



AUSTRALIAN
PARLIAMENT HOUSE



Historic Memorials Collection Catalogue

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Department of Parliamentary Services Canberra,
2024

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The Historic Memorials Collection

Introduction

Established in 1911, the Historic Memorials Collection (HMC) is Australia's longest-running art commissioning program.

Unique among Australian public collections, it purposefully chronicles Australia's constitutional officeholders, commissioning portraits of monarchs, governors-general, the Parliament's presiding officers, prime ministers, and chief justices of the High Court. It also includes portraits of important parliamentary 'firsts', and commemorative records of significant parliamentary events.

Many HMC artists have been finalists and winners of important Australian art prizes, including the most prestigious prize for portraiture, the Art Gallery of New South Wales's Archibald Prize.

As at 2024, the HMC contains more than 260 artworks by prominent Australian artists and is still growing. In representing the intersection of art and politics, the HMC reflects Australia's political history and the evolution of official portraiture in Australia.

Genesis

... seldom indeed in the world's history have a people entered into full possession of their heritage under circumstances so auspicious and with an outlook so full of dazzling promise ... We enter on the new year and the new century a united Australian nation.¹

On 1 January 1901, 'six self-governing colonies [who] were under no compulsion to unite'² forged the bonds of an Australian nation. Joyous celebrations followed, with banquets, military displays, debates, sports carnivals, fireworks, and bonfires 'sell[ing] the new nation to itself, the United Kingdom, the Dominions and to the rest of the world'.³

The journey to Federation was neither obvious nor easy. Alfred Deakin famously remarked that, 'to those who watched its inner workings', Federation 'must always appear to have been secured by a series of miracles', its fortunes having 'visibly trembled in the balance twenty times'.⁴ Historian Helen Irving once observed that for Australia to become a nation, Australians had first to imagine a nation.⁵ Australian poets, writers, visual artists and sportsmen played their part in creating a national identity. The Federalists, led by Edmund Barton, criss-crossed the country galvanising support for the federal cause, a movement buoyed by democratic ideals and utopian optimism for the nation's destiny. Indeed, 'the enthusiasm with which Australians greeted Federation and the first federal Parliament demonstrated that the nation was eager to unite as "one people"'.⁶

¹ 'New Year's Day, 1901', *The Sydney Morning Herald*, 1 January 1901, p. 14, accessed 21 October 2021.

² J Hirst, 'Federation', in *The Oxford Companion to Australian History*, Oxford University Press, 2001.

³ J Fitzgerald, *On message: political communications of Australian Prime Ministers 1901–2014*, Clareville Press, Mawson, 2014, p. 21.

⁴ A Deakin, *The federal story: the inner history of the federal cause 1880–1900*, JA La Nauze, ed., University of Sydney Library: Australian Etexts, Melbourne University Press, 1963, p. 166, accessed 21 October 2021.

⁵ Helen Irving, *To constitute a Nation, a cultural history of Australia's Constitution*, Cambridge University Press, Cambridge, 1997, p. 25.

⁶ 'The Federation of Australia', Parliamentary Education Office, accessed 19 October 2021.

However, while the nation was created in law, there was much work to be done to create a true federal union. As Alfred Deakin writes in an anonymous article published in the *Morning Post* in January 1901,

Sudden as the birth will be and richly endowed as is the new-born with the amplest charter of self-government that even Great Britain has ever conceded to her off-shoots, much time and toil will be required before we can hope to actually enter and enjoy our inheritance. The Constitution ... contains merely the framework of government, whose substance and strength must come by natural growth ... The Commonwealth Constitution will begin to take effect on the 1st of January, but everything which could make the union it establishes more than a mere piece of political carpentry will remain to be accomplished afterwards.⁷

And so the work of nation-building began. The early governments and parliaments set about establishing the institutions and symbols of nationhood; the apparatus for government and social services, including defence, immigration, and the judiciary; developing trade and economic growth; and building agricultural and manufacturing capacity.

The new parliament soon identified a need to recognise and celebrate the people and events associated with the Commonwealth's formation. There are letters from artists urging the commemoration of the Federation movement by works of art, their enthusiasm, perhaps, reflecting a degree of self-interest. In 1908, after the death of Charles Kingston,⁸ a leading federalist, former South Australian Premier, and member of the first Commonwealth Cabinet, the Australian Labor Party leader Andrew Fisher declared:

I think it is about time that this Parliament took into its consideration the question of commemorating the memory of some of the eminent public men who have laboured to establish on a worthy and enduring foundation this great Commonwealth.⁹

He later suggested the 'desirability of perpetuating, by a bust, or some other suitable memorial' the memory of Kingston,¹⁰ to which Prime Minister Deakin replied,

Regarding the matter broadly, it seems to us, that this Parliament would desire to have memorials in its own house of the right honorable gentleman, and, possibly, in the future of other men of the same distinction.¹¹

In March 1910, artist Tom Roberts, whose epic painting immortalised the opening of the first Commonwealth parliament,¹² urged Prime Minister Deakin to act.

⁷ A Deakin, 'Problems ahead: the Boer War', in D Heriot, ed., [From our Special Correspondent: Alfred Deakin's letters to the London Morning Post](#), Parliamentary Library, Canberra, 2020, p. 5, accessed 20 June 2024.

⁸ J Playford, '[Kingston, Charles Cameron \(1850–1908\)](#)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, published first in hardcopy 1983, accessed 20 October 2021.

⁹ A Fisher, '[Death of the Right Honorable C.C. Kingston](#)', House of Representatives, *Debates*, 12 May 1908, p. 11046, accessed 20 June 2024.

¹⁰ A Fisher, '[The late Right Honorable C.C. Kingston](#)', House of Representatives, *Debates*, 23 September 1908, p. 263, accessed 20 June 2024.

¹¹ A Deakin, *ibid.*

¹² Tom Roberts, *Opening of the First Parliament of the Commonwealth of Australia by HRH The Duke of Cornwall and York (later King George V), 9 May 1901*, oil on canvas, on permanent loan for the Australian Parliament from the British Royal Collection.

Let me ask you to consider the importance of acting early ... let these records be painted if not by me by someone you can trust to give faithful representations of the first leaders of the Commonwealth.¹³

It disturbs me to think that most of you are likely to go on till the inevitable comes, and leave behind nothing that will give the future anything that will show what you all were as men to look at.¹⁴

Deakin's government fell shortly after. However, the idea was embraced by the new Prime Minister, Andrew Fisher.

In October 1911, Fisher advised Parliament that his 'government hopes to preserve for the public, in oil or in stone, likenesses of the prominent statesmen', adding that 'as time passes the opportunities for getting faithful portraits are becoming fewer and fewer, and that the time is ripe for doing something in the direction indicated'.¹⁵ Two months later an allocation of £500 was endorsed 'for the erection of suitable memorials of the men who have done so much for Australian Federation'.¹⁶ Defending this expenditure, Fisher later declared that

In Australia we have been very short-sighted in not spending a little money to provide historical memorials of this kind. I should prefer such memorials in oil, rather than in stone, of persons who have been eminent and distinguished in Australian history, and not merely as promoters of Federation. That is the view I have always taken, and I am glad that a beginning in this matter is being made on right lines ...

I ask [the honourable member] to consider for a moment the number of prominent public men who, within the last quarter of a century, have passed away, and of whom we have no portrait and no reliable historical record. The loss is one that we deplore. Notwithstanding what may be our shortcomings as individuals, I am certain that the people of the future would be very glad to have some record of what we were like, and how we did our business.¹⁷

The Historic Memorials Committee and the Commonwealth Art Advisory Board

On 22 December 1911, the federal Executive Council established the Historic Memorials Committee as a

Committee of consultation and advice in reference to the expenditure of votes for Historic Memorials of Representative Men.¹⁸

¹³ T Roberts, '[Letter to Alfred Deakin, 11 March 1910](#)', National Library of Australia, Item/15_981_7/nla.obj-226833699, accessed 20 June 2024.

¹⁴ Ibid.

¹⁵ A Fisher, '[Lord Northcote: Distinguished Australians](#)', House of Representatives, *Debates*, 5 October 1911, p. 1130, accessed 20 June 2024.

¹⁶ A Fisher, '[Estimates](#)', House of Representatives, *Debates*, 18 December 1911, p. 4603, accessed 20 June 2024.

¹⁷ A Fisher, '[Estimates](#)', House of Representatives, *Debates*, 31 October 1912, p. 4977, accessed 20 June 2024.

¹⁸ Federal Executive Council minute paper, NAA: A1573, 1911/1, Attorney-General's Department vol 1 (PT).

The Committee comprised the Prime Minister (Chair), the Presiding Officers, the Vice-President of the Executive Council, the Leader of the Opposition, and the Leader of the Opposition in the Senate. Its membership remains the same today.



Members of the inaugural Historic Memorials Committee: Andrew Fisher, Prime Minister; Harry Turley, President of the Senate; Charles McDonald, Speaker of the House of Representatives; Edward Millen, Vice President of the Executive Committee; Alfred Deakin, Leader of the Opposition; Gregor McGregor, Leader of the Opposition in the Senate.’¹⁹

Since its establishment, the key role of the Committee has since been to commemorate eminent parliamentarians selected either by virtue of their office or by being the first of their ‘group’ to hold a parliamentary position, such as the first women elected to parliament.

It was immediately recognised that the committee members would need advice on suitable artists, and on aesthetic and technical matters, and on 30 December 1911, the Commonwealth Art Advisory Board (CAAB) was gazetted.

The CAAB maintained lists of portrait artists, reviewed sketches, and advised the Committee on the suitability of finished portraits for acquisition. The Board frequently required artists to make alterations to their portraits and the Committee always accepted such recommendations. The CAAB offered advice on a broader range of matters, including the purchase of art for Commonwealth offices.

The CAAB’s role grew in the 1940s to include advising the Government on purchasing art for a new national collection or for overseas posts and government properties. Indeed, it was authorised to acquire works without waiting for the final approval of the government, lest delay meant that the opportunity to acquire a particular work would pass away.²⁰ Many of the artworks purchased by the CAAB became the foundation of the Australian National Gallery (now the National Gallery of Australia) and contributed to the National Library of Australia and the National Portrait Gallery collections.

¹⁹ Department of Parliamentary Services, [Parliamentary Handbook](#), on-line edition.

²⁰ National Archives of Australia, CR5457 850/7.

Its expanded role notwithstanding, the CAAB continued to advise the HMC on the choice of artist for commissions and on the technical and artistic merit of the portraits submitted. After 1972, the CAAB's responsibilities were handed over to the Australian Council for the Arts (later the Australia Council, now Creative Australia) Visual Arts Board. Since 2011, the Committee has been advised by the National Portrait Gallery of Australia.

The early Committees met regularly to manage the volume of portrait commissions and acquisitions. Meetings became infrequent from the late 1920s, with world events and associated economic stringency making matters of art of lesser importance. For a time, the work of the Committee was virtually suspended. Portraits resumed being commissioned, and meetings of the Committee re-convened, from 1936.²¹ In the 1940s meetings became more frequent, with a resurgence of interest in the establishment of a National Gallery which finally came to fruition in 1976. Since then, it conducted its business by correspondence, with individual members of the committee approached by the Secretariat as required for portrait approvals.

To streamline processes, in 2011 Prime Minister Gillard agreed that the commencement of a new portrait of relevant officeholders (heads of state, governors-general, prime ministers and presiding officers) would not need approval by the prime minister. Approval by the prime minister is still required when other commissions are proposed.

In July 2024 the Committee met for the first time in nearly 50 years to discuss the commissioning of a portrait of the long-serving Member for Kennedy, the Hon Bob Katter MP, who was first elected to the House of Representatives in 1993.



Historic Memorials Committee, July 2024: (L–R) Senator the Hon Sue Lines, President of the Senate; Senator the Hon Simon Birmingham, Leader of the Opposition in the Senate; Senator the Hon Katy Gallagher, Vice-President of the Executive Committee; the Hon Anthony Albanese, Prime Minister (and Committee Chair); the Hon Peter Dutton, Leader of the Opposition; the Hon Milton Dick, Speaker of the House of Representatives²²

²¹ National Archives of Australia, A2910, 412/5/3 Part 1.

²² Image source: Auspic, Department of Parliamentary Services, July 2024.

The administrative work for the Committee and the CAAB was for many years the responsibility of the Prime Minister's department.²³ It provided secretarial services for both bodies, liaised with artists and subjects, set up introductions, drew up contracts, and dealt with issues of copyright. Responsibility later successively transferred to the Department of the Environment, Aborigines and the Arts; the Department of the Arts, Sport, Environment, Tourism and Territories; the Department of Home Affairs/Home Affairs and Environment; the Department of Arts, Heritage and Environment; and finally to the Joint House Department in the 1990s. The Department of Parliamentary Services (DPS) inherited this responsibility on its formation in 2004, and the Secretary of DPS is Secretary to the Committee.

Public reaction and first commissions

At its inaugural meeting on 13 February 1912, the Committee's first resolution was to commission portraits of the 'Federal Nobilities', the leading figures behind Federation.²⁴

The first was of Sir Henry Parkes, the colossus of NSW colonial politics, whose 1889 speech at Tenterfield calling for 'a great national Government for all Australia' galvanised the Federation movement.²⁵ This was followed by commissions of portraits of other colonial premiers and Federation leaders. The Committee also agreed that governors-general, prime ministers, the presiding officers of the Parliament and chief justices of the High Court would also be commemorated with oil portraits.



Henry Parkes by Julian Ashton, 1913, oil on canvas, Historic Memorials Collections, Parliament House Art Collections.

²³ Senate Finance and Public Administration Legislation Committee, Answers to Question on Notice, Supplementary Budget Estimates 2005–06, '[Question P9, Historic Memorials Committee's last meeting](#)', p. 4, accessed 21 October 2021.

²⁴ '[HMC meeting](#)', 13 Feb 1912, NAA A457 B508/7, accessed 27 October 2021.

²⁵ '[Sir Henry Parkes at Tenterfield](#)', *The Sydney Morning Herald*, 25 October 1889, p. 8; AW Martin, '[Parkes, Sir Henry \(1815–1896\)](#)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, published first in hardcopy 1974. Websites accessed 20 October 2021.

By August 1912, the first 17 subjects were chosen and a notice calling for artists was placed in the *Commonwealth of Australia Gazette*.²⁶ All portraits were to be oil on canvas; however, the choice of size and composition was somewhat flexible. There was a set fee scale according to size and whether the portrait was painted from life, replicated an existing painting, or was made from photographs.²⁷ Once selected, artists were to submit an accurate sketch of the subject for approval prior to undertaking the final portrait, with the CAAB and the Committee able to require alterations.

The scheme attracted considerable public attention. One commentator suggested that, given that the Commonwealth was only 12 years old, 'the question of memorials might ... have been left for the consideration of another generation which will be in a better position to view things and individuals in their true perspective'.²⁸ Some expressed doubts about the quality of the works that would come from the adopted commissioning process. Others acknowledged that 'the Historic Memorials idea is a windfall for Australian artists, who do not often get a chance at work of the kind with a reasonable figure attached'.²⁹

Australian artists working in London were also beneficiaries of the scheme, receiving commissions to paint the five governors-general who had returned to England at the end of their terms. Certainly, the 'commissions confirmed the success of painters, both in Australia and abroad', their reputations bolstered by both the portrait itself and by the status of the subject.³⁰

By 1914, paintings of Lord Hopetoun (James Quinn), Henry Parkes (Julian Ashton), Samuel Griffith (Max Meldrum), Charles Kingston (Ambrose Patterson) and Edmund Barton (Norman Carter) had been completed and hung in Queen's Hall. Portrait commissions had also been issued for portraits of Lord Northcote (George Coates); Richard Baker and Charles 'Carty' Salmon (Alexander Colquhoun); Andrew Fisher (E Phillips Fox); George Reid (George Lambert); Lord Dudley and John Christian Watson (John Longstaff); Alfred Deakin (Frederick McCubbin); Lord Denman (Max Meldrum); Lord Tennyson (Tom Roberts); Richard O'Connor (Percy Spence); Henry Turley (Harley Griffiths); Charles McDonald (Josephine Muntz-Adams); Frederick Holder (George Webb); and Albert Gould (Leslie Wilkie).³¹

With many of these artists based abroad, the CAAB appointed Bertram Mackennal as its agent.³²

No sculptures were commissioned by the HMC, reflecting Fisher's views that memorials should be in oil rather than stone.

²⁶ Commonwealth of Australia, '[Commonwealth of Australia: Historic Memorials](#)', *Commonwealth of Australia Gazette*, 14 September 1912, p. 1580, accessed 22 October 2021.

²⁷ '[Portrait Gallery](#)', *The Brisbane Courier*, 20 August 1912, p. 4; A Fisher, '[Historic Memorials Collection](#)', House of Representatives, *Debates*, 2 December 1914, p. 1245. Websites accessed 19 June 2024.

²⁸ '[Australia's Great Men](#)', *The Brisbane Courier*, 22 February 1912, p. 4, accessed 20 June 2024.

²⁹ '[The Whispering Gallery](#)', *Punch* (Melbourne), 2 January 1913, p. 6, accessed 21 October 2021.

³⁰ KR Robertson, *Identity, Community and Australian Artists 1890–1914*, Bloomsbury Visual Arts, New York, London, Oxford, New Delhi, Sydney, 2020, p. 104.

³¹ '[Portrait Gallery: Federal Statesmen](#)', *The Sydney Morning Herald*, 1 January 1914, p. 7; WA Watt, '[Historic Portraits Queen's Hall](#)', House of Representatives, *Debates*, 16 December 1918, p. 9306. Websites accessed 20 June 2024.

³² NS Hutchison, '[Mackennal, Sir Edgar Bertram \(1863–1931\)](#)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, published first in hardcopy 1986, accessed 26 October 2021.

In November the same year, the Committee stipulated that future commissions should be given to Australian resident artists due to 'difficulty in exercising proper supervision and control over the work',³³ and further required that subjects of portraits should be in a standing position.³⁴

The catalyst for this was Lambert's portrait of Prime Minister George Reid, which the CAAB rejected, finding it 'particularly unsatisfactory and a caricature upon the distinguished gentleman it is supposed to represent'.³⁵ Though Reid himself was quite satisfied with the portrait, the Committee in 1921 bought a replacement by Sir John Longstaff which had been painted in London in 1916. This would not be the last rejection, but instead raised the question of 'how artists had to balance producing an accurate representation with the opinions and requests of the subject – and more importantly in this case – whoever commissioned the work'.³⁶



George Reid by George Washington Lambert, 1914, oil on canvas, Historic Memorials Collection, Parliament House Art Collections; George Reid by John Campbell Longstaff, 1916, oil on canvas, Historic Memorials Collection, Parliament House Art Collections.

The matter highlighted the innate conservatism of the CAAB and of the Committee.³⁷ This was understandable given that it had responsibility for preserving an important aspect of Australia's parliamentary history. Accordingly, the artists selected for commissions tended to be those of significant professional standing and technical capacity who could be relied upon to give a

³³ 'Painting Australian celebrities', *The Express and Telegraph*, 20 November 1914, p. 3, accessed 26 October 2021.

³⁴ 'Unsatisfactory portraits', *The Brisbane Courier*, 20 November 1914, p. 4, accessed 21 October 2021.

³⁵ Robertson, op. cit., p. 107.

³⁶ Ibid.

³⁷ Anne Grey, *Art and Artiface: George Lambert 1873–1930*, Craftsman House, Roseville East, NSW, 1996, pp. 56–57.

good likeness of their sitter. The portraits also had to convey qualities of dignity and rectitude that seemed to be intrinsic to high political office.

The new commissioning rules were to be abandoned and new requirements would be introduced and revoked over time. The fashion for 'larger than life' portraits which characterised the early years of the collection changed due to the financial stringency of the inter-war years. When commissioning ceased during the Depression, consideration was given to obtaining photographs 'suitable for reproduction later in oils',³⁸ or indeed to moving to photographic portraits in lieu of oils. While the latter did not eventuate, suitable photographs were purchased from which portraits might be painted at some time in the future (in the event of the subject's death before commissioning resumed).³⁹

In 1937 Cabinet determined that portraits were to be busts and not $\frac{3}{4}$ length.⁴⁰

Scope and overview of the collection

While the pace of commissioning was constrained by two world wars and the Great Depression, the collection continued to grow.

Since 1912, the Committee has routinely commissioned portraits of governors-general, the presiding officers, prime ministers, and chief justices of the High Court. Monarchs also feature but not all are represented. (For example, there is no portrait of Queen Victoria or of George VI in the collection, while the omission of Edward VIII is understandable given the brevity of his reign.) Perhaps the most recognisable portrait in the HMC is the 'wattle painting' of Her Majesty Queen Elizabeth II by William Dargie. Intended to commemorate the historic 1954 Royal Tour of Australia, the painting was commissioned by Melbourne industrialist James P Beveridge and entered the HMC in 1955.⁴¹

From its inception, the Committee was offered gifts and proposals to purchase works of arts and memorabilia which were refused as falling outside the remit of the collection. However, they were often passed on to the Parliamentary Library which accumulated a large collection of art, memorabilia, manuscripts and publications which would later form the basis of the collection of the National Library of Australia.

In 2011, at the request of Chief Justice Robert French, responsibility for the commissioning of official portraits of chief justices, and the collection of Justices' HMC portraits, was transferred from the Australian Parliament to the High Court of Australia.

'Firsts'

Very few portraits outside this core group of officeholders have been commissioned. However, from time to time the Committee has also decided to commemorate parliamentarians selected for being the first of their 'group' to hold a parliamentary position. (Party affiliation was rejected as a 'first' qualification in 1986–87.)⁴²

³⁸ National Archives of Australia, A461/F370/1/7.

³⁹ National Archives of Australia, A461, A70/1/11.

⁴⁰ Ibid.

⁴¹ National Museum of Australia, '[Queen Elizabeth II wattle painting](#)', National Museum of Australia, accessed 20 September 2021.

⁴² National Archives of Australia, M3855, 191, pp. 2ff.



Senator Neville Bonner with his portrait and the artist Wesley Walters,
Parliament House, 1979.⁴³

This began in 1943 with the decision to commemorate the first two women elected to the federal parliament: Enid Lyons to the House of Representatives and Dorothy Tangney to the Senate. To mark this historic moment, the Committee commissioned two female artists, Mary Edwards (also known as Mary Edwell-Burke) to paint Lyons and Tempe Manning to paint Tangney.⁴⁴ Both portraits were rejected without official reasons given by the Committee.⁴⁵ Lyons's portrait, which had been submitted for the 1944 Archibald Prize, was later bought by the Tasmanian Museum and Art Gallery; and the portrait of Tangney was entered in the 1945 Archibald Prize.⁴⁶ New commissions ensued, with William Dargie, one of the HMC's most represented artists, chosen to paint Lyons and Archibald Colquhoun commissioned for the portrait of Tangney.

Since then, the subjects of these one-off commissions (of non-office holders) have been Indigenous parliamentarians, beginning with Neville Bonner, the first Indigenous Australian elected to the federal parliament,⁴⁷ whose portrait was painted by 1979 Archibald Prize winner Wes Walters. Walters's iconic image of Bonner was later acknowledged in Jude Rae's portrait of Linda Burney (2018), the first Indigenous woman elected to the House of Representatives.

⁴³ 'Senator Neville Bonner with his portrait and the artist, Parliament House', Unknown photographer, National Archives of Australia (NAA A6180, 24/10/79/3).

⁴⁴ '[Portraits of Parliamentary figures ordered](#)', *The Canberra Times*, 18 February 1944, p. 2, '[New portraits for Canberra](#)', *The Courier-Mail*, 12 April 1944, p. 5. Websites accessed 21 October 2021.

⁴⁵ '[Portraits of first women in Parliament](#)', *The Canberra Times*, 8 October 1945, p. 2; '[Artist will try again](#)', *The Daily Telegraph*, 8 October 1945, p. 11. Websites accessed 21 October 2021.

⁴⁶ Art Gallery of New South Wales, '[Archibald Prize finalists 1944](#)'; Art Gallery of New South Wales, '[Archibald Prize finalists 1945](#)'. Websites accessed 5 October 2021.

⁴⁷ Although David Kennedy was the first Indigenous Australian to be elected to Parliament as the ALP Member for Bendigo (1969–72), Neville Bonner is recorded as the first Indigenous federal parliamentarian because Kennedy did not self-identify as Indigenous and his Indigenous heritage was not known at that time. See H Gobbett, '[Indigenous parliamentarians, federal and state: a quick guide](#)', Parliamentary Library, July 2017, p. 2, accessed 20 June 2024.

Burney wore a large, prominent ring, referencing the shining blue ring worn by Bonner.⁴⁸ Other commissions of Indigenous parliamentary ‘firsts’ are the portraits of Ken Wyatt by Mary Moore (1917) and of Nova Peris by Jandamarra Cadd (2019) which is also the first HMC portrait by an Indigenous Australian artist.

Commemorative paintings

The Committee has also commissioned commemorative paintings of important events related to parliamentary history. These include the opening of the provisional Parliament House in 1927 by the Duke of York, the opening of the parliamentary session by Her Majesty Queen Elizabeth II in 1954, and the opening of the new Parliament House in 1988.



Opening of Federal Parliament at Canberra, 9 May 1927 by William McInnes, 1927–1928, oil on canvas, Historic Memorials Collection, Parliament House Art Collections.⁴⁹

⁴⁸ J Ireland, ‘Linda Burney portrait unveiled: not just another painting of a suit’, *The Sydney Morning Herald*, 13 February 2019.

⁴⁹ National Library of Australia (nla.obj-160841844).

Notably, the HMC's only landscape paintings were commissioned in 1912, through a competition inviting artists to submit paintings 'illustrative of the site upon which it is proposed to erect the Federal Capital of the Commonwealth'.⁵⁰ The first and second prize-winning entries, both titled *The Federal Site* became part of the HMC. Painted by William Lister Lister and Theodore Penleigh Boyd respectively, the works toured nationally to considerable public interest from 1913 to 1916.⁵¹



Federal Capital Site by William Lister Lister, 1914, oil on canvas, Historic Memorials Collection, Parliament House Art Collections.

'Other distinguished Australians'

It was also envisaged that the HMC would include memorials of 'other distinguished Australians'. However, the first Committee meetings applied this category to the 'fathers of Federation' only. This was not helpful in later years when the Committee broadened its remit to commission portraits of early explorers and literary figures. For example, in 1926 the portraits of Captain Sir Charles Sturt, naturalist Sir Joseph Banks and poet Henry Kendall were completed, in connection with the Government's proposal to establish a national gallery. Thus in 1927 the Secretary of the Prime Minister's department wrote to the Joint House Committee.

These portraits were obtained by the HMC in connection with the Government's proposal to establish a National Gallery to include portraits of Australians famous in 'Politics, Art, Literature and Science'. As there is no suitable place to store these portraits until their permanent location can be decided upon, can they be stored at Parliament House in Canberra?⁵²

⁵⁰ A Fisher, '[Notice of landscape artists](#)', *Commonwealth of Australia Gazette*, No. 80, 21 December 1912, p. 2639, accessed 21 October 2021.

⁵¹ P Haynes, *The site for the Federal Capital: two landscapes from the historic memorials collection*, Canberra, Joint House Department, Parliament House, 1993, p. 3.

⁵² National Archives of Australia, A458/1 F 370/1.

This was agreed to.

So troublesome was the issue of definition that prior to World War II it was thought that a committee could be established to determine who might fall into the category of 'distinguished Australians'. However, the war intervened, and nothing was done. The commissioning of replica portraits of famous explorers and literary figures ended in the 1940s with the portrait of Australian writer and bush poet Henry Lawson by Norman Carter. These portraits remain in the HMC collection, and have not become part of the collection of either the National Portrait Gallery or the National Gallery of Australia, whatever may have been the intention of the Committee.

With a renewed focus on Australian art after the war, the CAAB began the collection which was to form the nucleus of the National Gallery. The mandate for commissioning and collecting likenesses of Australians distinguished in other fields of endeavour, or of other notable events, passed first to the National Gallery of Australia, and more recently to the National Portrait Gallery.

Commissioning process and challenges

Apart from a few direct purchases and donations, most of the works in the HMC have been directly commissioned.

As noted above, despite its prestige, the HMC, as with the Archibald Prize, has faced some controversies. Occasionally, the Committee or sitter has rejected the final portrait, and an alternative commissioned. To minimise the risk of rejection, the Committee follows a rigorous approval and commissioning process.

The current commissioning process starts with the Committee approaching the sitter to nominate a preferred artist from a list provided by the National Portrait Gallery. The artist and sitter meet for sittings and to discuss ideas and negotiate outcomes for the final portrait.

A preparatory sketch in oils on canvas of a pre-determined size must be submitted to the Committee for consideration before the artist can proceed with the final portrait. The artist's contract can be terminated at any time based on the sketch or the final portrait being deemed unsuitable, although the artist does have the opportunity to rework and resubmit portraits to the Committee.

The final portrait must be accepted by the sitter, the National Portrait Gallery, and all members of the Committee. The criteria for acceptance are such that the work must accord with the approved preparatory sketch and meet appropriate technical standards.

However, the process has not always gone smoothly.

Prime Minister William (Billy) Hughes was a particularly difficult sitter, with many artists commissioned to capture his likeness, including Max Meldrum, Sir John Longstaff, and Marion Jones. However, Hughes's extensive travel schedule made sittings difficult, with the portraits either incomplete or rejected by the Committee. Eventually, the Committee accepted portraits by both Norman Carter and George Lambert. However, Hughes found both portraits unsatisfactory and neither was displayed until 1947 when Hughes finally approved Carter's portrait.⁵³

Even for the award-winning artist William Dargie, who has 11 portraits in the HMC, the commissioning process was not always straightforward. His portrait of Prime Minister Arthur Fadden was one of the most protracted commissions in the HMC's history. An official war artist, Dargie was commissioned in 1941 to paint Fadden's portrait, though Dargie's imminent departure to the Middle East created a 30-month delay. The portrait was submitted to the

⁵³ '[Rejected portrait of Mr Hughes finally accepted](#)', *The Sydney Morning Herald*, 26 September 1947, p. 7, accessed 20 June 2024.

Committee in 1943 and accepted the following year, subject to the artist making considerable alterations including ‘the remodelling of the forehead on the left side [and] the avoidance of the pinched appearance of the mouth’. The changes were made but the Committee ultimately rejected the portrait. In 1945, Dargie began a new portrait which was accepted in 1947, again subject to further adjustments – this time to the fingers and eyes. However, 13 years later, the Committee asked Dargie to travel from Melbourne to Canberra to make ‘some alterations to the hands of the portrait’.⁵⁴

In 1978, the Committee rejected Sam Fullbrook’s portrait of Governor-General John Kerr before Kerr had even seen it. The Committee commented that it was ‘a travesty of a portrait in every sense. It is very poor ... disgraceful craftsmanship. It bears no likeness at all’.⁵⁵ In contrast, the Visual Art Board had no objection to the portrait at all, subject to approval by Kerr.⁵⁶

The similarly-renowned artist Bryan Westwood also encountered difficulties, as his portrait of former Prime Minister Malcolm Fraser was approved by the Committee but rejected by the subject.⁵⁷ The Committee subsequently commissioned another prominent artist heavily featured in the HMC, Ivor Hele, to paint a new portrait of Fraser. The rejected portrait by Westwood remains in the HMC.⁵⁸

Other challenges have included geographical distance, scheduling conflicts, and, sadly, the death of the sitter or artist. In October 1939, William Beckworth McInnes was commissioned to paint Australia’s longest serving Prime Minister, Sir Robert Menzies. However, McInnes died the following month, leaving Charles Wheeler to take over. His first portrait was rejected by the CAAB due to ‘the painting of the left arm of the sitter, the size of the head, and the general lack of vitality and strength’.⁵⁹ His second portrait was approved by the Committee in 1946 and hung in Parliament’s King’s Hall, though it was vandalised eight years later. Following repair of the canvas, the Committee concluded that the portrait would ‘gain notoriety as the slashed painting’ and decided to commission Sir Ivor Hele to produce a new portrait. Completed in 1955, Hele’s painting is currently on display in the Members’ Hall in Australian Parliament House; the slashed portrait was donated to the Art Gallery of Ballarat, Victoria.

In 1988 Charles Bush was commissioned to paint the opening of the permanent Parliament House by Her Majesty Queen Elizabeth II. Bush died the following year, with only an initial sketch produced. Marcus Beilby was subsequently commissioned to complete the final painting.

Evolution in portraiture and political style

HMC portraits reflect the evolution in artistic conventions as well as broader social changes and the way that political leaders seek to be portrayed. They have traditionally been described as conservative with a preference for choosing prominent artists.

Early portraits are sometimes intimidating, and larger than life. They often depict officeholders in solemn poses, dressed in formal attire emerging from sombre surrounds. This group includes

⁵⁴ ‘[Portrait of Sir Arthur Fadden by WA Dargie](#)’, National Archives of Australia, NAA A463 1965/2002, pp. 2–3, accessed 21 October 2021.

⁵⁵ Private Secretary to the President of the Senate, Senator the Honourable Condor L Laucke to the Private Secretary to the Prime Minister, Letter, undated, Parliament of Australia, Joint House Department, 91/154.

⁵⁶ L Paroissien to P Ryan, ‘Portrait of Sir John Kerr by Sam Fullbrook’ Letter, 11 September 1978, Parliament of Australia, Joint House Department, 91/154.

⁵⁷ Senate Finance and Public Administration Legislation Committee, op. cit., p. 14.

⁵⁸ Ibid.

⁵⁹ Minutes of meeting of Historic Memorials Committee, 17 February 1944, item 1, p. 1, Joint House Department, 94/958.

portraits by artists such as William Beckworth McInnes, Sir John Longstaff and George Lambert, who dominated the Archibald Prize from 1921 to 1931.

Over time, HMC artists have introduced a more personal dimension to the portraits, through the sitter's pose, choice of backgrounds, and inclusion of objects with personal associations.

Bryan Westwood was one of the first HMC artists to do so in his 1973 portrait of former President of the Senate, Sir Magnus Cormack.⁶⁰ The portrait of former Prime Minister Gough Whitlam by Clifton Pugh, one of the HMC's most conspicuous, also reflects the changing ways that parliamentarians wish to be remembered. This portrait won the 1972 Archibald Prize, the same year that Whitlam became Prime Minister. Whitlam liked the portrait so much that, as Chair of the Committee, he called an informal meeting which later that day announced its intention to purchase Pugh's artwork for the HMC.⁶¹ The Prime Minister telegrammed Pugh directly, noting that 'my place in the history of art and yours in the history of politics are now secure'.⁶²

Vibrant colours, smiling sitters in relaxed poses, and even outdoor settings have been featured in recent portraits. For example, in 2014 prominent artist Ralph Heimans chose to depict Governor-General Dame Quentin Bryce in suffragette purple stepping out onto the balcony of her office, with the window reflecting the gardens of Government House. More recently, artist Paul Newton depicted Stephen Parry, the President of the Senate, in the forecourt of Parliament House.

The current commissioning process fosters an active collaboration between the artist and the sitter, allowing time for the portrait to become a shared experience. The conversations between artists and sitters presented in the exhibition provide an insight into the nature and importance of these collaborations.

Public display

Since the establishment of the HMC, its artworks have primarily been hung in Parliament House, initially in Melbourne's Queen's Hall. After Parliament moved to Canberra in 1927, works were moved to King's Hall but this soon became overcrowded.

In 1978, Prime Minister Malcolm Fraser unveiled plans to build a new Parliament House, and an international competition was held to find a suitable design for the building. In 1980, New York-based Mitchell/Giurgola & Thorp Architects won the competition, and work began. Committees and advisory groups were set up to work with the architects on all aspects of the building, including the display of art and the HMC. After a review, the majority of the HMC portraits were deemed to be needed for the new building and from the outset, the placement of portraits around the Members' Hall was discussed and decided on.⁶³ At present, the most recent portraits of prime ministers and presiding officers are displayed in the Members' Hall, and parliamentary 'firsts' and commemorative paintings are hung in the foyer of the main Committee Room. HMC works are also placed in other parts of the building, including near the chambers and in some parliamentarians' suites. Additionally, all subjects of official portraits are given the opportunity to borrow the initial sketch for personal display during their lifetime.

⁶⁰ K Scroope, "[Faithful Representations](#)": 100 Years of the Historic Memorials Collection', Papers on Parliament No. 57, February 2012, accessed 21 October 2021.

⁶¹ G Whitlam, '[Portrait of Prime Minister](#)', Press statement No. 71, 5 April 1973, accessed 21 October 2021.

⁶² Art Gallery of New South Wales, '[Clifton Pugh: The Hon EG Whitlam](#)', accessed 5 October 2021.

⁶³ Scroope, op. cit.



King's Hall, Parliament House (now Old Parliament House) Canberra, 1956⁶⁴;
'Parliamentary Portraits displayed on the ground floor of the Members' Hall, Parliament House, 1988⁶⁵

Although the majority of the HMC is in Parliament House, other works are on public display at the Museum of Australian Democracy and the High Court of Australia. In 1980, the collection of Chief Justices was loaned for display in the newly-built High Court of Australia. In 2013, responsibility for the commissioning process and the formal ownership of the official portraits of Justices was passed to the High Court.

After 110 years, it is clear that the HMC has achieved its mandate of documenting the history of Australia's public life and preserving the legacy of its national officeholders. As an art program, it has provided great support to the arts and Australian artists and continues to offer a unique perspective on art and politics. Accordingly, the HMC's ongoing value and relevance is assured in documenting the Australian parliament's next century.

⁶⁴ Australian News and Information Bureau, 1956, National Archives of Australia, (NAA A1200 L21151).

⁶⁵ Photographer: Rollin La France, 1988.

Harold Abbott (1906-1986)



Admiral Phillip Parker King, 1939

oil on canvas

69.7 x 54.5cm

Tom Alberts (born 1962)



The Hon Margaret Elizabeth Reid, 1999
oil on canvas
90 x 85.4cm

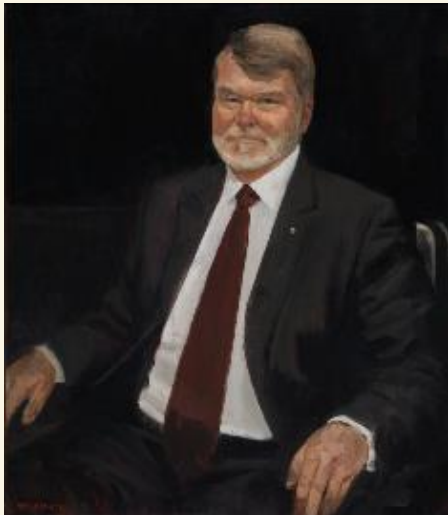


Study for the Hon Margaret Elizabeth Reid, 1998
oil on canvas
66.6 x 56.2cm

Rick AMOR (born 1948)

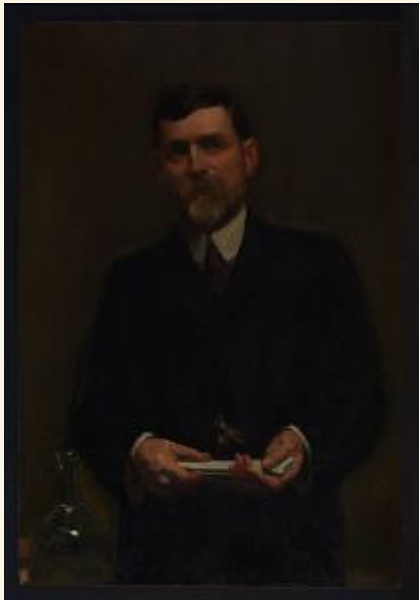


Henry (Harry) Alfred Jenkins, 2010
oil on canvas
106.8 x 91.8cm.



Study for Henry (Harry) Alfred Jenkins, 2010
oil on canvas
54.2 x 46.6cm

Julian ASHTON (1851–1942)



The Hon John C Watson, c. 1904
oil on canvas
103 x 69cm



Sir Henry Parkes, 1913
oil on canvas
142 x 90.4cm

Lawson BALFOUR (1870–1966)



Sir Joseph Banks, 1926
oil on canvas
105.5 x 89.7cm



Sir Henry Parkes, 1913
oil on canvas
142 x 90.4cm

Marcus BEILBY (born 1951)



Opening of Parliament House by Her Majesty
Queen Elizabeth II on 9 May 1988, 1994
oil on canvas
276 x 148.5cm



Study for Opening of Parliament House by Her
Majesty Queen Elizabeth II on 9 May 1988, 1993
oil on canvas
37.6 x 69.4cm

George BELL (1878–1966)



The Rt Hon John Forrest, 1st Baron Forrest of
Bunbury, 1926

oil on canvas

120.5 x 92.5cm

Theodore BOYD (1890–1923)



The Federal Capital Site, Canberra, 1913

oil on canvas

119.3 x 242.4cm

Rex BRAMLEIGH (1923–2014)



The Rt Hon William Shepherd Morrison,
Viscount Dunrossil GCMG, MC, QC, 1964

oil on canvas

125.4 x 89.8cm

Charles BUSH (1919–1989)



The Rt Hon Sir John Robert Kerr AK, GCMG, GCVO, QC, 1979–80
oil on canvas
90 x 120cm



Study for Sir John Kerr, 1979
oil on board
46.4 x 60.1cm



The Hon Joan Child, 1988
oil on canvas
75 x 100.5cm

Charles BUSH (1919–1989)



Study for the Hon Joan Child, 1988
oil on canvas board
54.6 x 74.8cm



Study for the Opening of Parliament by the
Queen 1988, 1988
watercolour on paper
54.4 x 74.6cm

Jandamarra CADD (born 1973)



Nova Peris OAM, 2019

oil on canvas

175 x 110cm



Study for Nova Peris OAM, 2018

oil on canvas

120.2 x 100.3cm

Reg CAMPBELL (1923–2008)



The Hon Douglas McClelland, 1985
oil on canvas
111 x 89cm



Study for the Hon Douglas McClelland, 1985
oil on canvas
75 x 60cm

Jack CARINGTON SMITH (1908–1972)



The Hon John McLeay MM, 1957

oil on canvas

95 x 75cm

Frank CARTER (1900–1986)



Dr William Robert Nuttall Maloney, 1940

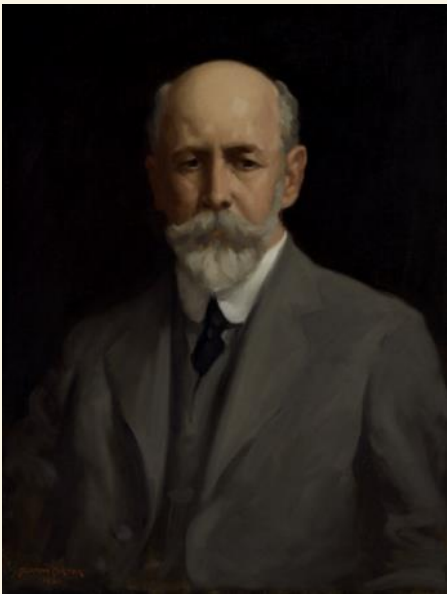
oil on canvas

105.2 x 121.5cm

Norman CARTER (1875–1963)



The Rt Hon Sir Edmund Barton GCMG, KC, 1913
oil on canvas
226 x 134.7cm



The Rt Hon Sir Joseph Cook, 1921
oil on canvas
64.4 x 49.2cm



The Rt Hon William Morris Hughes, 1925
oil on canvas
104 x 81.2cm

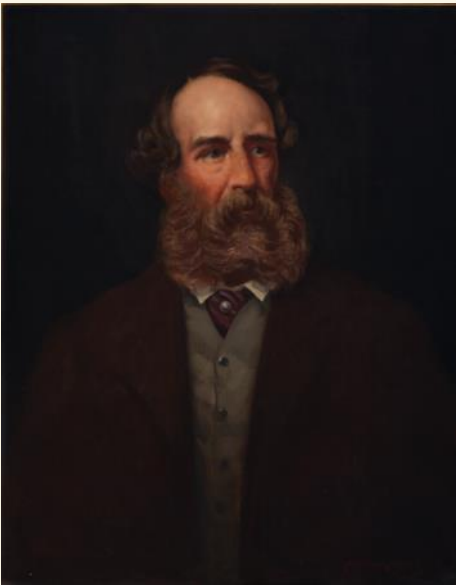
Norman CARTER (1875–1963)



Sir Thomas Livingston Mitchell, 1926

oil on canvas

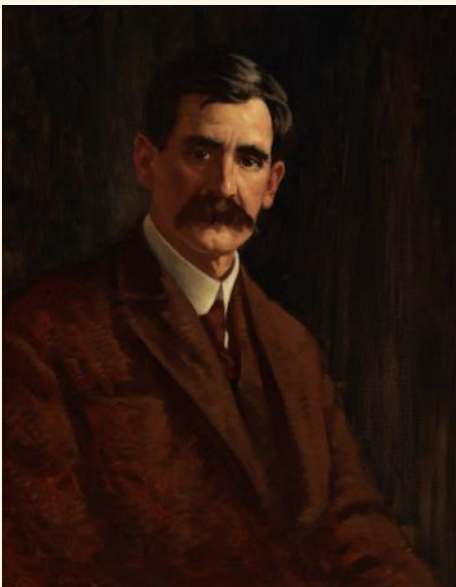
76.8 x 60.2cm



Edward John Eyre, 1928

oil on canvas

74.8 x 59.4cm



Henry Lawson, 1941

oil on canvas

70 x 54.5cm

Norman CARTER (1875–1963)



The Hon Walter Kingsmill, 1941

oil on canvas

90 x 75cm

Judy CASSAB (1920–2015)



The Hon James Francis Cope, 1973

oil on board

113.5 x 85.2cm

Peter CHURCHER (born 1964)



The Right Reverend Dr Peter John Hollingworth
AC, OBE, 2003

oil on canvas

119.2 x 96.8cm



Preliminary study for the Right Reverend Dr Peter
Hollingworth AC, OBE, 2003

charcoal and pastel on paper

37.2 x 27.4cm



Preliminary study for the Right Reverend Dr Peter
Hollingworth AC, OBE, 2003

charcoal on paper

37.2 x 27.4cm

Peter CHURCHER (born 1964)



Preliminary study for the Right Reverend Dr Peter Hollingworth AC, OBE, 2003
ink, ink wash and pastel on paper
37.3 x 27.2cm



Study for the Right Reverend Dr Peter Hollingworth AC, OBE, 2003
oil on canvas
66 x 56cm

George COATES (1869–1930)



The Rt Hon Henry Stafford, 1st Baron Northcote
GCMG, GCIE, CB, PC, 1913

oil on canvas

227.5 x 136.5cm

Isaac COHEN (1884–1951)



Sir William Wallington, c. 1910
oil on canvas
105.9 x 70cm

Alexander COLQUHOUN (1862–1941)



The Hon Charles Carty Salmon, 1914
oil on canvas
229.5 x 138cm



The Hon Sir Richard Chaffey Baker KCMG, 1914
oil on canvas
227.7 x 135.5cm

Archibald COLQUHOUN (1894–1983)



George Bass, 1928
oil on canvas
74.5 x 61.7cm



The Hon James Cunningham, 1941
oil on canvas
120.9 x 90cm



Dame Dorothy Margaret Tangney OBE, 1946
oil on canvas
91.4 x 76cm

Archibald COLQUHOUN (1894–1983)



The Rt Hon Joseph Benedict Chifley, 1953
oil on canvas
90 x 75cm

Francis COTTRELL (c. 1848– c.1886)



Sir Josiah H Symon, 1886

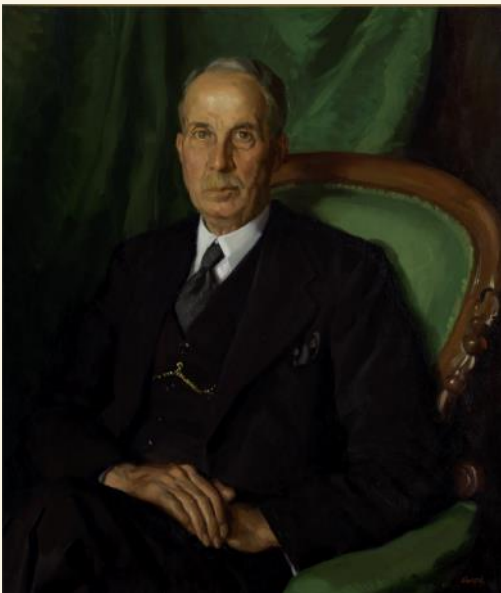
oil on canvas

196.8 x 133.5cm

William DARGIE (1912–2003)



The Hon Charles Allan Hawker, c. 1938
oil on canvas
74.4 x 59cm



The Rt Hon Sir George Foster Pearce KCVO,
1941
oil on canvas
74.3 x 63.9cm



The Rt Hon Arthur William Fadden, 1947
oil on canvas
74.4 x 61.8cm

William DARGIE (1912–2003)



His Royal Highness Prince Henry William
Frederick Albert, 1st Duke of Gloucester, 1947
oil on canvas
90 x 69.7cm



Dame Enid Lyons, 1951
oil on canvas
92.7 x 71.4cm



Her Majesty Queen Elizabeth II, 1954
oil on canvas
100.8 x 74.8cm

William DARGIE (1912–2003)



Field Marshal Sir William Joseph Slim KG, GCB,
GCVO, 1955

oil on canvas
100.3 x 74.7cm



The Rt Hon Richard Gardiner Casey, Baron
Casey KG, GCMG, CH, 1968

oil on canvas
104.3 x 85.2cm



The Rt Hon John McEwen, 1969

oil on canvas
115.9 x 90.3cm

Eduardo DE MARTINO (1838–1912)



Arrival of Duke and Duchess of York at Farm
Cove, Sydney, 1 June 1901

oil on canvas

54.8 x 120.9cm

Brian DUNLOP (1938–2009)



Study for The Rt Hon Sir Garfield Edward John Barwick, 1975–76

oil on masonite

68.6 x 75.1cm



The Hon Gordon Glen Denton Scholes, 1977–1978

oil on masonite

113.5 x 83cm



Study for The Hon Gordon Glen Denton Scholes, 1977–78

oil on masonite

92.3 x 66cm

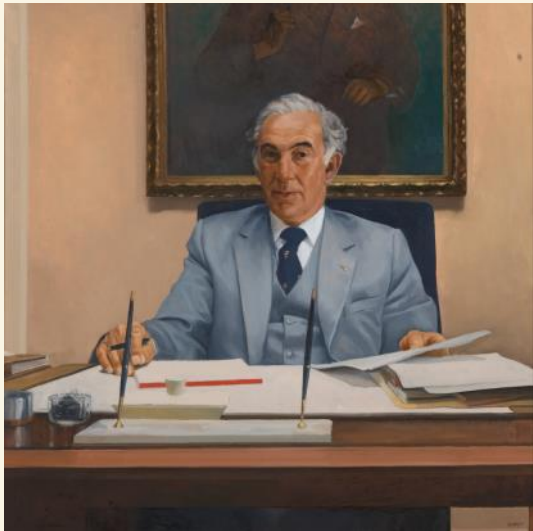
Brian DUNLOP (1938–2009)



The Rt Hon Sir Zelman Cowen AK, GCMG,
GCVO, QC, 1981

oil on canvas

105.2 x 105.2cm



Study for the Rt Hon Sir Zelman Cowen, 1981

oil on canvas

90.5 x 90.5cm

Vincent FANTAUZZO (born 1977)



The Hon Julia Gillard AC, 2018
oil on canvas
120.3 x 145.2cm



Study for the Hon Julia Gillard AC, 2017
oil on canvas
44.6 x 59.4cm

Emanuel FOX (1865–1915)

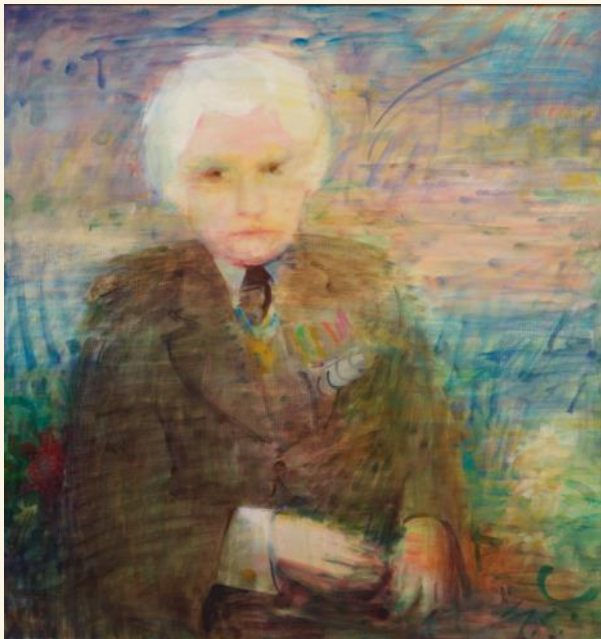


The Rt Hon Andrew Fisher, 1913

oil on canvas

226.5 x 135.2cm

Sam FULLBROOK (1922–2004)



Sir John Kerr, 1977–78

oil on canvas

102.6 x 97.7cm

Charles (Web) GILBERT (1869–1925)



Alfred Deakin, c. 1922

bronze bust on polished black marble base

76.5 x 30 x 43cm



An unknown artist and Joyce GOLD Naval Chronicle Office (publisher) (c. 1771–1854)



Matthew Flinders, 1814
engraving on paper
22.3 x 13.7cm

Harley GRIFFITHS (1878–1951)



The Hon Henry Turley, 1914

oil on canvas

228 x 135.5cm

Bernard HALL (1859–1935)



Sir Robert Garran, 1922

oil on canvas

120.3 x 96.5cm



The Rt Hon John Lawrence Baird, 1st Viscount
Stonehaven GCMG, 1928

oil on canvas

111.4 x 88.7cm

Henry HANKE (1901–89)



The Hon Gordon Brown, 1944

oil on canvas

89 x 68.7cm

Robert HANNAFORD (born 1944)



Study for Sir Gerard Brennan, 1996
oil on canvas
91.5 x 71 x 3.4cm



The Hon Paul John Keating, 1997
oil on canvas
120 x 98.4cm



The Hon Robert (Bob) George Halverson, 1998
oil on canvas
120.8 x 97.7cm

Robert HANNAFORD (born 1944)



Study for the Hon Bob Halverson, 1998
oil on canvas
100.2 x 80.2cm

Study for the Hon Murray Gleeson AC, QC, 2000
oil on canvas
89 x 60.3cm



The Hon Sir William Patrick Deane AC, KBE,
2001
oil on canvas
110.5 x 82.5cm

Robert HANNAFORD (born 1944)



Study for the Hon Sir William Deane AC, KBE,
KStJ, QC, 2001
oil on canvas
60.8 x 51cm

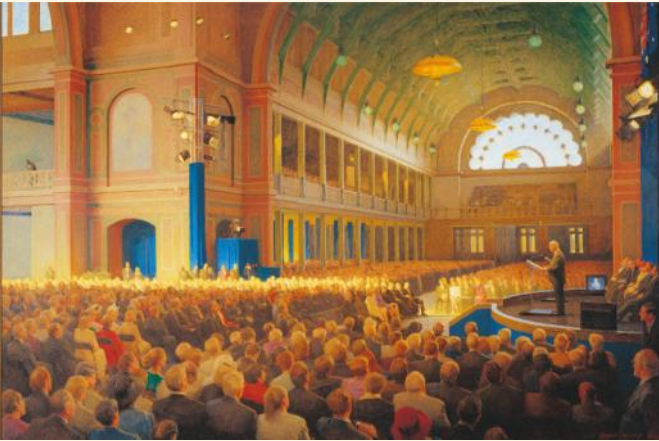


The Hon John Neil Andrew, 2002
oil on canvas
120.5 x 90cm



Study for the Hon Neil Andrew, n.d.
oil on canvas
79.5 x 60cm

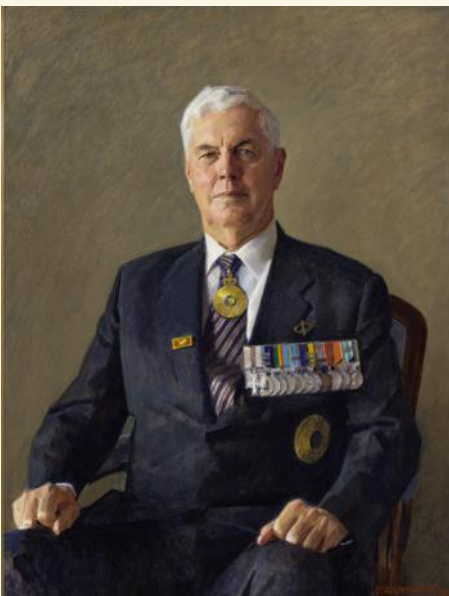
Robert HANNAFORD (born 1944)



Centenary of Federation Commemorative
Sitting of Federal Parliament, Royal Exhibition
Building, Melbourne, 9 May 2001, 2003
oil on canvas
272 x 402.5cm



Study for the Centenary of Federation
Commemorative Sitting of Federal Parliament,
Royal Exhibition Building, Melbourne, 9 May
2001, 2001
oil on canvas
60.3 x 90.6cm



Major-General Michael Jeffery AC, CVO, MC
(Ret'd), 2007
oil on canvas
118.5 x 90cm

Robert HANNAFORD (born 1944)

Study for Major-General The Hon Michael Jeffery
AC, CVO, MC, 2007

oil on canvas

61 x 45.5cm



The Hon Alan Baird Ferguson, 2009

oil on canvas

121 x 90cm



Study for the Hon Alan Baird Ferguson, 2009

oil on canvas on MDF board

61 x 45.2cm

Henry HARRISON (1878–1948)



The Hon Thomas Givens, 1925

oil on canvas

75 x 59.4cm

Ralph HEIMANS (born 1970)



The Hon Dame Quentin Bryce AD, CVO, 2014
oil on canvas
136.2 x 190cm



Study for the Hon Dame Quentin Bryce AD, CVO, 2013
graphite on paper; medium has charcoal appearance but fine lines suggest pencil
74.3 x 55cm



Study for the Hon Dame Quentin Bryce AD, CVO, 2013
charcoal on paper; medium has suggestion of charcoal, but fine line work suggests pencil
36.5 x 51cm

Ralph HEIMANS (born 1970)



The Hon Dr Kevin Rudd AC, 2023
oil on linen
114.5 x 145.5cm



Study for the Hon Kevin Rudd AC, 2023
charcoal and chalk on paper
39.7 x 52cm



Study for the Hon Kevin Rudd AC, 2023
charcoal and chalk on paper
59.5 x 41.9cm

Ivor HELE (1912–1993)



Sturt's reluctant decision to return, 1937
oil on canvas
151.3 x 192.2cm



The Hon Edward William Mattner MC, DCM,
MM, 1952
oil on canvas
106 x 90.6cm



The Hon Archie Galbraith Cameron, 1952
oil on canvas
106 x 91cm

Ivor HELE (1912–1993)



Opening of Parliament by Her Majesty Queen Elizabeth II, 1954, 1954–1955
oil on canvas
150.7 x 226.5cm



The Hon Sir Alister Maxwell McMullin KCMG,
1955
oil on canvas
89.2 x 74.5cm



Study for the Hon Sir Alister Maxwell McMullin
KCMG, c. 1955
oil on canvas
90.4 x 75.5cm

Ivor HELE (1912–1993)



The Rt Hon Robert Gordon Menzies QC, 1955
oil on canvas
105.2 x 79.6cm



The Rt Hon William McMahon CH, 1973
oil on board
106 x 90.3cm



The Hon Sir Condor Louis Laucke KCMG, 1978
oil on board
113 x 90.5cm

Ivor HELE (1912–1993)



The Rt Hon John Malcolm Fraser AC, CH, 1984
oil on board
100 x 79.6cm

Rhoda HOLDER (1880–1925)

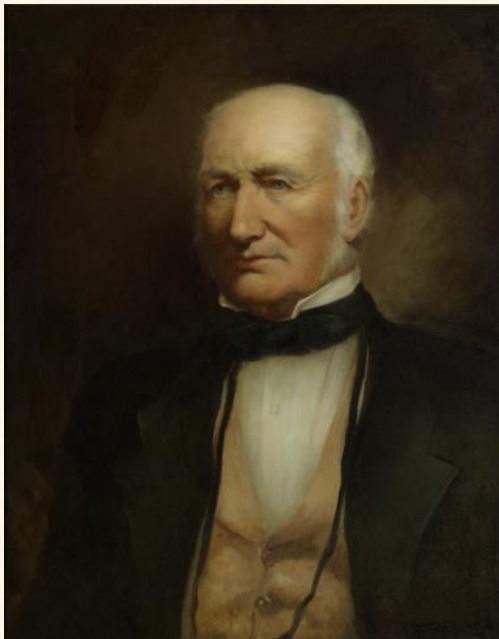


The Hon Sir Frederick William Holder, c. 1908

oil on canvas

100.2 x 72.5cm

Reginald JERROLD-NATHAN (1889–1979)



William Hilton Hovell, 1940

oil on canvas

69.6 x 54.4cm

Vernon JONES (1908–2002)



The Hon Sir Harold William Young KCMG, 1983
oil on canvas
105.2 x 90cm

Study for the Hon Sir Harold Young, 1983
oil on canvas
105.2 x 90cm

George LAMBERT (1873–1930)



King Edward VII, 1910

oil on canvas

299.5 x 242.4



The Rt Hon Sir George H Reid GCB, GCMG, KC,
1914

oil on canvas

228.3 x 136.3cm



The Rt Hon William Morris Hughes CH, KC,
1927

oil on canvas

90 x 70cm

John LANDER (1869–1944)



King George V, 1934

oil on canvas

237.5 x 147.5cm

Bill LEAK (1956–2017)



The Hon Robert James Lee Hawke AC, 1992
oil on canvas
119.5 x 105.4cm



Study for the Hon Robert James Lee Hawke AC,
1992
oil on canvas
59.4 x 69.6cm



The Hon William George Hayden AC, 1993
oil on canvas
110.5 x 100.5cm

Bill LEAK (1956–2017)



Study for the Hon William George Hayden, AC,
1992
oil on canvas

Johannes LEAK (born 1980)



The Hon Tony Abbott AC, 2022
oil on canvas
123 x 107cm



Sketch of the Hon Tony Abbott, 2021
oil on canvas
92 x 81.4cm

Fred LEIST (1873–1945)



The Hon Sir Littleton Ernest Groom KCMG, KC,
1928

oil on canvas
94.7 x 74.5cm



The Hon Patrick Joseph Lynch, 1938

oil on canvas
89.8 x 69.4cm



The Rt Hon Sir Earle CG Page GCMG, CH, 1941

oil on canvas
89.9 x 69.8cm

William Lister LISTER (1859–1943)



Federal Capital Site, 1913

oil on canvas

241.5 x 119.5cm

John LONGSTAFF (1861–1941)



The Rt Hon William Humble Ward, 2nd Earl of Dudley GCB, GCMG, GCVO, TD, PC, 1914

oil on canvas

228.2 x 135.7cm



The Hon John Christian Watson, 1915

oil on canvas

232.2 x 144.2cm



Sir George Houstoun Reid, 1916

oil on canvas

146 x 107.5cm

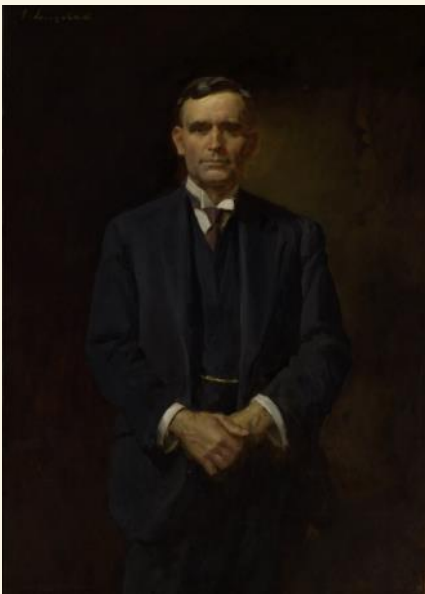
John LONGSTAFF (1861–1941)



The Rt Hon Henry William Forster, 1st Baron
Forster GCMG, 1925

oil on canvas

98 x 146.5cm



The Rt Hon William Alexander Watt, 1928

oil on canvas

133 x 95.4cm



The Rt Hon Sir Isaac Alfred Isaacs GCB, GCMG,
1936

oil on canvas

136.2 x 95cm

Edgar Bertram MACKENNAL (1863–1931)



King George V, c. 1925

Bronze

200 x 100 x 78cm

Frederick McCUBBIN (1855–1917)



The Hon Alfred Deakin, 1914

oil on canvas

226 x 135cm

William McINNES (1889–1939)



The Rt Hon Sir Ronald Craufurd Munro Ferguson
(later 1st Viscount Novar), c. 1918

oil on canvas
64.3 x 54.3cm



The Rt Hon Stanley Melbourne Bruce CH, MC,
1926

oil on canvas
121 x 103.6cm



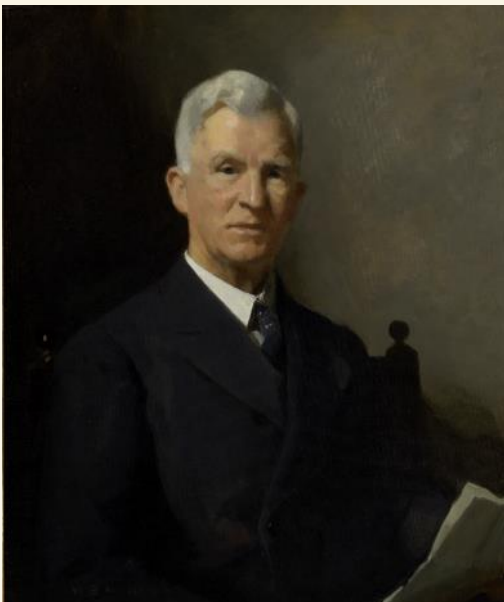
Opening of Federal Parliament at Canberra,
9 May 1927, 1927–1928

oil on canvas
180.7 x 212cm

William McINNES (1889–1939)



The Rt Hon Joseph Aloysius Lyons CH, 1936
oil on canvas
202 x 120.5cm



The Rt Hon James Henry Scullin, 1938
oil on canvas
75.4 x 62.6cm

Max MELDRUM (1875–1955)



Sir Samuel Walker Griffith, 1913
oil on canvas
225.5 x 133.7cm



The Rt Hon Thomas Denman, 3rd Baron of
Denman, GCMG, KCVO, PC, JP, 1914
oil on canvas
306.5 x 185.5cm



The Hon George John Bell, 1938
oil on canvas
92.8 x 72cm

Max MELDRUM (1875–1955)



The Hon John Blyth Hayes CMG, 1940

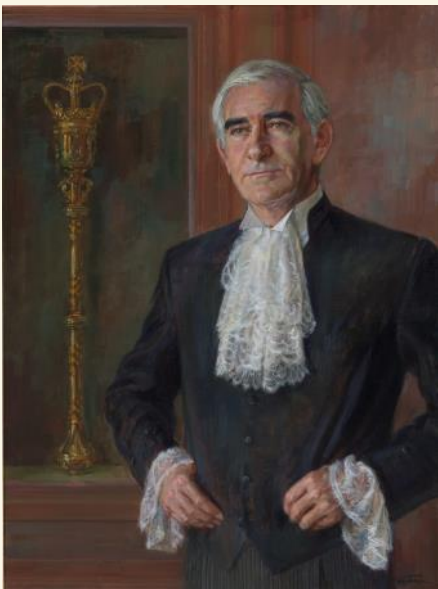
oil on canvas

95 x 76.5cm

June MENDOZA (1927–2024)



The Rt Hon John G Gorton ,1971
oil on canvas
136.2 x 90.9cm



The Rt Hon Sir Billy Mackie Snedden QC, 1984
oil on canvas
100.4 x 75.5cm

Lewis MILLER (born 1959)



Study for the Hon Chief Justice Robert S French
AC, 2009

oil on canvas

63 x 48cm

Fred MONTEATH (1866–1938)



John Pascoe Fawkner, n.d.

oil on canvas

59.2 x 44.5cm

Mary MOORE (born 1957)



The Hon Kenneth (Ken) Wyatt AM, MP, 2017
oil on board
178 x 125cm



Study for Kenneth (Ken) Wyatt AM, MP, 2013
oil on board
53 x 39cm

Romola MORROW (born 1935)



The Rt Hon Sir Paul Meernaa Caedwalla Hasluck
KG, GCMG, GCVO, 1978

oil on canvas

110 x 90.3cm



Study for Sir Paul Hasluck, n.d.

oil on canvas

80.1 x 64.8cm

Josephine MUNTZ-ADAMS (1862–1949)



The Hon Charles McDonald, 1916
oil on canvas
227.7 x 135.4cm

Albert NEWBURY (1891–1941)



The Hon George Hugh Mackay, 1937
oil on canvas
85.4 x 70.2cm

Paul NEWTON (born 1961)



The Hon Paul Henry Calvert, 2004
oil on canvas
152.4 x 101cm

Study for the Hon Paul Henry Calvert, 2003
oil on canvas
76.5 x 51cm



The Hon Peter Slipper, 2015
oil on canvas
151.7 x 121.5cm

Paul NEWTON (born 1961)



Study for the Hon Peter Slipper, 2015
oil on canvas
80 x 65.5cm



Senator The Hon Stephen Shane Parry, 2017
oil on canvas
160.4 x 115.8cm



Study for Senator The Hon Stephen Shane Parry,
2017
oil on canvas
80.5 x 58cm

Charles NUTTALL (1872–1934)



HRH The Duke of Cornwall and York opening the
First Commonwealth Parliament of Australia,
May 9th 1901, 1902
photo engraving on paper
47.5 x 95.7cm

Ambrose PATTERSON (1877–1967)



The Rt Hon Charles Cameron Kingston, 1913
oil on canvas
226 x 134.8cm

William PIDGEON (1909–1981)



The Hon William John Aston, 1968
oil on canvas
115 x 79.4cm



The Rt Hon Harold Edward Holt CH, 1970
oil on canvas
115.3 x 90cm

Harold Septimus POWER (1877–1951)



The Arrival of Their Royal Highnesses the Duke and Duchess of York at the Opening of Federal Parliament House Building, Canberra, 9 May

1927, 1928

oil on canvas

189.8 x 291.3cm

Clifton PUGH (1924–1990)



The Rt Hon William Philip Sidney, 1st Viscount
De L'Isle VC, KG, GCMG, 1964

oil on board

112.7 x 79.4cm



The Hon (Edward) Gough Whitlam AC, QC,
1972

oil on hardboard

113.5 x 141.5cm

James QUINN (1869–1951)



The Rt Hon John Adrian Louis Hope, Earl of
Hopetoun KT, GCMG, GCVO, PC, 1913
oil on canvas
273.3 x 148cm



Alexander Hamilton Hume, 1939
oil on canvas
74 x 59.1cm

Jude RAE (born 1956)



The Hon Anna Burke MP, 2015
oil on linen
121.8 x 101.5cm



Study for the Hon Anna Burke MP, 2014
oil on canvas
101.5 x 81cm

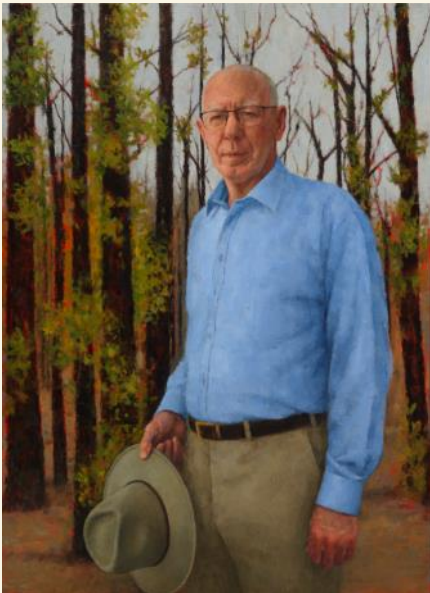


The Hon Linda Burney MP, 2018
oil on canvas
122 x 102cm

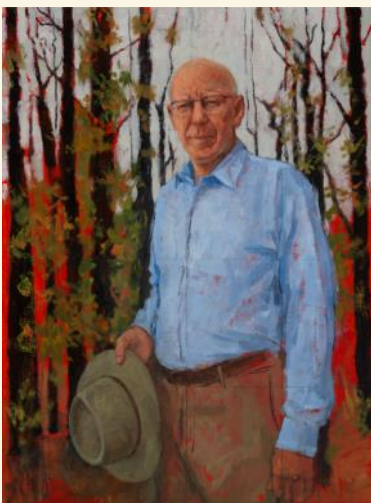
Jude RAE (born 1956)



Study for the Hon Linda Burney MP, 2018
oil on canvas
81.4 x 71cm



His Excellency General the Hon David Hurley
AC, CVO, DSC (Ret'd), the Governor General of
Australia, 2024
oil on linen
129.6 x 950cm



Study for HE General the Hon David Hurley AC
DSC (Ret'd), the Governor General of Australia,
2024
oil on linen
97 x 71.5cm

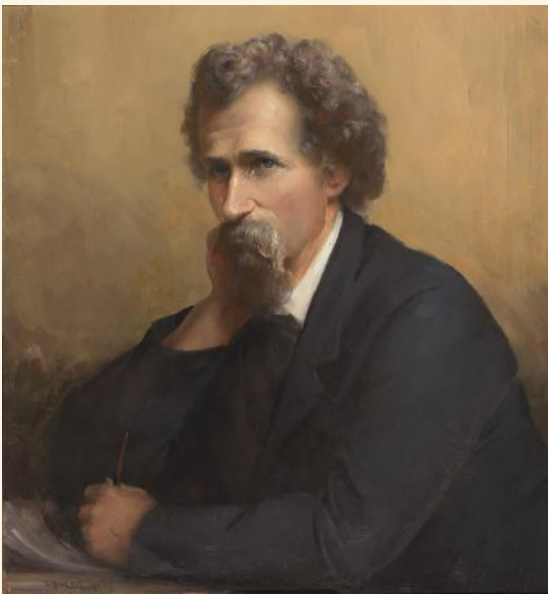
Tom ROBERTS (1856–1931)



The Rt Hon Hallam Tennyson, Baron of
Tennyson GCMG, PC, 1914

oil on canvas

226.8 x 135cm

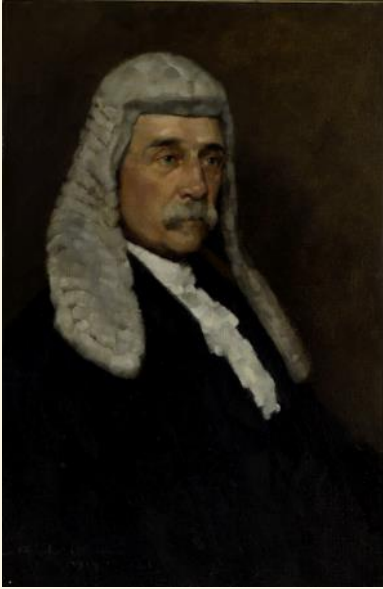


Henry Kendall, 1926

oil on canvas

69.5 x 64.5cm

Florence RODWAY (1881–1971)



The Hon William Elliot Johnson, 1919
oil on canvas
80.4 x 52.6cm



William Charles Wentworth, 1926
oil on canvas
74.8 x 61.8cm

John ROWELL (1894–1973)



The Hon Norman John Oswald Makin, 1939
oil on canvas
80.3 x 65cm

William ROWELL (1898–1946)



The Hon Walter Maxwell Nairn, c. 1942
oil on canvas
84.8 x 67cm

Antonio RUBBO (1870–1955)

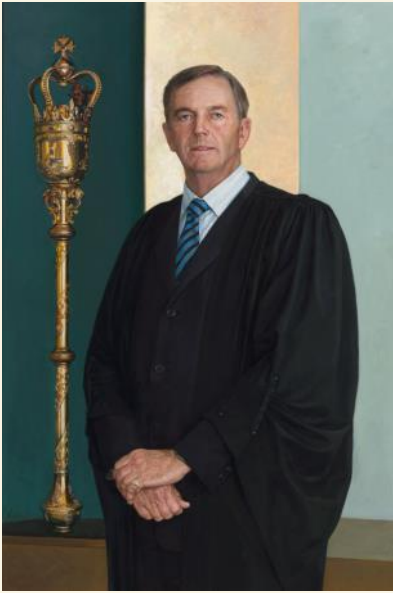


The Rt Hon John JA Curtin, 1947

oil on board

90.6 x 70.3cm

Jiawei SHEN (born 1948)



The Hon David Peter Maxwell Hawker, 2007
oil on canvas
136 x 90.5cm



Study for the Hon David Hawker, 2007
oil on canvas
83.7 x 56cm



The Hon John Winston Howard OM, AC, 2009
oil on canvas
120.8 x 100.6cm

Jiawei SHEN (born 1948)



Study for the Hon John Winston Howard OM,
AC, 2009
oil on canvas
74 x 64.2cm



The Hon Bronwyn Bishop, 2017
oil on canvas
121 x 95.8cm



Study for the Hon Bronwyn Bishop, 2016
oil on canvas
88.8 x 72cm

Jiawei SHEN (born 1948)



General the Hon Sir Peter Cosgrove AK, MC
(Ret'd), 2018
oil on canvas
136.2 x 96.2cm



Study for General the Hon Sir Peter Cosgrove
AK, MC (Ret'd), 2018
oil on canvas
92.5 x 57cm

Edward SMITH (1883–1952)



Roderic Quinn, 1935

oil on canvas

82.2 x 67.8cm

Joshua SMITH (1905–1995)



The Hon John Solomon Rosevear, 1944
oil on canvas
100 x 80.4cm



The Rt Hon Francis Michael Forde, 1947
oil on canvas
114.6 x 84.6cm



The Rt Hon Sir William John McKell GCMG,
1974
oil on board
103.6 x 87.6cm

David THOMAS (born 1951)



The Hon Leo Boyce McLeay, 1991
oil on canvas
116.3 x 80.4cm



Study for the Hon Leo McLeay, 1991
oil on canvas
38.4 x 25.6cm

Nigel THOMSON (1945–1999)



Study for Opening of Parliament House by Sir
Ninian Stephen, n.d.

oil on canvas

78 x 69cm

Charles TOMPSON (born 1922)



The Rt Hon Ian McCahon Sinclair, 2001
oil on canvas
109.7 x 85.2cm



Study for the Rt Hon Ian Sinclair, 2001
oil on canvas
6.9 x 5.4cm

Albert TUCKER (1914–1999)



The Rt Hon Sir Ninian Martin Stephen KG, AK,
GCMG, QC, 1985

oil on canvas

80.5 x 65.1cm

UNKNOWN



George V, n.d.
oil on canvas
277 x 180.7cm



Edward VII, n.d.
oil on canvas
180.3 x 276.8cm



Queen Alexandra, n.d.
oil on canvas
277.2 x 180.5cm

UNKNOWN



Queen Mary, n.d.
oil on canvas
277.8 x 180.3cm

Wesley WALTERS (1928–2014)



Neville Bonner AO, 1979
oil on canvas
161.7 x 67.6cm



Study for Neville Thomas Bonner AO, 1979
oil on canvas
82.5 x 34.5cm



The Hon Dr Henry Alfred Jenkins, 1985
oil on canvas
151 x 105.2cm

Wesley WALTERS (1928–2014)



Study for the Hon Dr Henry Alfred Jenkins, 1985
oil on canvas
74.6 x 54.6cm

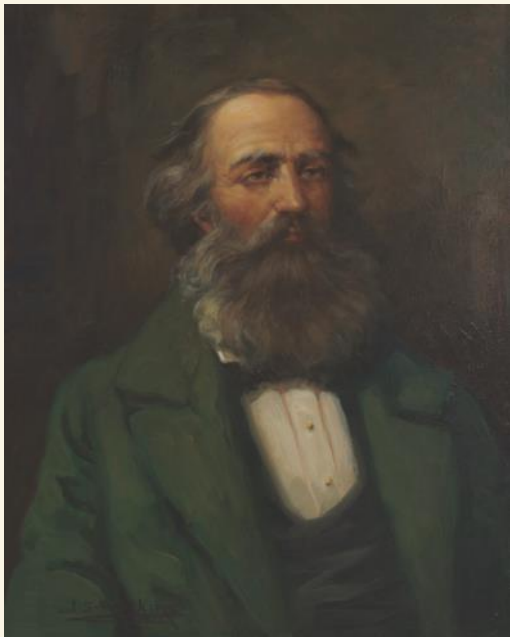


The Hon Stephen Paul Martin, 1995
oil on canvas
120 x 89.5cm



Study for the Hon Stephen Martin, 1995
oil on canvas
69 x 53.6cm

John WATKINS (1866–1942)



John McDouall Stuart, 1939

oil on canvas

75 x 60cm

George WEBB (1861–1943)



The Hon Sir Frederick William Holder KCMG,
1916

oil on canvas

228 x 136.3cm

Bryan WESTWOOD (1930–2000)



Study for the Hon Justin O'Byrne, 1976
oil on board
59.7 x 59.4cm



The Hon Kerry Walter Sibraa, 1991
oil on canvas
120.6 x 90.3cm



Study for the Hon Kerry W Sibraa, 1991
oil on canvas
77.5 x 74.2cm

Bryan WESTWOOD (1930–2000)



The Hon Michael Eamon Beahan, 1998
oil on canvas
105.7 x 105.5cm



Study for the Hon Michael Eamon Beahan, 1998
oil on canvas
76 x 71cm



The Hon Sir Magnus Cameron Cormack KBE,
1973
oil on canvas
116 x 80.5cm

Bryan WESTWOOD (1930–2000)



Opening of Parliament by Her Majesty Queen Elizabeth II, 28 February 1974, 1974
oil on canvas
169.8 x 230.8cm



Study for Opening of Parliament by Her Majesty Queen Elizabeth II, 28 February 1974 1974
oil on canvas
121 x 74.5cm



The Hon Justin O'Byrne, 1976
oil on board
90.5 x 90.9cm

Bryan WESTWOOD (1930–2000)



Study for The Rt Hon Sir Isaac Alfred Isaacs,
1980

oil on canvas
49.5 x 36.9cm



The Rt Hon Malcolm Fraser, 1983

oil on canvas
157 x 118.7cm



Study for the Hon Sir Anthony Mason, 1992

oil on canvas
55.5 x 45.5cm

Charles WHEELER (1880–1977)



Captain Sir Charles Sturt, 1926
oil on canvas
71 x 52.2cm



The Hon Sir John Newlands KCMG, CBE, 1928
oil on canvas
134.5 x 104.5cm



Brigadier-General the Rt Hon Alexander Gore
Arkwright Hore-Ruthven, 1st Earl of Gowrie VC,
GCMG, 1939
oil on canvas
135.8 x 90cm

Leslie WILKIE (1878–1935)



The Hon Albert John Gould VD, 1914

oil on canvas

227.5 x 135cm

Michael ZAVROS (born 1974)



The Hon John Hogg, 2012
oil on canvas
115.1 x 95.3cm



Study for the Hon John Hogg, 2012
oil on canvas
50.2 x 40cm