

Appendix 2

LUCY GRAY'S INDEPENDENT PAINTINGS AND DRAWINGS

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Fig. 1 Watercolour by Lucy Gray identified as 'Camp Scene near Reedy Springs, Q'land'. Original 35 x 25.5 centimetres.
(Provided by John Oxley and photographed by the Image Production Unit, State Library of Qld.)



Fig. 2 Black and white drawing with wash identified as 'Bakerswood 1867'. Drawn the year before Lucy left for Australia, this picture demonstrates Lucy's skill at architectural drawing. Original $10\frac{1}{4} \times 7\frac{1}{4}$ inches. (Copy courtesy Bryony Hollinrake, Richmond, Canada.)



Fig. 3 Watercolour, location unknown, but possibly Gladstone on the Queensland coast.
However, the poplar-like trees on the left are problematic and the colours do not match Lucy's normal Australian palette.
Original 10 ½ x 6 ½ inches. (Hollinrake)

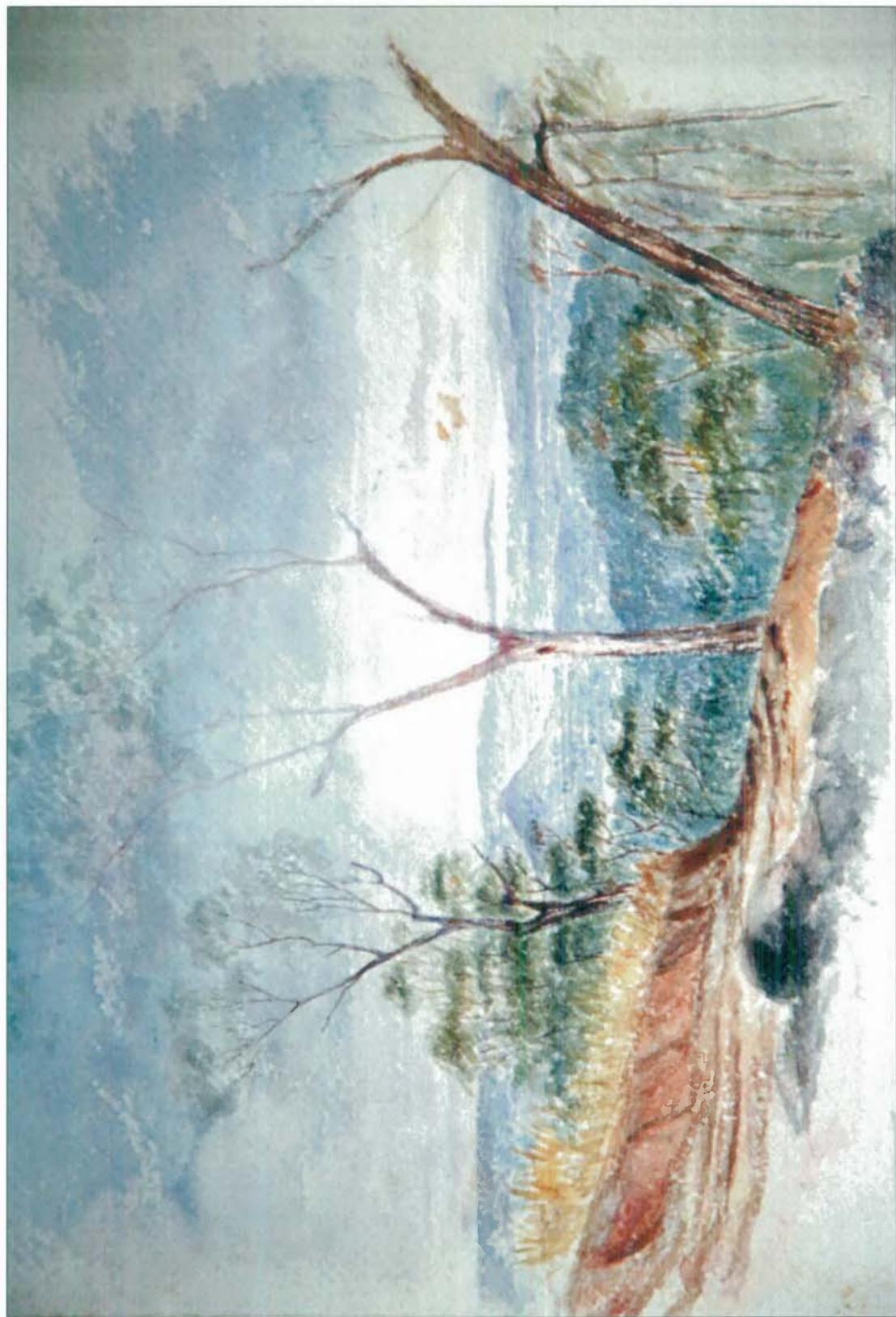


Fig. 4 Watercolour identified as 'Land over Range on Townsville and Dalrymple Road Queensland'. Note the distant ocean with Magnetic Island in the background. Original 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches. (Hollinrake)



Fig. 5 Pen and ink, with grey wash. No identification, but obviously north Queensland. The same scene is depicted in Fig. 23 below.
Original 14 x 7 $\frac{1}{2}$ inches. (Hollinrake)

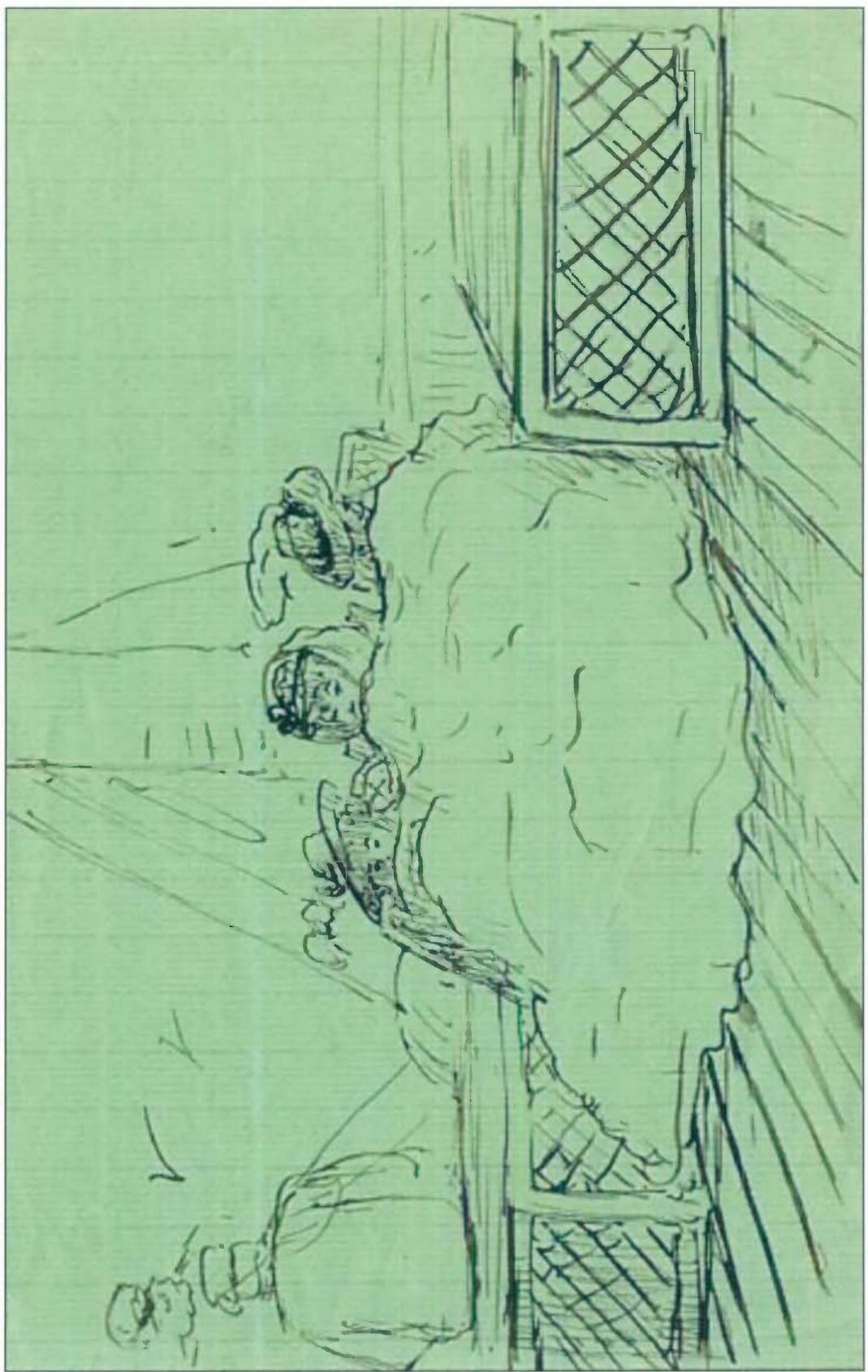


Fig. 6 Pen and Ink sketch of shipboard life on flimsy green paper – perhaps wrapping paper.
Original approximately 5 x 8 inches. (Hollimrake)



Fig. 7 Unidentified pen and ink wash of a north Queensland waterhole. Original 10 x 6 3/4 inches. (Hollinrake)

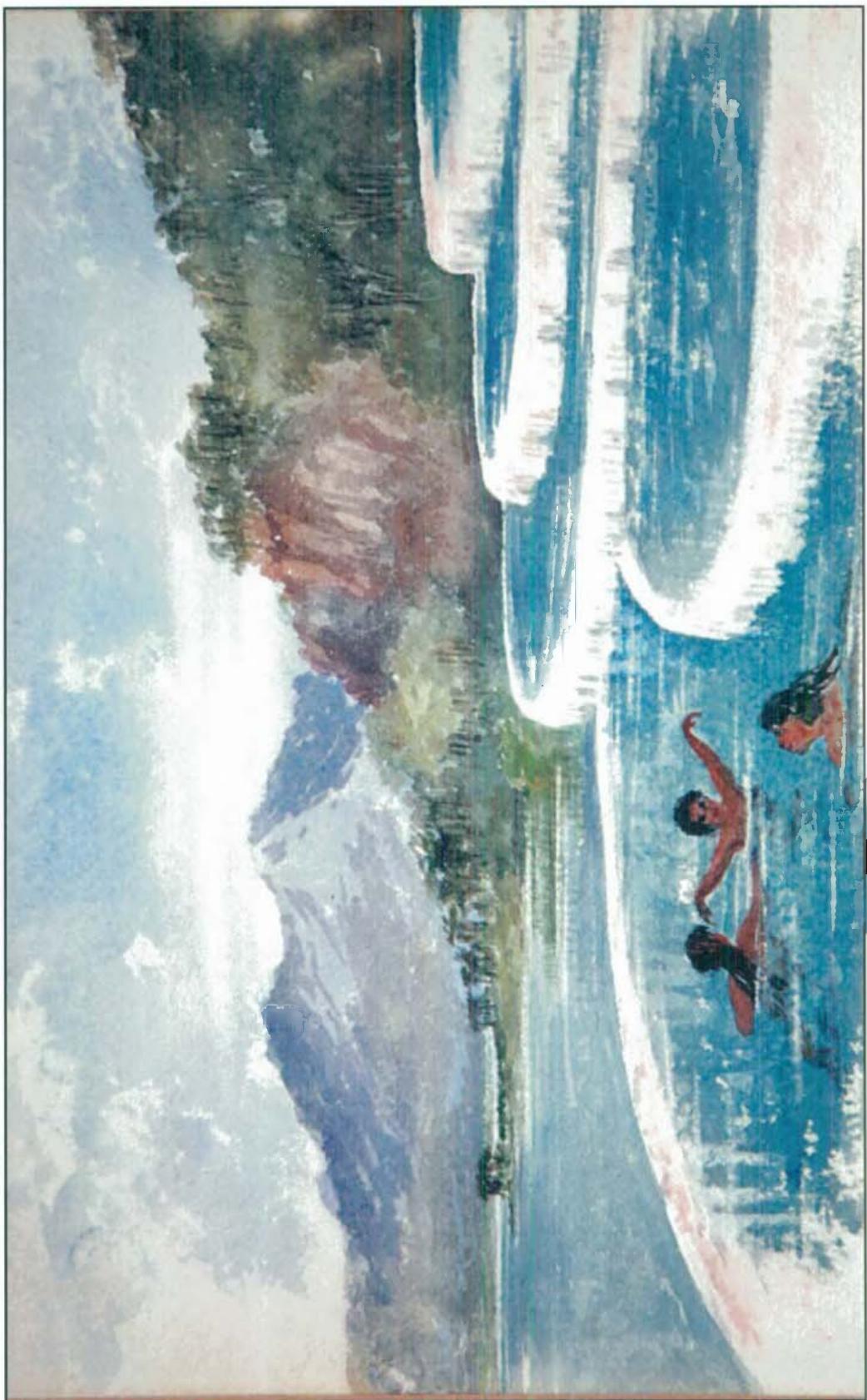


Fig. 8 Pink and white terraces in New Zealand. These were later destroyed by the eruption of Mount Tarawera in the late 1800s.
Original 8 x 13 inches. (Hollinrake)

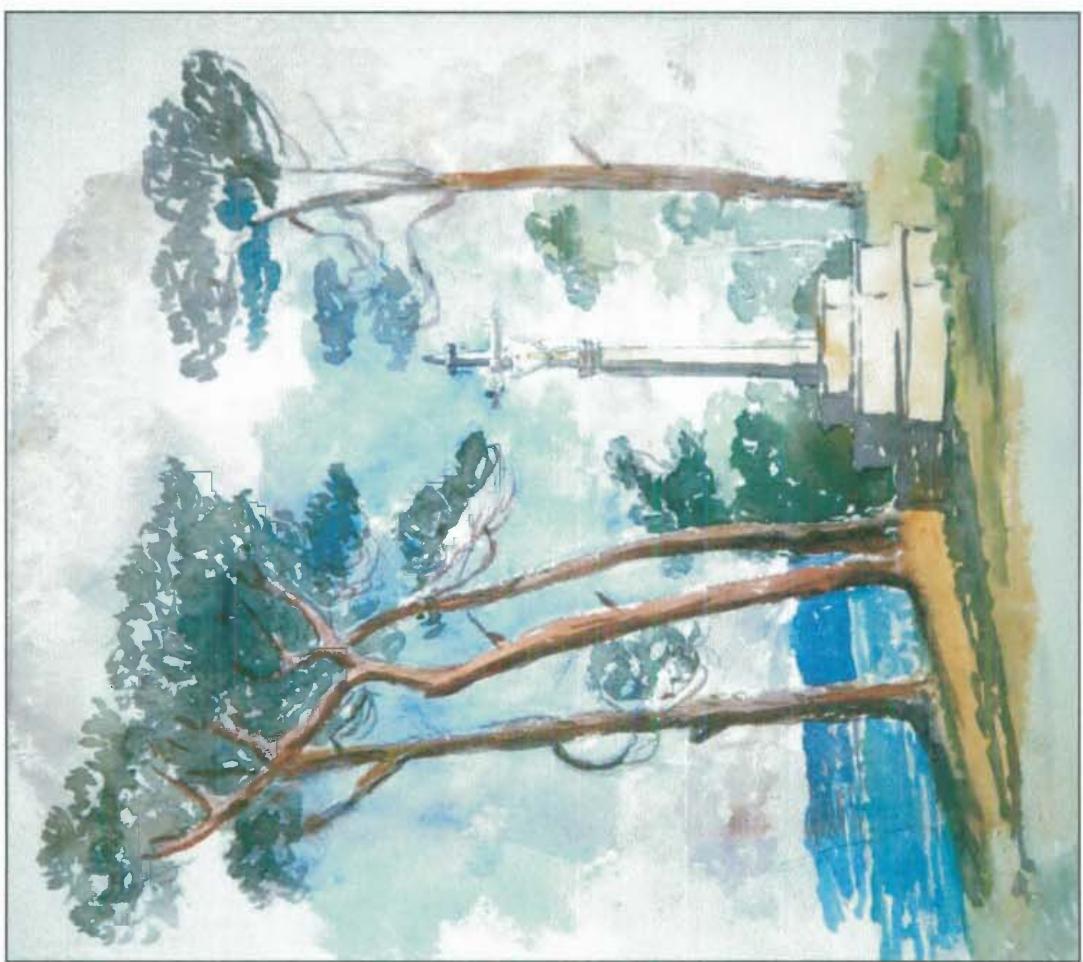


Fig. 10 Unidentified painting of memorial and pines by the sea, perhaps Sussex or Jersey. Original $8\frac{1}{4} \times 9\frac{1}{4}$ inches. (Hollinrake)



Fig. 9 Unidentified bridge in Europe or Britain.
Original $10\frac{1}{2} \times 14\frac{1}{2}$ inches. (Hollinrake)



Fig. 12 Unidentified scene in England or Europe.
Original 7 x 10 inches. (Hollinrake)

X



Fig. 11 Road and pines in Jersey, UK. Original 6 1/2 x 9 1/2
inches. (Hollinrake)

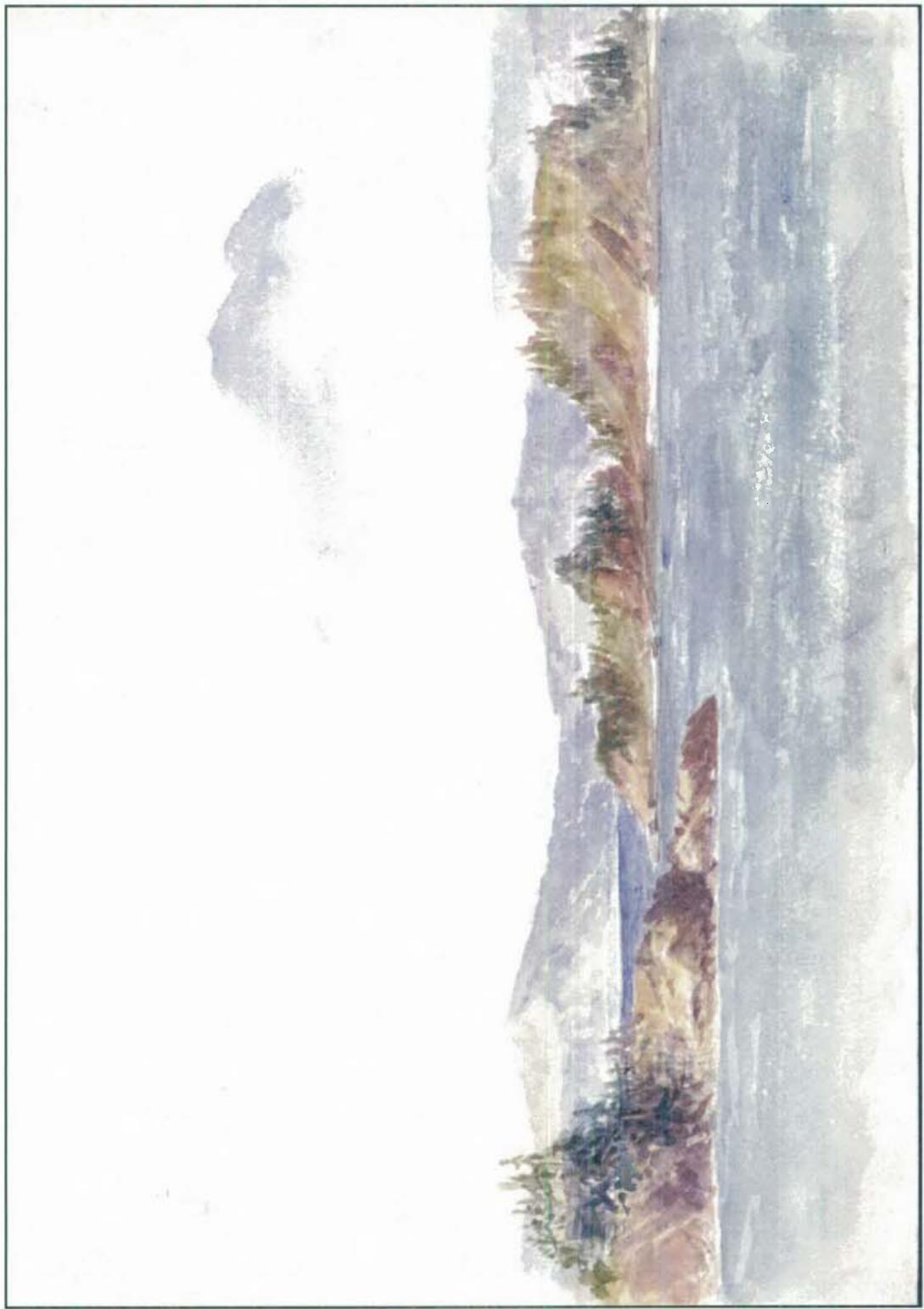


Fig. 13 Watercolour of islands off Gladstone similar to Lucy Gray's journal sketch. See Fig. 3 Chapter 1.4.
Original 25.5 x 18 centimetres. (Copy courtesy Jane Putt, Sydney.)

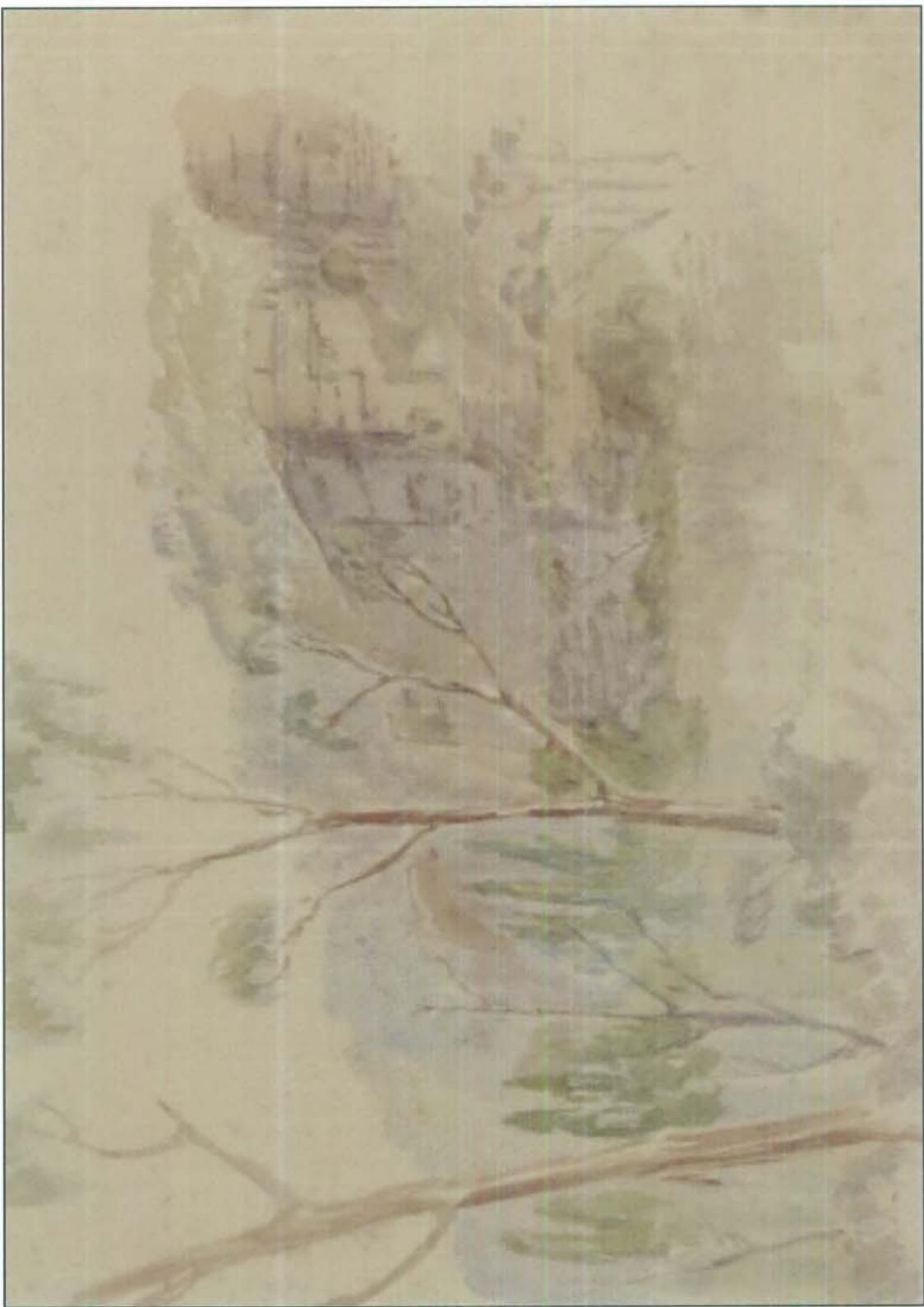


Fig. 14 Unidentified gorge scene in north Queensland. Original 25 x 17 centimetres. (Putt)



Fig. 15 Unidentified watercolour, possibly Reedy Springs north Queensland – although there is the suggestion of snow on the distant mountains which might indicate a New Zealand scene. Original 26 x 17 centimetres. (Putt)



Fig. 16 Storm over north Queensland hills as described in Lucy's journal. Original 25 x 35 centimetres. (Putt)

Fig. 17 Some practice sketches from the back of the painting in Fig. 15, demonstrating Lucy's determination to adjust her art to represent more realistically the new kinds of vegetation she encountered. (Putt)



Fig. 18 This painting by Lucy of Pompeii was almost certainly done when she and Charles visited Europe in 1876/77. See also Fig. 38 below. Original 55 x 30 centimetres. (Copy courtesy Fay Couper, New Zealand.)



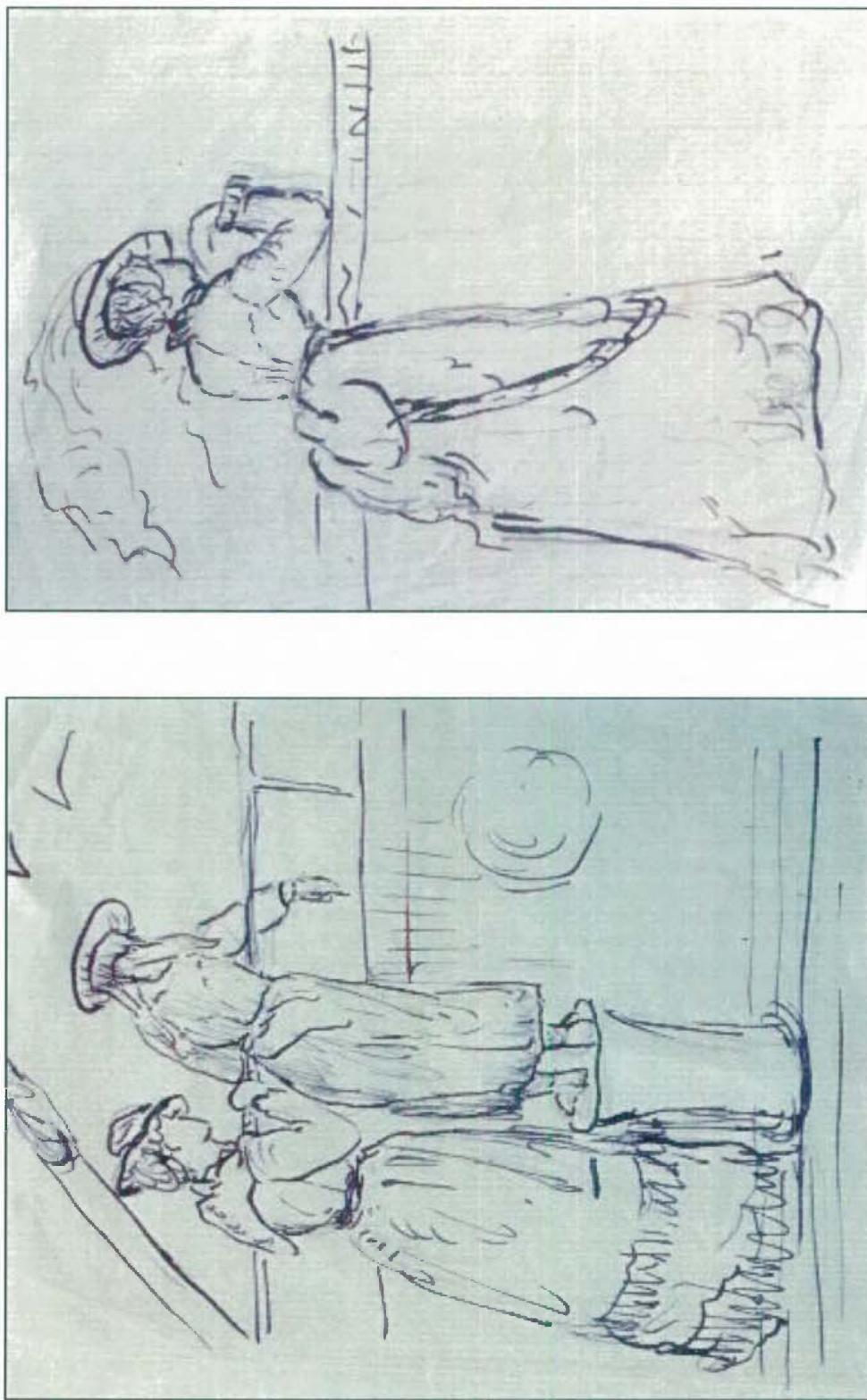


Fig. 19 Sketches of shipboard life. (Copies courtesy Robin Ormerod, New Zealand, original sizes not available.)

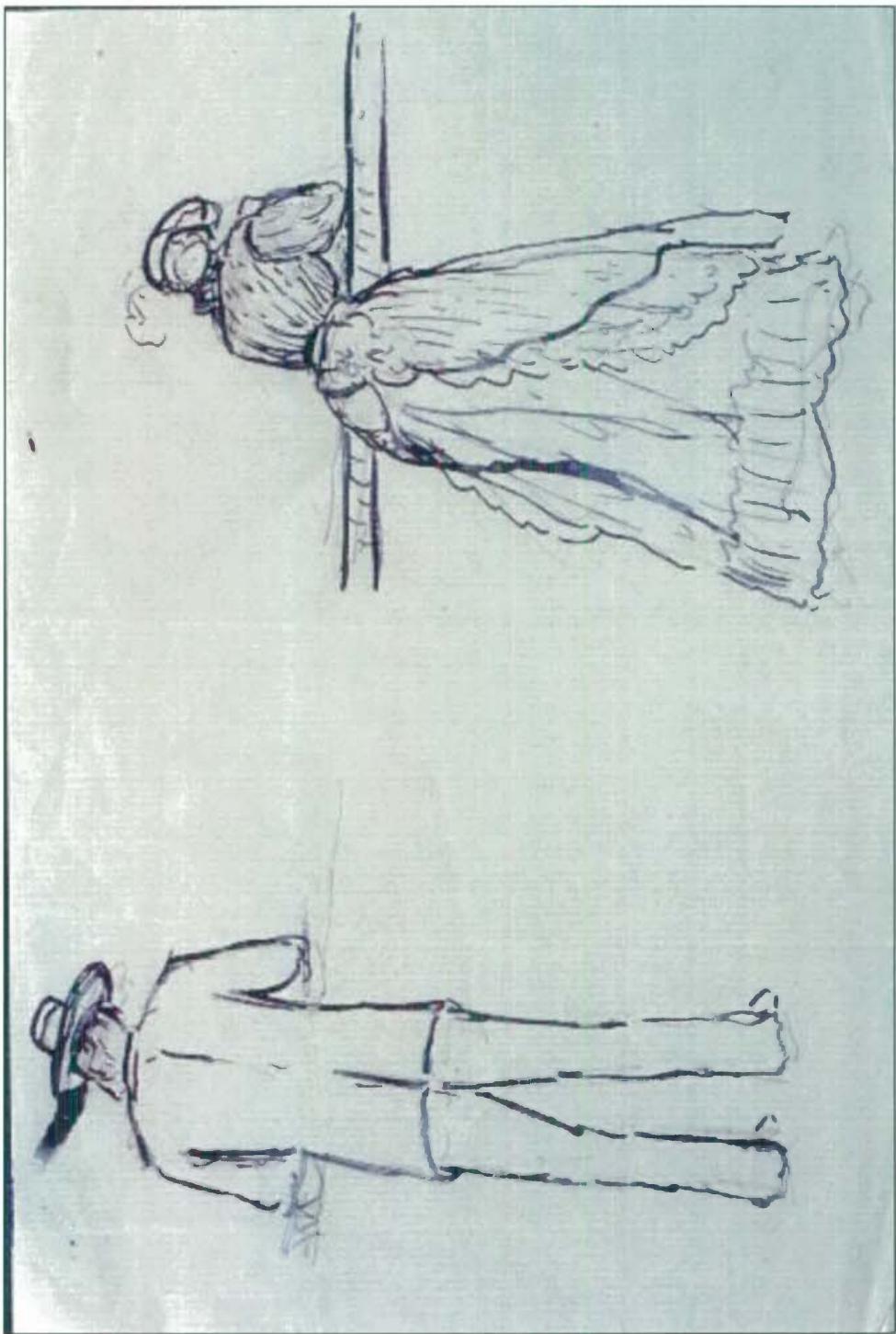


Fig. 20 Sketches of shipboard life. Note the fine detail in the woman's dress. (Ormerod)

Fig 21 'New chum girls in difficulties'. Drawing by Lucy of what appears to be New Zealand snow country. Lucy's initials are in the bottom left-hand corner. This is unusual, as she rarely signed her work. (Ormerod)



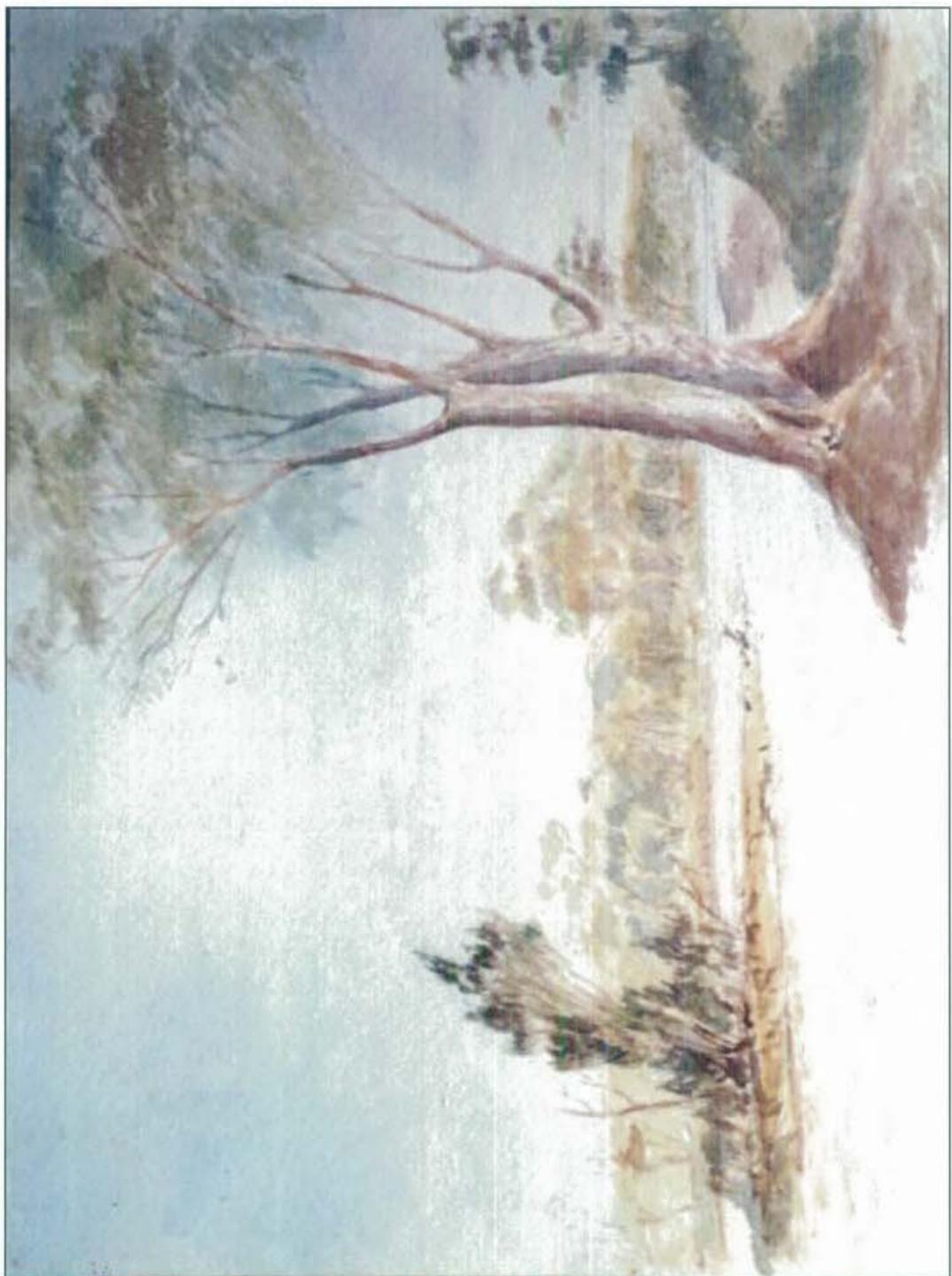


Fig. 22 The Flinders River in flood as described in Lucy's journal. The evocative movement of trees and water in this picture confirms that Lucy was an experienced and accomplished artist, as well as a sensitive observer. (Ormerod)



Fig. 23 Pen and wash scene, most likely near Hughenden. Lucy has painted this scene twice – see Fig. 5 above. (Ormerod)

Fig. 24 Mount Wellington, Tasmania. Lucy visited Tasmania in 1875 hoping that a change of climate might cure her tuberculosis. Her health deteriorated however, and she and Charles soon returned to England. (Ormerod)

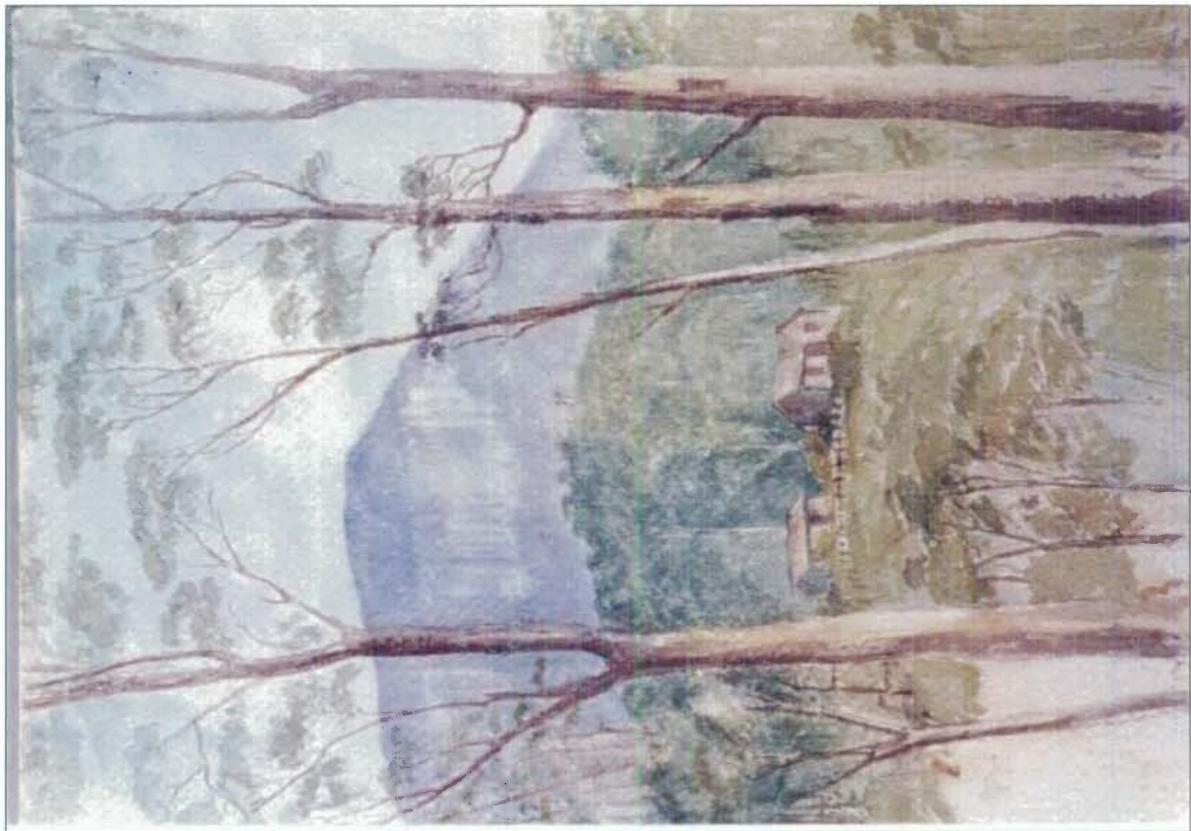
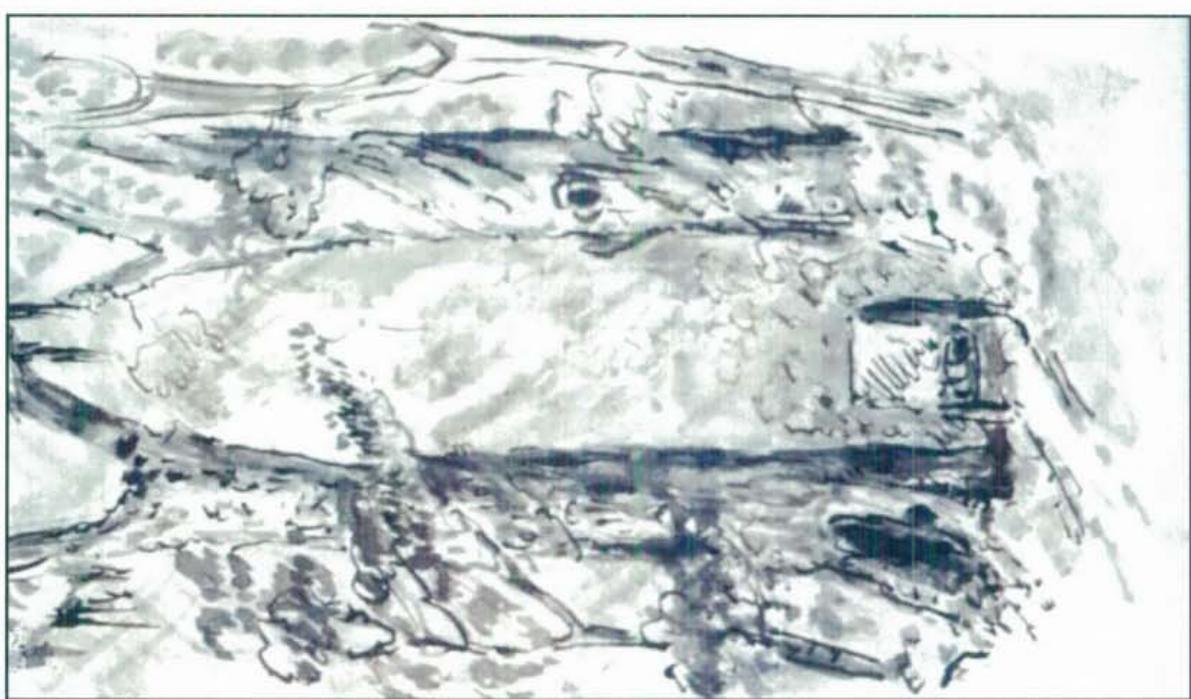


Fig. 25 A horse-drawn vehicle travels down a bush track between tall gums trees. This appears also to be Tasmania. (Ormerod)



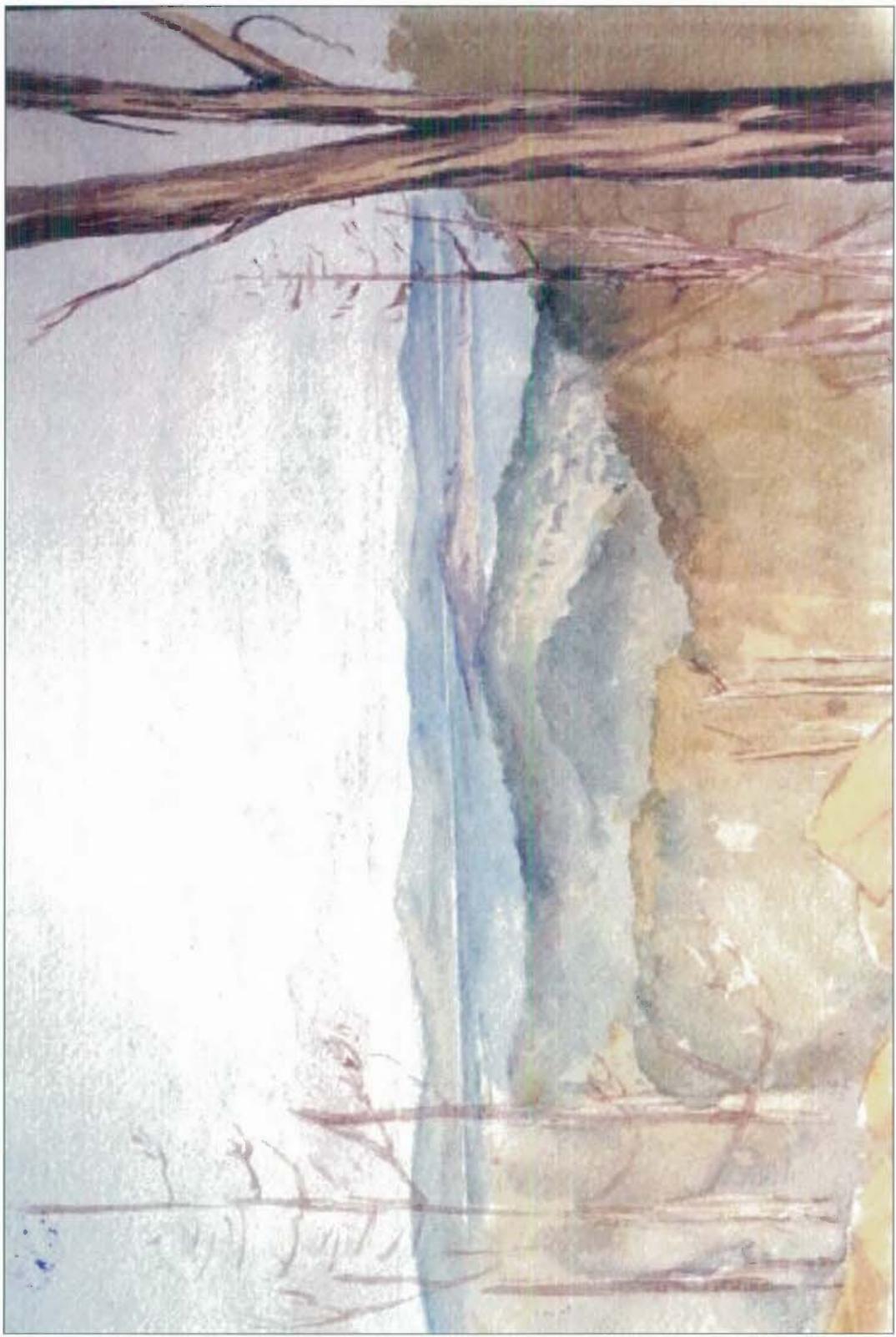


Fig. 26 Almost certainly a view of the Derwent River from the slopes of Mount Wellington. Lucy may have been recuperating during her visit there, but still found the energy and enthusiasm to paint. (Ormerod)

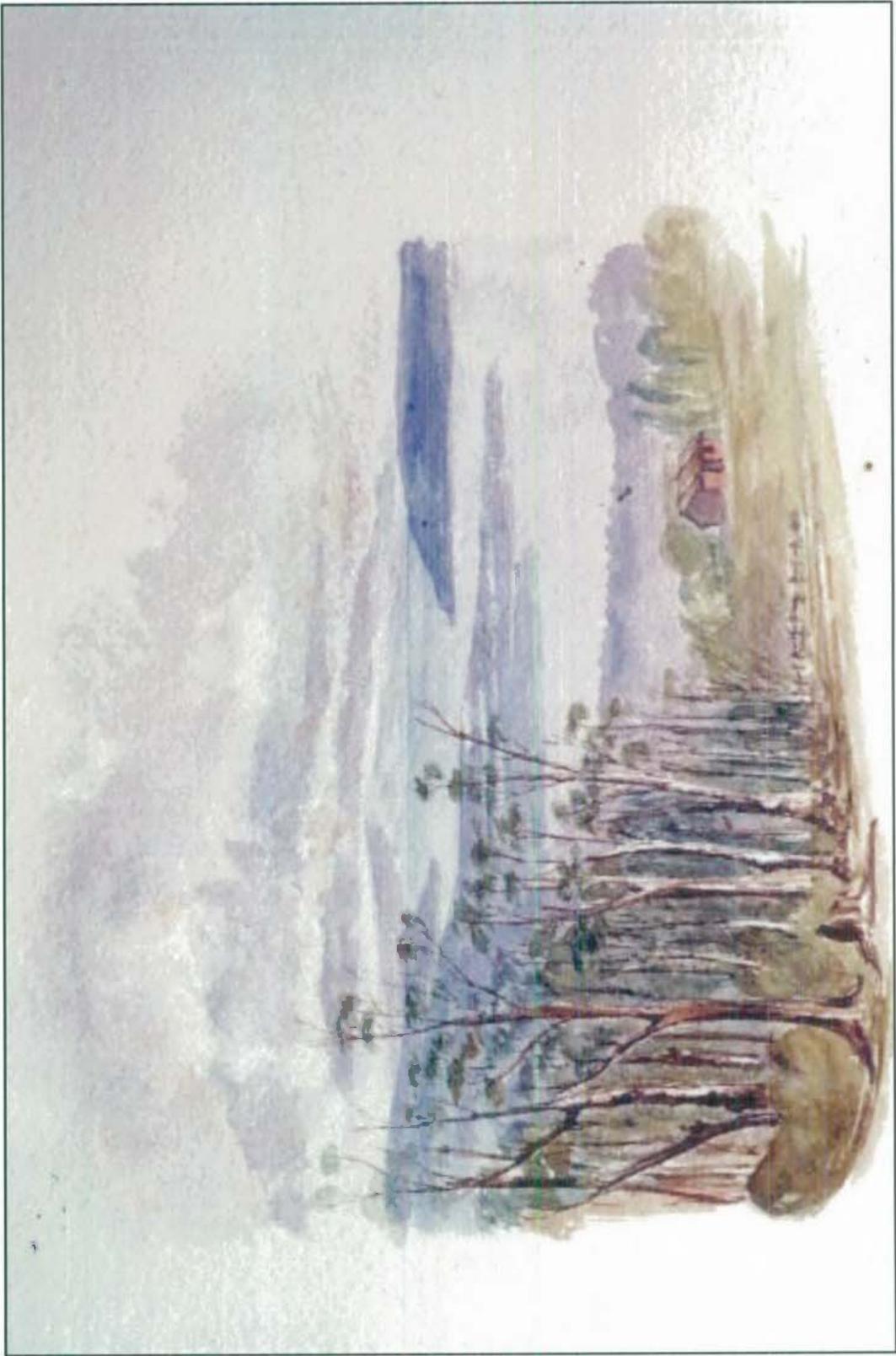


Fig. 27 This also appears to be a view of the Derwent River, the tall straight eucalypts suggesting Tasmania rather than north Queensland. (Ormerod)



Fig. 28 The Bay of Islands, New Zealand, with steamer. The soft colours suggest a quite different palette than that used by Lucy in her Queensland paintings. Lucy's artistic adaptation to new environments and, in particular, changing light, is remarkable. (Ormerod)

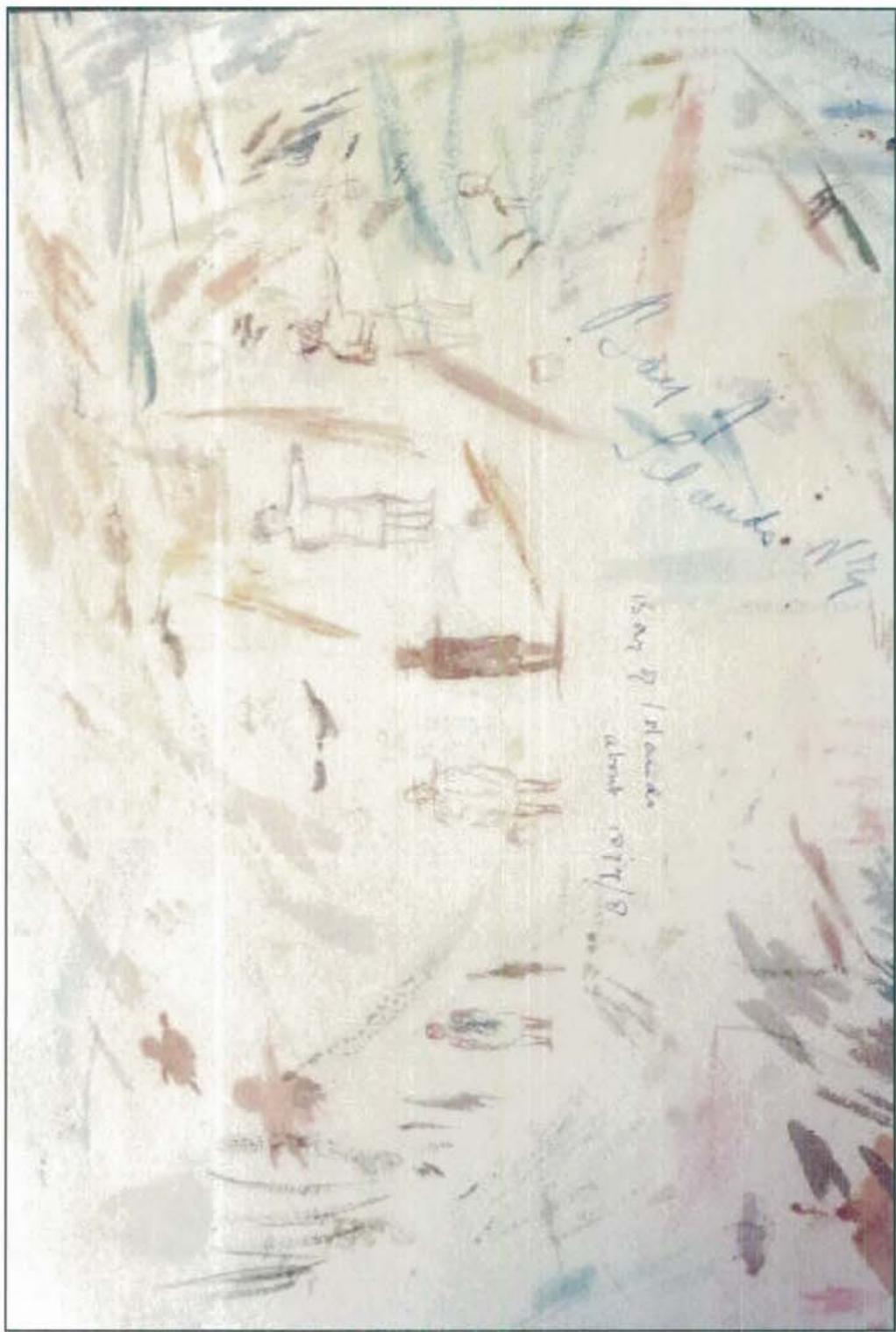


Fig. 29 Sketches on the back of the painting in Fig. 32 above. The writing identifies the Bay of Islands on the other side, with the date 1877/8. Note Lucy's initials centre bottom. (Ormerod)

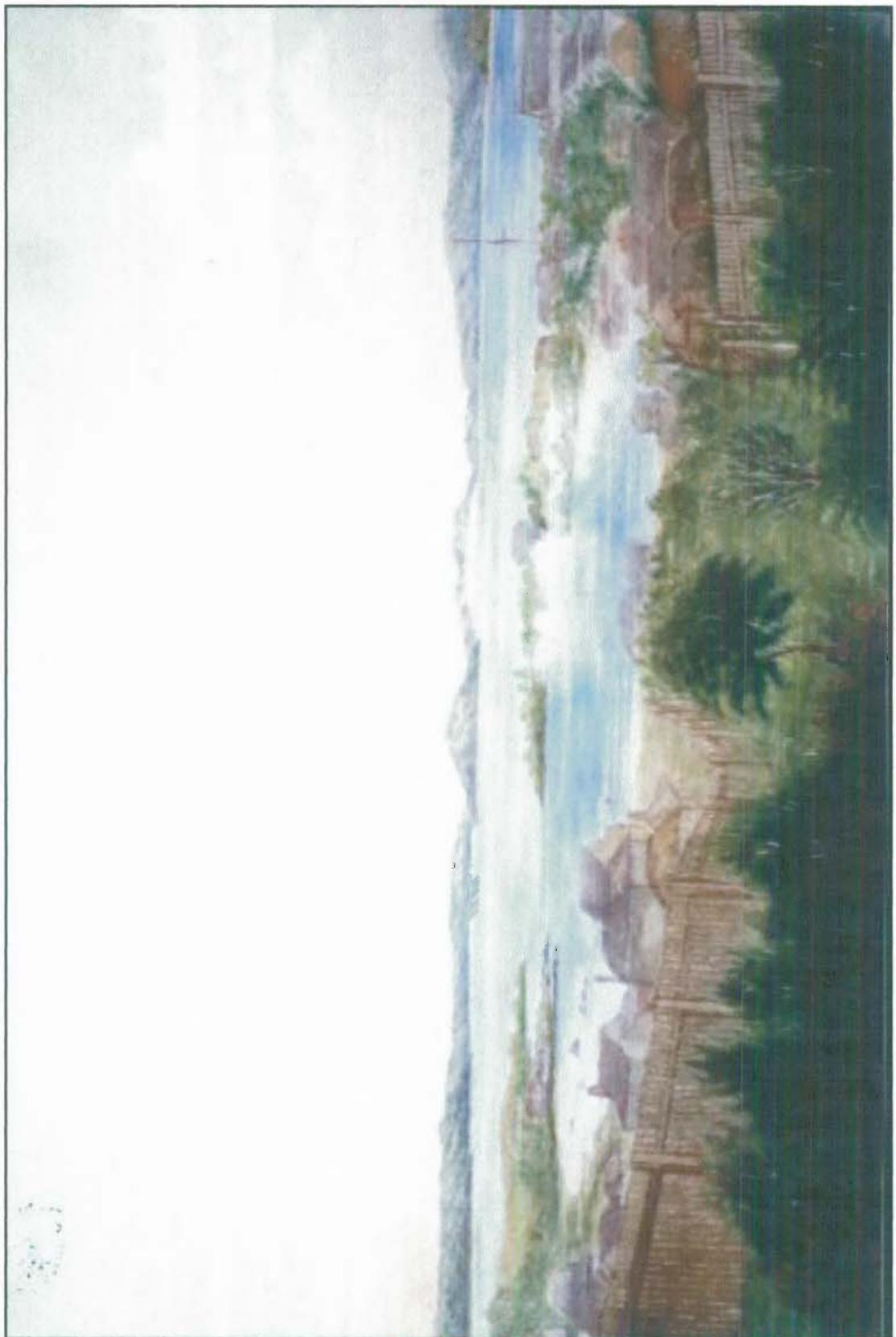
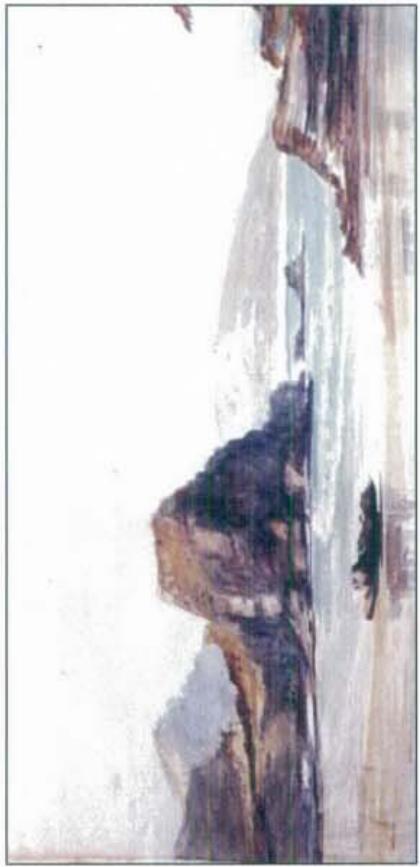


Fig. 30 A scene at Rotarua, New Zealand. Note the rising steam. (Ormerod)

Fig. 31 These delightful landscapes by Lucy Gray are unfortunately unidentified, but all appear to be of New Zealand. Note the cattle standing on the headland in the centre picture. Lucy's ability to capture water, land and sky, along with animals and people, suggests intensive art training and much practice. (Ormerod)



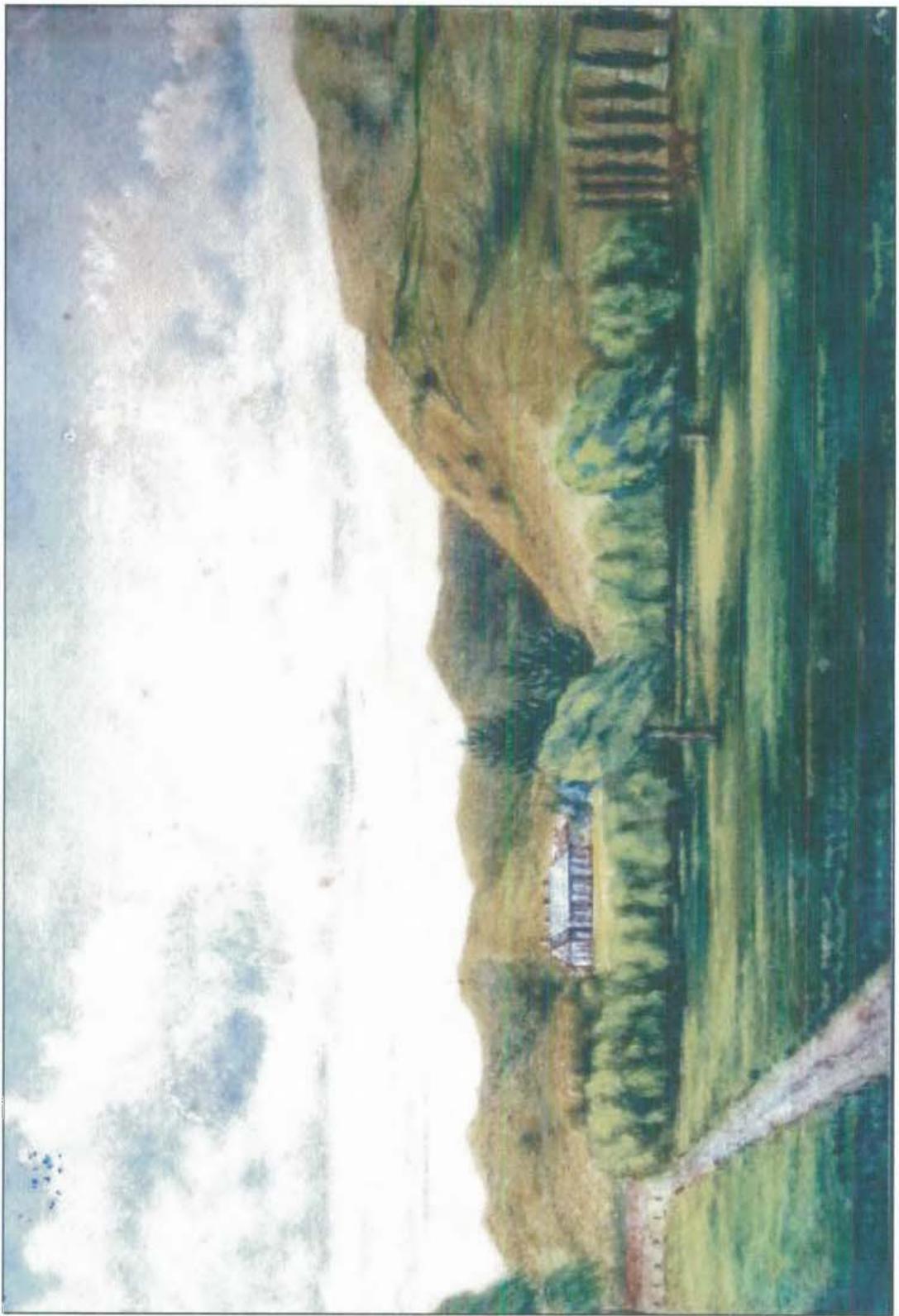


Fig. 32 Painting by Robert Gray of Waiohika, the Gray's home at Gisborne. Note the horse grazing on the right hand side and the soft pink of the clouds. However, there is a certain stiffness in this painting that is lacking Lucy's work. I have included a photograph of Waiohika in the Conclusion of the thesis. (Ormerod xxx

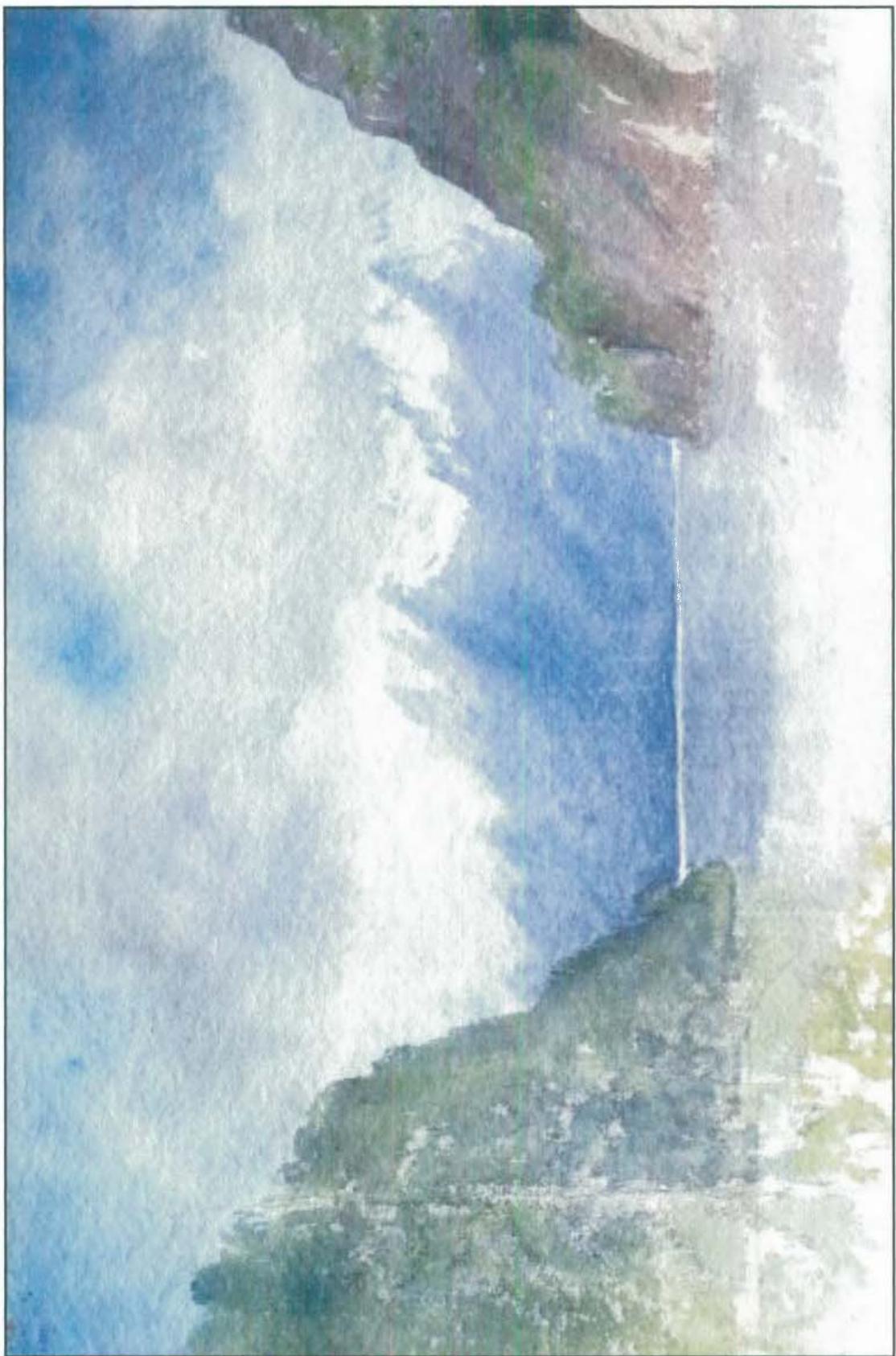


Fig. 33 A painting of Milford Sound in the South Island of New Zealand. Lucy and Charles travelled extensively throughout New Zealand before settling at Gisborne in the North Island. (Ormerod)



Figs 34 and 35 Scenes of Europe. The second is of Pompei with Mt Vesuvius. These must have been done when Lucy and Charles visited Europe after leaving Queensland and before settling in New Zealand. Note the professional approach, and delicate reflections in the first picture. (Ormerod)

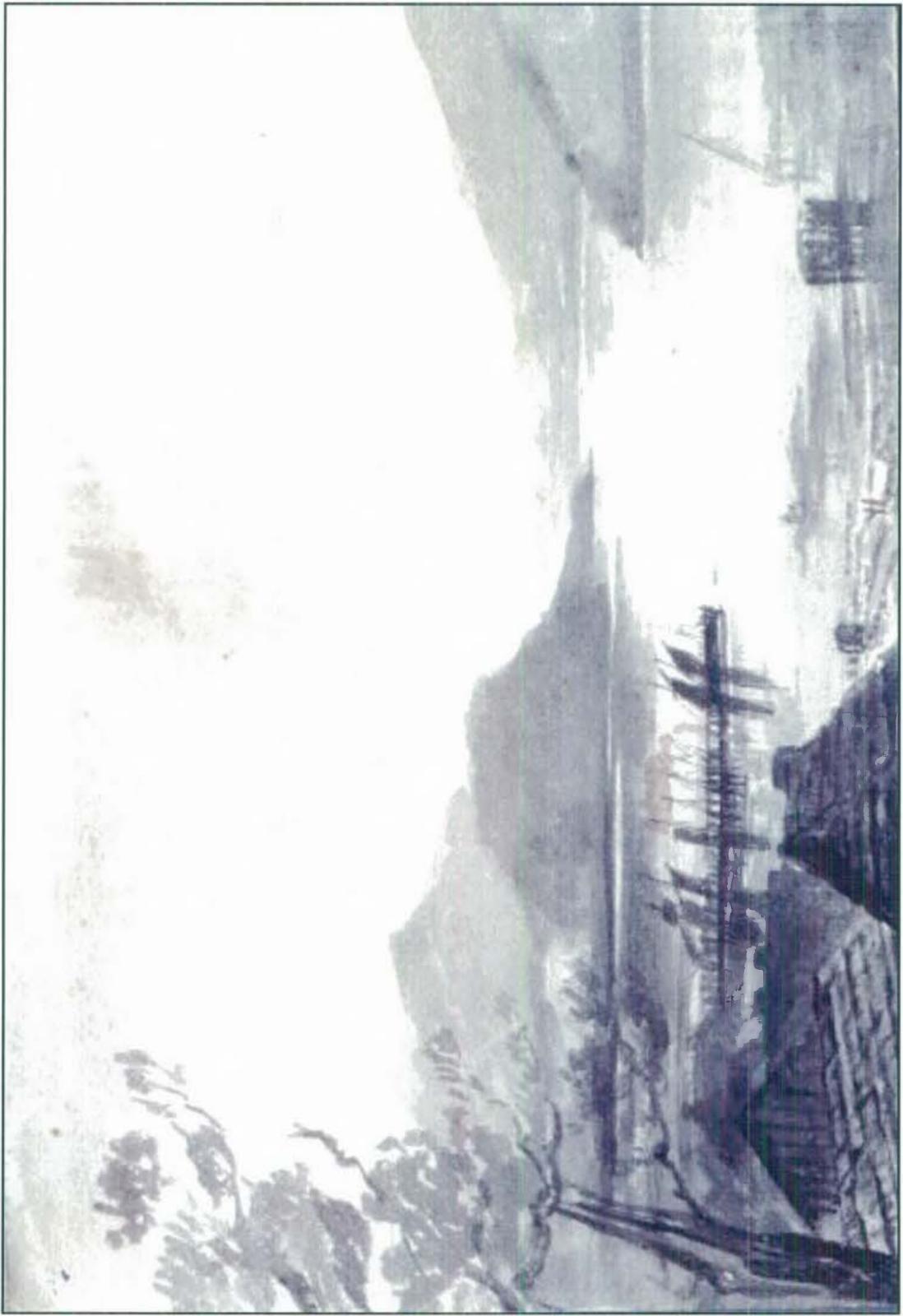


Fig. 36 A painting by the artist when still Lucy Waters. This does not look like a scene in Britain, suggesting that Lucy travelled overseas before her marriage. Her technique was to improve considerably later in life. (Ormerod)



Fig. 37 Another early, less sophisticated painting by the then Lucy Waters. (Ormerod)

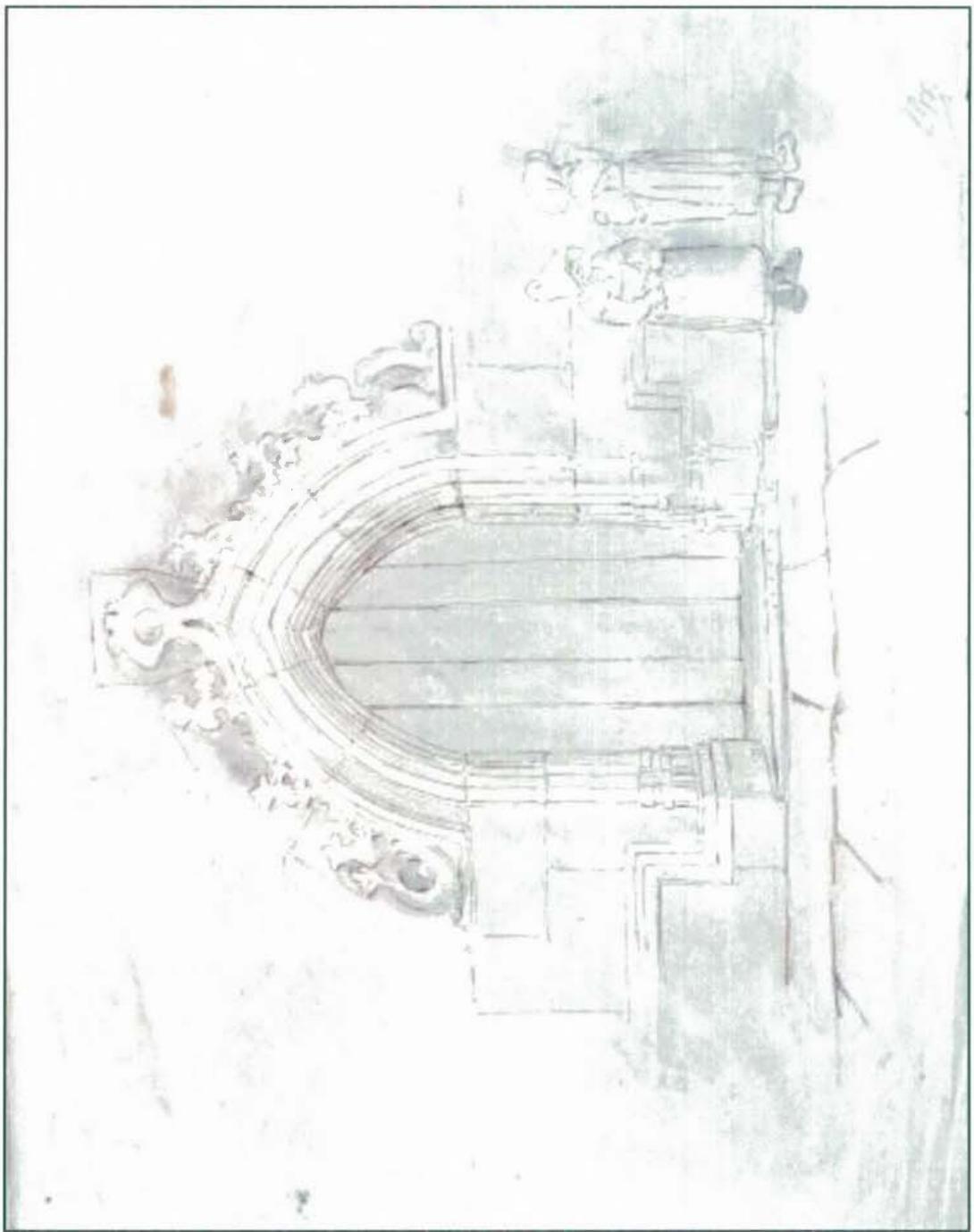


Fig. 38 This delightful little drawing would seem, by the women's clothes, to be in Holland. It is signed in the bottom right-hand corner with 'LW', although it may be a copy of a drawing by another artist. (Ormerod)



Fig. 39 The earliest watercolour by Lucy so far to hand. On the back of the original is written 'March 1862, LW'. Lucy would have been 21 when this was painted. The scene is not identified, but again does not appear not to be in Britain. Note the line of birds similar to those in the black and white painting in Fig. 40 above, a sign of a less mature artist reproducing idealised images. Lucy's later paintings of inland Australia contained no such stereotypical imagery. By then, her skill as an artist had greatly improved. (Ormerod)