. 1843) provoked Jane Franklin to write to the bishop in January 1844: 'We have seen your portrait by Mrs McCrae. May I venture to tell you what I think of it? It is too young, too smooth, too pink and white and consequently too handsome - but notwithstanding it is vastly inferior to the original, not half so interesting looking, so intellectual or so benignant. I shall like it better in the engraving, tho' even there it will fail in the full expression of the qualities I have enumerated. It is certainly a very pretty picture however - and does credit to the artist'.

Georgiana and her children returned to live in Melbourne in 1851 when Andrew took up an appointment as police magistrate at Alberton, Gippsland. She appears to have exhibited rarely, although at the first exhibition of the Victorian Society of Fine Arts at Melbourne in 1857 she showed several works. Some were copies of paintings by Murillo, Reynolds and Vandyck, possibly painted many years earlier; others were sketches or miniatures from life. All appear to have been on a small scale in pencil or water colour, many of the latter on ivory. The Illustrated Journal of Australasia in January 1858 stated, 'Mrs McCrae has some of the most beautiful and delicate miniatures we ever saw', and the Age of 11 December 1857 was equally complimentary: 'Mrs A.M. McCrae has a number of miniatures executed in a style superior to anything of the sort we have seen in the colony; as also a series of clever studies'. The Argus reviewer wrote: 'We hope to see more of this lady's productions in a future exhibition. Some of the miniatures are exquisite and might vie in grace, delicacy of touch, sentiment and high finish with those of Ross or Thorburn. The small copy of Murillo's "Laughing Beggar Boy" is a gem in its
way, and will bear the most critical examination. The studies from Reynolds are equally beautiful and combine correct drawing, purity of colour and beauty of expression. We have seen no miniatures in the colony comparable with those which have been contributed to this exhibition by Mrs McCrae: while the pencil and water colour drawings which accompany them are full of talent.'

Most of McCrae's known colonial works are portraits of family members or friends such as Louisa Anne Meredith. Because of her breeding, education, charm and wit she mixed in Melbourne's highest social and literary circles. Frequent visitors to her house were Governor La Trobe and his wife (with whom she mostly conversed in French), Sir John and Lady Franklin, Bishop Broughton, Richard 'Orion' Horne, Henry Kendall, Nicholas Chevalier and Adam Lindsay Gordon. She was fully accepted into upper-class colonial society, despite the opinion of some of her husband's family that he had married beneath him and their subsequent refusal to accept her.

Georgiana McCrae was the first woman artist in Port Phillip to write about her life in the colonies as and 'exile'. Even so, her journal suggests that her life was an active and purposeful one, centring on her home and family of seven children, but ultimately she became disillusioned with the new settlement and longed for Scotland. Unfortunately, although she continued to exercise her artistic skills in portraiture, she did so despite 'Mr McCrae's opposition to my wish to employ my professional talent to profit'. Apart from the apparently demotivating effect of this opposition, it was also regrettable in the light of the family's frequent financial distress. At her death in 1890 Alexander Sutherland wrote: 'It was largely due to the influence of such women as Mrs McCrae that ideas of refinement and principles of taste were kept alive during the "dark ages" of our colonial history'.

Newspaper References: Age, 11 December 1857; Argus, 26 July 1853, 4 December 1857; Illustrated Journal of Australasia, January 1858


Represented: NGV; LT; National Trust (Vic.); Brodie Castle, Morayshire, Scotland(?); p.cs.

cat. nos.: 79, 316, 410.

MacDONA, Thomas J.

Sketcher, lithographer, sculptor and publican, was the licensee of the Cremorne Gardens, Melbourne, in 1855. He announced that this 'celebrated establishment' and its beautiful gardens would be re-opening on 1 July, now that he had finally managed to obtain a licence for it. Presumably while awaiting the permit, Macdona turned to making some money from his artistic talents although hitherto strictly an amateur (as both Melbourne newspapers pointed out). He produced a 'spirited' lithographic print of the new ground of the Melbourne Cricket Club in February, 'dedicated to the members of the Club'.

Praised as 'a true likeness of the beautiful lawn', this apparently flat subject was given a most enthusiastic review by the Age. Comments on its human interest were confined to pointing out that the Cricket Club members, especially, must greatly
prize the work 'as the figures, representing a match played among themselves, are most of them intended for particular individuals'. But the landscape setting, especially the foliage, was thought splendid: 'Every artist knows how has ever attempted to draw an Australian tree, that the broken masses of foliage, so different from that of the European trees, require considerable practice and tact [sic] to prevent the picture being merely an aggregation of spots ... a source of hindrance to the accomplishment of what, in artistic phraseology, is known as "breadth". Mr Macdona has gone so far as to overcome this difficulty, and the "gum trees" in his drawing, while they have the required and generic form are so grouped and blended as to produce an effect as pleasing as the most luxuriant array of elms in the most aristocratic of English parks'.

Ironically, this very virtue would later be seen as a fatal flaw in colonial art-proof of the artist's inability to see local vegetation except through 'English eyes'. Although the contemporary success of Macdona's first professional foray is not known, the following year he appears to have taken up sculpture.

Newspaper References: Age, 1 March 1855; Argus, 23 February, 30 June 1855; Melbourne Morning Herald, 4 April 1856.
References: DAA.

McDONALD, Archibald (c.1831-1873)

Professional photographer, son of Hugh McDonald and Grace, nee McDougal, was born in Nova Scotia where his father was a planter. He came to Melbourne about 1847 and was in partnership with Townsend Duryea by 1852. Their daguerreotype portraits and views in the 1854 Melbourne Exhibition were awarded a medal (which McDonald was still citing in advertisements in 1866). At the end of 1854 Duryea and McDonald were in Tasmania, announcing that they would open a daguerreotype studio on 11 December at 46 Liverpool Street, Hobart Town. Still enough of a novelty to require promotion and explanation, their daguerreotypes were labelled 'Curiosities as works of art - puzzles to the uninitiated - studies for the contemplative - pleasing reflections - historical records - pocket editions of the works of nature which "he who runs may read"'.

The partners had gone their separate ways by the following July when 'Macdonald & Co., late Duryea & Macdonald' began to advertise from Brisbane Street, Launceston. Archibald visited Launceston in July and again in November, in the interim making short tours to Deloraine (August), Longford (September) and Campbell Town (October). Afterwards he continued the Melbourne firm of Duryea & McDonald, possibly with Sanford Duryea, Townsend having relocated at Adelaide, South Australia. By 1855 the other half of the partnership at 3 Bourke Street, East Melbourne, was Thomas Adams Hill, but Hill soon left the studio to set up on his own. The young Charles Nettleton had joined the firm in 1854 and, according to Cato, Nettleton then took over the outdoor work while McDonald concentrated on studio portraiture. The business flourished and by 1858 Duryea & McDonald had two Melbourne studios.

McDonald then set up a studio in his sole name at 25 Bourke Street. In 1861 a case of his daguerreotype portraits in the Victorian Exhibition was awarded a first-class certificate and his photograph of the Albion Hotel received an honourable mention in the supplementary awards. Both his untouched and 'Mezzotinto' portrait photographs gained honourable mentions at the 1866 Melbourne Intercolonial Exhibition.
Having moved to St George's Hall, 71 Bourke Street, by 1864, McDonald was advertising extensive additions, including a new gallery, in 1866. His studio, he predictably claimed, was now 'second to none in Europe or America and far surpassing anything in the Colonies'. A fire in March 1872 which destroyed the Theatre Royal, located directly behind his studio, also damaged his premises but this was soon repaired and McDonald remained there for the rest of his life. His death was reported in the Illustrated Australian News on 4 December 1873: 'On the 8th November, Mr. McDonald the well-known photographer of Bourke Street, met with a fatal accident... He was in the act of dressing himself when he by some means fell upon a basin which broke and inflicted a deep wound in his thigh about six inches long, severing one of the arteries... He died on the following day from an already impaired constitution and loss of blood'. He was buried in the Church of England section of the new Melbourne Cemetery on 11 November.

Archibald McDonald and Clara Stanley, nee McManus who had married in Melbourne about 1857, had six children. After his death his widow continued the business, being joined by Archibald's brother Alexander, who had been working as half the firm of Baxter & McDonald (see Robert Baxter). The studio continued at the same address until about 1875, then Alexander McDonald ('of Duryea and McDonald Melbourne') worked in the New England district of New South Wales on his own, being at Uralla, Tamworth and Armidale in 1875-76. Alexander spent the rest of his working life at various locations in New South Wales, moving down from Tamworth to Newcastle in 1889. He was at Windsor in 1896-97.

Archibald McDonald's photographs are well represented in the Victorian copyright collection (LT), including sixty nine carte-de-visite portraits of Roman Catholic prelates and priests probably taken at the second Provincial Council in Melbourne in April 1869. He also took views and Aboriginal groups. Alfred Abbott's album contains several of his view photographs, all taken in 1870, including one of an Aboriginal camp. Portraits of local celebrities were naturally part of the business; another copy-righted carte-de-visite is of J.G. Harris, 'Champion Pedestrian of Australia' (1870, LT).


Newspaper References: Australasian Sketcher, 29 November 1873; Illustrated Australian News, 4 December 1873; Mercury, 16 December 1854, 8 January 1855; People's Advocate, 5 July, 2 August, 3 September, 25 October, 5 November 1855; Sydney Mail, 30 March 1872; Telegraph, 29 September 1866.

References: DAA, MEA.

McDonald, Charles

Professional photographer and confectioner, was listed as such in Sands & McDougall's Melbourne Directory for 1859, at which time he was working from 61 Collins Street, West Melbourne.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1858, p. 147, daguerrean and photographic artists, 61 Collins Street West;

References: DAA.
MacDONALD, Daniel

Painter and professional photographer was the name proprietor of Daniel MacDonald & Co., artists and photographer of 108 Russell Street, Melbourne in about 1858-59.


References: DAA.

MCLASHAN, Andrew

Professional photographer, was producing calotypes from his studio at 7 Collins Street in 1854-55, although no salted prints are known. Extant Australian photographs are stereographs of Melbourne (1855, ML) including one of Collins Street with a band playing in the foreground and an albumen print of a Melbourne scene (George Eastman House, International Museum of Photography, Rochester, New York). Back home at Scotland in 1860-62, McGlashan worked with the surviving member of the famous Hill-Adamson calotype partnership, David Octavius Hill, being the photographer for Hill's Some Contributions towards the Use of Photography (Edinburgh 1862). The Hill portrait which won a medal form the Photographic Society of Scotland in 1862 was presumably taken by McGlashan, Hill being the 'artist' rather than the technician in his three photographic partnerships. These two were albumen prints.


MacREDIE, Andrew

Silhouette artist and pastoralist, was born on the Isle of Arran, Scotland, son of Robert Macredie, a sea Captain, and Elizabeth, née Cunningham. His interest in Australia may have been enhanced by seeing D. T. Kilburn's daguerreotype portraits of Victorian Aborigines brought to Scotland by his cousin for publication as illustration in William Westgarth's Australia Felix (Edinburgh 1848). Andrew Macredie came to Victoria in 1848, ten years after his elder brother Robert, who held various runs in the Wimmera. In 1855 he joined Robert in partnership at Banyinong West, on the left bank of the Avon River, where he remained until 1859. Parts of the run were held in their join names until 1864, although Robert died in Stuttgart, Germany, in 1859 and his brothers, William and George, were by then involved with the property.

While at Banyinong, Andrew Macredie put together two volumes of silhouettes of friends and neighbours, naming each person and often accompanying the silhouette with a quotation. Seventy-seven people are depicted in sixty nine plates. According the Candice Bruce, writing in the DAA:

At first glance they appear to be straightforward representations of local pastoralists and their wives, but on closer examination it appears that Andrew Macredie was mildly satirising his fellow squatters. For example, in showing two men in discussion he writes: 'They did talk of Discounts and of Cash Accounts', and of
another pastoralist, 'His application was for 1 million acres. Lord
of all he surveyed - and His psalm was 'The Lord is my Shepherd
I shall not want'. But he got a dry country and had to make his
own water'. The wit is sharp and dry and the subjects are closely
observed.

The silhouettes, precise and skilful, cut form black paper, often
have watercolour additions and white, gold or body-colour
highlights. The frontispiece to each collection is quite curious. It
is doubtful that Macredie's subjects were shown the finished
products. The first is titled *He Presents his Book of Beauty to ye
Queen Yerof* and shows a figure (who maybe the author) on
bended knee presenting a book to a female nude. Behind and
around the figures are tiny representations of angels and other
fabulous creatures interspersed with quite cruel caricatures of local
identities (such as a heavily pregnant woman). One woman on a
rear horse attempts to thrust a lance into the author's heart. In
the second volume, titled with the Harlequin catchery of *Here We
Are Again*, satyrs, goblins, jesters and other Bosch-like figures
tumble out of the sky on to a cuckold and several bare-bottomed
women, while two pairs of scissors snap at their heels. It is
doubtful that Macredie's subjects - the Campbells, the Kinnears,
the Hamiltons, the Donalds and other Scottish Presbyterian
neighbours - were shown the finished productions.

The books of silhouettes were probably not seen by the subjects. However, as
such books were copy books in which the silhouettist could keep copies of the
silhouettes, in case more were asked for, it can be presumed that the subjects would
have owned their own copies.

References: *DAA*; M. Tipping, 'William Macredie', *ADB*, vol. 5 and an *An Artist
on the Australian Goldfields: The Diary of Eugene von Guérard*, South Australia,
South Yarra (Vic.) 1982, Macredie Papers, I.T.
cat. nos.: 338*, 339, 340*, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350,
366, 367*, 368*.

MacREIGHT, E. C.

Professional photographer, was listed as a daguerrean and photographic artist of
87 Brunswick Street, Collingwood, in the *Melbourne Directory* for 1860.
Directories/Almanacs: *Sands, Kenny & Co's Commercial and General Directory*,
1860, p. 313, daguerrean and photographic artist, 87 Brunswick Street,
Collingwood.
References: *DAA*.

MANTON, J. junior

Professional photographer, is listed in *Squatters' Directory* for 1849 and the
*Melbourne Directory* for 1851 as a daguerreotypist of 22 Collins Street West,
Melbourne.
Directories/Almanacs: *Squatters' Directory*, 1849, p. 175, daguerreotypist, 22 Collins Street West; *Victorian Directory*, 1851, p. 175, daguerreotypist, 22 Collins Street West.

References: DAA

MASON, Cyrus (1830-1915)

Painter and lithographer, was born in London, son of John Mason, an upholsterer, and Jane Eliza, nee Browning, aunt of the poet Robert Browning. In 1840 he was apprenticed for seven years to Waterlow & Sons, well-known London lithographers. On completion of his articles he went to Paris for a year, spending part of this time teaching in a boys' school. On his return he started in business on his own account and in 1852 wrote and published a little book called *The Practical Lithographer*. Early the following year he migrated to Melbourne, arriving in June in the *James L. Bogart*. There he was engaged by Thomas Ham to carry out the production of his 'settled districts' map. In October Mason took over Ham's business, in partnership with F. Stringer, as Stringer, Mason & Co. of 35 Swanston Street, Melbourne.

The partnership was dissolved early in 1854 and Mason continued on his own. In addition to standard commercial lithographic and engraving work, the firm - later Mason's alone - produced many prints, either as engravings or lithographs, from sketches by David Tulloch, George Strafford, Edmund Thomas, Henry Heath Glover and, probably, by Mason himself. At the 1854 Melbourne Exhibition Mason was awarded a bronze medal for his lithographic specimens. A the 1855 Victorian Industrial Society Exhibition he received a silver medal for lithography. In September 1855 he issued an illustrated weekly newspaper, the *Illustrated Family News*, with lithographic illustrations in the letterpress text. It ran to about four issues. In September 1856 he joined the Engineer-in-Chief's Department of the Victorian Railways as a lithographic draughtsman and set up its lithographic printing branch.

Mason left the Victorian Railways in 1864 and went to Woods Point in Gippsland, setting up in Bridge Street as a mining agent and sharebroker. He became insolvent in September 1867 after guaranteeing debts of the local Anglican Church and Common School and being unable to collect money owed to him as legal manager of several mining companies. He returned to Melbourne and secured employment as draughtsman and chainman with Doyne, Major & Villet who were to survey the Launceston to Deloraine railway in Tasmania. On completion of the line, Mason started *The Building Times* in Melbourne, an architectural and engineering journal modelled on the London *Building News* which was illustrated with lithographic plans and drawings. This was published from October to December 1869.

Following the failure of this venture Mason undertook freelance work, during which time his sketch of the new Melbourne Town Hall, which he lithographed himself, was published by De Gruchy & Co. He also wrote and illustrated a small children's book, *The Australian Christmas Story Book*, published in Melbourne in December 1872. He attended art classes at the National Gallery School in 1871. In October 1872 he was reappointed draughtsman in the Engineer-in-Chief's Office of the Victorian Railways, a position he held until he retired on 15 October 1889, having reached the age of sixty.
Most of Mason's known original art work dates from the 1870s. In 1870 he exhibited two watercolours with the Victorian Academy of Arts, Red Blugg and Half Moon Bay and Sundown from Windmill Hill, Launceston. He joined the academy in August 1873, was elected to its council in December 1874 and served until 1878, but was struck off the membership roll in 1880 for non-payment of subscription, presumably after losing interest. He exhibited at the academy from 1874 to 1877. He joined the newly formed Victorian Artists' Society in March 1888 but was also removed from the roll of that body in November 1890.

In addition to these activities, Mason was involved in the formation of the Melbourne Musical Union. He was secretary of the Art Union of Victoria, formed to promote the work of Australian artists, until October 1876, when he resigned owing to pressure of business. At the 1886 Colonial and Indian Exhibition in London, Mason showed 'Sketches of the Bridges over the Yarra Yarra River, Melbourne 1884'; these were also included in the 1888 Centennial International Exhibition in Melbourne.

During the 1870s, Mason gave three public lectures: the first at the Technological Museum in May 1871 on the techniques of printing illustrations titled 'The Multiplying Art' and the second, illustrated with his own drawings, at the Mechanics Institute in September 1871 on 'Railways'. His third lecture, at the Athenaeum in April 1873, 'Sketching from Nature - Ruskin Applied to Australia', was widely acclaimed and is alleged to have influenced the young Frederick McCubbin to take up art. In May 1883 he founded the Buonarotti Club for the 'cultivation and practice of Art, Literature and Music among its members' and was its president until its demise in September 1887. His influence on Melbourne cultural life through his club has been largely overlooked although it numbered among its members Elizabeth Parsons, John Longstaff, John Mather, E. Phillips Fox, Tom Roberts, Walter Withers, Fred McCubbin and Alex Sutherland.

Following his retirement Mason moved to Tynong in Gippsland and spent much of his time sketching. He returned to Melbourne in about 1900 and lived at Mentone. His wife Jessie, née Campbell, the widow of George Conway Montague whom he had married in Melbourne in 1853, died on 29 November 1909. Mason died at East Melbourne on 8 August 1915.


Newspaper References: Argus, 26 August 1856, 5 March 1857, 16 June 1903; Melbourne Morning Herald, 1 March 1855; News Letter of Australasia, October 1856; Sydney Mail, 10 July 1875.


Represented: ML; DL; NGA; NLA; LT.


cat. nos.: 191*, 193*, 209*, 211.
MASSON, David B.

Portrait painter and music teacher, arrived in 1849. Listed in the Squatters' Directory for 1849 and in Melbourne Directory for 1851, at 81 Stephen Street and 'at Brighton'. He exhibited a portrait at the Victorian Fine Art Society in August 1853 as a resident practising artist. During the 1860s David Masson was a music teacher in Melbourne.

Directories/Almanacs: Squatters' Directory, 1849, p. 46, listed as a portrait painter, Stephen Street, and at Brighton; Victorian Directory, 1851, p. 46, portrait painter, Stephen Street and at Brighton.

Newspaper References: Argus, 26 July 1853
References: DAA.
cat. nos. 23.

MAY, Miss

Painter, exhibited a miniature and a pair of flower groups in leatherwork frames with the Victorian Fine Arts Society at Melbourne in 1853, being listed in the catalogue as a resident practising artist in flower painting. The flowers, which were for sale, were commended in the press, the Argus of 30 August stating: 'Amongst the lady-artists Miss May takes the honourable position for her flower pieces'. Eliza May, presumably her younger sister, showed Portrait of Miss May at the same exhibition.

References: DAA.
cat. nos.: 25, 26.

MAY, Eliza

See May, Miss

Meade Brothers

Professional photographers, opened at 5 Collins Street in about 1855. In 1858 they were listed at 3 Bourke Street as well as 9 Collins Street. They then sold the business to William Davies - in order to become gold prospectors, according to Cato. However, this Victorian studio seems to have been a branch of the well-known New York photographic firm run by Charles Richard and Henry William Mather Meade and there is no evidence that any photographer of this name visited Melbourne. Glaister who stated that he had been employed at Meade Brothers' New York firm from 1850, came to Melbourne in 1854, presumably to set up the branch, but then opened up his own studio in Sydney. John Nichol Crombie, who came from the goldfields, worked for Meades until they sold out to Davies. He possibly took over from Glaister as manager and chief operator.

Directories/Almanacs: Blundell, Melbourne Commercial Directory, 1855, p. 132, daguerrean artist, 5 Collins Street West (and one advertisement 'Portraits taken on silver plates, paper, or by the new collodion process. ')

Newspaper References: Melbourne Morning Herald, 28 June 1854.
References: DAA.
MELCHOIR

Professional photographer, worked in partnership with C. Grasshoff at Melbourne in 1853-54.

References: DAA.

MERZ, H. A.

Professional photographer, was listed in the Melbourne Directory as a 'daggerrean artist' of 5 Swanston Street in 1859-60, then as an 'artist and photographer' of 221 Elizabeth Street in 1861-62.


References: DAA.

MOORE, E. C.

Cartoonist, actor and businessman, was one of the founders of Ballarat Punch in 1857 (together with C.A. Abbott) and secretary of the Ballarat Turf Club. Woodhouse called him a gifted amateur actor and 'a smart humorous artist' who drew the outside cover for the first issue of the magazine, which unfortunately never appeared 'for want of the necessary wood or stone gravers', Withers recollected. The magazine was printed by F.W. Niven on one of Alfred Ronalds's old hand-presses and did not survive much beyond November and issue number 5 (the only one known). Ten years later, when the second, far more successful, series began, Moore was not among the illustrators.


MORGAN, James

Professional photographer, worked as the partner of J. G. Fill at Bendigo in the 1850s, had a studio at 87 Brunswick Street, Collingwood or Fitzroy, Melbourne, in 1860-62. This maybe either James or R. Morgan. He is presumably the 'Morgan James' listed the following year as a photographer at 98A Swanston Street - the same address as the photographer Henry Y. Pohl.


References: DAA.
MORRIS, Alfred
Professional photographer, was apparently the 'Professor Morris' who was at 16 Bourke Street, Melbourne, in 1859. Messrs Morris & Co. of Elizabeth Street had a photograph of the Taradale Viaduct of the Melbourne and Sandhurst Railway published as an engraving in the *Illustrated London News* on 13 August 1864. In 1870 Alfred Morris's studio was at 56 Elizabeth Street, and he appears to have worked in Tasmania as well as in Victoria. The Mitchell Library holds some lithographic scenes of Melbourne produced from Morris's photographs, while the La Trobe Library has a collection of eleven railway photographs and a view of the Moorabool viaduct, as well as views of Melbourne and its buildings. Stereoscopic views of Victoria and Tasmania are in the Historic Photograph Collection (SU). Morris & Co. showed examples of the firm's work in the 1873 London International Exhibition.


MORRISON
Professional photographer, was at Ballarat East, Victoria about 1860 when his firm Morrison & Co took a photograph of the Young family outside their family store.

References: DAA.

NAPIER, Thomas (1802-1881)
Painter and builder, was born in Marykirk, near Montrose, Scotland, on 11 July 1802, fifth son of James Napier, a weaver. At the age of fourteen he joined his uncle's timber business at Blackfriars Bridge, London, as a clerk, remaining there until he was twenty. Although painting never became more than a hobby, during this period he is said to have attended 'the best schools of painting' and to have spent two years studying works in the British Museum. Returning to Scotland, Napier worked as a carpenter in Montrose, both on his own and in partnership with the builder John Brown (later of Como, Victoria), with whom he migrated to Van Diemen's Land on board the *Lavinia*.

They arrived at Hobart Town on 5 November 1832, where they built several houses, including Secheron at Battery Point for Surveyor-General George Frankland to Frankland's design. On his arrival, Napier had seen the surviving members of the Big River Tribe being brought into Hobart Town by George Augustus Robinson en route to Flinders Island. He obtained permission to paint their portraits. His oil painting of Woureddy and Truganini seated and clad in wallaby skins (TMAG), a larger oil *Alphouse, the Tasmanian* (QVMAG) and a portrait of Manalargenna (Savage Club, Melbourne) presumably date from this time. James Bonwick, a friend of Napier's, later commissioned Thomas Clark to copy some of Napier's Aboriginal portraits for his book *The Last of the Tasmanians* (London 1870).

In March 1837 Napier chartered the *Gem* and took a cargo of timber to the new settlement at Port Phillip (Melbourne, Victoria). He decided to settle there and, at the first land sale in June, purchased a block of land in what became Collins Street West. He rapidly erected his own wattle and daub cottage ('the best house in the
place'), then sent for his wife Jessie, nee Paterson, another Scot (from Bundee), whom he had married in Hobart Town on 3 August 1836.

Napier and Brown continued in the building trade for a further two years. A house they erected on the corner of Bourke and Queen streets became one of several claimants to the title of the first brick house in Melbourne. Then he and his family moved to Dandenong Creek, intending to raise cattle. They were rapidly disillusioned with the pasturage and soon returned to Melbourne; their third son, Theodore, was born there in 1845. The following year they moved to a 100-acre property in the Douatta Galla (Moonee Ponds) district which they called Rosebank. Apart from a visit to Edinburgh in 1854-60 to educate his sons and daughter, Napier lived at Rosebank until his death, on 7 February 1881. He became a prosperous Melbourne citizen and donated three fountains to the city.

In Melbourne, according to Leavitt, Napier 'painted several portraits of friends, and executed the first oil painting of a Port Phillip blackfellow, called "Jack Weatherly". Several versions of the Weatherly portrait seem to have been painted; an extant version is owned by the Royal Historical Society of Victoria. Napier was painting portraits of the Victorian Aborigines from at least 1843, when 'two oil paintings of the aborigines of Australia Felix, by Mr. Napier' were displayed at a bazaar at the Melbourne Mechanics Institute in aid of the Wesleyan Chapel alongside 'a number of reticules and net bags composed of grass and the fibrous substance of certain indigenous trees manufactured by the black women undergoing a probationary course of civilization on the station of Mr. Portector Parker'. The portraits were praised for their fidelity of execution and close resemblance to nature, 'although, from the disregard he has shewn in the outlines to 'light and shade'', we cannot but suppose Mr. Napier to be a young artist'.

At the 1869 Melbourne Public Library Exhibition Napier exhibited two oils, A Native of Melbourne, 1861 (presumably Weatherly) and Mary Queen of Scots, the latter a cope of a portrait he had seen in the Scottish Hospital, London. His portraits are stylistically naive and his figures tend to have over-large heads for their bodies, yet he seems to have captured the appearance and something of the personality of his sitters. Tasmanian works initialled T.N., however, are most likely to be by Thomas Norrington.

Newspaper References: Camperdown Chronicle, 11 February 1881; Port Phillip Herald, 22 December 1843.


NASH, John Franklin

Wood-engraver had a printing and engraving office in 1855 at 42 Flinders Lane, West Melbourne, where he advertised as a draughtsman, designer and engraver on wood. He moved to Sydney the following year where he engraved covers for Punch.

Directories/Almanacs: Butterfield, Melbourne Commercial Directory, 1855, p. 134, engravers on wood, 42 Flinders Lane East; Needham, Melbourne
NEILD, James Edward (1824-1906)

Sketcher, medical practitioner, journalist, critic and poet, was born in Doncaster, Yorkshire, son of James Neild and Sarah, née Bilton. He was educated in a large private school at Leeds run by a liberal principal, Richard Hiley. The art teacher, Richard Lucas, gave him a thorough grounding in the elements of drawing, both in technique and theory, which 'inspired him with a love of the beautiful' and a desire to 'make art of some kind the business of his life'. To oblige his mother, however, he adopted medicine as a career and the next eleven years were spent in training and general practice.

After migrating to Melbourne in 1853, Neild worked on the goldfields for a time before briefly joining the chemist D.R. Long. In 1855 he began writing for several Melbourne journals, sometimes anonymously and sometimes under the pseudonym 'Christopher Sly'. He wrote dramatic, musical, literary and artistic criticism for My Note Book (which he edited for a time), the Examiner and Melbourne Weekly News and the Argus and at one stage appears to have been simultaneously contributing articles to five newspapers, one of them French. His reviews were mostly written in the first person singular, an original style which distinguishes him from his colleagues.

Often satirical and almost always outspoken, Neild made many enemies. One such case in July 1858, involving the showman and magician 'Professor' Anderson who styled himself 'The Wizard of the North', resulted in a leading article in the Argus and in the Wizard publicly attacking Neild in the dress circle of the Theatre Royal. The incident became the subject of a cartoon in My Notebook which depicted Christopher Sly, quill on one side and mortar and pestle on the other, being dismembered by the sword-wielding and armour-clad Wizard. Soon afterwards the visiting German violinist Miska Hauser wrote that Neild fought a duel with a lover of the performer Lola Montez after reviewing her notorious 'Spider-dance' unfavourably; he was wounded in the left arm.

An adherent of Ruskinian naturalism, Neild always favoured an independent Australian school of painting over mere imitation of foreign styles, encouraging readers to approach differences in the Australian landscape without prejudice and calling on artists and writers to put behind them irrelevant traditions of the Old World. He was the first to criticise (many years before his contemporary, James Smith) the work of von Guérard for 'photographic exactness' at the expense of poetic feeling, while almost single-handedly he made the career of a now little-known watercolourist, Henry Easom Davies, whom he called a 'poet-painter': 'Skies, trees, rocks and cataracts, he scatters upon the paper with a force and an intensity which prove the active workings of his imagination; his sunsets tell a story
and his clouds are a poem; a tree of his reveals a history and each dark fissure in the mountain is suggestive of caverns full of mystery.

On the other hand, Neild could be scathing about artists he thought should be nowhere near a canvas and expressed himself vividly. For instance, he once wrote almost an entire review using culinary ingredients to describe palettes: 'no. 12, "Valley of the El Dorado" by J. Murphy ... has made ingenious use of pickled cabbage, burnt crust and yolk of egg'. His victims included William Dexter, George Peacock and Mrs Davitt. Frequently his own poetry, much of it comical, was published in journals alongside his prose.

In 1857 Neild married Susannah, daughter of his pharmacy partner Daniel Long. Between 1865 and 1890 he contributed articles to the Australasian, the Herald and its off-shoot Bell's Life, the Weekly Review and the Victorian under the pseudonyms 'The Grumbler', 'Jacques', 'Tahite' and 'Cleofas'. Concurrently with his literary career he established himself as a forensic specialist, lecturing at the university of Melbourne from 1865 to 1904 while also participating in the medical and cultural communities of Melbourne. An important member of the Melbourne bohemian clique which included Marcus Clarke, Henry Kendall, R.H. 'Orion' Horne and others, he frequently entertained actors, artists and writers at his home in Spring Street on Sunday afternoons. Described by Gandevia as 'keen-eyed and beetle-browed', with an alert look 'suggestive of a terrier saying "who said cats?"', Neild died on 17 August 1906. He was survived by his wife and nine children.

When attending the theatre Neild made pencil sketches in the margins of his libretto books; La Traviata (1859), I Puritani (1864), L'Africaine and Robertson il Diavolo (1866) and The Bohemian Girl (1867) are privately owned. His libretto from Garnet Walch's 1873 pantomime Australia Felix (Moir Collection, SLV), which he reviewed for the Australasian, contains a few rough sketches of the scenery and costumes, including the costume of Mirth (played by Lydia Howard en travestie in short jerkin, trunks and tights) which he thought 'pretty elegant dress'. Otherwise he was a weekend sketcher, mainly drawing places around Melbourne. One of his sketchbooks was sold at auction in Melbourne in 1971. His album of 179 cartes-de-visite collected between 1862 and 1883 (LT) includes photographs of litérateur Caroline Dexter and fellow-critic James Smith. A medallion profile portrait of Neild by Charles Summers is held by the Australian Medical Association.

Newspaper References: Table Talk, 1 August 1890.


NESS, David

Professional photographer and architect, came to Melbourne on board the Serampore on 11 October 1852 in search of gold, having been an architect in Scotland and 'of very respectable family', according to a shipboard acquaintance, the photographer Walter Woodbury. Woodbury wrote that Ness showed him 'a good many designs he had executed, which were beautifully done, and shewed great talent'. In 1855, about July, Ness happened to pass Woodbury's studio and came in
to see him. Woodbury wrote to his mother on 1 August 1855: 'I never saw anyone altered so much in my life, as he looked quite an old man. He told me he had not had any food for 2 days and [was] sleeping in any shed he could find all the while going about in the daytime trying to get the most servile work of any description but not being able. Of course, I took him in and he has been living with me ever since. He assists me in various things, and if business improves I shall keep him with me'. However, in an addition dated 1 September 1855, Woodbury noted: 'I have since parted with the man I mentioned in a prior part of my letter as he is a great drunkard and did me more harm than good'.

Woodbury called his neophyte photographic assistant David Ness, but he was vague about Christian names and it is possible that the photographer was actually John Ness, also a Scot. After Ness left, Woodbury engaged 'a friend of mine a Mr. [William] Davies'.

References: DAA; Walter Woodbury Papers, Royal Photographic Society, Bath (England).

NESS, John (?-1870)
Professional photographer, was a Scottish Presbyterian who was in partnership with Avarne in the Victorian gold town of Bendigo in the late 1850s. He may be the architect 'David' Ness who had been taught photography by Walter Woodbury in 1855. By 1859 John Ness had his own photographic practice in Bull Street, Bendigo. He took over the former Pall Mall studio of John Gladstone in about 1861, but two years later was working in Brisbane Street, Ipswich, Queensland, where he advertised sennotypes, having purchased details of the process and the right to use it from Charles Wilson.

Ness probably used a portable studio (a tent). By December 1864 he was in West Street, Ipswich, but within a few days had moved to Nicholas Street, where a phrenologist, 'Professor Kelley', was on hand to read sitters' heads. Ness alone was at Little Quay Street, Rockhampton, from March to April 1865. He returned to Rockhampton in 1868 and set up in East Street. He was still working there when he died of a disease of the brain on 31 January 1870. His studio and negatives were taken over by Charles Tonkin.


Newspaper References: Bendigo Advertiser, 27 January 1860; Queensland Times, 26 November 1863, 8, 12 December 1864.

References: DAA; MEA; S. Barrie, Queenslander behind the Camera, vol. 3, Morningside (Qld) 1988; M. Butcher, 'List of Bendigo and Eaglehawk photographers', 1981, ms.

NETTLETON, Charles (c. 1825-1902)
Professional photographer, was born in the north of England, son of George Nettelton. He migrated to Melbourne in 1854 with his wife Emma, née Miles, and there worked in the studio of Duryea & McDonald. Since Townsend Duryea was at Adelaide (South Australia), Nettelton took over most of the studio's outdoor photographic work while Archibald McDonald concentrated on studio portraiture. His view of St Patrick's Catholic Cathedral during construction apparently dates
from this period (c.1855, LT). When he opened his own Melbourne studio in 1858 Nettleton naturally included portraiture, the staple of the colonial photographer, but he continued to be best known for his view photographs.

He is now generally regarded as the major photographic recorder of Melbourne's growth from settlement to great city, becoming official photographer to the Victorian government and to the City of Melbourne Corporation. As such, he photographed numerous public works and buildings, including the water and sewerage systems, roads and transport, wharves and ships, bridges, post offices, hospitals and theatres. In 1854 he photographed the opening ceremony of the first railway in the Australian colonies - it ran from Melbourne to Port Melbourne - and, according to Cato, subsequently took all the Victorian Railways photographs. In 1861 he boarded the Great Britain to photograph the first English cricket team to visit Australia. He photographed civic buildings, natural disasters, the goldfields, country towns and outlying districts and produced panoramas of the city of Melbourne.

Nettleton held the contract for police work for over twenty-five years, usually taking his identification photographs outdoors, near a cell at Pentridge which he had fitted out as a darkroom. Cato cites two cartes-de-visite of Power, the bushranger, in handcuffs, chains and leg-irons (1870), and his most famous photograph is probably a close-up portrait of Ned Kelly taken the day before the bushranger was hanged on 11 November 1880. He also provided official and unofficial military photographs, taking the Victorian troops leaving for the Maori Wars in 1860 and the artillery camp at Sunbury the following year. Later he photographed troops leaving for the Sudan campaign and for the Boxer uprising in China.

In 1876 Nettleton (with several other photographers) was granted a royal warrant to cover the visit of the Duke of Edinburgh to Victoria. The following year he published the first album of photographs to be offered commercially in Australia, Melbourne Illustrated by Photographs, consisting of twelve carte-de-visite views. The photographs in his later albums were normally larger, either 8 x 6 inches (20 x 15 cm) or full-plate, 15 x 12 inches (38 x 30 cm). For instance, Views of Victoria, apparently a private commission, contains eight full-plate views of Geelong. His photographs were regularly reproduced in newspapers and as independent lithographs, one by Edward Gilks after a Nettleton photograph of Elizabeth Street, Melbourne, being published by Charles Troedel in 1864. De Gruchy & Leigh lithographed one of his panoramas of the 1860s. His photograph of the sculpture gallery at the Melbourne Public Library and Museum was reproduced as an engraving in the Illustrated Melbourne Post on 27 July 1866.

Nettleton was honorary secretary of the Photographic Society of Victoria, established in 1862 and believed to be the first photographic society in Australia. He exhibited his photographs at many local and overseas exhibitions and took external and internal general views of the various Melbourne exhibitions while they were in progress. His views of Melbourne shown at the Victorian Exhibition in 1861 were sent on to the London International Exhibition where they were awarded a medal. Other photographs of Melbourne were shown at the Dublin, Paris and Sydney International exhibitions in 1865, 1867 and 1879. The results of his 1875 commission to photograph the paintings in the National Gallery of Victoria were judged 'a decided triumph for photography' by his clients, the trustees, who sent them on to the Philadelphia Centennial Exhibition.

He showed plain and coloured photographic views and portraits and a photograph of a Chinese carved altarpiece at the 1866 Melbourne Intercolonial
Exhibition and was awarded a medal for the 'general excellence' of his numerous views of local scenery. The exhibition commissioners themselves showed Nettleton's photographs of grapes. In similar vein, I. Wheeldon lent Nettleton's photographs of an orangery and a 7-year-old orange tree in Hugh Glass's Flemington gardens to the 1869 Ballarat Mechanics Institute Exhibition. Together with other Melbourne views, Nettleton himself showed a photograph of his portrait rooms.

Nettleton was in partnership with Charles Hewitt in 1861. The following year he was managing the Melbourne Stereoscopic Company in Jeffcott Street, West Melbourne, as well as having his own studio at 108 Russell Street. A brief partnership with the painter John Calder, during which they styled themselves 'Portrait and Landscape Artists, Engravers, Lithographers and Photographers' and offered 'Vignetted Portraits 15/- per dozen', was dissolved on 10 June 1863. Nettleton then established his own long-standing practice, mainly conducted from a studio on the corner of Madeline and Victoria streets, North Melbourne, although three separate Melbourne studios were listed in his name in 1867-68 and he made short visits to Ballarat and its goldfields between 1860 and 1880, producing, for example, Volunteer Fire Brigade, Ballarat (c. 1867, album NGA). He had a branch office in the Victoria Arcade, Bourke Street, in 1881-84.

Outdoor work was carried out in a distinctive photographic darkroom van with a large advertisement for Nettleton Studios on the rear; it can be seen in his photograph of Johnston St. Bridge (-Collingwood) (ML). Although the firm continued to operate as C. Nettleton & Co. or Charles Nettleton from various addresses in East Melbourne and Carlton into the twentieth century, Nettleton is said to have relinquished all personal involvement by 1893. An active member of the Collingwood Lodge of Freemasons and a skilful player at bowls, Nettleton died on 4 January 1902 at the age of seventy-six, survived by his wife, seven daughters and three sons. Essentially a wet-plate photographer, he was extremely successful until the introduction of dry-plate photography made such expertise obsolete. His later years cannot have been financially easy, for it was not until the year he died that Emma Nettleton discontinued her business as a fancy goods and underclothing dealer which she operated at various addresses from 1887.

Obviously extremely prolific, Nettleton is represented in most state libraries and art galleries, historical societies and government archives. A collection of fifty-eight views on cards in a folder titled 'Photo-Views of Victoria' is in the Mitchell Library, together with numerous other works. The La Trobe Library, the National Library of Australia and the Royal Commonwealth Society, London, also hold major collections of his work.


Newspaper References: Age, 28 September 1866; Illustrated Melbourne Post, 27 July 1866.

NICHOLSON, B. B.

Professional photographer, exhibited 'Specimens of Art. Launceston, V. D. L.' at the 1866 Melbourne Intercolonial Exhibition. These were presumably taken on a visit to Tasmania, Nicholson's address being 8 Elizabeth Street, Melbourne. The artist was possibly the Nicholson who worked in partnership with Wells in 1858 as 'daguerrean photographic artists' of 37 Swanston Street, Melbourne. His 'Specimens of Art' were certainly photographs, most probably overpainted.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1858, p. 147, daguerrean and photographic artists, listed as 'Nicholson and Wells' 37 Swanston Street.

References: DAA.

NIVEN, Francis Wilson (1831-1905)

Sketcher, illuminator, photographer, lithographer, carver, printer and stationery manufacturer, was born in Dublin, son of Ninian Niven and Agnes, née Gray, both Scots. Despite a good education in Dublin, he ran away to sea to the age of thirteen, partly because of an unkind step-mother, he later claimed. He remained a sailor for five years and was promoted chief mate. In his leisure hours he made models of ships, and on one voyage to Calcutta provided illustrations to sea stories told by some elderly whalers on board. He came to Melbourne in search of gold in 1852 and spent seven years at the Ballarat diggings, during which time he married and began a family.

Having had only limited financial success on the goldfields, Niven purchased a lithographic press from Alfred Ronalds for £40 - said to be the first such press in Victoria. He had no practical knowledge of printing so taught himself from books; his first commercial productions were billheads, which he drew and printed himself. The first issues of Ballarat Punch in 1855 are said to have been produced on this crude press by this neophyte lithographer. (The second series in 1857-70, of which he was proprietor, was produced on more sophisticated equipment.)

Aware of his own deficiencies, in about 1862 Niven apprenticed himself to Herman Deutsch, a Ballarat lithographer, but, according to his biography in the Cyclopedia of Victoria (a book published by Niven), he soon found out that Deutsch knew even less of lithography than he did. Niven was responsible for designing and putting on stone a popular lithograph of the Welcome Nugget and a view of the place where it was discovered. Hundreds of copies were sold at a shilling each, to Deutsch's sole advantage, Niven stated. Purchasing the business from Deutsch in 1863, he subsequently published numerous views of gold claims and their underground workings. The large range of modern machinery he imported, including the first steam lithographic press in the colony (in 1873), contributed greatly to the firm's immense success.

Some idea of the range of services Niven provided may be gathered from two advertisements published in his Ballarat District Directory for 1882. One offered 'Chromo Views of Ballarat, Mining Views, maps, plans etc. on sale, coloured ground plans for land sales, views of villas &c., lithographed with neatness and despatch', while the other reads: F.W. Niven, mining and general stationer, bookbinding &c., complimentary addresses tastefully executed (a variety of hand painted borders to choose from). By 1900 the business was so extensive that a branch office was opened in Melbourne. The extent of Niven's involvement in the
production of the original art work cannot be estimated as he naturally employed a large number of artists and engravers, such as Edward Gilks, for the great variety of work.

The firm illuminated the address delivered at the opening of the 1869 Ballarat Mechanics Institute Exhibition by the governor of Victoria, John Manners-Sutton: the 'body was in French round-hand, the address in an illuminated ornamented heading, and the whole was surrounded by an illuminated mosaic border'. Niven's 'very neat and generally admired design' was chosen for the award certificates at the 1878 Ballarat Juvenile Industries Exhibition and his firm printed the catalogues. Niven was one of the judges for 'Illuminating, ornamental penmanship and pen and ink sketches' (with L.S. Christie) and donated a special prize of £1 for the 'cleanest and best work printing from either type or stone' in the printing, lithography and engraving section. At the 1879 Sydney International Exhibition F.W. Niven of Hunt Street, Ballarat, showed frames of lithographs, both frames and prints apparently being his own handiwork, together with two statuettes: Rembrandt and Musidor.

For a time he was president of the Ballarat Amateur Photographic Society and his knowledge of photography helped him develop, with his employee Henry Crisp, the Crisp Photo Process of chromolithography (or 'Nature-printing'). The firm sometimes produced original photographs in their publications; an original photograph of Richard H. Hart by F.W. Niven & Co. forms the frontispiece to a memoir of Hart, Assiduity, published by Niven in 1886. He was also president of the Ballarat Chamber of Commerce and a member of the local Art Gallery committee. Late in life he appointed his eldest son, H.N. Niven, partner and manager of the firm. F.W. Niven died in Melbourne on 3 December 1905.

Newspaper References: Age, 22 July 1869.

NOONE, John

Professional photographer, lithographer and printer, claimed to have 'the oldest established [photographic] studio' at Melbourne in 1858. On 8 September his sensational advertisement was published in the Melbourne Argus: 'J. Noone, 9 Collins St. W. With a view to giving the utmost publicity to his Photographic Establishment, had made arrangements with the Proprietor of the Township of Talbot for distribution of 700 ALLOTMENTS therein to all persons who shall have portraits taken at his establishment during the ensuing two months. Portrait + allotment of land for 1 guinea'. Although indicative of the publicity then needed to counter the increasingly competitive photographic studios in Melbourne, this was not perhaps quite as generous as it seemed. The allotment system (still current in parts of Britain) allowed applicants to cultivate a tiny plot of land and, at most, erect a garden shed on it; if not utilised appropriately the plot would be reallocated, and Talbot was far from the metropolis. Nevertheless, whatever the conditions,
Noone's offer proved so popular that all available allotments were claimed within a few weeks.

From 1858 to 1862 Noone continued to advertise as an artist and photographer of Collins Street. Most appositely, he was subsequently employed as a photographer in the Victorian Crown Lands Office (1866–88), showing photo-lithographed maps and plans he had executed for the department in the 1866 Melbourne Intercolonial Exhibition. He was also the official photographer for the Melbourne Public Library and Museum. At the 1869 Melbourne Public Library Exhibition, held at the library, he exhibited forty-two photographs from its Dresden Gallery collection which he had taken in the course of his employment, together with five photolithographs 'after Albert [sic] Dürer'. The Public Library and Gallery trustees exhibited a further twelve of his Dürer photolithographs, published The Albert Dürer Album (Melbourne 1869), and sent two of them to the 1873 London International exhibition; Noone himself showed twelve photographs of Melbourne.

Photolithography was a Melbourne speciality, having been invented there in August 1859 by John Walter Osborne. On 27 September 1870 the Sydney Morning Herald noted that 'beautiful specimens' had been included in the Victoria court at the Sydney Intercolonial Exhibition, 'exhibited by Mr John Noone, who now carries on Osborne's process'. His forty-two photolithographs of wood-engravings (the Dresden Gallery collection again) and two unnamed specimens (presumably the Dürers) were together awarded a bronze medal. Other photolithographs he produced at the Crown Lands Office included James Meeks Chronological Tree of the History of Victoria.

Noone is also known for his photographs of early Melbourne (LT), including a series of views of the city and its major buildings taken in December 1869 from the tower of Dr Fitzgerald's residence in Lonsdale Street West for presentation to the officers of HM Flying Squadron, 'by order of the Hon. James McKean, Commissioner of Crown Lands & Survey, and President of the Board of Land and Works'. In the photography section of the 1870 Sydney Intercolonial Exhibition he showed seven views of Melbourne which were commended by the jury. Others appeared in later exhibitions in London and Sydney as well as Melbourne. Twelve photographs of Melbourne were shown at the London International Exhibition in 1873.


cat. nos.: 198*.

NORTON, Charles (1826-1872)

Sketcher, cartoonist, amateur photographer (?), architect, squatter and civil servant, was born on 26 February 1826 at Castle Carey, Somerset, second son of
Frederick Norton, a retired captain of the 11th Hussars, and Hannah, née Birch, who died when Charles was twelve. He and his father moved to London in 1839. They sailed for Victoria in the barque *Glenswilly* in 1842, arriving on 13 December. A pencil self-portrait drawn soon after Norton's arrival is in the La Trobe Library together with the major collection of his work - all watercolours or pencil sketches.

Having gained experience on the land at Cardinia Creek (near present-day Cranbourne), Norton took out a pastoral licence in 1844 for his own run, Tooralle, near Clunes. This was close to the Seven Hills Station which his second cousins Arthur and Cecil Birch had taken up on the Loddon River in 1836. Norton drew *Interior of Mr Birch's Old Hut, Seven Hills Estate 1844* and interior and exterior views of Tooralle (1846-47). He also drew other properties in the district, such as *Clunes - the Station of Donald Cameron, Esq. J.P. and Smeaton Hill the Station of Captn Hepburn*.

Tooralle did not prove financially viable so in 1847 Norton took up a run on the Barwon River, outside Geelong, which he said he named Carlsbadt after his father's birthplace in Germany. The following year he married Susan Meade, governess to the children of Superintendent Charles Joseph La Trobe. They had three children; Joanna Kate later annotated several of her father's drawings, including one of the hut in which she was born. Norton's Carlsbadt watercolours of 1847-49 include both interior and exterior views of the homestead, such as *View from Front Door Carlsbadt on the Barwon, Old Kitchen at Carlsbadt* and *Woolwashing on the Barwon*. He also drew views of the surrounding landscape, especially the Barwon Falls. As Norton noted in his diary on 30 May 1844, he normally 'Drew, read and smoked' after dinner, and this evening occupation perhaps explains the several interior views of his home, a comparatively rare subject in colonial painting.

Carlsbadt proved no more successful than Tooralle. In 1850 the Nortons moved to 1 Spring Street, Melbourne, where Charles remained until his death, finding employment as a clerk in the Treasury. Their house was designed by his wife's brother-in-law, John Gill, although Norton himself was variously listed as an architect and a draughtsman in directories from 1834 to 1871 and was called an architect on his death certificate. However, no buildings are known (he may have worked for Gill) and he gave his profession as 'artist' when he showed several watercolours at the first exhibition of the Victorian Society of Fine Arts in 1857. His exhibits, *Victorian Insects* and four flower studies, were reviewed in the *Age*: 'Mr Norton supplies some very well executed flower pieces in watercolours, and careful drawings of Australian Insects ... The latter are painted with the most commendable care, but want smoothness, from over elaboration'.

Norton showed *Flowers from Nature* at the 1862 Melbourne Exhibition of Fine Arts which the *Argus* considered 'distinguished for their literal truth'. He also sent watercolour drawings of feathers, flowers and insects to the 1866 Melbourne Intercolonial Exhibition. As the *Tatler* noted in 1898, Norton 'had great artistic ability and his numerous watercolour and pen and ink sketches are interesting memorials of some of the first homesteads and events of interest in the early days of the colony'. Flower studies as well as views, including his own house and John Gill's residence Gwyllehurst, East Melbourne (1859), are included in the La Trobe Collection.

The *Tatler* stated that Norton had managed to 'hit off passing events in a very humorous style in some striking cartoons which attracted considerable attention in their day when *Punch* was unknown'. One of these, a pen-and-ink drawing with sepia wash titled *Hail Victoria the Free*, celebrates the separation of the settlement
from New South Wales in 1851. Two illustrations were published in a later issue of the *Tatler: View of Melbourne (Eastern End) in 1842 and Review of H.M. Troops and Volunteers*. He may also have been the photographer of a collection of hand-coloured albumen prints of his family (LT). These include his own portrait (1858), *John Gill [and] Joanna Kate Norton* (1856) and Arthur Birch's wife Annie (d. 1859). Charles Norton died at his Spring Street home on 27 March 1872 and was buried in the Melbourne General Cemetery.

Newspaper References: *Age*, 11 December 1857; *Argus*, 5 January 1863; *Tatler*, 21 May 1898, 11 June 1898


NORTON, John

Professional photographer and picture-framer, was working in Geelong, Victoria, in about 1857-82. He had another studio in Collins Street, Melbourne, in 1857-60. Together with Roberts and de Balk, Norton exhibited photographic views of Geelong and surrounding districts at the 1862 Geelong Exhibition of Art, Science and Industry. In 1866 he was commissioned to photograph views of the public buildings and scenery of Geelong and of the borough of South Barwon to be shown at the 1866 Melbourne Intercolonial and the following Paris Universal Exhibition. For the Geelong Corporation he took twelve photographs: the Bank of Victoria, the Customs House, the Chamber of Commerce, St Paul's Church of England, the Hospital, the Volunteer Fire Brigade Station, the Supreme Court, the Mechanics Institute, the Presbyterian Church, a view of Malop Street looking east from the Town Hall, the Church of England Grammar School and a general view of Geelong from the Botanical Gardens.

Similarly commissioned photographs for the borough of South Barwon were described as having 'less bricks and mortar' and 'more of the freshness of landscape scenery', a judgement which was relative for they included views of the mayor's residence and his Australian Tannery on the banks of the Barwon River as well as the wool-washing establishments of Messrs Douglas, Wright and Corrigan. Views stated to have 'formed very good pictures' owing to their garden scenery were the Highton residences of G.F. Belcher, Thomas Adcock and G. Southey, and the Germantown residence of Rev. Mr Hartiz. This emphasis on the scenic quality of the view included a photograph of Hight's water-mill near Fyansford 'almost embedded in rich scenery'. As befitted his civic patronage, Norton also photographed the borough's chief monuments: the Council Chambers at Belmont and the bridge over the Barwon. At the 1866 Intercolonial Exhibition he was awarded an honourable mention for these 'Photographic Views'.

Norton appeared in local directories from 1858 to 1867 as a photographic artist and picture-frame maker of Market Square, Geelong. The equipment he used to take his view photographs is noteworthy. In 1870 the *Geelong Advertiser* stated that he had imported a 14 x 12 inch (36 x 31 cm) plate camera, considered the largest in the colony. He first used it to take views of Geelong's Market Square. In April 1871
he produced a double, 28 x 12 inch (72 x 31 cm), photograph of the extensions to the Victorian Woollen and Cloth Mill; in September he photographed the Cerebus at anchor in Corio Bay as part of a 3 foot (92 cm) panorama which extended from Denny & Co.'s old store in the west as far as Limeburner's Point to the east. He imported a new lens in 1872 which he used to take a panoramic view of Geelong from the top of the Western Brewery; one resulting print was said to have been between 30 and 40 inches (76 and 102 cm) long.

The International exhibitions of the 1870s proved profitable for Norton. In 1872 the Geelong Town Council, the Barabool Hills Shire and the Bannockburn Shire all commissioned him to produce a large number of views for the 1873 London International Exhibition. By December, at the request of the Victorian Commissioners to the Vienna Universal Exhibition, Norton had prepared a general collection of photographs of the Western District. A month later Corio Shire Council commissioned him to photograph 'the prettiest and most important portions of the Shire' for the same exhibition. With the announcement of the 1876 Philadelphia Centennial Exhibition, Norton received further commissions from local councils. Acting under instructions from Mr Davidson (most likely of the architectural firm of Davidson & Henderson), Norton made a tour through Geelong and the Western District in 1875 taking photographs of all 'the more important mansions and pretty views'. In August he produced twenty-one views at the request of the Colac Shire Council, including the Red Rock, the Irrewillipe Forest and Colac East and West. In 1878, again to satisfy the demand for views to send to an international exhibition - in this case the Paris Universal - Norton produced a large number of photographs for the Corio Shire Council.

Nor did Norton neglect that mainstay of any photographer, the photographic portrait. By 1874 he had established a Portrait Club, thus astutely appealing to a class described by the Advertiser as 'men of moderate means who cannot afford to pay five pounds cash for an oil painting of themselves or any other member of their family'. Subscribers paid 2s 6d a week and lots were drawn to decide who was to be photographed. Although awarded a silver medal for photography at the 1879 Geelong Industrial and Juvenile Exhibition, Norton seems to have stopped taking landscape photographs after this, the field having been appropriated by visiting photographers such as Charles Nettleton, who produced an album of views of Geelong in 1878, and by the arrival of Frederick P. Kruger, who captured both the local view market and the exhibition commissions from his arrival in 1878 until 1884. Some of Norton's earlier views were photolithographed and issued at 'a moderate price' by the local booksellers Purdie & Burn in 1882, another appeal to that modest market he had tapped in 1874, but no photographs are known after this. Most date from 1866 to 1876. The Mr Norton who had a Malop Street photographic studio in 1891 could indicate a comeback but may equally have been a son.

Directories/Almanacs: Geelong Directory, 1858, p. 254, photographic artist, Market Square.

Newspaper References: Geelong Advertiser, 1869-1884 (various); Illustrated Melbourne Post, 27 December 1862.


Represented: LT; Geelong Historical Records Centre; Shire of Barabool; p.cs.
OAKLEY, Alfred

Professional photographer was a daguerrean and photographic artist who worked at 29 Bourke Street East Melbourne in 1859-60. He was listed as both Oakley and Oakey.


OFFICER, Thomas S.

Portrait painter and settler, of Rouse Street, Sandridge (Port Melbourne) exhibited three oil portraits in the 1854 Melbourne Exhibition in preparation for the 1855 Paris Exhibition.

References: DAA.

O'NEILL, Daniel

Professional photographer and dealer, was an American from Salem according to A. B. Pierce, another Massachusetts photographer who briefly worked with him. O'Neill first appears in the Melbourne Directory for 1857 as a 'Daguerrean and Photographic artist' of 57 Collins Street East, Melbourne, in partnership with Freeman Batchelder, also from Massachusetts. He may previously worked for Freemans's brother Perez Mann Batchelder in California. When the Photographic Society of Victoria was founded at Batchelder and O'Neill's rooms in October 1860 O'Neill was elected treasurer.

In the Age of 25 January 1861 Batchelder & O'Neill was on his own at 28 Swanston Street until 1865, when was taken over by Charles Johnson, an American form California and a former manager of the Batchelder & O'Neill firm. O'Neill apparently stayed on as an employee until 1867 when Johnson's firm closed down.

In April 1866 the Sydney chemist and druggist E. H. O'Neill had advertised that he had been appointed agent to Johnson & Co. of Melbourne (presumably because O'Neill was a relative) and that he was now selling a large supply of photographic goods and chemicals. E. H. O'Neill was himself and an artist. In 1867-68 he spent four months illuminating an address on vellum ('like a 15th century missal') for the City Council to present to the Duke of Edinburgh. Photographs of it were for sale at O'Neill's pharmacy on the corner of King and Pitt streets.

Johnson & Co. set up its own Sydney branch establishment in February 1867, but this lasted little more than a month. A year later, O'Neill of 'Johnson & Co. (late Batchelder's O'Neill)' also came to Sydney and opened his own 'Photographic Depot' at 305 George Street in April 1868. It, too, mainly supplied photographic equipment, although O'Neill advertised a few topical photographs when he opened on 13 April: cartes-de-visite of the Duke of Edinburgh's would-be assassin Henry James O'Farrell, and the Queensland murderer Thomas Griffin, at 9s a dozen (coloured but not photographed by O'Neill), and 'original cased photos 1/6d each of Lord'. Later he was selling a Dallmeyer Instantaneous Baby Lens and Camera (with repeating back for three pictures) for which he wanted 10 guineas cash. The camera,
he assured potential buyers, 'Has been tried and can be guaranteed'. In June he advertised for a 'steady youth as assistant printer and generally useful'. In July he was looking for a 'Lady... Well up in colouring Carte de Visites &c.' and pupils for photographic colouring lessons. In July and August he advertised a 'splendid assortment' of imported photographic goods.

By 1871 O'Neill was back in Melbourne, at 33 Swanston Street. His shop was at 43 Collins Street East in 1872-73, but by then he had become exclusively a photographic dealer, possibly because his sort of small hand-coloured photograph was becoming unfashionable.


Newspaper References: Age, 25 January 1861; Argus, 8 October 1860, 1 January 1861, 2 September 1865 supplement; Mercury (Hobart Town), 12 June 1858; South Australian Register, 5 January 1863; Sydney Morning Herald, 17 January 1868, 13 April, 29 April, 17 June, 14, 20 July, 3 August 1868.

References: DAA; MEA.

**OPIE, Edward Andrew (1809-1879)**

Painter, scene-painter, theatre decorator and actor, was born in Devonshire, England, son of a painter, Richard Opie, and nephew of the celebrated Royal Academician John Opie. In 1838 Edward won the Royal Cornwall Polytechnic Society's silver medal for painting. That year he married Mary Jane Devonshire in St Sidwell's Church of England, Exeter. They arrived at Port Adelaide on board the barque *D'Auvergne* on 21 March 1839. George Fife Angas, father of George French Angas, commissioned him to make *A View of the City from North Terrace* in 1839 which, with his companion picture, *The New Port, Adelaide, South Australia*, was lithographed in England by J. Hitchen and published in London by J.C. Hailes in 1841. The *South Australian News* of 15 December 1841 stated: 'We have seen proofs of these beautiful coloured prints. The view of Adelaide looking towards the North Terrace will surprise those who have been accustomed to think of the chief town of this province almost as a collection of squatters' huts, half buried in sand'. *The New Port* featured the ship *Caleb Angas* moored at McLaren's Wharf, Port Adelaide.

Opie joined Samson Cameron's theatrical company as an actor in 1839, making his first appearance in November. This apparent change of career was possibly due to lack of patronage for his paintings in Adelaide, but he reputedly broke his right arm soon after his arrival and had to learn to paint with his left, so it may have been partly due to this accident. He did not abandon painting. On 21 May 1840 Opie announced that he had begun painting portraits. In June he added that he could also clean and repair oil paintings and teach drawing, referring clients to C. Robinson, a (house) painter and decorator in Rundle Street, for further details. He worked as a scene-painter for Cameron's company until replaced by John Langeake in March 1840, then at George Buckingham's short-lived Argyle Rooms. His work at the Queen's Theatre lasted a little longer. He decorated the building for its opening on 11 January 1840 and was scene-painter and actor there until it closed towards the end of 1842.

Opie then moved to Van Diemen's Land and worked as a scene-painter and actor with the actor-manager F.B. Watson (in Launceston) and his successor Anne Clarke (in Launceston and Hobart Town). He redecorated the Royal Victoria at Hobart
Town in 'Louis Quatorze style' for Clarke, continuing with the company when George Coppin took it over. When they were playing at Launceston in March 1845, the *Cornwall Chronicle* noted: 'the scenery throughout, but more particularly the last where the explosion takes place, and the Castle falls to the ground, was especially creditable to Mr. Opie'. In June the company moved from Launceston to the Queen's Theatre, Melbourne, opening with Opie's new drop-scene.

The *Port Phillip Gazette* of 2 November 1845 announced that Opie had just completed a 'first-rate' full-length oil portrait of Coppin in his most celebrated role of Billy Barlow (unlocated) and added: 'as it is the intention of Mr Opie to practise his profession in Melbourne, this specimen will be no bad introduction'. Soon afterwards Opie appears to have ceased work as a scene-painter, for the *Port Phillip Herald* of 21 April 1846 reported that 'Mr Opie, the portrait painter' had denied rumours that he had resumed his connection with the Queen's Theatre, 'it being Mr Opie's intention to devote his time solely to the legitimate objects of his profession'. The *Sentinel* mentioned that he was then working on a painting of Melbourne's grand Separation Banquet, all principal speakers having been asked to sit for their portraits. He also painted 'a banner of white silk with a red cross and blue satin border, and emblazoned with a central group of St George and the Dragon' for the anniversary dinner of the St George's Club on 23 April. (The banner was used on subsequent anniversaries and at the fancy dress ball held on 28 November 1850 to celebrate Victoria's impending separation from New South Wales.)

In June 1846 the *Port Phillip Patriot* complimented Opie on nine illustrations of Shakespeare, then on view in the artist's studio with several other works. The previous month the *Patriot* had reported that Opie had completed 'several paintings of Melbourne, each taken from a different portion of the town' for William Hull, who intended sending them to England. The description matches a set of six small oils, owned and inscribed in 1850 by William Hull's son Henry Notley, and his wife Rosalie, née Rooke, to whom they were formerly attributed. The paintings (DG), five of which are on mattress-ticking, include views of Flagstaff Hill, the Queen's Wharf and breakwater, the Customs House, a Gothic Revival cottage in a rural setting (possibly William Hull's home) and the Treasury 'with Native Troopers'. Opie may therefore be credited with a similar pair of small oils (DG) painted for Captain James Cain before 1848, when Cain died: *Pool of the Yarra - Cole's Wharf* (where Cain was in partnership with another master mariner, Captain George Ward Cole) and a view of Flagstaff Hill, said to show Cain's house. All are of professional quality with more than a hint of the scenic artist in their compositions. Such small souvenir views were the bread and butter work of the would-be professional painter.

The Opies' son, Edward Andrew Devonshire, was born on 13 May 1843. Their only other child, Mary Ellen Andrews, was born in Melbourne in 1846 and died in 1850. Opie was listed as an artist of Market Square in the 1847 *Port Phillip Patriot Almanac*, but on 14 May the *Patriot* noted that he proposed leaving Melbourne within the week to pursue his profession for several months in Adelaide. He was praised as 'a talented and improving artist' and it was considered 'rather a reproach to the Port Phillipians that his professional existence should not have met with such liberal encouragement as to induce him to fix his residency permanently among us'.

Opie remained in Adelaide rather longer than the *Patriot* had predicted, rejoining the subject of his *George Coppin as Billy Barlow* portrait, as both actor and artist, and showing the painting itself at the 1848 Exhibition of Colonial Artists. (Edward Rigby showed it again at the 1869 Melbourne Public Library and Ballarat Mechanics
Institute exhibitions.) Opie opened with Coppin's company on 4 June 1847 at the New Queen's Theatre in Adelaide which he redecorated in 'the Parisian style' later that year. He resumed scene-painting and produced a grand panorama of Adelaide views to be used on benefit nights. Having transferred to the Royal Adelaide Theatre in 1848, this re-opened on 1 May with his decorations and drop-scene. Opie also continued to work at the New Queen's. Its 1849 Christmas pantomime, The Fairy of the Golden Regions; or, Harlequin at California, featured his views of the Sacramento River and the Bay of San Francisco together with a 'variety of local scenery', such as a view of Port Adelaide. When Coppin re-opened the old Queen's Theatre as the Royal Victoria Theatre on 23 December 1850, the refurbishment included a series of Opie's 'Ornamental and decorative designs copied from classical subjects ... the whole forming a Tout Ensemble never yet equalled in Australia'.

In late December 1851 Coppin was declared bankrupt and the company dispersed. Opie left Adelaide in the Asia. Re-formed in Victoria the following year, Coppin's company opened at Geelong on 14 June in the local weatherboard theatre which had been refurbished with decorations by Opie and his assistants. Opie's scenic triumphs that season included a reproduction of the Crystal Palace in Hyde Park, London, at the time of the 1851 Great Exhibition. The company left Geelong in December, but Opie remained at the theatre until at least July 1853 when he appeared in a ballet called Squatters and Gold Diggers.

From then on, Opie's life is largely undocumented. He was responsible for a major redecoration of the Royal Victoria Theatre at Hobart Town in 1856, painting the boxes, dress circle and gallery with classical groups, and the dome with a portrait of Shakespeare and scenes from the bard's Seven Ages of Man. Two 'pictures by Opie, formerly of Adelaide' were shown at the first exhibition of the South Australian Society of Arts at Adelaide in 1857, but he is not known ever to have returned there (although his son, subsequently a river cargo and land agent and importer, lived in South Australia). He was one of the scene-painters - 'Messrs William Pitt, Fry Opie, and Assistants' - who produced the 'New and Historical Scenery' for Barry Sullivan's performance of Richard III at the Melbourne Theatre Royal in 1863. He seems to have remained in Victoria and on good terms with Coppin, for the two were associated with the Real Property Act (Torrens Title) which Coppin carried through the Victorian Legislative Council in 1862. He may be the Mr Opie who held the licence for the Duke of Richmond Hotel, Swan Street. Melbourne, in December 1859.

Opie was in England in 1868-69. He died in Melbourne on 31 October 1879, reputedly leaving many unfinished canvases. He is not known to have signed his paintings and few have been located. Travelling Tinker by E. Opie was purchased by the National Gallery of Victoria in 1873.

Directories/Almanacs: Mortiz's The Port Phillip Almanac and Directory for 1847, p. 122, artist at Market Square; Port Phillip Patriot Almanac and Directory, 1847, p. 122, artist, Market Square.

Newspaper References: Age, 15 May 1863; Argus, 29 December 1859; Cornwall Chronicle, 19 March 1845; Old Times, April 1903; Port Phillip Gazette, 2 November 1845, 21 April 1846; Port Phillip Herald, 21 April 1846; Port Phillip Patriot, 20 June 1845, 21 May, 18 June 1846; Sentinel, 30 April 1846 (Rl Neville); South Australian News, 15 February 1842; South Australian Register, 6 June 1840, 9 January 1841, 28 December 1847.

References: A. Bagot, Coppin the Great, Melbourne 1965; A. Carroll, Graven Images in the Promised Land, AGSA catalogue, Adelaide 1981; 'Garryowen'
OXLEY, George W.
Professional photographer, was working at Back Creek (near Bendigo) in 1861. Edward James was taking photographs in the District at about the same time.
References: DAA; MEA.

PARKER, William
Professional photographer, was first listed as a resident photographer at Dunolly, Victoria, in a local directory fro 1867 yet had been working in the district much earlier. In 1861 he reported his photographic equipment stolen from outside his tent at the Mountain Creek diggings near Dunolly; in 1866 he had a studio on Broadway, Dunolly. He was still listed there in 1870.
Directories/Almanacs: Sandhurst Directory, 1867, 1870.
References: DAA; J. Flett, Dunolly: The Story of an Old Gold-Diggings Town, Melbourne 1956; Victoria Police Gazette, 21 February 1861.

PATERSON, A. S. W. - William
Professional photographer, worked at Melbourne in partnership with his brother Archibald from 1858. In that year the Age reported that a new form of the photographic art had recently been introduced at the 141 Bourke Street East rooms of Messrs A. & W. Paterson - 'the relievo-calotype...[which] equals, if not surpasses, any previous attempt to represent the contour of the face and figure with the distinctness of perspective, which is the chief feature of the stereoscopic views. The portraits are taken on glass, and even at first glance appear to stand out in bold relief from the background. Messrs Paterson, we also observed, take likenesses on paper for the convenience of parties who wish to send such tokens of remembrance to their friends in other countries.'

The Paterson brothers moved to 78 Swanston street East in 1860 but the following year returned to their former Bourke Street studio. They continued to be listed in Bourke Street East (at various numbers) until 1876, being also at 68 Stanley Street, North Melbourne (1863), 90 George Street, Fitzroy (1865), Neill Street, Carlton (1866) and 7 Collins Street (1867). Neill Street was Archibald Paterson's private residence and other addresses may also have been domestic; 8 Bourke Street East was the only address given when Archibald and William Paterson were awarded an honourable mention for their 'Untouched and Coloured Portraits and Photographic Views' at the 1866 Melbourne Intercolonial Exhibition.

William 'Patterson' was listed independently as a photographer at 86 Latrobe Street East in 1866, in 1868-69 Archibald Paterson alone was proprietor of the 8 Bourke Street studio. Then, according to Davies and Stansbury, they reverted to being Paterson Brothers and the firm continued until 1893. Examples of their
(albumen print) portrait and exhibition photographs are held in the La Trobe Library. They took a photographs of the Aboriginal cricket team which was to tour England at the Melbourne Cricket Ground in 1867 (p.c., NSW) and their original portrait photograph of Rev. W. Kennedy Muir was used as the frontispiece to Muir's posthumous collection of sermons (Melbourne 1870).


Newspaper References: Age, 4 October 1858.


PEIRCE, Augustus Baker (1840-1919)

Sketcher, scene-painter, professional photographer, entrepreneur, theatrical performer and sailor, was born in West Medford, Massachusetts, on 7 October 1840, son of George A. Peirce, a merchant, and Jane, née Nye. Peirce sailed before the mast in the Oriental from New York in September 1859, jumping ship on reaching Port Phillip about the end of the year. Thus began more than thirty years of peripatetic adventuring in Australia which he later recorded in his picaresque autobiography published posthumously in 1924. This book, which describes such unlikely career changes as scene-painter to snake-oil salesman and travelling photographer to riverboat captain, at first reading seems fantastic and hence unreliable; nevertheless, where Peirce's information has been able to be checked it has proved basically correct, the major flaws being his idiosyncratic spelling of names and his faulty recall of dates. Even his spelling of his own name was erratic and some of his paintings are signed Pierce or Pearce.

Peirce spent very little time in Melbourne, leaving almost straight away for the Victorian goldfields where he tried a variety of jobs. His first recorded artistic attempt was a 'No Smoking' sign for the Cobb & Co. stable at New Inglewood; his second, 1 26-foot (8 m) long canvas sign for the Dunolly Hotel. At the concert room in Ellis's Hotel, Tarrengower, he 'made quite a success in [his] vaudeville act' as well as painting two scenes: a garden and an interior. Later, at Dunolly, he 'managed to make a living by painting a few little pictures and assisting Frank Weston, an Alabama man, in hawking his famous "Wizard Oil"'. His undated watercolour, The Myers Creek Rush - near Sandhurst [Bendigo] Victoria (NLA) may have been one of these 'little pictures'.

Back at Melbourne, Peirce painted a picture of the Falls for the Niagara Hotel: 'I had not seen the falls, never having been out of Massachusetts before my sailing on the Oriental, and did not remember ever having seen a picture of them; but as Chisholm's patrons were in the same boat, the view which I managed to produce was very satisfactory, and old Chisholm, when questioned, would lean across the bar and murmur, "Perfect picture, fellows; almost makes me homesick to look at it!"'.


Claiming to have had previous experience in photography with Lay & Hayward in Boston, Peirce joined the Melbourne firm of Batchelder & O'Neill, also originally from Massachusetts. Peirce recalled in his memoirs: 'I worked for some weeks at their Melbourne studio under the supervision of Johnson [Charles Johnson], who later returned to his home in California to gain fame as a landscape painter; and I was then sent to Bendigo to a little branch studio run by the younger brother... Benjamin Batchelder'. In Bendigo he was instructed in scene-painting by John Fry at the Lyceum Theatre. As a result, 'my photographic duties were rather neglected, and Batchelder finally advised me to "move over to the theatre for good", which advice I immediately followed'. During his time at the Lyceum his progress and improvement in scene-painting was so marked that for the production of the opera *Norma* he was 'allowed to produce the entire Stonehenge scene unaided'. He also worked at the Theatre Royal, Castlemaine, before becoming a partner in a travelling sideshow, hawking patent medicines. This venture, where he styled himself 'Gus B. Peirce, the great American Delineator and Serio-Comic Lecturer', was unsuccessful and he subsequently joined the crew of the *Otago*, sailing to Dunedin, New Zealand.

On returning to Melbourne, Peirce rejoined Batchelder & O'Neill and was once again sent to Bendigo. In order to provide the firm with photographs for the forthcoming London International Exhibition he and a fellow-employee were sent on an excursion 'furnished with a little black push-cart holding the camera and other necessaries'. He illustrated this scene in his published memoirs (where he characteristically misspelt the sign on the cart as 'Batcheler'), showing himself as the photographer leading the way while the 'other man' pushes the cart. On the recommendation of Batchelder, he joined forces with Joseph Creelman in a project to photograph Victorian Aborigines; Peirce tells how initial fear of the camera was overcome when the 'old king' looked through the lens and saw the Aboriginal women all standing on their heads. Although the whereabouts of the resulting photographs are unknown, Peirce also made sketches of Aboriginal life which are reproduced in his book.

He abandoned this project at Swan Hill, later writing that 'my first view of the Murrany [sic] River... made a great impression on me', so great, apparently, that he decided there and then to become a river pilot. To this end he travelled to Adelaide, taking up temporary employment with the photographers Anson & Francis. In December 1862 he was reported as having 'executed several well-finished and developed pictures in water colours... taken in the first instance by the apparatus and then coloured'. Soon, on the recommendation of Arthur Blake (one more member of the network of ex-Bostonians upon whom Peirce seems to have relied for his early career in Australia), he was hired to chart the Murray from Albury to Goolwa. He proceeded to make his 1750-mile journey in a 15-foot boat, accompanied by an (unnamed) Aborigine and a 'dancing master named Everest'. Once the chart had been drawn up Peirce was ordered 'to make a continuous copy in colours on tracing cloth. When completed some two months later, this first chart of the Murray River was nearly an eighth of a mile [200 m] long. It was wound on rollers and placed in a glass-faced box in the wheelhouse of the *Lady Daly*, to be reeled off as the steamer proceeded'.

In June 1864 Peirce became pilot of the *Lady Daly*, but was laid off on half-pay in September. Once again he worked as a photographer in Adelaide, being employed by the photographer 'Durray' (i.e. Townsend Duryea) to whom, he said, he 'taught the art of making ambrotypes, then a novelty in Australia'. He remained
at Duryea's until May 1865, then was posted to the command of the recommissioned *Lady Daly*, subsequently of the *Corowa* and the *Jane Eliza*. During the 'off' seasons when the river was low, he appeared on the stage of the Theatre Royal, Melbourne.

In September 1869 it was reported in the *Border Post* that 'Captain Gus Pearce [sic] ... is engaged in a new branch of industry, namely, the painting of a series of views or pictures - the whole to form a grand panorama. It is just possible that the captain, if thoroughly going into it, might make the Murray as popular, with the aid of pictures, anecdotes, and songs, as the Mississippi was in the hands of Russell'. But Peirce was planning nothing so parochial as a voyage down the Murray, painting instead *A Voyage round the World* which consisted of twenty-four separate scenes, beginning with a copy of William Frith's *The Railway Station* (*Paddington*) and ending with a view of Collins Street, Melbourne. Peirce and George H. Kendall toured this 216 foot (65.8 m) canvas and two drop-scenes so successfully in Victoria during the summer of 1870-71 that Peirce left the river to tour southern and central New South Wales.

On 3 June 1871 Peirce exhibited his panorama at the Royal Assembly Rooms, Bathurst. By this time it had grown (at least according to the advertisements) to 5000 feet and was accompanied by 'all the newest Mechanical, Pyrotechnical, and Dioramic Effects'. For the performance held on 7 June Peirce also 'performed several tricks of legerdemain, and treated those present to some ventriloquism'. Later that month he moved to the Prince of Wales Theatre and added a 'local picture' to his show: 'a view of George-street, from Howard to Durham-street ... the Club House Hotel and other buildings had been brought out by the artist with admirable distinctness'. For the performance on 24 June he promised that 'several "local celebrities" will appear in the foreground [of this scene], whose peculiarities are to be described in an original local song'.

In September he was engaged by Hugh Hamilton who had, somewhat unsuccessfully, started a series of paintings depicting the Franco-Prussian War. Peirce completed the panorama, which was advertised as portraying 'the principal battles and all the most stirring details of the deadliest strife the world has ever seen, covering 6000 feet [1828 m] of canvas'. It was exhibited at the Prince of Wales until 21 October, then for three weeks in surrounding villages where it was 'received with unequivocal satisfaction'. It returned to Bathurst on 17 November (this time at the Royal Assembly Rooms) with two new scenes by Peirce: *A Foraging Party* and *The Entry of the German Troops into Berlin*.

Once again on his own, Peirce painted a series of pictures illustrating the writings of Artemus Ward. He exhibited these, together with his *Voyage round the World*, at the Bathurst Prince of Wales Theatre on 16 December 1871. In a jocular advertisement he claimed to have received 'a spiritualistic commission from Artemus himself, direct, to go in and make a fortune'; he advised 'Heads of Families [that] should any deaths occur in the crush to get in, a first-class undertaker will be in attendance' and warned that although children would be admitted at half-price 'none over 12 stone will be considered infants'.

From Bathurst Peirce travelled to Orange where he was forced to leave his paintings as security for his hotel bill. Later they were sent on to him uncovered in the rain and were ruined. In late 1872 he painted a life-size portrait of the successful gold prospector Bernard Holtermann, 'in his shirt-sleeves' beside the Holtermann nugget (discovered in the night of 19-20 October). Holtermann encouraged him to paint a new panorama, *The Mirror of Australia*, illustrating the life of miners,
pastoralists and Aborigines, and provided him with a coach and horses for touring the surrounding countryside.

Peirce spent the next few years travelling in the gold-mining regions of New South Wales. Later he worked again as a riverboat captain, this time on the Murrumbidgee River. Later still he was a partner in an advertising business at Adelaide, South Australia, provided occasional cartoons for the _Lantern_, and for a short time assumed co-proprietorship of the Figaro. He and his partner extended their business to selling advertising space on railway stations around the country, expanding into Melbourne, Sydney and Perth. When the partnership was dissolved (all available advertising space having been sold), Peirce went to Geelong (Vic.). Here in 1879 he painted a new _Mirror of Australia_ which he exhibited the following year. Tiring perhaps of his peregrinations, he settled in Geelong for the next ten years. He was, at various times, tobacconist, hotelier, scene-painter, caricaturist and horse portrait painter there.

In 1891 Peirce purchased the Rose of Australia Hotel, Melbourne, part of the new Metropolitan Meat Market development. (His watercolour caricatures of Meat Market personalities are in the La Trobe Library.) His career as hotelier was short-lived, however; Melbourne's depression forced the market and its associated properties, including the hotel, to close. Peirce's wife died soon afterwards. He had met Agnes, daughter of John Carney, a miner, and Eliza, née Hall, at Rutherglen during his Murray River captaincy and they had married at Moama on 19 November 1867. Due to the vagaries of his career they had spent much of their early married life apart, but she and the children joined him at Bathurst in 1872 and afterwards accompanied him on tour with _The Mirror of Australia_ in Holtermann's van. Following her death, Peirce returned to the United States and began to write his memoirs. Written for the American market, the resulting text was as sensational as any work of fiction and the author's exploits were exaggerated to heroic proportions. Peirce died in 1919. His posthumous publication is peppered with his drawings of Australian scenes and incidents: a favourite subject seems to have been himself - a tall man, with a fine handle-bar moustache.

Newspaper References: _Bathurst Times_, 3, 7, 10, 24 June, 19 August, 11, 18, 21 October, 15, 18 November, 16, 20 December 1871; _Border Post_, 4 August, 15 September 1869, 19 April 1871; _South Australian Advertiser_, 2 December 1862; _Wagga Wagga Advertiser_, 25 November 1868.


Represented: LT; GAG; GHRC; p.c.

PENTLAND, W. W.

Professional photographer, was listed as a 'daguerrean artist' of Melbourne in 1855. He moved from 109 Swanston Street to 7 Bourke Street East at about the end of the year. In 1857-58 Pentland's Photographic Gallery, next to the _Herald_ office, advertised: 'Good likenesses or no charge'. Pentland continued to be listed at the Bourke Street address until 1860.


References: Argus, 28 October 1857; Melbourne Morning Herald, 28 June 1854.


PERRY, George William

Professional photographer, worked in Melbourne in 1854-97. He sold photographic apparatus and taught photography at his 5 Collins Street studio where, he advertised in 1856, portraits were produced using the daguerreotype, collodion and paper processes. In April he announced that he was opening at 'the Portrait Rooms formerly occupied by Messrs Duryea and McDonald, 9 Collins-st west' and would be providing portraits 'on glass by the new collodion process' - albumen paper prints from glass-plate negatives as well as ambrotypes. He promised that 'an inspection will convince the most sceptical of the superiority of the above process to the Daguerreotype'.

Perry's New Portrait Rooms on 'The Block' became one of the most fashionable studios in Melbourne for society portraits. A photograph of it in 1860 shows its plate-glass ground floor windows packed with examples of the firm's work. Perry employed the young Ebenezer Wake Cook for several years as a technical assistant, mainly to colour photographs and paint miniatures. Portraits were still taken at no. 5 and both establishments had for sale in April 1856 'Panoramic Views of the City of Melbourne and Suburbs, taken from the summit of the chimney of the Gas Works'. A paper print of this five-part collodioype (wet-plate) panorama taken from the gasometer behind Batman's Hill is owned by the Royal Historical Society of Victoria; another is in a Victorian private collection.

Perry participated in many Melbourne exhibitions. At the 1856 Victorian Exhibition of Art he showed a collection of tinted photographs (daguerreotypes) which were thought 'so life-like and highly finished that I question whether they could be surpassed', as well as 'a number of sun-pictures taken by what the artist terms the paper process from the material on which they are impressed' (salted paper prints). At the Victorian Industrial Society’s eighth annual exhibition in 1858 he was awarded a certificate of merit for various glass collodion positive portraits (ambrotypes). He exhibited at the Victorian exhibitions of Fine Arts in 1860-61, receiving a first-class certificate for his single portraits at the latter. His other 1861 exhibit, 'Photographs produced by the Photographic Society of Victoria; [and] Photographic Chemicals', was also catalogued as the work of the exhibitor but seems more likely to have been a group work. The Photographic Society of Victoria, the first such professional union in the Australian colonies, had been formed in 1860 at Batchelder & O'Neill's rooms in Collins Street East and presumably Perry was exhibiting on behalf of the members.
In 1863 Browne & Reid showed Perry's photograph *The Naughty Boy* at the Ballarat Mechanics Institute Exhibition. At the 1866 Melbourne Intercolonial Exhibition Perry showed plain and coloured portraits taken in his studio at 49 Elizabeth Street (on the corner of Collins Street) where he had moved in about 1863. He received a medal for his tinted photographs, the untouched examples being considered 'too few in number to enable the jurors to form a proper judgement of the Exhibitor's merits in this respect'. In 1869 he exhibited twelve photographs at the Melbourne Public Library Exhibition.

The La Trobe Library has the best public collection of Perry's photographs but many examples survive from this long-lived prolific studio. Cato illustrates his carte-de-visite of Mrs Warrender, the Shakespearian actress, and a portrait of James O'Farrell, taken when O'Farrell was a man about town in Melbourne some years before he attempted to assassinate the Duke of Edinburgh at Clontarf, Sydney, on 12 March 1868 and was hanged. *Simon, an Australian Aboriginee [sic] of the Yarra Yarra Tribe Which Opposed the Landing of Batman 1835* is known only in the form of a hand-coloured lithograph (f1860s, ANG; ML).

When Perry appeared before the Victorian Parliamentary Committee inquiring into J.W. Osborne's invention of photolithography in August 1860, he objected to the process on the grounds that it was prejudicial to photographers. He also formed one of the group of photographers - the others being Batchelder and O'Neill, Frith and Crawford - who opposed the granting of a Victorian patent for the sennotype process to Charles Wilson in 1863, on the legally successful grounds that this was just a new name for a process they had all been using for years, normally called an ivorytype. Perry himself applied for a patent for a new process to stabilise photographs in 1864. Called the Perry-o-type, it was, he claimed, an original 'combination and adaption [of] the new method of carbon printing recently initiated by Mr Swan of London'. Three years later he was advertising that he had made another important discovery - the 'Abolition of Torture in Photography' - and was now enabled through his researches in the Chemistry of Photography to dispense with the head-rest or clamp.

By 1867 Perry was sharing his premises at 49 Elizabeth Street with J. McKean & S. Gillott, solicitors, and Crouch & Wilson, architects. All the tenants combined forces to present 'a grand display of the electric light' in honour of the visit of the Duke of Edinburgh in 1867. According to the *Argus*, 'The batteries were prepared by Mr. G.W. Perry, and the affair passed off most successfully. The light was exhibited from the roof of the house, and, notwithstanding the brilliancy of the other illuminations, the light could be distinctly seen as far as the Treasury on the one hand, and Latrobe-street on the other'.

In 1872 Perry moved to 135 Bourke Street, East Melbourne, calling his new studio the East End Portrait Gallery. Here he offered to print from negatives taken at either of his branches, 'in the Royal Arcade, and at 49 Elizabeth-street'. Cartes-de-visite cost 7s 6d a dozen and he advertised 'Solar Enlargements and other Photographs finished off in Oil or Water Colours'. His claim to be able to provide colour photographs of bank notes was published in the United States (*Anthony's Photographic Bulletin*, June 1874) in an article on 'Photographing Colours, and Forgery'.

Perry's firm also did work for the Victorian government, producing a series of telescopic photographs of the moon for the government astronomer, Robert Lewis John Ellery, at the Melbourne Observatory in April 1872. Taken by attaching the special photographic apparatus Ellery had ordered in 1871 to the notorious Thomas
Grubb of Dublin telescope - which with its 48-inch (121 cm) reflector remained the largest in the world from its purchase in 1865 until 1908, although not the most efficient - Perry's 'Thoroughly satisfactory' photographs were believed to be 'the largest primary pictures of the moon ever taken in the world, being three inches in diameter on the plate used'. Enlarged to 13 inches (33 cm) diameter, these were sent to the chief secretary with the promise of publishing a more perfect set. All may have been taken by an employee, Joseph Turner, for Newton notes that the surviving, widely exhibited photographs of the moon (Mount Stromlo Observatory; ANG) were produced under Ellery's supervision after Turner became a full-time public servant in 1873.


Newspaper References: *Age*, 4 April 1856; *Argus*, 9 April, 26 August 1856, 13, 29 August 1857, 4 March 1858, 27 November 1867 supplement; *Illustrated Melbourne News*, 9 January 1858; *My Note Book*, 1856, 27 February 1858; *News Letter of Australasia*, October 1856; *Sydney Mail*, 18 May 1872.


cat. nos.: 188*, 197, 201, 208*, 209*.

**PEYMAN, Mr**

Professional photographer, was in partnership with Taggett at Portland, Victoria, in 1859-60, their firm's being championed by the *Portland Chronicle* when John Richardson's painted portrait photographs were praised in the rival *Portland Guardian* (edited by Richardson's brother). Later in the year Peyman moved to Melbourne and was in partnership with Barcroft Capel Boake at 35 Bourke Street East in 1860-62.


References: *DAA*; *MEA*.
PHILLIPS, Alfred
Professional photographer, exhibited 'a group of theatrical portrait' such as a photograph of the tragedian Gustavus Vaughan Brooke, with the Victorian Society of Fine Arts in 1857. After being listed in Melbourne Directories at Collins Street East in 1857-59, Phillips disappears until 1867-68 when he was at 88 Collins Street, Fitzroy.

Directories/Almanacs: Sands, Kenny & Co's Commercial and General Directory, 1858, p. 147, daguerrean and photographic artists, 5 Collins Street East; Sands, Kenny & Co's Commercial and General Directory, 1859, p. 258, daguerrean and photographic artist, 5 Collins Street East.

Newspaper References: Argus, 18 December 1857, 22 March 1858.
References: DAA.

PITTMAN, Joseph (1810-1882)
Painter, sketcher, draughtsman and stationer, was born in Barking, Essex, on 11 May 1810, son of John Joseph Pittman, agriculturalist, and Elizabeth, née Fuker. Virtually nothing is known of Pittman's education although he seems to have had experience as a draughtsman before coming to Victoria. He arrived in the Enmore on 11 April 1843 and went into partnership with his younger brother Frederick, a merchant who had been established in Melbourne for some years. In November he exhibited two portraits of local personalities in his shop window: Beverly Sutor, 'The Poet', and J.W. Hooson, Melbourne Council's street-keeper. These were announced as the first of a series of 'Heads of the People'; the Port Phillip Gazette reported that the next was to be a portrait of William Cooper. Meanwhile, as the newspaper also noted, ladies or gentlemen could procure a lasting impression of themselves from Pittman for £2.

The partnership was dissolved on 1 June 1844 and Pittman carried on the stationery section of the business at 49 Collins Street until April 1852, then sold out to Huxtable & Co. He advertised in 1846 as a miniature and portrait painter, lithographer, stationer, bookbinder, emblazoner of arms and engraver of crests on stone or metal (‘Designs and Drawings made in all branches of Art’) but his artistic work is known only in the form of lithographs printed by Thomas Ham. The earliest recorded is The Union Bank of Australia, Melbourne, printed, published and sold at 1s 6d by Ham in October 1844. Two prints after Pittman's sketches, The Government Offices, Melbourne and St. Francis Church, Melbourne, were presented to subscribers of the Port Phillip Patriot in July and October 1845 respectively. Of particular interest is his surviving political cartoon on the departure of Governor Gipps, Deck of the Gipsy for London. Drawn & Published J. Pittman, Collins Street, Melbourne. Lithographed by Thos. Ham, (c.1846, LT), one of the earliest recorded Melbourne cartoons.

After the sale of his business, Pittman continued as a government supplier of stationery and bookbinding, for which he had held the contract since 1843, but he experienced much difficulty in receiving payment for work done and government orders proved insufficient to keep his establishment fully occupied. He lost the contract in 1854, when a book bindery was established at the Government Printing Office, and he was passed over for appointment as officer-in-charge in favour of his partner, R. Penson. He then went into partnership with Frederick Augustus Cox in the British and Foreign Fancy Goods Repository at 62 Elizabeth Street, but the
venture was unsuccessful. In February 1856 their assets were assigned to trustees for the benefit of the creditors and the partnership was declared bankrupt in July.

In the meantime, Pittman had been employed as a colourist of geological maps at 5s per set, and he was appointed draughtsman and colourist to the Geological Survey of Victoria on 1 August 1856 when the survey was formally constituted. He also acted as clerk, later being styled chief clerk. On the abolition of the survey on 31 December 1868, he was retrenched, then reinstated to complete the financial business of the office and help arrange the Mining Department's collection shown at the Melbourne Public Library Exhibition in November 1869. Again dismissed on 30 January 1870, he successfully petitioned for a pension.

Pittman was married twice: to Fanny Bolger in St James's Church on 21 May 1844 and, after Fanny's death on 29 1862, to Mary Sarah West on 17 April 1863 in Christ Church, St Kilda. He may have returned to England after his retirement as his son Edward F. Pittman attended London's Royal School of Mines in 1873-76.

Directories/Almanacs: *Port Phillip Separation Merchant and Settlers' Almanac*, 1846

Newspaper References: *Melbourne Morning Herald*, 2 April 1852; *Port Phillip Gazette* 4, 11 November 1843, 22 May 1844; *Port Phillip Herald* 13, 18 February 1845; *Port Phillip Patriot*, 16 November 1843, 11 March, 3, 7 October 1844, 1 July, 1 October 1845.


Represented: ML; NLA; LT.


cat. nos.: 181*, 182, 183, 314, 315.

**POGONOWSKI, T.**

Professional photographer, was working at 98A Swanston Street Melbourne in 1861-62, according to the *Melbourne Directory*. Soon afterwards, Pognowski was declared bankrupt; Henry Pohl was working from this address by 1863. In April 1864 Pognowski was in deep trouble, being charged with attempting to 'fraudulently assign certain property to a woman with whom he was living'. Justice Molesworth sentenced him to nine months' imprisonment.


Newspaper References: *Age*, 19 April 1864.

References: DAA.

**POOLE, Mrs**

See Walker, Theresa.
Quarrill, E. & R.

Engravers and lithographers, had a printery at Sydney in the late 1840s. In 1848 they published Panorama of Australia containing twelve views engraved in London, mostly after John Skinner Prout. On 10 June 1852 Quarrill & Co.'s 'Stock-in-trade' was auctioned at their premises in Kent Street, Sydney, including 'some of the finest presses ever brought into the colony ... with a large quantity of engraved steel and copper plates, among which there are a number of well executed views of each of the Australian colonies, engraved by English artists, after drawings by Prout'.

The Quarrills then set up in Melbourne. The firm showed several 'specimens of artistic lithography and commercial Engraving' at the 1854 Melbourne Exhibition, including Corio Bay, Geelong and Portrait of Clint the Ventriloquist (Scipio Clint), undoubtedly local productions. In February 1854 the Armchair noted: 'we have received another packet of Melbourne sketches by E. Thomas lithographed by Quarrill. They are six in number, four being the most familiar spots in town, including the Argus office with its crowds of news-seekers in front, and the other two Canvass-town and Sandridge [Port Melbourne]. They are all cleverly executed, the Argus and Prince's Bridge being the best. The price of the whole series in an illustrated wrapper, is only five shillings, and we are glad to find that they are being extensively sole for transmission to England'.

Misspelt as 'Quarrel' in the catalogue, the firm showed a lithograph of the Melbourne Exhibition Building (also after Thomas) at the 1861 Victorian Exhibition.

Directories/Almanacs: Putterfield, Melbourne Commercial, Squatters’ and Official Directory, 1854, p. 116, engraver and lithographer, 74 Collins Street West; Putterfield, Melbourne Commercial Directory, 1855, p. 134, engravers and lithographers, 40 Flinders Lane East.

Newspaper References: Armchair, 11 February 1854; Melbourne Morning Herald, 8 March, 28 June 1854; Sydney Morning Herald, 8 June 1852.

cat. nos: 186.

Quiz
See Mr Gill.

QWIST (QVIST), Christian Ludwig (c. 1818-1877)

Professional photographer and jeweller, was born into a Danish family apparently called Qvist. His descendants spelt their name Quist and, after his first few years in Australia, Christian Ludwig always seems to have used Qwist. He came to Victoria in 1852 and within two years had opened a Daguerrean Gallery at Sandhurst (Bendigo) in partnership with Garben. He was also associated with Henry Elsas (born in Prussia in 1827), a Bendigo engraver, jeweller and silversmith. In 1856-57 Qwist had his own studio-shop in McCrae Street and was working both as a goldsmith and daguerreotype photographer. A gold trowel commissioned by the Bendigo Catholic congregation and used by Bishop Goold to lay the foundation stone of their church was described in the Bendigo Advertiser of 23 May 1856. On 4 April 1857 a presentation gold medal for the Bendigo Oddfellows was mentioned as being on display at Qwist's shop together with 'some miniature portraits and scenic views upon a novel and admirable system', i.e. taken with a stereoscopic daguerreotype camera.
Predictably, Qwist used his camera primarily for portraits but stereoscopic landscapes are also mentioned, some apparently imported (or brought to Australia with him), such as 'an enchanting view of Berne in Switzerland'. He continued working both as a photographer and goldsmith throughout his Bendigo years although his advertisements suggest that photography dominated. In 1858 he had a photographic studio in View Street in partnership with W.E. James but also produced another gold trowel that year. For a short time early in 1859 he and the photographer Alexander Fox were partners (albumen print view photographs are held in the Bendigo Art Gallery). Then Qwist worked alone in Pall Mall (three doors from the Shamrock Hotel), advertising that he had added photographs on paper and on leather (pannotypes) to his repertoire. On 17 February 1860 the Bendigo Advertiser mentioned improvements he had made to his photographic studio, but this was presumably to attract a new occupant. Qwist moved to Sydney soon afterwards.

In 1861 Qwist is thought to have been manufacturing gold objects on commission for the Sydney jewellers Hogarth, Erichsen & Co. (Hogarth, another Dane, may have invited him to Sydney) while simultaneously running a photography and goldsmith business in partnership with a Mr Clarke. A silver-mounted emu-egg trophy, acknowledged as being by Messrs Clarke and Ghost [sic], was made in February 1861 for the Intercolonial Cricket Match. Hawkins suggests that stereoscopic photographs, some formerly owned by the Castlemaine jeweller Ernest Levy (now at the National Trust's property Buda, Castlemaine), depicting the gold items sent by Hogarth & Erichsen to the 1862 London International Exhibition, were taken by Qwist's firm.

A photography and jewellery firm at 15 Hunter Street, Sydney, was listed in Qwist's name alone in 1864. In 1865 Clarke rejoined him and they opened premises at 171 Crown Street. Qwist may then have taken the opportunity to revisit Victoria to see Levy; stereoscopes of Levy's exhibition pieces were taken by an unknown photographer at Buda (Castlemaine Art Gallery and Historical Museum) at about the time Qwist & Clarke apparently decided to abandon the photographic side of the business. Early in 1866 Qwist was advertising that the photography gallery was to let 'with waiting room attached. Water laid on, and well adapted to a great artist'. Afterwards he moved to 11 Hunter Street, where he remained until 1869.

A prominent and successful Sydney jeweller, Qwist made several fine gold presentation pieces. He exhibited a cup and cover (the Joske Cup) at the 1862 London International Exhibition. The objects he showed in the 1867 Paris Universal Exposition all featured emblems of New South Wales. In 1867 he designed and made the gold and malachite testimonial presented to William Lyster at the end of the Lyster company's Sydney opera season. Described as 'a pyramid of fine gold standing on a base of quartz and fittingly set, enriched with a wreath and ornaments characteristic of the musical profession, this was depicted in the Illustrated Sydney News on 16 February 1867. In December the same newspaper described his 'gold trower, set with brilliants and other precious stones' with which the Duke of Edinburgh subsequently laid the foundation stone of the Sydney Town Hall. It was on display in Qwist's shop the following June.

In 1876 Qwist & Clarke moved their premises to 468 Bourke Street, Sydney, but the following year they were back in Hunter Street (at number 17, possibly just the old premises renumbered and renovated). But Qwist did not long enjoy the new shop. He died of pleurisy in his home at East St Leonards (Sharpe Bay, North Sydney) on 21 October 1877 and was buried in the Church of England section of
Rookwood Cemetery. He was survived by his wife Anne, née Price, whom he had married in 1839; and four children; one son predeceased him. Two of his silver claret jugs, goblets and a cup, all incorporating emu eggs, are held by the National Gallery of Victoria, and other silver and gold work of a high standard is known.

Directories/Almanacs: Bendigo District General Directory, 1859, photographic artist, listed as 'Qsvt and James', View Place.


READ, Richard junior (1796-1862)

Portrait painter, was born in London on 4 May 1796, third child and elder son of the painter Richard Read and his wife Sarah. A connection between the two Richard Reads in Sydney has always been a matter of speculation; C.E. Greening's research provides conclusive evidence that they were father and son. Read senior was transported to the colony in 1813 but his son, about whose early years nothing is known, did not arrive in New South Wales until 1819 when he disembarked from the David Shaw on 15 November as a free settler. One of his earliest known works, most likely commissioned, is the splendid large watercolour Elizabeth Heneretta [sic] Villa (1820, ML) which records the visit of a boating party to Captain John Piper's incomplete mansion at Point Piper. The architecture of the house is informatively detailed and the landscape surrounds convey the isolation of the property and its splendid siting on the harbour foreshores.

As 'Reid [sic] junior', Read placed his first advertisement in the Sydney Gazette on 24 February 1821, describing himself as a 'Miniature, Portrait, and Historical Painter' and giving his address as 59 Pitt Street. He offered to teach drawing as well as take portraits and miniatures and had for sale a 'most elegant collection of Drawings consisting of Natives of New Zealand and New South Wales, Views, Flowers, &c.' (There is no firm evidence that he had visited New Zealand; Maoris are known to have been in Sydney.) The advertisement specifically pointed out that he had no connection with any other person of the same name in the profession, thus marking an apparent public estrangement of father and son.

There is, however, a hint that the two had earlier worked together. Read senior's advertisement in the previous week's Gazette had offered drawings of very similar subject-matter to those now available from his son, and employment with his father would explain the similarity of their extant drawings of Sydney Cove (ML; NLA). On 30 May 1821 Richard Read junior married Eliza Hitchcock who, as Buscombe notes, had come to Sydney in 1813 on board the same ship as his mother and sister, a fact which also implies that, initially at least, he acknowledged family connections. The marriage appears to have been childless.

In July 1821 Read was engaged by Mr Harper of George Street to prepare a full-length transparency of Governor Macquarie to celebrate the vice-regal party's return from Van Diemen's Land. Allowing for the haste of preparation, the Sydney Gazette of 14 July considered this to have been tolerably well done and the likeness immediately recognisable. The artist was one of the free settlers who signed the address of welcome presented to Macquarie on the occasion. By March 1822 he
was advertising his Australian drawings from 39 Pitt Street and adding to his list of services teaching, copying, restoration and framing. He next appeared in the press when he advertised in the *Sydney Monitor* of 3 November 1826. The range of his business, now located at 61 Pitt Street (possibly just a re-numbering), was essentially the same except that he no longer specifically offered Australian views. Prices of his miniatures on ivory, 'warranted correct likenesses', varied from £1 to £5.

In 1827 Read painted at least two of the three large masonic tracing-boards for Sydney Lodge 260 - the first stationary masonic lodge in Australia. All were related to tracing-board designs introduced to England over ten years earlier by Josiah Bowring. The first, inscribed 'Designed and Painted by Br. R. Read for the A.S.L. Lodge, no. 260, Sydney, N.S. Wales, 1827', includes the traditional allegorical figures of Faith, Hope and Charity on Jacob's ladder, Faith apparently being a reproduction of the figure on the warrant issued to the Australian Social Lodge by the Grand Lodge of Ireland in 1820. The second board, depicting the entrance to the temple and its two guards above a landscape view of a battle-scene, is unsigned, while the third - a coffin adorned with symbolic signs closely comparable to Bowring's 1817 board held by the London St. George's and Cornerstone Lodge - is inscribed only 'Painted [not designed] by Br. R. Read ...'. Read had been initiated into the Australian lodge on 1 December 1823 and was intermittently mentioned in their minutes until 3 November 1828, as Linford points out. His only other recorded oil painting, a full-length portrait of Governor Bourke 'copied from a very fine painting', was commissioned by a Mr Wilson in 1826 as a sign for his Governor Bourke Inn at Penrith.

Read's earliest surviving authenticated portrait, *Mrs Laycock* (ML), also dates from 1826. This small oval watercolour is inscribed on the back: 'Sydney Sept 19th 1826. Painted by R Read Jnr No 61 Pitt Street Sydney New South Wales' (he rarely signed the face of his portraits but often inscribed them in some detail on the verso). *Mrs Laycock* reveals basic differences between father and son. Whereas Read senior worked in a heroic style, his son was much more prosaic in approach. The majority of his portraits are either half or three-quarter length against a plain background and use a sparse, elegant design with cool, matt colours. His sitters appear detached, almost solemn. The greatest attention is given to the face, which is built up from strokes of watercolour or pencil. Occasionally Read used white body colour, something his father would never have done, to model costumes and details.

The majority of Read's clients were respectable traders or military officers, the petit-bourgeoisie who appear to have been attracted to Read's simple, sympathetic manner just as the colonial élite sought out his father's grand style. The greater naturalism of the younger Read was consistent with the early nineteenth-century's rejection of the mannered idealised styles of the Georgian period, but Read had not forgotten his father's lessons and could still produce miniatures in a smooth Regency style, such as *Selina Tomlins* (1828, ML), a watercolour on ivory miniature painted from 89 Pitt Street.

Although by no means the only portrait painter in the colony, Read's career was one of the longest and most consistent. From the departure of Augustus Earle until the mid-1830s his main rival was the convict Charles Rodius; then from the 1830s onwards he had more numerous and varied competitors, including J.B. East, William Nicholas, Maurice Felton, Joseph Backler and H.R. Smith in Sydney and William Griffith in Parramatta. Against the more sophisticated and sentimental work of Nicholas and Felton, Read's paintings appear somewhat primitive and old-
fashioned. The young Samuel Elyard, who failed to establish himself as a portrait painter in the mid-1830s, noted in his diary on 8 February 1837 that Read's women looked 'more like pieces of wood' than real people: 'one would think that his breast is a stranger to love, and all the more beautiful feelings, or he could not help painting better than these wretched things'. To some extent his technique was determined by the client; for instance, Hon. John Blaxland (1845, ML), a pencil and wash drawing in the then popular vignette form, is more conventional in manner, its idealised overtones befitting Blaxland's perceived social status.

Read remained at 89 Pitt Street until 1835 then began to advertise from 45 Pitt Street. He applied for a land grant but was rejected because the allotment he sought was in Sydney itself. In 1830 a tender he submitted for the government supply of pencils, papers and sealing wax was accepted by the colonial secretary. Elyard bought stationery from Read in 1837 and he seems to have always supplemented his painting income in this way. In 1833 a prominent pastoralist, Dr Bowman, commissioned a portrait for which he was charged £4; the frame, also supplied by Read, was invoiced at £1 5s. Read attached a note to the receipt requesting that if Bowman should 'wish the hand made smaller he will have the kindness to send the Picture per Bearer'.

Details of Read's life become increasingly sketchy in the 1840s. Together with James Blackett, in 1840 he received a grant of 160 acres in the parish of Willoughby which had previously belonged to his sister-in-law, Maria Hitchcock. When he painted John Blaxland in 1843 and Lieutenant-Colonel Joseph Anderson in April 1846 (LT) he was living at Somerset Lodge, Dowling Street, Surry Hills, and this remained his address until 1849. Despite being included in the Heads of the People's list of colonial artists on 28 August 1847, Read did not exhibit in the 1847 exhibition of the Society for the Promotion of the Fine Arts in Australia. He contributed, however, at least four works to the 1849 exhibition and possibly as many as seven - since it is not always possible to distinguish between Richard and J.T. Read, whose name also appears in the list of artists printed on the back of the catalogue. In addition, Read lent three works by other artists to the exhibition: River Avon, near Bristol, with the Tower of Cook's Folly by H.B. Willis, Interior of Froit Shop in Ghent by an unknown artist and, most interestingly, Portrait of Mr Read, Artist, unattributed.

The four works he definitely contributed to the exhibition were all portraits. One was an unidentified portrait, another a miniature of a gentleman, while Portrait of an Artist was possibly a self-portrait. The fourth, a portrait of Dr William Bland, was described by the Sydney Morning Herald of 2 June 1849 as 'a staring likeness, evidently daguerreotypist', as was William Nicholas's portrait of the same gentleman (judged 'several shades inferior' to Read's). While it is possible that Read and Nicholas had experimented with the new process (Nicholas's friend John Rae, was certainly exploring photography at about this time), these seem more likely to have been commissioned copies of daguerreotypes, watercolour still being the more permanent as well as colourful medium. A painting, however, was also more expensive than a photograph. In advertisements placed in the Herald on 29 August and 1 October 1849 from his studio 'over Thurlow and Grant's Chambers, no. 308, Pitt Street', Read offered to take portraits at 2 guineas each, including the frame - twice the cost of a daguerreotype by Goodman who charged the top price.

The Sydney Directory for 1851 lists Read as a portrait painter of Botany Street, Surry Hills. He then moved to Victoria, possibly after visiting New Zealand, for he showed New Zealand Native in the 1861 Victorian Exhibition at Melbourne (which
could, however, have been one of his 1820s portraits). The *Melbourne Directory* for 1859 gives his address as 204 Victoria Parade, East Melbourne. He died there on 16 January 1862, aged sixty-five, and was buried in the Melbourne General Cemetery. His death certificate states that he had lived in Victoria for eight years and gives his profession as artist. He apparently continued to deal in pictures, for an 1860 codicil to his will directs that two legatees were to share equally the first case in a shipment of pictures he was expecting from England.

Unidentified 'Crayon Portraits' by Read were shown by A.F. Rowe at the Ballarat Mechanics Institute in 1863 and Sir Redmond Barry lent a watercolour portrait of an *Old Man* (N.S.W. 1836) by 'Reed' to the 1869 Melbourne Public Library Exhibition but no extant portraits done in Victoria have been identified.

Newspaper References: *Argus*, 17 January 1862.


Represented: ML; DG; NGA; NLA; LT; B FAG; Royal Commonwealth Society Library, London; p.cs.

**RICHARDSON, John (1818-1862)**

Painter, sketcher, professional photographer and teacher, was born on 2 May 1818, second son and third child of Thomas Richardson and Sarah, née Fisher, of Islington, London. He trained at the Royal Academy, London, entering the Antique School on 25 April 1836. Regularly accepted at the academy's exhibitions from 1846 to 1858, he showed mainly genre pieces with contemporary settings as well as a few mythological illustrations and picturesque scenes of rural life. (Graves, in his listing of Royal Academy exhibitors, conflates the works submitted by Richardson with those by a younger British artist of the same name: John Isaac Richardson, 1836-1913.) In 1856 the *Art Journal* commented that Richardson's *Evening*, a scene of a girl at a window, 'might have been an effective and agreeable painting, but the shaded portions are glazed into intense blackness'. Richardson exhibited with the British Institution in 1856 and entered the competitions of the Society of Arts, winning its silver palette in 1835 for his 'copy in oil of a group of portraits'.

John Richardson prefigured his son, Charles Douglas, in versatility of media and subject-matter. It would appear, however, that John Richardson's particular strength was portraiture. He was listed in London directories of the 1840s and 1850s as a portrait painter and the Society of Arts awarded him a silver medal in 1843 for oil portraits. His competency in this field is confirmed by his surviving *oeuvre*. The pastel portrait sketches which he executed in Australia are distinguished by nuance of touch and sentiment, combined with precision in outlining form. He was apparently also very active as an art teacher in London, later advertisements in the *Portland Guardian* claiming that he had instructed many prominent professionals and amateurs, as well as conducting classes at London University. Teaching was part of the family tradition. His brother worked as a tutor in Van Diemen's Land in the early 1840s and Richardson's wife Mary, née Holmes, whom he married in
January 1851, conducted a successful Ladies Academy for many years after his death.

In 1858 Richardson and his family migrated to Victoria and settled at Portland. Some of his pictures had been sent out before his arrival, two being included in the 1857 Geelong Mechanics Institute Exhibition where the artist's name was listed as John Richardson RA (although he was only a student of the Academy Schools, not a member of the Royal Academy). John's brother, Thomas Richardson, a former Presbyterian minister in Portland and a figure of local prominence, was the editor of the Portland Guardian and regularly reported on literary and art matters (he had ambitions to found a literary journal), thus providing a detailed commentary on the activities of John Richardson as well as outlining the cultural aspirations of a provincial community in Victoria during the 1850s.

John Richardson attained a high profile in local circles, lecturing on aesthetics, conducting art classes and operating a successful photography business. His portrait photographs, tinted in oils or watercolours and described as 'wonderful triumphs of art', created so much public interest that the rival Portland Chronicle hastened to champion local competitors: Hannay in 1859 and Peyman and Taggett in 1860. Unassailable, according to his brother, Richardson's artistic skill enabled him to preserve 'the exquisite colouring of nature without sacrificing any of the admirable details of the most elaborate photographs'.

John himself acted as editor of the Guardian on occasion. He also lectured at church meetings. He promoted his art through two ambitious ventures: an exhibition held in August 1859 which attracted up to eighty visitors a day to his studio, and an art union drawn on 19 September 1860. The paintings, individually valued at up to £90, were consciously uplifting in their subjects and included scenes from British history and literature and copies after Old Masters such as Reynolds, Teniers, Cuyp, Van Dyck, Rosa and Guercina. His portrait commissions at Portland included that of Police Magistrate E. Manning, and he also painted members of his own family.

After September 1860 Richardson moved to Melbourne. He appears not to have reopened his photography business, deriving an income by teaching art in private schools instead. His appearance among the exhibitors at the 1860 Victorian Exhibition of Fine Arts suggests that he was committed to a future as a professional painter. He painted detailed anecdotal pictures in the manner of David Wilkie or C.R. Leslie, a hint of primitivism arising from his tendency to over-emphasise illusionistic detail in minor passages. His works on paper display greater flow and breadth. Through his practice of making copies, Richardson was well aware of the genre traditions of Dutch seventeenth-century art, an influence which is seen in some of his oils. His most interesting work, which depicts Burke and Wills arriving at a moonlit, bosky Cooper's Creek, survives unfinished, owing to the artist's sudden death from typhus on 18 May 1862.

At the time of Richardson's death his son was eight years old so he did not contribute directly to his training, but Charles Douglas Richardson's early ambitions to paint neo-classical scenes may have been inspired by his father's example. John Richardson, however, was important in his own right. Upwards of forty pictures, some done during the four years he lived and worked in Victoria, are recorded or survive. His family kept his name alive by submitting works to the 1866 Melbourne Intercolonial Exhibition and to the Victorian Artists' Society's Loan Exhibition of 1893. Oils by John Richardson were included in the May 1933 Memorial Exhibition for Charles-Douglas Richardson, at which time an unknown number of his unframed watercolours were offered for sale.
As with many of his Australian contemporaries, Richardson's art could not be considered innovative, but the professionalism of his background is immediately apparent on viewing his works. His figure subjects are most accomplished, especially *Pifferari* (1858), a scene of wandering musicians in the Italian Alps, and *Drawing from Life* (1861), a painting exhibited in the 1861 Victorian Exhibition of Fine Arts which shows four of the Richardson children imitating their father's activities in his painting room at their home in Octavia Street, St Kilda. John Richardson is standing at the door about to re-enter the room to finish his portrait of two of them (see cover illustration). In subject-matter and technique Richardson's work projects a strong and clear reflection of popular artistic taste in early Victorian England. All his paintings remain in private collections.

Newspaper References: *Art Journal*, July 1856; *Portland Chronicle*, 14 October 1859, 13 January 1860; *Portland Guardian*, 3 August, 19 September 1859, 10 February, 28 September 1860.


cat. nos. 102*.

ROBERTS, Thomas

Painter, art teacher and administrator, exhibited four paintings in the 1853 Victorian Fine Arts Society's Exhibition at Melbourne: *The Errand Boy, Return from Hawking, after Landseer, Portrait of a Lady and Portrait of G. Green, Esq., Shipbuilder, Blackwall*. He exhibited all four again, with an extra unidentifed portrait, at the 1854 Melbourne Exhibition, giving his address as the Melbourne Hospital, where he apparently worked. Although Thomas Roberts was catalogued as an exhibitor at the 1856 Victorian Exhibition of Art, no specific exhibit is attributed to him; 'F.' Roberts's *Portrait of J.A. Marsden, Esq.* therefore may be presumed to be his.

An unequivocal Thomas Roberts, by now a resident of Punt Road, South Yarra, showed eleven oil portraits at the first exhibition of the Victorian Society of Fine Arts in 1857, only one of his subjects, *The Chief Justice*, being identified. Of his several portraits of unidentified gentlemen, one was described by 'Christopher Sly' (James Neild) in the *Examiner* as 'a satin cravat surrounded by a mask'. The following year, still from South Yarra, Thomas Roberts exhibited two oil portraits at the 1858 Victorian Industrial Society Exhibition. That of *Mr Green, Shipowner of Poplar, London* had previously appeared in the 1853 Victorian Fine Arts Society's Exhibition (for sale) and at the 1854 Melbourne Exhibition; it must have had a pre-colonial existence in London's East End. The other was a portrait of His Excellency, Sir Henry Barkly, governor of Victoria.

By 1861 Roberts was a drawing master at Geelong, employed by the Department of Education and living in Bellarine Street. He apparently briefly shared his brother William's photographic studio before moving to Sydney. In October Mr Thomas Roberts had 'just completed' a large, 7 x 5 1/2 feet (213 x 167 cm), oil portrait in Sydney, the lady members of the congregation of St Barnabas's Church of England in George Street (Broadway) having commissioned a portrait of their minister 'as a token of their Christian regard'. The portrait depicted Rev. Thomas Smith 'in his gown, with a book in his hand, as though he were addressing an audience', and the *Sydney Morning Herald* considered the likeness and the attitude to be good, and the
whole 'painted in a superior style of art'. By 1863 he was advertising as 'Professor T. Roberts, lately National Drawing Master, Grammar Schools, Victoria', now at 402 George Street. He was still in Sydney in 1865, when he inscribed an oil on academy board painting of a dying man seated in a library surrounded by his family (ML), at which time he seems to have been employed at the 'Penal Refuge' in Pitt Street.

Thomas Roberts soon returned to Melbourne, if he was the undifferentiated Mr Roberts who painted several transparencies for the Duke of Edinburgh's visit to Melbourne in November 1867. His transparency - 10 feet 3 inches x 5 feet 3 inches (312 x 160 cm) - displayed by T. Stokes, and engraver of Collins Street, was described as having 'in the centre, a bust of His Royal Highness; to the right, the Galatea in full sail ... beneath, a representation of the new town-hall, coloured in gold'. Another of Roberts's transparencies, 17 x 9 feet (518 x 274 cm)c displayed by the Bourke Street drapers G. & R. Meares, depicted 'Neptune's car, drawn by sea-horses, and figures of Industry and Commerce on either side ... the various trading interests are represented'. Then he apparently raced Prince Alfred to Sydney, for in January 1868 Mr Thomas Roberts was stated to have painted a large transparency for the Sydney Benevolent Asylum bearing the words 'Light in Darkness; or, Religion and Civilization amidst Heathen Crimes'. Its chief subject (apart from the obligatory life-size Prince Alfred) was the genius of painting heralding the royal visitor, described as 'a fine female figure, dipping her brush in the rainbow, with the prismatic colours on her palette'. The equally obligatory portrait of the Galatea entering Port Jackson was complemented by far less conventional representations. On one side was 'a cornfield, a crystal palace, and love, labour, peace and plenty', while the other depicted scientific progress, 'from the kettle and kite to the powers of steam and the wonders of electricity, and from the camera to photography', symbolised by 'three cupids representing Watt, Franklin and Daguerre. Our Prince travels by steam, talks by lightning, and paints by the rays of light'.

Afterwards Roberts possibly rejoined the photographic firm of Roberts Brothers at Ballarat and worked mainly as a colourist, but nothing certain is known of him beyond this date. When William moved to Bourke Street, Melbourne, in 1870 the studio was in his name alone. This firm seems to have acquired a second Thomas (William) Roberts after moving to Melbourne, one who was to become far more famous as a painter. The young Heidelberg School painter Tom Roberts apparently moved from working for the photographer Isidor Cohen at Collingwood to the studio of William Roberts & Co. in Bourke Street in about 1872 and remained there under R. Stewart when 'Messrs Roberts & Co.' left for Sydney in about 1874. The Victorian career of this forgotten Thomas Roberts perhaps explains why the younger man always used the abbreviated form of his Christian name professionally, a rare choice at the time.

Directories/Almanacs: Geelong and Western District General Directory, 1861.
Newspaper References: Argus, 27 November 1867 supplement; Empire, 16 January 1868; Melbourne Examiner and Weekly News, 12 December 1857; Sydney Morning Herald, 26 September, 3 October, 21 October 1863.
References: DAA.
cat. nos. 58, 81, 87*. 
Roberts, William Francis

Professional photographer, was working in Geelong, Victoria, by 1861, moving his studio in that year from Ryrie Street to the corner of Moorabool and Malop streets where he seems to have been joined by his painter brother Thomas. From this studio 'above the Argus office', W.F. Roberts advertised a 'New process of Chromatype' which allowed enlargement of 'a small portrait of a near and dear Friend or Relation (who might be forever lost to them) ... to Life Size, on most reasonable terms. Durability guaranteed'. Presumably William did the enlarging and Thomas the over-painting, enlarged oil-painted photographs being a speciality of the firm. William Roberts also took views. that same year his firm was commissioned to photograph the principal public buildings of Geelong for the Victorian Industrial Exhibition. The views he produced, of the Geelong Savings Bank, for instance, measured 12 x 18 inches (30 x 45 cm). In November Roberts issued two small 'excellent photographs of the late lamented explorers Burke and Wills' as mementoes of their recent disastrous expedition.

William continued the Geelong studio until April 1866 when it was purchased by Lionel Ormerod. Then he apparently became an active partner in the existing Ballarat firm of Roberts Brothers in Sturt Street, possibly with Jonah. In 1866 a Mr Roberts and Henry Beaufoy Merlin showed photographs together at the Ballarat Mechanics Institute Exhibition. At the town's 1869 exhibition Roberts Brothers exhibited a collection of twenty large coloured portraits and a photograph of The Duke of Edinburgh and Party at the Band of Hope Mine (1867). According to the Argus, the last showed Prince Alfred 'as he appeared in his working clothes - dirty and dragged as he came up from the workings'. In enlarged and painted form the photograph had already been exhibited at Paling's music shop in Collins Street, Melbourne. Copies of Roberts Brothers' carte-de-visite of Prince Alfred in his mining clothes, surrounded by remarkably clean miners and 'party', survive in several public collections (ML, LT, Mortlock Library).

In 1870-74 William Roberts & Co. were proprietors of the Royal Studio on the corner of Bourke and Elizabeth streets, Melbourne. Roberts & Sarony were listed there in 1874, but they soon sold out to Richard Stewart (see Robert Stewart). The young Tom Roberts, subsequently Australia's most celebrated painter, worked as a retoucher at Stewart's but must have begun with Roberts & Co. and been inherited by Stewart when William sold out and moved to New South Wales.

Messrs Roberts & co. were at Newcastle and Sydney in 1875-77, where they continued to specialise in enlarged overpainted portrait photographs. By July 1876, however, the Sydney Mail was having some reservations about their productions: 'As being originally photographs, these pictures must always be correct to a certain extent; and the colouring, when judiciously applied, makes a photograph more attractive to the public. But it may be doubted after all whether these coloured photographs possess much artistic merit. The colourist is fixed by his outlines; he is driven exclusively to the use of flesh tints and contrasts of drapery. Of the power of expression he is almost entirely deprived, and as a necessary consequence the artist merges into the mere painter. Still, to those who desire to have a nice likeness of their friends, the style will be found very acceptable, while the price is extremely moderate'.

By 1879 William was managing the City Photographic Company in Hunter Street, Newcastle. He and Richards were co-proprietors of another 'Royal Studio' there in 1879-83. William then moved to Sydney and worked alone at 34 Francis
Street in 1883-84, at Parramatta (1884) and Paddington (from 1885). He retained some connection with Newcastle, for in 1884 the Newcastle Morning Herald commended two 'excellent' photographs, taken by Mr W.F. Roberts of Sydney, of the wreck Susan Gilmore which had washed ashore near Shepherd's Hill: 'Both photographs are worth framing'. One is now in the National Library.

Directories/Almanacs: Geelong and Western District General Directory, 1861.

Newspaper References: Argus, 4 January 1868; Geelong Advertiser, 30 September, 15 November 1861, 12 April 1866; Sydney Mail, 1 July 1876; Newcastle Morning Herald, 12 July 1884.


Robinson, Francis Whitfield

Professional photographer, printer and poet, was working as a printer in the Age newspaper office at Melbourne in 1858 when he showed 'specimens of electrotype for letter press printing' at the Victorian Industrial Society's exhibition. An engraved view of a recent cricket match between Sydney and Melbourne by 'Robinson' was also exhibited, presumably by the same artist. Two years later he advertised as a photographer and showed four photographs of Melbourne at the Victorian Exhibition of Fine Arts: Studley Park Bridge, St Patrick's Cathedral, Melbourne from the Parliament Houses and Parliament Houses from the East. At the 1866 Melbourne Intercolonial Exhibition he showed eight photographic views of Melbourne taken from the Post Office tower, photographic copies of engravings and specimens of photolithography. The view photographs were subsequently shown in the Victorian court at the 1867 Paris Universal Exhibition.

Robinson moved to Sydney in 1867 and worked there until about 1882. Between 1867 and 1871 he managed the Premier Photographic Company which specialised in stereoscopic photographs, including views of Sydney Harbour. Robinson himself attended to the landscape and architectural photography side of the business, announcing in 1868 that 'having let the Portrait Branch of his business, [he] will from this date devote his attention solely to Landscape Photography and copying of Works of Art'. In other issues of the Herald he advertised: 'to architects and others - Buildings artistically photographed at very low rates' and 'Artistic photographs of residences taken at moderate charges'.

Having presented photographs to the Duke of Edinburgh on his 1868 visit to Sydney, Robinson received a royal warrant at the end of the year and henceforth advertised as 'landscape photographer to his Royal Highness, Duke of Edinburgh'. Reporting this honour, the Sydney Morning Herald added: 'among the recent pictures by Mr Robinson is a fine photograph of St Andrew's Cathedral, taken from a point near the temporary wooden building, showing to great advantage the ecclesiastical edifice consecrated on St Andrew's Day'. Various photographs by Robinson were sent to Sydney's 1870 Intercolonial Exhibition from his George Street studio. In 1872 he published Sydney Harbor: A Descriptive Poem (ML) illustrated with seven romantic, atmospheric photographs, including Government House from the Domain, Darling Harbor and Garden Island. He exhibited with the New South Wales Academy of Art in the 1870s, including a 'photograph of an oil painting' in 1873 and a panorama of Sydney Harbour in 1878. From 1872 to 1875
his studio was at 6 Wynyard Square East, then at Sarah Street, Paddington, in 1883-84.

Newspaper References: Argus, 1 March 1858; Sydney Morning Herald, 20 June, 2, 7 July, 2 December 1868.
References: DAA; MEA.

ROBINSON, Thomas W.
Photographer, was awarded a second class certificate for his photographic views of Melbourne buildings at the 1861 Victorian Exhibition, his address being given as 58 Fitzroy Street, Fitzroy.
References: DAA.

ROBINSON, William
Professional photographer, advertised in 1855 that he was taking daguerreotypes in his studio at 86 Collins street, East Melbourne, and that locals 'should not miss such an opportunity of sending so pleasing and welcome gift to their anxious relatives in the mother country'. Boxes of daguerreotype portraits, he stated, were sent to England by every mail.
Directories/Almanacs: Needham, Melbourne Commercial, Professional, and Legal Directory, 1856, p. 121, daguerrean artist, 86 Collins Street East.
Newspaper References: Argus, 30 March 1855.
References: DAA.

ROCHLITZ, Julius Albert (Bela) (1824-1886)
Professional photographer, composer, music and language teacher, author, civil engineer and soldier, was born in Rozsnyo, Hungary. After training as a civil engineer he joined the Hungarian forces in the uprising against the Austrian Empire in 1848, becoming aide-de-camp with the rank of captain to General Görgey. With the failure of the revolution Rochlitz fled with others to Hamburg, Germany, in 1849, and from there to England in 1850 where he found work as a language teacher. When the British government offered the Hungarian refugees a subsidy of £12 to emigrate, Rochlitz was one of the twelve who chose Victoria rather than the United States. In company with Ernest (Erno) Szumrak, he embarked in the Marlborough on 1 August 1852.

On landing at Melbourne, Rochlitz and Szumrak travelled with five companions to the Mount Alexander (Castlemaine) diggings. They had no luck and the group broke up. Szumrak and his two new partners soon struck it rich with a nugget weighing over 9 pounds; Rochlitz, instead, had set up a photographic studio in a 'two storied wooden house' near the Golden Fleece Hotel, Lydiard Street, Ballarat. He ran this business in 1854-55 but in 1856 sold it to Cowley and J. Noble Wilson, remaining as their assistant for some months. Later that year he moved to Beechworth and formed the photographic partnership of Acley & Rochlitz in Ford Street. A display of their cartes-de-visite of Beechworth is in the local Robert O'Hara Burke Memorial Museum.

When naturalised in 1857 Rochlitz gave his profession as civil engineer. In 1858, however, he was still working as a photographer, travelling around southern New South Wales and visiting rural properties on speculation with his equipment.
He recorded that his clients 'always treated me as a gentleman'. His brother Koloman (Kalman) reached Melbourne on 25 January 1860 and was registered as a medical practitioner on 26 July 1862, by which time Rochlitz was also living in Melbourne, teaching music and languages and composing his Geelong-Melbourne Railway Polka. He had left Victoria by 1864 and by 1866 was in London, where he published Love Letters for the Lovers of Truth. Kunz believes that this pamphlet indicates that he was 'suffering from schizophrenic delusions', yet the following year he returned to Hungary and took up a teaching position in the English Department of the University of Budapest. He died at Budapest in 1886.


Represented: NLA (lithograph by A.J. Stopps, after Rochlitz's daguerreotype); Robert O'Hara Burke Memorial Museum, Beechworth (Vic.); J.V. Webb Collection, London (illus. MEA, attrib. Rochlitz & Acley).

RONALDS, Alfred (1802-1860)

Lithographer, engraver, printer and surveyor, was the sixth son of Francis Ronalds and Jane, née Field. His brother Francis, later knighted, invented the electric telegraph in England. In 1831 Alfred married Margaret Bond; they had seven children. He built a fishing hut on the banks of the Blyth River, Northumberland, England, and became well known as an amateur dry-fly fisherman. Inspired by Izaak Walton, he wrote The Fly Fisher's Entomology (London 1836) which ran to thirteen editions and was said to be 'the best practical treatise on the subject for three quarters of a century'. Ronalds illustrated it with coloured copperplate engravings 'of the natural and artificial insect', both drawings and engravings being of his own design and execution.

In 1844 Ronalds was living in Dolfany, North Wales, but four years later, after his wife died, he migrated to Victoria. He established himself in Moorabool Street, New Town, Geelong, in 1849 and is listed in an 1849 directory as 'Engraver, Lithographer, Copper-plate printer and Surveyor'. He produced billheads and trade cards for local firms. To commemorate the separation of the Colony of Victoria from New South Wales in 1851 Ronalds designed and struck a medal, but later remarked that he 'gave away nineteen in order to sell the twentieth'.

Like so many others, Ronalds was drawn to the newly discovered Victorian goldfields. By December 1851 he was prospecting at Adelaide Hills, Forest Creek, moving to Eagle Hawk in 1852 and to Creswick the following year. Towards the end of 1853 he moved to Ballarat and was the first to prospect the rich alluvial ground to the west of the town cemetery, only to be forced off the best ground by the rush that followed him. He purchased land at Ballarat and set up two businesses there: his well-known Wendouree Nursery Gardens (whose flowers, fruit and vegetables won numerous prizes at the Horticultural Society's Show in 1860) and a printing works. Ronalds had brought his own hand press out with him in 1849 and he became one of Victoria's first lithographic printers. He introduced lithography to Ballarat in 1853, according to Withers, who adds: 'but his little hand presses were rather cherished old companions than active workers in those days'. Examples of his lithography are in the La Trobe Library. In 1857 Ronalds sold his press and equipment to F.W. Niven, whom he is said to have taught the art of litho-printing
(although Niven later said that he had to teach himself from books). Although Ronalds's only certain original works are the English scenic illustrations in his Fly Fisher's Entomology, it is likely that many of the lithographs which he executed in Victoria were to his own design.

At some time during his residence in Victoria Ronalds married, as his second wife, Mary Ann Hurlow; they had two sons. By religion a Unitarian, said to be connected to the celebrated Martineau family, he died suddenly of apoplexy in April 1860. His death resulted in a heated argument when Rev. Mr Potter of Christ Church of England refused to read the burial service over the grave of a professed Unitarian.


Newspaper References: Ballarat Star, 28, 30 April 1860.

ROSS, Bryce

Photographer and/or art dealer, showed a 'Photographic view of Sir Charles Hotham's entrance into Melbourne' (cat. no. 103) at the 1854 Melbourne Exhibition, giving his address (not as a photographer) as 7 Commercial Chambers, Melbourne. Bryce Ross was possibly the art dealer Ross whose 'Gallery of Australian Arts' opened at 19 Bridge Street, Sydney (over Buist & Sons pianoforte warehouse) in 1855; if so he is unlikely to have taken the photograph himself. He showed only other people's work in his gallery, including 'Messrs. Martens, Smith, Campbell, Dexter, Balcombe, Fowles, Peacock and the late Mr Nicols'. Open from 10 a.m. to 10 p.m., the gallery's entrance charges were a shilling for adults and sixpence for children, with evening viewing by gaslight. It soon closed.

Newspaper References: People's Advocate, 18 August, 1 September 1855;
Sydney Morning Herald, 3 September 1855.
References: DAA.
cat. nos: 103.

ROWE, Miss

Miniature painter, was working in Hunter Street, Sydney, early in 1843 and was apparently very successful. In December she advertised from Fort Street that her 'lowest charge for taking a Likeness' had increased to 10s 6d, or a guinea for a miniature on ivory, and that 'owing to her many engagements at present' she would not 'undertake any fresh ones' for three or four weeks. The following May she was in Melbourne. She was still listed as a miniature painter in 1846.

SADD, Henry Samuel (c. 1811-1893)

Mezzotint and wood-engraver, was born in London, son of Samuel Sadd, a jeweller, and Dorothea, née Clint. His first recorded works are prints: a portrait of the actor John Liston after G. Clint was published in 1831 and an engraving was exhibited at the Society of British Artists that same year. Sadd came to New South Wales in 1853 by way of North America. Working in Sydney as a portrait engraver, he became involved in the current heroising of 'the gold discoverer of Australia', E. H. Hargraves, whose portrait he engraved in July 1853 from a daguerreotype by Elijah Hart.

Sadd was listed at 21 Morrison Street, Sydney in 1854 but by March 1855 had settled in Collingwood, Melbourne. Most of his Victorian work, also based on photographs, consists of mezzotint portraits of clergy politicians, the governor of Victoria and standard British celebrities such as Scott, Burns, Shakespeare and Florence Nightingale. Engraved portraits of Sir Charles Napier and Dr Adam Cairns were shown the Victorian Exhibition of Art in December 1856, other engravings at the first exhibition of the Victorian Society of Fine Arts in 1857, and portraits of Robert Burns (after J. Nasmyth) and William Wordsworth (after B. R. Haydon) at the Melbourne Public Library Exhibition in march 1869.

Sadd worked on his own account, publishing through different booksellers and journals. In June 1859 the Examiner and Melbourne Weekly News announced:

Mr. Sadd has submitted to us a number of remarkably well-executed engravings in a peculiar mezzotint, taken from photographs. The drawing of these is especially delicate and the shadows have all the softness and rotundity of life. To those persons who have numerous friends at home desirous of possessing their likeness, Mr Sadd's process offers an economical way of satisfying them; for at a comparatively small cost he can produce 50 or 100 impressions, which, unlike the ordinary photograph, may be coloured and mounted like any other print. It is indeed astonishing that Mr Sadd should not have met with more liberal patronage than would seem to have been hitherto awarded him.

Although principally known as a mezzotint portrait engraver on copper and steel, Sadd also taught himself wood engraving and did portrait engravings on wood for the Illustrated Australian News and the Sydney-based Town and Country Journal, the latter engaging him as a wood-engraver in 1871. He suffered severe head wounds in August 1875 when a building under construction in Barrack Street collapsed onto the roof of Engel's printery where he was working, demolishing the press-room and burying Sadd and the presses in the rubble. He returned to Melbourne early in 1883. In October in 1883 he exhibited a portrait at the Victorian Academy of Arts Second Black and White Exhibition, also showing work in their fifteenth annual exhibition in 1883. His work in mezzotint was unique in Victoria and he became well known for his skill in this technique, achieving great delicacy
and softness of tone. However, the process was rendered commercially obsolete with the rapid progress of photography.

For many years Sadd was totally deaf (possibly as a result of the accident in 1875) and this made him reluctant to communicate with strangers. He died at 13 Bridport Street, St Kilda, on 24 November 1893 and was buried in the Melbourne General Cemetery. He was survived by his wife, Johanna, née Barry, whom he had married in New York about 1848, and one of their three daughters.

Newspaper References: Age, 14 March 1855, 18 March 1856; Bell's Life in Sydney, 30 July 1853; Examiner and Melbourne Weekly News, 4 June 1859; Melbourne Monthly Magazine, September 1855; Melbourne Morning Herald, 28 April 1859; My Note Book, 18 April, 15 August 1857; Sydney Mail, 7 August 1875.


SASSE, Edmund

Painted and art teacher, was born in Brussels, third son of Richard Sasse RA and Harriet Blake, née Boys. His father (who added a final 'e' to the family name) had been drawing master to Princess Charlotte in 1811 and then landscape painter to the Prince Regent, while his uncle Henry Sasse, another respected landscape and portrait painter, founded a well-known art school in Bloomsbury. From 1815 Richard and Harriet Sasse and their family lived in Brussels, then Paris, where Richard died in 1849. From 1846 Edmund was living in England, it is said to have acted as special constable to the exiled Louis-Napoleon during the Chartist riots and as a personal guide to Prince Albert at the Great Exhibition of 1851.

Edmund Sasse and his elder brother Harry left England for Victoria in November 1852. After an unsuccessful period at the Castlemaine diggings, the following year he set up as a drawing master in Melbourne, albeit in an ostensibly casual way, advertising in the Argus in May 1853 that he wished 'to fill up a few hours in giving lessons in drawing, water colors, & perspective', but he was soon resident in Geelong (Harry remained in Melbourne) where he threw off all semblance of indifference to an artistic career. He was in partnership with the engraver C.E. Winston at Bellerine Street, Geelong, in 1853-54, making drawings and engravings advertising land sales. Their etching on wood of Geelong Railway (1853, RHSV) is inscribed as drawn by Edmund 'Pass'. Sasse also made a pen, ink and wash drawing of the Banquet To Mark the Turning of the First Sod for the Geelong and Melbourne Railway in 1853 (GAG). The firm drew and engraved the advertisements for Hooper's (formerly Mack's) Hotel and the Bell Vue Hotel which appeared in the Geelong Directory for 1854. The firm does no seem to have survived beyond that year.

For the remainder of the 1850s and throughout the 1860s Sasse advertised as a drawing master, taking pupils at his home in La Trobe Terrace and later at Myers Street. In November 1856 he wrote home to his mother (living in London with his eldest brother, Frederick) about the end-of-year exhibition of his pupils' work: 'All
my pupils coming by turns to my house, to finish their drawings, a number of which, "the Best", I am framing. Those that are not framed, I mount, and draw a dark line round them as a set off. He was also employed as drawing master at Geelong Grammar School and at other institutions in the district (including Mrs M.G. Burn's Olrig House from 1863, a girl's boarding-school where T.W.I'Erson, taught singing).

Sasse was appointed to the committee of the 1857 Geelong Mechanics Institute Exhibition, at which he showed a landscape painting and a watercolour study of his own, an oil painting by the English engraver George Baxter and a silver-plated vase. In both the Ballarat and Geelong Mechanics Institute exhibitions of 1869 he showed British views and illuminated addresses. That year he opened, in partnership with William Pye, a School of Art and Design (known familiarly as the Technological School) in the hall attached to Christ Church, Geelong, at the top of Moorabool Street. It offered classes for working men two nights a week. Pye ran the Day school there at which Sasse taught painting and drawing. In 1873 Sasse organised a separate School of Design for girls at the Technological School and in September 1874 organised an exhibition in the Mechanics Institute to display the work of both groups of students. After initial prosperity, decline set in. Both Technological School and the School of Design were removed to Sasse's home at 63 Great Myers Street in 1879. The school, however, had pioneered technical education in Geelong; the Gordon Institute of Technology (opened in 1887) grew from his classes.

On 5 July 1855 Edmund Sasse married Elizabeth Sarah Gibson. They had three daughters, Harriet, Sophia Elizabeth and Maude, all of whom became art teachers. The Misses Sasse are remembered for holding painting and drawing classes in an iron prefabricated studio which was imported from Switzerland and erected in a lane close to the Sasse family home in Myers Street.

Directories/Almanacs: New Quarterly Melbourne Directory, p. 157, professor of drawing, Plymm House, Myers Street; Geelong Commercial Directory and Almanac, 1854, advertisement announces that Sasse and Winston have now joined partnership as 'artists & engravers', Bellerine Street, Geelong; Heath and Cordell, Geelong, Ballarat and Creswicks Creek Commercial Directory and Almanac, 1856, advertisement, 'Professor of Drawing', 8 Virginia Street, La Trobe Terrace; Geelong Commercial Directory and Almanac, 1858, 1861, 1866


SAUNDERS, Benjamin

Painter and professional photographer, showed an oil painting, Fruit and Game, at the 1857 exhibition of the Victorian Society of Fine Arts, giving his address as Emerald Hill (South Melbourne). He was listed as a photographer at 11 Thompson Street, Williamstown, in the Melbourne Directory for 1861 but seems to have retained his Emerald Hill address also; from there he sent four paintings (all copies from European originals) to the New South Wales Agricultural Society Exhibition at Sydney in 1873.
SCARLETT, J. S.

Professional photographer, announced in the Argus in September 1854 that he intended to take portraits in Melbourne by the collodion process. This is a very early example of a photographer offering ambrotypes commercially in the Australian colonies and understandably the reporter on the Argus displayed some confusion about the technique. 'Mr Talbot, the inventor of the improved process has, we believed, abandoned his patent, and if we correctly understand Mr Scarlett's announcement, the introduction of the new field of portrait-taking will be a novelty in the field of colonial art'. The new medium was labelled 'a great improvement on the invention of Mons. Daguerre' - which the ambrotype undoubtedly was. But the process on which Talbot had abandoned his patent in 1852 was the calotype, the well-established salted paper process. As Scarlett's advertisement makes clear, he was using Scott Archer's process, given freely to the world in 1851.

Newspaper References: Argus, 25, 27 September 1854.


SCHOENFELD (Schönfeld), Frederick (Fritz) (c. 1810-1868)

Painter, lithographer and art teacher, was born in Switzerland. He came to Victoria in the Scottish Chief, arriving on 8 May 1858, and worked in Melbourne as a freelance artist, lithographer and drawing master. In 1859-62 he was employed by Frederick McCoy, director of the National Museum of Victoria, to draw and lithograph specimen plates for McCoy's books: *Prodromus of the Palaeontology of Victoria* and *Prodromus of the Zoology of Victoria* were published from the 1870s. He did similar work for Ferdinand von Mueller, director of the National Herbarium of Victoria, drawing and lithographing plant specimens for the six volumes of *Fragmenta Phytographiae Australiae* (1859-68), *The Plants Indigenous to the Colony of Victoria* (1860-65) and *Analytical Drawings of Australian Mosses* (1864).

For a time he was employed by Julius Hamel and may have lithographed several or all of the portraits in Hamel's *Men of Victoria* (Melbourne 1859), although only the portrait of Frederick McCoy is signed by him. In 1860 he lithographed *The Crucifixion* (after Michelangelo), published by Hamel & Co. His best-known portrait is a lithograph (LT) of Ludwig Becker which he produced free of charge at the end on 1861 for the German club Melbourne Deutscher Verein. Exhibited at the 1861 Victorian Exhibition, the Melbourne Examiner praised its remarkable delicacy and high finish. Schoenfeld sent a print to Governor Sir Henry Barkly. His only other recorded work is *View on Easter Hill*, published in 1865 by Charles Troedel in *Souvenir Views of Melbourne and Victorian Scenery*.

In the 1860s Schoenfeld was a paid drawing instructor for classes held by the Melbourne Deutscher Turnverein, but after the club's premises burnt down in December 1866 he no longer seems to have held the position. In January 1868 he advertised his household effects for sale by auction and stated that he was compelled to leave the colony owing to lack of employment. He did not leave but became
increasingly depressed about his circumstances and attempted to drown himself at Port Melbourne. A second attempt at suicide, in a water-filled quarry at Richmond on 21 April 1868, was successful. He was buried in a public grave after an inquest held in the name of Fritz Schonfield. His wife Philippine, née Phen survived him.

When H.J. Woodhouse gave a lecture on early Victorian engravers and lithographers at Melbourne in 1889 he stated that Schoenfeld had produced examples of lithography so lovely, both in portraiture and still-life, as to render a considerable compliment to Victorian in being able to claim him a pioneer.


Newspaper References: Examiner and Melbourne Weekly News, 19 October 1861


Represented: ML; LT.

cat. nos.: 246*, 255.

SCONCE, Clement

Professional photographer and medical practitioner came to Melbourne in 1853. By 1858 Sconce was living in Melbourne; he exhibited 'A century of faces, being one hundred photographic portraits of eminent actors and actresses' with the Victorian Industrial Society in February, being listed in the catalogue as a photographer of 120 Bourke Street East.

References: DAA.

cat. nos.: 115.

SCOTT, Eugene Montagu (1835-1909)

Painter, illustrator, cartoonist and professional photographer, was born in London, one of several artists children of the painter William Walter Scott and Sarah, née Myers, of Sussex Cottage, Park Village East. Montagu or Monte, as he was always known, arrived at Auckland, New Zealand, in October 1855, where he advertised as a 'photographic artist, portrait and animal painter, from London' who had exhibited at the Royal Academy. The claim appears to have been justified; M. Scoff of Sussex Cottage exhibited a portrait at the Royal Academy in 1854. In 1856 or 1857 Montagu Scott moved to Victoria, found goldfields life less glamorous than he expected, and, as 'artist photographer', opened a photographic salon in Collins Street, Melbourne. He was a keen observer of colonial life and manners. His first authenticated drawing in Melbourne Punch (19 February 1857) shows the amazed reaction of an aristocratic British 'new chum' at meeting feminine fashion and cultivation in Melbourne where he had expected only 'savages'.

Scott contributed drawings of local scenes and personalities to many of the illustrated colonial weeklies, including Melbourne Punch, Sydney Punch, the Illustrated Australian Mail, Illustrated Melbourne Post and local almanacs, and was best known by his contemporaries for his long career as a political cartoonist. In 1861 he succeeded Nicholas Chevalier as chief cartoonist on Melbourne Punch and remained there for five years. Although lively and typical, his cartoons lack the innate humour of Chevalier or the satirical gift of his more famous successor, Tom
Carrington. Concurrently advertising his photographic studio at 5 Collins Street West, Scott also became known for overpainting in oils photographs taken, enlarged and chemically fixed by William Davies's firm. These were highly praised at the time. With John Hunter Kerr he produced a series of photographs of the Aboriginal people on Kerr's property, Fernyhurst (RHSV).

In 1866 Scott moved to Sydney to become chief cartoonist on *Sydney Punch* for almost twenty years. During his cartooning career he recorded the involved personal relationships of New South Wales's political and civic developments. Although he lacked the psychological insight of the true caricaturist, some of his large double-page cartoons achieve a certain grandeur. One, *Docker's Defiance*, published in March 1873, represents New South Wales's greatest colonial premier, Henry Parkes, as a plumed and armoured knight towering over his puny opponent, Joseph Docker, champion of the nominated and conservative Legislative Council, and is striking visual record of the long-standing struggle between entrenched land rights and the rising industrial population of the colony. But his greatest and most influential cartoons appeared in the late 1880s and early 1890s in the stridently nationalist Queensland *Boomerang* and the *Worker* (representing the growing force of the labour movement) - cartoons that were widely reproduced in other labour papers for years afterwards with no financial advantage to the artist.

At the same time Scott continued his photographic practice. After working for Edwin Dalton's photographic firm for almost two years, he set up his own George Street studio. Both as a portrait painter and photographer he had instant success. In April 1866 his large, 12 × 8 foot (365 × 243 cm), portrait of Bishop Polding in full canonnals was praised in the *Sydney Morning Herald*, while a review in the *Illustrated Sydney News* a month later considered his life-size oil painting of Polding's successor Bishop Goold 'faultless' in its 'delicacy of execution and softness of tone or colouring'. Both were commissioned for St Mary's Cathedral, Sydney. As 'principal artist' at Dalton's he executed large, 4 foot 3 inch × 5 foot 2 inch (129 × 157 cm), oil portraits of the politician John Sutherland and of Captain Francis Hixson, head of the Naval Brigade, early in 1867. These were considered unrivalled in fidelity to the sitters.

His likenesses, he told a reporter, were established 'by the comparatively new process of tracing n pencil from the enlarged shadow of a smaller [photographic] portrait' (an old camera obscura technique), rather than by the alternative method favoured by Davies of 'fixing the shadow upon a chemically prepared ground' which led to colour deterioration. Scott's own studio, the Sydney and Melbourne Fine Art and Photographic Company, opened in the Freeman Brothers' former premises in March 1867. As well as cartes-de-visite and cabinet portraits, pastel portraits and miniatures in oil and watercolours 'in the first style of art', he continued to produce large photographic portraits (coloured with oil, watercolour or pastel), such as that of Mr John Deery for Tattersall's Club, until 1870 when he sold the photography business to Robert W. Newman.

On 5 August 1868 Scott was elected a member of the Royal Society of New South Wales. His life-size painting of the Duke of Edinburgh (who visited Sydney in 1868) received the unprecedented sum of 250 guineas and was hung in the Legislative Assembly Chamber of the New South Wales Parliament. It is now in the Sydney Town Hall and, despite the size, its photographic origin is obvious. Also commissioned to produce a composite photograph of Prince Alfred and the officers aboard the *Galatea*, he arranged individual portraits of the officers in two groups, 'one set round a medallion of [the duke] and one round a similar picture of
Commander Campbell'. Later he photographed Prince Alfred's would-be assassin, James O'Farrell, on the morning of his trial, as well as the barristers engaged to defend him. He enjoyed photographing actors and actresses in costume, including a touring Japanese trio (carte-de-visite, Josef Lebovic Gallery). In 1877 his portraits of colonial notabilities were included in a series of fine chromolithographs brought out by Gibbs, Shallard & Co.

Scott's modern history painting, *Death of Kennedy*, was spoken of 'in very favourable terms' when shown at Sydney in 1866. In 1869 his complementary *Natives Discovering the Body of William John Wills, the Explorer, at Coopers Creek, June 1861* (LT) was lent to the Melbourne Public Library Exhibition By T.B. Payne, a prominent Melbourne collector. Scott's best-known painting today a 3 foot 6 inch x 7 foot (107.5 x 214 cm) detailed oil of contemporary figures and landscape titled *A Day's Picnic on Clarke [sic] Island* (ML), was exhibited for sale at £200 in the 1870 Sydney Intercolonial Exhibition. It did not prove sufficiently romantic for the taste of the time; the *Sydney Mail* critic referred to 'gaudily bedecked marionettes' and the *Herald* called it 'grotesque'. Paintings of Australian bush life later exhibited with the Art Society of New South Wales received equally mixed reviews. The *Bulletin* of 24 March 1883 was practically scathing about *A Station of Fire* which it labelled 'The Great Picture' and 'nocturne in black'. However, *Out on the Plains—the Last Match*, a narrative painting of a young bushman and his Aboriginal groom in the same exhibition was praised unreservedly in the *Sydney Morning Herald*. An oil painting, *Bushies*, is in the Mitchell Library; *Resting for a Smoke* (1899, o/c) sold at Christie's (Australia) in May 1983.

Scott contributed to the *Sydney Bulletin* in 1880 before its adoption of photo-engraving on metal revolutionised the style of drawing for the press (as demonstrated by the cartoonists 'Hop' and Phil May) and made the elaborate style of drawing beloved on the wood-engraver and lithographer look old-fashioned. By the beginning of the new century his detailed, explanatory type of cartoon, like his illustrative painting, had fallen from favour. In addition, ill-health and failing fortune limited his output. In spite of his abilities, Scott was no businessman; he was declared bankrupt in 1870 and again in 1908. He finally eked out a small living painting portraits and racehorses and contributing to illustrated sporting papers such as the *Arrow* and *Referee*. Sick and impoverished, he died at Randwick on 15 May 1909 and was buried in St Jude's Anglican Cemetery. He had been married twice: to Army Johnson at Melbourne in 1859, then at Brisbane in December 1889 to Mary Ellen Price, a widow. He was survived by Mary Ellen and their two daughters and by a son from his first marriage.

Scott signed his illustrations and cartoons in many ways: usually with the initials E and M enclosed in an S, sometimes as Monte, and when in full usually as 'Montagu Scott'-as indicated in *Punch Staff Papers* issued by *Sydney Punch* in 1872. Distinguished in appearance, with slightly aquiline features, satin cravat, wing collar and silk hat, he was considered a 'good mixer' in any company although William Moore says his 'Gad, Sir!' manner astonished his fellow artists on *Sydney Punch* when he joined it in 1866. His colleague Alfred Clint sketched him in this guise for the December 1878 issue of the magazine—the first known cartoon of a cartoonist in Australia's history.

Newspaper References: *Australasian*, 22 May 1909; *Illustrated Melbourne Post*, 18 April 1863; *Illustrated Sydney News*, May 1866, March, April 1867, June 1868; *Sydney Mail*, 3 September 1870; *Sydney Morning Herald*, 20 April 1866, 3
SKARDON, J.

Professional photographer was listed as a photographer and photographic artist of 7 Collins Street West in the Melbourne Directory for 1859.

Directories/Almanacs: Tanner's Melbourne Directory, 1859, p. 35, artist and photographer, 7 Collins Street West.

References: DAA.

SMITH, A. V. (?-1874)

Professional photographer and a miner, was working as miner in Ballarat, Victoria, until he met William Ellis in 1854 and became a partner in his photographic business. By 1857 Smith was running the Ballarat studio on his own. In 1863 at the Ballarat mechanics Institute he exhibited portraits 'coloured in a new style' and three years later showed a photographic panorama of Ballarat taken from the tower of the Eastern Fire Brigade station at the Melbourne Intercolonial Exhibition. He bought out Saul Solomon in 1867, thus acquiring Solomon's reputed collection of 17,000 glass negatives.

Smith and his brother produced 'Photographs of our Village', a series of local views which they displayed at the Ballarat Mechanics Institute Exhibition in 1869. Their titles proclaim a less celebratory topographical approach to the town than was normal at the time: The Aged and the Maimed, An Old Colonist's (the Artist's) Retreat, At Work or Play?, The Politicians, The Conference, Giving It an Edge and The Sculptor's Studio. At this exhibition Smith Brothers also exhibited photographs of Scottish scenery, and A.V. Smith alone showed 'Two Frames [of] Colored Portraits'. He continued working as a photographer at Ballarat until his death in 1874. The La Trobe Library holds forty-one of the Smiths' photographs of Ballarat and its environs.

Newspaper References: Ballarat Star, 3 September 1866.

References: DAA; MEA ; K. Webber, 'Photographers in Ballarat and environ's, ms.

SOLOMON, Saul (1836-19290

Portrait painter(?), professional photographer, businessman, civic leader and politician, was born in Knightsbridge, London, on 15 January 1836, son of the well-known dealer in photographic apparatus Joseph Solomon (1803-90) and his wife Dinah(?), née Davis. He learnt the art of daguerreotyping from Victor Cagneville, a friend of Daguerre. Solomon migrated to Victoria with his brother in June 1852 and worked for a short period in Melbourne before proceeding to the
Bendigo goldfields. In 1854 he settled at Ballarat as a general storekeeper. In 1857 he set up as a professional photographer, taking portraits 'by the New Collodion Process' for which he charged 5s upwards 'complete in case'. He soon acquired a large portraiture business.

By 1859 Solomon was advertising ambrotypes and stereoscopic pictures. That year he was joined by William H. Bardwell and from 1862 the studio was known as Solomon & Bardwell's. At the 1862 Geelong Exhibition of Art, Science and Industry the firm exhibited 'a number of sennotype portraits', a new process which the *Illustrated Melbourne Post* considered 'highly successful'. During 1865 it advertised locally as sole agent for the process 'which the inventor, Mr Charles Wilson has brought to Australia', claiming that after being taken and tinted the sennotype 'was subjected to a chemical process which not only fixed the colours but imparted to the picture the appearance of having been executed on ivory; but which it has acquired not only an extraordinary mellowness of tint, but a relief which can only be compared to that procured by the stereoscope'. The total effect was said to be reminiscent sole right to the process, however, was highly controversial and no monopoly proved lasting.

Solomon & Bardwell exhibited examples of their photographs at the Ballarat Mechanics Institute Exhibition in 1863. The partnership was listed in Victorian and Ballarat directories from 1862 to about 1874, but it is not clear if Solomon remained constantly with the firm. At some time during this period he lived at or visited Dunedin, New Zealand, on mining business, and helped form the Dunedin Fire Brigade (as he had helped form that in Ballarat). In September 1866, under his own aegis, Solomon produced photographic views for Buninyong Shire and Borough Council as well as his own views of Ballarat, to be shown at exhibitions in both Ballarat and Melbourne that year. These were described by the *Ballarat Star* as being 'magnificent views of the surrounding country', including the Lal Lal Falls, the crater at Mount Buninyong and Mount Warrenheip. An engraving in the *Illustrated Melbourne Post* showing the governor arriving at the Ballarat exhibition was also acknowledged as being after a photograph Solomon (alone) had taken. On the other hand, 'some very capital panoramic views of the great gold-fields metropolis, not less remarkable for their size than for the care that evidently has been bestowed upon them', were stated to be by Solomon & Bardwell of Ballarat when reviewed at the 1866 Melbourne Intercolonial Exhibition.

Solomon married Martha Patti Kemp at Ballarat on 13 October 1866, giving his profession on the marriage certificate as 'Artist'. In 1868 they moved to Adelaide where Saul worked as a photographer in association with Townsend Duryea before establishing his own business, the Adelaide School of Photography, at 51 Rundle Street. This flourished from 1874 to 1890. Solomon became involved in local commercial and civic affairs, such as the erection of the Adelaide School of Music, the construction of the Adelaide Arcade (which still exists), the introduction of electric lighting to Adelaide and the establishment of the Metropolitan Brick Company. He was an alderman on the Adelaide City Council from 1884 to 1890 and a member of the House of Assembly for East Torrens from 1887 to 1890, a councillor of the School of Mines and, inevitably, a member of the Fire Brigade Board.

Solomon's move to Mount Gambier, South Australia, in 1890 as proprietor of the Mount Gambier, South Australia, in 1890 as proprietor of the Mount Gambier Hotel prompted a comment in a letter in *Quiz*: 'Hitherto, you have drawn faces, now you are going to draw beer'. In 1894 he went to Western Australia and settled
at Northam, where he became involved in the meat industry. No photographs taken at this time are known and his obituary does not mention his career as a photographer. Solomon died in Northam on 2 May 1929, survived by his wife, two sons and a daughter. Two sons and a daughter predeceased him.

Numerous examples of Saul Solomon's Ballarat and Adelaide photographs survive; the La Trobe Library has a number of albums of his work and the Mortlock Library also hold examples (indexed under the subject, not the photographer). Any career as a portrait and figure painter, however, is much more obscure. None of the biographical material available refers to any training or activity as a painter, except for the satirical comment in Quiz, an admiring reference in the Adelaide Observer in 1881 to a portrait of the late Sir George Kingston which was being painted from a photograph at Solomon's studio ('The artist appears to have hit off the expression of the eyes ...'), an advertisement for his Adelaide School of Photography in the South Australian Register, which noted: 'Oil paintings of superior finish taken either from Cartes de Visite or Life'. The Art Gallery of South Australia has an oil on canvas Portrait of John Howard Clark inscribed in pencil on the back, 'Painted by S. Solomon / 51 Rundle Street / Adelaide / June 1878', while the Riddoch Art Gallery, Mount Gambier, South Australia, has a large oil on canvas of Queen Victoria and her Family, signed in the lower right corner 'S. Solomon / Adelaide 1879'. All were probable painted from photographs or over an enlarged photographic base. All may not have been done by him personally; a descendant stated that Solomon's wife is known to have coloured at least one profile portrait and that Solomon employed a Japanese artist to tint his photographs.


Newspaper References: Adelaide Observer, 4, 24 June 1881, 23 March 1889; Australasian, 1 September 1866; Australian Monthly Magazine, vol. 2, 1866; Ballarat Star, September 1866; Illustrated Melbourne Post, 27 December 1862, 27 July 1866, 20 September 1866; Northam Advertiser (WA), 4 May 1929; Quiz, 17 January 1890.


SOTHERN (Southern), E.

Portrait painter, was listed as Mr E. Southern, a resident practising artist of 217 Swanston Street, Melbourne, in the catalogue of the 1853 Victorian Fine Arts Society Exhibition where he showed a portrait of the Hon. W. a'Beckett. Also exhibited was a portrait of a Mr Davidson by C. Southern, presumably a misprint. (the subject was probably the husband of the miniaturist Letitia Davidson who showed work in the same exhibition). E Sothern was listed as a teacher of drawing and painting at Launceston in Walch's Literary Intelligencer for March, April and May 1860 but not again.

References: DAA.

SPARKE, A. K.

Professional photographer, was working at Yarra Street North Geelong when he advertised 'Cheap photographic portraits!' in the 1858 Geelong Directory: 'Photographic portraits, stereoscope or otherwise, taken in the improved style of Art
and Beautifully coloured from 2/6d each - Views taken, Portraits copied; Likenesses for Rings, Lockets &c'.

Directories/Almanacs: Geelong Directory, 1858, p. 254, photographic artist, Yarra Street North.

References: DAA.

SPENCER, Mr

Professional photographer, came to Victoria at the end of 1854, attracted by the gold rushes. In Melbourne he was taught to take photographs by Walter Woodbury, a result of their meeting when Spencer personally delivered a letter to Woodbury from their common home-town of Stafford Manchester. Later they went into partnership. According to a letter Woodbury wrote to his mother on 30 December 1854, they decided against starting up as photographers in Melbourne because the competition was too keen: 'there are already about twenty in it'. Instead, each put up about £30 with which they bought a horse, dray and tent and set off for the diggings. Stating that they might starve away for one or tow years. Woodbury wrote: 'We calculate on clearing at least £100 a month between us, but it is best not count our chickens before they are hatched. I shall be able to send you some nice views of the diggings... Spencer seems a nice quiet young man and I think we shall get along very well as mates from what I have seen of him'.

The plan was a failure and the partnership was soon dissolved, Woodbury returning to Melbourne and Spencer continuing to travel around the goldfields. On 1 August 1855 Woodbury was informing his mother that he had just seen Spencer again, that his luck had improved slightly after Woodbury left and that he was about to set up on his own business taking likenesses. With a certain pique, Woodbury noted that it was 'a good thing for him that he happened to learn the business from me as it is always capable of bringing him a living'.

References: DAA; Walter Woodbury Papers, Royal Photographic Society, Bath.

STEPHEN, George Milner (1812-1894)

Painter, sketcher, public servant, geologist, barrister, politician and faith healer, was born in Wells, Somersetshire, the sixth son of John and Mary Stephen. John Stephen's lucrative law practice had been ruined by his passion for land speculation and in 1824 the family came to new South Wales in the Prince Regent. In England, at Honiton Grammar School, George Milner Stephen had topped every class; on arrival at Sydney he was sent to the Sydney Grammar School to complete his education. Within a year he had won the silver medal for classics, left school and became a clerk in the Commissariat Department.

In 1829 he went to Hobart Town where his brother Alfred was Crown solicitor. Here he was appointed a clerk of the Supreme Court. He became dissatisfied when the Executive Council refused to acknowledge his 'small manual for police officers and a digest of colonial laws', so in 1836 returned to his brother Francis's legal office in Sydney. On the latter's demise, George applied to the Supreme Court for admission as an attorney. This was refused, so once again he went to Hobart Town where, through official bungling, instead of his brother Alfred being approached, George was asked to fill the vacancy of advocate-general of South Australia's advocate-general and Crown solicitor, much to the astonishment of the Hobart Town press.
At first he was comparatively successful and was also appointed colonial secretary under Governor Gawler. His success did not, however, last. When he was questioned over land dealings in which he was involved with Mrs Hindmarsh, the wife of the former governor and his future mother-in-law, a scandal erupted. During the fracas Stephen sued the South Australian Gazette and Colonial Register for libel and was sued in turn for perjury. Following this affair, he was forced to resign all public offices. Having at one stage given the Hindmarsh children drawing lessons, Stephen married the eldest daughter Mary (Hindmarsh) in Holy Trinity Church, Adelaide, on 7 July 1840. A month later he and his wife left for England. Eventually Stephen became secretary to his father-in-law at Heligoland, and island off the west coast of Schleswig-Holstein which Sir John governed from 1840 to 1856. A sketchbook of sixty-one drawings Stephen and his wife produced at Heligoland was later given to the Art Gallery of South Australia by the family; other drawings from this period are in the Mitchell Library.

Miniature portraits by Stephen of friends and family are known from 1835. Surviving examples include one of Mrs Hindmarsh and one of Mary (p.c.), as well as a delightful youthful self-portrait (ML). A large oil on canvas of Mrs Millicent Payne, a member of Governor Hindmarsh's household (Redency Museum, York, WA), is said by the subject's descendants to have been painted by the aide-de-camp to Governor Hindmarsh, who must have been Stephen. It is in poor condition and seems mediocre. While in England he began to paint prominent public personalities, thinking that he would take up painting as a profession. However, a reminder by a disgruntled citizen of Stephen's doubtful past upset this idea. His next aim was to be admitted to the Middle Temple. He was called to the Bar in 1845, only to return to Adelaide the following year to become involved in mining schemes, some of them dubious.

Although a fine miniature portrait painter of professional quality, it is unlikely that Stephen received many paid commissions outside the immediate family circle. At the 1847 Exhibition of Colonial Artists he exhibited portraits of Prince Esterhazy, HSH Prince of Thurn and Taxis, the King of Denmark, and Governor Hindmarsh, together with Portrait of a Lady, A Study in Satin (after Nechter) and A View of St Michael's Mount, Cornwall (jointly with his wife). All received favourable if brief mention in the South Australian Advertiser of 12 February 1847. The South Australian Register of 13 February 1847 was a little more expansive: 'No. 16. Governor Hindmarsh, by Mr Milner Stephen is well executed and those who knew the subject say the likeness is excellent. By the same artist there are several other portraits, all deserving notice, particularly ... "The King of Denmark", if it be only to show the more ignorant how very much kings are like other people ... one of the best is ... "A Study in Satin, after Nechter". The drawing generally, but especially the white satin dress, is worthy [of] the highest commendation'. It is likely that these remained in Stephen's possession; most were shown again with the Victorian Fine Arts Society at Melbourne in 1853.

The Stephens had moved to Melbourne in 1851 and George Milner spent some time on the Victorian goldfields. Shortly afterwards he helped found the British-Australian Gold Mining Company and his legal practice began to suffer. From time to time his old enemies would raise the scandal of twenty years before the Stephen found himself embroiled in more libel actions throughout the 1850s to defend his name. Ironically, even the veracity of one of his artistic efforts was questioned. In March 1871 the Borderer Post challenged a view of Albury after his sketch which had been published the previous month in the Illustrated Sydney News: 'we are
compelled to take exception to the engraving as totally misrepresenting our town, and unhesitatingly say that it is a libel on this rising and prosperous district. Had the artist taken a sketch of the group of the Fiji Islands, showing the timber covered mountain tops and attached to it "a view of Albury", it would have answered the purpose quite as well as the sketch now before us' - and this despite the fact that Stephen had been 'for a considerable time a resident in this district'.

From 1859 to 1861 Stephen represented Collingwood in the Victorian Legislative Assembly; in 1877 he was appointed parliamentary draughtsman. The final stage in this extraordinary life was spent as a faith-healer after he ad meddled in spiritualism: 'His fame spread rapidly and he was soon treating over fifty patients a day'. In 1887 he went to London, where he was said to have attended the Prince of Wales. While there, his wife died. Stephen returned to Australia in 1889, still active as a faith-healer. He died at Brunswick, Melbourne, on 16 January 1894. Of his nine sons and three daughters, only three sons survived him.

Newspaper References: Argus, 26 February 1857, 22 August 1859; Boarder Post (Albury), 22 March 1871; Illustrated Sydney News, 18 February 1971; South Australian Register, 13 February 1847.


Works: Sketchbook (AGSA); portrait, believed to be of Mrs Hindmarsh by G.M. Stephen (formerly at the governor's summer residence, National Park Belair, SA); sketch of Harold W.D. Stephen for miniature, pencil (ML A6924); self-portrait, w/c on ivory (ML min 162).

cat. nos. 15.

STRUTT, William (1825-1915)

Portrait and history painter, was born in Teignmouth, Devonshire, England, on 3 July 1825, the second son of William Thomas Strutt, a Nonconformist preacher and clerk with the Bank of England, and his second wife, Mary Ann, née Price. Artistic talent in the Strutt family can be traced back to his grandfather Joseph Strutt (1749-1802), an artist and engraver who exhibited with the Royal Academy between 1779 and 1784 and whose reputation rests on his antiquarian publications such as The Sports and Pastimes of the People of the England (1801). William's father William Thomas Strutt (1777-1850) was highly regarded as a painter of miniatures, exhibiting with the Royal Academy from 1795 to 1822; he was also a connoisseur and collector of prints.

Strutt's early education took place at St Helier in Jersey, in France and in England. His artistic instruction began in 1835 when he studied drawing with a French tutor at Boulogne. In 1838 he was enrolled at the Paris studio of Michel-Martin Drolling, a portrait and history painter, and the following year he was admitted to the Ecole des Beaux-Arts. Here he was given instruction by Paul Delaroche and Horace Vernet. From 1843 to 1844 Strutt was apprenticed to another history painter, Joseph-Nicolas Jouy, a former pupil of Ingres. For the next three years he financed his extended stay in Paris by preparing drawings for illustrated
books, including Mrs Anna Jamesons's *Sacred and Legendary Art* (1848) and Paul Lacroix's five-volume work, *Le Moyen Age et la Renaissance* (1848-51).

Strutt returned to England in 1848, the year of the Revolution in Paris. In 1850, 'seized with the urge to seek new fields', he sailed for Victoria in the frigate *Culloden*, arriving at Melbourne on 5 July. He soon found employment as an illustrator on the short-lived *Illustrated Australian Magazine* published by Thomas Ham. On 6 February 1851 a bush-fire ravaged large areas of Victoria, an event which inspired Strutt's large and most famous oil painting, *Black Thursday* (LT), completed in England in 1864. Later in 1851 Strutt visited the goldfields at Ballarat. His fine watercolours and drawings depicting the progress to the diggings and including portraits of the Aboriginal police are collected in his album *Victoria the Golden* (Victorian Parliament Library, Melbourne). His lithographer View of the Golden Point, Ballarat was published in 1852 and some of his drawings were included in *The Gold Diggers' Portfolio*, published by Ham in 1854. After his return from the goldfields Strutt was given several portrait commissions. His oil portraits of the legendary John Pascoe Fawkner (LT) and of two former mayors of Melbourne, Dr Augustus Greeves and Andrew Russell, were included in the Melbourne Exhibition of October 1854.

On 2 June 1852 Strutt married Sarah Agnes Hague at the Congregational Church, Lonsdale Street, Melbourne. In October four bushrangers bailed up and robbed seventeen people on the St Kilda Road, providing Strutt with a further subject for a major historical painting, *Bushrangers* (MU), completed in 1887. In February 1855 William Strutt, his wife and their first child Emily departed for New Zealand in the schooner *Marchioness*, arriving at New Plymouth on 27 March. Attracted by the prospect of bush life, Strutt bought a 100-acre block of land about 10 miles form New Plymouth and in December 1855 began work on his estate. Having cleared and burnt off a small patch of land, he built a bush dwelling, 'a rough place built of fern tree stem, with framework of wood and canvas roof'. Sarah and Emily joined him, their goods being brought from New Plymouth by bullock-dray, and the Strutts' second child, Alfred William, was born in the bush house on 18 January 1856. However, the pleasures of pioneering soon palled and they returned to New Plymouth where Strutt made numerous drawings of the Maories and the landscape around the town. His drawings of bush life, scenery and Maoris are collected in two albums (ATL). On 4 July 1856 the Strutt family embarked in the *William Denny* bound for Sydney.

Strutt's New Zealand sojourn resulted in several fine oils, two of which, *War Dance at Taranaki* (c. 1857, p.c.), were completed in Melbourne. Another, *Maories Beaching their Canoes and Going off to Market* (1865, ATL), was based on a scene on the beach at Ohehunga, near Auckland. In 1863 a group of Maori chiefs and their wives visited England and were received by Queen Victoria at Osborne. Infact the son of Hare Pomare, one of the chiefs, was baptised in St Paul's Church, Tottenham, in November, and Strutt, back in England by then, painted the group in the native costume with an imaginative background of New Zealand flax, Clematis and cabbage trees. The painting (NLA) was exhibited before Queen Victoria at Osborne in 1864.

On the family's return to Melbourne, Strutt supported himself through illustrations and lithographs as well as portrait commissions. The latter include a bust portrait of John Pascoe Fawkner in the grand manner (1856, NLA) and an equestrian portrait of Major-General Edward Macarthur (1857, Victorian Parliamentary Library, Melbourne). He was a founding member, with Gilfillan, von
Guérard, Becker, Chevalier and the sculptor Charles Summers, of the Victorian Society of Fine Arts formed in November 1856. At the first and only official exhibition of the society, held in December 1857, Strutt was represented by five paintings, including the portrait of Macarthur. Between 1858 and 1860 he was commissioned to paint other portraits, including those of Frederick James Sargood and John O'Shanassy (1860) commissioned by the St Patrick's society, Melbourne (untraced). His posthumous portrait of Colonel Neil, shown at the 1861 Victorian Exhibition, was awarded an honourable mention.

In the Victorian Exploring Expedition led by Burke and Wills which left Melbourne in 1860 to cross the Australian continent form south to north, Strutt found both a dramatic theme and a tragic hero. He made several studies including a watercolour, ML) of the departure of the expedition from Royal Park, Melbourne. Sketches and a photograph of Robert O'Hara Burke, taken at the expedition's camp on the following day, were the basis for a romantic posthumous portrait of the explorer (1862, p.c.) completed just before Strutt's departure for England. The tragic outcome of the expedition inspired several fine watercolours, painted in England, of the death and burial of Burke, and a large oil of Burke's burial (1911, LT). Sketches and watercolours relating to the expedition are contained in two albums (DL) and in Victoria the Golden.

Strutt was the first Royal Academy-trained artist to come to Melbourne in 1850s. He documented, in the greatest detail and with consummate skill, the high points of the first crowded decade of Victoria's history as a separate Australian colony. Yet his ambition to paint large historical canvases depicting political events was thwarted. Commissions to paint the opening of the first Victorian Legislative Council in 1851 and the meeting of Victoria's first parliament in 1856 lapsed due to lack of interest and insufficient funds. His colonial works painted in England did not find immediate appreciation in Australia: Black Thursday, that epic depiction of settlers in flight from a disastrous bush-fire, remained in the artist's studio for nearly twenty years before being bought by Adelaide art dealer, while Bushrangers was purchased from the Royal Academy by a Yorkshire Colliery owner in 1887. In the 1950s Black Thursday was purchased by the Public Library of Victoria, Bushrangers was located and brought back to Australia by Sir Russell Grimwade who eventually bequeathed it to the University of Melbourne. Both paintings are now recognised as landmarks in the development of Australian history painting, anticipating significant themes treated a generation later by the Heidelberg school of painters.

Strutt is acknowledged for his elegant and refined draughtsmanship in the French Academic tradition and most public galleries hold at least a few examples of his drawings. Since 1974 seven of his major English subjects have been acquired for Australian public collection, giving a more balanced representation of the work of this versatile Victorian and colonial painter.


Represented: AGNSW; ML; DL; ANG; NLA; NGV; LT; Parliamentary Library, Melbourne, Melbourne Club; MU; BFAG, Benalla AG, CAG, Dewsbury, Yorkshire (UK), Brecon Cathedral, Wales; Palace of Peace, The Hague, Holland; Musée de Lucerne, Switzerland; p. cs. Australia, New Zealand and England.

STUBBS, William J.

Professional photographer, was employed by the photographers Duryea & McDonald at 3 Bourke Street East, Melbourne, in 1853. He then established his own photographic business in Patterson Street, Launceston, Tasmania, in 1855. Returning to Victoria, he worked in Ballarat and other inland towns until setting up at 7 Collins Street East, Melbourne, in 1860-62 as W.J. Stubbs, 'Daguerrean and photographic artist'.

William Stubbs, artist, was at 88 Argyle Street, Fitzroy, between 1863 and 1866, according to Sands & MacDougall's *Melbourne Directory*. This must have been his private address for, according to biographical notes published in 1893, Stubbs was working about this time for Batchelder & O'Neill in Collins Street. He apparently purchased the Batchelder firm in 1868 (from Botterill, Dunn and Wilson) and continued there until 1889, when he retired. A beautiful opal glass portrait by Stubbs of the botanical artist Ellis Rowan is in the National Library.


References: *DAA; MEA; Photographic Review of Reviews*, 15 December 1893.

SUMMERS, Charles (1825-1878)

Charles Summers was born on 27 July 1825 at East Claredon, Somerset, England. His early training was with his father, George Summers, who was a stone mason and builder. While working with his father on the erection of a monument, at Weston-super-Mare, he met the sculptor Henry Weekes, R. A.. In 1846, Summers went to London and worked with his brother Eli as assistants to Weekes and later with Musgrave Lewthwaite Watson. Between 1849 and 1851 he studied at the Royal Academy Schools in London, where he won a silver medal for relief, and in 1851 had a studio in Westminster. In the same year he married Augustine Amiot.

In 1852 Summers left London Bound for Melbourne. All of the seven children of George Summers came to Australia during the goldrush. Charles built his own six roomed brick house in Docker Street, Richmond. In 1853 he went to the goldfields at Tarnagulla, Victoria, but returned to Melbourne in 1854. By 1855 he had established a studio at 92 Collins Street, near Alfred Place, Melbourne, where he later cast his *Burke and Wills*. In 1856 he was appointed to be in charge of the carving and modelling of the interior of the Legislative Council and Legislative Chambers, Parliament House, Melbourne. James Scurry and John Simpson Mackennal worked under his supervision. In 1861 he was awarded a First Class Certificate at the Victorian Exhibition for Design for Seal of the Commission. In 1862 he was given the commission for a bust of Sir Redmond Barry, in 1864 he received the commission for the Burke and Wills Monument and in 1869 modelled a marble bust of Gustavus Vaughan Brooke.

In 1864 Summers produced a maquette for a colossal statue of Shakespeare for the front of the Public Library, Melbourne. As sufficient finance was not forthcoming from public subscriptions, the commission was not given.
In 1867 Summers returned to London. After touring the continent, he established a studio at Via Margutta, Rome. Except for visits to London, he remained in Rome the rest of his life. He died in Paris in 1878 while travelling from Rome to London. He had made arrangements to return to Melbourne to complete the four seated portraits of the Royal Family, which had already been consigned to the National Gallery of Victoria.


Newspaper References: *Age*, 21 November 1860; *Argus*, 29 October 1856; 17 November 1856; 31 October 1857, 4 March 1858 for portrait bust of a child certificate of merit, 18 December 1857, 20 November 1860, 3 October 1861, 22, 27 April 1865, 9 December 1878; *Age* 1 December 1857, *Illustrated Melbourne Post*, 25 May 1865 25 May 1867; *My Note Book*, 27 February 1858.


**TACIBER, Carl**

Professional photographer, was listed as a photographer of Castle Lane, Little Bourke Street west in Tanner's *Melbourne Directory* for 1859.

References: DAA.

**TARGETT, John**

Professional photographer was working at Glenorchy, Victoria, in about 1860-61. Early in 1862, when charged by the Victorian Police with having deserted his family, Targett was described as 'an Englishman aged 30, 5' 9'' [175cm], rather thin build, light complexion, dark hair and rather sandy beard, whiskers and a moustache'. A photographer, he was said to be travelling with cart. No photographs have been identified but he is unlikely to have signed his work.

References: DAA; *Victorian Police Gazette*, 18, 25 January 1862.

**TAYLOR, Samuel**

Portrait painter was listed as such in the *Squatters' Directory* for 1849 and in the *Melbourne Directory* for 1851, when living at 64 Collins Street East.

References: DAA.

Directories/Almanacs: *Squatters' Directory*, 1849, p. 69, portrait painter, 64 Collins Street East; *Victorian Directory*, 1851, p. 69, portrait painter, 64 Collins Street East.

**TESTAR, Mrs Elizabeth, née Turner (1819-1908)**

Painter and singer, was born in Kent in June 1918, seventh of twelve children of an allegedly eccentric Chatham chemist called Turner and his second wife, formerly
a Miss Hetley. In 1827 the family moved to London. Elizabeth claimed she first learnt singing and pianoforte by listening in on an older sister's lessons. She taught herself French and German. Later she studied drawing under Chastellan and Pistrucci, then attended classes at the British Museum and National Gallery. Elizabeth and her sister Mary became concert singers and Elizabeth also worked as a book illustrator, being sub-contracted, she said, to provide all the illustrations for a work on Italian antiquities (mainly vases) for which Campanari had been commissioned. She received 8 guineas (and no acknowledgment) for her work.

In February 1850 Elizabeth Turner married Thomas Testar and in June they left for Victoria in the *Northumberland*, arriving on 26 October. Thomas was appointed paymaster in the Education Department and Elizabeth became one of Melbourne's principal singers, taking the soprano part at weekly concerts held at the Mechanics Institute for several years. Making her colonial debut in the Mechanics Hall on 5 December 1850, she was greeted with the greatest possible enthusiasm and repeatedly recalled, the *Argus* reported. She assisted in the formation of the Melbourne Philharmonic Society and sang at their concerts. Other engagements included singing at the opening of the Theatre Royal, then regularly at the Princess Theatre. She held solo concerts in Melbourne and Geelong and appeared in association with the visiting English prima donnas Catherine Hayes and Anna Bishop. She was the leading soprano in the St Francis's Catholic Church choir (which paid for its singers) from her arrival until she bowed to pressure from her husband and retired from professional singing in April 1858. Her final public appearance was as an amateur at the music festival held to celebrate the opening of the University of Sydney's newly completed main Building in July 1859.

Testar exhibited three paintings with the Victorian Fine Arts Society at Melbourne in 1853: *The Assumption of the Virgin (after Murillo)*, a miniature of Lady Hamilton and *Robinetta*. Reviewing the exhibition, the *Argus* noted 'one or two' miniatures by Mrs Testar herself was shown at the 1854 Melbourne Exhibition by the painter Henry Holmes. In the early 1870s she studied at the National Gallery School under von Guérard. Her *Fern Gatherer* (a watercolour after the painting by Robert Herdman) and *Rachel at the Well* (after F. Goodall) were included with copies by other National Gallery students at the 1872 Victorian Intercolonial Exhibition, then at the 1873 London International Exhibition. At the Melbourne Centennial Exhibition in 1888 she exhibited *The World, the flesh, and the Devil* and *The Writing Lesson*, apparently still copies.

In later years Testar served at various times as president of the Children's Hospital, vice-president of the Infant Asylum and vice-president of the St Kilda ladies' Benevolent Society. After her death on 20 march 1908 her obiturist in the *Argus* stated that she had become best known for their charity work but added, 'many old colonists will remember with pleasure her artistic powers, both as a painter and a singer'.

Newspaper References: *Age*, 6 November 1872; *Argus*, 18 December 1852; 20, 30 August, 14 December 1853, 23 March 1908

References: *DAA*; 'Mrs. Testar: A forgotten prima donna', *Table Talk*, 23 January 1891.
THOMAS, Edmund (1827-1867)

Painter, lithographer and professional photographer, was born in Cheltenham, Gloucestershire. He arrived at Port Phillip on 25 November 1852 in the *Blorenge*. Linsted as a practising artist of 118 Collins Street East, Melbourne, Thomas showed four paintings (all for sale) in the Victorian Fine Arts Society's 1853 exhibition: *Going to Stable, Far, Far Away, View on the Yarra, near Richmond* and *View from South Side of Princes Bridge, Melbourne*. The last was probably the original of the lithograph *River Yarra Yarra from South Side of Princes Bridge, Melbourne*, published by Huxtable & Quarrill in about 1853. Some copies state that Thomas lithographed the work, others that Gilks was the lithographer. Six further views of Melbourne drawn by Thomas and lithographed by Quarrill were advertised for sale at 5s the set in the *Armc'hair* in February 1854. F. Varley published Thomas's *Victorian Views* that same year - the work by which Thomas is now best known. Its lithographed subjects include *Collins Street, 1853, Geelong -Corio Bay 1853, St Francis' Roman Catholic Church - Melbourne 1854* and *First Melbourne Exhibition, November 1854*.

Thomas was at Sydney by the end of 1854, the year he dated a lithograph of Manly Beach. By early 1855 he was in partnership with Scipio Clint as Clint & Thomas, Portrait and Landscape Painters, Lithographic and General Draughtsmen of Jamison Street. Between 1857 and 1861 Thomas was listed at 61 Hunter Street, an address shared by the painter John Murphy. He continued to produce his own lithographs, including *Sydney Sailor's Home* (n.d.) for Allen & Wigley and *Woolloomooloo [sic] Bay* (1855). A calendar for 1856 containing eight inset views of Sydney is stated to have been lithographed by him and published by Hon Degotardi.

Thomas painted at least two watercolours in 1857 showing the wreck of the *Dunbar: Entrance to Port Jackson* (ML) and *The Gap, South Head, NSW* (DG). His lithographs, similar to his drawings of the scene, were issued by several Sydney publishers, including J.R. Clarke. Clarke also commissioned Thomas to design sheet-music covers. The Mitchell Library's collection includes his lyre-bird with native plants for the 'Australian Album' (1857), a view of South Head for the cover of 'The "Columbian" Mazurka' and a view of the Sydney Domain for the cover of 'The Last Rose of Summer' (1856). The La Trobe Library holds the sheet music of 'The Australian Masonic Waltzes' composed by George Peck with Thomas's cover illustration of a ballroom scene and various masonic symbols, a ballad with Thomas's sketch of Madame Carandini, and 'The Cricket Match Schottische' by E. Boulander of 1857 illustrated with Thomas's colonial cricket match.

Thomas is best known for his topographical prints of Sydney and Melbourne, but he also made portrait lithographs of well-known identities. Indeed, when first in Melbourne he had been listed back to front as 'Thomas Edmund, portrait painter' and several original watercolour and pencil portraits are known: his drawing of Lucy Escott is in a scrapbook (LT) and an unknown woman's portrait is in another album (ML). In 1859 the *Sydney Morning Herald* noted Thomas's 'clever' tinted lithographic portrait of the late Robert Campbell in masonic regalia copied from a photograph and published by C. Goddard. The several portraits he contributed to the *Month* newspaper included those of Archbishop Polding and Daniel Cooper. Both portraits and views after Thomas were engraved for W. Mason's *Australian Picture Pleasure Book*, including a portrait of the singer Catherine Hayes which Thomas had previously issued as a single lithographic sheet (ML). He also appears
to have provided the illustrations initialled E. t. in the *Illustrated Sydney News*, *e.g.* *Review Troops* of 3 March 1855 and *Tasman Island* of 10 March 1855.

Edmund Thomas seems to be the Mr Thomas mentioned in a letter to the editor of the *Sydney Morning Herald* in September 1857 from Joseph Dyer, editor of the *Sydney Magazine of Science and Art*, as 'an excellent artist in oils, who has from want of appreciation, laid aside the honourable palette and taken to the camera and its chemicals'. Yet no oil paintings have been located not was Thomas advertising as a photographer at this time. He was, however, working in association with the photographers Freeman Brothers, primarily as a painter and designer. On 18 February 1859 Freeman Brothers had a letter published in the *Herald* correcting an earlier report commending the scenery and background in the firm's photograph of the Victorian cricketers, pointing out that this 'was not photographed from nature, but was designed and executed by Mr. F. [sic] Thomas, of Hunter-Street ... The portraits and figures are pure photographs, the background being afterwards introduced'. In November 1861 Thomas designed and executed 'a tasteful ornamental border' for a large, over 2 foot (60 cm) square, photographic montage of politicians which Freemans were sending to the 1862 London International Exhibition. He also decorated the mount for Freemans' six portraits of officers from the *Cordelia* with their ship.

Lady Cooper exhibited a watercolour by 'Thomas' in the New South Wales court at the 1862 London exhibition. Watercolours apparently signed 'C.' Thomas, such as a view of early Sydney and a landscape with water hold and two black swans (Joseph Brown Gallery 1971), are almost certainly by Edmund, as are lithographs acknowledged as by F. or C. Thomas (as either sketcher or engraver). In 1865 two 'Edum' Thomases were listed in the *Sands Sydney Directory*, one a photographer of Liverpool Street West, the other an 'artist' of 53 Crown Street. Both seem to be the painter. From then on, however, he was listed solely as an 'artist' (i.e. painter) until his death.

In January 1861 Thomas began teaching drawing at the Australian Ladies College in Brougham Lodge, Darlington, on Monday and Thursday afternoons and moved into lodgings in Brougham Street. In September he gained the additional position of drawing master at the Sydney Mechanics School of Arts, replacing Joseph Fowles & Australasian Photographic Company (see Henry Beaufory Merlin) arrived at Albury in September 1869 and announced his intention to 'photograph every home in the township'. Thomas responded by advertising his preparedness "TO TAKE PHOTOGRAPHS OF PARTICULAR VIEWS or BUILDINGS on the shortest notice, from the carte-de-visite size up to 16 in by 18 in [41 x 46 cm]' .

On 22 December he advertised 'Thomas's Grand Art Union of Photographs' with large photographs of Albury and local scenery as prizes. The Art union was limited to 150 subscribers at 10s 6d per ticket. As well as the chance of winning one of the forty-eight prize photographs, every ticket-holder was to be individually photographed, four cartes-de-visite or one cabinet portrait being included in the ticket price. When the lottery was drawn in early February 1870 (subscribers' portraits being taken through-out January and, belatedly, during the first week of February), Thomas announced that he would close the studio for several months, presumably to travel to outlying towns. He was calling in debts in March and by early April H. Wood was operating from his rooms.

Thomas soon returned and opened the Albury Portrait Gallery in Seift Street in May, announcing that 'the new studio is built on the principle approved of and adopted by the most eminent Parisian photographers and is such as to ensure the best
and most satisfactory results'. He also had a portable photographic gallery (tent) which he used locally and with which he travelled to regional areas. In the Border Post on 21 December 1870 he advertised the presence of 'Thomas' moveable gallery' at the Boxing Day Fête, stating that 'Officers and Members of the different Societies can be taken, and their regalia colored'.

On 29 March 1871 the Border Post noted that Thomas had recently fitted up a darkroom inside his portable gallery and was photographing Albury buildings. Some of the results were already on display in the newspaper office and their viewing, purchase and dispatch was recommended as a weapon to counteract the unfavourable impression that George Milner Stephen's controversial drawing of the town was thought to have created when published in the Illustrated Sydney News. Thomas advertised on 17 May 1871 that he was presently 'visiting the outlying districts' but would return to Albury on he 29th to re-open the gallery for business.

Directories/Almanacs: New Quarterly Melbourne Directory, 1853, p. 16, listed as Thomas Edmund, portraits painter, 118 Collins Street East.

Newspaper References: Border Post, 11 October 1865, 10 February, 10, 31 March, 7, 14 April 1869, 12 January, 2 February, 9 March, 25 May, 21 December 1870, 29 March, 17 May 1871.

References: DAA.

THOMAS, George H.

Caricaturist, was working in Castlemaine, Victoria, in about 1855-65. He became well known for his comic drawings of local identities, especially members of the legal profession. One of his victims destroyed a caricature of himself displayed in a shop window; in the subsequent court case Thomas was awarded 15s damages and the victim fined a shilling. The publicity generated is said to have created strong local demand for Thomas's work, but it little profited him. An alcoholic, he was arrested at Dayelsford for vagrancy in 1865, afterwards he moved to Melbourne.

From mid-1867 Thomas was in Tasmania, having succeeded Henri D-Emden as cartoonist on the Hobart Town Punch. Cartoons initialled G. T. appeared in the fortnightly issues of the magazines from 1 June to 9 November 1867, then J. H. Manly apparently took over. An article published in the Hobart Town Mercury on 3 June 1867 stated that Thomas had recently been engaged from Melbourne, and he is clearly the same person as the Castlemaine Thomas. Stylistically his illustrations do not alter. The reporter considered Thomas's drawings to be 'a decided improvement upon anything which has hitherto appeared, and when the gentlemen in question becomes better acquainted with the colony he will doubtless be able to produce some capital cartoons'.

Thomas's illustrations for the Hobart Town Punch included The First Question for Parliament (13 July 1867) caricatured the defeated candidates in the October 1866 election still queuing outside parliament in the hope of vacancies ('We Are Seven'), while the Pleasures of the Night in the Victorian Bush (14 June 1867) was a humorous look at the perils of rusticity. Welcome the Coming, Speed the Parting Guest, published on 18 December 1860 to mark the (extremely comfortable) retirement of the chief justice, is initialled G. H. T. and is one his few identifiable illustrations in the subsequent Tasmanian Punch (December 1869-21 May 1870) but no complete set of his magazine is known and some unsigned works may also be his.
Most of Thomas's extant Victorian drawings are in the Castlemaine Art Gallery and the collection of the Castlemaine Pioneers and Old Resident's Association. All fifteen comic sketches in the Castlemaine Art Gallery depict local personalities and events and are either in pencil of pen-and-ink, e.g. An Odd Fish, a caricature of Vincent Pyke who represented the Castlemaine electorate in the Legislative Assembly and the Legislative Council. Other Victorian sketches are in a private collection but no originals of his Tasmanian cartoons appear to have survived.


Newspaper References: Argus, 21 August, 17 September 1856; Mount Alexander Mail, 17, 20, 22 June 1859, 15 March 1861, 14 September 1865, 6 May 1867.


THOMAS, Margaret (c. 1843-1929)

Painter, sculptor and writer, was born in Croydon, Surrey. She came to Melbourne with her family in 1852 and became a pupil of the sculptor Charles Sumners, being one of the first three students permitted to copy from casts in the National Gallery of Victorian Society of Fine Arts in December 1857 (a 'Medallion Portrait') until after she had left Australia-the only woman known to have been modelling and carving large-scale sculpture in any of the Australian colonies at this time. Ironically, the Daphne she showed in the 1860 Victorian Exhibition of Fine Arts was attributed to James Scurry in the catalogue, corrected (by hand) in the State Library of Victoria's copy. A bust of Dr A. Barnett and a plaster figure, Napea , were shown at the 1861 Victorian Exhibition; the former won a first-class certificate and both were included in the 1862 London International Exhibition. At the 1863 Ballarat Mechanics Institute Exhibition she showed a 'Cabinet bust' (afterwards donated to the Auction Bazaar) and two portrait medallions, one of which was of Burke and Wills, subsequently the subject of her teacher's most famous work.

Although little known as a painter today, this became Thomas's major medium. In 1862 she exhibited a painted portrait at the Annual Exhibition of Fine Arts in Melbourne but it is not certain (despite the Argus critic of 5 January 1862 who believed they were one and the same) that she was also the Miss C. Thomas who exhibited Flowers form Nature. In 1864 at Melbourne she exhibited one sculpture, The Quadroon Girl (inspired by Longfellow), and six paintings or drawings: Portrait of Miss T.M. Thomas , Portrait of G. Knowles Parker, Esq. (described in the Argus as 'one of the two best portraits in the room'), a miniature portrait, A Girl
Crocheting and two scenes from Tennyson's Idylls of the King. Enid and Geraint and Merlin and Vivien. The Argus described the last as 'interesting sketch, but the expression thrown into the faces of the figures, the excellence of the attitudes in which they are placed, and the effect of a few rough touches by way of background and sky, prove that this work, had more time been devoted to it, would have been one of the most interesting and attractive of the exhibition'. A Girl Crocheting was said to bear 'the same mark of haste and want of care, and much of the same promise'.

At the 1866 Melbourne Intercolonial Exhibition Thomas's exhibits again included The Quadroon Girl, as well as a portrait medallion of C.E. Horsely (exhibited by that gentleman) and five oil paintings. One was a portrait of Charles Summers, her admired teacher whom she followed to Italy in 1867 never to return, despite the praise lavished on her student work. She was commended in the juror's report of the 1866 exhibition as 'a most industrious student of art, who has exhibited many well-executed copies in oil, as well as models in plaster, and an original portrait cameo, excellently carved'. Her painted plaster models of fruit and vegetables were shown under the auspices of the exhibition commissioners.

At the 1869 Ballarat Mechanics Institute Exhibition Thomas's oil copies of paintings by Eddis, Cope and Reynolds were exhibited by H.T. Dwight, and Judge Bindon. T. Thomas exhibited her 'Shell Cameo Portrait'. A cast Boy and Dog was apparently exhibited in her name, although by this time she had long left the colony and was living in Rome, where she had moved (following Summers) after spending a mere ten months at the South Kensington Schools, London. Two years later, in 1871, she returned to London and entered the Royal Academy Sculpture School, becoming the first woman ever to receive the academy's silver medal for modelling.

Thomas's paintings continued to outnumber her sculptures. Several portrait busts are known, including marble ones of Charles Summers (c. 1878, Shire Hall, Tauton, Somerset), Henry Fielding (1880s), Dr Wilson Fox (1888) and Richard Jefferies (1891, Salisbury Cathedral, England). Yet of the thirty-three works she showed at the major London exhibitions between 1868 and 1880 only one (the first) was a sculpture - a medallion of Frederick Wallis (RA 1868). Of the ten other works she exhibited at the Royal Academy from addresses in Croydon and Pimlico, eight painted portraits (apparently in oils) were preceded in 1873 by biblical (Rachel) and literary (Renzo: I promessi Sposi) subjects. She showed seven watercolours and ten oils at the Society of British Artists (Suffolk Street) between 1872 and 1880, mainly domestic genre pieces such as Italian Girl and A Rainy Afternoon (1872-73), Roman Woman 91874-75, w/c, Companions (1877-78, oil) and Iantho (1878, oil). A few portraits were shown at Suffolk Street in later years and oil landscape paintings are also known.

Sladen states that Thomas retired on the proceeds of her portrait painting to devote her life to travel and writing and illustrating books. Typical titles are A Scamper through Spain and Tangier (1892), Two Years in Palestine and Syria ... (1899) and Denmark, Past and Present (1902). She travelled with Rev. John Kelman in order to execute the sixty-seven illustrations for his From Damascus to Palmyra (London 1908). How To Judge Pictures (1906) and How To Understand Sculpture (1911) are both simply written basic primers. She published poems in English, American and Australian periodicals; seven were included in Douglas Sladen's anthology Australian Poets, 1788-1880 (London 1888) and others appeared in the all-women anthology Coo-ee (London 1890); its title, A Hero of the Workshop, aptly encapsulates its tone. Her large portrait of The Late Charles
Summers, Esq. Sculptor (LT) is usually dated 1879—the year after Summers's death—from an ambiguous inscription on the back, but it may well be her 1866 Melbourne portrait reworked. It depicts Summers, aged about forty, standing in his studio with a maquette of his Burke and Wills sculpture in the background and hence relates to his Melbourne years.

Margaret Thomas died at Norton, near Letchworth, Hertfordshire, aged eighty-six, on 24 December 1929. Her early plaster medallion of Dr Redmond Barry and a collection of watercolour sketches of Australian landscapes signed M. Thomas, believed to be by her, are in the La Trobe Library. She is also represented in the National Portrait Gallery, London.

Newspaper References: Age, 3 October; Argus, 18 December 1857, 3 October 1861.


cat. nos.: 304, 310.

THORNHILL, Richard

Professional photographer, was working at 2 Bourke Street West, Melbourne in 1861-62, according to the Melbourne Directory.


References: DAA.

TURNER, Joseph

Professional photographer, worked at 24 Great Ryrie Street, Geelong, Victoria, in late 1856. Turner's New Portrait Rooms were at 60 (later 66) Moorabool Street in 1857-67, then at Latrobe Terrace until 1869. In June 1865 Turner lectured at the Geelong Mechanics Institute on 'The Art of Photography', promoting its superior accuracy to painting. Basing his talk on the quasi-scientific sermons of the Scottish divine Dr Thomas Dick, published as The Practical Astronomer (1855), Turner argued that the minuteness of light particles was a testament to 'the wisdom and beneficence of the creator'.

The photographs Turner showed at the 1857 Geelong Mechanics Institute Exhibition may have been ambrotypes like his surviving Geelong studio portrait of three children (n.d., NGA). At the Melbourne Intercolonial Exhibition in 1866 he showed albumen paper prints of architectural and landscape views in Geelong, including large sized photographs of the Chamber of Commerce and the Savings Bank, as well as the United Presbyterian Church, the Mechanics Institute, the
Telegraphic and Post offices, the London Chartered Bank, the Town Hall, a well
arranged view of Malop Street, and the Private residences of the town's leading
citizens'.

Aware of the importance of the photographic portrait to his business, Turner also
exhibited four frames of plain and coloured carte-de-visite, including portraits of
women where 'the pose and the drapery was wonderfully managed'. Cartes of the
mayor, alderman, councillors and officials of Geelong were arranged against a
crimson background in one frame. His several enlarged portraits included one of Mr
Morrison of the Geelong College. He won a medal for his tinted portraits and
another for architectural and landscape views.

Reviewing the photographic views at the exhibition in the Australian Monthly
Magazine, 'Sol' commended Turner's method of printing and presentation.
'Vignetting portraits has long been a favourable occupation', he noted, 'and we have
sometimes seen it applied to landscapes, but never in this particular way, and we
certainly admire the exquisite finish it gives to the picture'. The Geelong press, on
the other hand, admired Turner's 'business enterprise' in using these views and
portraits for local publicity when he set up 'a miniature exhibition' in his New
Portrait Rooms before sending the photographs to the Melbourne Intercolonial
Exhibition, particularly as he advertised it at precisely the time that J. Norton and L.
Ormerod's commissioned views were on display in the Geelong Town Hall. His
ability to make the most of an opportunity again surfaced the following year, on the
occasion of the visit of the Duke of Edinburgh to Geelong. A pair of plates he took,
showing the reception for the royal visitor on the Yarra Street wharf with the mayor
welcoming the Duke and the town clerk reading the corporation's address to his
Royal Highness, appeared as engravings in the Illustrated London News soon
afterwards.

On 9 October 1869 a large fire in Geelong destroyed five buildings in Moorabool
Street, including Turner's premises, and he left for Melbourne where he possibly
worked for G.W. Perry for a few years. Then, Newton notes, Joseph Turner,
described as 'as excellent photographer', was appointed to the Melbourne
Observatory on 10 February 1873. He remained there until 1883. Lunar
photographs by Turner are held at the Mount Stromlo and Siding Springs
Observatory (Australian Capital Territory) and at the Australian National Gallery.
Other photographs are in the La Trobe Library and at Melbourne University.

Directories/Almanacs: Heath and Cordell, The Geelong, Ballarat and Creswicks
Creek Commercial Directory and Almanac, 1856, p. 72, daguerreotype artist, Ryrie
Street; Geelong Directory, 1858, p. 254, photographic artist, 60 Moorabool Street.

Newspaper References: Australian Monthly Magazine, vol. 3 1866; Illustrated

References: DAA; MEA ; P. Fox, Geelong on Exhibition: A Photographic
Image, GAG catalogue, Geelong 1978; G. Newton, Shades of Light, Canberra

cat. no. 122.

TYNE, J.

Professional photographer; was listed as a professor of photography with a
studio in Charlwood & sons building 'three doors from the Post Office'. In 1853 J.
Barling apparently worked for him.

References: DAA.
VIEUSSEUX, Julie Elizabeth Agnes

Painter and teacher, was born in Holland on 4 August 1820, daughter of Louis Emile Matthieu, a captain in the Belgian Army, and Catherine, née van de Winkle. Her father was of French Huguenot descent and Julie was educated in Paris. She married Lewis Vieuxseux, an English civil engineer, architect and surveyor also of Huguenot ancestry, on 8 March 1849 at Salford, near Manchester, Lancashire, where he seems to have been working as a railway surveyor. Early in 1852 the couple came to Melbourne in the *Fortitude* with their two infant sons and Julie’s younger sister, Marie Matthieu. They rented accommodation in Kyte’s Buildings, Princes Street, Collingwood, and Julie worked as a portrait painter, inviting potential clients to visit her studio, where several beautiful Oil Paintings, also specimens of Likenesses may be viewed daily. Portraits taken in Oils, Chalks and Pencils, after the most approved styles.' Lewis apparently went to the goldfields.

At the third Victorian Industrial Society Exhibition, held in December 1852, Vieuxseux received the highest possible awards for their artistic skill. Her study of a girl (‘French school’) and her copy of the Virgin Mary after Raphael were together awarded a gold medal, while her oil painting of a minstrel (‘German school’) - 'a performance of very great merit', said the judges - received another. In April 1853 she advertised an exhibition of her paintings at the Melbourne Mechanics Institute, informing the public that her 'much admired collection of Oil Paintings' could be viewed there daily before there dispersal though an art union to be drawn of 7 May. Circular about the painting were available (unlocated).

That year Lewis set up an architectural practice in Swanston Street in partnership with Lloyd Tayler, but this did not last long. Julie on the other hand, appears to have had considerable success with her painting. In November 1853 she advertised 'Drawing and Painting Classes for Young Ladies, who can enjoy the advantage of French Conversation'. At the 1856 Victorian Exhibition of Art she showed a pencil drawing of flowers. The following year she showed an oil study with the Victorian Society of Fine Arts which the critic Christopher Sly thought 'an admirable performance and proves this lady to be a thorough artist'. James Smith in the *Argus*, however, patronisingly noted of the same painting: 'If this Lady succeeds as well in original compositions as she has done in this study (*copied* apparently from a French Master), she ought to cultivate the pursuit of art.' (It was probably not a copy; Vieuxseux liked to show that she could work in both a French and German manner and identified which was which for colonial viewers.

Lewis's partnership with Tayler was dissolved by 1855 and her appears to have had little success as independent architect, so in July 1857 he and Julie opened an expensive, elite Ladies' College at 23 and 25 Victoria Parade, Collingwood, their own home plus the house next door. The published names of fourteen referees for the school included Georgiana McCrae, Dr Godfrey Howitt, the uncle of Alfred William Howitt, Matilda Charlotte, wife of the geologist Alfred Selwyn, Mary, wife of (Sir) Archibald Michie, and Judge Robert Pohlman. Another referee was Maria Elizabeth, wife of Dr Arthur O'Mullan of Bourke Street West.

In the *DAA* it is argued that the portrait *Maria Elizabeth O'Mullane and Children* is by Vieuxseux:

The mixed French and German qualities of a very competent unsigned and undated oil portrait of Mrs O'Mullane and her four children (c. 1855) have led it to be attributed both to the French-
trained William Strutt and the German Ludwig Becker, but it is here attributed to Vieuxseux on stylistic as well as associational grounds.

I have argued in this thesis that the portrait is infact the work of Conway Hart - see 'Chapter 2' and the section entitled Maria Elizabeth O'Mullane and her Children.

Lewis and Julie Vieuxseux taught English, French and German language and literature classes at their school. Julie also taught drawing, painting and craft and ran the boarding-school. Eliza a'Beckett attended the painting classes and later wrote that Madame Vieuxseux was 'an expert in soft crayon work, mainly heads of girls or varying types of beauty. I sketched, or tried to sketch, the outlines, then "Madame" would seat herself in my place, correct what was wrong, spend a good half hour with black chalk and "stumps" to soften it down, and I would see a charming picture emerging form my crude beginning. I brought the finished specimens home and they were duly framed and admired, but no more my work that the framer's'.

So successful was the Ladies' College that it moved into larger premises in May 1860, a terrace house on the corner of Clarendon and Albert streets, East Melbourne, overlooking the Fitzroy Gardens. Visiting masters included von Guérard, whose portrait Vieuxseux painted (1864, oil, German Club of Victoria) in her competent, detailed style, both his face and those of the O'Mullane family suggestive of a miniaturist's precision. The school moved to Brighton in 1868-72 while a new building was erected on the Clarendon Street site.

Two of Vieuxseux's chalk drawings of female heads were shown at the 1866 Melbourne Intercolonial Exhibition. She is last known to have publicly exhibited in 1875 when she showed an oil painting titled The Minstrel with the Victorian Academy of Arts. This may have been a repeat of her 1852 painting but if so it was again greatly admired, the Sydney Mail's correspondent calling this 'benevolent, careworn, weatherbeaten, intellectual face' a 'poem of canvas', which aptly visualised Sir Walter Scott's word picture of the 'Last Minstrel'.

The Vieuxseux's second son, Stephen, had died in November 1852 and in 1858 their eldest son, Lewis, aged eight, was lost in the bush. After all hoped of finding him alive had vanished Julie painted his portrait, using as a model her sole living child, Edward. She died on 11 March 1878 and was buried the Melbourne General Cemetery.

Newspaper References: Age 11 December 1857, Argus 18 December 1852 (advertisement and notice in Victoria Industrial Society exhibition), 4 January 1853 (advertisement), 20, 26, 30 April, 23, 26 July 1853, 5 December 1857; Examiner and Melbourne Weekly News, 19 December 1857, 13 February 1858 (and following weeks); Melbourne Morning Herald, 18 November 1852.


cat. nos.: 96 (also see cat. no. 2*).

VIZE, William Henry (c. 1833-1878)

Professional photographer and chemist, opened a pharmacy at Sale, Victoria, in 1858. Having become interested in photography as an amateur, he subsequently set
up as a professional photographer and by August 1865 had a studio in Raymond Street where he produced portrait and landscape photographs mentioned in the *Gippsland Times*. After apparently ceasing his photographic operations for a time in order to concentrate on his pharmacy, Vize advertised in 1867 that he had recommenced taking portraits. Three years later he moved to Bairnsdale and opened a studio there. He also operated at Maffra before returning to Sale in 1877. The following year he died at his home in Raymond Street, aged forty-five, leaving his widow and several children destitute as a result of 'his long illness and his indifferent success in business'. Cartes-de-visite from his various studios survive.

References: *DAA*; entry taken largely from D. Squires *et al.*, *Gippsland in Focus*, Bairnsdale (Vic.) 1990.

W. A.

Caricaturist, initialled a print published in Melbourne in 1858 of a group of dogs with human heads labelled with the names of Australian scientists: Wilson, Clarke, Hough, Blandowski, Archer and Becker.

References: *DAA*.

**WALKER, George**

Painter and professional photographer, worked as a painter in Melbourne from 1854, showing several watercolours at that year's Melbourne Exhibition as an artist of 19 Russell Street. These were mainly copies (*Rembrandt’s Daughter, after Rembrandt, The Market Cart, after Gainsborough*) or English views (six sketches) one being an Australian copy - *Scene on the River Goulburn, Victoria from a sketch by J. T. Stewart*. Between 1860 and 1869 Walker was listed in the *Melbourne Directory* as a photographer as well as a painter of Queensberry Street West. At the 1866 Melbourne Intercolonial Exhibition he showed oil paintings and a *Study - after Rembrandt* (medium unspecified), while his *View of the Upper Goulburn* (presumably his 1854 exhibit was lent by J. Hingston).


**WALKER, Theresa Susannah Eunice Snell, née Chauncy (Mrs Poole) (1807-1876)**

Painter, photographer, wax modeller and poet, was born at Keynsham near Bath, England, elder daughter of William Chauncy and his first wife Theresa, née Lamothe. She received little formal education, her father being chiefly responsible for teaching the family during her early years. After living in France with her father, step-mother and siblings, she returned to London in the early 1830s. Her only recorded art training was obtained there as a member of Rev. Edward Irving’s Catholic Apostolic Church and this was of short duration; its quality too is perhaps suspect. Theresa’s brother Philip Chauncy, however, writing on the experience, stated that even then she was 'decidedly clever' in the art of modelling.

Arriving at Holdfast Bay, South Australia, on 14 February 1837 with her brother-in-law and sister Martha Snell Berkeley in the *John Renwick*, Theresa Walker soon began to make the was medallion portraits for which she is best
known. As early as 1841 she exhibited two wax medallions of South Australian Aborigines at the Royal Academy. London (two are held in the NGA). During the next ten years she exhibited in Adelaide (1848); in Sydney (1845, 1847 and 1849), where she showed medallions of two unnamed women, clergymen of the Church of England, and Bishop Broughton in 1849; and at Melbourne in 1853 (Sir Charles FitzRoy and Bishop Broughton) and 1861 (medallions of Burke and Wills). At Geelong in 1857 she showed portrait medallions of F.R. Nixon and Governor Sir Henry Young, 'from life'.

An incompatibility of sisterly temperament decided Theresa on visiting Van Diemen's Land in 1837. On 17 May 1838 she married Lieutenant John Walker, harbour-master at Launceston, then they returned to Adelaide and established a business. Excessive high living resulted in the bankruptcy and imprisonment of John Walker in 1841. A pastel drawing by Theresa (c.1839, AGSA) shows what is thought to be part of their property, Hayering, on the Upper Torrens River.

After John was released the Walkers moved to Sydney, then returned to Launceston about the end of 1850. John died there in January 1855; Theresa's wax portrait medallion of him is in the La Trobe Library. In a letter to his sister dated 4 March 1855, the botanist William Harvey noted meeting the widowed Mrs Walker at Launceston. Describing her as 'a very odd person' with an abrupt and self-opinionated manner, he nevertheless admitted: 'She has considerable artistic talent; paints well, but particularly excels in modelling & makes was medallions of heads &c. The likenesses are said to be very good. One of Mrs. Fereday I can answer for, but I had not seen any of the other originals. She also had specimens of photographic seaweeds, remarkably well done & one of them which she had tinted in colour was so well executed that even I took it at first for a dried specimen'. All these works have disappeared, but the photographs would presumable have been salted paper prints.

On 24 September 1856 Theresa married Professor George Herbert Poole, a Swedensborgian minister, and they moved to Victoria, seeking their fortune on the goldfields until 1861 when Poole was appointed manager of a vineyard on the Upper Murray. In 1864, probably because of the failure of the venture, Poole returned to Mauritius and resumed his former post of professor at the Royal College of Arts. In April 1865 Theresa joined him. The following year she was awarded a certificate in a local exhibition for her was 'Representations of Fruit' which subsequently gained her a silver medal at the Paris Universal Exhibition.

An epidemic was then sweeping the island and the Poole temporarily moved to Calcutta, returning to Mauritius and then to South Australia in 1868. Poole's health declined and he died on 29 July 1869. Shortly afterwards Theresa left Adelaide for Victoria, spent a few months with her half-brother William S. Chauncy at Wodonga, then became housekeeper to her widowed brother Philip and his children. (She made was portraits both brothers, NGA.) For a time she was lady superintendent of the Alexander College at Hamilton, but failing health caused her retirement to a house in South Yarra, Melbourne. She died there of breast cancer on 17 April 1876.

As a wax modeller Theresa Walker links with a tradition which gained impetus as an art form during the sixteenth century, particularly in Italy. Its decline came in the late nineteenth century with the rise of cheap popular photographs. The Art Gallery of South Australia has a good collection of Walker's medallions, most notably a set of twelve South Australian colonists (executed in 1848). Others are at the Australian National Gallery, the Mitchell Library, the Queen Victoria Museum and Art Gallery, the Tasmanian Museum and Art Gallery and the Philadelphia Museum of Art. All
are competently modelled, but there is great variation in quality when an overall assessment is made and it has not been established which were reproductions from other people's moulds. Although many were taken 'from life', the evidence of the Hobart Town Courier (22 August 1849) confirms that her portrait of Sir John Franklin was reproduced work only, remodelled on a smaller scale from a wax medallion by Burford shown in the 1846 Hobart Town Exhibition (ML). A set of fifteen was portraits (NGA, donated 1991) includes Ludwig Leichhardt 'from life', and a self portrait.

Due to the constant environmental changes throughout her life, Walker's output was spasmodic. She was a deeply romantic figure, expressing her feelings not only through the poetry she often wrote. It was fortunate she chose was modelling as her medium since it required little equipment and was extremely portable. Photography at the time was more cumbersome and she is not known to have practised it outside her relatively settled Tasmanian years. No surviving photographs are known; Philip's biography, which admittedly concentrates on Theresa's (unconvincing) saintly character, does not even mention her taking photographs.

Newspaper References: Argus, 31 October 1857; Britannia, 14 October 1850; News Letter of Australasia, December 1857; South Australian Register, 13 February 1847; Sydney Morning Herald, 2 June 1849.

References: DAA; P. Chauncy, Memoirs of Mrs. Poole and Mrs. Chauncy, Ballarat 1876 (reprint, Kilmore 1976); S. Ducker, The Contented Botanist, Melbourne 1988; A. Lendon, 'Theresa Chauncy and her relatives in Australia', ms 1932.

cat. no.: 280.

WELLS

Professional photographer, worked in partnership with Nicholson at Melbourne in 1858.

References: DAA.

WHEELER, John

Professional photographer, opened a studio at 15 (formerly 54) Bridge Street, Sydney in May 1853, advertising as Messrs Wheeler & Co., Daguerrean Artists who had devoted their time and attention to Photography 'from the earliest period of the discovery', and adding: 'Country gentlemen visited at their own residences and views from nature taken on the spot'. Wheeler expanded his Sydney Photographic Rooms into Sands & Kenny's building at 458 George Street (two doors down from the Post Office) in February 1854, advertising that the firm's 'celebrated sky-light portraits' were taken from 9 until 4 o'clock regardless of weather conditions. Full-plate daguerreotypes, suitable for hanging on walls, were available from May, the firm having just imported 'some superior apparatus'. By September the branch was at 34 Hunter Street, where they advertised daguerreotype portraits of a 'larger size' able to be taken indoors regardless of the weather.

Wheeler & Co. displayed stereo daguerreotype views and portraits at the 1854 Australian Museum Exhibition to be sent to the Paris Universal Exhibition. 'An Australian', writing in the Sydney Morning Herald, commented on one of these: 'the stere[o]scopes of the three figures playing cards, give all the appearance' (referring to the daguerreotype's mirrored surface seen through a viewer). Wheeler
remained faithful to the daguerreotype even when the process was rapidly being replaced by wet-plate photography (paper photographs and ambrotypes) and in June 1859 he and his then partner William Freeman, together with James Guy, were cited as the city's leading practitioners of the process, 'many of whose daguerreotypes, except in the colouring department, are equal to anything of the kind we have seen in England'.

William Freeman had joined Wheeler's firm in 1853 and he and his brother James were made partners late in the following year. Known as Freeman Brothers & Wheeler, they operated the Sydney Gallery of Photographic Art in George Street from November 1854 to January 1855. Then George Street from November 1854 to January 1855. Then Wheeler, who was evidently set in his daguerrean ways, parted company with the Freemans and travelled north to Moreton Bay (Queensland). He opened the Brisbane Photographic Rooms in Albert Street in August 1855 and photographed many inhabitants of the district before returning to Sydney early in 1856. Of particular interest was his contribution to local view photography. In October 1855 the Morton Bay Courier drew attention to the fact that 'a daguerreotype view of South Brisbane from the north side, with H.M. Torch lying alongside the wharf, has been executed by Mr. Wheeler, daguerreotype artist of this Town'. This was apparently a first for Brisbane, for the image was specially displayed in a Queen Street shop and particularly noted in the newspaper. A week later Wheeler was advertising 'views in Sydney, North and South Brisbane, and other parts of the Colony'.

Wheeler then went to Victoria and was at Tarraville by November 1856, at Sale the following month. On 19 December he advertised that he was producing 'likenesses on glass' (ambrotypes) at Clark's new Royal Exchange Hotel, so he finally adopted this newer process. Usually recorded as 'J. Wheeler', John was undoubtedly connected with 'Joseph' Wheeler, possibly the same person.


References: DAA; MEA; R. Fisher, "Through a glass darkly": Photographers and their role in the Moreton Bay region before 1860', JRSQ vol.12, no. 3, February 1986; D. Squires et al., Gippsland in Focus, Bairnsdale (Vic) 1990.

WHEELER, Joseph

Professional photographer, was working in Market Square, Castlemaine between 1860 and 1867, sending three photographic views of Castlemaine to the 1867 Paris Universal Exhibition. Cited as an 'artist' of Castlemaine in 1861, McCulloch has attributed a large oil painting of the Bendigo goldfields (Pioneers and Old Residents Association, Castlemaine) to 'Wheeler', but this painting, Castlemaine from Ten Foot Hill, is now given to E. R. L. Stocqueler.

Newspaper References: Mount Alexander Mail 1, 4, 6, 8, 18 May 1857, 10, 12, 22 June 1857.

WILKINSON, Miss Jane (1819-1902)

Painter and art teacher, sailed from Liverpool, England, on 5 July 1855 in the Champion of the Seas with her elderly widowed mother, her younger brother William Augustus Wilkinson, his wife Anne Jane, née Byrne, and their daughter and infant son. Jane and William had been born in Dublin, third and fourth children of Thomas Wilkinson, a hotel-keeper, and Frances, née Rawson. The Wilkinsons were an artistic family. William, a widely travelled professional musician, had been appointed organist to the new St Patrick's Cathedral in Melbourne, but as the building was unfinished became instead organist at St Francis' Pro-Cathedral in Lonsdale Street, a post he held for life. By 1856 he had also set up in Collins Street East as a 'Professor of Music'. His wife, who had been principal contralto with the Ancient Concert and Madrigal societies in Dublin, Ireland, was offering private lessons in Italian and English singing at their residence in Collingwood shortly after their arrival.

By 22 February 1856 Jane Wilkinson had a studio at 144 Lonsdale Street East and was advertising in the Argus that she would give lessons in 'Drawing from the Round, on the most approved system, as pursued in the First Academies in Paris, London and Dublin, together with painting in oils, watercolours and crayons'. On 10 December 1859 she opened an Academy of Drawing and Painting at 94 Collins Street and announced that she would also attend families and schools. She subsequently taught at some of Melbourne's most fashionable girls' schools, such as Professor and Mrs Damm's Ladies Institution; her name appears in several of their advertisements. By 1861 Miss Wilkinson was well established. That year she moved to 174 Collins Street where, as 'Artist and Professor of Drawing', she conducted her academy for the following twenty-seven years.

Seven of Miss Wilkinson's paintings were included in the 1856 Victorian Exhibition of Art: oils of St Sebastian and The Centurion's Vision, a 'crayon' portrait, a pencil drawing of Archangel Michael Casting down Lucifer and three other works (medium unspecified) including Judith with the Head of Holofernes. The following year she had one oil painting The Completion of the Toilet, for sale at £42, in the first exhibition of the Victorian Society of Fine Arts. It evidently did not sell, for she showed it again in 1858 at the Victorian Industrial Society's exhibition together with two other oil copies of 'Old Masters'.

When William Wilkinson died suddenly in 1864 of a 'serious effusion upon the brain', Jane described herself in an affidavit connected with his will as an artist of 174 Collins Street, Melbourne. For the next ten years, however, she appears to have devoted herself almost entirely to the teaching of art. Although a member of the Victorian Academy of Arts from 1870 to 1876, she exhibited only once, showing Interior of a Studio in 1875, then resigned as member with some apparent acrimony.


Newspaper References: Argus, 12 August 1858

References: DAA; S. Rankin, The History of the Music of St. Francis Church 1839-1979, Melbourne 1979, PRO Melbourne 4-986; LT ms 7593 (582/26); VAA Papers 548/2(b), SLV.

cat. nos.: 380.
WILLIAMS, Thomas S.

Professional photographer, worked as a 'photographic artist' in Collins Street from 1856. He showed photographs at the Victorian exhibitions of 1856 and 1861 and was awarded an honourable mention for his portraits at the latter. In 1859 he advertised his studio at 4 Collins Street East as the Xylographic Portrait Gallery (xylographs being photographs printed onto the wooden blocks from which engravers cut their images). This sort of experiment was tried with daguerreotypes, but it was not until the negative collodion process was in common use that engravings from photographs proved practical; Williams presumably employed the latter process, which became extremely popular. In June 1866 a fire at Williams's Melbourne premises 'resulted in a loss of stock and apparatus valued at £1,500 and of over 5,000 negatives and specimen portraits'. However, he re-established the business and continued in Collins Street until about 1872.


Newspaper References: Sydney Morning Herald, 9 July 1866.


WILSON, John Noble (c. 1832-1903)

Professional photographer, editor and estate agent, was born in Westmoreland, England. He arrived at Ballarat, Victoria, in 1854, where he set up as a photographer. Cowley and Wilson took over Julius Rochlitz's photographic studio assistant and chief camera operator, and the daguerreotypes of Lola Montez, A.M. Quinn, and other celebrities of the day on view at the shop were possibly all taken by Rochlitz. In August 1857 Wilson produced the first number of the Corn Stalk, a monthly quarto of our pages of which he was editor. It lasted only until the following year.

Wilson may then have left Ballarat for a few years and worked as a travelling photographer. An 'artist' called Wilson, resident in the Beechworth district, appeared as a witness in a Supreme Court hearing in 1860. He seems to have been the Wilson who took over Batchelder & Co.'s name and stock at Melbourne in 1866-67 in partnership with Frederick Dunn and John Botterill but then sold out his interest. The rest of his life, spent in Ballarat, was apparently unconnected with photography. Manager, with T.D. Wanliss, of the Ballarat Star (which he eventually owned) and subsequently a successful land and estate agent, he played an active role in local affairs. An elected councillor from 1877, he served a term as mayor in 1881-82. As founder and managing director of the Ballarat Trustees, Executors and Agency Company, he was one of the executors of J.R. Thompson's
estate which provided £3000 for the city to purchase statues for the Botanic Gardens. He was chairman of the reconstructed Ballarat Water Commission from 1880 until he died from 'paralysis' at his home, Rosgill, in Mair Street, Ballarat, on 2 April 1903.

Newspaper References: Argus, 3 April 1903; Australian, 4, 11 April 1903.
References: DAA; MEA; W.B. Withers, History of Ballarat, rev. edn, Ballarat 1887; Supreme Court Records (Criminal Sessions) 1841-61, PRO Melbourne (J.Uhl).

WINSTON, Charles Edward (1825-1893)

Wood-engraver, was born in London on 27 March 1825, youngest son of James Winston (1773-1843), a wealthy comic actor and theatre manager, and his wife Ruth. Winston trained as a wood-engraver under C. Whymper, presumably a connection of the eminent engraver Charles Whymper. Arriving at Adelaide from London in the Harpley on 16 January 1851, Winston seems to have worked in South Australia with Samuel Calvert. He engraved a perspective view of the Bank of Australasia in 1851 and possibly was employed by the architect Richard Lambeth to produce an engraving of his proposed Catholic Cathedral of St Francis Xavier, Adelaide. Some of his engravings were published in Goodhugh's south Australian Almanac for 1852.

By late 1852 Winston had set up business as a wood-engraver in Geelong, Victoria. His engravings appeared on theatre posters and as advertisements in the Geelong Directory for 1854, in which his partnership with the drawing master Edward Sasse as 'Artists and engravers on wood' at Bellerine Street was announced. They were particularly offering drawings and engravings for parties selling property. The partnership had lapsed by 1859 when Winston had established a business in Neave's Buildings, 42 Collins Street, East Melbourne. 'Winstone' was catalogued as showing a 'Frame of Colonial Wood Engravings' at the 1861 Victorian Exhibition with this address.

Winston moved to Dunedin, New Zealand, in about 1863 and set up as a wood-engraver in Princes Street South. He and Margaret Jane, youngest daughter of Francis Rashleigh, married there on 25 March 1864. They were back at Melbourne by 1868 and Winston was in business as a designer and engraver on wood at 41 Swanston Street. He advertised 'Designs for Posting Bills. Machinery and Architecture accurately Engraved. Estimates given for Illustrated Catalogues' in the catalogue of the Victorian Intercolonial Exhibition held before the London International Exhibition of 1873, and he exhibited proofs of his wood-engravings at the 1875 Victorian Intercolonial Exhibition Preparatory to the 1876 Philadelphia Centennial Exhibition. Many of his engravings, mostly buildings after drawings by Albert Cooke, appeared in the Illustrated Australian News between 1868 and 1873.

In 1876 Winston was in Sydney, his engravings rooms being on the upper floor of the Town Hall Hotel. In March 1886, described as 'the well-known wood engraver, whose productions in all classes of work, including the best book illustration, have been circulating through various colonies for many years past', Winston was invited to test the suitability of a variety of Australian timbers for wood-engraving. Choosing appropriately varied subjects - 'flowers, foliage, birds, insects, beasts, human figures, machinery and other objects' - his cuts were judges bold and clear and in some cases the wood proved capable of taking comparatively
fine work. The block and his proofs taken form them were forwarded to the 1886 London Colonial and Indian Exhibition.

Having remained an engraver on wood ('woodpecker') all his life, Winston died on 5 January 1893, survived by his wife, their five sons and a daughter. He was buried in Balmain Cemetery.

Newspaper References: Sydney Morning Herald, 3 March 1886.

cat. nos.: 229*.

WINTER, Alfred (c. 1837-1911)

Sketcher and professional photographer, son of Richard and Eliza Winter, sent six 'crayon' (pastel) drawings to the Victorian Exhibition of Art in 1856 from his parents' residence at 172 Latrobe Street, East Melbourne. According to Cato, Winter trained as a photographer with P.M. Batchelder. He had his own Bourke Street photographic studio in 1860-67 as well as being listed in partnership with his brother, Richard William Winter, at 90 Bourke Street in 1865.

At the 1866 Melbourne Intercolonial Exhibition Alfred Winter exhibited photographic portraits, plain and coloured. He was awarded an honourable mention for the former although the jury remarked that while some 'are very good; others, however, are of unequal merit'. Paper prints of Tasmanian subjects are known from 1866, and in about 1869-70 Winter moved to Hobart Town permanently. Like many Tasmanian photographers, he photographed Truganini, the last of the Oyster Cove Aboriginal group, in about 1875. A small portrait of her is among a large collection of his photographs in the Archives Office of Tasmania, mainly local commissions.

A. Winter of Hobart exhibited 'three glazed frames of photographic portraits' at the 1880 Melbourne International Exhibition. He remained in business until about 1883, styling himself 'Photographer, by appointment to His Excellency the Governor'. Long states that he stopped working then, despite continuing to be listed as a photographer in directories until 1887.


Newspaper References: Mercury (Hobart), 15 July 1879; Sydney Morning Herald, 30 November 1863.


Represented: ML; AOT; p.c.
WOODBURY, Walter Bentley (1834-1885)

Professional photographer and draughtsman, was born on 26 June 1834 at Manchester, England. While working as an apprentice in a patents office as a youth, he built a camera obscura form cigar boxes and spectacle lenses. Afterwards he trained as a civil engineer. He learned to take collodion photographs before leaving from Liverpool for Victoria on 6 July 1852, attracted by the gold-rush. Arriving at Melbourne in the Serampore on 9 October and finding that thousands had preceded him to the goldfields, Woodbury earned a living as a carrier of goods and a cook for a few weeks, then became an assistant surveyor with the government, taking photographs as a hobby with an adapted camera obscura he had purchased locally. On 30 January 1853 he wrote to his mother that he could 'at last manage to take a good likeness, now I never have a failure', and that he was teaching Dawson, the surveyor for whom he was working, to take photographs too. On 30 June he enclosed 'a bit of a sketch of our tent which although is not very good will give you some idea of it'. In August a small plan of the township he had been surveying, Buninyong near Ballarat, was sent home.

In January 1854 Woodbury moved to Melbourne and worked as a draughtsman with the Commission of Sewers and Water Supply. He was still taking photographs, but rather less frequently because of the pressure of work. At a time when the daguerreotype process remained dominant Australian photography, Woodbury was employing the collodion wet-plate process which he had learnt in England, becoming one of the colony's earliest practitioners. He produced both paper prints and ambrotypes. As a 'Mechanical draughtsman' of 78 Flinders Lane East, he had nine ambrotype views of Melbourne for sale in the 1854 Melbourne Exhibition which were awarded a second-prize medal. These may relate to the two- and eight-section paper panoramas of Melbourne which survive in his Australian album and are dated in his hand 1853 and 1854 (possibly years earlier).

On 30 December 1854 Woodbury informed his mother that he was 'once more without a situation... and with not the least chance of getting it' so had decided 'to turn photographic artist' professionally. He set up in partnership with a Mr Spencer to whom he had taught photography and they proposed to travel around the diggings taking portraits. He thought his medal displayed is a showcase would 'do a little'. The venture however was not a success and Woodbury set up on his own at North Melbourne. By September 1855 William Davies was helping to run the studio, so that Woodbury could accept an offer to work in town with Perez Mann Batchelder. Woodbury was earning £4 a week at Batchelders, the leading daguerreotype establishment in Melbourne, Perez Mann Batchelder having assured him that he was 'the best glass artist in Melbourne'. At Batchelders he took a likeness of the actress Lola Montez 'for myself'. Meanwhile he was 'rapidly filling up a nice album with photographic views which when completed I shall send to you'. In October 1855 he included a small parcel of (paper) self-portraits and ambrotype views in his letter home, and a stereoscope by Batchelder which 'is I think the best thing in the photographic line I ever saw... The glass ones are but they are not specimens of my best. I was rather late or I should have sent you a large glass picture as mine are acknowledged by all who see them to be superior to anything in England or America'.

By February 1856 Woodbury had left Batchelder and was concentrating solely on his North Melbourne business. He was planning to relocate his studio in town, having almost run out of sitters at North Melbourne, but apparently set up at Ford
Street, Beechworth (Vic.) instead, being listed in the *Ovens Directory* for 1857. By June he had a studio at Batavia, Java (Indonesia), in partnership with a Mr Page, where he wrote in September that he was getting very good prices for portrait photographs, from 13s or 14s up to £10 a piece, the latter being coloured by an artist who received half the fee. This was a great contrast to Melbourne where, Woodbury had earlier commented, a rival had started up who charged only 2s 6d for a paper portrait, even if it was, naturally, vastly inferior. Woodbury sent home a few stereoscopic slides he had taken in Melbourne with his September letter, adding that although he was continuing to take both glass (ambrotype) and paper views in Java, henceforth he would forward only paper prints. One was reproduced in the *Illustrated London News* on 15 October 1859, and a collection of his stereos was issued by the London photographic firm of Negretti & Zambra in 1861.

Having married in Java, Woodbury returned to England in 1863, although the firm of Woodbury & Page continued to operate successfully in Java for many years. A prolific inventor, Woodbury filed twenty patents for improvements in photographic apparatus between 1864 and 1884, including one of his 'Woodburytype' process, a particularly fine and detailed photo-mechanical technique he patented in 1865. It was used widely for illustrations in high-quality books until about 1880. The drawback of the Woodburytype was that it required special ink to be printed, so that separate plates had to be added to books. Although its reproduction quality was superior, it was eventually replaced by more convenient processes which could be printed with the same ink as the letterpress. Woodbury used the process to photograph paintings and sculptures in many major European art galleries and sold these photographs all over the world. He publicised his inventions, mostly made in his Manchester studio, through numerous articles in professional journals and papers delivered to learned societies.

Woodbury died at Margate, Kent on 5 September 1885 from an accidental overdose of laudanum. The British Royal Photographic Society archives at Bath Hold his only known surviving Australian works, an album of photographs taken in 1853-57 (now disassembled) containing photographic views of Victoria and Java, and a self-portrait showing him posed in front of his camera. His son, Walter E. Woodbury, was also an active photographer.


**WOOLNER, Thomas (1825-1892)**

Sculptor, was born at Hadleigh, Suffolk, England in 1825. When only thirteen years old he worked with the painter Behnes, but after his death became an unpaid apprentice to the sculptor William Behnes (brother of the painter), who had a studio in Regents park, London. He stayed with Behnes for four years. In 1842 Woolner began as a student at the Royal Academy Schools, London. In 1847 he met Dante Gabriel Rossetti and soon after joined the Pre Raphaelite Brotherhood. In 1851 he
was unsuccessful in a competition for a memorial to Wordsworth, which he had expected to win.

In 1852 he sailed from Gravesend on the Last of England with Edward La Trobe Bateman and Bernhard Smith for Melbourne. Woolner went to the goldfields for seven months with Bernhard Smith but after very limited success returned to Melbourne. He stayed with Dr. Godfrey Howitt for several months and modelled a dozen or more medallions at 25 guineas each.

In 1854 Woolner visited Sydney in an endeavour to gain a commission for a colossal statue of W. C. Wentworth. He was unsuccessful but made about ten portrait medallions while in Sydney. In this year he returned to London still hoping to secure the commission for the Wentworth statue, but the idea was dropped.

By 1861 Woolner had become quite wealthy and purchased a home in Welbeck Street, London and later a country house near Horsham, Sussex. In 1874 he was made a full member of the Royal Academy. During the years 1874 to 1879 he produced a statue of Captain Cook for Hyde Park, Sydney. He died in London in 1892.

Newspaper References: Argus, 6 July 1853, 28 August 1854, 8 March 1870; Sydney Morning Herald, 26 February 1879.
References: Australian Sculptors.
Represented: State galleries, Adelaide, Melbourne, Sydney; regional galleries, Ballarat, Newcastle; LaTrobe Library, State Library of Vic; Mitchell Library; Uni of Sydney; many public galleries in the UK

WRIGHT, Thomas (1830-1881)

Painter, professional photographer and prospector, was born in Sheffield, England. Moore states that he was a pupil on the popular English landscape painter Thomas Creswick RA. Wright came to Melbourne in 1852 and that year won a gold medal for his View on the River Plenty (located just north of Melbourne) at the Victorian Industrial Exhibition. He was listed in the Melbourne Directory for 1853 as a landscape and portrait painter of 26 Queen Street. He may then have been a gold prospector at Bendigo, but by 1859 he was living in Back Street, Geelong. He certainly lived at Bendigo in the early 1860s, when he painted many views of the town and district such as Bendigo Valley and the panoramic Sandhurst in 1862 (o/c, Bendigo AG). Lithographs were made after some of these, including Sheepwash Creek, near Sandhurst (1863), drawn and lithographed by F. Cogné for Troedel's Melbourne Album. A self-portrait in oils (c. 1860) hangs in the Bendigo Art Gallery.

In 1864 Wright was listed as an artist of 3 McKenzie Street, Melbourne, but the following year his studio was at 236 Bourke Street, East Melbourne. He may then have visited New Zealand, but was back at Melbourne by 1866 when he showed seven paintings at the Intercolonial Exhibition, six being oil landscapes, mainly of New Zealand subjects. The Seventh, a view of Wesley College, where he was employed as drawing master, was included in the category of architectural designs and engravings. Completed in 1870, Wright's full-length, life-size posthumous portrait of Rev. Dr D.J. Draper, the former headmaster of Wesley, must have been exceedingly flattering (and quite unlike the subject) as the Argus tactfully noted that he had evidently aimed to give an ideal representation of the man as his admirers
remembered him rather than 'any mere photographic exactness of resemblance'. It
still hangs at the school.

In 1867 Wright was listed as both a painter and photographer and had acquired
separate rooms in Bourke Street (no. 52) as a photographic studio. He retained both
until 1872. From 1867 he also taught landscape painting at the Richmond Artisan's
School of Design in the evenings. Wright painted several large allegorical
transparencies for the Melbourne visit of the Duke of Edinburgh in November 1867.
Neptune and Victoria featured at the Bull and Mouth Hotel, the Duke flanked by
Britannia and Neptune adorned the Colonial Bank, and Buckley & Nunn's shop
displayed his female embodiments of Victoria, Britannia and Liberty welcoming the
Duke.

Although an infrequent public exhibitor during the 1860s, six of Wright's
landscape paintings were included in the 1869 Melbourne Public Library Exhibition,
two oils and two watercolours of New Zealand and English subjects being lent by
the artist, while a 'sepia composition' and View near the Heads, a watercolour,
came from Alfred Woolley's collection. Melbourne Punch's critic thought
Landscape, English Composition looked like the work of a beginner: 'Skies ought
to be painted in, not smeared'. In May 1870 Wright's view of the Waitahuna River at
Otago, New Zealand, was just being finished in his Bourke Street studio for display
in a shop window in the town.

A foundation member of the Victorian Academy of Arts in 1870, Wright sent
paintings to its annual exhibitions until 1875. The Argus critic, James Smith,
praised two of the five paintings he showed at the first-Doubtful Weather, Richmond
Paddock and A View on the Waitahuna River, [Otago] N.Z. (Bendigo AG)-
because they had 'the air of having been painted out of doors, and reflect the breezy
motion of the clouds and the freshness of the atmosphere', yet concluded rather
dissmissively: 'The chief merit of the pictures is, however, their extreme faithfulness
to nature'.

At the second exhibition, held in 1872, Wright was 'almost entirely
unrepresented, owing to an attack of illness on the eve of completing various
pictures intended for exhibition', but he made up for this by showing six paintings
the following year. An 1875 contribution, The Ford, was again praised for its
naturalism, 'the sky and background being a minutiae of nature'. Showers and
Steam on the North-East Line and Morse's Creek were shown competitively with
the New South Wales Academy of Art in 1874. The former, recognised as an
Australian tribute to Turner's Sunshine, Storm and Steam (Rain, Steam and Speed?)
except that 'the master touches of the greatest English colourist are entirely
wanting', was a controversial high point of the exhibition: 'Some critics have
warmly declared this picture to be one of the best in the exhibition', the Sydney Mail
reported, 'but this enthusiastic opinion has been as strongly dissented from'.

Wright continued to paint both Victorian and New Zealand subjects throughout
the 1870s while increasingly adding more romantic, generalised landscapes to his
repertoire. His large poetical evocation, The Ploughman Homeward Plods his
Weary Way from Gray's Elegy, was completed shortly before his death in 1881.

152, landscape and portrait painter, 26 Queen Street.

Newspaper References: Age, 16 March 1872, 24 March 1873; Argus, 18
December 1852, 27 November 1867, 25 May, 29 June, 1 December 1870;
Illustrated Sydney News, 2 May 1874; Melbourne Punch, 8 April 1869; Sydney
Mail, 11 April 1874, 10 July 1875.

WYATT, Thomas J. J.

Painter and professional photographer, exhibited three oil portraits and a chalk drawing titled Ancient Britons Defending their Families against the Romans at the 1856 Victorian Exhibition of Art as a practising artist of 96 Russell Street, Melbourne. From Little Collins Street he showed two portraits and The Young Waltonians with the Victorian Society of Fine Arts in 1857. In 1860 a portrait and Christ and the Woman of Smaria were sent from Clifton Street, Richmond. All were oils, the last being described as 'stiff, inexpressive, and unskilfully over laboured'. Wyatt's frequent moves may have been as much due to the fact that he also worked as a travelling photographer as to the quality of his paintings. He was at Mount Gambier, South Australia, in 1864; at Portland and Warrnambool in Victoria at other times.


References: DAA; MEA.

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