

CAPTAIN HAUGHTON FORREST



THE FINE ARTS COMMITTEE
UNIVERSITY OF TASMANIA



Forrest's signature

This loan exhibition of paintings by Captain Houghton Forrest (1826-1925) has been arranged by the Fine Arts Committee of the University of Tasmania to commemorate the centenary of the arrival of Captain Forrest in Tasmania in 1876.

THE FINE ARTS GALLERY,
UNIVERSITY OF TASMANIA.
AUGUST 30 – SEPTEMBER 17, 1976.

Hours: Weekdays 9 a.m. - 5 p.m.

Saturdays 10 a.m. - 12.30 p.m.

FINE ARTS COMMITTEE

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Messrs. C. Andrew, M. Angus, G. D. Brown.

Front Cover: Hobart Town 1882 (Battery Point from Sullivan's Cove), lent by the Tasmanian Museum and Art Gallery which made the colour plates available for this reproduction.

Back Cover: Photograph of Houghton Forrest by M. M. Bailey, 94 Liverpool Street, Hobart, 21st June, 1887. Reproduced by kind permission of Mrs Alan G. Moore, Doncaster, Victoria, a great grand-daughter of the artist.

This catalogue has been produced with assistance from the Tasmanian Government through the Tasmanian Arts Advisory Board.

INTRODUCTION

The Fine Arts Committee was established in 1967 to give some recognition on the University campus to the existence of the visual arts as a form of expression. Universities, because of their involvement in research and the preservation and transmission of knowledge, tend to place heavy emphasis on the intellect and on ideas expressed in words as a means of learning. The visual arts and aesthetic experience however, have throughout man's history played an equally important part in shaping his character. In its activities in the University the Fine Arts Committee hopes to redress this imbalance. As well as being responsible for purchasing and caring for works of art in the University, the Committee arranges exhibitions in the University's Fine Art Gallery. Its policy is that it should cover as broad a range in forms of artistic expression as possible. This current exhibition for example is the third of a series which also included photography and surrealist painting, both by artists now living in Tasmania. The Committee insists that exhibitions should be of works of high quality and in arranging this exhibition of Captain Forrest's paintings it acknowledges the quality of his work and the important place he occupies in the history of painting in Tasmania.

BRUCE JOHNSON,
Chairman.

ACKNOWLEDGEMENTS

This exhibition has been made possible by the generous co-operation of the following institutions which have made paintings available on loan:

The Tasmanian Museum and Art Gallery.
The Allport Library and Museum of Fine Arts.
The Van Diemen's Land Folk Museum, Hobart.
The Cascade Brewery Co. Ltd.
Electrolytic Zinc Co. of A/Asia Ltd.

The generosity of those many private collectors who have lent paintings is very much appreciated.

Special thanks are due to Mr G. R. Garrott for his assistance in the preparation of the exhibition and to several descendants of the artist who have helped in many ways.

The help of the State Archives of Tasmania in research made available for this catalogue is appreciated.

CAPTAIN HAUGHTON FORREST 1826-1925 By George D. Brown.

Haughton Forrest was born at Boulogne-sur-Mer in France on 28th December 1826. He was the youngest son of Mr Thomas Forrest of 'Forest Lodge' Binfield¹ Berkshire and his wife Mary, the daughter of Lieutenant-Colonel James Lowther, who was for many years a member of the House of Commons for Westmoreland. Haughton whose christian name is spelt 'Horton' on the Extraite du registre aux actes de Naissance de Boulogne-sur-Mer pour 1826-No. 824- was the twelfth child born in a family of nine sons and four daughters and according to 'The Bulletin'² 'brought his parents continental trip to a sudden stop by being born in France instead of England as planned'.

Forrest came of a family with a distinguished military background. His grandfather Arthur who had been educated at Harrow in the expectation of enjoying an income of £10,000 stg. per annum so mismanaged his affairs that he had to sell his commission and go abroad to avoid his creditors. In 1783 by special licence of the Governor of Gibraltar he married a Portuguese lady Donna Anna Maria de Lima. He served in India with The Honourable East India Company and after leave to visit Jamaica to resolve his business affairs on the sugar estates he returned to Ceylon as Major and Chief of Engineers where shortly after contracting a bigamous marriage he died in 1805.

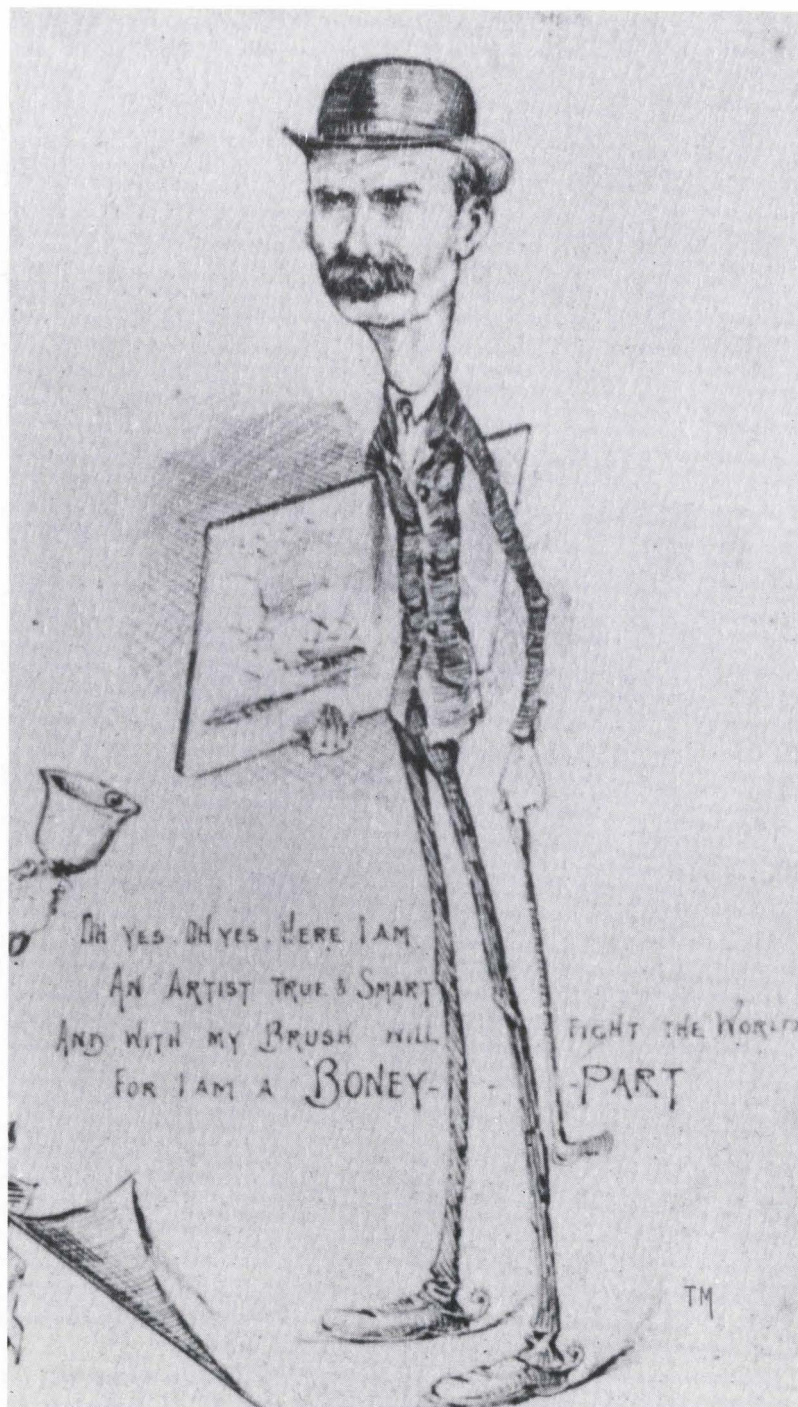
Forrest's great grandfather Arthur (1702-1770), the son of an earlier Arthur, who had extensive sugar estates in Jamaica, was an Admiral in the Royal Navy who served with great distinction on the West Indian Station during the Seven Years War and up to the time of his premature death whilst still on active service.

His widow returned to London and kept a house in St James, besides the country estate at Binfield, where she entertained in a lavish fashion.

A full account of the life and times of this generation of the Forrest family which reads like a Dumas novel is found in the 'Memoirs of William Hickey', edited by Alfred Spencer, London and published by Hurst and Blackett Ltd.

Haughton Forrest's obituary published in 'The Mercury' on 22nd January 1925 says, 'His earliest years were spent at Boulogne and at Tours, but in 1830 his family with many others was obliged to flee from France on the outbreak of the second French Revolution and took refuge in the island of Jersey. Later the family travelled in France and Germany before returning to their country home 'Forest Lodge' in Berkshire a few miles from Windsor where Captain T. A. Forrest was an equerry to Queen Victoria. [A painting of 'Forest Lodge' (no. 69) was one of the twenty-four paintings by Forrest exhibited in Launceston in March 1927 at a memorable exhibition opened by Dame Nellie Melba]. While still in his early boyhood Captain Haughton Forrest was taken to Jamaica where his father had extensive sugar plantations worked in those days by black slaves who did not secure their full emancipation till 1838. Whilst there Forrest went with an elder brother to a school at Savanna la Mar kept by an English clergyman whose pupils comprised about 200 black boys and girls. Subsequently he spent 15 to 16 months at a semi-military college at Wiesbaden in Germany until in January 1852 he obtained a commission for five years in the Honourable Artillery Company of London¹⁴ of which the Prince Consort was then colonel. He afterwards joined the 31st Royal Monmouth Infantry but resigned from the Army after attaining the rank of Captain and entered the service of the British Post Office in London'.

A search of the Army Lists³ from 1845-54 fails to reveal any commissioned officer by the name of Haughton Forrest or an Honourable Artillery Company. In the Militia section of Hart's Army Lists from 1855-8 Haughton Forrest is listed as a Lieutenant with seniority of 29th January 1855 in the Royal Monmouth, 31st Light Infantry which had headquarters in Monmouth, Wales. There is no indication in the list, as there is with some of his brother officers, that Forrest had held any previous commissioned rank in the regular army. It would appear that he probably retired from the army with the courtesy rank of Captain.



A caricature by Hobart artist
Tom Midwood (1855-1912)

In the centuries old Church of St Andrew, Plymouth on 30th September 1858 Forrest married Susan Henrietta, who was the only daughter of the late Lieutenant John Sommerville, R.N., K.T.S.¹² and the widow of Commander Benjamin Holland Bunce, R.N. who had died in 1854. The Forrest's spent several years of their early married life at 'Morton Villa', Sandown on the Isle of Wight, at Fort Ann Tower, Douglas in the Isle of Man, Buckland East Cowes, 'Magnolia Cottage' West Tarring Worthing Sussex and in other parts of England. Mrs Forrest appears to have had an income in her own right and always employed a maid. Forrest who 'loved the sea spent a great deal of his time yachting and painting marine subjects. He had never had a lesson in his life but is said to have painted since he was four years old'.⁴

In 1864 Forrest's brother, Augustus Richard Forrest Esq. of Derby who had been one of the witnesses who signed the Parish 'Book of Marriages' at Haughton's wedding published his 'Extract of the Pedigree of Forrest, Lowther and Monk Families with an Almanack containing the names, date of birth, marriage and death of each member'.

In March 1870, Haughton Forrest, Esq., 'Allaleigh'¹⁵ Totnes, Devon was a Director of the North Cornwall Kaolin Company Limited formed to purchase the right of working a lately-discovered bed of Kaolin or china clay on part of the estate called 'Poldue' near Camelford on the north coast of Cornwall.

A school certificate dated 14th June 1873 shows that Forrest's elder son, Lowther had been attending the Hoe Grammar School at Plymouth where he obtained first place for conduct.

Embarking in the s.s. 'Kepler' as 'a settler with capital', Forrest, who was fluent in German, French and Portuguese, left London on 9th November 1875 for the port of Paranagua in the Province of Parana, in Southern Brazil to take up a grant of 60 acres of land in the Colony of Kittoland made available for settlement by the Brazilian Government. A brief stay convinced him that conditions there were not suitable for his wife and young family and in January the following year he returned to England.

After hearing Australia described in glowing terms Forrest decided to emigrate to Tasmania. From his London address, No. 16 Beaufort Buildings, Strand, Forrest applied to the Board of Immigration through its London agent, the Emigrant and Colonists' Aid Corporation for a grant of land in Tasmania pursuant to Section 7 of 'The Immigration Act 1967'.¹⁶

Forrest at the age of 49 years with his wife aged 46 years and their children⁷, Lowther aged 17 years, Edmund 15, Henrietta 13 and Mary 10 together with his step-daughter, Rosina Bunce aged 22 years embarked at London as cabin passengers in the ship 'James Macduff' on 16th May 1876. They disembarked at Melbourne on 31st July, 1876 where they transhipped to the steamship 'Derwent' of 351 tons which arrived at Launceston at 11.10 a.m. on Wednesday 2nd August 1876 having experienced light South West winds and fine weather throughout the passage.⁸

On 31st August 1876, Mr B. Travers Solly, the Secretary to the Board of Immigration wrote to Captain Forrest at Sandy Bay acknowledging his letter of 25th instant applying for a grant of land and forwarding him a Land Certificate entitling him to select 100 acres of the Waste Lands of the Crown in accordance with the Waste Lands Act.

The Lands and Surveys Department map of the Derby Town Reserve shows the location of the grant of 100 acres to Haughton Forrest which he selected on the west bank of the Ringarooma River directly opposite the site where the Briseis Central Tin Mining Company, No Liability, was later to mine hundreds of tons of tin ore. In 1905 Forrest sold his grant to Donald Fraser of Derby, Authorised Surveyor for £578.16.9.

The first reference to Forrest in a Tasmanian newspaper appears under the heading 'New Pictures' in 'The Mercury' of 19th October 1876'.

'Two new oil paintings of considerable merit are now on view at the shop of Mr Hood, Elizabeth-street. The artist is Captain Haughton Forrest, of Sandy Bay, a gentleman who



*CAPTAIN FOREST, Australia's Pioneer
Marine Artist.*

*From 'The Bulletin', August 9th,
1917, p. 14.*

has recently come to settle in the colony. Both pictures represent marine subjects, and are good amateur work. The larger painting of the two depicts the wreck of the French ship Marie Louise off the Mewstone, Plymouth, with the pilot boat and Captain Forrest's own yacht coming up under all the sail they can carry to render assistance. The drawing is exceedingly good, but the chief merit of the picture is the semi-transparent green of the foam-crested breakers. We have our doubts that in such a storm, and with a sky so overcast, if the sea would retain this peculiar tint; but if it did in this particular instance, Captain Forrest had succeeded admirably in embodying it on canvas. But for one glaring defect the smaller picture would be a gem of art. It is a picture of the yacht Cambria, anchored off the island of Arran. The time is sunrise, and the effect intended to be produced is that of profound calm. All nature seems at rest; the Union Jack at the schooner's stern dangles listlessly and reflects itself very naturally in the calm, bright water; the fishing boats putting out to sea have their sweeps out to help them along; and even the sun seems too lazy to pierce through the finely-depicted haze which extends in admirable perspective up the long narrow channel. But this scene of intense tranquillity is entirely spoiled and rendered unnatural by the sails of the fishing boats being bellied out as if a stiff breeze was blowing, instead of flapping idly against the masts. In most other respects the picture is excellent, and both of them are worthy of inspection by lovers of art.'

Another rendition of 'The wreck of the Marie Louise' dated 1881 is now in the collection of the Tasmanian Museum and Art Gallery which has kindly lent the painting for this exhibition whilst the second painting 'The yacht Cambria anchored off the Island of Arran' has been loaned by Mr G. R. Garrott.

On the 16th June 1877 Captain Haughton Forrest was appointed Superintendent of Police and Inspector of Stock for the Rural Municipality of Sorell, Examiner of Weights and Measures as well as Bailiff for Crown Lands and Inspector appointed under the California Thistle Act⁹ positions he held until about the end of 1880.

Mr W. H. D. Archer won 'A view of Loch Ard' by Forrest as a second prize in an Art Union held in Launceston in 1878¹⁰ in which the first prize was a painting of 'A scene on the Meander River' by W. C. Pigenit. Forrest again resorted to an Art Union to dispose of a painting as is evident from an advertisement which appeared in 'The Mercury' on 29th February 1884.

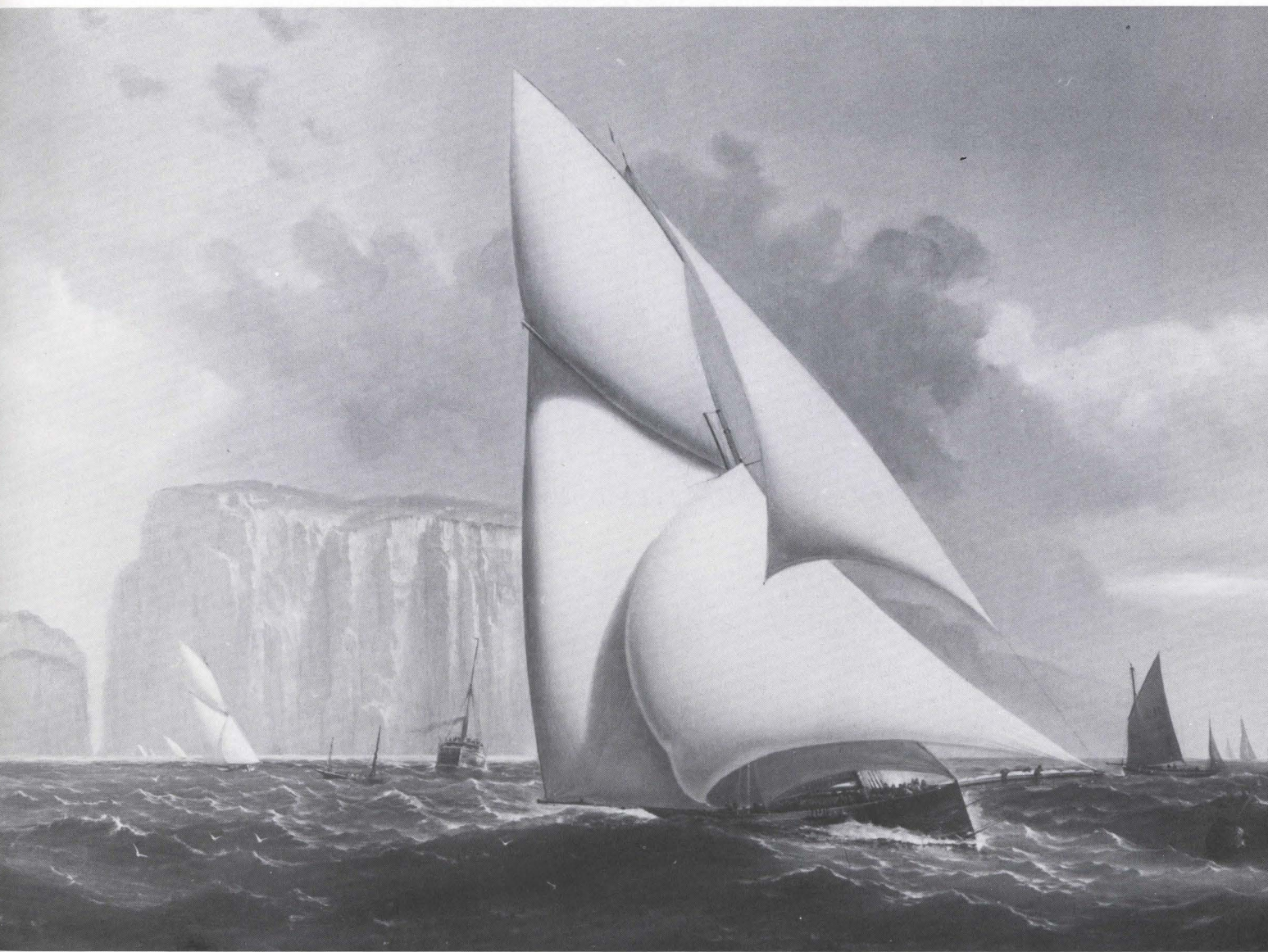
'View of Hobart' — In compliance with a generally expressed wish, Captain Forrest's latest View of Hobart — in which every ship of the Australian Squadron is brought out — will be disposed of on the Art Union principle, each subscriber of a guinea being presented with a large-sized photograph of the prize, which is now on view at the Photographic Studio of Messrs. Anson Bros., Elizabeth Street, Hobart to whom cheques from lovers of art can be forwarded if they desire a chance'.

Forrest's younger daughter, Mary married Robert Russell, sixth son of the late Hon. F. M. Innes¹¹ at St John's Church, New Town on 5th January, 1887. Forrest's address was then given as 'Heathville' Hobart. This is the house at No. 3 Apsley Street, Cascades where according to the Post Office Directory he was still living in 1911.

In 1890-1 Forrest was chairman of the Wellesley Road Trust of Wellington Hamlets. These Road Trusts were elected by landholders to look after the roads in the district.

The visit of H.M.S. Nelson inspired the large painting of Hobarton from Bellerive with the 'Nelson' in midstream. This painting which has been loaned for exhibition by the Tasmanian Museum and Art Gallery was reported on in 'The Mercury' of 2nd March, 1888:

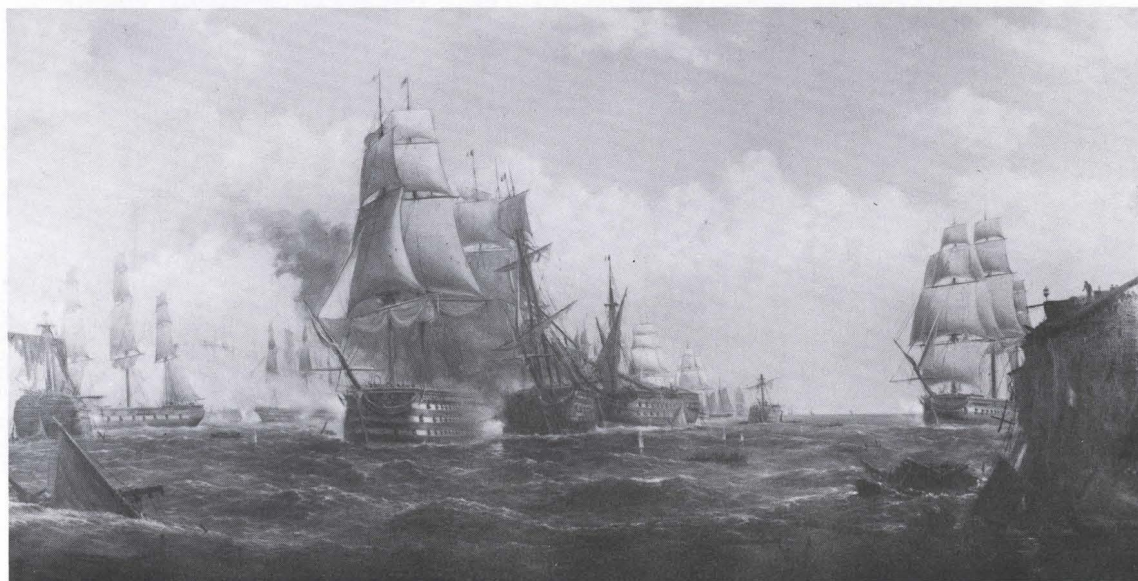
'OIL PAINTING — In Mr T. L. Hood's window in Liverpool Street there is at present on view a large oil painting, by Capt. Forrest, representing Hobart and the River Derwent, as viewed from the Bellerive side. The chief object in the picture is H.M.S. Nelson, to which all else seems subservient. The picture is not in a good position for displaying its



Under Full Sail, No. 60.



Heemskirk and Zeehan, No. 35.



Sea Battle, No. 57.



North West Bay River, No. 47



Cascade Brewery and Mount Wellington, No. 27.



Mt Wellington, No. 29.



View of Hobart, No. 40.



Still Life, No. 38.

full merits, but it is painted in Capt. Forrest's well-known style, and the water effect is especially good.'

After his wife's death in 1893 Forrest continued to reside at 'Heathville' where he had his studio. He employed a housekeeper Miss Lottie Ware later Thyer to look after him. One of his paintings exhibited in this exhibition, 'Deadman's Rock, Torquay' has a pencil inscription on the back 'Lottie Thyer, Many happy returns of your birthday from H. Forrest'.

The well-known early Tasmanian cartoonist, Tom Midwood (1855-1912) is responsible for the caricature of Forrest in his bowler hat reproduced on page 3 and the Bony-part rhyme.

In 1899 Tasmania produced one of the first ever sets of pictorial postage stamps and it is said that the views of Mt Wellington on the 1d red, Hobart on the 2d violet and the Russell Falls on the 4d yellow were taken from paintings by Forrest.

J. Feldheim used a photograph of Forrest's painting 'Tasman's Discovery Ships — Heemskirk and Zeehan' to illustrate his booklet 'Tasmania — Old and New' published in 1914.

'The Bulletin' of 9th August 1917 paid tribute to the ageing artist in these terms 'The seascapes he painted for the late King Edward and his steam engines for Henry Stevenson are his chief delightful memories. Most Australians however know him best by his pictures on the last edition of Tasmanian postage stamps — blanket size — which were called in when the Commonwealth stamp was adopted. Captain Forrest's son is an artillery officer and one grandson has been killed and three are still in the trenches' and at the same time published the caricature of Forrest at his easel by L. F. Reynolds. The appellation 'Australia's Pioneer Marine Artist' is not correct for although he produced some of his best work painting marine subjects several fine marine artists had preceded him. The reference in this par to Forrest having painted seascapes for the late King Edward VII when Prince of Wales is repeated in his obituary notice but a recent enquiry at the Royal Library at Windsor has not revealed any trace of these paintings.

Forrest continued to paint and maintain his prodigious output until the time of his death and many people still alive remember him painting out-of-doors or from photos mounted above his easel.

He died at 'Woodlands' Melton Mowbray, the home of his daughter Henrietta ('Cissie') Mrs H. A. Page on 20th January, 1925, aged 98 years, and was buried at the Queenborough Cemetery, Sandy Bay where his wife had been buried over 30 years earlier. The tombstone erected over their grave was inscribed:

In memory of Susan Henrietta
the beloved wife of Haughton Forrest
and daughter of John Somerville
R.N. K.T.S.¹²
Died 1st August 1893 also
Haughton Forrest
Husband of the above and youngest
son of Captain Forrest
Born 28th December 1826
Died 20th January 1925.

This tombstone was removed from the Queenborough Cemetery by the Hobart City Council when the cemetery site was resumed and may still be in a pile of headstones at the Cornelian Bay Cemetery.

Forrest was survived by a son and two daughters. Many of his descendants are living in Tasmania and on the mainland today. Some have contributed paintings and photos to this exhibition.

The Tasmanian Museum and Art Gallery has thirteen paintings by Forrest in its collection, the Queen Victoria Museum and Art Gallery in Launceston has ten, the Allport Library and Museum of Fine Arts has two and the Van Diemen's Land Folk Museum has one. An itemised list of these paintings appears inside the back cover of this catalogue.

It would be a source of great pleasure for the old Captain to see his small painting of a 'Fishing Smack in the strong wind' hanging in the Governor-General's reception room at 'Yarralumla' Canberra.

Daniel Thomas in his 'Outlines of Australian Art: the Joseph Brown Collection' reproduces in full colour (as Plate 13) J. Haughton Forrest's 'Ships off a steep coast, 1877' and perpetuates an error common to nearly all mainland art dealers of giving Forrest an additional initial 'J'.

The National Trust of Australia (Tasmania) in 1971 reproduced a splendid painting of 'Clarendon' by Forrest showing the pillared portico and parapet concealing the roof to illustrate the front cover of its brief history of this famous country house near Evandale.

The local timber merchants, Risby's showed a good deal of enterprise, both artistically and commercially, in producing a calendar for 1974 & 5 showing the company's ship s.s. 'Yolla' unloading supplies in Trial Harbour, West Coast, Tasmania in the 1890's reproduced from an original oil painting by Forrest in the possession of a director of the company, Mr C. A. Risby, which he has loaned for this exhibition.

There was a time, not so long ago, when nearly every other well-to-do home in Tasmania had an oil by Forrest hanging in the hallway or above the mantelpiece. His enormous output over a period of nearly fifty years enabled him to satiate this tremendous demand for his work. Many of his paintings on academy board have the name or location of the scene depicted by the painting written in lead pencil on the obverse side in the artist's easily distinguishable handwriting and a few still have the original sale price on them. Three guineas appears to have been a popular price for 30 x 50 cm paintings and this price probably included the gilt frames. Forrest almost invariably put a few bright red dots of paint on his paintings as a characteristic personal hallmark. There is a plethora of detail in almost all his work and art critics deprecated his work because of its photographic qualities with such effect that until a little over ten years ago prices rarely exceed £20 even for his large oils in superb gilt frames.

In recent years there has been a sustained demand for his paintings which now bring prices comparable to those obtained by all but the most superb works by the colonial artists of renown.

This demand for his paintings is not confined to the local market in Tasmania as prices for his work tend to be set at interstate art auctions whilst the appearance of advertisements by London art dealers illustrating Forrest's paintings for sale in such prestigious magazines as 'Country Life'¹³ assure Haughton Forrest of a lasting place among British Marine Painters of the 19th Century.

It is in recognition of this widespread public acceptance of Forrest's work that the University Fine Arts Committee has been encouraged to mount this first one-man exhibition of Forrest's work on the centenary of his arrival in Tasmania.

The author is a legal practitioner and a member of the University Council and is currently researching material for a book on the 'Artists of Van Diemen's Land'.

CATALOGUE OF PAINTINGS

(Measurements in centimetres, height x breadth).

1. **Hobart Town, 1882.**
(Battery Point from Sullivan's Cove).
Oil on canvas, 99 x 175.2.
Collection: Tasmanian Museum and Art Gallery (No. 205). (Reproduced in colour on the front cover).
The Mitchell Library has a view of Hobart about 1880 (51 x 81) oil on canvas purchased from E. T. Bourne in August 1931 for £15.
Purchased 5th November, 1959.
2. **The Derwent, New Norfolk.**
Oil on board, 11.3 x 18.9.
Collection: Tasmanian Museum and Art Gallery (No. 2420).
Presented by Lady Somerset, the wife of Sir Henry Somerset, a former Chancellor of the University of Tasmania.
3. **Wreck of the Marie Louise. 1881.**
Oil on canvas, dated 1881, 45.7 x 76.2.
Inscribed in pencil on stretcher, 'Plymouth pilot boat and yacht Egeria' — wreck of the Marie Louise off Eddystone.
Collection: Tasmanian Museum and Art Gallery (No. 321).
Purchased at Burn & Son's Auction Mart, Hobart, 6th July 1954. This painting is another rendition of the painting referred to in the article 'New Pictures' appearing in The Mercury newspaper of 19th October 1876. Forrest appears to have been ever-willing to reproduce any past painting for a new client.
4. **Hobart, 1886.**
Oil on canvas, 86.4 x 182.8.
Collection: Tasmanian Museum and Art Gallery (No. 205).
This famous Forrest painting, which is referred to by William Moore in his 'Story of Australian Art' (2 vols, Sydney 1934), hung in Hadley's Oriental Hotel, Murray Street, Hobart for many years prior to being presented by the Proprietor, Mr H. Hadley to the Museum on 5th December, 1934.
5. **Port Arthur, 1880.**
Oil on cardboard, 47 x 62.1.
Collection: Tasmanian Museum and Art Gallery (No. 626).
Purchased 1951.
6. **Fishing Lugger, 1914.**
Oil on cardboard, 29.8 x 29.2.
Collection: Tasmanian Museum and Art Gallery.
Presented by Mabel Bonham by her family, 1973.
7. **River Scene.**
Watercolour, 15 x 20.
From a private collection.
Watercolours by Forrest are exceedingly rare.
8. **Hobart from Kangaroo Point.**
Oil on board, 28.5 x 45.5.
From a private collection.
This scene has been painted by Lycett Brierly, Prout, Simpkinson de Wesselow, Henry Grant Lloyd, von Guerard, Piquenit, Tom Roberts and many other artists.
9. **Old Government House.**
Oil on cardboard, 39.9 x 61.8.
Collection: Tasmanian Museum and Art Gallery.
Presented by Mr Edwin Webster, in 1946.
This building which stood on the present site of Franklin Square was the Tasmanian home of Governors Arthur, Franklin, Eardley-Wilmot, Denison and Fox Young until the latter removed to the present Government House on the Domain in 1858. It was demolished prior to Forrest's arrival in Tasmania and was therefore painted from a photograph or sketch.
10. **'Rose of Bangor' entering harbour.**
Oil on canvas, dated 1862, 54 x 79.
Collection: Tasmanian Museum and Art Gallery.
This is the earliest known painting by Forrest and the only painting in this exhibition he painted in England. Note the early unsophisticated signature.
11. **Risdon Cove looking across the Derwent.**
Oil on board, 46 x 29.
Collection: Mr P. S. Forrest. Great grandson of the artist.
This scene is painted from the location of the first settlement in Van Diemen's Land by Lieutenant John Bowen, R.N., in September 1803.
12. **Marble Cliffs, Gordon River.**
Oil on board, 30 x 47.
Collection: Mr P. S. Forrest, Great grandson of the artist.
The motor launch trips from Strahan to the Gordon River pass these cliffs.
13. **Mt Byron, Lake St Clair.**
Oil on board, 30 x 46.
Collection: Mr and Mrs R. D. Sweeney.
This painting has the full advertisement for the artist's board Forrest used pasted on the back which reads:

Windsor and Newton Limited
Manufacturing Artists Colourmen
By special appointment to Her Majesty
and to their Royal Highness's
the Prince and Princess of Wales
Rathbone Place, London W.

14. **Lake St Clair.**
Oil on canvas, 63 x 110.
In large modern bird's eye, Huon Pine frame.
Collection: Electrolytic Zinc Co. of Australasia Ltd.
Lake St Clair was discovered by the Surveyor-General, George Frankland, himself an artist, in 1835 and has been a favourite haunt of artists ever since. Forrest painted many views of Lake St Clair.
15. **Loch Morey, Scotland.**
Oil on canvas, 63 x 110.
From a private collection.
Forrest was commissioned by settlers to paint a great variety of scenes of the British Isles as nostalgic reminders of home.
16. **Mt Ida, Lake St Clair.**
Oil on board, 61 x 46.
Collection: Mrs F. H. Foster.
This painting is almost identical with No. 17 and it is presumed people saw a painting by Forrest which they liked and commissioned him to paint the identical scene or subject.
17. **Mt Ida, Lake St Clair.**
Oil on board, 61 x 46.
Collection Mr G. F. Abell.
Identical with No. 16.
18. **Mt Wellington from McRobies Gully.**
Oil on board, with gilt mount under glass, 16 x 30.
Collection: Mr G. F. Abell.
This scene was painted a few hundred yards from Forrest's home, 'Heathville'.
19. **Snug River Falls.**
Oil on Board, 46 x 30.
Collection: Mr G. F. Abell.
20. **Duke of Rutland's Schooner Yacht 'Shark' in the Kyles of Bute.**
Oil on canvas, 46 x 76.
Collection: Mr G. F. Abell (purchased in London, 1974).
This is a smaller version of the painting illustrated in advertisement of N. R. Omell appearing on p.773 of 'Country Life' magazine of 28 September 1972, as 'The 6th Duke of Rutland's Schooner Yacht 'Shark' at anchor off Kyles of Bute', oil on canvas, 27" x 47", signed and dated 1879.
21. **Loch Achray.**
Oil on canvas, 19 x 27.
Collection: Dr R. D. Ayling, Great-great-grandson of the artist.
22. **Mt Wellington from the River Derwent.**
Oil on canvas, 47 x 83.
Collection: Mr and Mrs G. D. Brown.
The ship in the foreground is the 'Tiger' which brought George and Sarah Page (the parents of the well-known coach proprietor, Samuel Page) to Hobart Town in January 1822. This painting was commissioned by Mr L. E. Page, Solicitor of Launceston, who was related to the artist's daughter by marriage, as a wedding anniversary present for his wife in 1914.
23. **Cascade Brewery and Mt Wellington.**
Oil on board, 31 x 45.
Collection: Allport Library and Fine Arts Museum.
Mr Henry Allport was Chairman of Directors of the Cascade Brewery Company Ltd and this painting hung over the doorway of his library at 'Cedar Court'.
24. **Lenna and the New Wharf.**
Oil on canvas, dated 1894, 46 x 75.
Collection: Van Diemen's Land Folk Museum.
25. **Frogmore near Mr John Lord's property, Sorell.**
Oil on canvas (unsigned), 43 x 74.
From a private collection.
The title is taken from a pencil note on the rear of the painting which besides the words 'Capt. Forrest' has the inscription 'From RPA to Katie 11th June 1880' which indicated that it was painted whilst Forrest was stationed at Sorell.
26. **Cascade Brewery from the Mountain Side.**
Oil on canvas (unsigned), 54 x 67.
Collection: Cascade Brewery Co. Ltd.
A photograph of this painting was reproduced in 'A page from the past: the Cascade Estate for 100 years, the Cascade Brewery; the Degraives Centenary 1824-1924' by Cecil Allport — with the caption 'Photograph of the Brewery, taken from the mountain looking towards Hobart. This is a photograph of a picture by Captain Forrest dated 1877'. (reproduced in centre pages).

This painting was also produced in Mr Allport's book with the title: 'Photograph from an oil painting by Captain Forrest of the brewery as it appeared in 1873 taken looking from Hobart towards the mountain'.

27. **Cascade Brewery and Mt Wellington.**
Oil on canvas (unsigned), 44 x 75.
Collection: Cascade Brewery Co. Ltd.
28. **Cascade Brewery and Mt Wellington.**
Oil on canvas, 49.5 x 75.
Collection: Cascade Brewery Co. Ltd.
29. **Mt Wellington.**
Oil on board, 46 x 30.
Collection: Mr G. T. Triffett.
(Reproduced in centre pages).
30. **Pierson's Point from the road to Mt Nelson Signal Station.**
Oil on board, 46 x 30.
Collection : Mr Don Triffett.
31. **Deadman's Rock, London Bridge, Torquay.**
Oil on board, 46 x 30.
Collection: Mrs G. T. Triffett.
Inscribed on the reverse of this painting is a pencil note in the artist's handwriting: 'Lottie Thyer Many happy returns of your birthday from H. Forrest'.
32. **Entrance to Milford Haven.**
Oil on board, dated 1916, 31 x 61 in modern frame.
Collection: Mr and Mrs D. L. McKean.
33. **To the Rescue.**
Oil on board in modern frame, 29 x 45.
Collection: Mr and Mrs D. L. McKean.
Wrecks and rescues at sea were part of Forrest's stock in trade — he literally painted hundreds of such scenes in varying dimensions.
34. **Lake Scene.**
Oil on board in modern frame, 45 x 19.
Collection: Mr and Mrs D. L. McKean.
Scenes such as this must have been churned out by Forrest like variations on a theme.
35. **Tasman's Discovery Ships — 'Heemskirk and Zeehan'.**
Oil on canvas, 75 x 121.
Collection: Mr and K. W. McCowan.
This painting recording the discovery of Tasmania by Abel Jansen Tasman on 24th November 1642 is of great historic interest. (Reproduced in centre pages).

36. **Fishing Village.**
Oil on canvas, 104 x 145.
Collection: Mrs N. S. Kirby.
This heroic painting demonstrated that Forrest was a landscape painter of ability as well as a marine painter.
37. **River Farm, Thames.**
Oil on board, 30 x 47.
Collection: Mr N. A. Jones.
An exact replica of this painting is in the collection of Mr and Mrs G. D. Brown.
38. **Still Life.**
Oil on board, 30 x 46.
Collection: Mr and Mrs J. Kennedy.
(Reproduced in centre pages).
39. **SS 'Victory' with Domain in background.**
Oil on canvas, 44 x 75.
Collection: Mr and Mrs J. Kennedy.
The 'Victory' was owned and operated by the O'May Brothers. Close inspection of this painting will reveal a steam train leaving the Hobart Railway Station.
40. **View of Hobart.**
Monochrome on canvas, 49 x 93.
Collection: Mr and Mrs E. B. Gray.
(Reproduced in centre pages).
This monochrome is similar to those sent to Messrs. De La Rue & Co. in London from which the Tasmanian Pictorial Stamps were engraved.
41. **Lake Country Scene.**
Oil on canvas, 74 x 122.
Collection: Mrs F. Gregg.
42. **Mountain Scene.**
Oil on board, 60 x 45.
Collection: Mrs I. B. Cornish.
43. **SS 'Yolla' at Trial Harbour, circa 1890.**
Oil on canvas, 58 x 89.
Collection: Mr C. A. Risby.
This is the painting reproduced on Risby's Calendar for 1974-5. It is interesting to compare the subject of the painting with the photo reproduced in the paper back edition of Professor Geoffrey Blainey's 'The Peaks of Lyell'.
44. **The Lanterns off Tasman Peninsula.**
Oil on canvas, dated 1885, 64 x 115.
Collection: Mr R. Watson.



45. **Vale of Avoca, Ireland.**
Oil on board, 18 x 18.
Collection: Mr R. Watson.
This painting and the next painting are an unusual pair of diamond shaped paintings. Forrest experimented in all sizes and shapes including circles from post card size to very large canvases. It is reputed that he painted scenes on the door panels at 'Heathville'.
46. **Gray Pool, near Edenhall, Cumberland.**
Oil on board, 18 x 18.
Collection: Mr R. Watson.
Matching pair with No. 45.
47. **North West Bay River.**
Oil on canvas, 73 x 112.
Collection: Mr E. L. Ross.
48. **Rescue from the Goodwin Sands.**
Oil on canvas, 51 x 69.
Collection: Mr E. L. Ross.
49. **Gawler River, N.W. Tasmania.**
Oil on board, 46 x 61.
Collection: Mrs M. McKinlay, Grand-daughter of the artist. Daughter of Major Lowther S. B. Forrest, V.D.
Price in pencil on rear '£10'.
50. **After the Storm — Orkney Islands.**
Oil on board, 29 x 46.
Collection: Mrs M. E. Ayling, Great grand-daughter of the artist.
Price on rear '£3'.
51. **Mt Wellington.**
Oil on board, 30 x 43.
Under glass in old bird's eye Huon Pine frame.
Collection: Mrs M. G. Everett.
52. **Night scene after the Battle of the Nile.**
Oil on board, 32 x 41.
Collection: Mr and Mrs D. R. Goldsmith.
A smaller version of this painting (19 x 29) is in the collection of Mr G. F. Abell.
53. **Mt Wellington from Brushy Creek, Lenah Valley.**
Oil on board, 29 x 45.
From a private collection.
54. **Hunt Pack.**
Oil on board, 46 x 61.
Collection: Mr G. R. Garrott.
55. **Corra Lynn near Launceston.**
Oil on canvas, 48 x 74.
Collection: Mr G. R. Garrott.
56. **Brazilian Scene.**
Oil on board (unsigned), 21 x 15.
Collection: Mr G. R. Garrott.
57. **Sea Battle.**
Oil on canvas, dated 1913, 67 x 131.
Collection: Mr G. R. Garrott.
(Reproduced in centre pages).
A splendid canvas, 'Battle of Trafalgar' by Forrest was sold at Kozminsky's Gallery, Melbourne in 1973 for \$2,500.
58. **Chickens.**
Oil on board, 34 x 45.
Collection: Mr G. R. Garrott.
59. **The Yacht 'Cambria' anchored off the Island of Arran.**
Oil on canvas, 43 x 74.
Collection: Mr G. R. Garrott.
This is thought to be the painting exhibited at Mr Hood's in Elizabeth Street, Hobart which is described in 'The Mercury' of 19th October, 1876 soon after the artist arrived in Tasmania.
60. **Under Full Sail.**
Oil on canvas, 81 x 120.
Collection: Mr G. R. Garrott.
(Reproduced in centre pages).
61. **Scene off the Scottish Coast.**
Oil on board, 30 x 46.
Collection: Mr G. R. Garrott.
62. **Reflections.**
Oil on board, 33 x 28.
Collection: Mrs C. A. S. Page.
Mrs Page's husband was on school holidays at 'Woodlands' in January 1925 when Capt. Forrest died.



Captain Forrest in his early nineties.

**PAINTINGS BY CAPTAIN HAUGHTON FORREST IN
PUBLIC COLLECTIONS IN TASMANIA.**

TASMANIAN MUSEUM AND ART GALLERY

Ships Racing	15.2 x 20.3
Ships off Shore	15.2 x 19.7
Hobart Town, 1882	99 x 175.2
Wreck of the Marie Louise	45.7 x 76.2
Hobart, 1886	86.4 x 182.8
Old Government House, 1848	39.9 x 61.8
Port Arthur, 1880	47 x 62.1
Wreck Cornish Coast, 1888	61 x 114.3
Wrecked Ships	76.2 x 96.5
Running Before the Wind (Yachts Racing)	45.7 x 73.7
The Derwent, New Norfolk	11.3 x 18.9
Fishing Lugger, 1914	29.8 x 29.2
Coastal Shipping	17.5 x 34
Fishing Luggers	30.7 x 46.7

ALLPORT LIBRARY AND MUSEUM OF FINE ARTS

Cascade Brewery and Mt Wellington (c.1890)	31 x 45.5
The Wreck (c.1890)	30.5 x 47

**QUEEN VICTORIA MUSEUM AND ART GALLERY,
LAUNCESTON.**

Gordon River	47 x 62
Port Arthur from Dead Island	31 x 47
On the Coal River	31 x 47
The Galatea and her Squadron off Portsmouth (1882)	
	53 x 88
Still Life	31 x 47
Stean Dhu, Island of Iona	54 x 19
Thistle off Arau, New Zealand	31 x 47
Mountain Landscape, Tasmania c.	90 x 70
View of Hobart (1888)	85 x 183

THE VAN DIEMEN'S LAND FOLK MUSEUM, HOBART

Lenna and the New Wharf	46 x 75
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REFERENCES:

- 1 A small village nine miles South West of Windsor.
- 2 9th August, 1917.
- 3 In office of the Principal Archivist, State Library of Tasmania
- 4 Launceston Examiner 9th March, 1927.
- 5 Forrest's second son Edmund named his house in Erina Street, Launceston 'Allaleigh'.
- 6 Issue of certificates to persons not receiving Land Orders.

To be available as payment for land.
- 7 Any person arriving in the Colony with the intention of settling therein, from *Europe* or *India*, whose passage money to the Colony is paid by himself as a cabin or intermediate passenger, and who has not previously received or accepted a Land Order as hereinbefore provided, shall, at any time within Twelve months after his arrival in the Colony, be entitled to demand from the Board of Immigration, and shall thereupon receive, a certificate authorising such person to select Thirty acres of land; and in case such person arrives under the circumstances aforesaid with a family, then such person shall be entitled to a further certificate authorising him to select Twenty acres within Twelve months after the arrival of his wife (if any), and also a further certificate authorising him to select Ten acres in respect of each child within Twelve months after the arrival of such child in *Tasmania*, such selections to be made within Twelve months after the date of such certificates; and every such certificate shall be received in payment by the Commissioner of Crown Lands for the purchase money of any Waste Lands selected by virtue of such certificate for purchase under the Nineteenth Section of *The Waste Lands Act*, 1863.
- 7 Lowther Somerville Boyes (1859-1939) Major V.D. AGA (R)
Edmund Philip (1861-1917)
Henrietta Mary Cecilia (1863-1953) m. Harry A. Page
Mary Augusta (1866-1946) m. 1st Robert Russell Innes
2nd Cedric Reeves
) m. T. E. Blundell
and Rosina Elizabeth Bunce (1854-
Mrs Forrest's eldest child Holland Bunce died at the Royal Naval College
Launceston Examiner 3rd August, 1876.
- 8 Hobart Town Gazette 19th June, 1877.
- 9 Launceston Examiner 13th March, 1878.
- 11 Ninth Premier of Tasmania and twice President of the Legislative Council.
- 12 Knight of the Tower & Sword of Portugal.
- 13 28th September 1972 p.773 — N. R. Omell, 6 Duke Street, St James London W1 'Exhibition — Marine Paintings by British Artists of 18th and 19th Century'.
9th October 1975 p.956 — David Messum — reproducing painting by Forrest of the 'Alarm and Esmeralda'.
- 14 The Honourable Artillery Company has had a continuous history from 1537 when King Henry VIII granted a Charter to the Guild of Archers of St George.

