Conrad Martens’ Prints

LITHOGRAPHS, ENGRAVINGS & ETCHINGS

1830 - 1878

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## Bibliography
Introduction

Conrad Martens - initially as a student, but later as a professional artist and teacher - carried out numerous experiments with lithography, steel and wood engraving, etching, photography, and chromolithography throughout his working life, spanning some sixty-four years between 1825 (whilst a student in England) and 1878 (the year of his death in Sydney). Whilst his preferred media was always watercolour, his natural curiosity and financial circumstances were such that he produced a variety of lithographic and engraved prints for a popular market at various periods, and also worked on colouring photographs later in life.

The artist's most successful prints were the two lithographic views of Sydney from the North Shore produced in 1843 and 1855, which along with his collection of Sketches Illustrative of the Scenery of New South Wales (1850-51) supplemented his meagre income during the lean years of the late 1840s and early 1850s when the Colony was struggling to recover from depression and reap the rewards of local gold discoveries. He also worked briefly with wood engraving for the proprietors of the Illustrated Sydney News in 1854.

By 1862 Martens had largely discarded these experiments with printed media and from then until his death in 1878 concentrated solely on the production and refinement of his watercolours and associated sketches. His employment as Assistant Parliamentary Librarian between 1862-78 also meant that he had less time to experiment with these forms of printing.

At the beginning of 1878, in association with the Sydney publishing firm of John Sands & Co., Martens began working towards producing a series of chromolithographs based upon views of the New South Wales landscape. However he died in August of that year before the project could be completed.

Though perhaps best known for his large output of pencil sketches and works in watercolour and oil (numbering over 3500 individual items), Conrad Martens' total production of lithographs and engravings is also substantial, with 79 different prints known, and examples of finished and proof versions surviving in public and private collections. A detailed description of each of these works is given in the attached Catalogue of Works, whilst their historical background is discussed over the following pages.

England 1825-33

Conrad Martens, born in London in 1801, took up painting and sketching during the early 1820s. He became a student of Anthony van Dyke Copley Fielding, one-time president of the Society of Watercolourists, and his earliest extant works date from 1823. Martens continued his studies throughout the decade, with assistance from his artist brother Henry, who went on to become a specialist in the portrayal of military and battle scenes.
While the majority of Martens' earliest work is in watercolour and pencil, he also occasionally experimented with various forms of printing, such as lithography and etching. The earliest surviving example is an untitled lithograph loosely inserted between the pages of an 1825 sketchbook containing views of Devonshire. Whilst this lithograph was possibly a one-off experiment by the artist - perhaps an exercise for a class with Copley Fielding - by the end of the decade the student had refined his skills to a degree where producing prints for publication was considered.

For example, there exists in the Dixson Library collection, Sydney, examples of two small lithographs (dated about 1830) which are based on views by Conrad Martens. They are highly finished works, depictions of **The Beacon, Exmouth** and **Steamboat from Calais to London**, and possibly issued singularly or within a book. The two lithographs were printed by Engelmann, Graf, Condor & Co. of London, and drawn on stone by 'F. Martens'. This ‘F. Martens' most likely refers to Frederick Martens, a sketcher & engraver in aquatint. Frederick was originally born in Germany about 1809, however he died at Paris in 1875. He was an artist of the German School and variously engraved views and marine scenes. He exhibited between 1834-1848 and was very likely a relative of Conrad's.

Other prints from this period include a series of undated 'etchings' of British rural and coastal scenes offered for sale by the Sydney auctioneers Lawson's in 1980. They bear titles such as **Burnham Beeches; Shores of the Wash; Moor farm Fordham; The Peak; Warwickshire Canal; Bamborough castle; on Merivale Bridge; The Ridgway Barkshire Downs**; and **Fowey**. These etchings likely date from circa 1830.

**South America & the Beagle Expedition 1833-35**

From May of 1833 to the beginning of 1835 Conrad Martens was involved in travels to South America and the Pacific Islands, both in a private capacity and as a member of the Beagle surveying expedition, under the command of Captain Robert FitzRoy and in the company of Charles Darwin. Following this episode, which ended in November 1834, Martens made his way to New South Wales via Tahiti and New Zealand, arriving in April 1835.

Of the many pencil and watercolour views taken by Conrad Martens during his time with the Beagle,¹ a number were reproduced for Robert FitzRoy's published account of the expedition, *A Narrative of the surveying voyages of His Majesty's Ships Adventure and Beagle between the years 1826 and 1836*, which appeared in London during 1839.² A total of 32 engravings based wholly or partly on Martens' work were prepared in 1838 and appeared in two of the three volumes of the Narrative. They include views of Montevideo, Chiloe, the Falkland Islands, Tierra del Fuego and Tahiti (refer Catalogue of Works).


² FitzRoy's account appeared as volume II of the three volume work. Philip Parker King was author of the first volume, and Charles Darwin of the third.
Though views by Augustus Earle, Robert FitzRoy, P.P. King, and Charles Wickham were also reproduced in the *Narrative*, Martens' work forms the most substantial part of the published pictorial record of the *Beagle* expedition. There also exists in the Mitchell Library collection a small lithograph of the *HMS Beagle off Cape Horn*, though the date and place of its production is unknown. It appears to have been an unpublished proof, and may have been produced in Australia by Martens sometime in the 1840s or fifties when he was experimenting with lithography on a commercial scale, or possibly even in South America during 1833-4.

**Early Colonial Experiments 1835-42**

Following his arrival in New South Wales in April 1835, Conrad Martens was busy for a number of years producing watercolours and oils for his numerous local patrons. However as early as 1837 he had considered the production of a series of engravings of local views, judging from an undated note (possibly the draft for a newspaper advertisement) which appeared in one of his sketchbooks from 1835-37:

*It is the intention of Messrs. Nicholas and Martens to publish a series of engravings - Views in the Colony - providing 100 subscribers can be obtained. The price 1 guinea, each number containing 4 plates and....*

This idea was never followed through - either Martens was too busy, the 100 subscribers could not be found, or Nicholas pulled out of the project.

In January 1837 Martens received a commission from Surveyor General T.L. Mitchell for a view of Australia Felix (Victoria), based on one taken by Mitchell during a recent exploring expedition there. This work was later sent to England and appeared as a lithograph entitled *View in Australia Felix* in his two volume *Three Expeditions into the Interior of Eastern Australia; with descriptions of the recently explored region of Australia Felix, and of the present colony of New South Wales*, which was published in London in 1839. Though there is no attribution to Martens on the final print, it nevertheless bears his mark, and a watercolour version by the artist has recently been identified within the Mitchell Library collection, after having previously been attributed to Mitchell.

It was not until 1839 that Martens returned to engraving. In this instance he was commissioned to create four designs for some local banknotes, receiving 10 guineas as a fee. As he recorded in his account book:

1839

| Novr 20 | Drawing design for Bank Note | £5.5 | Pd |
| Dec 11  | 3 Drawings, designs for Bank Note | £5.5 | Pd |

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3See Conrad Martens' manuscript *Account of Pictures Painted at N.S.Wales* [1835-78], Dixson Library MS142 and MS143.
Whether these designs were ever used is unknown. Late in 1839 the artist was also approached by the local Church of England bishop, William Broughton, to produce an architectural drawing of Saint Andrew's Cathedral, Sydney, which was then in the final stages of erection. It was envisaged that the drawing would be used for the production of a lithograph to be offered for sale.

Martens received his commission for a preliminary drawing in Indian ink on 1 January 1840. The fee was 15 guineas. The final sketch was despatched to England shortly thereafter, to be copied by Day and Haghe, lithographers of London. Martens noted the following in his account book with regards to the original drawing:

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The drawing was successfully transferred to stone and published in 1840 with the following title:

**THE CATHEDRAL CHURCH OF SAINT ANDREW**
**NOW IN THE COURSE OF ERECTION AT SYDNEY IN NEW SOUTH WALES**
**Lithographed by Day and Haghe, lithographers to the Queen**

This was to be one of the largest prints of Martens' work produced during his lifetime. As a result of his local success as a landscape artist between 1835-41, Martens was able to make a handsome living, earning on average £300 per annum, and peaking at £390 in 1840. However towards the end of 1841 the effects of economic depression began to appear in the Colony, and many of his patrons became insolvent during the following years, including A.B. Sparke of Tempe, Robert Mackenzie, and Hannibal Macarthur. In 1843, when the depression was at its worst, the artist's income was only £56.14.0., and averaged less than £70pa for the following three years (1844-47).

Towards the end of 1841, with clientele dropping off and signs of approaching economic gloom becoming more obvious by the day, Martens was forced to look towards alternative methods of supporting his young family. He considered producing a popular line of prints to ease his woes. The depression also led Martens in January 1843 to advertise his services as a teacher, stating that he would "be happy to give instructions in the different branches of Landscape Painting, Sketches, &c." to supplement his income whilst awaiting the arrival of his first lithographic print of Sydney from England - a process which would take nearly two years, from dispatch of the original watercolour to receipt of the final copies.

**Sydney from the North Shore 1843**

Martens began experimenting with lithography in New South Wales as early as February 1842, judging by the comments of one of his patrons, A.B. Sparke, who recorded in his diary on 1 February 1842:

4 *Sydney Morning Herald*, 4 January 1843, p.3, c.5.
My Maria called for me at three o'clock and we all drove to the house of Mr Conrad Martens [in Cumberland Street, the Rocks], to see the drawing of Sydney which he is preparing for publication and his oil paintings. Became a subscriber to the proposed lithograph.\

Lithography, like so many other things which facilitated access of the masses to the arts, was looked upon with some disdain by so-called knowledgeable members of the local art fraternity, judging by the comments of a correspondent in the *Sydney Morning Herald* during August 1842, who bemoaned that:

> It would be absolute sacrilege to murder such beautiful specimens of colonial art [as Martens' paintings] by any lithographic process of which we can yet boast - even Hullmandel would be certain to spoil their high finish.\

Obviously Martens had made public his intentions of producing lithographs or engraved prints based on his finished works in watercolour and oil. The production of a lithographic view of Sydney was seen by Martens, and others local artists such as Skinner Prout, as a cheap way to raise funds. In October he recorded the following in his account book with regards to the creation of the original view for this print:

1842
Oct 20. View of Sydney, for Lithograph.

This suggests that the view which A.B. Sparke had seen in February was now completed to the artist's satisfaction, ready for reproduction. However producing the final print would not be a simple task - the local shortage of quality lithographic supplies such as stones, printing presses, text books, and especially paper, plus the lack of skilled lithographers, forced Martens to send this work to England for printing. He was to pay a fee of £50 for this work and the firm of Paul and Dominic Colnaghi & Co. of London were chosen (by his brother Henry?) to publish the view, which was variously titled *View of Sydney*, *Sydney from the North Shore, 1842*, and *Sydney from St Leonards*. The lithograph would be of a large format, on paper approximately 11 x 19 inches, and with a grey tint background to facilitate later colouring.

We can assume Martens despatched his view of Sydney to England shortly after its completion in October 1842. However he did not receive copies of the final print *Sydney from the North Shore* until sometime in June 1844, a year and a half later. During the intervening period his watercolour was transferred to stone by T.S. Boys, and lithographed by C. Graf. It was published in London on 11 September 1843, perhaps in an edition of 500 impressions, though the exact number is not known. The final print bore the following title and notations:

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It was Martens' intention to sell the lithograph either hand coloured by himself, in the manner of a watercolour, or uncoloured as printed. This was initially done, however some later versions also had a mixture of watercolour and oil applied. The original print depicted a view looking south towards Sydney town from the north shore of Port Jackson. Two Aboriginals and a dog were placed in the central section by the roadside, one seated with a bottle in his hand, and the other standing. Martens made numerous changes to the print over the years during the process of hand-colouring, occasionally over painting the Aboriginal figures and replacing them with Europeans, or adding items such as animals and extra native flora.

The hand-coloured print as issued by Martens was an individual work of art, closer to one of his finished watercolours than a common coloured print, and greatly enhanced thereby, displaying his well-known romantic depiction of Sydney Harbour. Though Sydneysiders had been informed of Martens' print back in 1842, it was to be a number of years before they were able to purchase copies. The following notice appeared in the Sydney Morning Herald of 12 July 1844 regarding the arrival of the print in Sydney, supposedly for sale:

"View of Sydney. - We have been favoured with a view of Sydney, from the village of St. Leonards, which was lithographed in London, in September last. The drawing is by Mr. Conrad Martens, and is a faithful view of the north-western portion of the town. It is beautifully lithographed, and is altogether a very interesting specimen of art."

Despite this notice, Martens' account book does not record the sale of a coloured copy until 22 December 1847. It is a mystery why he waited over three years before recording sales of the print in his account books, and we are left to ask if any prints were sold before this date. Perhaps the artist's move from premises in Cumberland Street, Sydney, to his wife's 5 acres of rocky land at St Leonard's on the North Shore in 1844 (where he was to build a house called "Rockleigh Grange"), delayed his plans of marketing the print to the public.

In general, the years 1844-46 appear to have been rather black for the artist - he lost many of his clients; his only son William Conrad died in infancy in April 1844, leaving him with a wife and two young daughters to support; and his income was drastically decreased, surviving only on the sales of sketchbooks and the giving of lessons. Yet despite these economic constraints, sales of the print were not recorded until 1847. Perhaps Martens was not satisfied with the final product and therefore held it from sale.

By 1847 the economy outlook of the Colony had brightened and Martens appears to have recovered from his own period of depression. Following his involvement with the Society for the Promotion of Fine Arts exhibition in Sydney during that year, Martens
again took up sketching in earnest and returned to the task of selling copies of his 1843 print. They were eventually sold by Martens to individual patrons, and also through a number of agents, including local print and book sellers W. & F. Ford, Kern & Mader, and W. Moffitt. Martens’ account books record sales of coloured copies (or plain where indicated) of the View from St Leonards print from the end of 1847 to 1855. He usually charged 2 guineas for a coloured copy framed; and from 15/- to 1 guinea unframed.

By 16 February 1851 Martens had sold, or otherwise disposed of, 48 coloured and 10 plain copies of his View from St Leonards. Only 5 coloured copies were subsequently sold between April and early July of 1851, during which time Martens was involved in the printing of a second edition of his small lithographs series. The larger print continued to sell until July 1855 when a new version of the view from the north shore was published. This print was titled Sydney from Robertson’s Point and the circumstances of its production are described in detail below. By July 1855, when the artist recorded colouring the last copy of his 1843 print, he had sold 113 coloured, and 35 plain - a total of 148. Whilst the number originally printed is not known (it may have been 200, but more likely 500) the question must also be asked - what became of the remaining copies?

Despite some initial misgivings, Martens appears to have ultimately been happy with his first commercial exercise into lithography. As he had noted in a letter to his brother Henry, dated 19 November 1849:

> My colored print continues to sell. I have in the long run made a very good thing of it. I sell none not colored. They sell at a guinea but I allow Ford and others 25 p.c. if they choose to pay me cash. I do not however think it would be possible to raise anything like 50 pounds at this time for a similar publication. I intend to see what can be done in Lithogy here; something that would do to colour might perhaps be got up.

According to the above letter, by November 1849 Martens’ mind had turned to thoughts of producing his own lithographs locally, a process which was to occupy him for at least the next two years.

The Spearing of Captain Stokes, 1846

When John Lort Stokes’ Discoveries in Australia; with an account of the coasts and rivers explored and surveyed during the voyage of H.M.S. Beagle in the years 1837-43 appeared in London in 1846, it contained an engraved view by Conrad Martens entitled Captn. Stokes speared, at Point Pearce.

Stokes was an old friend of Martens, having been a lieutenant with the Beagle during the artist's period aboard. The original sketch for this view is unknown, however Stokes is known to have purchased (or commissioned) a view of Sydney Harbour from Martens on 20 January 1843, for which he paid 12 guineas.
Based on the success of the View from St Leonards lithograph in the late forties, Martens decided to proceed with the production of a series of lithographic views based on some of the hundreds of sketches of New South Wales scenes which he had accumulated during the fifteen years since his arrival. He acquired a lithographic stone and studied up on the various processes of lithography. Martens' manuscript ‘Notes on Painting’ (Dixson Library MS142) for the period 1849-51 contain numerous quotes from contemporary books on lithography as Martens studied the subject, and record the method employed by the artist in producing his subsequent series. The artist carried out his first experiments with the process on 18 December 1849 before adopting a local printer to carry out the work. In an undated (?January 1850) letter to a Miss Morrow in England he notes:

This letter like most of mine to my friends in England has been written at intervals, and since the last interval I have made a tolerably successful attempt at lithographs having a very large number of sketches which will never be made use of in any other way. I intend publishing in numbers of four each. Unfortunately there is no good printer in Sydney and much work remains to be done by me afterwards in order to hide his clumsiness notwithstanding which I have grand hopes it will pay me well. In the course of a day or two I shall take my first number to the Governor Sir Chas. Fitzroy on whose patronage I confidently reckon as he never fails, when we meet, to say something kind about his brother with whom I sailed.7

The clumsy printer referred to was J. Allan of Sydney, who in January 1850 helped Martens print the first numbers of his series of lithographs. They were issued with the title Sketches in the Environs of Sydney: being part of a series of sketches intended to illustrate the scenery of New South Wales. The wrapper stated that they had been drawn on stone and tinted by Conrad Martens; printed by J. Allan, Sydney, January, 1850; published by the artist; and sold by W. and F. Ford, W.R. Piddington, W. Moffitt, and all booksellers.

The series was eventually to consist of 20 lithographs, with two types of wrappers (dated January 1850 and July 1851) on variously coloured paper. There were 5 printed pages listing contents and descriptions of individual views. The first set, consisting of four lithographs (with tint, wash, and highlights applied) plus a wrapper and table of contents, was available in February 1850.8 It is unclear at this stage when the remaining 16 lithographs became available, however the first set was reviewed by the Sydney Morning Herald on 15 February 1850:

Mr Martens' Sketches of Sydney and Its Environs. - From a press of other business, we have omitted to notice till now the appearance of the first number of the first part of a series of Sketches which are in the course of publication, illustrative of Sydney and its environs. The sketches are drawn from nature,

7 Charles FitzRoy was the brother of Robert FitzRoy, former commander of the Beagle.

8 For fuller descriptions, plus dimensions, colourings, variations, locations, etc., see Appendix 1: Catalogue of Works.
and on stone, by Mr. Conrad Martens, an artist whose works have been too long before the public of Sydney to require much notice at our hands. He has adopted the style of the tinted lithograph; but instead of using a separate stone for the tint and high lights, necessity has compelled him to resort to a method which, while it entails a vast deal of trouble on himself, ensures to the subscribers and purchasers of the work better proofs than could be expected if they issued from the press of a Sydney Lithographic Establishment, without undergoing the revision of the artist. It is not our business to describe the difficult and delicate process of printing from a chalk drawing. It is sufficient to state that the difficulties connected with this branch of the art are so great, that they have never hitherto been successfully overcome in Sydney. Aware of this difficulty, Mr. Martens has determined to conquer it by impressing on himself a task which appears somewhat herculean - he entrusts to the painter the mere black outline of his sketches, while the tint and the lights in every single sketch are the work of the artist's own hands. By this method Mr. Martens has succeeded in producing some pretty effective pieces of Australian scenery, bearing more resemblance to the clearness of English lithographs, than any prints which have issued from a Sydney lithographic establishment. The views in the part which has been published are four in number, viz.:

1. The Statue of Sir Richard Bourke at the upper entrance of the Domain; the North Head and Light House in the extreme distance.
2. Government House and Macquarie Fort from the Domain, near the north end of the Botanic Garden.
4. Rocks, called Mrs. Macquarie's Chair, at the extreme end of the Domain.

The first, second, and fourth of these views are agreeable, free, and correct sketches of localities and objects which must be familiar to almost everyone in Sydney. The third, though clever as a sketch of remarkable trees in a romantic neighbourhood, does not possess the same interest to us as the others, and we would advise the artist in his future numbers to confine himself to subjects bearing more of a "local habitation and a name" to the people generally, than the Banksia Serrata at Mrs. Darling's Point. Mr. Martens we are aware will find no difficulty in adopting our suggestion, for his portfolios are well stored with sketches of great variety, selected during a residence of fifteen years in New South Wales. We would also advise him to throw a little more variety into the figures which are introduced into his sketches, for we cannot help thinking that the proper drawing, disposition, and grouping of figures, are of more consequence in communicating life and verisimilitude to a sketch of natural scenery than some landscape painters are willing to allow.

With these saving clauses, and we introduce them with the full remembrance of Pope's memento, that "Ten censure wrong for one who paints amiss," we have reason to congratulate Mr. Martens on the creditable appearance of his first part. The sketches are clever transcripts of his bold, free, and peculiar manner. The outline of Government House shows how much he can effect with a few strokes of his pencil. There is no elaborate finishing. He merely indicates the general features of the object, and leaves the imagination to fill up the details. He has an excellent idea of contrast, and the gradation of light and shade; and knows the value of crisp lights and strong shadows in the foreground, to throw the middle and extreme distances into their proper places. These sketches are...
not only valuable to the lovers of art in Sydney and their friends in the mother
country, as faithful representations of the scenery in the land in which we live;
but they will form excellent copy books to such of the rising generation of
Sydney as may be desirous of prosecuting the delightful but much neglected
art of drawing, and will no doubt be soon introduced into all schools in the
colony where the principles of drawing are taught. We do not mean, nor would
Mr. Martens, we are sure, wish, to compare these sketches with the finished
and elaborate drawings that issue from the lithographic presses of the mother
country; but as clever artistic sketches of Australian scenery, we think they are
better suited for copies in Australian schools, than sketches which, with much
greater pretensions, afford much less interest to the pupil.

The printing of these lithographs has been well executed by Mr. Allan; and we
trust that Mr. Martens' attempt to illustrate the scenery of New South Wales will
meet with the liberal encouragement which it deserves.

The first series was well received and deemed successful in Martens' mind, despite
the printing problems, however he was soon to encounter more trouble in securing
quality paper on which to print subsequent parts. In a letter to his brother Henry, dated
13 September 1850, he noted:

Neither can I get any paper upon which to print my lithographic sketches in all
the colonies but I must wait till that arrives from England which I have sent for.
Ford only indentures the book and stationary trade nothing whatever about
artists' materials.... I am indeed much disheartened about painting. There is no
sale for anything in that way. Small drawings and lithographs and teaching
have been of late the only way of raising a little cash.

The lithographs reviewed by the Sydney Morning Herald in February 1850 may only
have been proofs, and lack of paper supplies held up the official publication of the
series, despite the artist's best efforts. It was only on 23 May, 1850, that Martens notes
the first sale of six impressions of the small lithographs to a Mr Barber for 10/-. His
comments in the letter of 13 September that he could not obtain local supplies of paper
to print the small lithographs perhaps accounts for the meagre sales of this series -
those copies sold to Mr Barber may indeed have been the only ones, though it is also
possible (but unlikely) that Martens did not enter all sales into his account book. The
account book entries also raise the possibility that by May 1850 only 6 of the small
lithographs had been printed to the artist's satisfaction.

When paper supplies ran out Martens was forced to await the arrival of stock from
England, and did not record another sale of the small lithographs until August 1851,
shortly after the issue of the second part of the series. With the publication of the small
lithographs on the back-burner during the latter half of 1850, Martens looked to
securing other avenues of income. In July 1850 he produced a Sketch of Sydney for
publishers W. & F. Ford, for inclusion in their Almanac. The commission earned him 1
guinea. In a letter of 5 April 1851, to James Mitchell of Hobart Town, Martens notes:

I am now about collecting subscribers for the next set of Lithographs and
disagreeable work it is..... The parson, Clarke I mean,⁹ has just sent me a specimen of a new kind of lithograph corresponding exactly to mezzotint scraping. I like lithography as an art and my intention at present is to stick to it.

Perhaps the supplies of quality lithographic paper had arrived from England by this time, resulting in his renewed interest in the issuing of the small lithographs. The second part was eventually published in July 1851, with the full set of 20 lithographs supposedly then available. The lithographs were similar to the first edition, with either a cream or grey tint, and various washes and highlights added later by Martens. Some were also sold coloured with watercolour.

The 20 lithographs and new wrapper appeared with the title Sketches Illustrative of the Scenery of New South Wales. We were informed that they had been taken "From Nature and on Stone" by Conrad Martens; printed by J. Allan, Sydney, July 1851; published by the artist; and sold by W. and F. Ford, J.R. Clarke, and all booksellers. Titles of individual lithographs were as follows:

[Set 1, No.1]
1. The Statue of Sir Richard Bourke at the upper entrance of the Domain; the North Head and Light House in the extreme distance.
2. Government House and Macquarie Fort from the Domain, near the north end of the Botanic Garden.
3. Trees, "Banksia Serrata," on the right of the road to Mrs. Darling’s Point.
4. Rocks, called Mrs. Macquarie’s Chair, at the extreme end of the Domain.

[Set 1, No.2]
5. View of Sydney from near Tivoli.
6. North Head and Entrance to Port Jackson, taken from within.
7. Blue Gum Tree, "Eucalyptus".
8. View in Sydney Harbour, from the Botanic Gardens.

[Set 1, No.3]
10. View in Double Bay, Port Jackson.
12. The Lower Lodge, Domain, Sydney.

[Set 2, No.1]
13. Elizabeth Bay, Port Jackson.
14. The Light House, Port Jackson.
15. Brush Scene, Illawarra (Nettle Tree and Cabbage Palms)
16. Church at St. Leonard’s, North Shore.

[Set 2, No.2]
17. Port Jackson, with Garden Island, from near the Church, Darling Point.

⁹ Reverend William Branwhite Clarke, geologist and Church of England minister, was a long-time friend of Martens and parson at his local church, St Thomas’s Church, St Leonards, which Martens had helped design and build in 1846-7.
18. Sydney Cove from Milson's Point.
19. Scene at Brisbane Water (Sassafrass tree, seaforthia, &c., &c.)
20. Clarke's Island, Port Jackson.

Though the cover for this edition states "July 1851" as the date of publication, Martens did not record the sale of a complete set of the 20 small lithographs until December 1853, though he did sell a set of the "1st Lithograph Views" to Ford on 9 August 1851. He also records selling the series in sets of 6, with covers, despite having originally divided them into parts of 4 as noted on the wrappers.

From July 1851 to early 1854 Martens continued to sell his coloured and plain View from St Leonards and the series of small lithographs, noting sales in his account book. Sales were slow for all his prints between 1852-54 due to the effects of the gold rushes in western New South Wales and Victoria, causing a wholesale exodus of people from Sydney. His problems with getting the lithographs printed in Sydney also continued, as the following extract from a letter to his brother Henry shows:

1854. Jany 22

Dear Brother,

A lady who has been for some five months past residing with us, a governess, has been good enough to take charge of a parcel which is addressed to you to the care of D. Colnaghi & Co, Pall Mall East, the place in which I suppose they still reside. As I cannot avoid having at all times some misgivings as to the safe delivery of parcels by private hands I have not made it one of much value being merely impressions of the work which I had commenced in lithography some time ago, but which (as it did not progress to my satisfaction nor to that of the very deserving public of Sydney I abandoned [erased]) on account of the diggings I was obliged to abandon. I am now however too well employed in my usual way to think of resuming it even tho' it might be more profitable as there is so much uncertainty attending the proper execution of the printing by the bunglers of this place.

By May 1854 his normal commitments to producing watercolours and other artworks had tapered off and the number of orders for prints had increased to such an extent that he was able to record in his account book on 4 May "Note - employed coloring lithographs until [May 30]." This month of colouring prints resulted in a number of sales and gifts, including copies of the 1843 to Captain P.P. King, the School of Industry, and even for his own painting room at Rockleigh Grange.

Sydney from Robertson’s Point 1855

By the end of the May 1854, Martens had decided on producing a new lithographic view of Sydney as stocks of his 1843 print were diminishing. Martens intended to collaborate with Mr F. Mader, a local book and print seller, and S.A. Donaldson, an ex-patron now resident in England. Mader and Donaldson would provide up-front printing costs and the artist would receive a percentage from sales, along with a commission of 10 guineas to produce the original drawing and two associated tinted
drawings. His account book records the production of the original work for this print as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 31.</td>
<td>View of Sydney from Robersons Point in pencil</td>
<td>£10.10</td>
</tr>
<tr>
<td></td>
<td>and two tints</td>
<td></td>
</tr>
<tr>
<td></td>
<td>for Engraving, &quot;Mader.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

In a letter to his brother Henry dated 9 June 1854 (and despatched from Sydney on 12 July), he set out details for the printing of this work:

I have just been making arrangements for the publication of a new lithograph View of Sydney in partnership with a Mr [Mader] who will undertake to meet all expenses. My drawing is done and will shortly be sent to the care of Mr. S.A. Donaldson now in London. He is the principal of a Sydney mercantile house. Mr Mader proposes that you shall superintend the engraving &c., if you are so inclined, and that whatever commission you may think right to charge will be paid to you. The choice or selection of a draughtsman will be left to you as well as the printer. Mr. Donaldson alone will be requested to find the necessary funds.

As I suppose you will have no objection to undertake the job, I will proceed to give the few necessary directions about it. I hope in the first place that as you are not restricted in the expense, someone may be found who is more skilful than the Mr. Boys who made my other lithographic View. The double printing also I hope may be better executed. The paper I wish to be exactly similar to that of mine, namely thick imperial, a sample of which will be sent with the drawing. I have tinted the drawing of the color I wish the print to be. The size of the engraving to be that of the drawing which, on imperial paper, will leave a good margin. The paper is, altho' unsized, still fit to take color if done with care; and I am rather pleased than otherwise with the difficulties which it presents to others. It appears to me that the color stone is in some measure a substitute for size. The number of copies are to be 500, but the stone is to be kept till further notice. No impressions are to be left for sale in London.

I have tinted it that it shall look well without color, as well as assist me in that operation. I like the kind of granulation which is in [the] first one but there is rather too much of it in the sky. The drawing also of that is in some places hard and wirey and the distances not well preserved. I certainly hope to see it much better done than that ..... I suppose you will consult Ackerman about it.

If it turns out well we may get up one or two more in the same way. Once more about the print - as the composition is not good on account of its being too much all in one line, I hope the depth of the bays will be particularly attended to, more especially on one over which I have placed a mark . It is called Farm Cove and partly encircles the Botanic Gardens. I have also made some other notes on the margin which I thought necessary.

The lithograph was drawn on stone by T. Picken and printed by Day & Sons, Lithographers of London, around November 1854. Martens noted that 494 impressions had been made. Until the new print arrived in the Colony (in July 1855) Martens continued to sell copies of his coloured View from St Leonards along with sets
of the small lithographs. After despatching his Robertson’s Point view to England for lithographing in July 1854, Martens also produced a drawing and sketch of Governor Bourke’s Statue in the Domain for engraving by a local firm. He noted the following commission in his account book:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Augst 30th.</td>
<td>Drawing for Engraving, Bourke’s Statue.</td>
<td>£3.5.0</td>
</tr>
<tr>
<td>Sept 1</td>
<td>Sketch in tint for engraving of Bourke’s Monument Domain for Mr. Mathieson</td>
<td>£5.5. Pd.</td>
</tr>
<tr>
<td>Size 14 1/2 x 10, upon 1/2 thick Imperial.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

While a similarly titled small lithograph was printed as part of the 1850-1 series, examples of this large "engraving" are not known to this author. It is possible it never got beyond the proof stage, and was one of a number of experiments with lithography carried out by Martens at the time.

Amongst the collection of the Mitchell Library, Sydney, are also a number of proofs for a lithograph of Berry’s Bay, St Leonard’s, May 24th & 25th, possibly printed in 1854. Surviving copies of this lithograph have the view printed on both sides of a sheet of grey paper, and on rough, plain white paper, such was the scarcity of quality lithographic paper then available to the artist.

During this period Martens had also become involved with Messrs Mason and Howe, the proprietors of the local newspaper the Illustrated Sydney News. He produced two engravings for their publication, personally carving on wood a new front-page banner. He noted its production in his account book as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 18.</td>
<td>Heading on wood.</td>
<td>£5.5. Pd.</td>
</tr>
<tr>
<td></td>
<td>Illustrated Sydney News.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Messrs. Mason &amp; Howe.</td>
<td></td>
</tr>
</tbody>
</table>

The heading consisted of a view of Sydney from the North Shore and replaced a previous view from a similar position engraved (?on steel) by F.C. Terry. Martens’ wood engraving was in many ways cruder than Terry’s heading, though more picturesque and obviously from Martens’ hand, with a right foreground of lush vegetation. The heading was used between November 1854 and March 1855. Following the success of this venture, Martens produced a second wood engraving for the Illustrated Sydney News in during December 1854, this time of his beloved Abercrombie Cavern, near Bathurst, which he had visited in 1843. He received 3 guineas for the work and the engraving appeared in the edition of 16 December 1854, with the following accompanying description:

4. The Abercrombie Cave, near Bathurst. Our engraving represents the South-west entrance of the cavern on Rockybridge Creek, about fifty miles

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10 Martens often used the word "engraving" when actually referring to a lithograph. However a lithograph is not produced by any engraving process.
South-west of Bathurst, commonly called Abercrombie Cave, and which was first explored by Surveyor Davidson. It is situated on the course of a stream, which has formed this magnificent tunnel nearly 800 feet in length, and contains an inexhaustible supply of white marble. It was in the vicinity of this cave that the white marble selected to be sent to Paris has been procured.

Sometime during the 1850s Martens also experimented with the process of etching, producing a small work composed of tree ferns, a figtree, and vines, possibly based on an Illawarra or Brisbane Waters sketch. It was subsequently titled Tree Ferns by Lionel Lindsay in the 1920s, who in turn produced a number of proof copies. Martens’ reasons for abandoning etching are unknown - perhaps the results were too exacting and sterile for a romantic such as he.

During his period of flirtation with wood engraving late in 1854 Martens was anxiously awaiting the arrival of his Robertson’s Point lithograph from the printers in England. It ultimately appeared around May 1855 bearing the following title:

View of Sydney, N.S.W.

Drawn from nature by Conrad Martens
On stone by T. Picken.
Published by F. Mader, Sydney, May 1855.

The lithograph contained a cream tinted to facilitate later colouring, whereas Martens’ 1843 print had a grey base. Though the lithograph stated it was published in Sydney by F. Mader in May 1855, according to the artist’s account books he did not receive copies from Mader until 1 July 1855. Unfortunately we do not have any letters recording the artist’s opinion of this second lithographic View of Sydney, and whether he was satisfied or not with its production.

The arrangements for sales of the print are also somewhat confusing. It appears that Mader retained ownership of the prints, the artist received copies from him, coloured them, and returned them for sale. Martens’ account book reveals details of copies received from Mader and resultant sales or gifts of the coloured versions for 1 guinea. This arrangement continued for just over a year, until 9 August 1856, during which period Martens received a total of 27 lithographs for colouring and sale. A Mr Baldwin was the agent for the sale of the View from St Leonards and View of Sydney lithographs from February 1859. After this date Martens records the sale of only 4 of the Robertson’s Point lithographs, between 1859-61.

With a total of 31 Robertson’s Point views accounted for by Martens, the question must be asked: What became of the remaining 463 impressions initially printed? It is possible that Mader kept all the uncoloured copies for sale in his shop, selling them uncoloured, or destroying the unsold copies, with Martens only seeing those 31 noted in his account book. As Martens had no dealings with the print seller after Mader purchased a watercolour View of Sydney in June 1860, it is possible the businessman left the Colony around this time, taking any remaining copies of the lithograph with him. The scarcity of surviving copies of both the 1843 and 1854 Sydney view prints suggests that whilst large numbers may have been printed (up to 500 of each), only
those relatively few recorded by Martens in his account books (143 and 31 respectively) ever reached the public.

**Chromolithography and Odds & Sods**

From July 1861 until July 1876 Martens' account books do not record the sale or gift of any lithographs - the last being the *View of Sydney* coloured sold on 10 July 1861. Perhaps this was the last of his supplies. After a sixteen year break the following appeared in his account book during 1876:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Customer</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1876 July 26</td>
<td>Small drawing over Lithog.</td>
<td>James Laidley</td>
<td>2.2.0</td>
</tr>
</tbody>
</table>

It is unclear whether the "small drawing" was over one of Martens' own lithographs. The artist, or perhaps one of his colleagues at the New South Wales Academy of Art, did return to lithography until 1877, noting the following in his account book:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Customer</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1877 Feb. 26</td>
<td>Middle Harbour. Sepia 14 x 10 for Academy 5.5.- not paid for Lithographed.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This suggests that Martens sold a view of Middle Harbour (size 14 x 10 inches) to the New South Wales Academy of Art, of which he was a member, for 5 guineas, and this view was subsequently lithographed, possibly by students of the Academy. Unfortunately no extant copies are known to this author. By 1878 Martens' health was beginning to deteriorate due to heart problems, culminating in his death on 21 August of that year. In his final months, however, he was quite active, selling a number of his works to collectors such as R.P. Carter and T.H. Fielding, and arranging for the production of a series of chromolithographs of his views by John Sands & Co. On 28 May he recorded the following in his account book:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Customer</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 28</td>
<td>Gum tree Cold. Lithogh.</td>
<td>R.P. Carter</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lighthouse ditto.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These two lithographs were possibly from the 1850-1 series of small lithographs, namely no.7 *Blue Gum trees, Bathurst Road* and no.14 *The Lighthouse, South Head*. In June he was busy producing views for the firm of Sands and Fielding (or John Sands & Co.) for the proposed series of chromolithographs, as he noted in his account book:

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Customer</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 7th</td>
<td>View between Georges head &amp; Middle head (Sands &amp; Fielding for Chromo.)</td>
<td></td>
<td>10.10.0</td>
</tr>
<tr>
<td>7</td>
<td>Mount Wingen.</td>
<td>J. Sands &amp; Co.</td>
<td>10.10.0</td>
</tr>
<tr>
<td></td>
<td>for Chromo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>The Gap and Entrance Vignette J. Sands.</td>
<td></td>
<td>10.10</td>
</tr>
</tbody>
</table>
It appears that Martens' death in August forestalled the final production of this series of chromolithographic prints.

Summary

Conrad Martens' experiments and commercial ventures with popular prints contained elements of both success and failure - his 1843 View from St Leonards was "in the long run" a commercial success and provided much needed funds for the artist and his family during the depression of the mid to late 1840s. The 1850-1 series of small lithographs may have been fraught with production difficulties and a commercial failure but Martens was quite pleased with the results of his work as a lithographer, yet disheartened by the bungling printers of Sydney. We do not know his thoughts on the View from Robertson's Point print of 1854, though judging by the scarcity of surviving copies and their common colouring in his watercolour style, Martens was not at ease with the final product and in the long run tried to make them appear as close as possible to his finished watercolours.

Conrad Martens had early realized where his strengths lay and eventually abandoned his experiments with the production of prints in the 1850s to concentrate all his talents on refining his watercolour technique, especially during the last two decades of his life. His ultimate success in this task is there for all to see.
Appendix 1

Conrad Martens' Prints

Catalogue of Works

This catalogue is arranged in rough chronological order, regardless of whether the print is a lithograph, engraving, or etching. The following codes are used throughout:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>b/w</td>
<td>Black &amp; White</td>
</tr>
<tr>
<td>DG</td>
<td>Dixson Gallery</td>
</tr>
<tr>
<td>DL</td>
<td>Dixson Library</td>
</tr>
<tr>
<td>l.l.</td>
<td>lower left</td>
</tr>
<tr>
<td>l.r.</td>
<td>lower right</td>
</tr>
<tr>
<td>ML</td>
<td>Mitchell Library</td>
</tr>
<tr>
<td>NLA</td>
<td>National Library of Australia</td>
</tr>
</tbody>
</table>

All measurements are in centimetres unless otherwise stated. Bolded text is copied verbatim from the print.

1  **[Untitled] c1825**
   Lithograph

2  **The Beacon, Exmouth c1830**

   ![Image]
   *THE BEACON, EXMOUTH*
   C.Martens delt. On stone by F. Martens.
   *Printed by Engelmann, Graf, Coindet & Co.*

   Lithograph. 11.4 x 19.4cm inside frame lines, on sheet 16.2 x 22.4cm. Dated c.1830. Copy at DL Pd766 (formerly Sp33P).

3  **Steamboat from Calais to London c1830**

   ![Image]
   *STEAMBOAT FROM CALAIS TO LONDON*
   C.Martens delt. F. Martens lithog.
   *Printed by Engelmann & Co.*

   Lithograph. Image 11.7 x 19.6cm, on India paper inside plate mark. Dated c.1830. Copy at ML SV*SpColl/Martens/18.

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**English Etchings c.1830**

A collection of English ‘etchings’ was sold at auction by Lawson’s, Sydney, 1980, in association with a collection of sketchbooks from the period 1825-30. Copies at ML FM4/7693. All works are titled on verso in pencil, and undated, unless otherwise stated.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Type</th>
<th>ML REF</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Burnham Beeches</td>
<td>Etching</td>
<td>ML FM4/7693 f.172-173</td>
</tr>
<tr>
<td>5</td>
<td>Shores of the Wash</td>
<td>Etching</td>
<td>ML FM4/7693 f.174-175</td>
</tr>
<tr>
<td>6</td>
<td>Moor farm Fordham</td>
<td>Etching</td>
<td>ML FM4/7693 f.176-177</td>
</tr>
<tr>
<td>7</td>
<td>Woolley</td>
<td>Etching</td>
<td>ML FM4/7693 f.178-179</td>
</tr>
<tr>
<td>8</td>
<td>Lanyon Q</td>
<td>Etching</td>
<td>ML FM4/7693 f.180-181</td>
</tr>
<tr>
<td>9</td>
<td>The Peak</td>
<td>Etching</td>
<td>ML FM4/7693 f.182-183</td>
</tr>
<tr>
<td>10</td>
<td>[Sailing boats with building in background at right]</td>
<td>Etching</td>
<td>ML FM4/7693 f.184</td>
</tr>
<tr>
<td></td>
<td>No title. n.d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Warwickshire Canal</td>
<td>Etching</td>
<td>ML FM4/7693 f.185-186</td>
</tr>
<tr>
<td>12</td>
<td>Lynn (187-188)</td>
<td>Etching</td>
<td>ML FM4/7693 f.187-188</td>
</tr>
<tr>
<td>13</td>
<td>Bamborough castle.</td>
<td>Etching</td>
<td>ML FM4/7693 f.189-190</td>
</tr>
<tr>
<td>14</td>
<td>On Merivale Bridge</td>
<td>Etching</td>
<td>ML FM4/7693 f.191-192</td>
</tr>
<tr>
<td>15</td>
<td>The Ridgway Barkshire Downs</td>
<td>Etching</td>
<td>ML FM4/7693 f.193-194</td>
</tr>
<tr>
<td>16</td>
<td>Fowey</td>
<td>Etching</td>
<td>ML FM4/7693 f.195-196</td>
</tr>
</tbody>
</table>
HMS Beagle Prints, 1838-39

Conrad Martens was official artist with the Beagle survey expedition during the years 1833-4. His drawings were subsequently used to produce engravings the published account. Each of these engravings appeared in the *Narrative* of 1839 and are listed below. A sample of the format as printed is given, listing title, date, and engraver information.

**[Image]**

* C. Martens  
  T. Landseer  
  **MONTE VIDEO**  
  Published by Henry Colburn, Great Marlborough Street, 1838

17 **Monte Video**  [1838]  
Engraving

18 **Mount Sarmiento**  [1838]  
Engraving
Image 16.6 x 9.8cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, I, facing p.252. Based on the pencil sketch "Sarmiento" (Keynes, cat. no. 214).

19 **San Carlos de Chiloe**  [1838]  
Engraving
Image 5.7 x 10.1cm on page 22.3 x 14cm. Engraved by S. Bute. Reproduced in *Narrative*, I, facing p.275, above another engraving "San Carlos de Chiloe" (no.6). Based on the watercolour "San Carlos, Chiloe" (Keynes, cat. no. 228).

20 **San Carlos de Chiloe**  [1838]  
Engraving
Image 12.9 x 10.1cm on page 22.3 x 14cm. Engraved by S. Bute. Reproduced in *Narrative*, I, facing p.275, below "San Carlos de Chiloe" (no.5). Based on the watercolour "Street with wooden houses in Chiloe" (Keynes, cat. no. 230).

21 **Breast Ploughing at Chiloe**  [1838]  
Engraving
Image 16.6 x 10cm on page 22.3 x 14cm. Engraved by T. Landseer. Composite image, based on a picture by P.P. King with elements of one by Martens (Keynes, cat. no. 233). Reproduced in *Narrative*, I, facing p.287. Illustrated, Keynes, 1979, p.205, b/w.

22 **Near Pt. Arena**  [1838]  
Engraving
Image 7.0 x 11.5cm on page 22.3 x 14cm. Engraved by J.W. Cook. Reproduced in *Narrative*, I, facing p.300. Based on the watercolour "Punta Arenas, Chiloe" (Keynes, cat. no. 223).
23 **Pt. Arena - San Carlos, Chiloe** [1838]
Engraving
Image 7.0 x 11.5cm on page 22.3 x 14cm. Engraved by J.W. Cook. Reproduced in *Narrative*, I, facing p.300. Based on the watercolour "Punta Arenas, Chiloe" (Keynes, cat. no. 220).

24 **Cape Horn** [1838]
Engraving
Image 7.0 x 11.5cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in *Narrative*, I, facing p.407. Based on the watercolour "Distant view of Cape Horn. Feby 24 1834" (Keynes, cat. no. 112).

25 **North-east side of Wollaston Island near Cape Horn** [1838]
Engraving
Image 16.2 x 19.6cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in *Narrative*, I, facing p.433. Based on the watercolour "Fuegians in a canoe off Wollaston Island" (Keynes, cat. no. 114).

26 **Fuegian (Yapoo Tekeenica) at Portrait Cove** [1838]
Engraving
Image 16.6 x 10.2cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, frontispiece. Based on the watercolour "Fuegian and his canoe" (Keynes, cat. no. 131, with elements of nos. 128 and 130).

27 **Patagonians (at Gregory Bay)** [1838]
Engraving
Image 16.6 x 10.2cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.136. Based on the watercolour "Patagonians" (Keynes, cat. no. 96).

28 **Entrance to Berkeley Sound** [1838]
[Entrance to Port St Julian]
Engraving
Image 5.7 x 10.6cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in *Narrative*, II, facing p.248. Erroneously titled "Entrance to Berkeley Sound" - the engraving is actually based on the watercolour "Entrance to Port St Julian. Jan 9 1834" (Keynes, cat. no. 92).

29 **Settlement at Port Louis** [1838]
Engraving
Image 5.7 x 10.6cm on page 22.3 x 14cm. Engraved by J.W. Cook. Reproduced in *Narrative*, II, facing p.248. Based on the watercolour "Port Louis" (Keynes, cat. no. 164).

30 **Berkeley Sound, Falkland Islands** [1838]
Engraving
Image 5.7 x 10.6cm on page 22.3 x 14cm. Engraved by J.W.Cook. Reproduced in *Narrative*, II, facing p.248. Based on the watercolour "Port Louis" (Keynes, cat. no. 166).
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Date</th>
<th>Type</th>
<th>Image Size</th>
<th>Engraver</th>
<th>Reproduced In</th>
<th>Based On</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Britannia or Tower Rock, Port Desire</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 4.3 x 10cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in Narrative, II, facing p.316. Based on the watercolour &quot;Britannia Rock from a distance&quot; (Keynes, cat. no. 89).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Anchorage, and Spanish Ruins, Port Desire</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 4.3 x 10cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in Narrative, II, facing p.316. Based on the watercolour &quot;Anchorage, and Spanish Ruins, Port Desire&quot; (Keynes, cat. no. 79).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Upper part of Port Desire inlet</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 4.3 x 10cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in Narrative, II, facing p.316. Based on the watercolour &quot;The course of the river - looking down 21 miles from the mouth. Davis Decr 1833&quot; (Keynes, cat. no. 85).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Bivouac at the Head of Port Desire Inlet</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 4.3 x 10cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in Narrative, II, facing p.316. Based on the watercolour &quot;The Anchorage. Decr 29&quot; (Keynes, cat. no. 87).</td>
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<td>35</td>
<td>Button Island, near Woollya</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 10.3 x 16.8cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in Narrative, II, facing p.323. Based on the pencil sketch &quot;Ponsonby Sound. March 5 1834&quot; (Keynes, cat. no. 151).</td>
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<td>36</td>
<td>Portrait Cove in Beagle Channel</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 8.8 x 11.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in Narrative, II, facing p.326. Based on the watercolour &quot;Fuegians and the Beagle at Portrait Cove&quot; (Keynes, cat. no. 122).</td>
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<td>37</td>
<td>Murray Narrow - Beagle Channel</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 8.9 x 11.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in Narrative, II, facing p.326. Based on the watercolour &quot;The Beagle in Beagle Channel&quot; (Keynes, cat. no. 149).</td>
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<td>38</td>
<td>Repairing boat</td>
<td>1838</td>
<td>Engraving</td>
<td>Image 5.9 x 10.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in Narrative, II, facing p.336. Based on the watercolour &quot;Banks of the Santa Cruz River, Patagonia&quot; (Keynes, cat. no. 172).</td>
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</table>
| 39   | **Distant Cordillera of the Andes** [1838]  
Engraving  
Image 5.9 x 10.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.336. Based on the watercolour "Banks of the Santa Cruz with distant view of the Andes" (Keynes, cat. no. 185). |
| 40   | **Beagle laid ashore, River Santa Cruz** [1838]  
Engraving  
Image 5.9 x 10.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.336. Original drawing not located (Keynes, cat. no. 170). |
| 41   | **Distant Cordillera of the Andes** [1838]  
Engraving  
Image 5.9 x 10.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.339. Based on the watercolour "Banks of the Santa Cruz with distant view of the Andes" (Keynes, cat. no. 185). |
| 42   | **Basalt Glen - Santa Cruz River** [1838]  
Engraving  
Image 10 x 16.1cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.348. Based on the watercolour "Basalt Glen on Santa Cruz River" (Keynes, cat. no. 174). |
| 43   | **Santa Cruz River, and distant view of the Andes** [1838]  
Engraving  
Image 8.6 x 16.2cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced *Narrative*, II, facing p.351. Based on the watercolour "Cordillera of the Andes from the Santa Cruz River" (Keynes, cat. no. 192). |
| 44   | **Cordillera of the Andes, as seen from Mystery Plain, near the Santa Cruz** [1838]  
Engraving  
Image 8.9 x 15.9cm on page 22.3 x 14cm. Engraved by S. Bull. Reproduced in *Narrative*, II, facing p.352. Based on the watercolour "Distant view of the Andes from the Santa Cruz River" (Keynes, cat. no. 187). |
| 45   | **Mount Sarmiento (from Warp Bay)** [1838]  
Engraving  
Image 10.3 x 16.4cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced *Narrative*, II, facing p.359. Based on the watercolour "Mount Sarmiento" (Keynes, cat. no. 208 and elements of 213). |
| 46   | **Otaheite or Tahiti** [1838]  
Engraving  
| 47   | **Eimeo near Otaheite** [1838]  
Engraving  
Image 6.1 x 10cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in *Narrative*, II, facing p.517. Based on the pencil sketch "View on the South side of
Moorea, Moua roa or High Mountain. Feby 3/35. Painted for Capt F." (Keynes cat. no. 290). A watercolour development of this view was sold by Conrad Martens in Sydney to Captain Robert FitzRoy on 28 January 1836 for 2 guineas.

48 Near Matavai in Otaheite
Engraving
Image 6.1 x 10cm on page 22.3 x 14cm. Engraved by T. Landseer. Reproduced in Narrative, II, facing p.517.

49 HMS Beagle off Cape Horn [n.d.]
Lithograph.
Image 10.5 x 14.5cm on plate 16 x 27cm. Signed ‘C.M.’ I.I. Titled in pencil. Appears to be a proof which was never published. Copies at ML SV*SpColl/Martens/9, on brownish paper; and DG SV*SpColl/Martens/5, on cream paper.

Works in New South Wales 1835-1878

The following works were produced by Conrad Martens during his period of residence in New South Wales, between 1835-1878. A description of each print is given, along with known variants.

50 The River Glenelg, 1839

[Image]
The River Glenelg

Major T.L. Mitchell delt. G. Barnard lith. J. Graf. Printer to Her Majesty


51 St Andrew’s Cathedral, 1840

[Image]
THE CATHEDRAL CHURCH OF SAINT ANDREW
NOW IN THE COURSE OF ERECTION AT SYDNEY IN NEW SOUTH WALES

Day & Haghe, Lithrs. to the Queen

Lithograph, green-grey tint. Image 30.5 x 42.5cm on sheet 35 x 42.5cm. Dated 1840, based on a drawing in Indian Ink executed by Martens during January 1840. Copies at DG*D5 f.31 (on board, trimmed), Mitchell Library, and Dixson Library. Exhibited Colonial Gothic exhibition, Sydney, 1979. Illustrated in J. Kerr & J. Broadbent Gothick Taste in the Colony of New South Wales (Sydney, 1980, p.69).
Sydney from the North Shore, 1843

[Image]

VIEW OF SYDNEY, FROM ST. LEONARDS.

Drawn on stone by T.S. Boys C. Graf, Lith to Her Majesty
Published at 14 Pall Mall East, by Paul & Dominic Colnaghi & Co.
Publishers to Her Majesty and the Royal Family. Septr. 11th 1843.

Lithograph. Image 27.1 x 40.2cm. The image contained the inscriptions "C. Martens 1842" l.l., and "Sydney from the North Shore, 1842" l.r., though the lithograph is titled "View of Sydney, from St. Leonards". The original lithograph was printed with a grey tint, prior to over painting. This lithograph is based upon the watercolour "Sydney from the North Shore, 1842", formerly part of the Sehan Collection at Stuartholme, illustrated Art & Australia, September 1973, p.44. Illustrated - Lindsay (1920), plate XI, colour; Lindsay (1968) plate 28, colour; Badham (1954), plate 1, colour; Dutton (1974), b/w. A number of variations of the lithograph exist, due to subsequent colouring and over-painting by Martens. The original print contained two Aborigines, one seated & drinking, the other standing, both by the roadside. In some versions of the print Martens has over painted the Aborigines and replaced them with European figures. The house on the point in the middle right distance has also been subsequently removed by over painting in some instances. Variations are listed below:

* Mitchell Library ML95 - hand-coloured with watercolour, framed, faded.
* ML V*SpColl/Martens/27 - grey tint only, torn, cracked, & foxed.
* ML V*SpColl/Martens/28 - hand-coloured with watercolour, rounded top corners produced by rubbing out, plus inscriptions (title, etc) also rubbed out.
* ML V*SpColl/Martens/29 - hand-coloured proof, no lettering, torn. Presented by the family of Reverend Henry Stobart in 1937, Stobart having purchased it from Martens on 5 June 1853 for £1.10.0.
* ML V*SpColl/Martens/30 - hand-coloured, trimmed. Aborigines and house on point in centre roughly painted over with watercolour and oil.
* ML V*SpColl/Martens/31 - hand-coloured in watercolour and oil, trimmed. Two Ex Reverend W.B. Clarke collection, donated by his son.
* Dixson Gallery DG271 - hand-coloured, framed, creased. Aborigines painted over, replaced by two European figures.
* Dixson Gallery DG278 - hand-coloured, framed, creased.
* DG V*SpColl/Martens/2 - hand-coloured with watercolour and oil. Aborigines and house painted out and replaced with two European figures.
* DG V*SpColl/Martens/3 - hand-coloured, trimmed.
* Dixson Library Pf119 - grey tint, torn.
* Dixson Library Pf120 - hand-coloured with watercolour, trimmed.

Captain Stokes Speared, 1846

[Image]

Captain Stokes Speared, at Point Pearce
C. Martens del.
London, Published by T. & W. Boone, 1846

Steel engraving, reproduced in John Lort Stokes' Discoveries in Australia; with an account of the coasts and rivers explored and surveyed during the voyage of H.M.S. Beagle in the years 1837-43, volume II, London in 1846, opposite page 108. 'C. Martens del' in lower left corner.
54 Sketches in the Environs of Sydney 1850-1

Set of twenty lithographs issued between January 1850 and July 1851, with two distinct wrappers (printed on a number of different coloured papers), as indicated below:

a. Set. No.

SKETCHES
IN THE
ENVIRONS OF SYDNEY;

Being part of a series of sketches intended to illustrate
the scenery of New South Wales.

Drawn on stone and tinted by Conrad Martens;

Printed by J.Allan.
Sydney, January, 1850.

Published by the Artist, and sold by W. and F. Ford,
W.R. Piddington, W. Moffitt, and all booksellers.

Printed wrapper, on white (cream), grey, and green-grey paper. Ferguson no.5443.

b. Set. No.

SKETCHES
ILLUSTRATIVE OF THE SCENERY
OF
NEW SOUTH WALES;

From Nature and on Stone
by
Conrad Martens;

Printed by J.Allan.
Sydney, July 1851.

Published by the Artist, and sold by W. and F. Ford, J.R. Clarke, and all Booksellers.

Printed wrapper, on grey and grey-green paper. Ferguson no.5444. The above wrappers (54a & 54b) were variously issued with the following 20 lithographs, in sets of 4 according to contents lists and numbers inked in pen on the wrappers.

The 5 printed Contents lists were as follows:

{Set 1 No.1}

Contents

1. The Statue of Sir Richard Bourke at the upper entrance of the Domain; the North Head and Light House in the extreme distance.
2. Government House and Macquarie Fort from the Domain, near the north end of the Botanic Garden.


4. Rocks, called Mrs. Macquarie's Chair, at the extreme end of the Domain.

{Set 1 No.2}  
Contents

1. View of Sydney from near Tivoli

2. North Head and Entrance to Port Jackson, taken from within.

3. Blue Gum Tree, "Eucalyptus."


{Set 1 No.3}  
Contents

1. Entrance to Government House, Sydney.

2. View in Double Bay, Port Jackson.

3. Iron Bark, and Tea Tree.

4. The Lower Lodge, Domain, Sydney.

{Set 2 No.1}  
Contents

1. Elizabeth Bay, Port Jackson.

2. The Lighthouse, Port Jackson.
3. *Bush Scene, Illawarra*  
*(Nettle Tree and Cabbage Palms.)*

4. *Church at St. Leonard's, North Shore.*

{Set 2 No.2}

Contents

1. *Part of Port Jackson, with Garden Island, from near the Church, Darling Point.*

2. *Sydney Cove from Milson's Point.*

3. *Scene near Brisbane Water.*  
*(Sassafrass tree, seaforthia, &c., &c.)*

4. *Clarke's Island, Port Jackson.*

The above five issued parts were divided by Martens into sets as follows:

Set 1, No. 1, 2, & 3  
Set 2, No. 1 & 2.

Set 1, No.1 was available in January 1850. Only three of the 20 lithographs issued bore a title within the printed image - the rest were untitled apart from that given them in the contents lists. Martens also included a list of titles of the 20 lithographs available in July 1851 in his Account Book. The 20 individual lithographs are described as follows:

55 *The Statue of Sir Richard Bourke at the upper entrance of the Domain; the North Head and Light House in the extreme distance.*

Inscribed "Entrance to Domain, Sydney, 1849". Signed "CM" l.l. Sepia tinted lithograph, with dark sepia wash and white highlights. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set 1, No. 1, number 1.

56 *Government House and Macquarie Fort from the Botanic Gardens, near the north end of the Botanic Garden.*

Inscribed "Govt. House from the Domain". Signed "CM" l.l. Sepia tinted lithograph, with sepia wash and highlights in black and white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set 1, No.1, number 2.

57 *Trees, "Banksia Serrata, on the right of the road to Mrs. Darling's Point."

Signed "CM" l.l. Sepia tinted lithograph, with sepia wash added plus white highlight.
Rocks, called Mrs. Macquarie's Chair, at the extreme end of the Domain.

Inscribed "View in Domain, Sydney". Signed "CM" l.l. Sepia tinted lithograph, with highlights in dark sepia and white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.1, number 4. Based on the pencil sketch MLPX28 f.62.

View of Sydney from near Tivoli.

Signed "CM" l.l. Sepia tinted lithograph, with grey wash and white highlights. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.2, number 1. Based on pencil sketch DLPX28 f.63.

North Head and Entrance to Port Jackson, taken from within.

Signed "CM" l.l. Sepia tinted lithograph, with white and black highlights. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.2, number 2.

Blue Gum Tree, "Eucalyptus".

Signed "CM" l.l. Cream tinted lithograph, with highlights in white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.2, number 3.

View in Sydney Harbour, from the Botanic Gardens.

Signed "CM" l.l. Cream tinted lithograph, with sepia wash and highlights in white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.2, number 4. Based on pencil and watercolour sketch DLPX31 f.16.

Entrance to Government House, Sydney.

Signed "CM" l.l. Cream tinted lithograph, with sepia wash. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.3, number 1.

View in Double Bay, Port Jackson.

Signed "CM" l.l. Cream tinted lithograph, with sepia wash and highlights in white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.3, number 2. Based on pencil & watercolour sketch DLPX32 f.22.

Iron Bark, and Tea Tree.

Signed "CM" l.l. One example bears the title "Iron bark & tea tree" at l.l. Cream tinted lithograph, with sepia wash and highlights in black. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.3, number 3. Based upon the original watercolour "Iron Bark" (DG SV^SpColl/Martens/3), with the image in reverse upon the lithograph.

The Lower Lodge, Domain, Sydney.

Signed "CM" l.l. Cream tinted lithograph, with sepia wash and highlights in black.
Elizabeth Bay, Port Jackson.

Signed "CM" l.r. Cream tinted lithograph, with sepia wash and highlights in black. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set I, No.3, number 4.

The Lighthouse, Port Jackson.

Signed "CM" l.l. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.1, number 2.

Bush Scene Illawarra (Nettle Tree and Cabbage Palms.)

Signed "CM" l.r. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.1, number 3.

Church at St. Leonard's, North Shore.

Signed "CM" l.l. Cream tinted lithograph, with sepia wash and highlights in white. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.1, number 4.

Part of Port Jackson, with Garden Island, from near the Church, Darling Point.

Signed "CM" l.l. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.2, number 1.

Sydney Cove from Milson's Point.

Signed "CM" l.l. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.2, number 2.

Scene near Brisbane Water. (Sassafrass tree, seaforthia, &c., &c.)

Signed "CM" l.l. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.2, number 3.

Clarke's Island, Port Jackson.

Signed "CM" l.l. Cream tinted lithograph. Image 26.9 x 14.9cm on paper 26.8 x 37.4cm. Set II, No.2, number 4.

Copies of the above lithographs, either in complete or part sets or individually, with both type "a" and "b" wrappers include:

* Mitchell Library Q981.1/M: 20 lithographs with tables of contents and 5 wrappers as follows: Set 1 No.1 - 1850, white; Set 1 No.2 - 1850, green-grey; Set 1 No.3 - 1850, grey; Set 2 No.1 - 1850, green-grey; Set 2 No.2 - 1850, grey.

* Dixson Library Q85.46: 28 lithographs, loose. Purchased by William Dixson for £20.20, from the collection of "Mr. R.J. Carter, Claris, Darling Point". Most of the lithographs bear annotations in pencil by subsequent vendors (?Dixon, Lawson's, Carter) concerning scarcity of image, whether proof, etc. Collection also contains a holograph
and typed list of contents, with a note that "Only the last set - Set 2 No.2., have the
1851 covers. Other all 1850 covers."

Contents: Set 2 No.1 with pale green 1850 wrapper, table of contents, and 4
lithographs; Set 1 No.1 with cream 1850 wrapper, table of contents, and 4 lithographs;
Set 1 No.2 with pale green 1850 wrapper, table of contents, and 6 lithographs,
including two copies each of "North Head and Entrance" and "View from the Botanic
Gardens" (one of each without highlights) and "Blue Gum" with no tint; Set 1 No.3 with
grey-green 1851 wrapper, table of contents, and 5 lithographs, including two copies of
"Guard House" (one with sepia wash), and the others with cream tint only; Set 2 No.2
with grey 1851 wrapper, table of contents, and "Port Jackson from Darling Point"
tinted), 5 copies of "Sydney Cove from Milson's Point", 2 copies of "Brisbane Water"
one without cream tint and pale), and a copy of "Clarke Island" (cream tint).

The five copies of "Milsons Point" are proofs, with a number of variations in quality and
subject matter, as follows:

1. Coarse print, light, signed "CM" l.r., with 3 people on ledge.
2. Coarse print, dark, signed "CM" l.r., with 3 people on ledge.
3. Coarse print, dark, signed "CM" l.r., with 3 people on ledge.
4. Fine print, signed "CM" l.m.i., with 3 people and a dog on the ledge.
5. Fine print, signed "CM" l.l., with 5 people and a dog on the ledge, plus a cream
tint.

* Dixson Library Q85.47: 20 lithographs, bound in marbled board covers. Bearing
bookplates of "Henry L.White, Belltrees, Scone, N.S.W." and "William Dixson".
Inscribed inside front cover:

From William and Eliza Bland / to their dear Sister /
"Sophy" Heath. / Sydney, 7th March 1854.

No printed wrappers. Some interleaving. Contents as follows: Set 1, No.1, 4
lithographs; Set 2 No.2, 4 lithographs; table of contents Set 1, no.2, plus four
lithographs; table of contents Set 1, no.3, plus four lithographs; table of contents Set 2,
no.1, plus four lithographs.

* Dixson Library Q85.48: 20 lithographs bound in green cloth and brown leather, bearing
"William Dixon" bookplate.
Contents: Set 1, No.1, dark-brown 1850 wrapper with tables of contents for Set 1 No.1,
Set 1 No.2, and Set 1 No.3, with accompanying 12 lithographs; followed by 8
lithographs (Brisbane Water, Illawarra, St Thomas's Church, Milson's Point - no tint,
Port Jackson from Darling Point, South Head Lighthouse, Elizabeth Bay, Clarke's
Island); and 2 grey 1850 wrappers (Set 1 No.2 and Set 1 No.3) bound in at end.

* Dixson Library Q85.49: 20 lithographs, hand-coloured with watercolour, very fine.
Frayed wrappers and plate edges. Bound in green cloth, with bookplates of "James
Edge Partington" and "William Dixson".

Contents: 20 lithographs comprising Set 1 No.1, grey-green 1850 wrapper; Set 1 No.2,
grey 1850 wrapper; Set 1 No.3, grey 1850 wrapper; Set 2 No.1, grey 1850 wrapper;
Set 2 No.2, grey-green 1851 wrapper.
* Dixson Library Q85.50: 12 lithographs, loose. One 1850 wrapper, cream. All lithographs titled in ink or pencil, possibly by Martens. Contents: Set 1 No.1, Set 1 No.2, & Set 1 No.3.

* Dixson Library Q85.51: 68 lithographs, loose, variously coloured and uncoloured, trimmed, proofs, etc. No wrappers. Titles and conditions as follows:

1. Governor Bourke's Statue - coloured.
2. Govt. House from the Domain.
5. Banksia trees - coloured.
7. Mrs Macquaries Chair.
8. Mrs Macquaries Chair - coloured.
9. Sydney from Tivoli - trimmed.
10. Sydney from Tivoli - trimmed.
11. Sydney from Tivoli - trimmed.
12. Sydney from Tivoli - trimmed, plus sepia wash.
13. Sydney from Tivoli - trimmed, tint only.
15. Entrance to Harbour - plus tint and black.
17. Blue Gum - no tint.
18. Blue Gum - tint, plus white and black.
22. Guard House - coloured, fine.
23. Guard House.
24. Double Bay - tint.
25. Double Bay - no tint.
27. Iron bark & tea tree - coloured, fine.
29. Iron bark & tea tree.
31. Lower Lodge, Domain.
32. Lower Lodge, Domain.
33. Lower Lodge, Domain - coloured, fine.
34. Elizabeth Bay - plus sepia wash.
35. Elizabeth Bay - trimmed plus sepia wash.
36. Elizabeth Bay - plus sepia wash.
37. Elizabeth Bay - coloured, fine.
38. Lighthouse, South Head - plus grey wash.
39. Lighthouse, South Head.
40. Lighthouse, South Head - no wash.
41. Lighthouse, South Head - trimmed.
42. Lighthouse, South Head - coloured, fine.
43. Lighthouse, South Head.
44. Illawarra - coloured, fine.
45. Illawarra.
46. Illawarra.
47. Illawarra.
48. Illawarra.
49. St Thomas's, North Shore - coloured.
50. St Thomas's, North Shore.
51. Port Jackson from Darling Point.
52. Port Jackson from Darling Point.
53. Port Jackson from Darling Point - coloured.
54. Port Jackson from Darling Point.
55. Sydney Cove from Milsons Point.
56. Sydney Cove from Milsons Point - coloured.
57. Sydney Cove from Milsons Point - trimmed.
58. Sydney Cove from Milsons Point - trimmed.
59. Sydney Cove from Milsons Point.
60. Brisbane Water - coloured.
61. Brisbane Water - coloured.
62. Brisbane Water - coloured.
63. Brisbane Water.
64. Brisbane Water - trimmed.
65. Brisbane Water.
66. Brisbane Water.
67. Clarke Island - trimmed.
68. Clarke Island - coloured.

* DL PXX11 f.3: Government House from the Domain - coloured.
* DL PXX12 f.16: Mrs Macquaries Chair - coloured.
* DG SV*SpColl/Martens/2: Blue Gum Tree - hand-coloured with watercolour and white, with extra trees and vegetation painted in. Signed l.l. "C.Martens" in black ink.
* ML SSV*SpColl/Martens/10: The Lower Lodge, Domain.
* ML SV*SpColl/Martens/17: Bush Scene, Illawarra.
* ML PXC971: Collection of Sketches and 9 lithographs:
  f.16 - Scene in Brisbane Water - no tint.
  f.17 - View in Double Bay, Port Jackson.
  f.18 - Elizabeth Bay, Port Jackson.
  f.19 - The Lighthouse, Port Jackson.
  f.20 - Part of Port Jackson - no tint.
  f.21 - Milsons Point - no tint.
  f.22 - Bush Scene, Illawarra.
  f.23 - North Head and Entrance to Port Jackson.
  f.24 - Church at St Leonard's, North Shore.

* Australian National Library abn87-079582, 5 lithographs.
* Australian National Library abn87-079611, 5 lithographs.

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75  *Berry's Bay, St Leonards, May 21st & 25th*  [?1850s]
Lithograph  20 x 30.4cm

Proof, never issued. Inscribed "St.W." at top centre, and the above title, lower left. Copies located at: DG SV*SpColl/Martens/9 - two prints, one on each side of a sheet of grey paper; DG SSV*SpColl/Martens/1 - on white paper.

76  **Heading - Illustrated Sydney News 1854**

Wood engraving. Commissioned by Messrs. Howe & Mason of the *Illustrated Sydney News* on 18 September 1854, for 5 guineas. This heading was engraved on wood by Martens and used by the newspaper between November 1854 and March 1855.

77  **Abercrombie Cavern 1854**


78  **Tree Ferns**  [n.d.]

Etching. Signed 'C.M.' l.r. Image 13.5 x 11.2cm on paper 29 x 23cm. Copy at DL Q85.51 f.69. Possibly based on flora from the Illawarra and Brisbane Water areas of New South Wales. Exhibited at Ballarat Fine Art Gallery in 1976 (cat. no. 76, illustrated), along with a proof copy made by Lionel Lindsay.

79  **Sydney from Robertson's Point 1855**

[IMAGE]

*VIEW OF SYDNEY, N.S.W.*

*Drawn from nature by Conrad Martens  On stone by T.Picken.*

*Day & Son Lithrs. to The Queen.*

*Published by F.Mader, Sydney, May 1855.*

Cream tinted lithograph. Image 26.8 x 37.3cm (11" x 19 1/2"). Elsewhere titled *Sydney from Robertson's Point* by the artist. Exhibited *Painted Panorama* exhibition, Mitchell Library, Sydney, 1895, catalogue no. 24 (illustrated). Copies at:

*  ML V*SpColl/Martens/5  - cream tint only.
*  ML V*SpColl/Martens/6  - cream tint only, very foxed.
*  ML V*SpColl/Martens/7  - cream tint only, torn, trimmed.
*  ML V*SpColl/Martens/8  - hand coloured with watercolour & white.
*  ML V*SpColl/Martens/9  - pale cream tint (?bleached) on white paper on board.
*  Dixson Gallery DG194  - hand coloured.
*  Dixson Library Pf118  - cream tint only, torn.
Conrad Martens' lithographs and engravings appeared in six basic sizes, the smallest being "HMS Beagle off Cape Horn" and the largest the two views of Sydney from the North Shore. Dimensions are given as follows in imperial (inches) and metric (centimetres), with height followed by width:

<table>
<thead>
<tr>
<th>Imperial</th>
<th>Metric</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 4 1/8 x 5 11/16&quot;</td>
<td>10.5 x 14.5cm</td>
<td>HMS Beagle off Cape Horn</td>
</tr>
<tr>
<td>2. 4 1/2 x 7 5/8&quot;</td>
<td>11.4 x 19.4cm</td>
<td>Steam Boat from Calais to London, c1830</td>
</tr>
<tr>
<td>3. 7 7/8 x 12&quot;</td>
<td>20 x 30.4cm</td>
<td>Berry's Bay, St Leonards</td>
</tr>
<tr>
<td>4. 10 1/2 x 14 3/4&quot;</td>
<td>26.6 x 37.4cm</td>
<td>Set of small lithographs 1850-51</td>
</tr>
<tr>
<td>5. 10 7/8 x 19 3/4&quot;</td>
<td>27.6 x 50.2cm</td>
<td>View of Sydney from St Leonards, 1843; Sydney from Robertson’s Point, 1854</td>
</tr>
<tr>
<td>6. 13 3/4 x 16 3/4&quot;</td>
<td>35 x 42.5cm</td>
<td>St Andrews, 1840</td>
</tr>
</tbody>
</table>

References


FitzRoy, Robert, *Narrative of the surveying voyages of His Majesty's Ships Adventure and Beagle between the years 1826 and 1836*, volumes II, Henry Colburn, London, 1839.


King, P.P., *Narrative of the surveying voyages of His Majesty's Ships Adventure and Beagle between the years 1826 and 1836*, volumes I, Henry Colburn, London, 1839.

Lindsay, Lionel, *Conrad Martens - The Man & His Art*, Angus & Robertson, Sydney, 1920.

Conrad Martens was a British 19th Century artist who was born in 1801. Their work was featured in several exhibitions at key galleries and museums, including the Museum of Sydney and The Ian Potter Museum of Art. Conrad Martens's work has been offered at auction multiple times, with realized prices ranging from $91 USD to $428,315 USD, depending on the size and medium of the artwork.