

# THE ONSLOW HISTORIAN

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## Colonial Artists of the North Road

*John Wilson and Judy Siers*



ONSLOW HISTORICAL SOCIETY INC.



# THE ONSLOW HISTORIAN

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*The great military road is being gradually carried along ... The native chiefs most impatient of British domination, are now perfectly awake, as old Rauparaha admitted ... to find these thoroughfares so useful to themselves that not only do the most mischievous abstain from breaking them up, but, even during warfare, they have seldom opposed any well sustained obstruction to their formation.*

Colonel Mundy, January 1848

### Front Cover:

William Anson McCleverty's watercolour painting, 215 x 515 mm, titled: *Leigh's Stockade near Kuripuni River, Porirua Dec 1847*. The location is in today's Wellington suburb of Tawa, on the main road and just north of Oxford Street. Early settlers called the area Tawa Flat.

REF: NATIONAL LIBRARY OF AUSTRALIA REF. 2946678

### Back Cover:

John Pearse's watercolour painting, 70 x 125 mm, titled *Cut into the Coast. Leading to Wanganui from Wellington as seen from "board ship" in Cook's Straits (between 1852 and 1856)*.

REF: ALEXANDER TURNBULL LIBRARY REF. E-455-F-079-3

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# Colonial Artists of the North Road

## Introduction

It is intended that this issue of the *Onslow Historian* will present a story of early colonial art and the artists of the North Road, and will provide a guide to visitors to KATE where selected artists' works are on view.

The colonial artists' works included were originally part of an exhibition at Pataka Museum, Porirua, on display in 2008–2009.

Called **North Road** it took its name from the focus of the exhibition – the building of a military road, from 1846–1849, that stretched from Johnsonville to Paekakariki. The route was recorded on a map drawn by Thomas Henry Fitzgerald in 1849.

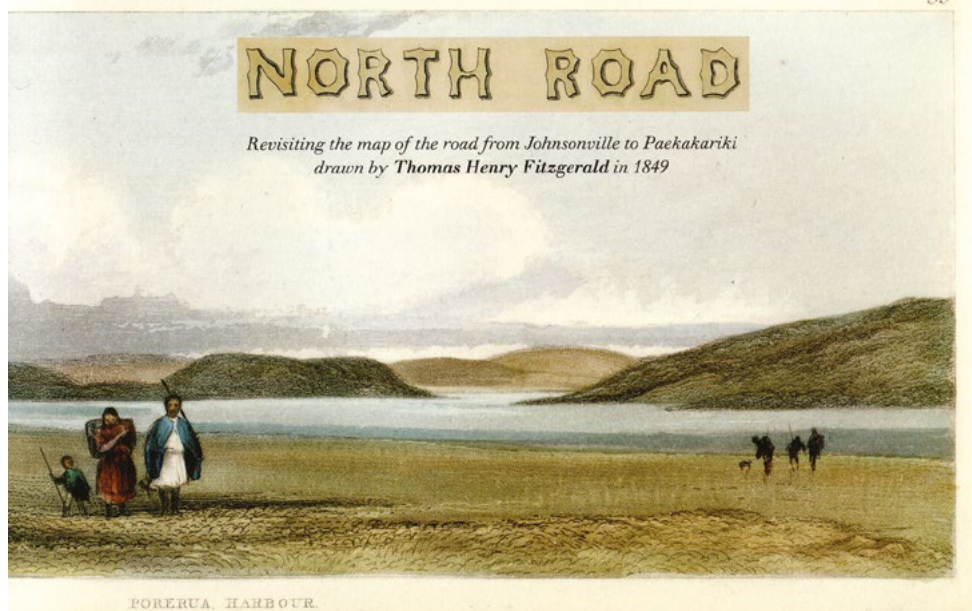
After the arrival of the first settlers in 1840, narrow routes from Wellington northward were built in bridle-track style. This enabled surveyors and settlers to travel by horse and commence clearance and occupation of the land. By 1841 they had reached Porirua. As they progressed, Ngati Toa observed the changes to their landscape and were not pleased. Their response to this imposition, and misunderstanding of colonial intent on the sharing of the land, was to stop the action. They felled large trees and positioned them across tracks, they destroyed bridges and in 1845 Te Rangihaeata declared a tapu on the area.

Frightened settlers fled to town and work on the project ceased. The Wakefield Company negotiated a new understanding with local Maori, yet they realized a military road to protect the builders and the re-housing of settlers was necessary to achieve their goals. Further discussion followed and eased tension. Jobs for Maori were created and the North Road construction recommenced. A military road with a series of protective stockades was built: Clifford's Stockade in Johnsonville; Middleton's Stockade half a mile north of the old Half Way House, Glenside; McCoy's Stockade and Leigh's Stockade in Tawa and Fort Elliott in Porirua.

The **North Road** exhibition of 2008 was researched and produced by historian and author, Bob Maysmor. Also, he wrote an accompanying book, *North Road* that provided information about the construction of the road, landscape art work of the period and the artists. Their work, created some 20 years before photography, provided visual record of how our land and colonial settlement looked at that time in history.

It is from this publication that OHS has selected the pictures for our exhibition and the content for this issue of *The Onslow Historian*.

The background to our exhibition and the publication of this *Onslow Historian* goes



***North Road – Revisiting the map of the road from Johnsonville to Paekakariki drawn by Thomas Henry Fitzgerald in 1849***

Illustration: *Porerua Harbour*, Samuel Charles Brees. Hand-coloured lithograph, 150 x 57 mm.  
PATAKA MUSEUM COLLECTION

back to 2009 when the **North Road** exhibition closed at Pataka Museum. Murray Pillar and the Onslow Historical Society Committee arranged for it to be re-exhibited at KATE. The decision was a brilliant one – the visual presentation was excellent and brought alive a local, colonial story that few of us knew much about. It deserved a second presentation and OHS were able to offer this. The exhibition looked splendid at KATE, the road map stretched a full wall and a light box provided an understanding of how the current motorway sits alongside the original military road. The exhibition drew good attendance and served a good purpose for a long time.

However, recently OHS changed the presentation. We removed most of the North Road illustration detail of the engineering and construction of the road, and the military commentary and all but one map. This material was not destroyed, it is safely stored at KATE, and in replacement we added new artists' work that had not made it in the first hanging as there was more material than KATE could accommodate.

And we have renamed the exhibition *Colonial Artists of the North Road*.

# George French Angas 1822–1886

Artist, naturalist, writer, he left London in 1843 on an art tour through New Zealand and Australia returning in 1846. He visited New Zealand for four months in 1844. The son of George Fife Angas, he was born in Newcastle-on-Tyne. Educated for business at Tavistock but having artistic tastes he studied lithography and anatomical drawing. He went to South Australia, where he accompanied George Grey on an 1843 expedition, making sketches and drawings. Arriving in New Zealand he made many pictures in the North Island, particularly of the Taupo district, which he used in his great work *New Zealanders Illustrated*, published in London, and Australia and New Zealand in 1847. Later he worked in Sydney, Australia and South Africa before returning to England in 1861.



## ***Scene in New Zealand forest near Porirua***

Hand-coloured tinted  
lithograph, 339 x 243 mm.  
ALEXANDER TURNBULL  
LIBRARY REF. PUBL-0014-06

## **An extract from George French Angas, *New Zealanders Illustrated***

*“From Wellington I started on foot through the mountainous forests for Porirua Harbour to visit the settlements of the chief Rauparaha and his fighting general Rangihaeta ... My only companion was Tuarau or Kopai, a nephew of Te Rauparaha being the son of Na Horua, the elder brother of that crafty and powerful chief.*

*“For three or four miles from Wellington a road has been formed through the forest but the path afterwards becomes a narrow track, a little better than a Maori footway; in some places knee deep with mud, and in others so overgrown with tangled lianus and supplejacks as to be scarcely passable. Fallen trees obstructed the way, and owing to the late heavy rains we were compelled to wade for a considerable distance. The scenery along this forest, filled but with numerable parasitical plants, ferns, mosses and orchids climbing up to their very summits, presents a scene of luxuriant vegetation not to be surpassed in the tropics. Beneath the upper canopy of forest trees, such as the rimu, the kahikatea, totara, rata, and many others of enormous growth all affording excellent timber and ornamental wood – there is an undergrowth in these damp and windless twilight solitudes, composed of nikau palm (areca sapida) and the beautiful treefern which is the glory of the New Zealand forest and has been aptly styled the king of the ferns. It is in New Zealand that the cyathea dealbata, and the cyathea medullaris may be seen in their native luxuriance towering to a height of 20 or 30 feet and occasionally attaining a still higher altitude. Every valley in the forest is intersected by a gurgling stream; and the banks of the glen on each side are generally clothed with one leafy mass of magnificent ferns and dracaenae. Some of the mosses are extremely beautiful; a scarlet fungus enlivens the decaying trees and there is scarcely a spot of an inch square that is not the receptacle of vegetable life in these dense and teeming woods.*

*“On emerging from the forest we came upon the shores of the harbour; low sandy flats stretch out for some distance, and the hills around are covered with fern and belts of forest descending to the shore.”*



# Charles Decimus Barraud 1822–1897

Chemist and hobby artist. He arrived, with his wife Sarah Maria Style, from Surrey in Wellington on 20 August 1849. He painted all over New Zealand from the 1850s until his death. He published *New Zealand Graphic and Descriptive* a folio-sized volume of coloured and black and white prints of New Zealand in 1877, with accompanying text by W. T. L Travers. He travelled both islands, producing scenic watercolours of the Pink and White Terraces, Pakeha settlements and Māori chiefs.

He was the first president of the New Zealand Academy of Fine Arts, 1889–97.

He ran several chemist shops in the Wellington region and one each in Whanganui and Napier. He was a chemist in Wellington until 1887 when his Lambton Quay premises burnt down. He lived at *Fern Glen*, 108 The Terrace, and is buried in the family plot in Bolton Street Cemetery. Two New Zealand-born sons, Edward and William, were also painters.



## *Paikakariki Hill*

Watercolour and pencil, 185 x 278 mm.

ALEXANDER TURNBULL LIBRARY REF. A-084-017-1



### ***Porirua near the entrance to Horokiwi Valley***

Watercolour, 255 x 365 mm. ALEXANDER TURNBULL LIBRARY REF. B-006-015

Author and historian Arthur Carmen wrote and published his remarkable book *Tawa Flat and the Old Porirua Road 1840–1970* in 1956, and captured many of the early stories and descriptive essays of our local scenes. Well researched and containing much original source material here is a quote from Colonel Mundy, of *Our Antipodes* fame who was living in the district for a year 1846–1847. *“The great roads to the Porirua district ... commenced by the Company’s settlers and completed by Government, chiefly by soldiers’ labour, afford pleasant rides, good inter-communications and are executed in a style that does credit to a young colony ...”*

Describing a ride out to the Porirua District and beyond: *“Nothing can be more wild and beautiful in its way than the forest scenery on the military road between Kai-wharawhara and Jackson’s ferry. The whole distance of fourteen miles is through a rugged and densely wooded mountain track with but few clearings.”*

After the early years of minimal track access *“... the line was taken up, improved, widened and completed in excellent style by military labour under officers who appear to have known and done their business well.”*

## Francis Bradey 1826–unknown

A painter in oils who resided in Bunnythorpe with his farmer son John William Bradey for 25 years before his death. He is best known for an oil-on-canvas painting “Pahiatanui & Soldier’s barracks 1865” held in the Pataka Museum, Porirua.

He was 14 years old when he arrived in Wellington from England on the ship *Adelaide* in 1840 with his family. His father Francis Bradey (1793–1864) acquired property in Lambton Quay and Adelaide Road, and he and his wife moved to Duck Creek, Pauatahanui where they are both buried.



### *Hurley and Carter's saw mill at Duck Creek*

FROM LOUIS WARD'S *EARLY WELLINGTON*

This painting is a later version of the original oil work painted in 1863 by Francis Bradey, by his son, John Bradey in 1926.

Duck Creek, known as Wai a uta, was the site of the early steam-driven mill run by Edward Carter and Joseph Hurley. The sawn timber would be rafted down to the Paremata inlet and shipped to Wellington city. There were stops and starts to the operation during times of Maori resistance, but it continued until the source of trees diminished c. 1895. The railway line, seen on the right is believed to be the first in New Zealand.

Joseph Hurley is a significant person in Onslow history. He was one of Ngaio's earliest settlers and founder of the Kaiwharawhara Sawmill. That story is interestingly entwined with the north-west stories of Porerua, Pauatahanui and Paremata. Hurley arrived in Wellington in 1842 with his Welsh wife and 5 year-old-daughter, having sailed on the *Birman*. He planned in advance to establish a sawmilling business with fellow passengers, builders Torr, Lowndes and Parry. In March 1842 they took a lease of an absentee settler's country 100-acre section, land situated west of the present-day Kenepuru Drive, where the hospital sits.



### ***Pahiatanui & Soldiers' Barracks 1865***

Oil on canvas, 440 x 650 mm. PATAKA MUSEUM COLLECTION

The Pauatahanui School sits on the hillside where once the Matai Taua Pa was sited. The Paremata Barracks were built here and the officers' quarters are seen on the right of the flag pole. The two-storied building on the left is Edward Boulton's Hotel, *Gowan Brae*, Daisy Hill.

When Maori reacted to their presence Hurley and his team's lives were in danger so they moved south, intending to return. But hostilities grew and they were confronted again by Te Rauparaha, this time with E Taro, a frightening figure known as "The Murderer" and Jacky English, a Maori who had lived in Sydney for years, and about fifty followers brandishing guns, horse pistols and tomahawks, backed up by Te Rangihaeata and 800 warriors at his beck and call.

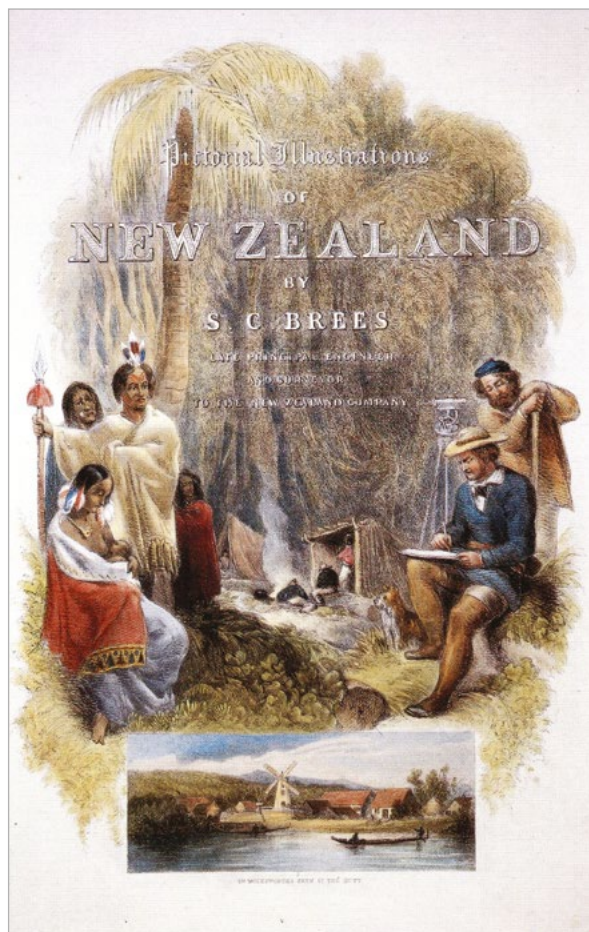
It was time for government to call in troops and for a military road to be built. Safety for surveyors, road builders and settlers was a priority for the NZ Company. But for Hurley the sawmilling business could not wait and he retreated to negotiate with Captain Edward Daniell for lease of land on *Trelissick*, Ngaio of today.

It would be fifteen years before Hurley moved north again, after the forests of Ngaio and Khandallah had been depleted. This time he moved further east near the mouth of the Pauatahanui Stream, refer to pages 16 and 17 to see Janetta Cookson's 1861 pencil sketch.



# Samuel Charles Brees c. 1810–1865

Artist, surveyor, engineer. He was practising as an engineer and surveyor in Gray's Inn, London when appointed Principal Engineer and Surveyor for the New Zealand Company. His contract was for three years from 1841. He succeeded William Mein Smith. Born c. 1810 in England, he arrived in Wellington on the *Brougham* in 1842, and resided there until 1845. He published *Pictorial Illustrations of New Zealand* in London, 1847. After spending several years in London, he moved to Australia, working in Victoria and New South Wales as a surveyor and engineer, based in Pitt Street, Sydney. In 1864 he left Australia, but died on board ship shortly before reaching England. He made early maps of Wellington; of the town in 1843 and reserves in 1844.



## *Pictorial Illustrations of New Zealand* title page.

Watercolour by Brees and hand-coloured engraving by Henry Melville.



PORERUA.

### ***Porerua Harbour***

Hand-coloured lithograph, 150 x 57 mm. PATAKA MUSEUM COLLECTION

Charles Heaphy, in *Narrative of a residence in Various Parts of New Zealand*, 1842, wrote: “... had the depth of water been greater at the entrance to the harbour, the Porirua Country might, probably, have been chosen for the first enterprise of the Company in preference to Port Nicholson...”

### ***Brees as an Artist\****

Although Brees is among the best-known names of earlier New Zealand artists, his paintings, as such, are not well known. The original watercolours have not been widely exhibited, and have been almost ignored by the critics. Because he did not sign them, it is possible that many others exist, unknown, in private hands. Some fifty or so, which were used in his *Pictorial Illustrations of New Zealand*, published in London in 1847, have not



HARBOUR.

yet been located, but it may be that these lie in the Sir George Gray collection in the British Museum, unidentified.

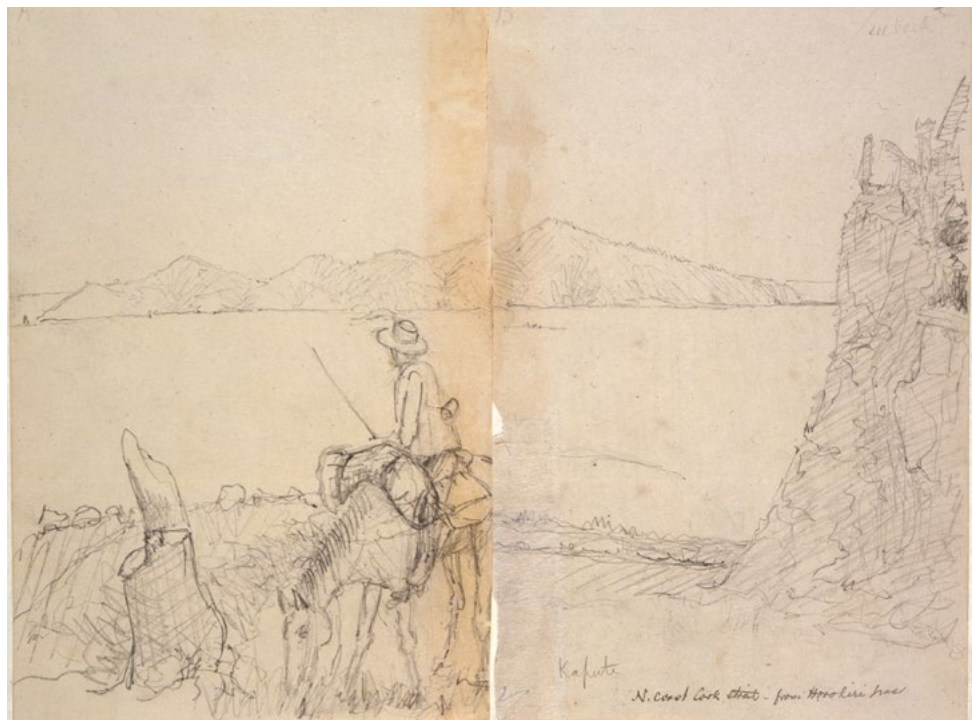
A number of his watercolours in the Turnbull collection are quite charming, although they are not very positive in character. Some suffer from flatness in treatment, while in others the artist's attempts to emphasize highlights, by use of a varnishing effect, detract from the appearance of the painting. His landscapes are over careful in their painting, yet remain rather indistinct. Close inspection reveals that the figures, whether human or animal, are crudely primitive. Yet Brees was a reasonable colourist and his watercolours are pleasant to view.

Brees was fortunate both in having been in New Zealand at the particular period that he was, and in the lasting historical interest of many of his subjects.

\* Alexander Turnbull Library Occasional Publications No 2 (n.s.) A.G. Bagnall, A.A.St. C.M Murray-Oliver, Heather Curnow

# Thomas Bernard Collinson 1822–1902

He was a British Army officer in the Royal Engineers, and served in the Whanganui district during clashes with Māori in 1847. He retired in 1873 after serving for 35 years in Hong Kong, Sydney and New Zealand. In 1892–94 wrote and published *Seven Years Service on the borders of the Pacific Ocean*, with illustrations by himself and others.



**North Coast, Cook Strait – from Horokiwi Pass, Kapiti 1846.**

Pencil on paper. ALEXANDER TURNBULL LIBRARY REF. A-292-051

In 1861 an article was published, by an unacknowledged contributor, in *Fraser's Magazine*: “I left Wellington on June 5, Captain Collinson of the Engineers, having to go to the barracks at Porirua, accompanied me A good road has been made through the bush, from Wellington to Porirua Harbour. But few houses are seen along this line, in general the forest hems the road on both sides and the eye wanders among the boles of white pine, the gnarled trunks of huge rata and the drooping foliage of the rimu, without piercing in any direction through the dense screen.”



# James Coutts Crawford 1817–1889

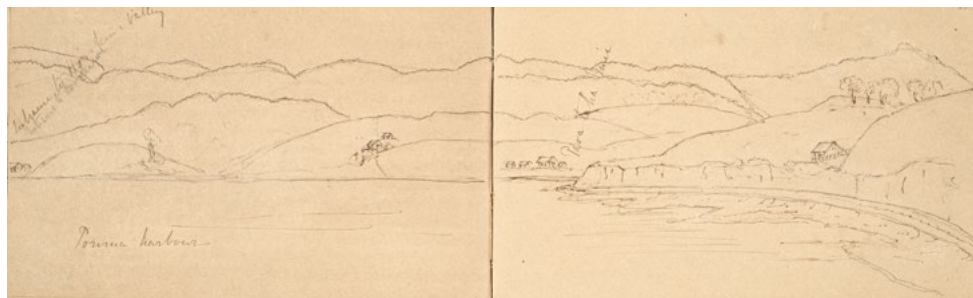
Naval officer, farmer, scientist, explorer, public servant, settler and geologist. Arrived in Sydney in 1838 and travelled overland to Adelaide with the cattle drovers. He left Adelaide for Wellington, New Zealand in November 1839. Left for England in 1841. He married Sophia Whitley Deans Dundas, the daughter of Sir James Whitley Deans Dundas in Berkshire in 1843.

He returned to New Zealand and to his cattle farm on Miramar Peninsula in 1846. In 1857 in Scotland he married Jessie Cruickshank McBarnet (1828–1880). He made a geological survey of Wellington Province in 1862. He settled and farmed on the Miramar Peninsula and constructed a tunnel to drain Burnham Water, a shallow lake on the Peninsula, in 1858. He established the *Glendavar* cattle station on Watts Peninsula, and the estate was named *Miramar* by his brother-in-law Major McBarnett.

A militia captain, magistrate and sheriff in Wellington, and Member of the Legislative Council, he published his reminiscences in 1880.

He explored many areas including the Tararuas, Wairarapa and the upper Whanganui and wrote many geological papers for the transactions of the New Zealand Institute.

James Crawford came from a naval family, with his father a captain and his grandfather an admiral in the Royal Navy in which he served until 1837.



## *Porirua Harbour. Entrance to Horokiwi Valley Pauataha, 1863*

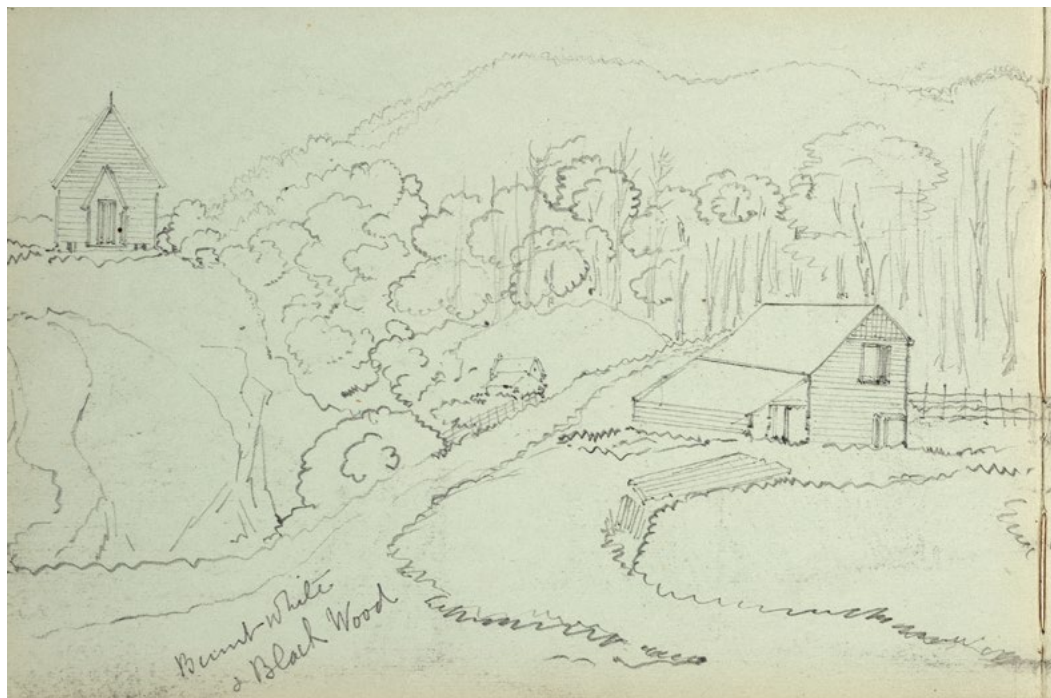
Pen and ink, 136 x 436 mm. ALEXANDER TURNBULL LIBRARY REF. E-171-031/032

This was part of Section 91 owned by early settler William Bromley. Later Reginald Stace Wall would own and build his home on a section on this site. Recent owners have named the property *Bromley*.

# Janetta Maria Cookson 1812–1867

Born Janetta Maria Ridley, she was a daughter of Sir Matthew White Ridley of Blagden, Northumberland. She married Isaac Thomas Cookson (1817–1870) in England in 1843. They arrived in Canterbury aboard *The Dominion*, 2 August 1851, with two children. They had four children, but two died on the voyage.

They were resident in Lyttelton and Governors Bay, Heathcote, Akaroa and at *Coldstream*, Clyde Road, Christchurch. The couple made a remarkable journey on horseback from Christchurch to Nelson and back in 10 days. They also travelled to Auckland in 1853, via Wellington, Porirua and Otaki. Janetta was believed to be the first white woman to have crossed the Southern Alps to the West Coast, travelling to Bealey by



## *Hurley's Mills, Porirua 13 Dbr 1861*

Pencil in sketchbook, 185 x 530 mm. ALEXANDER TURNBULL LIBRARY REF. E-540-Q-049/050

This sketch was taken from the village end of the Pauatahanui Bridge. The left hand panel, with the small church sitting on the site of today's St. Alban's church, looks up State Highway 58 as it leads towards Judgeford. The road across the bridge heads on around the inlet towards Paremata. Hurley's Mill dominates the scene. FROM NORTH ROAD, PAGE 16.

coach, and walking the rest of the way. She was a competent artist who kept sketchbooks of her travels. She drew in pencil and ink and painted in watercolours. Between 1862 and 1865 they returned to England, and to Canterbury, New Zealand in September 1865. In 1866 they sailed for England, via Melbourne, returning to New Zealand via Panama. At St Thomas they avoided an outbreak of cholera and yellow fever, changing their plans, travelling by ship towards Valparaiso. They intended to travel overland to visit their son Selby at Rosario in Panama. However Janetta Cookson died less than 24 hours after they left St Thomas on 26 December 1867.



# Charles Heaphy 1820–1881

Artist, draughtsman, explorer, soldier, surveyor, public servant, and Member of Parliament. He arrived in Wellington on the *Tory* in 1839 on contract to the New Zealand Company. Trained at the Royal Academy, he then worked for the London and Birmingham Railway and was appointed as an artist and draughtsman for the New Zealand Company. In Wellington he spent 12 years sketching and writing for the Company. In the 1850s he was a goldfields' commissioner and then district surveyor, and in 1859 assisted Hochsetter in the geological survey of Auckland. He was a member of the militia during the Waikato War. In 1864 he was in charge of a British detachment, and was awarded the Victoria Cross for his rescue of a wounded soldier. But he did not receive it until 1867 as the VC had not previously been awarded to a member of local militia. Later he was elected MP and appointed a judge of the native land court.



## *Paekakariki Road*

Pen and ink on paper, 127 x 207 mm.

HOCKEN COLLECTION UARE TAOKA O HAKENA, UNIVERSITY OF OTAGO REF. 72/157

## Martha King c. 1803–1897

Schoolteacher, artist, gardener, and New Zealand's first resident botanical artist. Born in Ireland, c. 1803 and arrived in Wellington aboard the *London* in 1840. She was a foundation settler in Whanganui, with her older sister Maria King and her older brother Samuel Popham King and his wife. The sisters started a school in Whanganui c. 1842. In 1847 the family moved to New Plymouth. She produced 40 watercolour studies of a plant collection which were enthusiastically received in London in 1843; four were lithographed for Jerningham Wakefield's *Adventure in New Zealand*. She drew pencil sketches of Wellington, Whanganui and New Plymouth.



### *House (where) we halted halfway to Pororua August 28, 1849*

Pencil, 233 x 294 mm. ALEXANDER TURNBULL LIBRARY REF. 100-001

Known as Halfway House this home of Anthony and Susannah Wall at Takapu was one of the first places of accommodation on the road north from Wellington, and halfway to Porirua. A traveller in 1845 wrote: "these two kind settlers were very good to us, gave us food and shelter and made up a bed for us in front of the fireplace."



# Walter Baldock Durant Mantell 1820–1895

Public servant, politician, and naturalist. The eldest son of Gideon Mantell, Walter was born in Lewes, Sussex. He was apprenticed to a surgeon, but left this proposed career for adventure in New Zealand. He sailed on the *Oriental* for the New Zealand Company settlement of Wellington in 1839, arriving on 31 January 1840. After attempts at farming, Walter became clerk to the Bench of Magistrates and Deputy Postmaster for Wellington. In 1845 he took charge of building the Horokiri (Horokiwi) military road, and in 1848 was made Commissioner for extinguishing native land claims in Middle Island, with the responsibility for setting aside Maori reserves within Kemp's Block which straddled the Canterbury and Otago regions. In 1849 he purchased two blocks and attempted the purchase of the Akaroa Block. He purchased the Murihiku Block, Southland, in 1853 and was appointed Commissioner for Crown Lands for the Southern District of New Munster in 1851. In 1856 Walter was in England to settle his father's estate. He returned to New Zealand in 1860. He was elected to the House of Representatives for Wallace in 1861 and served in three successive ministries, that of Fox 1861–1862, Domett 1862–1863 and Weld 1864–1865. He retired in 1866 and took up a seat on the Legislative Council, which he retained until his death.



***To Kenepuru. Brown's Public House, Tawa Grove beyond***

Pencil sketch. ALEXANDER TURNBULL LIBRARY REF. 81329

Brown's Public House was sited on Kenepuru Drive of today, in the area of the Mobil Petrol Station of the 2000s.

## William Anson McCleverty 1806–1897

An Army officer and occasional artist. He painted in watercolours, and initialled his work WAMC or WAMcC. He was born at Chatham, Kent, and married Anne McGildowny Casement. He was an Ensign with the 48th Regiment in 1824. He served in India in 1834. In 1846 he arrived in New Zealand on the *Agincourt* to assist the New Zealand Company in the selection of lands. In the same year he became Superintendent of the Southern District. In 1847 he was appointed deputy-assistant Quartermaster-General in New Zealand and in 1848 Commander of the Forces in New Zealand. In 1854 he was a member of the executive council of New Munster (the North Island) and was promoted to Colonel. He left New Zealand in 1857 to serve as Commander of the centre division of the forces in Madras 1860–1865 and after a brief spell in Kent returned to Madras as Commander-in-Chief, 1867–1871. In 1868, he became Colonel of the 108th Regiment of Foot (Madras Infantry), and in 1875 he was Colonel of the 48th Regiment of Foot. He retired from the army in 1877, and died at Wrotham, near Sevenoaks in 1897, aged 91.



*Horokiwi Valley near Wellington 1854*

Watercolour on paper, 305 x 428 mm. NATIONAL LIBRARY OF AUSTRALIA REF. T3028 NK 2005/A



### *Leigh's Stockade near Kuripuni River, Porirua, Dec 1847*

Watercolour, 215 x 515 mm. NATIONAL LIBRARY OF AUSTRALIA REF. AN2946678

Leigh's Stockade was also known as Fort Leigh after Lieutenant Charles E. Leigh of the 99th Regiment. It was situated on the east side of main road just north of the Oxford Street where Mexted Motors were positioned.

Charles Heaphy's *Narrative of a Residence* published in 1842 is considered one of the best accounts of the Wakefield's NZ Company activities during the earliest days of Wellington's settlement. The commentary fits well with McCleverty's work in the selection of lands, after his arrival in 1846, and the landscape paintings he accomplished of the period.

Heaphy compared the valley north west of Wellington with the 'Valley of the Hutt' and declared it inferior only in size; and compared with Wellington "... *that it was not as mountainous and had a more beautiful and park-like appearance. Like the Hutt...*" he wrote "... *the Kinapoura valley is covered with timber and the soil is of the same vegetable deposite and equally fertile.*" The 15-foot carriageway area improved access and Tawa Flat (Towai Flat) was one of the first to open up country sections in large numbers. The early settlers' houses, gardens and agricultural development were encouraging signs of progress.

This 1847 McCleverty painting is one of the earliest images of the changing landscape and is a rare and precious record.

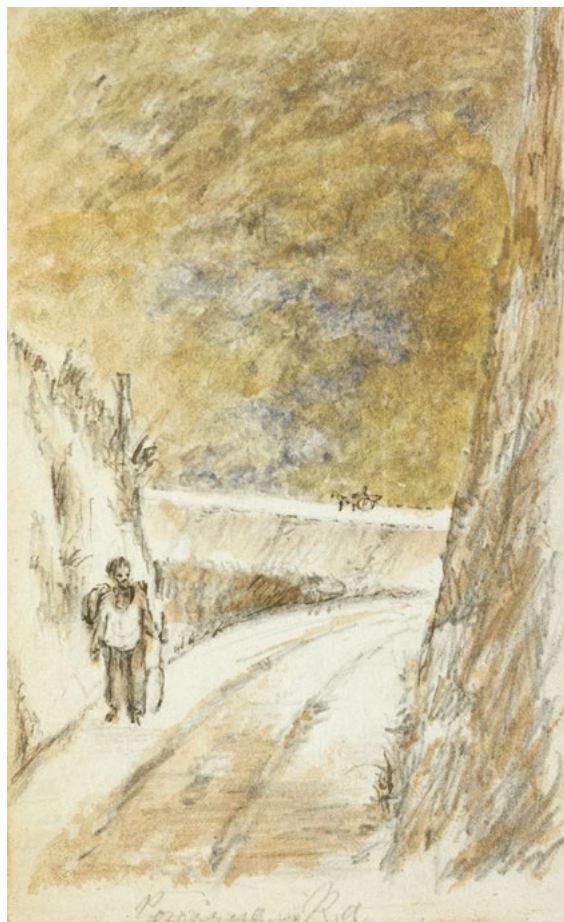


## John Pearse 1808–1882

Amateur artist and keen observer of colonial life. He arrived in 1851 to settle, but returned to England in 1856 as his family was unable to follow him. A solicitor, born in Bedfordshire, he disembarked from the *Duke of Portland* in Auckland in 1851, and travelled on the *Cashmere* to Wellington, via New Plymouth.

He settled in Wellington, and owned land on The Terrace and Tinakori Road. He visited Nelson on the schooner *Henrietta* in May–June 1852. He visited Lyttelton, Akaroa, Whanganui and the Wairarapa. Admitted to the NZ Supreme Court in 1853.

He left Wellington on the schooner *William Alfred* for Sydney in 1856, and then to England.



### *Porirua Road 1856*

Watercolour 258 x 311 mm.

ALEXANDER TURNBULL LIBRARY

REF. E-455-F-016-1-2-2



Cut into the Coast Road leading to Wanganui  
from Wellington, as seen from "board ship"  
in Cooks Straits. - *W.B.*





***Porirua Harbour***

Watercolour on blue paper, 75 x 180 mm. ALEXANDER TURNBULL LIBRARY REF. E-455-F-078-1/3

***Cut into the Coast Road, leading to Wanganui from Wellington as seen from "board ship" in Cook's Straits (between 1852 and 1856)***

Watercolour, 70 x 125 mm. ALEXANDER TURNBULL LIBRARY REF. E-455-F-079-3

*Near Te Paripari a broad staunting white line marks the road which is to lead from Paekakariki to Wellington. This road is now being made by the Natives, who work in small bands, with an European overseer to each ten men, and a superintendent in a party of from fifty to ninety.*

**Walter Mantell, April 1847**



*Porirua Harbour (between 1852–1882)*

Watercolour on blue paper 75 x 125 mm, ALEXANDER TURNBULL LIBRARY REF. E-455-F-078-1/3



*Porirua Harbour*

Watercolour on blue paper, 75 x 180 mm. ALEXANDER TURNBULL LIBRARY REF. E-455-F-078-1/3



# Edward de C. Pharazyn 1810–1879

Early settler and artist. He exhibited in the 1865 New Zealand Exhibition in Dunedin, and was awarded a bronze medal for his sketches of New Zealand scenery. He was the second son of Charles Johnson Pharazyn a Wellington storekeeper and later businessman and politician (member of the Legislative Council) and Wairarapa runholder.



## **Scotch Jock's House Parapara, Otaki**

Pencil with ink inscriptions, 142 x 231 mm. ALEXANDER TURNBULL LIBRARY REF. E-293-Q-001

This work is a copy of an original by William Swainson with a misleading title as to its location. Nichols, a whaler and trader, known as Scotch Jock, established a licenced premises recorded by early travellers: near the bush at Pukerua in 1847 and at Paekakariki by Major Richardson in 1832, who wrote:

*"At Scotch Jock's (Paekakariki) we spent a cheerful evening in the stable, the accommodation house having being lately burned. The landlord was out of action on account of the flu, but his substitute was ably seconded by two broad, massive looking Maori women who served what was ill designated a supper, and by fleas, mosquitos and sandflies in abundance."*

# William John Swainson 1789–1855

Ornithologist and a skilful botanic draughtsman and watercolour artist. In England he wrote and illustrated a large number of botanical and zoological works, being an early producer of lithographic colour illustrations. He researched in Sicily, Greece and Brazil. After his first wife died, he remarried to Anne Grasby in 1840 in London. They emigrated to New Zealand in 1841 where he had estates in the Hutt Valley and a house named *Hawkshead*.

In 1852–54 he was invited to Australia where he studied gum trees, described 1,520 varieties and claimed to have found the principle of their variation. He worked in Australia for the New South Wales government, then Victoria 1852–53 and Tasmania 1853–54. He returned to the Hutt Valley in 1854. He has about nine birds named after him e.g. the Swainson's sparrow of Ethiopia.

OHS member, the late Sheila Natusch – writer, historian and naturalist – was a great admirer of Swainson and his work and wrote a biography of him in the 1980s. It was not published but in extracts from the manuscript the reader can enjoy her description of the man:

*“... a fascinating man if a challenging subject ... born the year the French Revolution broke out, in the Mediterranean during the Napoleonic Wars, in Brazil during revolution and mayhem, in England during the Chartist troubles and in New Zealand during the Hutt Valley war.*

*“Well known in England at the peak of his career for his zoological writings and his exquisite illustrations he had at that time a vast collection of molluscs, insects, dried plants and stuffed birds and had been in touch with most renowned naturalists of his day ... He had some pretensions to pedigree and connections, seeing himself as a landed gentleman whose scientific achievements would ornament any appreciative colony in which he chose to settle. In temperament as well as attainment he was possibly more the artist than the scientist.”*

Proof of his legacy is in the records of his work, but there is no doubting that Wellington gained from his activities during residency over ten or so years. These three drawings are evidence of his artistic talent and there is a huge volume of others in private and public collections, all beautiful to view and significant for their accurate record of colonial scenes.

*Wooden Cottage, Porirua Road*

Pencil drawing. ALEXANDER TURNBULL LIBRARY REF. A-186-008



Parkway Road N.Y.





*Looking Across to the Paremata Redoubt and Barracks from Pauatahanui Inlet  
c. 1847*

Pencil drawing. ALEXANDER TURNBULL LIBRARY REF. NON-ATL.-P-0118



*Native Stockade at Pahitanui, Porirua Harbour c. 1847*

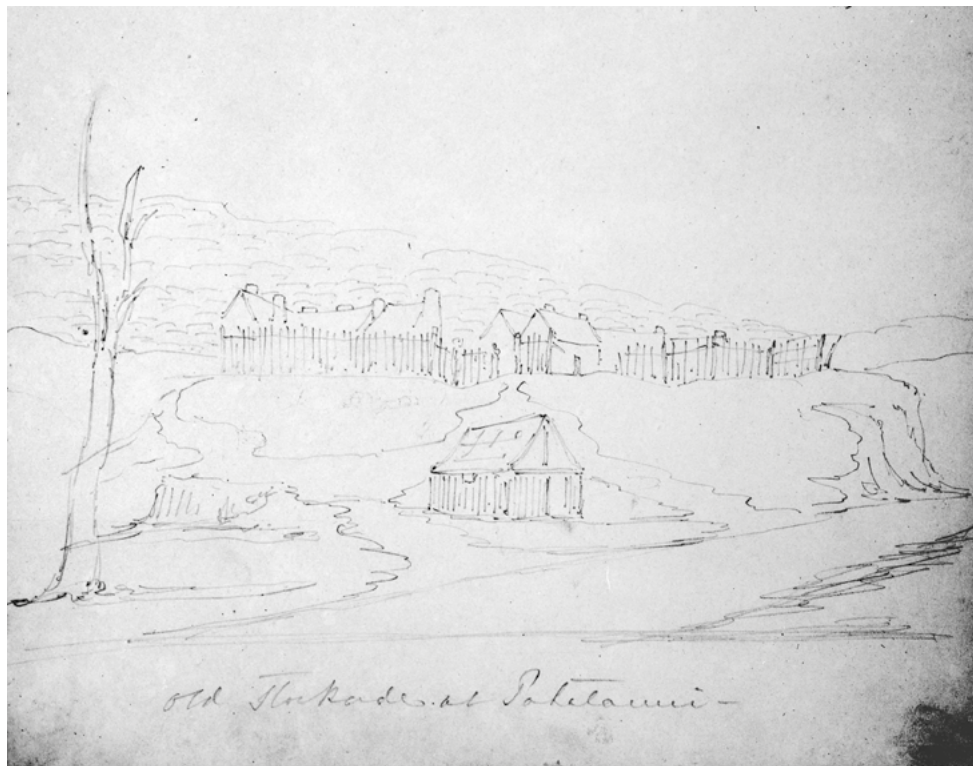
Pencil on paper. ALEXANDER TURNBULL LIBRARY REF. A-186-007



# Robert Henry Wynard 1802–1864

Colonial administrator and British Army officer. He was posted to New Zealand from Sydney in 1844 and was in New Zealand from 1845–1846 and 1851–1858 as commander of the military forces in New Zealand. Born in Windsor Castle where his British Army father was Equerry to King George III, he reached the rank of Colonel. He was Lieutenant Governor of New Ulster Province (the North Island) and Administrator of the Government.

He specialised in painted landscapes, including 'Pah at Rotorua Lake with hot springs' and 'Mockatoo, Bay of Plenty' in 1849.



## *Old Stockade Pahatanui 1852*

Monotone wash and ink. ALEXANDER TURNBULL LIBRARY REF. A-081-027

Te Rangihaeata's 1840 Pa sits on the rise where St Alban's church now stands.

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In 1846 Tyrone Power (a British Army officer) said that the road was “a forest path, so bad and unpractical that all supplies had to be sent around by sea” (to the Army at Porirua); but he wrote in 1847 that “*The road that used to be so bad and dangerous is now nearly a pleasant ride, and in the course of a month will be open all the way through for carriages and carts.*”

Bishop Selwyn wrote in 1848:

“*What an agreeable change from former journeys through the deep mud and fallen trees and the totara flats. A road perfectly smooth and almost level enabled me to proceed as comfortably by moonlight as in broad daylight.*”



Cut into the Coast Road leading to Wanganui  
from Wellington, as seen from "board ship"  
in Cooks Strait. -  
W.P.