

A vibrant, impressionistic painting of a busy beach scene. In the foreground, a group of people in various styles of 1950s swimwear are gathered on the sand. Some are standing, some are sitting, and one woman in the center is holding a large, colorful beach umbrella. In the middle ground, several people are swimming and playing in the shallow water. The background shows a large, dark structure, possibly a pier or a boat, extending into the water. The overall atmosphere is one of a lively, sunny day at the beach.

# Sydney Harbour Seldom Scene

IN THE PICTURE GALLERY



State Library  
of New South Wales



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The Picture Gallery presents highlights from the State Library's collections. The State Library acknowledges the generous support of the Nelson Meers Foundation and the assistance of the volunteer guides in the Picture Gallery.

**A free exhibition from 5 March to 27 May 2007**

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Cover and inside front cover: details from *The Swimming Enclosure*, Herbert Edward Badham, 1941, oil, bequest of Dr RJ Pope, ML 573

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## Foreword

The State Library of NSW holds more than 2500 framed pictures and over 130 000 original pictorial works on paper.

In *Sydney Harbour: Seldom Scene*, we are displaying 40 original works capturing aspects of Sydney Harbour over a period of almost 200 years. During this time the harbour has embraced many roles including those revealed in the works on display. Merchant and naval shipping, residential and industrial vistas, as well as recreational yachting and swimming all still form part of the daily kaleidoscope of harbour life.

Since the mid 1990s, the Library has been making high-quality digital images of its pictorial holdings available. However, this can never equal the experience of encountering the works as the artist originally intended — face-to-face.

I hope that in viewing *Sydney Harbour: Seldom Scene*, the works selected by curator Martin Wale will have made another aspect of our wonderful collection and this magnificent harbour come alive for you. Immerse yourself and emerge refreshed.

Regina A Sutton

State Librarian & Chief Executive

## *Sydney Harbour: Seldom Scene*

Sydney's magnificent harbour is not only its single most visible and unifying feature but also its physical and emotional heart. The harbour's very presence defines the activities that occur on and around its waters. Because it forms such an important part of the city's psyche, the harbour has been ardently depicted by artists and is well represented within the Library's pictorial collections.

Traditionally, images included in historical exhibitions have a bias towards documentary accuracy over more subjective compositional or stylistic values. In the twenty-first century, the role of paintings as documentary evidence has diminished as we increasingly rely upon photography to record our environment.

However, a painting is much more than its subject — it can spur a memory, prompt an inquiry or evoke a feeling. These occurrences also are testimony to a time, a place, an event or an individual.

Therefore, my first desire was to pay tribute to Sydney Harbour — and the artists who have sought to capture its many qualities — by selecting works for this exhibition which, despite their inherent beauty, are seldom seen. My second, to embark upon a journey of discovery, enriching our experience of the pictures by revealing some of their hidden stories.

Martin Wale



1 *The Swimming Enclosure*, 1941

Herbert Edward Badham (1899–1961)

Oil

Bequest of Dr RJ Pope, 1954

ML 573

Parsley Bay, Vaucluse, is still a favoured public swimming spot (though with a new ‘floating’ shark net, installed in 1982), largely due to the efforts of William Notting. His Harbour Foreshores Vigilance Committee lobbied the State Government from 1905 to secure waterfront access for the people of Sydney. The land had been in private ownership since a 1792 land grant to Thomas Laycock, a Quartermaster in the NSW Corps. The most distinguishing feature of the inlet is the magnificent cable suspension footbridge (not shown), designed by Edwin Sautelle, which elegantly spans between the shores above the frolicking swimmers.



## 2 *View of the Heads*, date unknown

GF Halsted  
Oil

Presented by Mrs F Salmon, 1970  
V1/Har/12

**H**ornby and Macquarie lighthouses appear in near perfect alignment beyond Dobroyd Head, in this view from today's Fairlight Beach. Left of centre is the flagstaff on Cannae Point and the buildings of the Quarantine Station. Nearby Spring Cove was first used for quarantine purposes in 1828, when the *Bussorah Merchant* was detained there after its passengers were found to be suffering from both smallpox and whooping cough. In 1832, responding to the European cholera epidemic, the Governor of NSW set aside the whole of North Head for a permanent quarantine station, and so it remained for almost 150 years.



## 3 *Watsons Bay* (detail), before 1869

Frederic Casemero (Charles) Terry  
(1825–1869)  
Watercolour

Presented by Miss E Hill, 1948  
ML 199

**T**he building now known as Dunbar House is shown in this delicate work overshadowed by the rocky heights above The Gap. Built in the late 1830s near the termination of the South Head Road (completed in 1811), it suffered fire, modifications and several changes of ownership, function and name over the ensuing 100 years. Now owned by Woollahra Council, Dunbar House contains a restaurant and the Watsons Bay Library. Its name honours the clipper *Dunbar*, wrecked during extreme weather on the rocks below nearby Outer South Head, at midnight on 20 August 1857, with the loss of 121 lives.





4 ***Storm Clouds,  
Sydney Harbour***, 1922

Alice Eliza Norton (1865–1948)  
Watercolour

Bequest of Mrs AE Stephens  
ML 182

An extraordinary, atmospheric view, taken from near today's Johnstons Lookout, Vacluse, named for a former municipal mayor. This and other nearby vantage points were popular with many artists, George Edwards Peacock and Conrad Martens among them. These locations offered unrivalled views to the north, west and south which collectively encapsulated the harbour in all its glory for the ever-curious audience, locally and 'back home' in Britain. Central to the composition, prominent upon the rise of North Head, is the silhouette of St Patrick's Seminary, Manly, constructed between 1885 and 1889 with stone quarried locally and at Pyrmont.



5 ***Fisherman's Hut  
at Vacluse Bay***, before 1913

Artist unknown  
Wash drawing

Bequest of Miss E Hill, 1953  
SSV1/Har/Par B/1

This picturesque timber slab hut (with broken windowpane) was situated on the rocky western shore of Vacluse Bay, overlooking Bottle and Glass Rocks. It is possibly the small building, outlying Vacluse House, shown in this location on Sir Thomas Mitchell's 1853 Trigonometrical Survey of Port Jackson. At that time, Vacluse was owned by William Charles Wentworth, barrister, author, politician and publisher. The Wentworth family used the western part of Vacluse Bay to moor their ketch *Alice*, as the water off the beach nearer the house was too shallow. The hut was probably demolished around 1913 to provide materials for repairs elsewhere on the estate.



6 *Bottle and Glass Rocks,  
Vaucluse before bombardment, 1887*

Pilford Fletcher Watson (1842–1907)  
Watercolour

Presented by TF Watson, 1952  
V1/Har/Bot & Gl/1

**B**ottle and Glass Rocks — with delightfully whimsical seagulls — shown with significantly taller sandstone columns than are apparent today, their form suggesting a bottle and glasses. Local legend suggests their downfall was being used as a target for gunnery practice. The rocks and adjacent peninsula, Bottle and Glass Point, follow the line of a volcanic dyke of Jurassic age (160 million years ago). Dykes are formed by volcanic action forcing apart natural joint lines in the sandstone strata, to be filled by molten basaltic rock.



7 *Sydney Harbour*, July 1888

Charles Edward Conder (1868–1909)

Oil

DG 428

Possibly taken from the heights of Point Piper, this view into the afternoon light is magnificently captured in monochrome oils. At that time, the most significant construction on the promontory was Woollahra House. Built in 1883 for William Cooper, it was a two-storied stone structure (surmounted by a mansard tower), with cast iron decorated balconies on three sides. It boasted a vestibule, hall, dining room, library, drawing room, nine bedrooms and three bathrooms. Demolished in 1927 after repeated subdivisions of its grounds, all that remains of the estate today are the stables (Wyuna Court apartments) and the gatekeeper's lodge (Rose Bay Police Station).



8 *Darling Point*, 1886

Gother Victor Fyers Mann (1863–1948)  
Oil

DG 246

This southerly aspect of the tidal flats at Rushcutters Bay was captured from near the lowest point on Yarranabbe Road, Darling Point. Since an 1817 land grant to William Thomas, the low-lying areas of land adjoining the bay had been used for increasingly intensive cultivation. By the 1870s, the foreshore at low tide was considered both unsightly and unhealthy, a swampy waste of muddy reeds and aquatic plants grazed by cattle and horses. Following a public petition in 1875, a sea wall was built in 1890 and the land reclaimed. Today's New Beach Road follows the approximate line of the original high water mark.



9 *South Head, Sydney Harbour from Potts Point*, 1940

Sydney George Ure Smith (1887–1949)  
Pencil & watercolour

Bequest of Dr RJ Pope, 1954  
V1/Har/1940-1949/1

Clark Island (centre) and Shark Island are shown beyond Darling Point (at right) in this delightful, afternoon view over the roof of Elizabeth Bay House. Sydney Harbour is currently considered to have eight islands. The largest, Cockatoo, and smallest, Snapper, are administered by the Harbour Trust, as is Spectacle Island. The NSW National Parks and Wildlife Service administers the other five: Shark, Clark, Goat and Rodd Islands, also Fort Denison. Many of these are open to the public for picnics, functions or tours. Former islands such as Garden Island and the tidal Bennelong, Berry and Glebe Islands have now all been permanently linked to the shore.



10 *Corporation Baths*, 1881

EfB  
Oil

Purchased 1966  
DG 388

A tranquil scene showing the baths at Woolloomooloo Bay, including Potts Point, at middle right, and distant North Head. During the mid-nineteenth century Sydney's harbour-side baths were principally used for bathing or washing, as opposed to swimming. Swimming, particularly competitive swimming, did not really become popular until the twentieth century. Shown here are the Corporation Baths (also known as the Fig Tree or Farmer's Baths) built by the city council in 1858. They were replaced by the Domain Municipal Baths in 1908 and the Andrew 'Boy' Charlton Pool in 1966.



11 *Garden Island, 1924*

Douglas Roberts Dundas (1900–1981)

Oil

Presented by Mrs H Gallop, 1973

ML 737

**G**arden Island has supported naval activities since the arrival of the First Fleet in 1788. Until 1810, naval crew used the original island of less than five hectares as a vegetable garden, despite the scarcity of fresh water. During WWII the shape of the island changed dramatically with the construction of the Captain Cook Graving (cleaning) Dock. Twelve hectares of seabed were reclaimed, effectively linking the island to the shore at Potts Point. On completion in 1945, the dock was 345 metres long, 45 metres wide and 14 metres deep with a capacity of almost 260 million litres.



12 *Fort Macquarie from Pinchgut*,  
c. 1850

Frederick Garling (1806–1873)  
Watercolour and gouache with pencil  
under-drawing

Presented by Sir William Dixson, 1929  
DGV1A/27

When Governor Philip arrived with the First Fleet, the natural rocky outcrop near the entrance to Sydney Cove became known as Rock Island. After prisoners were confined there on bread and water rations, it acquired the name Pinchgut. In the early 1840s its natural defensive capabilities were enhanced by levelling the island to form a gun platform. In 1855, in response to a perceived threat from Russian warships due to the Crimean War, construction of the Martello Tower commenced. When complete it was named Fort Denison, for the Governor at that time, Sir William Denison.



13 *Sydney Harbour* (detail), 1900

William Lister Lister (1859–1943)  
Watercolour

Presented by Earl Beauchamp, 1930  
ML 296

The eastern terrace and fountain constructed by the Colonial Architect James Barnet during the governorship of Sir John Young (1861–67) are viewed from the grounds of Government House. 1868 saw the first Royal visit to NSW, that of Prince Alfred, second son of Queen Victoria. Following an attempted assassination at Clontarf, surgeons removed a bullet from the Prince's abdomen in the Government House drawing room, which was transformed into an operating theatre. By 1900, when this work was painted, extensive changes were being made in preparation for Australia's Federation and occupancy by the Governor-General, including new electric lighting.



14 *Old Tank Stream, Sydney, c. 1852*

John Black Henderson (1827–1918)  
Watercolour

Purchased 1932  
SSV1/1852?/2

At the time of the First Fleet's arrival in 1788, the area just west of today's Hyde Park was a marshy wetland. Fed by this, a small freshwater stream ran almost due north (between present day George and Pitt Streets) to Sydney Cove. This stream was key to Governor Philip's choice of the site for the Colony's first settlement. However, it soon proved an unreliable source of water, leading to storage 'tanks' being cut into its sandstone banks during a drought in 1789–90. These were near the current location of Australia Square Plaza.



15 *Sydney Cove, 1840s*

Harriot Anley  
Oil

Presented by Colonel Barnett N Anley, 1935  
ML 374

Transforming Sydney Cove into Semi-Circular Quay (as it was then named) was a ten-year undertaking, from 1837 to 1847. The last major project using convict labour, construction of a large stone sea wall reclaimed approximately four hectares of mud flats. Some of the stone and fill came from the nearby Argyle Cut and, when completed, the area had been raised sufficiently to overcome the extremes of the tide. This view shows what appears to be a steam-powered bucket dredge further improving shipping accommodation. The new Government House, completed in 1845, is depicted at far right.





16 *A Memory of Sydney*, 1936

VFP Allen  
Polychrome relief print

Presented by J Scott, 1956  
SSV1/Har/1930-1939/1

Surprisingly, there is just sufficient information within this meticulously crafted polychrome print to accurately identify the ferry at right. The *Curl Curl*, she was the second of two almost identical ferries built in Scotland in 1928 for the Port Jackson & Manly Steamship Company. At 67 metres in length and 11 metres beam, she had a capacity of 1587 passengers and was the fastest ferry on the harbour, consistently equalling the 1912 record of 22 minutes to complete the run to Manly. She, and her sister ship *Dee Why*, steamed to Australia from Scotland under their own power, a voyage lasting over 20 weeks. *Curl Curl* was scuttled in September 1969.



17 *Circular Quay*, 1966

Robert Emerson Curtis (1898–1996)

Pastel

Purchased from the artist, 1966

DG 395

Curtis captures the energy of the 1960s building boom in this modernist pastel. The ornate stone and brick Australian Steamship Navigation Company's office and warehouse building (opened July 1885), with its elegant tower and Dutch gables, stands alone amongst the eruption of concrete, steel and glass towers. The curved facade of the AMP office building was the first in Sydney to breach the earlier 150 feet (45 metre) height limit. Between these two, the Sydney Cove (or Overseas) Passenger Terminal was completed in time to welcome the *Oriana* on her maiden voyage, in December 1960. However, within just a few years, more people arrived in Australia by air than by ship.



18 *Millers Point from the Flagstaff, 1840s*

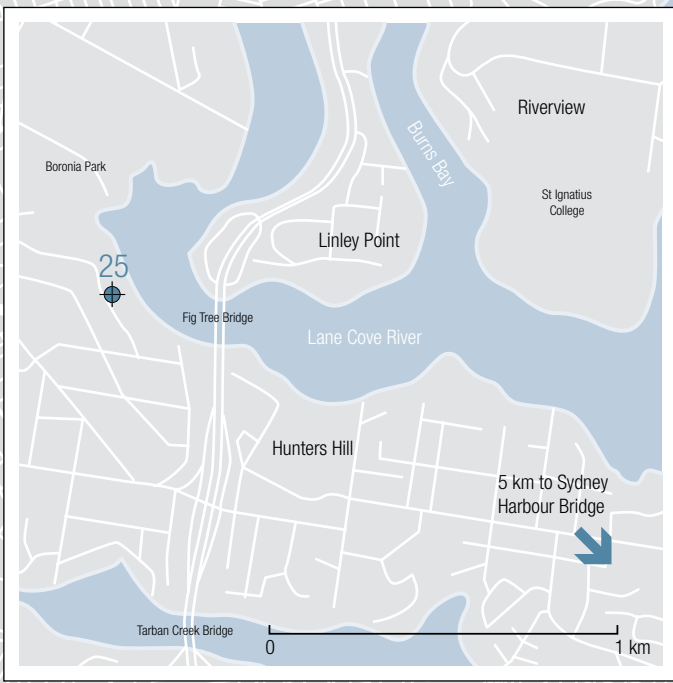
Joseph Fowles (1810–1878)

Watercolour

Presented by Mr & Mrs Thomas à Beckett, 1988

SV1/1840s/1

An 1807 map shows the large hill jutting into the harbour at the entrance to Cockle Bay (Darling Harbour) as Cockle Bay Point. At that time devoid of construction, by the 1820s a few cottages and windmills had been built. Three of the windmills were operated by John (Jack) Leighton and the area came to be known as ‘Jack the Miller’s Point’, eventually shortened to Millers Point. The extraordinary building at centre is Albion House, built for T Horton Jones but sadly no longer standing, while at right is the Lord Nelson Hotel, which remains to this day.





Harbour

39  
Bradleys Head

Fairlight  
2

40

7  
Point Piper

3  
Watsons Bay

6  
Bottle & Glass Point

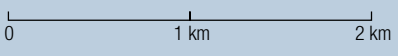
5  
Vaucluse Bay

1  
Vaucluse Bay

Vaucluse

4

Artist's viewpoint





19 *View of Millers Point and Darling Harbour,*  
c. 1870

Artist unknown  
Oil

Purchased 1965  
DG 392

A broad Australian sky and the calm waters of Darling Harbour bracket this view from today's Peacock Point, Balmain. A paddlewheel steamer ferries passengers between Balmain and this busy industrial and shipping hub on the city's western edge. The signalling mast, Sydney Observatory and Fort Street School (the old Military Hospital) can be seen on the ridge. The cliff line below the ridge at left was constantly changing due to the quarrying activities that had commenced in the 1820s. At the water's edge to the right are the coal wharves, chimney and buildings of the Australian Gas Light Company works, operational by 1843.



20 *Old Sydney, Clyde Street*, before 1901

Sydney Long (1871–1955)

Oil

Purchased 1902 for Art Gallery NSW, transferred to Library, 1920

Reproduced with the kind permission of the Ophthalmic Research Institute of Australia

ML 318

Clyde Street is no longer on the city map. Built in the 1830s, it ran south-west to Darling Harbour from near the current intersection of Argyle Place and Kent Street, Millers Point. Predominantly residential, it was part of a densely populated neighbourhood where even dilapidated houses were in great demand due to their proximity to work at the Darling Harbour wharves and goods yards. After the outbreak of bubonic plague in 1900, it was among the streets selected for cleansing operations and was subsequently resumed and demolished by the Sydney Harbour Trust in 1901.



21 *Sydney — Capital  
New South Wales* (detail), c. 1800

Artist unknown  
Oil

Presented by Sir William Dixson, 1929  
DG 56

On viewing this peaceful scene — the dawn of a modern metropolis — it is easy to think it depicts a forgotten colonial backwater. The reality was somewhat different. Despite the apparently casual array of thatched, whitewashed, wattle and daub cottages and a singular ship in the cove, Sydney was observed by members of the Nicolas Baudin expedition in 1802 as a thriving settlement and an impressively active port. Whalers bound for New Zealand, coal carriers en route to India, fur traders preparing to sail for the north-west coast of America, and Matthew Flinders midway through his circumnavigation of Australia — all were passing through this vital provisioning outpost.



22 *Old Milsons Point Wharf  
from Blues Point*, 1870

Frederick Elliott  
Watercolour

Presented by Sir William Dixson, 1943  
DGSSV1A/28

In 1806 James Milson settled on land owned by Robert Campbell on the North Shore waterfront. Here he built a house and grazed his herd, later paying £8 per year for the lease. In 1830, Jamaican ex-convict William (Billy) Blue commenced the first ferry service across Sydney Harbour and by 1860 a regular vehicular ferry service was operating between Milsons Point (by then declared a public landing place) and Fort Macquarie (now the site of the Sydney Opera House). By 1893 Milsons Point housed a tram, train and ferry interchange, which remained a crucial transport link until the construction of the Sydney Harbour Bridge.





### 23 *Dawes Point*, c. 1927

Herbert Reginald Gallop (1890–1958)  
Oil

Presented by L Parker, 1949  
ML 437

Work is shown progressing on the southern pylons and approaches for the Sydney Harbour Bridge. Its final cost was in excess of £10 million, a significant sum at that time. Perhaps even more compelling are the figures unchanged by inflation. These include the physical: 122 000 m<sup>3</sup> of rock excavation, 95 000 m<sup>3</sup> of concrete, 53 000 tonnes of steelwork, 17 000 m<sup>3</sup> of granite facing for the pylons, six million rivets, 272 000 litres of paint; and the human cost of 800 displaced families (their homes demolished without compensation), and 16 deaths. In over eight years of construction 1400 workers were employed.



### 24 *Johnstons Bay, Balmain* (detail), 1865–70

GF Halsted  
Watercolour

Presented by Sir William Dixson, 1951  
DGV1A/17

A modern-day visitor to Datchett Street, East Balmain (from where this view is taken) finds an extraordinary mix of old and new, industrial and residential. The street is lined with timber and stone cottages overlooking the White Bay cargo wharves, which are carpeted with newly imported vehicles. Tucked into the near hillside is the restored nineteenth century residence Ewenton with its distinctive oriel window (at the far right of the painting). Yet dominating the background is the new Anzac Bridge, opened in 1995. It superseded the Glebe Island Bridge, built in 1903 to replace the Blackbutts Bridge (depicted in this work).



25 *Fig Tree Bridge, Lane Cove, before 1954*

Herbert Reginald Gallop (1890–1958)

Oil

Bequest of Dr RJ Pope, 1954

ML 733

An easterly view of the Lane Cove River from Hunters Hill, encompassing Linley Point and St Ignatius College, Riverview. The old iron truss Fig Tree Bridge in the foreground, built in 1884–85, provided vehicular access to the city for North Shore residents (in conjunction with the Gladesville and Iron Cove Bridges). It was named for Fig Tree Farm, part of a large area of land to the bridge's southern end (not in view) purchased by early emancipist businesswoman Mary Reiby in 1835. Remnant portions of the old bridge remain alongside the new, which opened in 1963.



26 *Looking West from the Roof,  
204 Clarence Street* (detail), 1986

Jeff Rigby (b. 1948)  
Acrylic

Purchased from Macquarie Galleries, 1990  
ML 1015

Conspicuous in this meticulously detailed painting are the four smokestacks of Pyrmont B power station. Its predecessor, on the same site, had opened on 8 July 1904 to supply electricity to Sydney city and by that year's end was serving a total of eighty-six customers. Progressive expansions to increase generating capacity ultimately led to construction of Pyrmont B. Completed in 1955, it was the last coal-fired steam generator built in Sydney. However, it was soon obsolete and was unpopular with residents due to excessive pollution. It was demolished in 1991, its site now occupied by the Star City casino.



27 *Pyrmont Bridge*, c. 1900

Artist unknown  
Watercolour

Presented by J Wood Esq., 1950  
SV1/Bri/Pyrm/1

By the mid 1800s, Sydney city was a mixture of commercial, residential and industrial properties. The Botanic Gardens and harbour bound it to the east, north and west. Its only land-based link to the inner western suburbs was via the Parramatta Road. An alternative route was made possible by building two bridges — Pyrmont Bridge across Darling Harbour (1858) and Blackbutts Bridge across Johnstons Bay (1857) — thereby linking the city with Pyrmont, Glebe Island and then via a causeway with the Balmain peninsula. A private company built both bridges from timber, with manually operated swing spans for shipping.



28 *Pymont Expressway*, 1984

Margaret Ackland (b. 1954)  
Acrylic

Purchased from Wagner Art Gallery, 1985  
ML 931

**B**old brushstrokes delineate the westbound and eastbound viaducts of the Western Distributor, opened to traffic just three years earlier. Sweeping around and above the wharves and railway yards of Darling Harbour, they were to form part of a grand scheme, dating from the 1960s, linking the Harbour Bridge and city roads with proposed southern, western and north-western expressways. The scheme also included demolishing the Pymont Bridge to improve port facilities. Community opposition and the Bicentennial Redevelopment Project intervened, saving the bridge and transforming the previously industrial area into the recreation precinct of today.



29 *Picnic at The Rocks*, 1952

Roland Shakespeare Wakelin (1887–1971)

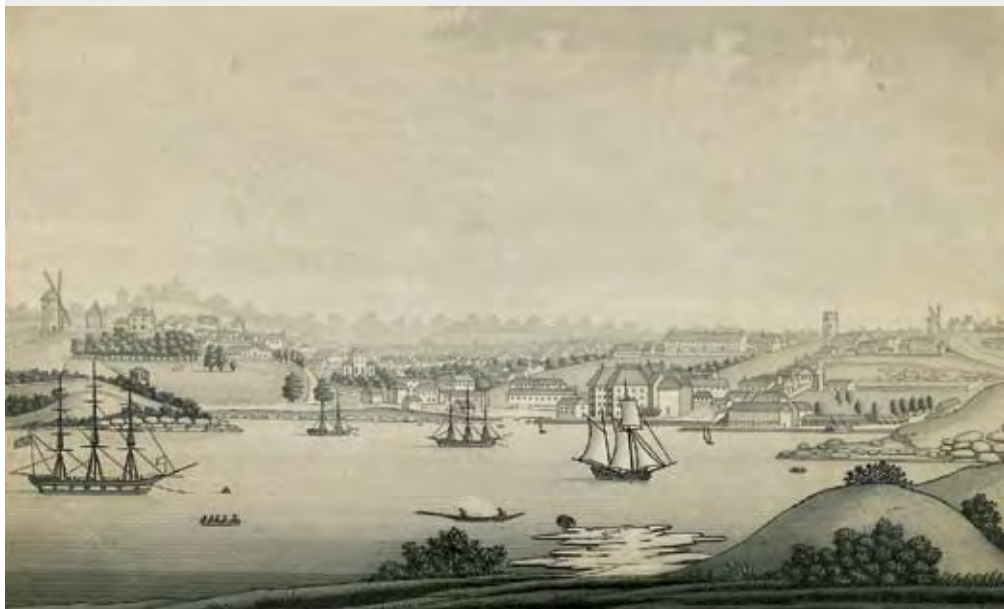
Oil

Purchased 1997

Reproduced with the kind permission of Vision Australia

ML 1169

This view from Observatory Park along Lower Fort Street, The Rocks, remains relatively unchanged, due largely to the efforts of the Rocks Residents Group. The group was formed in 1971 to oppose plans by the Sydney Cove Redevelopment Authority to demolish and redevelop the area with high-density residential dwellings. They requested the support of the Builders Labourers Federation, which imposed a Green Ban on development in the area that was ultimately successful in preserving much of the streetscape. The Sydney Harbour Bridge, just twenty years old when this work was painted, celebrates its 75th anniversary on 19 March 2007.



30 *View of the Town and Cove of Sydney,  
New South Wales*, c. 1811

James Moffat (1775–1815)  
Aquatint

Bequest of Sir William Dixson, 1952  
SV1/Har/Syd C/3

**A**lone among the 40 works in this exhibition, this beautiful and delicate aquatint clearly acknowledges the presence of Indigenous people in the harbour. The slender vessel (foreground centre) with two seated figures and a plume of smoke from a cooking fire amidships, represents two Eora people in their stringy-bark canoe or ‘nowey’. For many thousands of years, the harbour had been their highway and a principal source of food, the men fishing in the shallows or from rocks with pronged fishing spears or ‘mooting’, the women from canoes, with handlines and shell lures.



31 *Ensemble Theatre,  
Careening Cove*, c. 1973

Georgina Worth  
Pencil, ink & wash

Purchased from Thorburn Galleries, 1973  
DG 418

The converted boatshed on the right of this work has been home to the Ensemble Theatre Company since 1960. The state's longest continuously running professional theatre company, it was informally founded on 11 May 1958 under the artistic direction of American expatriate actor Hayes Gordon. After major refurbishments during the early 1980s, the venue reopened in 1984 and — despite some uncertain economic times — the company has become one of the most successful in Australia. During nearly 50 years of history, the company has presented over 350 productions between its home venue and others in Sydney, around Australia and overseas.



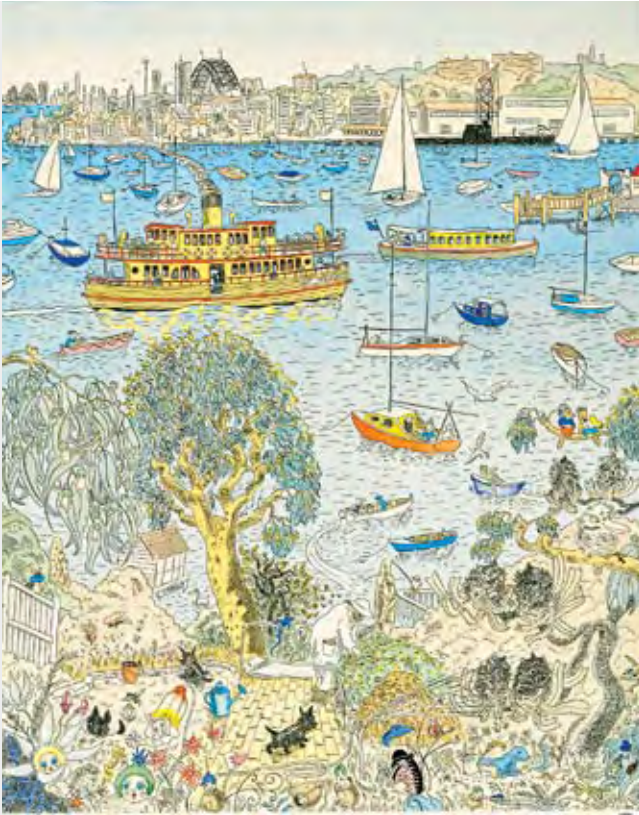
32 *Neutral Bay* (detail), c.1883

William Andrews (1840–1887)  
Watercolour

Purchased from Hamilton Miller, 1973  
DGSV1A/45

The building with shaded verandah at the centre of this delicate watercolour is Craignathan, a large stone residence with attics and basement cellars, built by James McLaren in 1831. Its most famous occupant, and the builder of the three-storey waterfront wool store, was Benjamin Boyd, who lived there from 1844 to 1849. The Australian Government purchased the property in the late 1960s. A Customs Depot now occupies the site of the wool store at the foot of Ben Boyd Road, and Craignathan has been replaced by a car park. The Neutral Bay Wharf is at the far right.





33 *Nutcote*, 1989

Peter Kingston (b. 1943)  
Hand coloured etching

Purchased 1989  
DGXV1A/14

**N**utcote was designed for renowned artist and author May Gibbs and her husband, JO Kelly, in the Spanish Mission style by BJ Waterhouse in 1924. It remained May's home and studio until her death in 1969. After being saved from redevelopment plans in the 1980s, Nutcote was purchased by North Sydney Council in 1990 to commemorate the life and works of May Gibbs. To the right, beyond Nutcote's harbourside garden, can be seen Neutral Bay Wharf and beyond that again, a Royal Australian Navy Oberon class submarine sits alongside the wharf at the Submarine Support Depot HMAS *Platypus*, now decommissioned.



34 *The Burning of the Garden Palace,  
seen from the North Shore* (detail), 1882

John Barr Clarke Hoyte (1835–1913)  
Watercolour

Purchased 1949  
V1/Har/1880-1889/7

Ever since the 1851 Great Exhibition held in London, other cities had used international exhibitions to showcase their achievements in the fields of art, the sciences, industry and manufacturing. Inspired by London's Crystal Palace, Sydney's Garden Palace dominated the city's north-eastern skyline from its site on the Inner Domain, overlooking the Botanic Gardens and Farm Cove. Designed by Colonial Architect James Barnet, it was built in eight months, using electric lights imported from England to allow work to be done at night. Cruciform in plan and surmounted by a lofty dome, it offered three hectares of covered space until destroyed by this fire in September 1882.



35 *Boating Scene on Sydney Harbour*, before 1926

Alfred James Daplyn (1844–1926)

Oil

Presented by Miss M Dowe, 1961

ML 495

A jauntily attired group of young men appear to be embarking upon the time-honoured Sydney tradition of ‘messing about in boats’ with an ample supply of liquid refreshment. Anecdotal evidence suggests this work depicts members of the Royal Sydney Yacht Squadron. Founded on 8 July 1862 as the Australian Yacht Club, it received the patronage of the Prince of Wales the following year, along with a change of name. In 1962, and again in 1967, the squadron mounted two unsuccessful challenges for the America’s Cup with *Gretel I* and *Dame Pattie* respectively. The squadron has been based at Carabella Cottage, Wudyong Point, Kirribilli, since 1903.



36 *Whaling Station, Mosmans Bay, Sydney*, date unknown

Artist unknown  
Watercolour

Presented by Sir William Dixson, 1951  
DGSV1/54

In 1831, Archibald Mosman moved onto a four-acre (1.6 hectare) grant on the eastern shore of Great Sirius Cove (Mosman Bay) to establish a whaling station and build his home on the hill above. Little had happened in the cove since HMS *Sirius*, the Flagship of the First Fleet, had been careened (laid on its side for cleaning and repair) there in 1789. Mosman acquired additional land along the creek feeding into the bay to secure a supply of fresh water and his whaling station prospered. He sold the station after just seven years but his name has remained for the bay, suburb and municipality ever since. Despite the signature 'C. Martens' and some similarities with the artist's work, this is now thought to be possibly by a pupil.



37 *Mosmans Bay*, 1883

Julian Rossi Ashton (1851–1942)  
Watercolour

V1/Har/Mos B/1

By 1844, whaling operations had ceased at Mosmans Bay and the facilities were proving popular for heaving down (repairing), both whalers and naval vessels. The *Sirius* had demonstrated the suitability of the location and captains preferred its remoteness from the grog shops and other temptations of Sydney Cove. By the 1860s this usage also had ceased and the area became popular as a picnic destination for city daytrippers. The building at the right, built by Mosman for storage purposes, is now known as 'The Barn', and used as a Scout Hall.



### 38 *Mosman Bay*, 1916

John Campbell (1855–1924)

Oil

Purchased 1984

DG 464

Despite its beauty and proximity to the city, Mosman Bay lacked adequate transport facilities. After his failed attempt at establishing a pleasure resort there during the 1860s, in 1871 Richard Hayes Harnett purchased the entire Mosman Estate for a second time. Living in Archibald Mosman's old home, he embarked on a career of land purchases and subdivision, ultimately founding the Mosman of today. Initially he subsidised a ferry service to encourage sales but then went on to build roads and other public facilities. The tram service seen here didn't reach Mosman Bay until 1897.



39 *Sydney Harbour, Bradleys Head*,  
date unknown

Frederick Elliott  
Watercolour

Bequest of Dr RJ Pope, 1954  
SSV1/Lig/Bra [Hd]/1

In Australia, the first illuminated beacon for shipping was a fire in a tripod-mounted iron basket erected at Sydney Harbour's South Head in 1794. (Although a fire had been lit on South Head for the *Bellona* on 15 January 1793.) Subsequent lights for the harbour were the first Macquarie Lighthouse, built in 1817, and the Fort Denison and Hornby Lights, built in 1858. By 1900 the NSW coast was reportedly 'illuminated like a street with lamps'. This light at Bradleys Head was constructed in 1905 of reinforced concrete and is very similar in appearance to the Robertsons Point light built five years later.



40 *Sydney Harbour from North Head*,  
date unknown

Theo Grimanes (d. 1953)  
Poster colour

Bequest of Dr RJ Pope, 1954  
V1/Har/1

A vessel passes below North Head, entering Sydney Harbour, in this view toward (from the right) Georges, Chowder and Bradleys Heads. The vastness of Port Jackson, with its many deep coves and protruding heads, had led Captain Phillip, in 1788, to proclaim it 'one of the finest harbours in the world'. The headlands of the harbour are predominantly sandstone, formed from deposits laid down at the mouth of a large river over 200 million years ago. After geological uplifting, these strata were eroded by a major river and its tributaries, creating a deep and rugged valley, which was subsequently flooded by the rising sea level.

## Take home a *Seldom Scene* work of art

- 2 *View of the Heads*, date unknown
- 3 *Watsons Bay*, before 1869
- 4 *Storm Clouds, Sydney Harbour*, 1922
- 5 *Fisherman's Hut at Vaucluse Bay*, before 1913
- 6 *Bottle and Glass Rocks, Vaucluse before bombardment*, 1887
- 7 *Sydney Harbour*, July 1888
- 8 *Darling Point*, 1886
- 9 *South Head, Sydney Harbour from Potts Point*, 1940
- 10 *Corporation Baths*, 1881
- 12 *Fort Macquarie from Pinchgut*, c. 1850
- 13 *Sydney Harbour*, 1900
- 14 *Old Tank Stream, Sydney*, c. 1852
- 15 *Sydney Cove*, 1840s
- 16 *A Memory of Sydney*, 1936
- 18 *Millers Point from the Flagstaff*, 1840s
- 19 *View of Millers Point and Darling Harbour*, c. 1870
- 21 *Sydney — Capital New South Wales*, c. 1800
- 22 *Old Milsons Point Wharf from Blues Point*, 1870
- 24 *Johnstons Bay, Balmain*, 1865–70
- 27 *Pymont Bridge*, c. 1900
- 30 *View of the Town and Cove of Sydney, New South Wales*, c. 1811
- 32 *Neutral Bay*, c.1883
- 34 *The Burning of the Garden Palace, seen from the North Shore*, 1882
- 35 *Boating Scene on Sydney Harbour*, before 1926
- 36 *Whaling Station, Mosmans Bay, Sydney*, date unknown
- 37 *Mosmans Bay*, 1883
- 38 *Mosman Bay*, 1916
- 39 *Sydney Harbour, Bradleys Head*, date unknown
- 40 *Sydney Harbour from North Head*, date unknown

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