

TREASURES *of*
Newcastle
from the MACQUARIE era

2 March - 5 May 2013



EDUCATION KIT

NEWCASTLE ART GALLERY

*A State Library of NSW and Newcastle Art Gallery partnership exhibition
Sponsored by Noble Resources International Australia*

TREASURES OF NEWCASTLE FROM THE MACQUARIE ERA: EDUCATION KIT

2 March - 5 May 2013

Front cover
Joseph Lycett
Inner view of Newcastle c1818
oil on canvas
Purchased with assistance from the
National Art Collections Fund, London, 1961
Bequeathed by the late Major James Wallis,
Prestbury near Cheltenham (UK) to Captain
Thomas and Mrs Ann Hilton (Wallis's niece),
Nackington, Kent (UK) 1859
Newcastle Art Gallery collection

Front cover
Joseph Lycett
Corroboree at Newcastle c1818
oil on wooden panel
Presented by Sir William Dixon 1938
State Library of NSW collection

ABOUT THIS EDUCATION RESOURCE

This resource aims to enhance students' experiences whilst visiting the exhibition, *Treasures of Newcastle from the Macquarie era*, encouraging students to LOOK, DISCUSS, EXPLORE and CREATE using ideas and teaching frameworks employed by the NSW Visual Arts 7-10 Syllabus. EXTENSION ACTIVITIES are also included for History, Aboriginal Studies, English, Geography and Science syllabi.

This resource is targeted to Stage 3, 4, and 5 students, and teachers are advised to adapt to suit their student's needs.

Newcastle Art Gallery strongly supports experience-based learning and advises that this resource be used in conjunction with a visit to the Art Gallery.

A *Treasures of Newcastle from the Macquarie era* 'Image Kit PDF' has also been developed alongside this resource for easy access to enlarged exhibition images.

Additional publications supporting the exhibition:

Treasures of Newcastle from the Macquarie era exhibition catalogue 2013.

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Treasures of Newcastle from the Macquarie era

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CONTENTS

- 4 THE NEWCASTLE ACADEMY:**
A TIMELINE OF COLONIAL
AUSTRALIA'S FIRST ART MOVEMENT
- 5 THE GOVERNOR:**
LACHLAN MACQUARIE 1810 – 1821
- 6 1. FOCUS:**
RICHARD BROWNE OVERVIEW
- 7 1. FOCUS:**
RICHARD BROWNE QUESTIONS
- 8 2. FOCUS:**
THE WALLIS ALBUM OVERVIEW
- 9 2. FOCUS:**
THE WALLIS ALBUM QUESTIONS
- 10 3. FOCUS:**
JOSEPH LYCETT OVERVIEW
- 11 3. FOCUS:**
JOSEPH LYCETT QUESTIONS
- 12 4. FOCUS**
THE MACQUARIE COLLECTOR'S
CHEST OVERVIEW
- 13 4. FOCUS**
THE MACQUARIE COLLECTOR'S
CHEST QUESTIONS
- 14 5. FOCUS**
EDWARD CLOSE OVERVIEW
- 15 5. FOCUS**
EDWARD CLOSE QUESTIONS
- 16 GLOSSARY**
- 17 REFERENCES**

ABOUT THIS EXHIBITION

The exhibition *Treasures of Newcastle from the Macquarie era* 2 March – 5 May 2013 features rarely seen works of art that tell the fascinating story of the development of colonial Newcastle, its convict origins and its artistic expansion under Captain James Wallis. It features the recently discovered Wallis album and the iconic *Macquarie Collector's Chest* which has returned to Newcastle, where it was created, for the first time in 195 years.

Highlights also include rare images of Awabakal people, paintings of Newcastle by convict artist Joseph Lycett, early views of Nobbys Headland and a stunning panorama of the city by Edward Close.

This is the first time these works of art from the State Library of NSW and Newcastle Art Gallery have been seen together.

Newcastle Art Gallery is the only venue for this exhibition.

THE NEWCASTLE ACADEMY

A TIME LINE OF COLONIAL AUSTRALIA'S FIRST ART MOVEMENT 1788 - 1822

Richard Browne, Walter Preston
*View of Hunters River, near Newcastle, New
South Wales* 1812
engraving on paper
Purchased 1971
Newcastle Art Gallery collection



This timeline describes a period spanning thirty four years during which colonial Newcastle developed from penal colony to well established settlement. During this time certain individuals made visual records of newly discovered places and people to share with those in Britain and Europe. Slowly, Australia's first art movement emerged.

1788: Convicts arrive in Australia on the first fleet

1804: Newcastle, once known as Coal River, established as a place of secondary penal punishment for convicts

1809: Lachlan Macquarie sworn in as Governor of NSW

1811: Convict Joseph Lycett arrives in Sydney, sentenced for fourteen years transportation to Australia, most likely for forgery

1811: Lieutenant Thomas Skottowe of the 73rd (Highland) Regiment, appointed Commandant of the Newcastle settlement

1811: Irish convict Richard Browne arrives in Newcastle from Sydney after committing a secondary offence

1813: Skottowe and convict Browne complete the Skottowe Manuscript, *Select specimens from nature of the birds, animals, of New South Wales*

1814: Skottowe dismissed as commandant of Newcastle and sails with his regiment to Ceylon, Sri Lanka

1815: Joseph Lycett commits a secondary offence in Sydney and is sent to the Newcastle colony

1816: Captain James Wallis of the 46th Regiment appointed commandant of Newcastle where he meets Lycett

1817: Browne almost exclusively paints portraits of Aboriginal people in Sydney

1817: Browne declared free of servitude, gets married and settles in Sydney

1818: Wallis enlists Lycett to produce *The Wallis Album, An historical account of the colony of New South Wales and its dependant settlements* as well as many other drawings, engravings, watercolour and oil paintings

1818: Wallis enlists convict artists commissioned to construct and decorate *The Macquarie's Collector's Chest* for Governor Lachlan Macquarie upon his visit to Newcastle

1818: James Wallis' term as commandant of Newcastle concludes

1821: Lycett and two other unknown artists associated with creating *The Macquarie Collector's Chest* pardoned and excused of their remaining sentences

1821: Lachlan Macquarie's term as Governor of NSW concludes, he and his family return to London

1821-1822: Military Officer Edward Close creates a panorama of the Newcastle region. A triumphant testimony to the town, which is acknowledged as marking the end of the Macquarie era

THE GOVERNOR

LACHLAN MACQUARIE 1810 - 1821



Richard Read Senior (attributed)
Miniature portrait of Lachlan Macquarie
 c1817-18
 watercolour on ivory
 Presented by Miss Mary Bather Moore and
 Mr Thomas Cliffe Bather Moore, Hobart.
 1965
 First presented by Lachlan Macquarie to
 Lieutenant John Cliffe Watts
 State Library of NSW collection

Richard Read Senior (attributed)
Miniature portrait of Elizabeth Macquarie
 c1817-18
 watercolour on ivory
 Presented by Miss Mary Bather Moore and
 Mr Thomas Cliffe Bather Moore, Hobart.
 1965
 First presented by Lachlan Macquarie to
 Lieutenant John Cliffe Watts
 State Library of NSW collection

Richard Read Senior (attributed)
*Miniature portrait of Lachlan Macquarie
 Junior* c1817-18
 watercolour on ivory
 Presented by Miss Mary Bather Moore and
 Mr Thomas Cliffe Bather Moore, Hobart 1965
 First presented by Lachlan Macquarie to
 Lieutenant John Cliffe Watts
 State Library of NSW collection

In 1804, sixteen years after the first fleet had landed, Newcastle, founded by Lieutenant John Shortland, situated north of Sydney on the east coast of Australia, had been established as a place of secondary punishment for reoffending convicts. After the Castle Hill convict uprising the Newcastle settlement was established to isolate individuals deemed too dangerous for Sydney, but not fit for execution.

The Newcastle settlement was made up of only a few rows of convict huts, and a small soldier's post situated amongst the steep and rocky cliffs that today are known as Fort Scratchly. It was an uninviting place, referred to by Assistant Surgeon Charles Throsby in 1805 as 'the hell of New South Wales'.

In 1809 Lachlan Macquarie was sworn in as Governor of NSW. During Macquarie's term as Governor, he enabled commandants to select convict artists as personal servants. Painters, engravers, and craftsmen were among the small population of convicts to record the unique native plants, animals, inhabitants and landscapes of Australia. The intent was to visually record newly discovered places and people to share with those in Britain and Europe.

Slowly, Australia's first art movement - a Newcastle Academy emerged.

Elizabeth Ellis, Emeritus Curator at the Mitchell Library describes the art movement as "an extraordinary phenomenon", and "colonial Australia's first spontaneous art movement - a *Newcastle Academy*"

During his time Governor Macquarie's leadership was widespread across NSW. He was responsible for naming several towns, opened a new market place, organised the first public fair, replaced a bartering system with coin exchange and opened the first bank in the colony.

Only after his third attempt to resign was his request accepted and he was pardoned of his duties of Governor in 1821. Macquarie and his family returned briefly to London before embarking on a tour of France, Italy and Switzerland. In 1824 Macquarie returned in ill health to a house in Mull where he died of liver and kidney failure.

Governor Macquarie was a keen explorer embarking on tours of NSW regularly during his term. Macquarie visited Newcastle on three separate occasions and his influence here on its transition from penal colony to free settlement was crucial in shaping Australian society. As a result, in Australian history, we now refer to the period from 1810 -1821 as the Macquarie era.

1. FOCUS:

RICHARD BROWNE OVERVIEW



Richard Browne, Thomas Skottowe
*Select specimens from Nature of the Birds
Animals &c &c of New South Wales collected
and arranged by Thomas Skottowe Esqr.
The Drawings By T.R. Browne. N.S.W.
Newcastle New South Wales 1813*
leather bound (not original) album containing
29 watercolour drawings on paper and
accompanying pages of ink manuscript
Bequeathed 1907 by David Scott Mitchell.
Presented 1852 by A. Cahill to his son
Frank Cahill
State Library of NSW collection

Richard Browne
*Coola-benn Native Chief of Ashe Island
Hunters River, New South Wales 1820*
watercolour and bodycolour
Purchased with assistance from Robert and
Lindy Henderson, Newcastle Art Gallery
Society, Newcastle Art Gallery Foundation
and the community 2010
Newcastle Art Gallery collection

Born in Dublin Ireland in 1776, Richard Browne was sentenced to transportation to Australia most likely for the crime of forgery. Soon after arriving in Sydney at the age of 35, Browne committed another offence, and in 1811 was sent north to the penal colony of Newcastle for further punishment.

That same year, Governor Macquarie appointed Lieutenant Thomas Skottowe as commandant of the Newcastle settlement. Skottowe appeared to have some amateur experience in natural history and an association with fellow Officer Alexander Huey who later had a short career as a miniaturist painter.

Skottowe enlisted Browne in 1813 to make illustrations of the local Indigenous people, their tools, and lifestyle, as well as native animals, birds and insects. These illustrations were then compiled in a manuscript titled *Select Specimens From Nature of the Birds and Animals of New South Wales 1813*, State Library of NSW.

The manuscript, now known as the *Skottowe Manuscript* acquired by the

State Library of NSW provides one of the earliest accounts of Australia to Europe, and is a unique record of the Newcastle Region.

After the manuscript was completed Browne focused almost exclusively on portraits of Indigenous people. He used watercolours to paint full length and head and shoulder portrayals of well known Awabakal figures.

The elongated and angular style of his figures often resembled caricatures rather than realistic interpretations of an individual. Consequently Browne's audiences are divided as to why he chose to paint in this style.

Richard Neville, Mitchell Librarian at the State Library of NSW writes;

"Browne's portraits occupy an ambivalent, but important place, in the colonial record. They can be read as condescending caricatures, as inexpertly executed likenesses of curiosities, or as proud portraits of significant Awabakal and Worimi people, whose descendants still occupy their land today".

1. FOCUS:

RICHARD BROWNE QUESTIONS

Richard Browne
Magill, Corroboree dance c1819-20
watercolour and bodycolour,
Purchased by Sotheby's, Sydney 1965
State Library of NSW collection



LOOK

Look at the portraits by Richard Browne. Study the way his figures have features which are elongated and exaggerated in a way sometimes described as 'caricatured'.

DISCUSS

What is a caricature? (see glossary for definition) Discuss features in Browne's work which may have attracted this description. Compare Browne's work to contemporary caricatures you may have seen of celebrities or politicians.

Are there similarities between the ways in which Browne painted portraits of Indigenous people and flora and fauna? Identify features of the work which support your answer.

EXPLORE

While some believe Browne's work looks this way because he did not have the artistic skills to create a more realistic depiction, others say his motive was to mock or degrade the Indigenous people he painted.

Explain why you think Browne painted the local Indigenous people in this style. Use evidence that you can find in his paintings.

CREATE

Use a photograph of someone you know, or of someone well known in the media, and identify three features about that person that are unique.

For example, your subject may wear glasses, have curly hair, or some other distinguishing feature. Using a fine line marker, create a 'caricature' of this person by deliberately exaggerating those 3 features.

EXTENSION QUESTION: GEOGRAPHY

In 1813 after Richard Browne finished the illustrations in Thomas Skottowe's manuscript, Skottowe sailed with his regiment from NSW to Ceylon. After 1972 Ceylon took on a new name. By what name is Ceylon referred to today? Draw Skottowe's voyage from Newcastle to Ceylon on a world map.

2. FOCUS: THE WALLIS ALBUM OVERVIEW



Joseph Lycett
Album of original watercolours, drawings and engravings by James Wallis, Joseph Lycett and Walter Preston (detail) c1817–18
watercolour and collage
Purchased 2011
State Library of NSW collection



The *Wallis Album* (c1817-1818 Mitchell Library, State Library of NSW) was compiled by Captain James Wallis, who was Commandant of the Newcastle penal settlement from June 1816 to December 1818. An Irish born career soldier, Captain Wallis was 31 years old at the time of his appointment. In the two and a half years that Wallis was in command he expanded the settlement in order to receive more convicts, resulting in the extraction of more coal, timber and lime mortar and the upgrade of public buildings and houses to a standard befitting an effectively managed settlement.

Captain Wallis was also an amateur artist who enjoyed landscape sketching, as well as hunting and exploring excursions in the surrounding terrain. He made close relationships with local Indigenous people with whom he undertook some of these expeditions. One such relationship was with the Chief of the Awabakal People; an Indigenous man named Burgun, and often referred to as Jack. Wallis recalled this relationship many years later;

“I now remember poor Jack [Burgun] the black savage ministering to my own pleasures, fishing, kangaroo hunting, guiding me thro’ trackless forests with more kindly feelings than I do many of my own colour, kindred and nation”

Joseph Lycett a convict shipped to Newcastle from Sydney for committing a secondary offence, came to expand his own skills under Wallis’ tuition. Lycett’s skills improved as he produced well executed watercolour paintings. Together

with Lycett, Wallis created a personal copy of a printed book entitled *An historical account of the colony of New South Wales and its dependant settlements*, known today as the *Wallis Album*.

The album features thirty five water colours and drawings mainly illustrated by Lycett, most of Newcastle, but others of Sydney, regional views of New South Wales and local people, flora and fauna. Perhaps most significant of all is the inclusions of portraits of Indigenous people from this region and era, which show a certain familiarity between two unlikely parties which was extraordinarily rare.

The album departed Newcastle on a ship to England with Wallis on the 3rd of March 1819. It returned to Australia when acquired by the State Library of NSW in 2011 after being discovered in the back of a cupboard in Canada.

2. FOCUS: THE WALLIS ALBUM QUESTIONS



Joseph Lycett
Album of original watercolours, drawings and engravings by James Wallis, Joseph Lycett and Walter Preston (detail) c1817-18
watercolour and collage
Purchased 2011
State Library of NSW collection

LOOK

Look at the cover and the inner pages of the *Wallis Album*. It is said that Wallis created the album as a gift to his wife Mary Ann. Is there any proof that this was in fact given as a gift? Speculate on other purposes for the album.

DISCUSS

Although Joseph Lycett was responsible for painting nearly all of the works of art in the album, it is still referred to as the *Wallis Album*. Discuss the reasons for why this is. What is your opinion of this?

EXPLORE

Explore the *Wallis Album* in detail by observing the slideshow footage shown in the Gallery or on the State Library of New South Wales website; http://www.sl.nsw.gov.au/discover_collections/history_nation/wallis/wallis_album/index.html#

Observe the paintings of the local Indigenous people. It has been said that these images depict a certain familiarity between artist and subject. Would you agree? Describe features of the paintings which would indicate this familiarity.

CREATE

After your visit to the Gallery plan a visit to the Nobbys breakwall or the beach. Create a list of things you might find during your excursion. Take a journal with you and go hunting for the items on your list.

Once found, record them in your journal by making sketches. Create descriptive landscape drawings as well as detailed drawings of shells or other natural objects you find. Explore them as might a newcomer to the land. Add colour to your journal later using watercolour paints.

Present the story of your journal and images, discussing your choices.

EXTENSION QUESTION: ENGLISH

Write a journal entry as Captain Wallis describing your recent hunting expedition with Awabakal leader Burgun (Jack).

Describe your relationship with Burgun, the land that you explored and the new animal species that you found.

3. FOCUS:

JOSEPH LYCETT OVERVIEW

Joseph Lycett
Corroboree at Newcastle c1818
oil on wooden panel
Presented by Sir William Dixon 1938
State Library of NSW collection



Joseph Lycett is a name now synonymous with early views of Newcastle. In 1811 the convict artist was persecuted for forging money in England and sentenced to 14 years in the colony of New South Wales.

In Sydney Lycett was convicted of forgery once more and was sentenced to a further term of imprisonment, this time to the convict settlement of Newcastle.

Fortunately for Lycett his drawing skills pardoned him from convict labour and most of the works now attributed to him were made during his sentence

Lycett showed competence and ability with a range of media and techniques exhibiting skills using water colours, making drawings for engravings and perhaps most impressive of all in his large oil paintings.

Oil paints were a rare commodity in the Newcastle settlement and it seems likely that it was James Wallis who provided them for Lycett. Surfaces to paint on were also the result of improvisation for Lycett as he collected panels from wooden boxes, and other furniture, and canvas from government issued sail cloth.

However scarcity of materials did not inhibit Lycett. He was able to capture the landscape with a certain romantic realism with particular skill in depicting light and shade in his oil paintings. Yet a struggle was evident in Lycett's work between the function of painting as a way of

documenting the landscape, and as a way of promoting a new colony.

Many of the features of the landscape in Lycett's work were historically correct however the pressure for him to depict a picturesque and welcoming place was also apparent. In some of his work Lycett depicted Awabakal people alongside well-fed live stock and an orderly town, all intended to impress new colonisers.

Joseph Lycett's contribution as a painter in the service of the colonial government was eventually recognised earning him a pardon, which excused him of the four remaining years of his sentence and restored his full legal rights permitting his return to Great Britain.

Lycett and his family returned to England in 1822. Evidently the struggling painter's fortune had been transformed. It seems that between 1815 when Lycett was prosecuted for his final money counterfeit offence and 1822 when he left the colony, Lycett and his family acquired a large sum of money.

Exactly how this occurred is the subject of much debate. Suggested theories for his financial windfall include the possibility of a family inheritance, large commissions for his paintings, support from a silent partner in a publishing deal, or a hidden stash of the perfectly executed forged money for which he had become renowned.

3. FOCUS:

JOSEPH LYCETT QUESTIONS

Joseph Lycett
Inner view of Newcastle c1818
oil on canvas
Purchased with assistance from the
National Art Collections Fund, London, 1961
Bequeathed by the late Major James Wallis,
Prestbury near Cheltenham (UK) to Captain
Thomas and Mrs Ann Hilton (Wallis's niece),
Nackington, Kent (UK) 1859
Newcastle Art Gallery collection



LOOK

Look closely at the materials Lycett painted on. Lycett used a variety of unconventional materials including boards from boxes, old furniture and canvas from government sail cloths.

Why do you think Lycett used these materials?

Suggest how these materials may have influenced his paintings.

DISCUSS

It has been said that it was important for Lycett to depict a picturesque and welcoming place in his work. Examine his paintings closely. What audiences do you think these paintings were created for?

Why do you think it was important at that time for Lycett to depict Newcastle in that way?

EXPLORE

Lycett created paintings of Newcastle intended to encourage others to consider emigrating to the colony. Identify features of *Inner view of Newcastle* which may have been included specifically to suit this intention. Compare Lycett's work to that of today's tourism media and advertising of Newcastle. Describe similarities between the two.

CREATE

Take an excursion around the city of Newcastle. Try to find the locations of Lycett's work. Take photos of the landscape to create a Lycett inspired work of art. Closely inspect your photographs and decide what aspects of Newcastle you would improve to encourage people to move there. You might like to tidy gardens, remove garbage bins, make the sky brighter or the grass greener.

Use Adobe Photoshop to improve the scenes you have captured creating an attractive and inviting place.

EXTENSION QUESTION: ABORIGINAL STUDIES

Joseph Lycett's oil painting *Inner view of Newcastle*, c1818 depicts local Aboriginal people living in harmony amongst the penal settlement. In 1816 Governor Macquarie declared that hostilities against the Aboriginal people would end. In order to achieve this Macquarie selected tribal leaders to whom he granted small blocks of land. This was intended to discourage the tribal leaders from a traditional Aboriginal, nomadic lifestyle and thus be an example to their fellow tribe members.

Explain the negative implications these actions would have had on the Aboriginal people at this time.

Is the impact of these actions still being felt today?

4. FOCUS: THE MACQUARIE COLLECTOR'S CHEST OVERVIEW



The Macquarie Collector's Chest c1818
Cabinet makers: Patrick Riley and William Temple
Artist: Joseph Lycett
Australian red cedar (*Toona ciliata*) and rosewood mahogany (*Dysoxylum fraserianum*) case and internal fittings with glass and gilt decoration, pine and black paint stringing, brass (handles, escutcheons and other fittings, capitals on feet), oil paintings on cedar panels, preserved natural history specimens and artefacts
Lachlan Macquarie and family, thence to the Drummond (Viscounts Strathallan) and Roberts families, Scotland. Sold April 1989 at Sotheby's, Melbourne, thence to Mrs Ruth Simon, Sydney
Purchased 2004
State Library of NSW collection

The Newcastle Chest 2010
Cabinet maker: Scott Mitchell.
Artists: Lionel Bawden; Maria Fernanda Cardoso; Esme Timbery; Louise Weaver; Philip Wolfhagen
Australian red cedar (*Toona ciliata*), New South Wales rosewood mahogany (*Dysoxylum fraserianum*), river red gum (*Eucalyptus camaldulensis*) case; and internal fittings, tartan fabric, glass and brass fittings, manufactured and created objects, preserved natural history specimens, oil paintings on wood panels
Commissioned by Newcastle Art Gallery.
Purchased with the assistance of James and Judy Hart, Robert and Lindy Henderson, Valerie Ryan, Newcastle Art Gallery Society, Newcastle Art Gallery Foundation 2010
Newcastle Art Gallery collection

Created in the penal colony of Newcastle nearly 200 years ago, *The Macquarie Collector's Chest* is on the exterior a deceptively unassuming cedar chest, inside filled with an array of natural history specimens including preserved insects, birds and sea life. Painted panels of local landscape and wildlife, thought to be painted by Lycett, depict the landscape of Newcastle and New South Wales.

The inspiration behind the creation of the chest as well the identities of some of the artists and craftsmen responsible, remain uncertain. Like many precious and enigmatic objects, the chest's mystery is part of its charm. What is known is that the chest was intended for Governor Macquarie when he visited Newcastle, and it returned with him to Scotland in 1822. After Macquarie's death in 1824, the Chest appears to have passed to his son, also called Lachlan who left all of his possessions to the Drummond family of Strathallan Castle. It is believed that the Chest remained in this family line until 2004 when it was acquired by the State Library of NSW. The exhibition *Treasures of Newcastle from the Macquarie era* marks the first time the Chest has returned to it's city of origin.

A contemporary work of art, *The Newcastle Chest* was commissioned by Newcastle Art Gallery in 2010 as a response to *The Macquarie Collector's Chest*.

Made by cabinet maker Scott Mitchell from the same native red cedar species found in *The Macquarie Collector's Chest* and crafted to the same dimensions, this contemporary vessel conceals and reveals the work of 5 leading Australian artists.

These artists were selected because they work with ideas and materials that relate to the Macquarie Chest. Philip Wolfhagen's landscape paintings titled *Colonial endemic*, *Waiting for trade winds*, and *Homage to JL*, Louise Weaver's *Arena*, Esme Timbery's *Macquarie slippers and boomerangs*, Maria Fernanda Cardoso's *Dead leaf butterflies* and *Leaf insects* and Lionel Bawden's *Bower* all echo the contents of the almost 200 year old chest.



4. FOCUS: THE MACQUARIE COLLECTOR'S CHEST QUESTIONS

Select specimens from *The Macquarie Collector's Chest (detail)* c1818
Cabinet makers: Patrick Riley and William Temple
Artist: Joseph Lycett
Australian red cedar (*Toona ciliata*) and rosewood mahogany (*Dysoxylum fraserianum*) case and internal fittings with glass and gilt decoration, pine and black paint stringing, brass (handles, escutcheons and other fittings, capitals on feet), oil paintings on cedar panels, preserved natural history specimens and artefacts
Lachlan Macquarie and family, thence to the Drummond (Viscounts Strathallan) and Roberts families, Scotland. Sold April 1989 at Sotheby's, Melbourne, thence to Mrs Ruth Simon, Sydney
Purchased 2004
State Library of NSW collection



LOOK

On first glance *The Macquarie Collector's Chest* and *The Newcastle Chest* look very similar. Both made with the same dimensions and from materials once found in abundance in Newcastle. Walk around all sides of both of the chests to view every angle and inspect the similarities. Make notes as you go by annotating on images of the chests for later discussion.

DISCUSS

Identify the differences between the two chests. What are the main differences between the ways that the two chests have been made? Consider the tools and materials used, the contents, the artists and the intended audiences.

EXPLORE

Compare the works of art contained in each Chest. List each work and match the original with the contemporary response.

Observe people viewing the Chests in the Gallery. Does one Chest seem to take preference? Give an explanation for this.

Describe the value and importance of each of the Chests to the wider community. Which Chest is of more value to you? Explain why.

CREATE

Inside *The Macquarie Collector's Chest*, beetles, butterflies and other insects are carefully arranged in a tessellating pattern, expanding out from the centre of their drawer. In *The Newcastle Chest*, Louise Weaver's *Arena 2010* also mimics this. Find several different colour images of at least twenty different insects, beetles or butterflies. Cut each one of them out individually. Arrange the insects on your page to make an alternative pattern for the Chest. Now glue the insects down and colour over them using bright colours.

EXTENSION QUESTION: SCIENCE

Entomology is the study of insects. Conduct some research on insect classification and categorise the following insects found in *The Macquarie's Collector's Chest*.

Cicada	Ichneumon wasp
Dragonfly	Bee fly
Damsel fly	Hover fly
Praying mantis	Grasshopper
Locust	Robber fly
Mole cricket	Crusader bug
Stick insect	Shield bug
Cockroach	Earwig

5. FOCUS: EDWARD CLOSE OVERVIEW



Edward Close
Panorama of Newcastle (detail) 1821
watercolour, seven sheets laid onto cloth
backing cut in three sections
Purchased 1926
State Library of NSW collection

Edward Close
Panorama of Newcastle full image 1821
credits above

The final military officer to depict Newcastle in the Macquarie era was Edward Close, a war veteran with military engineering experience. Close also had experience with drawing, surveying and drafting and like many officers of this era had been stationed in far flung parts of the world. Close's professional experience honed his acute eye making him a perceptive amateur watercolour artist with a solid understanding of perspective.

During a farewell visit to Newcastle in 1821 Governor Macquarie spent time with Edward Close. During this time Macquarie was presumably impressed with Close. Five days after Macquarie returned to Sydney, Close was appointed to Engineer and Inspector of Public Works, a position which earned him five shillings a day, a large sum for that time.

Close was responsible for supervising the extension of the breakwall to Nobbys Island, constructing convict shelter at the lumber yard, a pagoda on Signal Hill and a large stone windmill above Christ Church.

Meanwhile Close was also working on a number of artistic projects, one in particular an ambitious panorama depicting a wide sweep of the Newcastle settlement. Each of the buildings sat with precision in the accurate Newcastle region landscape, with only the people missing. As with many amateur artists Close was comfortable depicting architecture and landscape but not the human figure. Consequently the town in his work is mostly devoid of life presenting only a small group of Indigenous people in the foreground with otherwise bare streets that ordinarily would have contained the bustle of convicts working on various building projects.

This panorama was to be in some ways a grand finale. Recording what turned out to be the end of Macquarie's term as Governor and the end of what is now known as the Macquarie era.

5. FOCUS: EDWARD CLOSE QUESTIONS



Edward Close
*Nobbys Island and pier, Newcastle, January
23rd, 1820*
watercolour and ink
Presented by Sir William Dixon 1951
State Library of NSW collection

LOOK

Although the individual panels of Edward Close's work are almost perfectly contiguous, they were never intended to be lined up as a panorama. Investigate the work closely, looking at the joins between the pages of the panorama, and the fine detail in the scenes to see if all of the edges do line up precisely.

Can you identify where this view was taken from?

Observe the other works of art by Edward Close. Identify which of his views has changed the least and is still easily identified.

DISCUSS

Compare the detailed nature of Close's panorama, with that of Lycett's *Inner view of Newcastle*. How have each of those artists approached representations of Newcastle differently. What influence do you think Close's professional experience in drafting and engineering, would have had on his artistic style?

EXPLORE

Art can serve particular functions in the world, a record of history, a celebration of religion, a way of telling a story or a comment about the world.

Explain the function of Close's work. Describe how and why you think it was made and it's intended audience.

CREATE

Sit in the middle of the exhibition space or your classroom with a pencil and four pieces of paper. Draw everything directly in front of you in your line of sight on one piece of paper. Now turn 90 degrees so that you are facing a new wall and make another drawing on a second piece of paper. Repeat this two more times so that you have four drawings of different views of the room. Line your drawings up so that they are contiguous to create your own panorama.

Discuss the challenges you found in drawing and displaying a panorama.

EXTENSION QUESTION: DESIGN AND TECHNOLOGY

Edward Close's panorama depicts the Newcastle landscape and the few buildings that existed within it in 1822. Compare the buildings from 1822 to those of today. Explain how building materials have changed and developed over time. What other aspects of machinery and technology have changed?

GLOSSARY

Amateur a person who engages in an activity for pleasure rather than for financial benefit or professional reasons, lacking in formal training

Awabakal Aboriginal people of the Lake Macquarie and Newcastle regions of NSW

Caricature A representation, especially pictorial or literary, in which the subject's distinctive features or peculiarities are deliberately exaggerated to produce a comic or grotesque effect

Contiguous sharing a common border, together in sequence

Entomology The scientific study of insects

Fauna The animals of a particular region, habitat, or geological period

Flora The plants of a particular region, habitat, or geological period

Panorama A picture or photograph containing a wide view

Penal colony A designated place of punishment

Phenomenon An unusual, significant, or unaccountable fact or occurrence

Picturesque Visually attractive, in a quaint or pretty style

Servitude Forced labour imposed as a punishment for crime

Synonymous Closely associated with or suggestive of something

Tessellating To be the right size or shape for a pattern; fitting correctly or as desired

Transportation Deportation to a penal colony

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