"UNKNOWN LAND"

MAPPING AND IMAGINING WESTERN AUSTRALIA

Education Resource

INTRODUCTION

This exhibition brings together over 100 works from professional and amateur European artists, illustrators, surveyors and explorers, to offer a glimpse at the visually rich map of the early European settlement spanning the south west corner of Western Australia.

The first documented visual record of European contact with Terra Australis Incognita ('the unknown land of the South') occurred along the western coast of the continent in the seventeenth century. Over the next three hundred years, explorers produced coastal profiles and topographical landscapes, surveyors and colonists mapped regions and established settlements, and botanists and scientists made detailed pictures of the flora and fauna in an attempt to make sense of what was, to them, a very foreign and "unknown land."

Whatever their motives – colonist, invader, explorer, settler, adventurer – the Europeans were awestruck by the land we now call Western Australia, and the opportunities it presented them. Many of the images in *"Unknown Land"* depict well-known places and are fascinating and often beautiful records of these places and events at the time. But beyond this, the exhibition prompts questions about our history and the role of art in the colonial enterprise and the cultural and social environment of the time.

The compelling features of the exhibition include the Gallery's collection of colonial watercolours, many of which are on display for the first time since 1979; topographical depictions of the land; scenes portraying the every-day life of the Aboriginal people; English political cartoons criticising the Swan River Company enterprise; and contemporary works which present a different perspective on the themes in the show.

Through this unique collection, the exhibition charts the many ways in which Western Australia was documented and recorded by colonists with very Eurocentric outlooks. The focus on the fragmentary nature of documentation shows how explorers of the time strove to 'fill in the blanks' on the map and make sense of what was to them an "unknown land."

USE OF THIS EDUCATION RESOURCE

This education resource has been developed to support teachers and students who visit the Art Gallery of Western Australia's exhibition *"Unknown land": Mapping and imagining Western Australia*. It contains information about artists in the exhibition and their works, including contextual background about places and people depicted. It also includes discussion questions and research ideas for students to address before, during and after a visit. These focus on key works and themes in the exhibition and link closely with content of the Western Australian History and Geography curriculum, particularly for Years 4 and 5.

The exhibition *"Unknown land"* contains primary sources for study including pre-settlement views of Perth by Frederick Garling, the official artist accompanying Captain James Stirling on his brief visit to the Swan River area in 1827 and works by William Westall, the artist who accompanied Matthew Flinders on his journey around Australia. Also on display are early images of Australind, made by Louisa Clifton, images of Indigenous life in the Swan River Colony as recorded by some of the first European settlers, and drawings made by Henry Prinsep, the artist who illustrated the accounts of explorers John Forrest and Earnest Giles. The exhibition also features contemporary works, including works by Aboriginal artists that speak of the continuing impact of European colonisation on Indigenous life.

COVER
Frederick Garling *View of Swan River, taken at the commencement of fresh waters* 1827.
Watercolour, ink and pencil. 22.5 x 32.8 cm. State Art Collection, Art Gallery of Western Australia. Purchased 1957.

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PART 1
PRE SETTLEMENT: FIRST CONTACT

Frederick Garling
View across the coastal plain 1827
watercolour and pencil on paper
13.2 x 37.5 cm
State Art Collection, Art Gallery of Western Australia
Purchased 1978

This work is the earliest recorded view of the Swan River coastal plain taken most likely from a position in the lower Perth hills, possibly near Helena Valley. The painting was made by Frederick Garling the official artist in a party led by Captain James Stirling that made a brief visit to the Swan River area in 1827. After travelling up the Swan River for a number of days, they reached a point where the river became difficult to navigate and stayed put for a few days, exploring the area. This exploration included a journey into the hills and it was from here that the group was afforded an expansive view across the coastal plain, as depicted in Garling's painting.

Works by Garling were used to illustrate Captain Stirling's favourable account of the Swan River area which was presented to the British government upon the party's return. It was the persuasive nature of paintings like this, together with Stirling's enthusiastic writings which led to the establishment of the Colony.

Frederick Garling
View from Mount Eliza 1827
watercolour
15.0 x 37.0 cm
Courtesy of the Janet Holmes à Court Collection

Favoured views for artists who recorded details of the landscape around the Swan River prior to Perth being established, included the eastern ridge of Mt Eliza (now Kings Park), Mill Point and the original Perth town site (now the central business district). Garling's experience as a topographical artist, coupled with comparisons to works representing this area completed by other artists at the time, ensures that *View from Mount Eliza* is a fairly faithful representation of the area.

In Garling's depiction, the inlet on Mill Point (later known as Mill Pond or Millers Pool), the entrance to the Canning River (in the centre of the work) and the shoreline closely reflect what is there today. The vegetation on Mill Point appears in clumps rather than a more dense forest which matches later depictions of the area. The plant species in the foreground match written observations of flora in this area at the time.

Records from the time indicate the expedition did meet Nyoongar people, but not while on Mt Eliza and thus the two Aboriginals is a creative addition. The way Garling has represented Point Heathcote and Point Dundas makes them appear more like islands than promontories. This could be the result of an error on Garling's part while making the initial sketch, possibly mistaking the dent of bays on the southern shoreline for islands.

FOR DISCUSSION
Curriculum Learning Areas – History Years 4, 5, Visual Arts

- What strategies has Garling used in his paintings to make places seem attractive and to encourage English people to travel here to start a new life?
- Imagine you are in England, reading Stirling's reports about the Swan River area and viewing Garling's artworks. Would you want to travel here to start a new life? Why/why not?
- Discuss the quality of the light and the colours you can see in the sky in both of Garling's paintings. What do they tell you about the time of the day in each work? Why do you think the artist chose these times?
- Garling has included the figures of Aboriginal people in both of his works, despite apparently not encountering them at Mount Eliza. Describe the way the artist has chosen to portray them and the reasons why he may have included them.

- Compare this to the way Henry Prinsep depicts European contact with Aboriginals (see page 23) in his drawings of the 1870s, forty years after the establishment of the Colony. Discuss the differences and the events that brought about such change.

ABOUT THE ARTIST
Frederick Garling (1806-1873)

In 1815, at the age of eight, Frederick Garling migrated with his family from London to Sydney. Garling was largely self-taught and mostly worked in watercolour, specialising in marine subjects. At the age of twenty-one, he was appointed the official artist on Captain James Stirling's expedition to the Swan River in 1827, the main objective of which was to evaluate the area's suitability for a new colony.

Stirling documented the expedition, writing favourably about the natural beauty of the Swan River area and the tall trees that adorned the river banks. Garling recorded the journey through a series of watercolours and these, along with Stirling's persuasive official reports to British authorities, helped to gain favour for Stirling who returned two years later as the first Lieutenant Governor of the new Swan River Colony.

Garling was recognised as a marine artist and was employed in the shipping industry in Sydney. Over forty years it is reported that he painted every ship that came into Sydney Harbour, creating an invaluable record of the port. He exhibited in numerous important exhibitions of the 1840's and was a member of the Committee of the Society for the Promotion of Fine Arts in Australia, which was founded in Sydney in 1847.
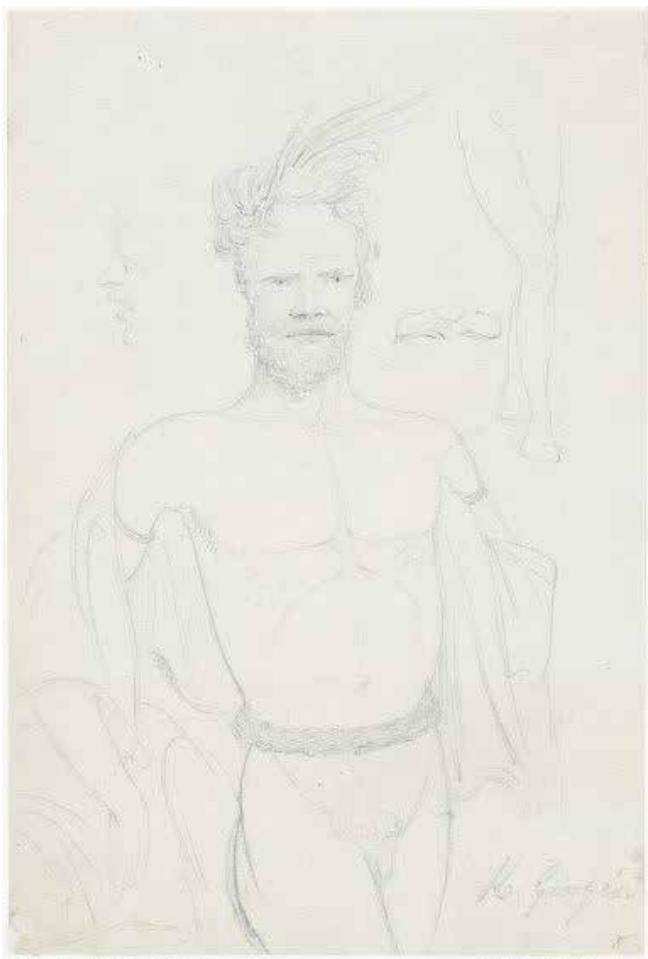
William Westall
King George's Sound, a native 1801
pencil
25.6 x 16.7 cm
Courtesy of the National Library of Australia: Pictures Collection

English painter and topographical draughtsman William Westall was the landscape and figure draughtsman accompanying Matthew Flinders on *The Investigator* on his 1801-03 British expedition circumnavigating Australia. In December 1801, the *Investigator* reached the south west coast of Australia and this sketch was made during a period on shore in King George's Sound after the group had made contact and subsequently established reasonably good relations with Aboriginals in the area. This was one of the earliest figure drawings Westall made of the native inhabitants of Australia and it clearly illustrates his conforming to the popular stereotype at the time - the 'noble savage.'

Westall has sketched the figure in a classical, Arcadian pose, common with Europeans depicting indigenous inhabitants of foreign lands during this period of exploration in European history. He has been represented in a proud and noble way, complete with almost regal looking headdress and classical cloak.

This sketch is one of a number of studies of Aboriginal men Westall completed on the journey with Matthew Flinders. It appears that he was genuinely interested in this as a subject and on the journey, wherever possible, built good relationships with Aboriginals in order to make studies and record details of their lives.

See Part 4 of this resource **Early views - King George's Sound** for more information about William Westall.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History, Geography Years 4, 5

- Research Matthew Flinders' circumnavigation of Australia and plot his route on a map. Find King George's Sound, where William Westall made this drawing. Locate other areas on the map where the artist made drawings of Aboriginals. Imagine what it must have been like for the Aboriginal people coming into contact with the ships and British people for the first time.

- Consider why it was necessary for the British government to appoint topographical, figure and botanical artists to accompany explorers such as Matthew Flinders on their journeys. What were these drawings and paintings used for once expeditions returned?

- Research other drawings of Aboriginal men completed by William Westall on his journey around Australia. Compare later ones to *King Georges Sound, a native*. What do you notice about the way his depiction of the figures changed over time?

PART 2
EARLY VIEWS: FREMANTLE

Horace Samson *View of the tunnel under the Round House
and Whaling Jetty at Fremantle* 1841-50
pen, ink and wash
13.9 x 44.0 cm (two sheets overall)
State Art Collection, Art Gallery of Western Australia
Purchased through the J F Hardy Bequest Fund, 1996

Part of Henry Willey Reveley's, design for the Colony's first gaol, the Roundhouse, was a tunnel built under the structure, connecting Bathers' Bay with High Street Fremantle. The tunnel, completed after the construction of the gaol, was made to facilitate the transfer of goods and oil from ships tying up at the jetty, into the Colony. The tunnel was cut in five months, using the labour of prisoners from the Roundhouse gaol.

The jetty, depicted in Horace Samson's drawing (above), was built by the Fremantle Whaling Company to assist in its whaling operations which took place right there on Bather's Beach. The jetty and buildings were later abandoned when whaling operations were suspended by the company in 1839.

Horace Samson's drawing clearly shows the jetty jutting into the bay with a derrick and a windlass at the end for heaving whale carcasses or blubber ashore. The tunnel, cut from the limestone outcrop of Arthur's Head, can be seen on the right side of the image. In the centre of the image is a boatshed containing a whaleboat and to the right of this is a warehouse set against the cliff.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History and Geography Years 4, 5, Visual Arts

- Visit the Roundhouse and discover whether the tunnel still exists. Make a sketch of Arthur's Head from Bathers' Beach in the position Samson was in when completing his drawing. Note the changes to the area.

- Research the history of whaling in Western Australia. Why was it considered an important industry for WA in the early days of the Colony?

- What factors do you think may have contributed to the decline of the Fremantle Whaling Company's operations at Bathers' Bay?

- When did whaling cease completely in WA and what contributed to its demise? Consider the way attitudes changed over time and how people brought about change.

Roundhouse History

Designed by Henry Willey Reveley the Roundhouse is the Colony's first goal and the oldest public building of the state of Western Australia. The design of the building is a twelve sided shape, reflecting the design of a panopticon prison, where all of the cells can be viewed from a point in the centre of the structure. The decision to locate the gaol at Arthur Head in Fremantle was based on the influx of population to Western Australia, all of whom entered via the port of Fremantle. Opened in January 1831, eighteen months after settlement, the building was used until 1886 to hold any person convicted of a crime in the Colony.

After this period it became a police lock-up until the late 1890s where it was then used as accommodation for the Water Police and then as a storage facility for Fremantle Ports. In the 1920s it was saved from a threat of demolition and later the control of the building passed to the State Government before being deeded to the City of Fremantle. It is now an important heritage listed building and tourist attraction.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History Years 4, 5, Visual Arts

- Research or visit the Roundhouse in Fremantle, Reveley's original gaol building and discuss its layout and exterior. Find its location in Richard Morrell's drawing below. Why was the gaol built on such a high point and how would it have appeared to the inhabitants of the new colony?

- If visiting the Roundhouse, complete a sketch of its exterior and imagine what it would have been like to have been a prisoner inside the gaol in the early days of the colony.
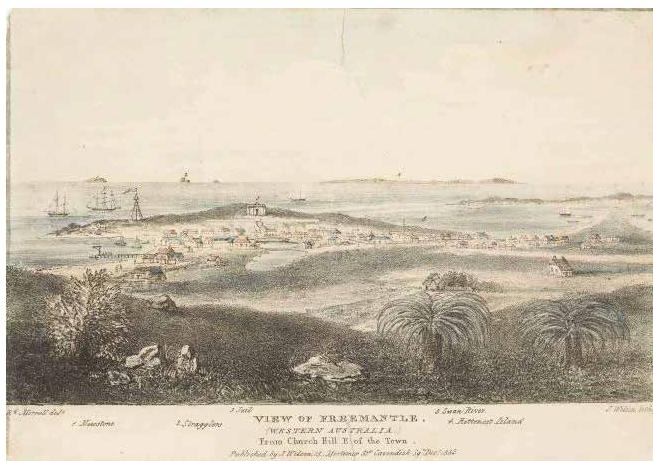
Richard Morrell (after), J. Wilson (printer)
View of Fremantle (Western Australia) from Church Hill east of town 1832
coloured lithograph
23.2 x 31.7cm
State Art Collection, Art Gallery of Western Australia.
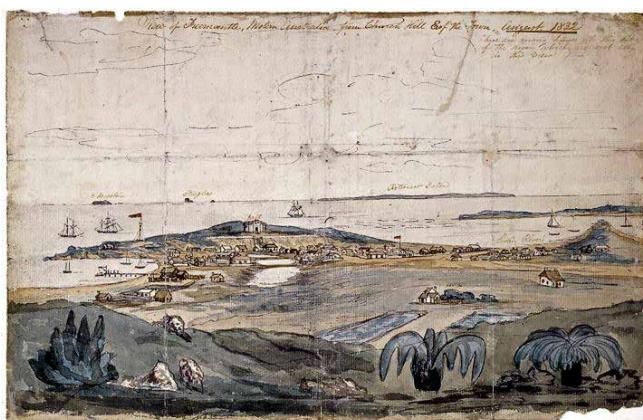
Richard Morrell *View of Fremantle, Western Australia from Church Hill east of the town, August 1832* 1832
pen, ink and watercolour
21.1 x 32.6cm.
State Art Collection, Art Gallery of Western Australia.
Purchased 1940

Richard Morrell arrived in Fremantle in 1832 after his father, pioneering farmer John Morrell, had settled in the Northam area. Morrell completed the sketch *View of Fremantle (Western Australia) from Church Hill east of town* in August that year. The sketch is a view overlooking a small township with Morrell's annotation on the sketch stating *there are many houses up the side of the river which are not seen in this view*. In the background there is the Indian Ocean with Rottnest Island visible in the distance.

He sent the drawing with an accompanying letter to his English friends, John and Charles Wilson, who were both engravers. In the letter Morrell claimed to have drawn the settlement as correctly as he could, despite what he saw as his shortcomings as an artist. The artwork is a significant piece as it reveals a young Fremantle settlement and allows the opportunity to reflect on how the landscape looked in past years.

John Wilson created the lithograph (above) after Morrell's sketch which was then published in London in 1832.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History, Geography Years 4, 5, Visual Arts

- Find a map of present day Fremantle and locate Church Hill, the location from which Morrell made his sketch in 1832. Visit this site (on Monument Hill) and sketch the view today using pencil, pen and watercolour. Annotate your drawing, describing what is similar and what is different.

George Dashwood
Pakenham Street, Fremantle, Sept 1832 1832
Pencil, ink and watercolour
16.4 x 24.1 cm
State Art Collection, Art Gallery of Western Australia
Gift of Mrs C J Dashwood, 1926

This work was one of several drawings made by George Dashwood who served as Lieutenant under Captain Fremantle on a voyage to England which stopped by Fremantle on the *HMS Challenger* in 1832. The ship stopped for a week and through a number of drawings completed while on shore, he recorded some of what he saw in the new settlement of Fremantle. This pencil, ink and watercolour drawing provides a clear indication of the manner in which dwellings in the new colony were constructed using wood and locally quarried limestone.

ABOUT THE ARTIST
George Dashwood (1806-1881)

An amateur artist, Dashwood was a keen observer of his surroundings and his surviving sketchbooks of 1830-34 contain pencil, ink and watercolour views of other places besides WA, including Hobart, Sydney, Tahiti, Rio de Janeiro and England, all completed while on naval voyages.

After retirement from naval service in England in 1837, Dashwood returned to Australia, together with his wife and children, and settled in Adelaide. He served as a member of the Legislative Council of South Australia (1842-43 and 1852-55), Commissioner of Police (1847-52), Collector of Customs and London emigration agent for South Australia.

Charles Wittenoom
Sketch of the town of Fremantle from the Court House, Arthur's Head, Western Australia 1839
engraving, with later hand-colouring
21.6 x 28.0 cm
State Art Collection, Art Gallery of Western Australia
Purchased 2012

This image is a valuable record of the appearance of the town of Fremantle in the early days of the Colony. The work is an engraving after a watercolour sketch by Charles Wittenoom, brother of J. B. Wittenoom, WA's first appointed Clergyman. The view is from the first court house constructed in 1834, adjacent to the Roundhouse on a large limestone headland on the southern side of the mouth of the Swan River (now also the entry to Fremantle Harbour) called Arthur's Head. Due to its strategic location, this was the original site chosen by Captain Fremantle to

establish the settlement of Fremantle. The view takes in the main street of the town (High Street) with various buildings and dwellings with gardens and small hills in the background.

Coloured lithographs of this and another painting by Wittenoom, *Sketch of St George's Terrace, Perth* were made by J. Henshall to illustrate Nathaniel Ogle's influential *The Colony of Western Australia: A Manual for Emigrants* (London 1839). It is believed that the original watercolour sketches of Perth and Fremantle made by Wittenoom were created in 1836/37 when he came from Sydney to visit his brother.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History Year 5, Visual Arts

- Research the process of making a lithograph. What is the main advantage of original artworks being made into lithographs ?
- In the early days of the Colony, many artists' sketches were made into lithographic prints. For what purpose?

PART 3
EARLY VIEWS:
PERTH AND SURROUNDS
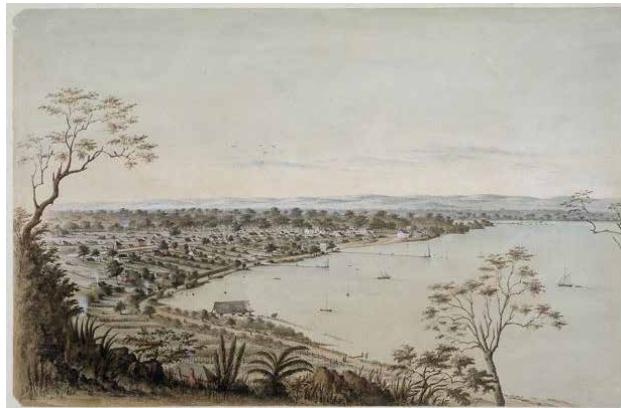
Horace Samson
Perth 1847, 1847
watercolour and ink
27.6 x 40 cm
State Art Collection, Art Gallery of Western Australia
Gift of Mr D. Rannard, 1923

This watercolour painting depicts a view popular with artists wishing to record the developing township of Perth in the mid to late 19th century. It is a view from Mount Eliza (Kings Park) down to the town including two jetties and Point Fraser in the distance before it disappeared in later years when the land was reclaimed from the river.

The image shows an occupied landscape that is clearly defined with town allotments, streets and houses. The foreground is silhouetted in order to emphasise the expanse of water and land. Produced by Samson within twenty years of Perth's settlement, it can be seen as a statement of progress and order over the once unknown landscape.

ABOUT THE ARTIST
Horace Samson (c.1818 – c.1907)

Horace Samson was a sketcher, lithographer, surveyor and draughtsman. Samson came to Australia in 1841 in the company of one of his two uncles, Lionel Samson, a well-known Fremantle wine and spirits merchant. Samson worked with the Lands and Surveys Department in Perth from 1844 to 1854 as a lithographer and draughtsman. He was involved in the preliminary printing of the first cut postage stamp, the now rare black swan.

Samson later moved to Melbourne and was appointed draughtsman in the Victorian civil service in 1854. In 1866 he was licensed as a surveyor in New South Wales. He then returned to Victoria and became Chief Draughtsman and Surveyor at the Land Titles Office. In 1881 Samson was appointed Registrar of Titles at the Victorian Crown Law Office and eventually Deputy Registrar-General. After retiring he returned to England. There are believed to be no drawings by Samson outside of Western Australia.

FOR DISCUSSION
Curriculum Learning Areas – History, Geography Years 4, 5 and Visual Arts

Answer the following questions in relation to Horace Samson's watercolour sketch *Perth 1847*:

- Describe the housing lots you see in the town site. Why do you think they were designed this way?

- How did the first settlers prepare the land for housing allotments?

- Describe the houses you see. What would they have been built from?

- Why do you think the jetties are so long?

- What does the painting tell us about the main forms of transport in the town at the time?

- What form of transport would have been the most efficient to travel between the town of Perth and Fremantle?

- What do you notice about the position of the river front in the town in Samson's painting compared to its position in Perth city today? What solution did the town planners have in the late 1800s to alleviate flooding, make the roads less boggy and to provide firm ground for building foundations?

FURTHER RESEARCH:

- Who chose this site for WA's capital city and why was it chosen? Were there other places that were considered?

- Visit the original site of the foundation of Perth near the Perth Town Hall on the corner of Hay and Barrack Streets and locate the plaque that commemorates the event of 1829. Make a pencil rubbing of the plaque.

- Visit Kings Park and look down at the view of Perth city today. Make a sketch of the view and compare it with Samson's watercolour sketch. What is similar and what is different?

Alexander Taylor
Perth from St. George's Terrace, Croft's window, 1850
pencil, watercolour and ink
37.8 x 82.5 cm
State Art Collection, Art Gallery of Western Australia
Gift of Mrs Evelyn Combe, 1957

This view of the town of Perth with Mount Eliza in the background was sketched from the window of the St George's Terrace store of Frederick Croft, a grocer and wine merchant. The only known drawing made by Alexander Taylor, draughtsman, farmer and teacher, who came to Western Australia from London in 1841, it provides a clear picture of the nature of the dwellings that lined the main road in the town. It also reveals an impression of the river with the mill on Mill Point (now South Perth) and a flour grinding and timber cutting steam mill at the foot of Mount Eliza, where the Swan Brewery was to be built around 30 years later.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Area – History Year 4, 5

- Research the history of the old mill site at the base of Mount Eliza, depicted in the background of Taylor's drawing. How was the site's position on the river suited to its uses over time?

George Nash
An extensive view of Perth, Western Australia with a group of natives in the foreground c1846
watercolour and pencil
37.1 x 54.8 cm
State Art Collection, Art Gallery of Western Australia
Purchased with funds from the Geoffrey William Robinson Bequest, 1992

- Describe the figure near the centre of the composition.

- Look at another view of Perth, taken from Mount Eliza, completed around 4 years earlier by George Nash (pictured above). Describe the way both artists have represented local Nyoongar people. What are they doing in each work?

- What role are the Aboriginal figures playing in both artworks? Why do you think the artists included these figures in their paintings?

- How was life different for Nyoongar people from this area after colonisation?
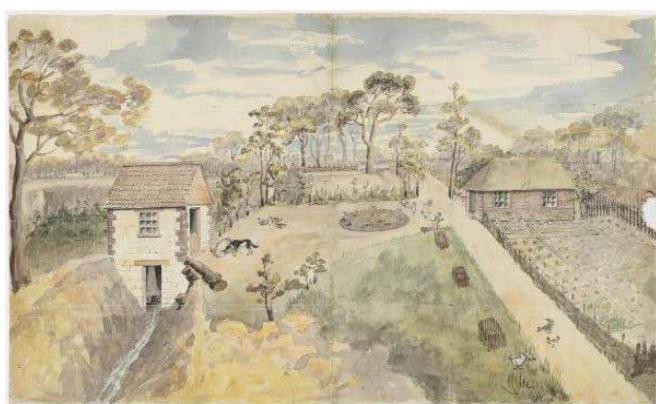
Henry Willey Reveley
My house and garden in Western Australia 1833
Watercolour
25.1 x 39.8 cm
Courtesy of the National Library of Australia: Pictures Collection

This charming watercolour painting is a fine record of the way English settlers built their homes and established their gardens in the early days of the Colony. Henry Willey Reveley provided an explanation of various aspects of his home in a letter about the work, describing the building materials used as local Mount Eliza white stone and brown sandstone. His illustration depicts his vegetable and flower gardens, his animals and his pet dog.

ABOUT THE ARTIST
Henry Willey Reveley (c.1788 -1875)

Henry Willey Reveley was an amateur artist and a civil engineer and architect. Born in England, he studied science and engineering and graduated at the University of Pisa, Italy as a civil engineer. Reveley also won minor acclaim for his mechanical engineering, but had trouble finding work in Italy. In 1826 he was appointed as a civil engineer and superintendent of building in Cape Town, South Africa, however was unfairly dismissed, holding the position for a little more than a year.

In May 1829 Lieutenant- Governor James Stirling stopped in Cape Town en route to Western Australia and offered Reveley a job as civil engineer in the new Swan River settlement, which he accepted.

Reveley arrived in Australia at age thirty-nine and was placed in charge of all public works in Perth, Fremantle and outlying districts. His first job was to erect huts at the short-term encampment on Garden Island, of which only a well survives. During his time in Western Australia he worked in the districts of Swan, Canning, York, Vasse, Augusta, King George's Sound and the Murray. He had no assistants because of the small budget that was constantly fought over by local and home governments.

Reveley designed and supervised the building of government offices, the Public Office and Legislative Council building, first Government House, barracks, gaol, court-house, tunnels, jetties, harbours, roads, bridges and ferry crossings. He also planned a breakwater and harbour at Fremantle, superintended the cutting of a canal through the shallow flats of the Swan River (near what later became the Causeway) and built the first water-mill in Perth, in St George's Terrace, as a private venture.

For Reveley, building in the new colony was fraught with difficulty as problems hindered construction and failures added extra expense. Imported timber dried and cracked with the heat, termites threatened structures, and heavy rain leaked into buildings which were built for the milder climate. Long travel times between the newly founded town of Perth and Fremantle meant Reveley was not always there to supervise building and ensure good standards of workmanship and this was the case, in particular with the new gaol (now the historic Roundhouse). Of the many buildings he designed and supervised, only two remain - the Roundhouse, completed in 1831 and the Greek Doric Old Court House built in 1836. Due to the lack of resources and problems involved in building in a new colony, Reveley's buildings were said to be simple in their appearance, especially when compared with later examples of colonial architecture.

Reveley resigned in 1838 and returned to England, with his wife, on the American whaler *Pioneer*, taking up lecturing positions in the arts and sciences rather than practicing architecture or engineering.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History Years 4, 5

- Compare the backyard of Reveley's Perth home as it appears in his painting to backyards and gardens in Australian homes today. What are the differences and similarities? What factors have brought about such change?

FUN FACT

In 1829 regulations relative to town allotments in the new colony were issued. One of these regulations stated that no trees were to be cut down without permission of the Surveyor General. It is reported this regulation was effective and many Perth visitors in the early 1830's noted that the town site was decorated with very big trees in addition to the many native shrubs which bordered gardens.

PART 4
EARLY VIEWS:
KING GEORGE'S SOUND

ABOUT THE ARTIST
William Westall (1781-1850)

William Westall is a significant figure when it comes to understanding the way the Australian landscape was depicted upon first contact. In 1799 Westall entered the Royal Academy as a probationer, and just over a year later, in 1801 at the age of nineteen, he was awarded the position of landscape artist for the *Investigator* expedition.

The expedition was led by Matthew Flinders and was the first known to complete a circumnavigation of Australia. The subject of the works Westall produced included coastal profiles, studies of Aboriginal people, landscapes and the first known European copies of cave paintings. The materials he commonly used during the expedition included pencil, wash, and watercolour.

The Admiralty and Westall's expectations of his work and the voyage were not met; with only around one-hundred-and-forty works completed on the voyage. Westall's productivity was evidently low and at some locations he did no more than one or two drawings. Westall's lack of enthusiasm may have derived from his interpretation of the Australian landscape as 'barren' as well as the slow, tedious voyage taking its toll.   The quality in his works shows a decline of commitment to depicting the landscape accurately with the progression of the journey. At the start of his journey he made detailed and accurate drawings of the Cape of Good Hope and at King George Sound. However later in his journey his frustration surfaced in his drawings of the south coast where the foliage is casually drawn with no concern to accurately portray the colour or the impression of the landscape. Nevertheless there was an occasional burst of interest such as the visit to Hawkesbury River where he completed 13 drawings.

In 1805 after travelling to China on his journey home, Westall returned to England where he created paintings from many of the sketches completed on his journey. At this point, however, he became less interested in depicting scientific truth and much more interested in establishing himself as a respected creative artist. He felt the need to rework the Australian landscape and work his images into a style that was acceptable and even fashionable at the time. In 1810 and 1812 his works were displayed at the Royal Academy. He was subsequently elected an Associate of the Royal Academy and thus was seen more as a leading creative artist than a topographic and scientific draftsman.

FUN FACT

William Westall's oil paintings which were supposedly depictions of his travels to Australia bear little similarity to his original sketches. He was more concerned with creating visually appealing images in the fashionable *picturesque* tradition which would gain him critical acclaim. He achieved this by merging three or four images and mixing and matching elements. This explains why grass trees from Port Jackson in New South Wales and eucalyptus from Spencer's Gulf in South Australia appear in paintings of King George's Sound in Western Australia.

At the time Westall was painting, such play with images was acceptable in the pursuit of the *picturesque*. It was felt that nature sometimes needed to be assisted when creating an aesthetically pleasing landscape painting.

THE PICTURESQUE LANDSCAPE TRADITION

This was a popular way of painting landscapes in the early 19th century. It was felt that landscape paintings should be all about the landscape as a thing of great beauty, inspiring imagination and celebrating nature. If that meant altering the truth and changing things to present a more ideal view, then it was done; and considered perfectly acceptable. In picturesque paintings, it was expected that there would be plenty of variety in the landscape, including interesting rocks, trees, figures, hills and buildings. Typically there would be a strong contrast between light and dark and often trees and other natural objects were depicted either side of paintings to create frames and present perfectly balanced images.

William Westall
Lucky Bay 1801
pencil & wash
18.1 x 27 cm
Courtesty of the National Library of Australia: Pictures Collection

William Westall
Views of Australian scenery – view from the south side of King George's Sound 1802
engraving (painted by Westall, engraved by Byrne)
15.7 x 22.5 cm
Courtesy of the Janet Holmes à Court Collection

FOR DISCUSSION
Curriculum Learning Areas – History, Geography Years 4, 5 and Visual Arts

- Compare the two works depicting King George Sound by William Westall (left). The image above is a sketch he completed while in King George's Sound. The image below is an engraving showing a similar area which was in a publication called *Views of Australian Scenery*. The engraving was made from an oil painting completed by Westall upon his return to England, commissioned by the Admiralty to illustrate Matthew Flinders' voyage.

  ○ Compare the two works. What are the differences between the ways Westall depicted the landscape in his pencil sketches compared with his fully worked oil paintings?

  ○ Why did he wish to present a different picture of what this part of Australia looked like and what reasons did he have for making these changes?

Isaac Nind
The settlement of King George's Sound, 1828 1828
watercolour
35.4 x 66.2 cm
State Art Collection, Art Gallery of Western Australia
Gift of Nicholas Lockyer, 1903

This watercolour sketch of the early settlement of King George's Sound shows the way the town of Albany looked in the early days of the settlement. It records the very first houses built in the area, made from brick, turf and wattle and daub, with roofs thatched with coarse grass. A hill covered with outcrops of granite can be seen in the background, behind the town. Apparently the main objective of the British in establishing a military outpost in this area was to claim the south west coast before the French had the opportunity to do it. Nind has quite accurately described the scrubby nature of the bush, the rugged coastline in the area and the remoteness of the tiny village in amongst this landscape.

ABOUT THE ARTIST
Isaac Nind (1797-1868)

English watercolour artist and surgeon Isaac Nind arrived in Western Australia in 1826 to take up the position of Assistant Surgeon in the military settlement of King George's Sound. While in this position he completed a number of watercolour sketches which reasonably accurately recorded the settlement as well as the landscape, plants and the Aboriginals in the area. He is said to have been on good terms with local Nyoongars, in particular a man named Mokare, with whom he shared provisions and, in turn, learnt about the culture. Records reveal that he thought the landscape in King George's Sound barren but not without beauty. He commented on the immense granite blocks behind the settlement and the beauty of the shrubs in the area, particularly the Banksia and the many grass trees.

Nind became unwell, eventually suffering a breakdown, perhaps caused by the difficulties of living in such a remote outpost and being forced to remain in the position for an extended period, despite attempting to resign from his post. Following the breakdown, in 1829, he returned to Sydney to recover.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History, Geography, Years 4, 5

- Find a map of Albany today and locate:

    o The main street that is pictured in Nind's watercolour painting. What is the name of this street?

    o The hill behind the town in Nind's watercolour painting. What is this hill now called?

    o The peninsula that can be seen in the bay to the right of the image. What is the name of the peninsula and the bay in which it can be found?

Robert Dale
Panoramic view of King George's Sound, part of the Colony of Swan River 1834 (detail) (published)
hand-coloured etching and aquatint
18 x 274.5 cm
State Art Collection, Art Gallery of Western Australia
Transferred from the Battye Library, 1955

ABOUT THE ARTIST
Robert Dale (1810-1853)

British soldier Robert Dale embarked for Western Australia in February 1829 as part of a detachment of troops commanded by Captain Frederick Chidley Irwin. On arrival in the colony he was appointed to the busy Survey Department as assistant to Surveyor General John Septimus Roe. For four years he assisted in surveying and road building and also became a well-known explorer, becoming the first European to cross the Darling Range and see the Avon Valley and the potential for the settlement of the future towns of Northam, York and Toodyay. It is said that he was also the first to see and describe the Australian Numbat.

CURIOUS FACT:

In 1833 Robert Dale returned to England where his hand-coloured etching *Panoramic view of King George's Sound, part of the Colony of Swan River*, made in 1834 from sketches completed by Dale while in Australia, was displayed as a curiosity. Alongside the work was the smoked head of Yagan, a Nyoongar Warrior, infamous in the colony, who had been ambushed and killed by a settler. Dale had managed to acquire the head before leaving for England and had hoped to sell it for profit to scientists,

but was unsuccessful. The head found its way to a museum in Liverpool, where Dale had returned to in 1835 and was buried in an unmarked grave by the museum in 1964. It was eventually returned to the Nyoongar people in Western Australia in 2010.

FOR DISCUSSION
Curriculum Learning Area – History Years 4, 5

- Look carefully at the etching of Robert Dale's panoramic sketch of King George's Sound and consider what might be going on in the image.

- Why do you think Dale made this large, panoramic sketch? What audience was it made for?

- Imagine you were in Liverpool in 1834, seeing the nearly 3m long panorama of King George's Sound (now Albany). What would you think about this new land? Would you be enticed to go there?

- Why do you think it took 177 years after Yagan's death for his head to be returned to Australia? Consider the way attitudes changed over time and how people were able to bring about change.

PART 5
SETTLEMENT
IN THE SOUTH WEST
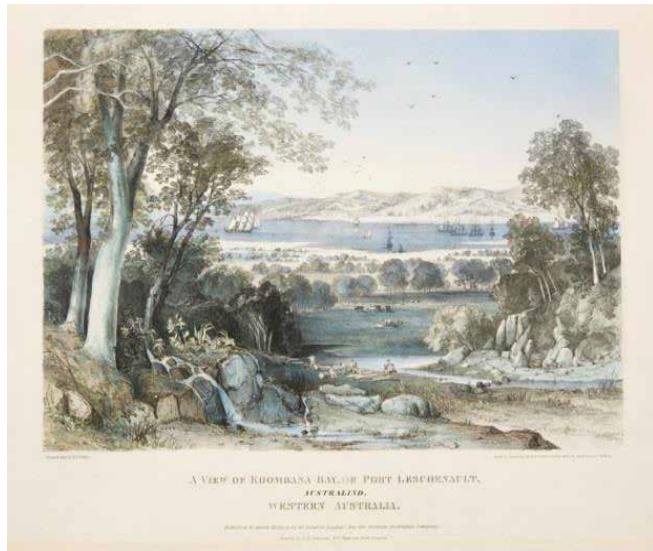
Louisa Clifton
*A View of Koombana Bay, or Port Leschenault, Australind,
Western Australia* 1840s
coloured lithograph
35.7 x 52.0 cm
State Art Collection, Art Gallery of Western Australia

The coloured lithograph (above) was developed from one of Louisa Clifton's early sketches of the new settlement of Australind. Clifton had travelled to Western Australia with her father in order for him to take up the position of Chief Commissioner in charge of developing the settlement of Australind. Interestingly, the area was described as being sandy and infertile and ultimately the venture failed, but this image portrays a lush landscape full of opportunities. Even the low scrubby sand hills on the far side of the bay, which Clifton had accurately described in her original drawing, appear as tree covered rolling hills. It is probable that this image was used in London by The Western Australian Company to entice people to travel to Australia and be a part of the new settlement of Australind.

ABOUT THE ARTIST
Louisa Clifton (1814- 1880)

As part of her faith, Louisa Clifton kept a detailed diary, presenting a feminine perspective of life in the early years of Western Australia. The diary, which dates from April 1840-July 1841, reveals her journey to Australia, the settlement of Australind in the south-west, her interactions with the local Aboriginals and the activities she occupied herself with: domestic work, reading and sketching. Through her recordings she reveals the optimism and disappointments she experienced within the Australind community.

Clifton was well educated, spending her early years thriving in the social centres of London and Boulogne, France. Upon the departure in 1840 from England, she and her father, Marshall Waller Clifton, both acknowledged in diaries that the family was leaving all that they knew and all they loved, possibly for ever. The ship reached Australind in March 1841. Louisa, then aged 27, set about recording her experiences in a diary and her sketches, created mostly within the year she arrived, show her interest in the land, and in exploring and documenting the developments of Australind.

Clifton's diary entry for 19 March, details the experience of two Aboriginal men climbing aboard the ship with the likely intent of performing a welcoming ceremony for the passengers. Louisa's first impressions reflected the prevailing negative attitude of the British to the Aboriginals at the time. However, as a result of spending more time with the Aboriginal people and reflecting on her faith, she changed her opinion over time, often questioning the punishment issued to them for petty crimes such as stealing small rations of flour. The most horrific of these punishments given to Aboriginals was to be sent to the prisoner island, Rottnest Island. She reflects on this, writing that the punishment was more aligned to European ideas of justice and not to theirs.

Clifton reveals the settlers' experience of Australind from a uniquely female perspective describing meeting some young surveyors and finding that they had difficulty conversing with her, being unused to interacting with women. She also wrote at length of the common desire

of most people to return to England as soon as their circumstances permitted. Clifton did not leave Australia however; instead she married the nephew of Lieutenant-Governor James Stirling, George Elliot. Together they moved to Geraldton when George was transferred with his job. Clifton died in Geraldton in 1880.

FOR DISCUSSION
Curriculum Learning Areas – History Years 4, 5 and Visual Arts

- Look closely at Louisa Clifton's image (page 18) image appeal and find the symbols within it that represent productivity and potential wealth and progress. Imagine you were in London in the 1840s. Would this image sell Australind to you as a place to start a new life? Why/why not?

- What features of the picturesque landscape tradition can you see in this image? (see page 15 of this resource for definition). How did this style of depicting the landscape help to sell the settlement of Australind?

BRIEF HISTORY OF AUSTRALIND

Australind was settled on the land belonging to the Wardandi people. The town is located 156km south of Perth and 12km north of Bunbury. The Western Australian Land Company purchased 103 000 acres of land (420 km^2) in 1840, with the plan to allocate the land to settlers and create an English-style village. The commercial scheme was based on theories of Edward Gibbon Wakefield who had developed the concept of settlements for ordinary citizens to ease the burden of poverty which characterised much of English society at this time. Marshall Waller Clifton (Louisa Clifton's father) was named Chief Commissioner in charge of the new development.

The name Australind derives from Australia and India, the two names merged in the hope of the area becoming a centre of trade between India and Australia. The settlement failed within a few years despite around 400 immigrants arriving in the area. This was because of the sandy soils, lack of farming experience and insufficient capital. The area ceased operations in 1843, its assets were liquidated and Australind became almost a ghost town with little of the town ever developed. In the 1860's, to allow settlers

to generate use of the township's services, a bridge was built over the Brunswick River. The services still available in this time were a school, post office and a store. The settlement plans were officially abandoned in 1875.

In the 1890s construction of the Perth to Bunbury railway via Pinjarra shifted the focus of developing towns further inland. In 1898 the population of Australind was 33, 15 males and 18 females. In the 1971 census only 418 people lived in the area. The recreational and residential appeal of the area grew in the 20th century as Bunbury expanded to become more of a city and the town had quadrupled in size by 1981. It is now a fast growing city with a population of over 11,000 residents.

Thomas Turner
Albion House, Augusta 1836, 1836
pen, ink and watercolour
14 x 33.3 cm
State Art Collection, Art Gallery of Western Australia. Gift of Mr J.R. Turner, 1929

ABOUT THE ARTIST
Thomas Turner (1813-1895)

Thomas Turner arrived at the Swan River Colony with his family in 1830. They found that the best land was already allocated, so together with other settlers including the Molloys and the Bussells, the family ventured south, establishing a new settlement in Augusta, located 320km from Perth. Turner lived in Augusta for twenty-two years, exploring, surveying and mapping the area from Augusta to Busselton. During this time he kept a diary, recording scenes in drawings and paintings.

Within a few years many settlers abandoned the area and despite the Turner family's determination, they too gave up as a result of the lack of trading opportunities. Turner, along with two of his brothers moved to Turnwood in 1832

which was located four and a half miles from Augusta. Together they built a cottage and farm buildings and cleared and farmed the land. Unfortunately the property was abandoned four years later, after the buildings burnt down in a fire.

Turner married in 1846 and lived in various places in Western Australia from 1840-1852, finally moving to Perth. That November he sold his property for substantially less than market value and with his wife, their three children and Turner's sister, left for the Victorian goldfields on the *Chusan*. After sixteen months of living in a tent at Campbell's Creek, Castlemaine they settled at a farm at Taradale. In 1859 the family moved to Taradale Township where Turner set up as an architect, surveyor and mapmaker.

ALBION HOUSE, AUGUSTA 1836

The house was built firstly in Seine Bay, Augusta and was the Turners' family home. The bricks may have been imported from England. The house was dismantled and re-erected in Perth on Adelaide Terrace in 1849 and was demolished in 1946.

Albion House, Augusta 1836 shows the cleared land and visibly marked territory on the landscape. The home is dominated by nature but, from a European perspective, provides familiarity in the face of the rugged natural landscape surrounding it. There is a well-tended field that extends down the slope in line with the simple Georgian house and the tree trunks in the foreground show the slow clearing of the land. This artwork speaks of isolation and hardship but it also reflects the pride settlers such as Turner had in struggling to make a life in these remote parts of Australia.

FOR DISCUSSION
Curriculum Learning Areas – History, Geography Years 4, 5

- Consider Turner's watercolour sketch of his house and imagine what it would have been like to establish a small farm such as this in the early 1830s in WA's south-west.

- What work would have been done to establish the farm?

- Where do you think the materials came from to build the house and establish the farm?

- Where would supplies have come from and how would the supplies have been transported to the area?

- Consider the way European farming methods used by settlers such as the Turners have impacted local Aboriginal people and native species over time.

PART 7
EARLY DEPICTIONS
OF INDIGENOUS LIFE

ABOUT THE ARTIST
Richard Atherton Ffarington (1823-1855)

Richard Ffarington arrived in Sydney in 1841 as an ensign in the 51st Regiment of Foot (South-West Yorkshire). On the journey to Australia, he kept a twelve-page sketch book, *From Australia 1841,* recording aspects of the journey aboard the *Somersetshire,* a journey which included the transportation of convicts.

After purchasing his lieutenancy he and his wife sailed with the 51st Regiment to WA via Launceston in Tasmania, arriving in 1843. The regiment upheld numerous stations in south-west Australia including Rottnest Island, King George's Sound, Bunbury, Kojonup, Williams, Pinjarra and Leschenault. Ffarington was overseer on a number of these locations. During this time he took the opportunity to record the Indigenous population and the natural history of the areas in which he was stationed. The folio he developed is inscribed *Drawings Sent Home from Bangalore by R.A Ffarington 51st Regmt in 1850* and contains watercolours and pencil sketches of sailing ships, views of King George's Sound, Bunbury and local Aboriginal people. The folio was purchased by the Art Gallery of Western Australia in 1984 and is now part of the State Art Collection.

In 1847 Ffarington left Western Australia for Calcutta, the military headquarters of the 51st Regiment in India. He remained there until early 1855 then returned to England. He died in April 1855. Some of his sketches were published in the *Illustrated London News* on 14 February 1857.
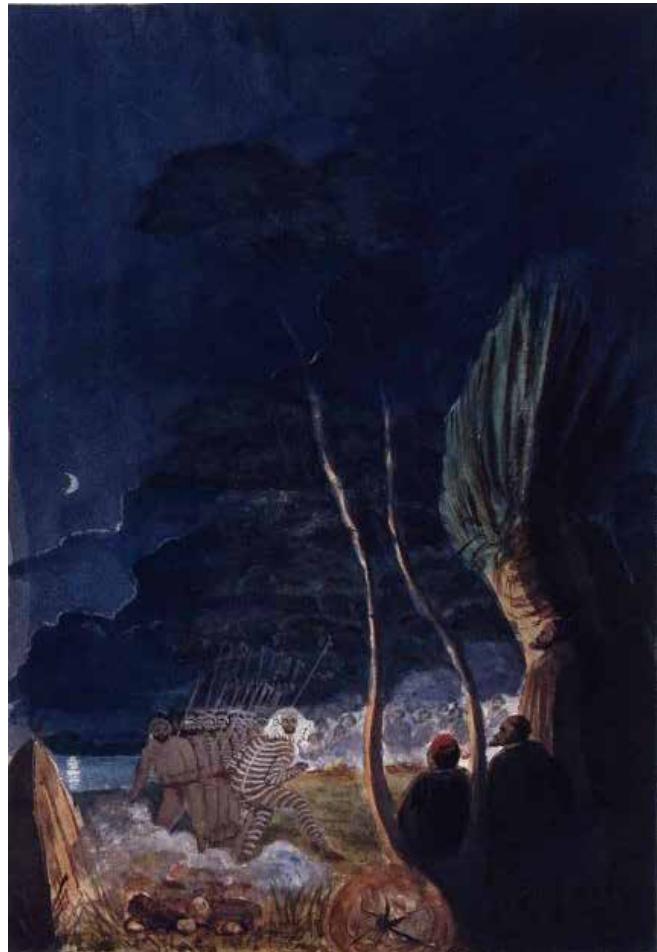
Richard Ffarington
Not Titled (Corroboree) c. 1840
watercolour and pencil
26.6 x 17.1 cm
State Art Collection, Art Gallery of Western Australia
Purchased 1984

Ffarington's depictions of Aboriginal people focus on daily activities and special cultural events and he shows them as being unaffected by the European presence. This is particularly evident in *Not titled (Corroboree),* a significant image in European recorded history confirming Europeans' written and oral accounts of this ceremonial dance. Ffarington records the scene from the viewpoint of an onlooker witnessing a dance at night. A line of male dancers emerged from the shadows and smoke and the main dancer is painted with ochres with white horizontal stripes and one vertical stripe down the spine. There is

suggestion in the painting that the smoke from the fire is being used not only as light but as part of the ceremony, as it hugs the bottom of the painted figures.

Ffarington understood that there were many different kinds of Corroboree and that the time, place and the people involved (both participants and witnesses) were important aspects of traditional ceremonies. He communicates this through the painting. The deliberate emphasis on the night sky and the location near the sea relates directly to the type of ceremony being depicted.

WHAT IS A CORROBOREE?

Originally deriving from the Aboriginal word *caribberie*, early Europeans used the word Corroboree to describe Aboriginal ceremonies that involved singing and dancing. A Corroboree is a ceremonial gathering where Aboriginals interact with the Dreamtime through music, costume and dance. Bodies are painted and the costumes worn are not for everyday use. The particular designs on the body can be used to indicate the ceremony being held as well as the language group and family group performing. Not all songs and dances are sacred like the dances taught in initiation ceremonies. However, there are Corroborees that the outside community is not allowed to witness, or may only be attended by special invitation.

FOR DISCUSSION
Curriculum Learning Areas – History Years 4, 5 and Visual Arts

- Examine each image in the series of Ffarrington's paintings in the exhibition. What do they tell you about traditional Aboriginal life?

- What art techniques has Ffarington used to make his images seem more dramatic?

James Walsh
Spearing fish c1860s
Pencil and watercolour
10.4 x 14.6 cm
State Art Collection, Art Gallery of Western Australia
Purchased 1976

This image is one from a series of twelve pencil and watercolour drawings by amateur artist James Walsh in which he depicts Indigenous life in the Colony. His works illustrate people engaging in activities including preparing for hunting, making a fire and spearing fish. It is likely that Walsh was intending to create serious artworks that documented Aboriginal life, however his stylised figures, together with the rough, hand drawn borders, emphasise the slightly kitsch, decorative nature of the images.

FOR DISCUSSION
Curriculum Learning Areas – History Year 4 and Visual Arts

- Do you think James Walsh's drawings were observed (made while watching his subject), remembered or imagined? Give reasons for your answer.

- James Walsh's drawings and Richard Ffarington's paintings have similar subjects. What are the differences between each artist's depictions of the everyday life of Aboriginal people at the time?

- Look at all of Walsh's drawings from this series. Consider how European settlement has changed the way Aboriginal people live.

ABOUT THE ARTIST
James Walsh (1833-1871)

English born convict, James Walsh arrived in Western Australia on 10 August 1854. He was granted a ticket of leave in March 1856 and a conditional pardon in June 1859 but was reconvicted later that year for a forgery offence and became an inmate of the newly built Fremantle Prison for the next three years. A cell in the old gaol, with black and white drawings of mainly religious subjects on the walls, can possibly be attributed to Walsh. The drawings are signed 'Walsh' and it appears that they came from the time that he was an inmate. His second ticket of leave was granted in 1863 and conditional freedom four years later.

In addition to his drawings of Aboriginal figures, Walsh has also been credited with several topographical studies of scenes in the colony, including *View from Mount Eliza*, 1864, a watercolour sketch of the popular view taking in the town of Perth below. In the scene, Walsh included clumsily drawn grass trees and a group of Aboriginals in front of their small shelters engaged in a meeting with settlers.
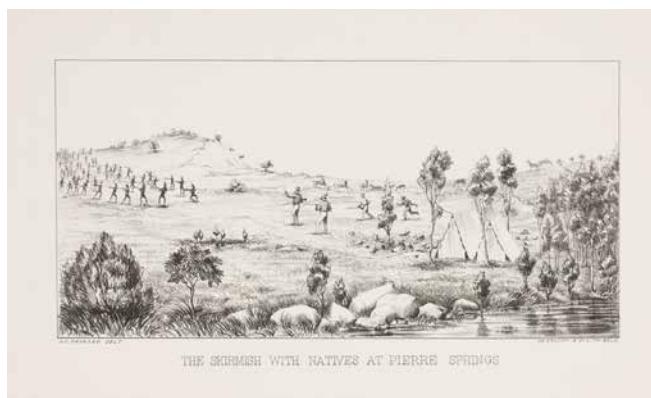
Henry Prinsep
The skirmish with natives of Pierre Springs c1864
Lithograph
12.6 x 25.7 cm
State Art Collection, Art Gallery of Western Australia
Gift of Unknown donor, 1970

ABOUT THE ARTIST
Henry Prinsep (1844-1922)

Artist Henry Prinsep was best known for his series of drawings made to illustrate the accounts of John Forrest and Earnest Giles, explorers who journeyed out to discover what lay beyond the settled areas of the Colony. Prinsep made the illustrations from field sketches and diary notes from Forrest's expeditions, submitting them to the explorers for their comment and correction prior to having them printed as lithographs. The lithograph titled *The skirmish with natives at Pierre Springs* was one of nine made from pen, ink and watercolour sketches by Prinsep illustrating John Forrest's account of his 1874 expedition, from Champion Bay (Geraldton) through the continental interior to Adelaide.

Each of the illustrations matched Forrest's account of a particular episode, including his dramatic description of a battle with a group of Aboriginals at Pierre Springs (in the Pilbara area of Western Australia). In the image, the five members of the party, with Forrest at the head holding his hand up in a gesture of surrender, appear to be approaching the group of Aboriginals in a non-threatening way. This is in keeping with the account of the event, written by Forrest, in which he claims the Aboriginals attacked aggressively, despite his attempt to be friendly. His rifle is lowered, while the group have spears poised, ready to attack.

Prinsep made numerous other works which included Aboriginals as subjects, often depicting them engaged in everyday activities, or portraying them as 'noble savages'. The colonial government commissioned him to produce lithographic sets of many of his images, seeing the drawings as true records of interaction with Aboriginal people.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History, Geography Years 4, 5 and English

- Look at all of the works by Henry Prinsep in the exhibition that describe accounts of journeys made by explorers like John Forrest. How reliable do you think these images are as true accounts of what occurred?

- Research John Forrest's journeys of exploration. Plot them on a map of Australia, taking note of the landmarks along the way that were named by the explorer. How different would these journeys be if you were to make them today?

- What were the main aims of Forrest's journeys? Do you think they were achieved?

- Imagine you are part of Forrest and Giles' exploration party journeying from Champion Bay to Adelaide. Write at least five short, illustrated journal entries. Consider the following:

  o Daily experiences (e.g. supplies, physical hardships, search for water)
  o Successes/achievements of the journey.

PART 7
THE BUILT ENVIRONMENT

Henry Wray
Officer' quarters and guard room, convict prison, Fremantle, W. Australia, 1859
watercolour
17.5 x 48.3 cm
Courtesy of the National Library of Australia

In 1850, Henry Wray, Royal Engineer and architect, was selected to direct a company of Royal Engineers who were being sent to Western Australia to aid in the construction of a new convict institution. Arriving in Australia in 1851, Wray took over the construction of the prison from Captain E.Y.W. Henderson who was the Comptroller General of convicts. Wray helped to design minor architectural and engineering works in the prison for example, a recycled sewage system which fertilised the prison gardens. Construction was completed in 1858 and the new prison accommodated 853 prisoners. Wray is said to have also assisted Henderson with the design of Government House in Perth as well as the lunatic asylum, also in Fremantle. He left the Colony in 1858, spending the rest of his life travelling and working in Central America, Japan, England, Malta and Ireland. Wray's watercolour painting of the Fremantle Prison (above) appears to have been made after his departure from the Colony.

A BRIEF HISTORY OF FREMANTLE PRISON

Built in 1850 Fremantle prison is the best preserved convict-built prison in Australia. The building reveals part of the earliest phase of European settlement in Western Australia. The design for the Fremantle prison reflected a new approach to convict management, based on the design of the Pentonville prison in London, one of England's first Model Prisons to focus on reform. The theory was that isolation was an effective form of rehabilitation and it meant there was less opportunity for violence amongst inmates. Prisoners were held in cells in complete isolation and absolute silence and contact with others was not permitted.

Over the years Fremantle prison has evolved. Through its timeline it has been a public works prison, a convict distribution depot, the state's only place for executions, and an internment camp for aliens and prisoners of war during the two World Wars, and is today a popular tourist and cultural venue after being decommissioned in 1991.

FUN FACT

In 1851 Governor Fitzgerald's Bill for the Improvement of Towns endorsed fewer trees and shrubs around residences as they were recognized as offering refuge for thieves. This reflected the way people feared the possibility of increased crime after Western Australia was declared a penal colony in 1850.

WA AS A PENAL COLONY

From 1829 to 1850 the Colony was a settlement free of convicts. Around 1850 pastoralists started lobbying for convicts to assist with the labour shortage faced within the industry. The convicts were needed as there was a lack of resources and infrastructure, slowing the settlers' progress. The argument was that the injection of convicts into the colony would help to produce more capital.

Although there was not much public support, the proposition for transportation to Western Australia was legislated in Britain in 1849 for an unlimited number of male convicts. This resulted in nearly 10,000 male convicts being sent to Western Australia in the years of 1850-1868. In other colonies transportation ceased in 1853 as a result of increasingly hostile opposition and immigration motivated by the gold rushes. In 1868 convict transportation to Australia ceased completely as it was considered more cost effective to have penal servitude within Britain than to transport prisoners to Australia.

UNKNOWN
The Government House at Perth, West Australia 1864
wood engraving
27.0 x 40.3 cm
State Art Collection, Art Gallery of Western Australia
Purchased 1978

Henry Willey Reveley designed and built the Colony's original Government House building which was in use for twenty years between 1835 and 1855. Despite its inadequate size and facilities and its many defects such as leaks, dampness and termites causing decaying timbers and crumbling walls, it housed five successive Governors over the period. It was finally agreed that a new, grand Government House building would be designed and erected and in 1863 Governor John Stephen Hampton took up residence. The new building (pictured in the egngraving, above) was far superior and is still in use today, set in 3.2 hectares of manicured gardens which, in addition to the building itself, are heritage listed.

The building was designed by Captain E.Y.W. Henderson, Comptroller of Convicts and convict labour was used in the construction. Henderson incorporated some aspects of the popular Jacobean style, but essentially, the design was based on the Gothic Revival style, popular in Victorian England at the time.

FOR DISCUSSION AND RESEARCH
Curriculum Learning Areas – History,
Geography Year 5 and Visual Arts

- Look carefully at the image of Government House. For what purpose was the illustration made?

- Describe what is happening in the image. What kinds of people are depicted? What is this image saying about Perth and the Swan River Colony in general?

- Government House was built in the colonial Gothic Revival style. Research this style of architecture and find out why it was popular for important buildings in Australia's colonial centres. Find some other examples of Gothic style buildings around Australia built at a similar time.

- What does it mean for a building to be 'heritage listed'? Research heritage listing and identify some other buildings around Perth city that are heritage listed. Make a presentation about your favourite building, including photographs and history and present it to the class.

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