

# a wallet, a list, a collection

An exploration of the silent, hidden and unseen contributors within a museum collection

# abstract

Can the vision of a collector ever be realised? Is their vision and ambition captured in their life, their collection, or what is unfulfilled? Lists of ingredients are vital for any chemist, but for Russell Grimwade, a list, contained in his wallet for 25 years, presents an opportunity to consider, what is concealed and revealed within the collection?

This work unfolds the emergent habits, wonderings and traces discovered, and invites the public to speculate how museums facilitate radical inclusivity for both human and non-human collaborators.



A wallet, a collection. An intimate space where professional and personal inhabit. unfolding his wallet, unfolding his lists, a symbol of power, enabling, acquisitions, values, desires, ambitions, achievements, a place to keep things he loves, things he wants, folding his lists, folding his wallet, into his pocket.

# introduction

Encountering and unfolding Russell Grimwade's wallet in the reading room of University of Melbourne, was an intimate experience. The object, a symbol of power, being preserved for generations to come, presents an opportunity to explore the values, desires and ambitions held by its owner. Unfolding Russell's wallet, coincides with questions for the museum sector more broadly as a re-evaluation, re-assessment and reimaging takes place by museums globally.

What have we learnt from the reterritorialization of practice online during pandemic lockdowns? In what ways can we co-create transdisciplinary collaborations with humans and more than humans, to support the sectors shift toward distributive museum practice?

Working with Grimwade's wallet and list within, presents an opportunity to work with a collector's colonial mindset, to disrupt, to re-assess bias, assumptions and trained ways of knowing, as the industry strives for radical inclusivity, radical access and radical pedagogies. So, how do we unfold these layers?



Russell Grimwade's wallet and contents, 1955  
Leather, paper, gelatin silver photograph  
21.5 x 17.2 sm (wallet, open)  
UMA (1975.0089.00183)

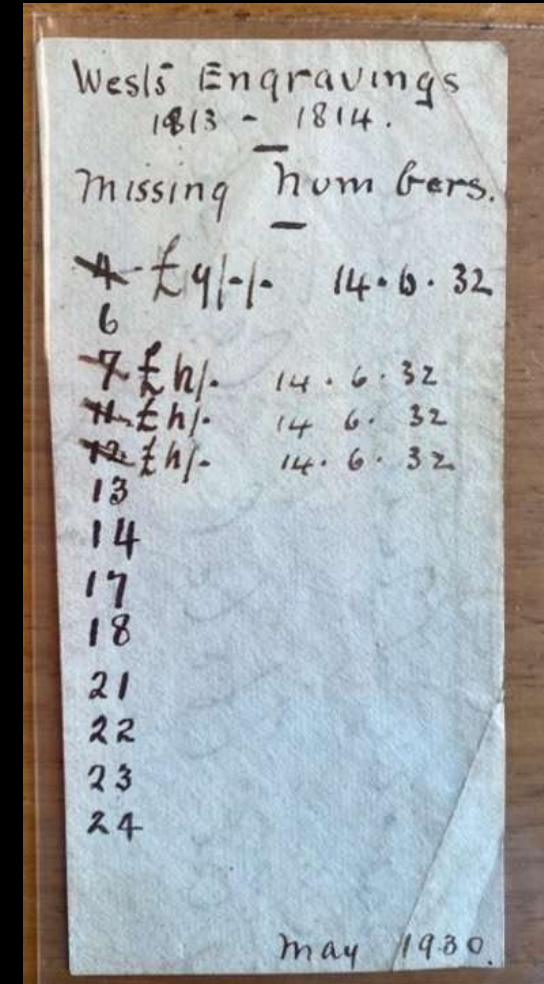
*"No country has been so violently disturbed in its age old rest, and consequently in no country does the responsibility of **preserving a knowledge** of the past rest quite so heavily upon its people."*

*- Sir Russell Grimwade, 1954*

# the list

Concealed alongside the personal treasures in his wallet, is a folded, flimsy paper, a list, that has generated thinking for this project. It is a list titled, *West's Engravings 1813-1814 Missing Numbers*. It lists the unacquired plate numbers (from Grimwade's collection) that form the complete set of 24 plates of the *Views of New South Wales*, published by Absalom West and dedicated to the New South Wales Governor, Lachlan MacQuarie. The artist contributors were a combination of; Walter Preston (engraver); John Eyre (draughtsman); Philip (Sligo) Slaeger (engraver) and Richard Browne (draughtsman).

It is presumed that Grimwade's list remained in his wallet from the date on the bottom right corner, May 1930, for the remaining 25 years of his life, until his death in 1955. The constant presence of the list on Grimwade's body, folded within Grimwade's wallet, raises questions about how prominent the missing numbers occupied Grimwade's cognitive space, or, perhaps the act of writing the list was a method to reduce cognitive load, unburden the thinking of a collector's mind while contemplating other acquisitions? But there are no hints of other acquisitions folded within his wallet. Did Grimwade, as preserver and collector of new ways of knowing on this land, feel burdened by the possibility that his list may never be complete?



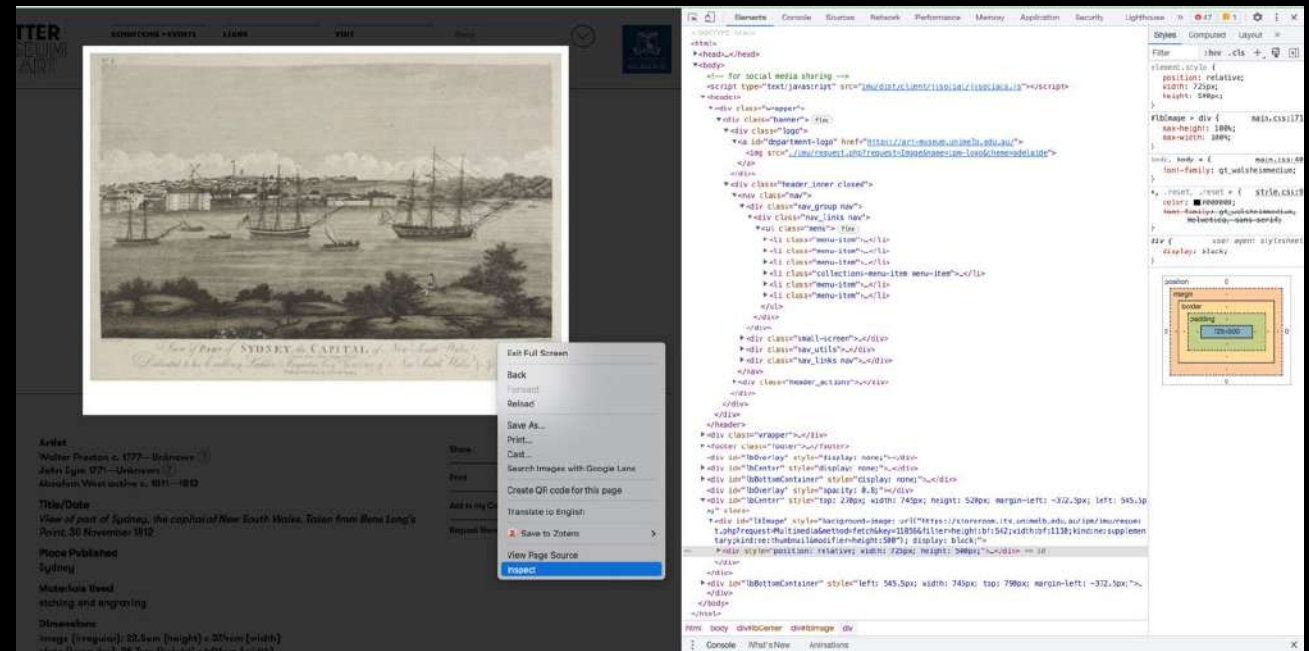
Grimwade's list was discovered, folded within Grimwade's wallet, in 2017, by curator Alisa Bunbury.

# metadata list, as collection

The project opened wonderings about the way we think with our list making habits; the compulsion to write a list; the need to cross off a list; to complete a list; to feel the sense of accomplishment when ‘finishing’ a list.

What do lists reveal about our thinking? What does this list reveal about Grimwade, as collector of the records of colonial occupation?

It becomes apparent when looking at the digital Miegunyah collection, that Grimwade has lists in his collection that are much more extensive than the one discovered in his wallet. These lists sit silently hidden within the digital collection, waiting to be ‘inspected’ by curious digital audiences, and, when revealed, the list presents as equal prominence on the screen, or equal value. The list, moves our eye from top to bottom of the screen, following a colourful snaking shoreline of letters, colours and symbols. Seeing the metadata lists, sharing space on the screen with the artefact, attunes an interest in the metadata lists as undervalued sources and descriptions of culture.



Walter Preston (engraver)  
John Eyre (draughtsman)  
Absalom West (publisher)  
View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point 30 November, 1812  
etching and engraving  
27.5 x 39.0 cm (plate)  
48.2 x 63.5 cm (mount)  
The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.  
1973.0696.000.000

# wonderings

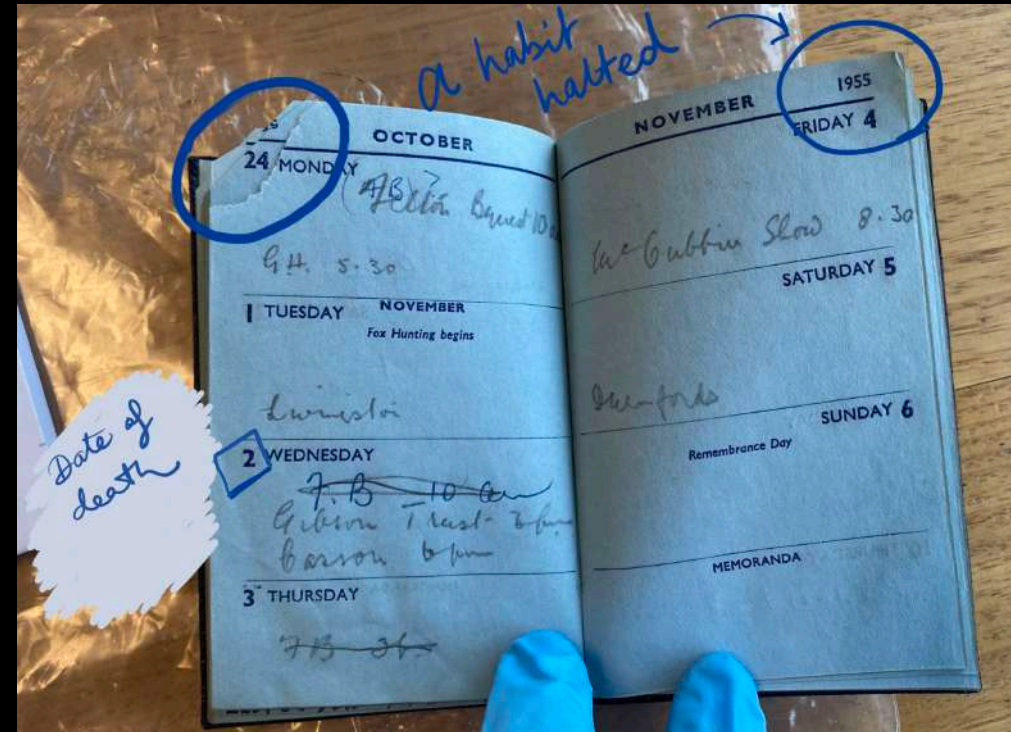
In what ways might we think *with* these lists? **What relationship do we foster between text and image within museums?** Who is in charge of the choice of language, the description of image and in what ways does this inform, direct, and influence the encounter with these works? **What informs the decisions around language used within the metadata?** Could we use the metadata to inform new imaginings?



# A habit halted

"...we like all the things that we assume have no limits and, therefore, no end. It's a way of escaping thoughts about death. We like lists because we don't want to die"

- Umberto Eco, 2013



Grimwade's 1955 Diary  
University Of Melbourne Archives  
Unit 21, 1975.0089.00238

# techniques and methodology

The initial stages of the project was a period of immersion within the collection, gathering habits discovered and moving the works digitally into *Procreate* to see them in new ways.

It is through following the emergent themes encountered within the digital 'Miegunyah' collection, and documented objects in the reading room, that opened a re-imagining *with* artefact 'layers' in order to explore multiple ways of knowing, being and learning *with* the 'Miegunyah' artefact/s.

Tracing the digital artefacts within *Procreate*, became method. Working computationally, as visual digital a/r/tographer on an iPad Pro (11 inch, 3rd generation), enabled tracing marks seen, to form transparent layers, that became traces of the collection themselves; traces of thinking; processing and marking new knowledge.

*Procreate's* layering allows for looking and thinking *with* mark making and their interchangeable presentations, opens alternative ways of seeing while making.

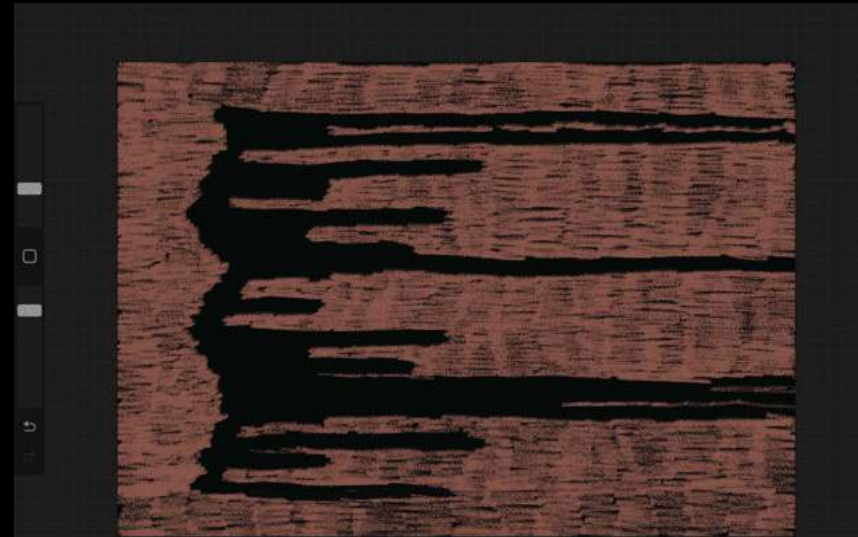
# Grimwade's forever lists: Grimwade's digital collection

process works

# exploring the relationships between metadata text and image

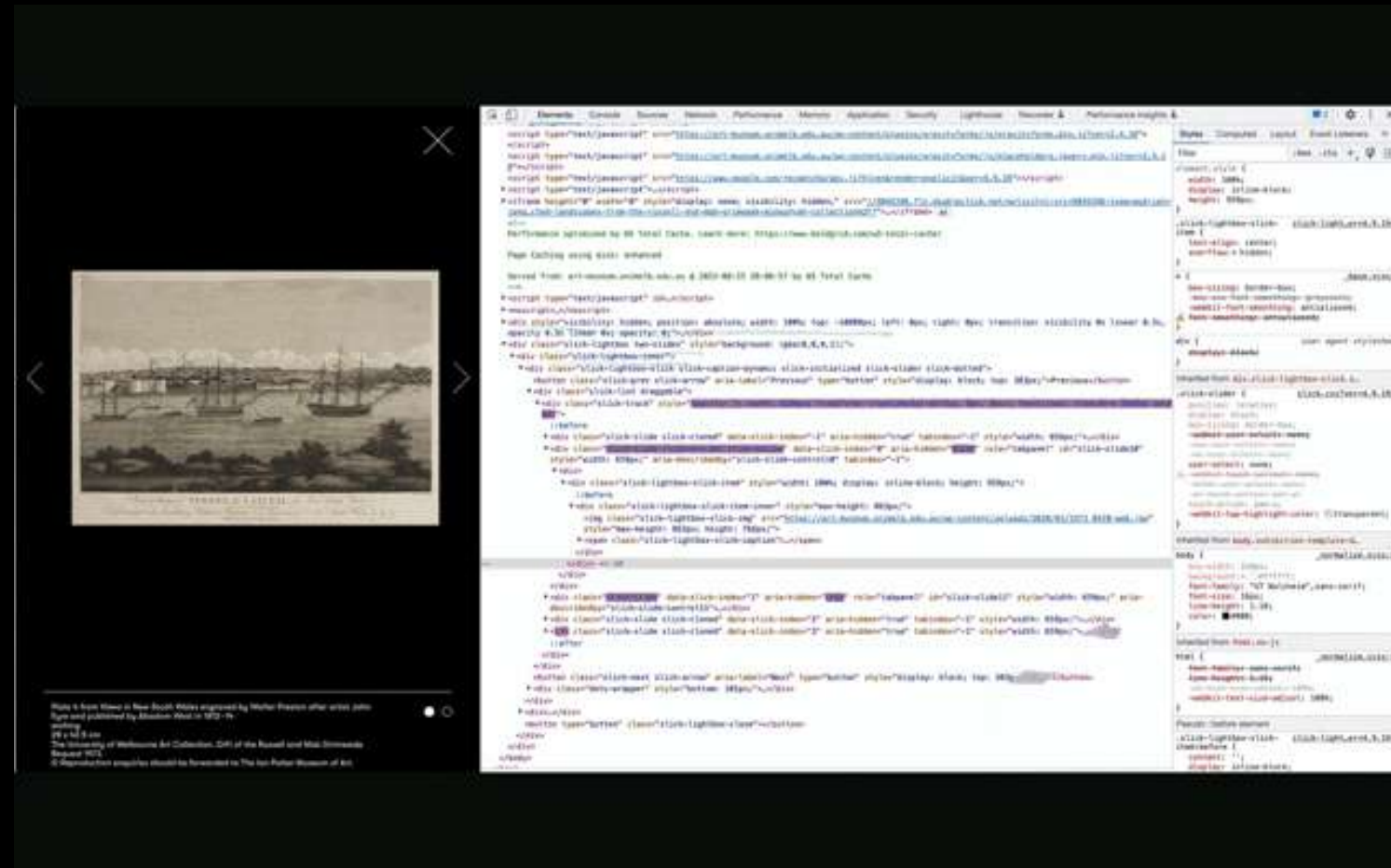
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><div class="item item-0 imu-widget imu-view imu-paged-viewer imu-list-viewer owner" aria-
hidden="false" lang="en" dir="ltr" style="display: none;">_</div>
▼<div class="item item-0 imu-widget imu-view imu-paged-viewer imu-record-details imu-details
-viewer owner" aria-hidden="true" lang="en" dir="ltr" style>
  <div class="holder imu-plugin imu-scroller-plugin" dir="ltr">
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      ▼<div class="view" style>
        ▼<div class="content">
          ▼<div class="record" offset="0" rid="ecatalogue.18185">
            ▼<div class="ecatalogue record">
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              Vinegar Hill</h1>
              ▼<section class="multimedia">
                ▼<div class="main imu-plugin imu-multimedia-plugin" dir="ltr">
                  ▼<div class="holder">
                    
                     == $0
                    
                  </div>
                </div>
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GIF displaying the Metadata Views of *New South Wales, 1812-1814-2022*  
Miegunyah collection, Museums and collections,  
University of Melbourne, 2022  
GIF made using PicGIF Lite



GIF of process layers of Metadata Views of *New South Wales, 1812-1814-2022*  
An exploration by Yvette Walker in collaboration with the Miegunyah  
collection, Museums and collections, University of Melbourne, 2022  
Created with iPad Pro (11-inch, 3rd generation), iPad pen and 'Procreate'  
GIF made using PicGIF Lite

# thinking with process works



GIF of process layers of Metadata Views of *New South Wales*, 1812-1814-2022

An exploration by Yvette Walker in collaboration with Walter Preston and John Eyre, 2022

Created with iPad Pro (11-inch, 3rd generation), iPad pen and 'Procreate'  
GIF made using PicGIF Lite

Original Work :

Walter Preston (engraver)

John Eyre (draughtsman)

Absalom West (publisher)

**View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point 30 November 1812**

etching and engraving

27.5 x 39.0 cm (plate)

48.2 x 63.5 cm (mount)

The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.

1973.0696.000.000

# thinking with process works

Metadata Views of *New South Wales*, 1812-1814-2022

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27.5 x 39.0 cm (plate)

48.2 x 63.5 cm (mount)

The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.

1973.0696.000.000










|| The list is the origin of culture.  
It's part of the history of art and literature.  
What does culture want?

||

- Umberto Eco, 2009

Views of New South Wales, published by Absalom West, Sydney, 1812-14 etchings.  
 The University of Melbourne Art Collection, Gift of the Russell and Mab Grimwade Bequest  
 1973.

			
<p><b>Walter Preston</b>  <i>View of Sharks Bay, in New South Wales. Taken from Vinegar Hill, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Phillip (Silgo) Slaeger</b>  <i>A view of the town of Windsor, in New South Wales taken from the banks of the River Hawkesbury, 4 June 1813, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>Botany Bay Harbour in New South Wales, with a view of the Heads. Taken from Cook's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>
			
<p><b>Phillip (Silgo) Slaeger</b>  <i>View of part of the town of Parramatta in New South Wales. Taken from the north side of the river, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>North Harbour, in New South Wales with a view of Port Jackson Heads. Taken from Belmont, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Phillip (Silgo) Slaeger</b>  <i>A native camp near Cockle Bay, New South Wales, with a view of Parramatta River. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>

			
<p><b>Walter Preston</b>  <i>View of part of the town of Parramatta in New South Wales. Taken from the North Side of the River, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>A view of the banks of the River Hawkesbury, in New South Wales, 4 June 1813, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>View of part of the town of Parramatta in New South Wales. Taken from the south side of the river, 1 February 1813, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>View of Hunters River, near Newcastle, New South Wales. Taken from Prospect Hill, 30 November 1812, etc engraving on pr</i></p> <p>Add to my Collection </p>
			
<p><b>Walter Preston</b>  <i>View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>Port Jackson Harbour, in New South Wales with a distant view of the Blue Mountains, taken from South Head, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	<p><b>Walter Preston</b>  <i>Newcastle in New South Wales with a distant view of Point Stephen. Taken from Prospect Hill, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>
















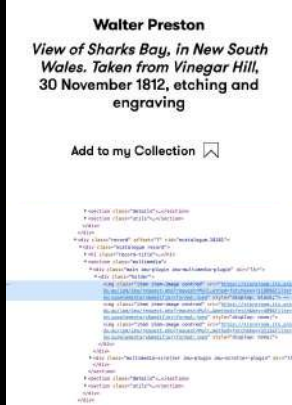







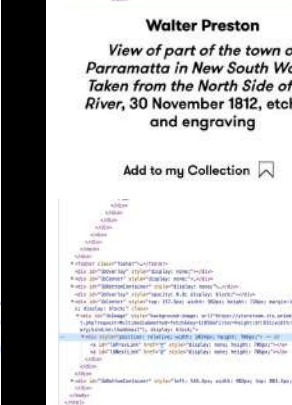



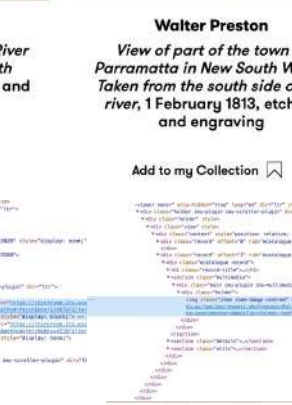

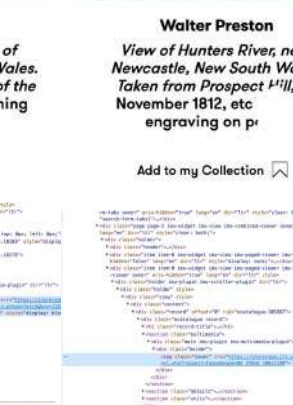

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# Alternative Views of New South Wales

Views of New South Wales, published by Absalom West, Sydney, 1812-14 etchings.

The University of Melbourne Art Collection, Gift of the Russell and Mab Grimwade Bequest 1973.

 <p><b>Walter Preston</b> <i>View of Sharks Bay, in New South Wales. Taken from Vinegar Hill, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Phillip (Sligo) Slaeger</b> <i>A view of the town of Windsor, in New South Wales taken from the banks of the River Hawkesbury, 4 June 1813, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>Botany Bay Harbour in New South Wales, with a view of the Heads. Taken from Cook's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of the town of Parramatta in New South Wales. Taken from the North Side of the River, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>A view of the banks of the River Hawkesbury, in New South Wales, 4 June 1813, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of the town of Parramatta in New South Wales. Taken from the south side of the river, 1 February 1813, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of Hunters River, near Newcastle, New South Wales. Taken from Prospect Hill, 30 November 1812, etching and engraving on pr</i></p> <p>Add to my Collection </p>
 <p><b>Phillip (Sligo) Slaeger</b> <i>View of part of the town of Parramatta in New South Wales. Taken from the north side of the river, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>North Harbour, in New South Wales with a view of Port Jackson Heads. Taken from Belmont, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Phillip (Sligo) Slaeger</b> <i>A native camp near Cockle Bay, New South Wales, with a view of Parramatta River. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>Port Jackson Harbour, in New South Wales with a distant view of the Blue Mountains, taken from South Head, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>	 <p><b>Walter Preston</b> <i>Newcastle in New South Wales with a distant view of Point Stephen. Taken from Prospect Hill, 30 November 1812, etching and engraving</i></p> <p>Add to my Collection </p>

# DALL.E as digital collaborator, a collaboration of discomfort

A series of iterations following multiple directions occurred, to imagine, the 'what might be' of Grimwade's unfinished list.

After experimentation, DALL.E was chosen as the collaborator for the final works. Collaborating with DALL.E, a generative artificial intelligence, has been a collaboration of discomfort and curiosity. DALL.E places value upon the relationship between text and image pairing and the generative process. The process of using a diffusion model, presents an *other* way of thinking with image and text. Every search prompt provides four differing variations determined by the descriptive language prompts.

# wonderings

What was the print edition of West's engraving and how many still exist? Could DALL.E discover the 'missing engravings' in its sourcing of images online? What patterns emerge from the descriptive prompts in the Miegunyah metadata collection? Could DALL.E use digital metadata from works existing in the collection, to inform new works? Is it possible to use the titles of West's Missing engravings to form a new collection? Is it possible to generate a collective collection of new imaginations?

# artwork collaborative outcomes

Three directions emerged from these wonderings to form the final outcomes of the research explorations as seen on the digital slides.

- **metadata informing collection**, a playful exploration using existing Miegunyah metadata text as the DALL.E prompt, to explore what visual response occurs when prompted by museum metadata language.
- **the unfinished list**, a series of alternative imaginings of the 'Missing Engravings' generated by prompting DALL.E with the titles of the eight 'missing' titles of the *New Views of New South Wales* collection. These works are alternative landscapes for Grimwade's unacquired works and showing four variations of the same text prompt.
- **an invitation** to the audience to participate and think with their own lists as prompts for DALL.E. These works become a collective collection of public lists and artwork as list.

# experimenting with Metadata list to inform new collections

**Walter Preston**

*View of Sharks Bay, in New South Wales. Taken from Vinegar Hill, 30 November 1812, etching and engraving*

## Prompt:

```
<a href="/?page=search&record=ecatalogue.18185" title="View of Sharks Bay, in New South Wales. Taken from Vinegar Hill, 30 November 1812, etching and engraving"><div class="image"><img class="centred" src="https://storeroom.its.unimelb.edu.au/ipm/imu/request.php request=Multimedia&method=fetch&key=11865&filter=height:bf:200;width:bf:200;kind:ne:supplementary&modifier=format:jp
```

**DALL.E AI  
Digital Collaborator**  
<https://openai.com/dall-e-2/>



# the unfinished list

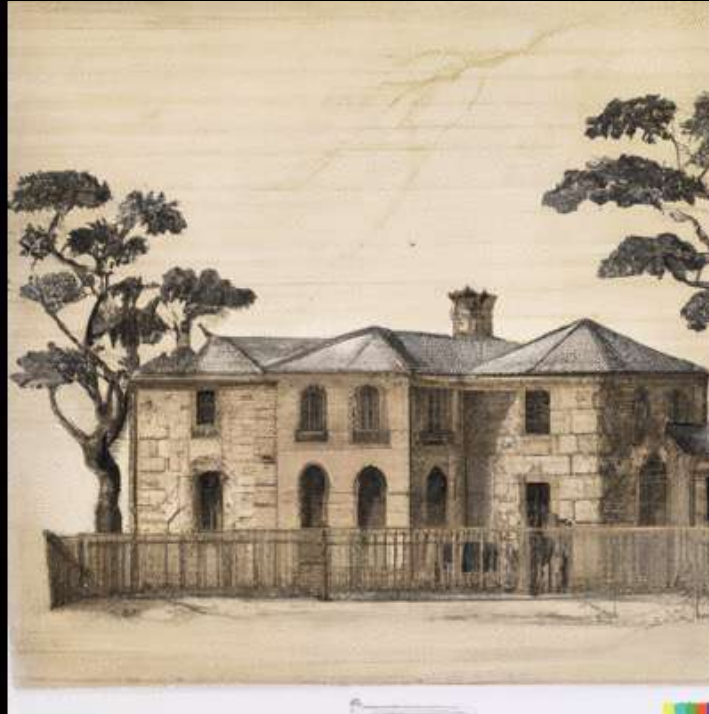
to collect or to create? Do the 'missing works' still exist? Creating a new, public collection, using descriptive text, with my digital collaborator, DALL.E

West's Engravings  
1813 - 1814.  
Missing numbers.



Missing work, no.13, (4 views)  
Yvette Walker and DALL.E, 2022  
Prompt: 'Woollomoolla House, near Sydney, 1813,  
etching', DALL.E/ Courtesy OpenAI  
GIF made using PicGIF Lite

West's Engravings  
1813 - 1814.  
Missing numbers.



Missing work, no. 14 (4 Views)  
Yvette Walker and DALL.E, 2022  
Prompt: 'An etching Ultimo House, near Sydney,  
1812', DALL.E/ Courtesy OpenAI  
GIF made using PicGIF Lite



West's Engravings  
1813 - 1814.  
Missing num bers.



Missing work no.17 (4 Views)

Yvette Walker and DALL.E, 2022

Prompt: 'An etching of the first part view of the River Sydney, taken from the Church Yard of St. Philip, Sydney, 1811', DALL.E/ Courtesy OpenAI

GIF made using PicGIF Lite

West's Engravings  
1813 - 1814.  
Missing num bers.



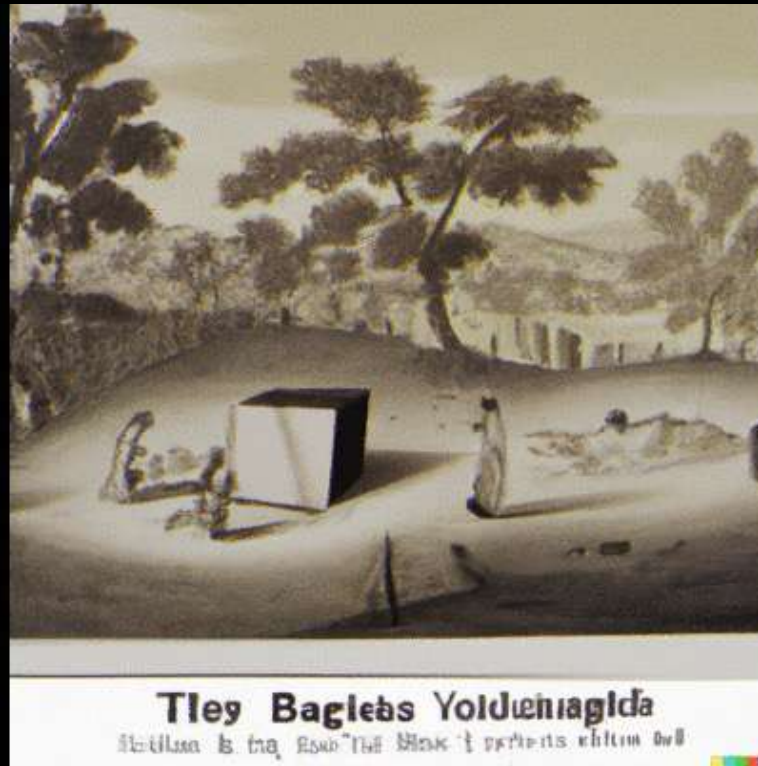
Missing work, no. 18 (4 Views)

Yvette Walker and DALL.E, 2022

Prompt: 'An etching of the second part view of the River Sydney, taken from the Church Yard of St. Philip, Sydney, 1811', DALL.E/ Courtesy OpenAI

GIF made using PicGIF Lite

West's Engravings  
1813 - 1814.  
Missing Numbers.



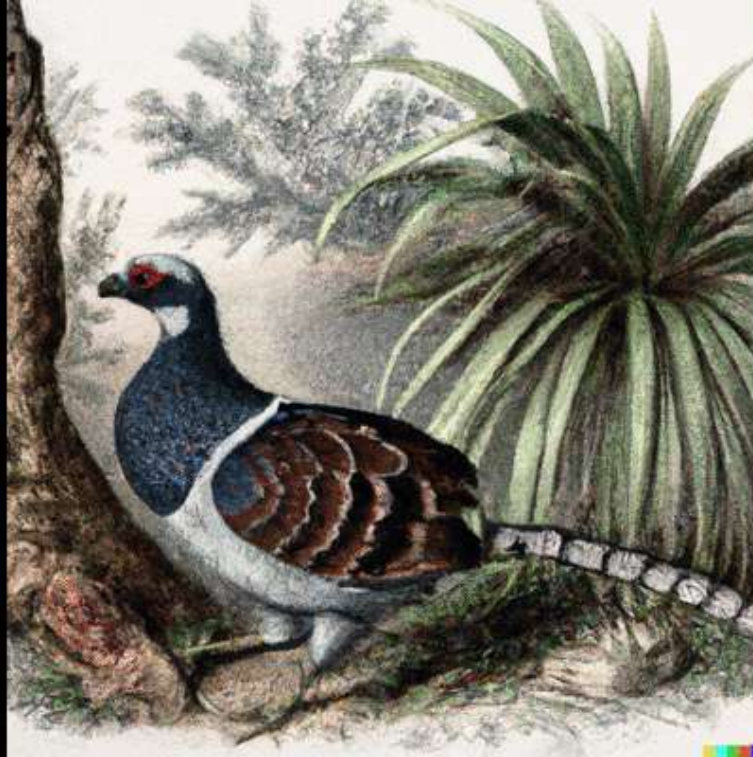
Missing Work, no. 21 (4 Views)

Yvette Walker and DALL.E, 2022

'A view of the native burial of Baggara, a native of New South Wales with remarks thereon, 1812, etching', DALL.E/ Courtesy OpenAI

GIF made using PicGIF Lite

Wesit Engravings  
1813 - 1814.  
Missing Numbers.



Missing work, no. 22 (4 Views)  
Yvette Walker and DALL.E  
'A view of the Blue-Mountain Pheasant. 1812, etching, New South  
Wales', DALL.E/ Courtesy OpenAI  
GIF made using PicGIF Lite

Wesli Engravings  
1813 - 1814.  
Missing Numbers.



Missing work, no. 23 (4 Views)  
Yvette Walker and DALL.E, 2022  
A view of Campbell and Co's Mercantile House, Sydney 1812, etching, DALL.E/  
Courtesy OpenAI  
GIF made using PicGIF Lite

Wesli Engravings  
1813 - 1814.  
Missing Numbers.



Missing work, no. 24 (4 Views)

Yvette Walker and DALL.E, 2022

Prompt: 'A view of the Red-House Farm, Windsor, 1812, New South Wales, etching', DALL.E/

Courtesy OpenAI

GIF made using PicGIF Lite

an invitation:

to share :

What's on *your* list?

and build a collective collection exploring:

“

*What does culture want?”*

- Umberto Eco, 2009

# the audience's list, made December 6, 2022, at Grainger Museum, University of Melbourne.

a magic wand to stop the climate crises, coloured engraving, A quiet place, to think and listen, nature, photo realistic oil painting, all the stolen artworks finding their way back to their original peoples, A bigger house, a big back yard, space to be by myself through the end of a pair of binoculars, an original ephemeral artwork, cockatoo on a branch, relief wood carving holding a gumnut, bathers, rug, mulch, dahlias, irrigation, milk, cheese, butter, eggs, icing sugar, strawberries, post-modern art, oil painting, contemporary figurative painting, oil painting, monk eating from a pot of honey, illuminated manuscript, mermaids riding on birds, engraving, undue success, oil painting, cathedral of misery and broken dreams, oil painting, existential angst, oil painting, rugged bushman riding a horse to the moon, tintype, a good idea, watercolour painting of old shearing shed in NSW, australian river scene with red river gums, watercolour painting, colour lithograph of mountain range, engraving of two dark haired men photographing a painting on the floor using photometric stereo, engraving of man on unicycle juggling apples, ornate carving school of fish in a desert, curated learning, scary ghost horse in the great barrier reef, wonderful fun time playland, william blake on a tricycle, illuminated manuscript, fury, oil painting, king henry viii playing the violin, oil painting, snail playing a banjo, black and white photograph, australian flowers eucalyptus wattle painting, moog moular being played by walrus on double decker bus cubism, cat choir in the style of basquiat, teddy bears shopping for groceries, one-line drawing, display cabinet, staring up in the star-filled dark sky, dark haired man receiving degree in the style of neoclassical painting, Romantic, financial and spiritual fulfillment, other people's input.



A playful experiment with DALL.E, (AI technology) as collaborator to create a collective, collection of lists.



**Prompt:** What's on your list?

*What's on your list? What does culture want?, 2022*  
A collaboration between Yvette Walker, DALL.E, and Miegunyah Student Award presentation audience.  
Courtesy OpenAI  
GIF made using PicGIF Lite



# conclusion

Grimwade's list attunes our awareness to an unfulfilled collection, but perhaps the work of a collector is never fulfilled. Grimwade's list of desired acquisitions, has opened ways of thinking about the collection that is rarely experienced or *felt*. The outcome of the collaborative artefacts, present openings for ways of thinking with collections that offer alternative pedagogies as the industry moves towards its quest for radical interdisciplinary thinking, while navigating the intersecting relationships between material/visual cultural objects, digital/physical encounter, human and non-human intra-actions (Barad, 2014, p.168) and the liminal spaces in/between. This work continues to ask, '*what is next?*', for museum education.

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Title: Wilfrid Russell Grimwade

1975.0089.00183 . *Monogrammed Wallet and Contents - W.R.G.* (Previous Control Number: Object 641. Previous Control Number: 25/05)

Unit 21, 1975.0089.00238. *Diary for 1955*, University Of Melbourne Archives

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**View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point** 30 November 1812  
etching and engraving  
28.0 x 42.5 cm (plate)  
48.2 x 63.5 cm (mount)  
The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.  
1973.0427.000.000

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**View of part of Sydney, the capital of New South Wales. Taken from Bene Long's Point** 30 November 1812  
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**View of part of Sydney, the capital of New South Wales. Taken from Dawes's Point** 30 November 1812  
etching and engraving  
28.8 x 43.0 cm (plate)  
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**View of part of the town of Parramatta in New South Wales. Taken from the north side of the river** 30 November 1812  
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26.6 x 41.2 cm (plate)  
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**View of part of the town of Parramatta in New South Wales. Taken from the North Side of the River** 30 November 1812  
etching and engraving  
28.5 x 41.9 cm (plate)  
48.1 x 63.4 cm (mount)  
The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.  
1973.0451.000.000

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**North Harbour, in New South Wales with a view of Port Jackson Heads. Taken from Belmont** 30 November 1812  
etching and engraving  
28.3 x 41.2 cm (plate)  
48.1 x 63.4 cm (mount)  
The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.  
1973.0447.000.000

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**A view of the banks of the River Hawkesbury, in New South Wales** 4 June 1813  
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24.5 x 39.6 cm (plate)  
48.2 x 63.5 cm (mount)  
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**View of part of the town of Parramatta in New South Wales. Taken from the south side of the river** 1 February 1813  
etching and engraving  
28.4 x 42.2 cm (plate)  
48.2 x 63.5 cm (mount)  
The University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest, 1973.  
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**View of Hunters River, near Newcastle, New South Wales. Taken from Prospect Hill** 30 November 1812  
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27.7 x 51.0 cm (plate)  
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27.5 x 39.0 cm (plate)  
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**A view of the town of Windsor, in New South Wales taken from the banks of the River Hawkesbury** 4 June 1813  
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**Port Jackson Harbour, in New South Wales with a distant view of the Blue Mountains, taken from South Head** 30 November 1812  
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**Newcastle in New South Wales with a distant view of Point Stephen. Taken from Prospect Hill** 30 November 1812  
etching and engraving  
22.7 x 37.4 cm (plate)  
43.5 x 64.3 cm (mount)  
The University of Melbourne Art Collection. Purchased through the Russell and Mab Grimwade Miegunyah Fund, 2018  
2018.0228.000.000