OBITUARY: Mr. A. K. CLULOW (21.3.1901 - 13.4.1988)

Born at Merewether, Alexander Keith Clulow spent most of the boyhood at West Maitland. Later he lived at Kurri Kurri, Parramatta, Adelaide and West Maitland again before coming to the south coast in the early nineteen-fifties. Having built a house at Hebron Avenue, Mount Pleasant, Alex and his second wife Helen were engaged in business in Wollongong for many years. Helen died in 1977.

Always interested in local history, Alex found time to indulge this interest after retirement from active business life. He joined the Society in 1972, served as a councillor in 1975 and remained a member until his death.

Alex had not been active in the Society since the early eighties when he and his youngest son moved away from Wollongong. A quiet, unassuming gentleman and a very kindly neighbour, among our members he will be remembered most by those with whom he served on our Council. Sympathy is extended to his two sons and one daughter, and especially to his grandchildren with whom he had spent much time in recent years.

F.W.O.

CONRAD MARTENS IN ILLAWARRA: JULY 1835

Conrad Martens was New South Wales’ first resident, professionally trained, landscape artist; residing in the Colony between 1835-78. He was also arguably the greatest, and most proficient of our Colonial-period artists, with nearly 4000 extant works.

As for his role in Illawarra history, Martens visited the area for approximately 10 days between 7-16 July, 1835. During that visit he produced 33 highly detailed pencil sketches of the area. These sketches were used over the following decades, right up until his death in 1878, as the basis for major works in oil, watercolour and lithograph with an Illawarra theme. They provide one of the most comprehensive, and visually attractive, pictorial records of the Illawarra landscape of the 1830’s.

Martens, as with most of the Colonial-period artists, is therefore of interest both historically and artistically. In the years prior to the invention of the photograph and its widespread introduction in the 1860’s, we must look to these artists for any surviving pictorial record of the earliest years of settlement in Illawarra. For, along with a rich manuscript record, Illawarra is blessed with a correspondingly rich pictorial record - a record which has been largely untapped, many works lying unattributed in libraries, museums, and art galleries. Illawarra, like the Blue Mountains, was a popular locality for 19th century artists in Australia, due to the area’s lush, semi-tropical vegetation and spectacular scenery.

Fortunately the last few years have seen a increase in the study of Australia art history, with historians being called upon to help identify works. As modern art becomes more abstract, people are looking back for works upon which to base comparisons, and beginning to appreciate indigenous art from last century. Why else would someone like Alan Bond spend $450000 in 1987 on a crude painting of Matthew Flinders?.

As time goes by it is envisaged that those elements of the surviving manuscript and pictorial heritage of Illawarra will go hand in hand in revealing to the
public at large that the area does indeed have a rich and varied history to be proud of.

But back to Martens.

BIOGRAPHY

Conrad Martens was born in 1801 at Crutched Friars, near the Tower of London. His father was a German merchant, and following his early death the family moved to the Exmouth area in Devon. During the 1820's Conrad became a pupil of Copley Fielding, the President of the English Watercolour Society, and throughout his career his greatest works would be in that medium.

In May 1833 Martens left England for South America. By good fortune he was on hand at Montevideo in October 1833 to join the HMS Beagle expedition under Captain Robert Fitz Roy, and alongside Charles Darwin. Martens was engaged as replacement to Augustus Earle, who had become sick. Earle had visited Illawarra in May 1827 and may have suggested a visit here to Martens if ever he should journey to NSW.

Martens was with the Beagle until October 1834, surveying the southern coast of South America. Upon obtaining from Fitz Roy a letter of introduction to Captain Philip Parker King, Martens travelled to NSW, visiting Tahiti and New Zealand on the way. He arrived in Sydney in April 1835 and took up residence in the Rocks. In 1844 he moved to St Leonards on the north shore of Sydney Harbour, and remained there for the rest of his life, until his death in August 1878. He was an active supporter of the local Church of St Thomas, and a longtime friend of the local minister, the Rev. W.B. Clarke.

As a professional artist, he relied on patrons for his livelihood. One of his first commissions after arrival in NSW was from the Governor of the time, Richard Bourke, who requested that he produce two views of Illawarra. With his sketchbook in hand he journeyed south early in July, 1835.

Visits to Illawarra & Pencil Sketches

Martens was both methodical and proficient. While in Illawarra he produced detailed pencil sketched, the majority of which were dated and annotated:

[The speaker them showed slides of a selection of those sketches, as follows.]

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. View of Five Islands and Hat Hill, Illawarra</td>
<td>7 July 1835</td>
</tr>
<tr>
<td>2. Boat Harbour, Wollongong</td>
<td>7 July 1835</td>
</tr>
<tr>
<td>2a (plus modern view)</td>
<td></td>
</tr>
<tr>
<td>3. Wollongong Point, Looking North</td>
<td>7 July 1835</td>
</tr>
<tr>
<td>3a (plus modern views)</td>
<td></td>
</tr>
<tr>
<td>4. Hat Hill from Wollongong Point</td>
<td>7 July 1835</td>
</tr>
<tr>
<td>4a (plus modern view)</td>
<td></td>
</tr>
<tr>
<td>5. Lake at Illawarra</td>
<td>7 July 1835</td>
</tr>
<tr>
<td>6. The Arum at Illawarra</td>
<td>10 July 1835</td>
</tr>
<tr>
<td>7. Palms, Ferns, etc, Illawarra</td>
<td>10 July 1835</td>
</tr>
<tr>
<td>8. Nettle Tree and Cabbage Palms, etc.</td>
<td>11 July 1835</td>
</tr>
<tr>
<td>9. Fig Tree at Illawarra</td>
<td>11 July 1835</td>
</tr>
</tbody>
</table>
Martens would use these pencil sketches for reference throughout his working lifetime - they were like the tools of his trade.

Subsequent Works & Patrons

Following this visit, Martens returned to his Sydney studio to work up his pencil sketches into a number of works, mainly in watercolour. Specifically he had to complete his commission for Governor Bourke, the man who was responsible for terming Illawarra "The Garden of New South Wales". Bourke had been greatly impressed by the area during a visit there in April 1834, and was quick to supply Martens with a commission in Illawarra.

How do we know this? We are fortunate that Martens was the son of a German merchant, for his upbringing taught him to keep records, and he has left behind a rich manuscript collection to enhance his pictorial works. We know more about the day to day workings of Conrad Martens the professional artist, than any of his contemporaries. Martens has left us a number of Account Books, letters, diaries, and notes which record, among various personal details, the sale of his major works, their purchasers, cost, and many other details of the art scene in New South Wales last century.

[NB: For anyone interested, I suggest they take a visit to "The Artist and the Patron" exhibition currently being held at the AGNSW]

We know from his Account Book "Account of Pictures" that Martens sold two works to Governor Bourke on 23 August 1835, for 6gns each, and both immediately despatched to England.

One of those works, titled "Boat Harbour" is presently held by the Wollongong City Art Gallery, and the other, Titled "Illawarra Lake" is in the Mitchell Library.

Martens' "Account of Picture" is the most important surviving record, spanning his career in NSW from 1835-78. It includes many references to works based upon Illawarra subjects, along with details of purchasers, as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Purchaser</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 Aug 35</td>
<td>Boat Harbour</td>
<td>His Excellency Genl Bourke</td>
<td>6.6E</td>
</tr>
<tr>
<td>23 Aug 35</td>
<td>Illawarra Lake</td>
<td>Governor NSW</td>
<td>6.6E</td>
</tr>
<tr>
<td>27 Nov 35</td>
<td>Illawarra Lake</td>
<td>W. McArthur</td>
<td>10.10E</td>
</tr>
<tr>
<td></td>
<td>This was exchanged for Mr Manning’s View of Five Islands</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Mar 36</td>
<td>Tree Fern</td>
<td>W. McArthur</td>
<td>2.2</td>
</tr>
<tr>
<td>5 Mar 36</td>
<td>Five Islands, Illawarra</td>
<td>J. Manning</td>
<td>10.10</td>
</tr>
<tr>
<td>10 Dec 36</td>
<td>Exchanged for Mr. Maccarhurs View of the Lake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 Dec 36</td>
<td>Bush Scenery, Illawarra</td>
<td>Rev. F. Wilkinson</td>
<td>6.6E</td>
</tr>
</tbody>
</table>

Table 5 "Account of Pictures" - Illawarra Extracts

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Purchaser</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 July 1835</td>
<td>Lake Scene, Illawarra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 July 1835</td>
<td>Para (Bara) Creek</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 July 1835</td>
<td>The Brush at Illawarra · Mullet Creek</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
27 Jun 37  Tom Thumbs Lagoon  L. Campbell  6.6
16 Oct 37  Bara Creek, Illawarra  G. McLeay  2.2
18 Nov 37  Illawarra Mountain  S. Elyard  12.12
5 Mar 38  Bara Creek  S. Elyard  2.2
4 May 38  Boat Harbour, Wollongong  S. Elyard  2.2
26 May 38  Brush at Illawarra OIL  G. McLeay  2.10
30 Jul 39  View Dapto, Illawarra  Lady Franklin  15.15
18 Mar 42  Brush at Illawarra  J. Mason  8.8
25 Mar 44  Illawarra Lake  T. Brown  12.12
31 Oct 44  Illawarra Lake  W. Fanning  12.12
30 Aug 53  Mullet Creek  Rev. Hy. Stobert  5.5
28 Sept 53  Brush, Mullet Creek  Rev. N. Bowles  5.5
2 Oct 53  Mullet Creek  Rev. N. Bowles  5.5
19 Nov 53  Mullet Creek, Illawarra  O. Browne  15.15
1 Mar 54  Brush, Mullet Creek  John Reeve  6.6
7 Mar 54  View at Dapto  John Reeve  10.10
5 Apr 54  Brush, Illawarra  P. Leslie  5.5
13 Jan 55  Mullet Creek, Illawarra  Louis Barker  15.15
9 Jan 56  View at Dapto Illawarra  F. Beauchamp  8.8
19 Dec 59  View at Dapto  Fitzharding Esq.  21.
1 Nov 61  View of the Five Islands  Baldwin  20.
     Smaller " "  Baldwin  3.
18 Mar 76  Illawarra Lake  Mr. Fairfax  17.17
26 Feb 77  View at Dapto  (sunny effect)  Mr. Watson  10.10

(Continued next issue)
By the time the bus was about to enter Crown Street, the driver had heard the same remarks perhaps thirty times or more, almost word-for-word the same. Good-natured fellow that he was, it was a bit too much. At the last stop before Crown Street he could stand it no more.

"Youse all say it's a good way to go", he announced in a loud voice, But how do youse know? Have any of youse ever tried it?"

The point was well taken by that busdriver to whom life was still sweet, as indeed it was to all his passengers, however sad it was for poor old Mr So-and-so, his relatives and friends. And with the driver's artless comment gloom disappeared out of the bus windows like a bad smell.

E.B.

CONRAD MARTENS IN ILLAWARRA
(continued from May Bulletin)

[At this point I would like to show a number of slides of Martens watercolours, wash and oil works, all variations on those original pencil sketches, bar 2. They reveal the workings of the artist, and the various methods he employed in perfecting a work.]

Slides:

1. The Five Islands, South Coast, 1836 W/C Macarthur
When this work was exhibited at the Royal Society of British Artists in London in 1837, the catalogue entry, obviously written by Martens, read as follows:

"View from the Pass of Illawarra, New South Wales, 40 Miles south of Sydney: taken midway down the mountain which rises more than 2000 feet abruptly from the ocean. The tree in the foreground is of the Eucalyptus tribe; there is also a Waratah in bloom; and the Grass Tree Plant, of which the natives make their spears. The vegetation in the mountain glens and vallies is of tropical character. Gigantic trees of Sterculia, Banyan, Sassafras, and other varieties rise branchless from 40 to more than 100 feet, and then spread over a vast space. Epidendrons and climbers intermingle their foliage and flowers, and palm-trees complete the oriental character of the scene."

2. The Five Islands 1861 W/C
3. Mount Keira 1835 (Boat Harbour, Woll.) W/C Macarthur
4. Boat Harbour, Wollongong Wash WCG
5. Boat Harbour, Wollongong Wash DL PX27 f.19
6. Lake at Illawarra (from Red Point) Wash DG*D19 f.4
7. Lake at Illawarra (from Red Point) Wash DL PX28 f.23
8. Illawarra Lake 1835 W/C ML C292-2 f.15
9. Illawarra Lake Wash DL31
10. Mount Kembla from the south Wash DGD7 f.3
11. Barco Creek, 1835 [modern view] Wash DGD8 f.7
12. Mount Kembla and Mount Keira from the South Coast Road c. 1837 W/C Sothebys
13. Illawarra, 1848 Oil DG165
14. Mullet Creek, Dapto W/C Sothebys
As we can see, Martens was enchanted by the Illawarra forests and the area’s unique landscape.

Summary:
What can we, today, get from a study of Martens’ works?
* A view of the original Illawarra forests - their lushness and variety. Something we can refer to when arguing for protection of the few remaining segments.
* An image of the region in its primeval state, before coal mining, modern industry and the suburban sprawl scared the landscape forever.
* For myself, I know there is great pleasure in viewing the romantic, almost idealized landscapes produced by Martens.

What we cannot get from Martens, or any of the other colonial period artists is a pictorial record of the role of the convicts in Illawarra society: the struggling immigrant farmers: or the disappearing local aborigines. For the European vision was in most instances loftier, with Martens’ clients invariably trying to forget that they were living in a jail colony, to instead calling for romanticised views of their homes and properties.

While we have all heard that “every picture says a thousand words”, I am sure that, despite our obvious preference for the written word, we would all agree it applies to the Illawarra works of Conrad Martens.

THE LATE MR. EDWARD HARRIGAN.
OLDEST AUSTRALIAN NATIVE

By the death of Mr. Edward Harrigan, of Fairy Meadow, on Friday last, the oldest Australian native living up to that time, so far as we are aware, passed away. References to this gentleman having appeared in the Mercury from time to time of late years, many of our readers are therefore familiar, with the fact that he was in all probability the oldest native in all Australia, as well as in reality the oldest in the Illawarra district. He was born in Sydney on the 20th August 1803, or only fifteen years after the founding of the colony in 1788 by Governor Phillip. The part of the then future great city where he was born was what eventually became Phillip-street. In the early days of the boy, his parents removed from Sydney to Campbelltown. At that time Sydney was only a bush township of small magnitude, and possessing little of the conveniences and advantages of civilisation. And as regarded Campbelltown, it was considered in those days a far interior locality, with its wooded wilderness and hordes of aboriginal inhabitants. At Campbelltown young Harrigan resided until he was fifteen years, old, having in the meanwhile attended a night school for about six months. This was the only schooling he ever received, and in those days, and under such circumstances, any youth was fortunate to have even so much advantage in the way of education. At that early age, or about seventy two years ago, he went as a lad with a party of cedar sawyers to work in the ranges above what afterwards was termed Bulli. There he remained for several years, and with the whole party suffered privations and hardships of which modern residents of the colony can form no conception. The cedar, when sawn on the eastern side of the range, had to be carried shoulderwise up to the tableland, whence it was conveyed to Sydney, via Campbelltown or Liverpool in the