

Art by Surveyors and Surveyors in Art

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ABSTRACT

If someone was asked which painting is the most famous in the world, it can be expected that most would say the Mona Lisa. Most people would also be familiar with the painting popularly known as Whistler's Mother. However, there would be few who are aware that the first artist, Leonardo Da Vinci, was also a prominent land surveyor and town planner, while the second artist James Abbott McNeill Whistler's father, George Washington Whistler, was an eminent railway surveyor for Tsar Nicholas I of Russia. Throughout world history, surveyors have long been recognised as excellent judges of measurement and scale. During times of war they were often engaged as frontline reconnaissance scouts whose duty it was to accurately sketch enemy positions with calculations of distance determined to elevate and aim weaponry like cannons and mortars at the right trajectory for maximum impact. Such surveyor artists from the arena of war include Sir Thomas Mitchell, longest serving NSW Surveyor-General and Colonel William Light, South Australia's first Surveyor-General and founder of Adelaide, active during the Peninsula Wars against Spain. This paper introduces the reader to a vast kaleidoscope of colourful characters with an impressive collection of artworks either made by surveyors or featuring surveyors. Some works featuring surveyors have even been made by the hand of the surveyor himself, contributing to a gallery of great masterpieces for your visual delight.

KEYWORDS: *Mona Lisa, Leonardo Da Vinci, Whistler's Mother, James Whistler, surveyors, artwork.*

1 INTRODUCTION

Art is one form of passive recreation that has captured the curiosity of millions of viewers throughout the history of mankind. The great masters of the Renaissance and other eras of artistic creativity have given the onlookers much pleasure while at the same time their brushwork has provided a colourful representation of the contemporary periods in which they lived. Before photography came into vogue in the mid-1800s, the only visual depiction of historical events and surroundings was through paintings and sketches. The certain fact that many of these penmen of renown were either surveyors or related to a surveyor was not coincidental to the high quality and preciseness of their brilliant artworks. Some of the works shown in this paper are masterpieces made by a surveyor or a relative of a surveyor while some pieces depict surveyors at work. My personal favourites are the paintings which feature surveyors at work, actually done by the surveyor himself. You will be surprised by some of the great works done, and your eyes will feast upon this corpus of artworks included in this potpourri of colour and history.

There are few who would not say that the most famous painting in the world is the Mona Lisa. Most people would also be familiar with the painting popularly known as Whistler's Mother (Figure 1), but the professions of their respective creators are far less well-known (Figure 2).



Figure 1: The Mona Lisa by Leonardo Da Vinci (left), and A Study in Grey aka Whistler's Mother by James Abbott McNeill Whistler.



Figure 2: Portraits of Leonardo Da Vinci (left), George Washington Whistler (centre) and James Whistler (right).

2 MASTERPIECES BY SURVEYORS

Leonardo Da Vinci (1452-1519) was not just a prolific artist, he was also a qualified hydraulic engineer, town planner, land surveyor and inventor of genius. He was so clever that he even made his own surveying instruments with which he would carry out his survey work (Figure 3)! He made town plans for these new towns based on his own surveys plus he would then set out these new suburban areas. His 1502 Town Plan of Imola (when he was aged 50) is believed to be the earliest Renaissance geometric town view to have been made (Figure 4). Although some dispute prevails, the consensus is that he surveyed this plan himself, perhaps using an older 1473 map to check his measurements (Blevins, 2010). One author says: "*The development of the measuring and surveying techniques promoted by the Renaissance 'engineers' and the fortunes of the work by Piero del Massaio were at the basis of the cartographical experiments of Leonardo da Vinci and Girolamo Bellarmato. Already in his paintings and drawings, Leonardo depicted the landscape with a surprising scientific spirit. The meticulous cartographical sketches represented the prelude of the veritable maps, where art and science, drawing and measurements came together to attain extraordinary results.*" (Institute and Museum of the History of Science, 2024).

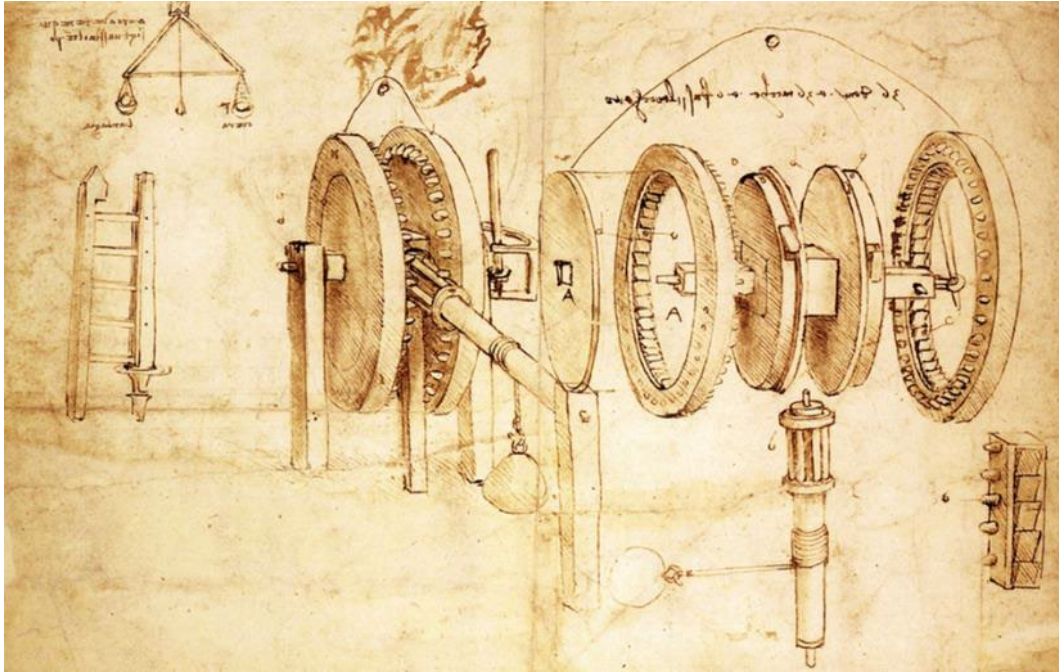


Figure 3: Measuring instrument called a pedometer made by Da Vinci.



Figure 4: Da Vinci's 1502 town plan of the Italian location of Imola, which was also surveyed by him with surveying instruments made by himself.

George Washington Whistler (1800-1849) (see Figure 2), appropriately named because US first President George Washington was also a surveyor, was a renowned railway surveyor who was invited by Russian engineer Pawel Melnikov on the order of Tsar Nicholas I to survey the 420-mile St. Petersburg to Moscow railway line in 1842 (Figure 5). Whistler was born in Indiana in 1800, graduating from the US Military Academy at West Point, New York in 1819. He surveyed boundaries and designed several railroads and canals, serving as a topographer in the US Corps

of Artillery from 1819 to 1821. After a distinguished record of surveying numerous US railroads, he went to Russia at the behest of the Tsar. Dying there in 1849, he missed the opening of the line in 1850, but he was awarded the order of St. Anne by the Russian Emperor (ASCE, 2024). His son James (1834-1903) attended West Point like his father where he studied drawing but was dismissed from the academy when he failed chemistry. He then worked in the drawings division of the US Coast and Geodetic Survey, mapping the entire US coast for military and maritime purposes before leaving to venture to Paris to study his love of art (Weinberg, 2010).

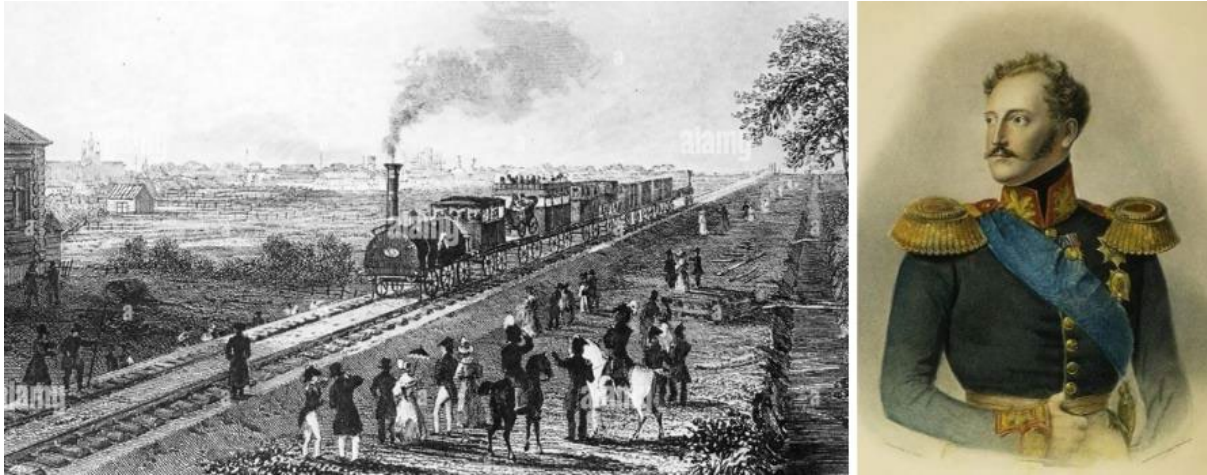


Figure 5: Etching of the Moscow to St. Petersburg railroad (left), with Tsar Nicholas I looking on (right).

Another US artist with an Australian association and father, also a surveyor, was (Paul) Jackson Pollock (1912-1956) whose artwork *Blue Poles* hangs in the Australian National Art Gallery in Canberra after a controversial purchase of it by the acting Director of the National Gallery of Australia, James Mollison, on behalf of Prime Minister Gough Whitlam's government for \$1.3 million in August 1972 (NMA, 2024) (Figure 6). At the time, this was the most ever paid for an American painting anywhere in the World! As a consequence, the Prime Minister was widely criticised at the time, but now, with this piece of art valued at \$350 million, the critics of the period have been well muted!



Figure 6: Australian Prime Minister Gough Whitlam poses in front of his government's purchase, *Blue Poles*.

Jackson's father LeRoy McCoy Pollock (1876-1933) was a US government surveyor in Arizona and California in the 1920s and 1930s (Figure 7). The family's travels in the American West left a lasting impression on his young son with Native American sand painting bearing the most profound influence on his painting techniques (Smith, 2010).



Figure 7: Surveyor LeRoy Pollock (left), and self portrait of Jackson Pollock with art backdrop (right).

3 ART BY SURVEYORS

During the early years of the Colony of New South Wales (now Australia), there were many surveyors who were gifted artists with particular note of three Surveyors-General of NSW, South Australia and Victoria contributing most substantially to the record of that formative era. Sir Thomas Mitchell (NSW, 1792-1855) and William Light (1786-1839, first Surveyor-General of South Australia 1836-1838) had both served under the Duke of Wellington in the Peninsula Wars on the Iberian Peninsula as forward scouts whose depiction of enemy posts were critical to the conduct of the battle. Robert Hoddle (1794-1881) was the first Surveyor-General of Victoria from 1851-1853, before this being engaged in the NSW Surveyor-General's Department under the leadership of Thomas Mitchell, the fourth Surveyor-General of NSW from 1828 to 1855 (Figure 8).



Figure 8: Self portrait of SA Surveyor-General William Light (left), and Victorian Surveyor-General Robert Hoddle (right).

Some selected samples of their works can be viewed in Appendix A. Mitchell painted one of the first images of the Pink Cockatoo or Leadbeater's Cockatoo (*Cacatua Leadbeater*) whose more common name is now Major Mitchell's Cockatoo (Figure 9). David Elder (1987) provides an extensive collation of much of Light's artwork, showing full colour reproductions of some of the great Surveyor-General's works representative of his vast world travels. Many more pieces of his brilliant collection were lost when his house burnt down in January 1839. Light was SA Surveyor-General from 1836-1838, then was a partner in the private survey consultancy Light Finnis & Co. in 1838-1839 with Boyle Travers Finnis, later to become South Australia's first Premier in 1856.



Figure 9: Painting of the Pink Cockatoo by Thomas Mitchell (left), and portrait of Thomas Mitchell (right).

One early NSW surveyor, George William Evans (1780-1852), was leader of the expedition to open up new country in the Blue Mountains out to Bathurst in western NSW, as well as assisting (it may be closer to the facts to say 'saving') NSW Surveyor-General John Oxley on his sojourns to the north and south of NSW. His portrait was painted by noted colonial artist, Augustus Earle (1793-1838) in circa 1825, displaying his circumferentor and survey plan (Figure 10).

Following after the three explorers Gregory Blaxland, William Lawson and William Wentworth, who found a crossing over the Blue Mountains (the mountain barrier west of Sydney) in 1813, he started his survey traverse in December 1813 and continued into 1814, thus extending the limits of settlement as far as Bathurst, which would in 1815 become the first inland European town in Australia and named after the Earl Bathurst by Governor Lachlan Macquarie. The first western road over the Blue Mountains was completed in a mere 6½ months by road builder William Cox and his team of marines and convicts with the Governor taking a tour along the new road in 1815 with Evans and Oxley in company for at least part of the journey. A selection of Evans' art recorded during the early settlements in Sydney, Parramatta, Windsor and Tasmania in the early years of the 1800s is shown in Appendix A.



Figure 10: The Grave of a Native of Australia (1820) by George Evans (left), and portrait of George Evans (c. 1825) by Augustus Earle (right).

4 SURVEYORS IN ART

Some of the earliest surviving examples of surveyors in art can be found in the ancient Egyptian Necropolis of Sheikh Abd el-Qurna in the Valley of the Nobles, which is in close proximity to the Valley of the Kings and the Valley of the Queens in Luxor, southern Egypt. Being New Kingdom (1552 BC-1069 BC) rock cut tombs, they are not far from where the legendary intact burial tomb of Tutankhamun was unearthed by Howard Carter in 1922. Four tombs with surveyor scenes are extant from about 1400 BC: Khaemhet (a relief sculpture work, Theban Tomb [TT] 57), Amenhotep-si se (TT 75, a sketch of this scene is available), Djerserkareseneb (TT 39, Figure 11) and Menna (TT 69, Figure 12), which has the only known representation of the sacred measuring cord pulled tightly displaying the knotted graduations at intervals of 3 Royal cubits each. A Royal cubit is about 0.525 metres in length so that each knot was to be found roughly 1½ metres apart. Royal measuring rods have been discovered that would appear to be indicative of a standard of measurement not strictly determined by the distance of the elbow to the fingertips of the incumbent Pharaoh, which of course would not be identical between dynasties.



Figure 11: Tomb painting (c. 1400 BC) from the burial of Scribe Surveyor Djerserkareseneb and his survey party with the sacred measuring rope hanging loosely.



Figure 12: Famous New Kingdom tomb painting (c. 1400 BC) of Scribe Surveyor Menna and his survey party with the only scene of the sacred measuring rope pulled taut showing the knots at 3-cubit intervals.

There are a large number of paintings of first US President surveyor, George Washington (1732-1799), who was District Surveyor of the County of Culpeper at the age of 17. He was portrayed by many different artists shown carrying out survey work in the rural areas of the USA. There is even a life-sized panorama in the museum which can be found at his country estate Mount Vernon along the Potomac River in Richmond, Virginia, using what American surveyors call a surveyor's compass (aka what Australian surveyors call a circumferentor) in an authentic recreation of George Washington making observations in the woods (Figure 13). On a megalithic scale, the Gortzon Borglum sculpture of Mount Rushmore depicts the three US President surveyors in giant detail as gazing down upon the thousands who visit this site every year: George Washington, Thomas Jefferson (1743-1826) and Abraham Lincoln (1809-1865). There is a bronze life-sized statue of Thomas Jefferson in the Flagler Court Garden at the University of Virginia with his transit in a pose replicating his 1817 survey of this project. Jefferson even had a transit (theodolite) built to his specific design when this surveying instrument was in its embryonic stages. This original instrument can be seen in Jefferson's house 'Monticello' in Charlottesville, Virginia.



Figure 13: Two scenes of George Washington at work surveying.

Another well-known US surveyor is Benjamin Banneker (1731-1806) who is referred to as “the first African American man of science” and was an appointee of George Washington to assist Andrew Ellicott in the survey of the capital territory of Washington DC commencing in 1791 (Figure 14). As he was a self-taught and well-skilled astronomer, there are numerous paintings of Benjamin Banneker alongside large astronomical telescopes as well as surveying instruments of the day and survey plans. He even made a working clock entirely of timber and compiled an Astronomical Almanack and Ephemeris in 1793, of which he sent a copy to Thomas Jefferson,

who also held Benjamin Banneker in the highest esteem. To commemorate the joint survey of the new Federal Territory and the Capital of Washington DC by the two surveyors appointed by George Washington to carry out the work, the installation of a mural titled ‘Andrew Ellicott and Benjamin Banneker surveying the boundaries of Washington DC’ by William Smith (1968) was unveiled at the Banneker-Douglas Museum at Annapolis, Maryland, on 5 February 2022 (Figure 15).

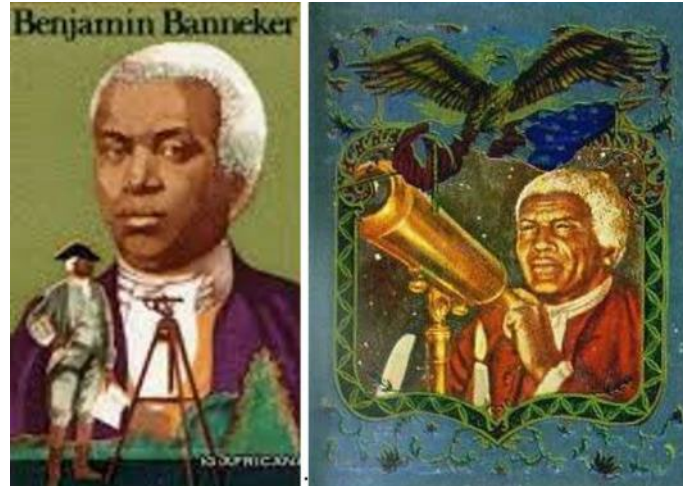


Figure 14: Two images of Benjamin Banneker surveying (left) and star gazing (right).



Figure 15: Mural of ‘Andrew Ellicott and Benjamin Banneker surveying the boundaries of Washington DC’ by William Smith (1968), unveiled in 2022 at the Banneker-Douglas Museum in Annapolis, USA.

A prolific group of like-minded artists developed in Australia in the late 1800s, named ‘The Heidelberg School’ (c. 1886-1900) as they originated in this rural area east of Melbourne. This artistic movement was referred to as Australian Impressionism, featuring famous homegrown names such as Tom Roberts, Fred McCubbin and Arthur Streeton (1867-1943) who penned such loved works as ‘Shearing the Rams’ (TR 1890), ‘The Golden Fleece’ (TR 1894), ‘Bailed Up’ (TR 1895), ‘Down on his Luck’ (FM 1889), ‘Bush Idyll’ (FM 1893) and ‘Fire’s On’ (AS

1891), all of which proudly hang in the Art Gallery of New South Wales in Sydney. It just so happens that Arthur Streeton must have travelled with or visited a surveyor's camp in the bush, which was the subject of his work 'Surveyor's Camp' (1896) (Figure 16).



Figure 16: Surveyor's Camp by Arthur Streeton (1896).

One of the lesser-known members of this elite fraternity was Charles Conder. Due to the wild lifestyle he led back in England, his family shipped him off to NSW to take up employment with his uncle, William Jacomb Conder, who was a surveyor employed by the Surveyor-General to carry out the Triangulation Survey of NSW. The harsh environment of the Australian bush and lack of wider human contact were not enjoyed by Charles who preferred the more Bohemian activities available amongst his chosen sect of artists. Most of his works were landscapes and holiday scenes at Australian beaches (Figure 17) but there was one painting he titled 'Landscape with Theodolite' (c. 1887) (Figure 18).

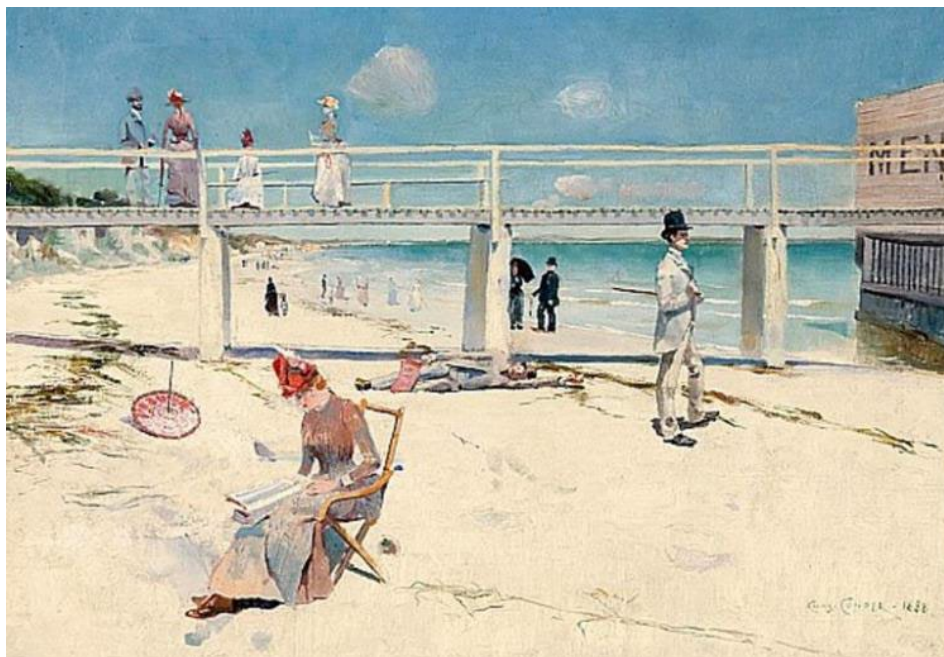


Figure 17: A Holiday at Mentone by Charles Conder (1888).



Figure 18: Landscape with Theodolite by Charles Conder (left), and Charles Conder (right).

One noted Australian painter of the Goldrush era was Samuel Thomas (S.T.) Gill (1818-1880) who published a book of sketches depicting life on the goldfields and in the Australian outback (Gill, 1865) (Figure 19). Two of his works contain surveyors at work in the 1860s using the surveying tools of the time, which were the circumferentor and the Gunter's chain (Figures 20 & 21). In his sketchbook can be found lively depictions of daily life on the goldfields and in outback Australia, with some illustrations of the native fauna perhaps more resembling the megafauna of the prehistoric eras than the actual wildlife of the outback areas.

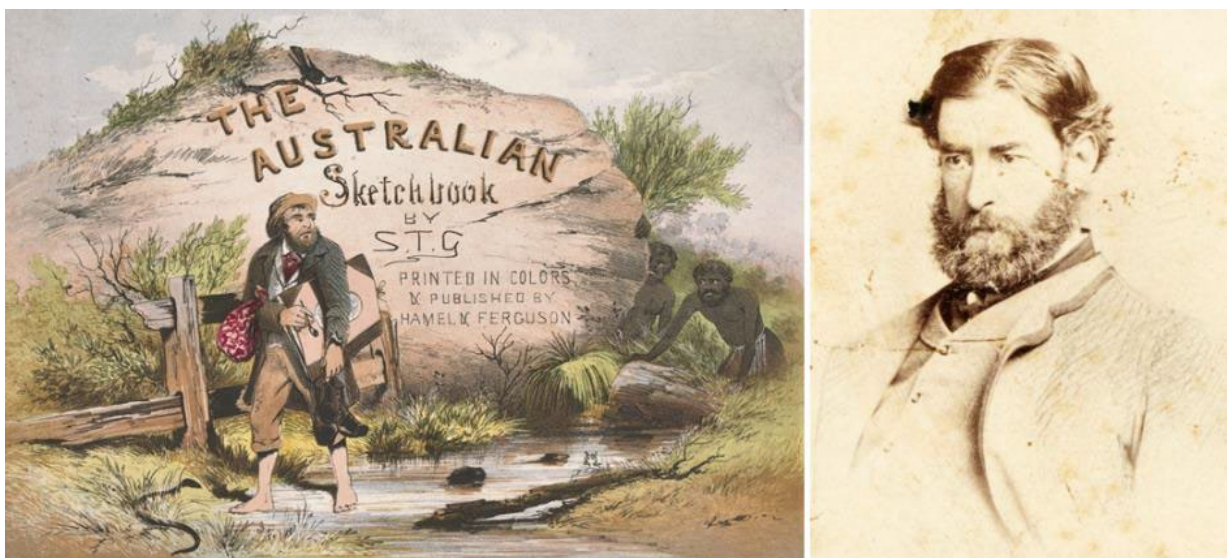


Figure 19: The cover of the S.T. Gill publication 'The Australian Sketchbook' (left) and S.T. Gill (right).



Figure 20: The Surveyors by S.T. Gill (c.1866).



Figure 21: Another painting by S.T. Gill, showing a survey party in the desert.

A surveyor in the employment of NSW Surveyor-General Thomas Mitchell, who later became the first Surveyor-General of New Zealand in 1839, was Felton Mathew (1801-1847). His surveys of the outer sparsely occupied areas west and north of Sydney have left some amazing survey marks cut into the sandstone and carved into the surviving trees from the 1830s (Figure 22). He died in 1847 and is buried in Lima, Peru, where he took ill aboard the ship returning to England and passed away after being taken ashore (Duder, 2015).



Figure 22: 1843 work by Major Thomas Bunbury of Mathew (in blue coat) observing bearings from the top of Rangitoto, looking southerly (left), and daguerreotype of Mathew probably taken in London 1845-46 (right).

San Francisco's Coit Tower hosts a series of murals painted inside, featuring some surveyor images (San Francisco Recreation & Parks, 2024). The building was erected in 1932-33, its design being said to represent a fire hose nozzle, as the major benefactor of its erection, Lillie Hitchcock Coit, loved the fire brigade, often seen riding along on various fire trucks dressed as a fireman despite the disdain of the male fraternity! The large 'Surveyor' mural (1934) by Clifford Wight is striking at 3 metres in height (Figure 23). There is another scene of work including a surveyor by Tara Bradford, entitled 'Surveying the Land' (1934) (Figure 24).



Figure 23: 3-metre-high giant surveyor mural in Coit Tower by Clifford Wight.



Figure 24: Coit Tower in San Francisco (left), and Surveying the Land mural by Tara Bradford (1934) (right).

One of Australia's prominent artists from the modern era is "Pro" Hart (Kevin Charles Hart, 1928-2006) whose style was quite controversial due to its abstract technique of portraying rather small figures in scenes of rustic colour of the Australian bush and outback. He was commissioned to do a painting for the Institution of Surveyors Australia National Congress held in Sydney in 1988 (Figure 25) from which a limited edition of 500 personally signed prints were available for purchase, one of which can be viewed in the Institution of Surveyors NSW (ISNSW) office in Sydney. He also created two other works featuring surveyors both titled 'The First Surveyor' (Figures 26-27), one in 1971 and one in 1974 which accompanied the "Banjo" Paterson poem of the same name in the book 'Poems of Banjo Paterson – Illustrated by Pro Hart' (Paterson, 1974).



Figure 25: Pro Hart work commissioned for the 1988 ISA Congress in Sydney.

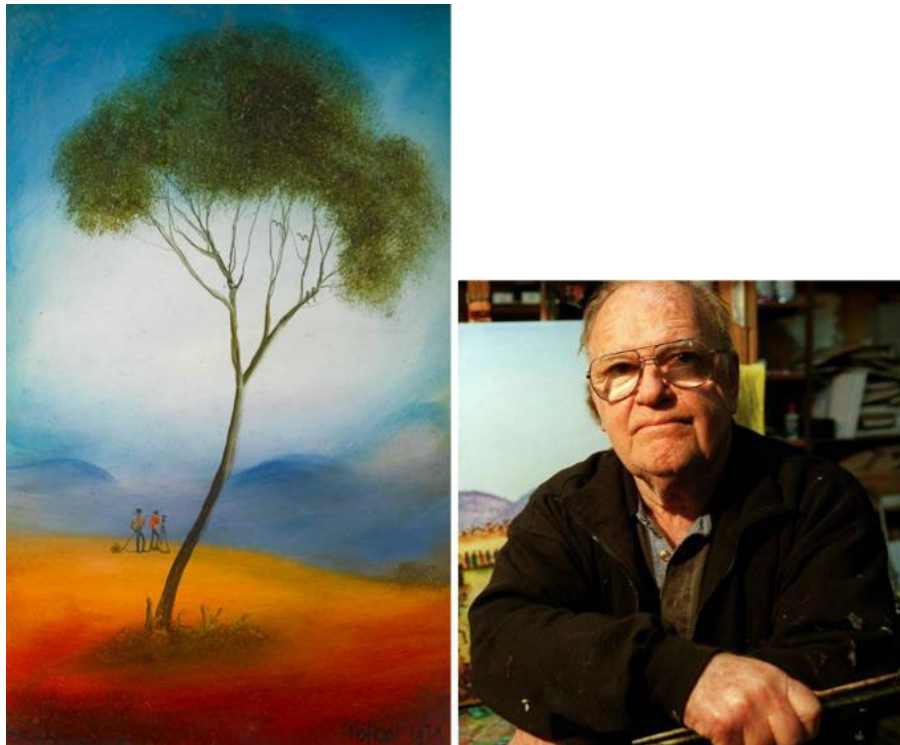


Figure 26: The First Surveyor by Pro Hart (1971) (left), and Pro Hart (right).



Figure 27: The First Surveyor by Pro Hart (1974).

5 SURVEYORS IN ART BY SURVEYORS

Now we come to my absolute favourite group of surveyor art, when the actual surveyor illustrates himself or other surveyors carrying out their work with the equipment of the period in surroundings which probably have changed markedly since the origin of the images.

John Joseph William Molesworth Oxley (1784-1828) was the third Surveyor-General of NSW from 1812-1828 when he died suddenly after a survey field trip, to be succeeded by Thomas Mitchell, his then deputy. Oxley made several exploratory journeys with George Evans to guide him. He would supplement his journals with sketches and paintings, with at least one containing a scene with surveyors overlooking new territory of the Liverpool Plains (Figure 28).



Figure 28: Oxley painting looking at the Liverpool Plains (left), and side portrait of Oxley (right).

Contemporaneous with Oxley was great Norfolk Island born mariner Phillip Parker King (1791-1856) who made explorations in the north-western part of Australia between 1819 and 1822. The maps he drew were the first such drawings to bear the name 'Australia', having the official endorsement of the British Admiralty who had hitherto expressly forbidden such an appellation. On his voyages he was joined by John Septimus Roe (1797-1878), later to become first Surveyor-General of Western Australia from 1828 to 1870, and Indigenous man Bungaree (c. 1775-1830), who had also been with epic navigator Matthew Flinders on his circumnavigations of Van Dieman's Land on the Norfolk (1798) and mainland Australia on the Investigator (1801-1803) (Figures 29 & 30). He produced an impressive collection of images of his journeys. Phillip Parker King became the first Australian born Admiral in the British Navy in 1855, the year before he died.



Figure 29: Portraits of John Septimus Roe (left), Bungaree by Phillip Parker King (centre), and Phillip Parker King (right).



Figure 30: Painting by Phillip Parker King, showing himself and Roe carrying out coastal survey observations.

Another notable surveyor artist in the service of the Surveyor-General's Department was William Romaine Govett (1807-1848). His survey tasks saw him carry out measurements in some of the more mountainous terrain in the Blue Mountains and the Colo Valley. He had a collection of sketches and paintings published in the local newspaper with much Indigenous content and the local fauna gaining prominence (Figure 31). He also composed two images demonstrating some of the survey work with which he was involved. One shows a surveyor's assistant hanging precariously on a rope ladder while descending to the lower ground level in the Colo Valley (Figure 32), while another could well be the first accident scene investigation (ASI) ever depicted, showing him alongside his circumferentor ready to monitor the scene of a bullock wagon which had crashed over the edge of the roadway at Mount Victoria in the Blue Mountains, west of Sydney in the 1820s (Figure 33).

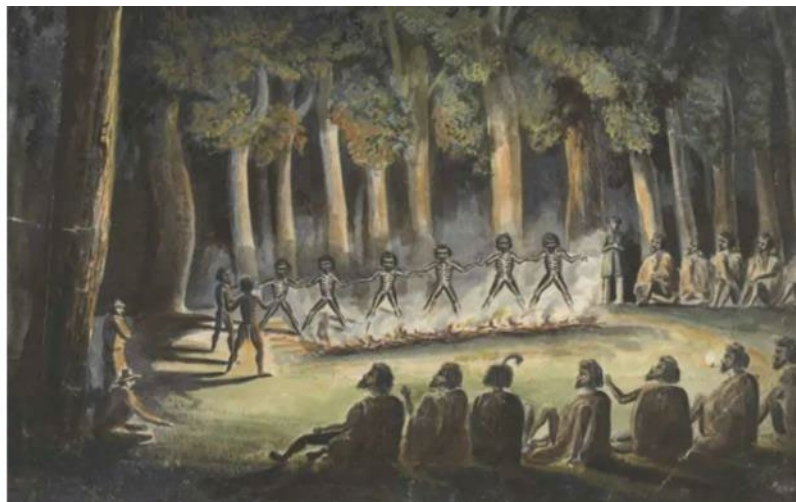


Figure 31: Portrait of William Romaine Govett (left), and work of "corrobary" (i.e. corroboree) peculiar dance of the natives (right).



Figure 32: Painting by William Romaine Govett of surveying in the precipitous country of the Colo Valley.



Figure 33: Accident at Mt. Victoria by William Romaine Govett.

At the Surveyors Historical Society Rendezvous in San Felipe de Austin in Texas in September 2023, I gave a presentation on the Four Surveyors of the Alamo and the surveyor/artist of San Antonio (Brock, 2023). This research revealed a property developer named Henri Castro who had brought surveyors from all over the world and the United States to survey his new townships, one named Castroville, in the new Republic of Texas in the 1830s and 1840s.

One of these was a gifted artist, Jean Louis Theodore Gentilz from France, who put his pen to the canvas to record the lives and activities of the new settlers and indigenous occupants of San Antonio after the renowned siege of The Alamo in February 1836 (Figure 34). He made one notable work depicting a survey party at work with a Gunter's chain and surveyor's compass about 1845, called 'Stick and Stock' (Figure 35). The surveyor at the compass is believed to be Gentilz himself with the man on the horse being John James apparently directing the survey party. This work is the only one known depicting his colleagues from the Castroville era. It has an alternative title of 'Surveying in Texas before Annexation to the U.S.' (Kendall, 1974).

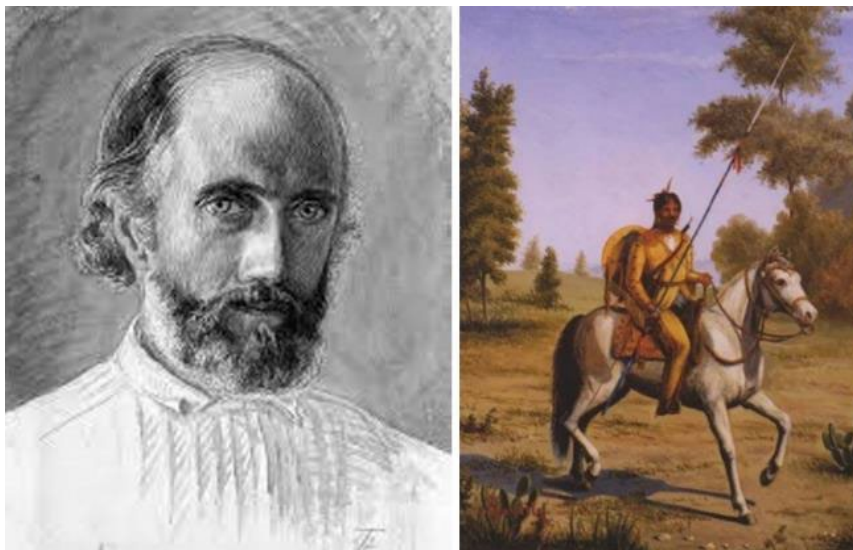


Figure 34: Sketch of Theodore Gentilz (left), and Comanche Chief by Theodore Gentilz (c. 1845) (right).



Figure 35: Stick and Stock by Theodore Gentilz (c. 1845), showing surveyors in an undeveloped area of San Antonio.

When visiting the ISNSW office in Goulburn Street, Sydney, I always look at the great paintings and photographs of our ancestors who made such a notable contribution to the profession of surveying, leaving us with some tangible images and artefacts from their eras of work. The collage of photo portraits of past presidents is one of my favourites in this collection along with a painting done by past President Louis Albert Curtis (grandfather of ISNSW member Bob Curtis, who passed away in 2022), who had painted the excellent piece hanging in the hallway titled 'Water Conservation Survey Camp, Gwydir River, Moree 1892' with some Indigenous visitors resting peacefully in front of the row of tents amongst the trees in this outback area of NSW. Louis's picture notes that he was ISNSW President from 1911-1913 (Figure 36).

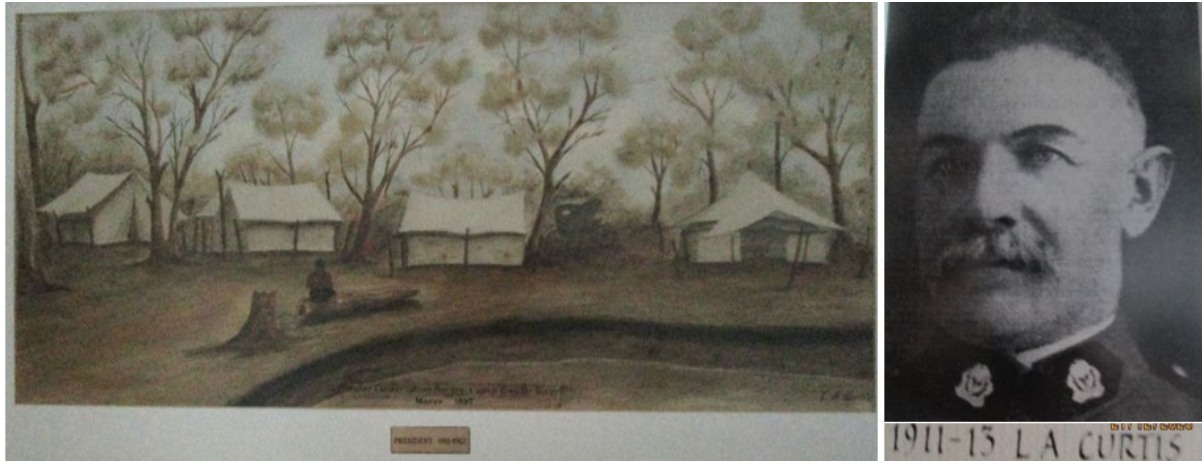


Figure 36: Surveyors Camp at Moree by ISNSW President Louis A. Curtis (left), and Louis A. Curtis (right).

During attendance at the 2011 International Conference on the History of Cartography (IHC) held in Moscow, ISNSW member and former President, David Lorschy, mentioned that he had seen a mural with a lady surveyor on the walls of the Moscow underground railway, so we set off in pursuit of this work with great excitement. Unfortunately, it was with great dismay after a rather lengthy search that I sat down for a rest. When my partner Kerima-Gae saw me and looked up, the subject of the hunt was right there on the wall directly above me (Figure 37)!



Figure 37: The author sitting unbeknown under the Russian underground railway mural of a woman surveying in the Moscow underground railway system, with a close-up of the mural on the right.

6 CONCLUDING REMARKS

There are many works of art in painting and sculpture which cover a wide representation of styles, artists and famous historical figures as an indication of just how noteworthy the works of surveyors are. This paper has introduced the reader to a vast kaleidoscope of colourful characters with an impressive collection of artworks either made by surveyors or featuring surveyors. In addition to the works presented in the body of this paper, the Appendices provide a relatively brief sample of more art which has been created by and about surveyors. When it comes to interesting subjects to depict in art and sculpture, there is no doubt that surveyors do rate highly in this genre.

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APPENDIX A: SELECTED ARTWORK BY SURVEYORS

William Light

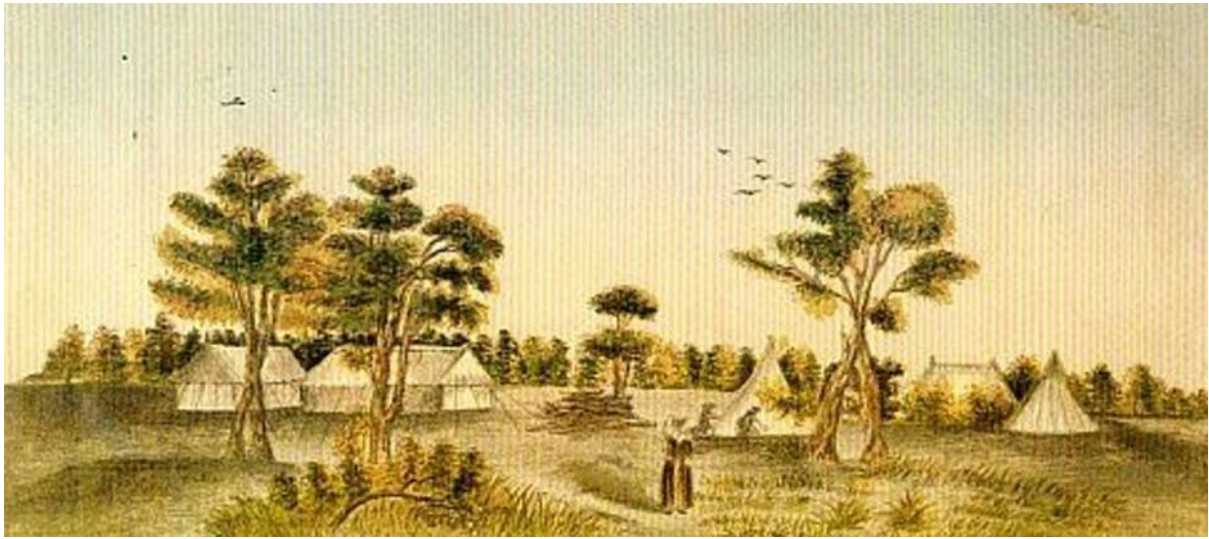


Figure A1: First campsite near Adelaide in South Australia, January 1837.



Figure A2: The brig Rapid in the rough seas of Rapid Bay, South Australia, 1836.



Figure A3: Beni Hassan in Egypt, 1820s.

Robert Hoddle



Figure A4: Waterfall, possibly in NSW (1845) (left), and Coliban Falls, Coliban River, Victoria (right).

Thomas Mitchell



Figure A5: Victoria Pass, c. 1830s.



Figure A6: The Passage of the Blacks, c. 1830s.



Figure A7: Drawing of the recently shot bushranger “Bold” Jack Donohoe (1833) (left), and Thomas Mitchell (right).

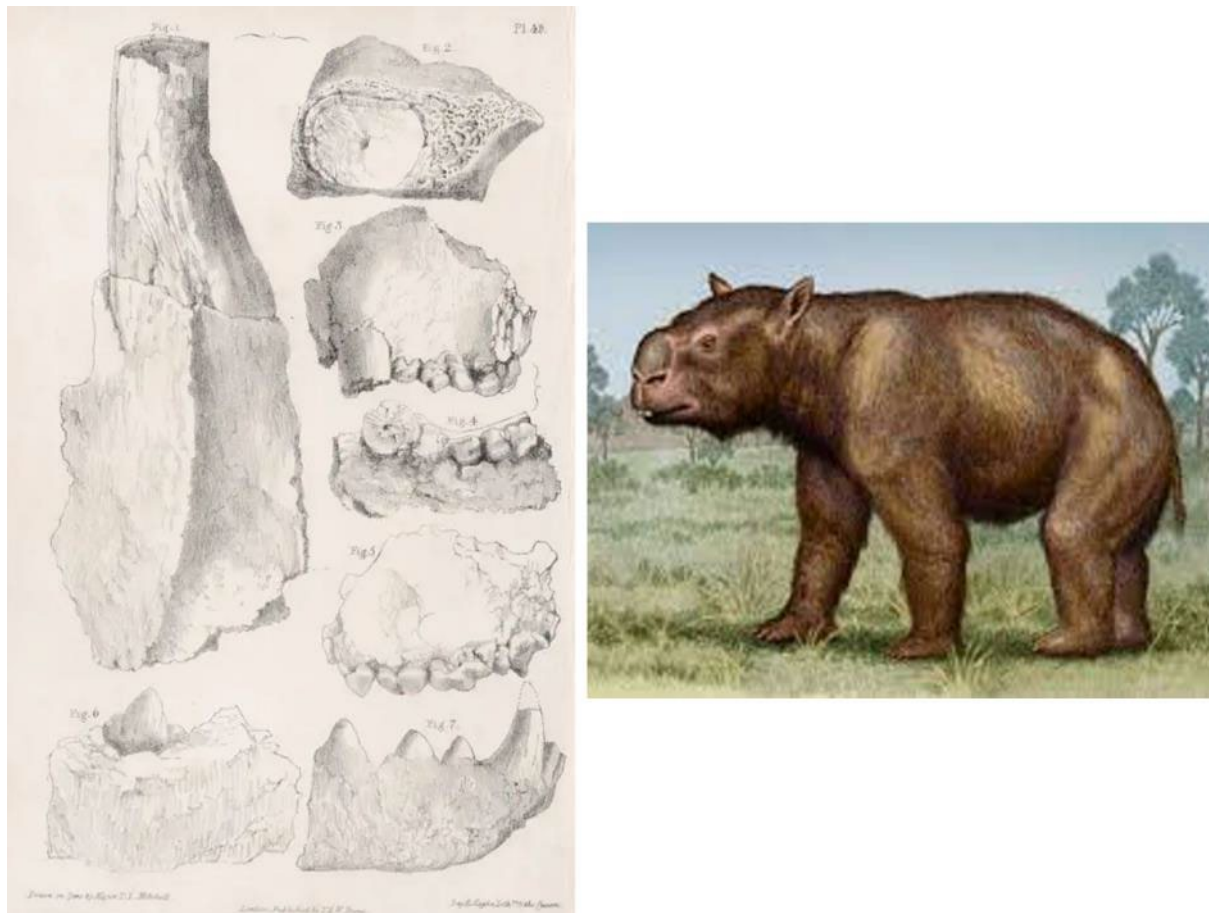


Figure A8: Detail drawing of the fossils found at Wellington Caves, NSW, in 1838 (left), later identified by British dinosaur doyen, Sir Richard Owen, as the first specimens of Australian megafauna from prehistoric times. It was a Diprotodon, which was the ancestor of the modern-day wombat but weighing 1-2 tonnes as shown in the artist's recreation (right).

George Evans



Figure A9: Sydney from the western side of the Cove, c. 1803 (attributed to G.W. Evans).



Figure A10: The Settlement on the Green Hills, Hawksburgh (i.e. Hawkesbury) River.



Figure A11: Government House, Parramatta.



Figure A12: View of Sullivan Cove, Van Dieman's Land, 1804 (watercolour possibly by G.W. Evans).

William Romaine Govett



Figure A13: The grass tree, and blacks kindling fire.



Figure A14: Cutter's Inn, Mittagong, Argyle Road, as it appeared in 1828.



Figure A15: Three black women weeping over a grave.

Japanese surveyors



Figure A16: A Japanese painting of surveyors at work during the Edo Period (1600-1868) with the title 'Surveying a Region' by Katsushita Hokusai (1848) (Honolulu Museum of Art, 2024).



Figure A17: Japan's most famous surveyor, Ino Tadataka (1745-1818).



Figure A18: Detail of artwork showing one of Ino Tadataka's survey teams at work surveying the Port of the Mitarai District in 1806 in present day Kure, Hiroshima.

APPENDIX B (and that's B for Brock!)

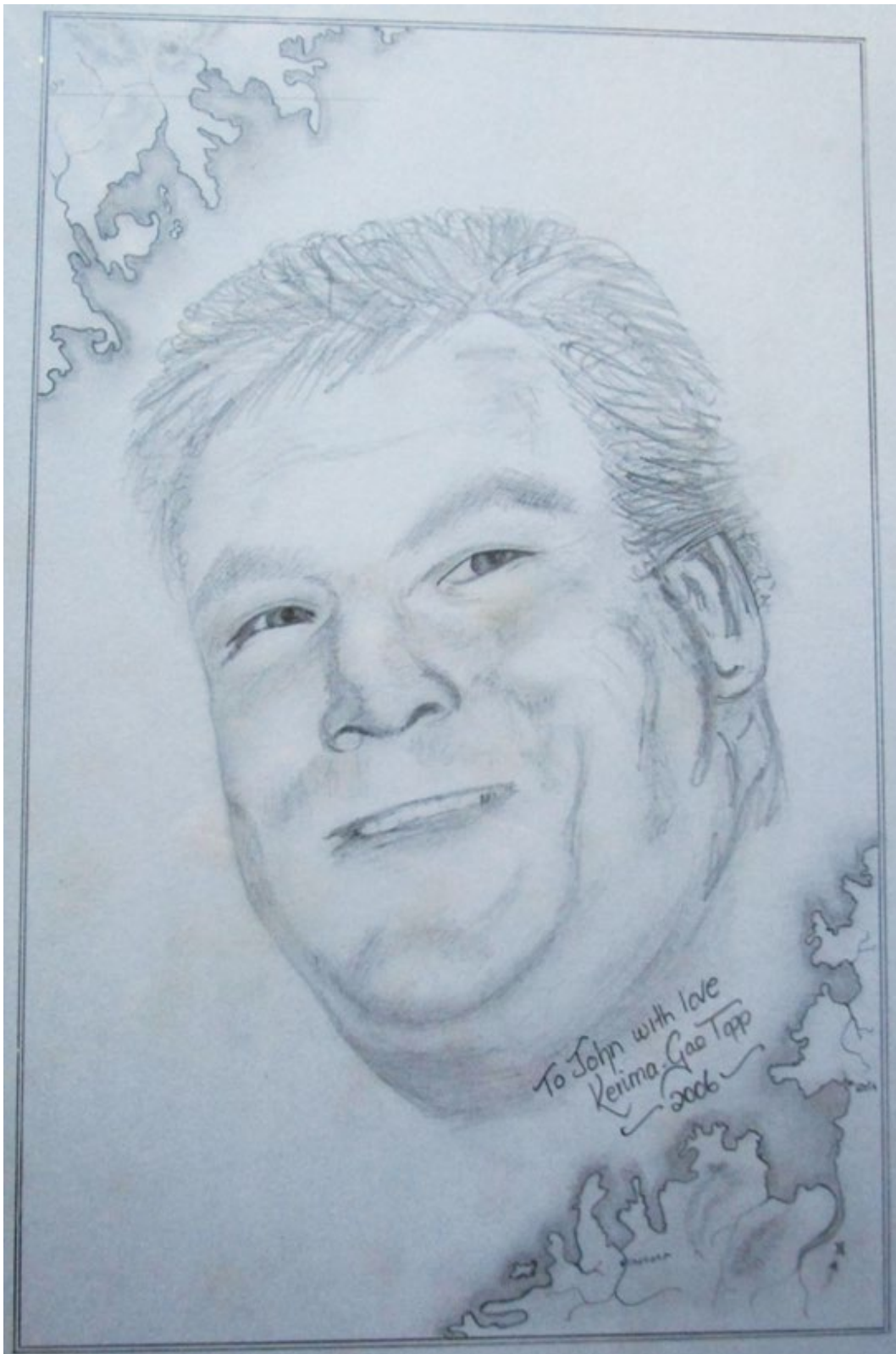


Figure B1: Portrait sketch of the surveyor/author done secretly by Kerima-Gae Topp (2006).