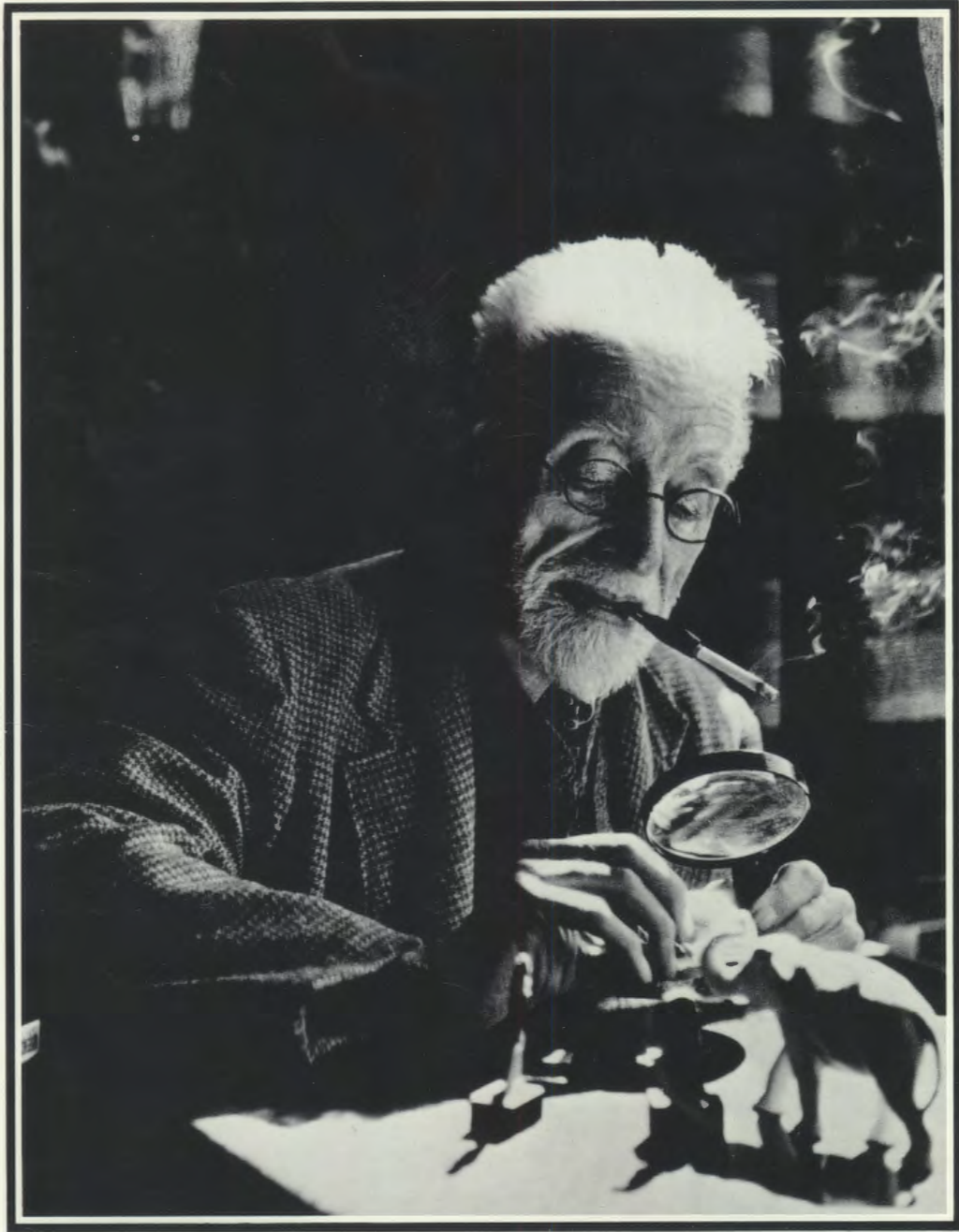


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LUCIEN DECHANEUX 1869-1957  
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• A R E T R O S P E C T I V E •



L.D.1925

LUCIEN DECHANEUX 1869-1957



A R E T R O S P E C T I V E

**Centre for the Arts Gallery**  
University of Tasmania, Hunter Street, Hobart  
5th September to 26th September

Exhibition curated by Jonathan Holmes and Elizabeth Lada, 1986

# Acknowledgements

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This exhibition of the works of Lucien Dechaineux would not have been possible without the generous assistance of the following lenders:

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Miss J. Smith  
Mr F. Stary  
Mr T. Sweeney  
Mr K. Tacey  
Tasmanian Museum and Art Gallery  
Elsbeth Vaughan  
Mrs J. Wilson

and lenders who wished to remain anonymous.

Special thanks must go to Mr B.L. Dechaineux and family who have loaned many works and who have provided much of the impetus for this exhibition.

The exhibition was assisted by a generous grant from the Visual Arts Board, Australia Council. The ongoing exhibitions programme of the Centre for the Arts Gallery is greatly facilitated by a general purpose grant from the Tasmanian Arts Advisory Board.

The Curators also wish to acknowledge the financial assistance of the University of Tasmania Research Committee and of the Tasmanian School of Art Departmental Research Committee, and the substantial administrative assistance provided by the University's gallery coordinator, Ms Pat Brassington.

Catalogue Design: David Woodward  
Photography: John Farrow  
Supplementary photography: Don Peacock,  
Richard Williams and Geoff Lea  
Typesetting: Creative Typographics  
Printing: Focal Printing  
Poster: Ray Arnold  
Curators: Jonathan Holmes and Elizabeth Lada

Catalogue published by the Centre for the Arts Gallery, September 1986.

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ISBN: 0 85901 341 3

# Foreword

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*Lucien Dechaineux 1869 - 1957: A Retrospective* has been timed to coincide with the opening of the University of Tasmania's Centre for the Arts in September 1986, and is the result of several years of part-time research by Elizabeth Lada and Jonathan Holmes, carried out with the financial assistance of the University of Tasmania's Research Committee, and an exhibitions grant from the Visual Arts Board, Australia Council.

Lucien Dechaineux was one of Tasmania's most distinguished art educators occupying teaching positions at the Government Technical School, Launceston (1895-1907) and, latterly, as Principal of the Hobart Technical College (1907-1938). He was also head of the Art Department. In this capacity, Dechaineux is linked to the Tasmanian School of Art, which in the 1960's grew out of the Art Department at the Hobart Technical College.

Regarded as a formidable pedagogue, he also pursued an active painting career and played a prominent part in the cultural affairs of Tasmania during his lifetime. The University of Tasmania Exhibitions Committee is pleased to present this Retrospective which has considerable regional significance and which seeks to provide an historical context for visual arts practice as it is being pursued in Tasmania in the 1980's.

Geoff Parr  
Chairman,  
University of Tasmania Exhibitions Committee

# Introduction



On 6th June 1906, Lucien Dechaineux (1869-1957) delivered a brief lecture to an assembly of state school teachers at the Tasmanian Museum in Hobart. For just on a decade, Dechaineux had been Art Instructor at the Launceston Technical School,<sup>1</sup> becoming Art Master to the Education Department during 1906, although still based in Launceston;<sup>2</sup> towards the end of 1906 he was to apply successfully for the position of Principal of the Hobart Technical School.<sup>3</sup> This lecture, therefore, is of more than passing interest since it gives a fleeting glimpse of Dechaineux's thinking at a time which was to prove important in his career as an artist and a teacher.

The lecture topic which he chose, "*The Light of the World* and the Pre-Raphaelite Brotherhood" allowed him to establish quite cogently a number of arguments which we can assume had some bearing on his own practice at the time. As it was reported in the *Mercury*, Dechaineux sought to establish the Pre-Raphaelite movement as a significant break with tradition, and to attest to the value of the theories which the artists of the movement espoused. He took as his illustration the painting *The Light of the World* (1851-6) by William Holman Hunt, and introduced the Pre-Raphaelites as a group of artists who were to offer a significant alternative to the then-prevailing traditions. He was reported as saying:

Artists [had] painted in their studios, and altogether neglected nature. They mixed their colours and presented their subject in accordance with rules which, nowadays, were no longer accepted. They did not ... see their subject with open eyes, their work was purely the product of the imagination. The Pre-Raphaelites went right back to nature. In the picture before them [the Holman Hunt], for instance, everything was studied; nothing was left to the imagination. The artist had striven to make every detail of his representation true to nature.<sup>4</sup>

And he went on to make the claim that the modern improvement in painting could be traced back to the Pre-Raphaelites, arguing, with some justification, that the proselytizing powers of John Ruskin did much to establish their reputations as modern painters and to promote the 'new' way of painting.<sup>5</sup>

The remainder of the lecture was given over to a reading of the *Light of the World* in which Dechaineux argued that Holman Hunt was presenting the viewer with a particularly nineteenth century representation of Christ, not as, say, the *Man of Sorrows* but rather as Christ, the teacher.

Many years later, in an unpublished letter, Lucien Dechaineux was to give another glimpse of formative influences when berating a letter writer to the *Mercury* who, presumably, had launched into a tirade on 'modern art'. Of interest here is the fact that he mentions both Corot and Millet as significant 'moderns' in his youth: artists who were comparable in influence, so he claims, to Van Gogh and Cezanne for the then-present generation.<sup>6</sup> And Max Angus recalled him saying that: "Had John Ruskin never lived, I might have been a better painter," adding that he had been on the wrong track for many years.<sup>7</sup> We can, of course, turn these last two comments around to make the observation that for many years he was committed to a Ruskinian conception of art practice. What emerges from this is a picture which seems to square with what we know to have been his art training, a training which by all accounts was backed up by wide and critical reading. Dechaineux was 15 when the family arrived in Sydney from Europe in 1884, and he enrolled in evening classes at Sydney Technical College in 1885. Lucien Henry was the principal lecturer, having been appointed to reorganise the Sydney Mechanics' Institute programme into a Technical School course in 1881. William Moore makes the point in *The Story of Australian Art* that Lucien Henry was noted for his ambition to form an Australian school of decorative arts<sup>8</sup> and we gain a picture of Sydney Technical College being a design-based art school during the 1880s. Lucien Dechaineux's pattern of jobs in the latter part of the 1880s and into the 1890s seems to confirm this. He is recorded as having been a house painter at the time he was enrolled at Sydney Technical College, and later, when he enrolled in evening classes which Julian Ashton was running at the Royal Art Society in the early 1890s, he is recorded as having been employed as an architect, as an architectural sculptor, and decorator.<sup>9</sup> The earliest



27 Arve River Falls, Hartz Mountains (1909), Watercolour, 32.5 x 20.0 cm,  
Inscribed on back, B.L. Dechaineux

extant drawings of Dechaineux's reveal him to be a competent architectural draughtsman whose sources seem to have been set firmly in a European context — inspired by classical and, interestingly, by Egyptian motifs (cat. nos. 2, 5, 10 & 19). There is little sense of his use of Australian motifs at this stage, although waratahs do feature in one of the early works. Although his early career seems to have been leading him predominantly towards architecture (for instance, for some years after his Launceston appointment, he was employed as a consultant to two architectural firms), and it may well have been in this context that his interest in Ruskin emerged, it seems reasonable to assume that his enrolment in Julian Ashton's classes some time around 1892 was to be particularly influential and to have shifted the emphasis of his practice towards the fine arts; this, and an early introduction to pedagogy when he was invited to teach design at the Sydney Technical College,<sup>10</sup> appear to have been especially significant.



Ashton was considered both conservative and something of a martinet, but he must have proved an excellent role model. He was widely known during the 1880s for his work as an illustrator, first on the *Illustrated Australian News*, then the *Australasian Sketcher*, and then, on a lucrative contract, as one of the resident illustrators on the *Picturesque Atlas of Australasia*. And his role both as prominent art politician and teacher must have made him the epitome of the successful artist at the time. Certainly, we gain the impression of an extremely confident individual in his autobiography *Now Came Still Evening On*.<sup>11</sup>

Despite his conservatism, Ashton appears to have taught an excellent life class: Moore credits Ashton with being the first artist-teacher to offer life classes for women in Sydney.<sup>12</sup> Furthermore, his widely disseminated commitment to *plein air* painting must also have been influential. Whether Lucien Dechaineux found his way to the Ashton-Livingston Hopkins' artists' camp at Balmoral in the early 1890s is not known, but given Dechaineux's own later emphasis on the importance of the artists' camps and his commitment to *plein air* painting, it seems likely that these values emerged during his time as a student at Ashton's. The link with the Barbizon School and the work of Corot would probably have been established at Ashton's as well.

Lucien Dechaineux married Ella Briant in 1891 (illus. J). Their first child, Marguerite, was born in 1894, and in 1895 they moved to Launceston following Dechaineux's successful application for the job of Instructor in Art at the Launceston Technical School, a post he took up in the Autumn term. It seems likely that their arrival in Launceston caused something of a stir. Jack Cato, the urbane and well-known photographer and author of *The Story of the Camera in Australia* (Melbourne, Georgian House, 1955) recalled many years later in his autobiography *I Can Take It*:

Lucien Dechaineux became my real teacher. Under his guidance my eyes were trained to observe and my hand to draw and paint. He led me to the culture of Europe, to literature, to read the lives of the artists, the poets and the musicians, and to hundreds of works on the fine arts. Every day with him was an inspiration. He was not an easy taskmaster; nothing second-rate was good enough, and I have to thank him for a lifelong contempt for it. His credo — "Always aim at the highest."<sup>13</sup>

And no doubt the accolade was well earned by the time Cato studied with Dechaineux in the early 1900s. Nevertheless, teaching to begin with must



have been prosaic in the extreme. Launceston Technical School was trades-based, and instruction in art seems to have been limited mainly to applied drawing and applied design. In 1896, it offered courses in Art, Machine Construction, Mathematics, Chemistry and Mineralogy, Electricity, and Carpentry. The 1896 *Prospectus* for the Government Technical School, Launceston (Tasmania) described the course in art as "technical" and offered Freehand Drawing, Model Drawing, Perspective (all at Elementary and Advanced); Geometry, Architectural Drawing; and Drawing in Light and Shade, Painting in Monochrome, Still Life, Design (decorative and industrial). By 1896 the prospectus noted that "Ladies were admitted to all these Art Classes"<sup>14</sup>, although this concession seems not to have come without a fair battle of wills: the March 1895 minutes of the School Committee note somewhat archly:

*Mr. L. Dechaineux.* The teacher of the art classes having asked for permission to use the art class room for certain classes not provided for in the Syllabus, it was agreed on the motion of Mr Collins seconded by Mr Campbell, that with the distinct understanding that the teacher would have no subsidy for these classes and that in no other way would they be an expense to the School, Mr. Dechaineux should have authority to institute ... an Art Class for Ladies, to be held on Friday afternoon from 2 til 4 at the fee or charge of one guinea per quarter.<sup>15</sup>

Clearly, Lucien Dechaineux had had his way. The issue was not an insignificant one because it marked what turned out to be a life-long commitment to the teaching of a kind of art practice which was not specifically vocationally oriented (that is, trade based): while Dechaineux was to continue to teach vocational courses for sign-writers, for architectural draughtsmen, for teachers, and engineers, this was to be offset by the establishment of programmes which were clearly fine art based, programmes which were to flourish in Hobart.

Judging by the two sketchbooks in the exhibition, both of which date from his time in Launceston, his own work was competent but relatively pedestrian charming, intimate studies of the children, small thumb-nail sketches in and around Launceston (cat. no. 79). As befitted a professional artist working in Launceston (illus. M), Dechaineux appears to have been active both as an exhibitor and organiser of exhibitions. He was judge of the Launceston Art Society's Autumn Exhibition in 1895 and continued to act as a judge until 1898 when the records show him to have been a committee member and exhibitor (1898-1904; 1908)<sup>16</sup> In March 1900, he exhibited with the Tasmanian Art Society in Hobart, showing

two paintings (*The Edge of the Field, St Leonards* and *Quiet Waters, Hunters Hill, Sydney*), several sketches and, interestingly, the design for a Wallpaper Frieze.<sup>17</sup> And for several years he was seeking accreditation for himself, submitting his own work to the South Kensington Examination Board: in 1898 Dechaineux entered work for examination in Model Drawing, Geometrical Drawing, and Principles of Ornament), while in 1901 he was examined in Anatomy and in Design, and received an 'Excellent' commendation for his Advanced Model Work submission, one of the first two gained by the School.

This procedure of examination — submitting work to London — was considered archaic by at least one Technical School Principal, J.R. Tranthim Fryer, who was then head of the Hobart School, and who linked the failure of Australian Schools to articulate a strong regional decorative arts tradition to their slavish submission to English-derived curricula and examinations. He argued for a federation of Technical Schools and had the following to say about a regional decorative arts movement:

[It] is above all things necessary that students should be taught to know our fauna and flora. I venture to assert that no thinking man or woman will deny that our waratah, native laurel, wattle, eucalyptus, and most of our numerous ferns could be used for applied decoration with as much artistic success, and infinitely more suitability than the acanthus, lotus, honeysuckle, or papyrus of the ancients. If this were done, all would learn to see and appreciate the beauty a bountiful nature has so lavishly bestowed upon us. Tasmanian architecture would then be worthy of its country, decorative art a living thing, and we should be freed from the bondage of continually re-doing what others have done so much better, because they went to nature for inspiration, whereas we, who use their decorations, can only pose as copyists (more or less bad) of forms which are not sacred to us, and have no meaning for our time.<sup>18</sup>



M



34 Huon Timber Co. Mills, Hopetoun, D'Entrecasteaux Channel (1914), Watercolour, 20.7 x 34.2 cm,  
Signed l.r., Inscribed on back, Mr George Deas Brown

Certainly, we can assume that Lucien Dechaineux had a not dissimilar position by 1906 if we take his argument regarding 'going to nature' in the Hobart lecture as a guide, although his own early drawings suggest that he was trained in the traditional manner (cat. no. 46).

On January 30th 1907, Dechaineux tendered his resignation to be effective from the end of February. After what appears to have been a lengthy discussion, the Launceston committee resolved to accept Dechaineux's resignation as of 3rd December 1906, presumably the last day of teaching in the preceding year, arguing that no service had been rendered during January and February. Dechaineux's opinion of that was not recorded.<sup>19</sup> The minutes of the Government Technical School, Hobart for 4th February 1907 note that Lucien Dechaineux had been appointed Principal and Secretary of the Hobart Technical School on a salary of £250 per annum<sup>20</sup>; a week later his duties were to "generally inspect, organise, and direct the work of the school, reporting any proposed changes to the committee"<sup>21</sup>; the following week he met the committee for the first time.

The first year or so in Hobart were not to prove auspicious: in mid-1908, Lucien Dechaineux's first wife, Ella, died, and several months later (January 1909) his eldest son, Felix, died after a protracted illness brought on by a school prank. He was eleven years old. At the end of that year, however, Lucien Dechaineux married Mary Giblin who had been a student at the School of Art and who was to pursue an active painting career of her own throughout her life (illus. F). The site of their honeymoon, the Hartz Mountains, is of interest since Dechaineux produced several significant works while they camped there, ranging from stark alpine landscapes to a watercolour depicting the dense, snaking trees and undergrowth of the Arve Valley rain forest (cat. no. 33). All are sombre, tonal paintings. *Untitled, Hartz Mountains* (cat. no. 144), a small oil painting, is interesting in that in the middle ground evidence of human occupation is plain to see: the stump of a massive gum dominates the clearing. And the point is noteworthy since it seems reasonable to argue that throughout the rest of his career, Dechaineux was to choose subject matter and landscape scenery which were relatively accessible; the camps he and Mary organised were, of course, major excursions and places like Southport (cat. no. 26) involved travel by boat, but one doesn't get the sense of rugged



F



T



W

adventure or of the commitment to a romantic sublime which we see in, say, Piguénit's writing<sup>22</sup> and painting.

This is not to suggest a pejorative reading of Dechaineux's work; rather, it needs to be stressed that his *plein air* painting was governed to a very large extent by the recreation sites he chose: the Hartz Mountains, Southport, Swan River, Coles Bay, Flinders Island, St Helens, all of which were coastal sites. The large number of seascapes is clearly a reflection of his love of the water, but it is also a reflection of the fact that he and his friends and students did not pursue a particularly ambitious bush walking ethos — they stuck fairly close to the camps (illus. T & W).

Following his second marriage, Lucien Dechaineux appears to have launched himself into what was by all accounts an arduous and time-consuming teaching and administrative career. He designed and had built a beautiful two-storey house on several acres of land



A



D

which Mary and he had been given by the Giblin family, and which stretched down to the water at Prince of Wales Bay (in the suburb of Glenorchy) (illus. A & D) and (cat. no. 29); he was recorded as an intermittently active member of the Tasmanian Art Society and we can assume that his see-sawing involvement/non-involvement in the Society's affairs was a pretty accurate indicator of his Technical College workload in any given year.<sup>23</sup> In September 1910 he gave a lecture on the French and English schools of landscape painting<sup>24</sup> and, indeed, lantern slide lectures to members of the Tasmanian Art Society were to be a noted aspect of his involvement up until his resignation from all offices of the Society in 1936.<sup>25</sup> From 1915 until c.1920, Dechaineux was a trustee of the Tasmanian Museum and Art Gallery, acting as Honorary Curator for a time,<sup>26</sup> but his major commitment was to the Hobart Technical College.

By 1915, the School of Art programme appears to have been shaped very much to reflect his own attitudes towards art practice. The Prospectus stated clearly that:

The aim of [the] classes is to give a systematic and well-graduated course of instruction, a knowledge of the principles and practice of the fine arts to those intending to make art a part of their general education, or to take it up professionally, either generally, in special branches, or teaching.<sup>27</sup>

But the Librarian at the Hobart Technical College recalled that when he went to 'tech.' in 1914-15, the programme was in something of a shambles: he was disparaging about a Mrs Edments who 'taught' painting by the simplistic method of allowing students to select illustrations from books to copy, although he was more flattering about Dechaineux, commenting favourably about his life drawing classes. He noted that Dechaineux used to give talks about contemporary art and recalled one particular time when he put up two Norman Lindsay 'advanced' drawings, both 'un-draped nudes'. "Result at the Tech.: there was a rush from all classes to see them; 'Disshy' got a wad of correspondence from angry parents which he ignored.; some elderly gents (for inartistic reasons) tried to join the class; my 'Edwardian' class-mates (18-30 year old girls) were quietly amused, not shocked. I heard the Council had to answer, as tactfully as possible, many letters of angry, self-appointed moralists." (illus. U & V)<sup>28</sup> The re-organisation of Technical Education in 1919-1920, which saw the development of the Technical College proper, was probably the turning point for the School of Art. Certainly, the 1920s and 1930s

saw it flourishing under Dechaineux's administration.<sup>29</sup>

The Librarian noted that he was the only male in a group of young women, a large number of whom were training to be art teachers. This is understandable at the time (during the First World War) but the predominance of women artists (many of them very good) who were to graduate from the School of Art in the years following the First World War, was to remain particularly noteworthy. The linking of art teaching, which was regarded as a 'safe' professional occupation for women in the post-war years, to the re-vamped fine art-oriented course must have been influential. As the Librarian noted, the men tended to enrol in the Department of Design and Arts and Crafts, and to pursue careers as sign-writers, lithographic printers, copywriters, architectural draughtsmen and engineering draughtsmen.<sup>30</sup> The women pursued careers in professions such as teaching, set designing, and fashion illustration. Dechaineux's intellectual and physical influence is a little harder to determine: Dorothy Stoner commented a trifle acerbically that he was extremely fond of the society of women and girls<sup>31</sup> and there is little doubt that this was so — there are simply too many considered observations about his patriarchal position for this not to have been the case. But his intellectual leadership is widely commented upon from a variety of sources, and he seems to have encouraged women to pursue careers, often in the face of opposition; a number of former students commented on the fact that he encouraged them to further their training interstate and overseas. It should also be remembered, however, that for close on three decades, Mildred Lovett (Mrs Paterson) provided a formidable counterpoint to his teaching. Dorothy Stoner made the point that Mildred Lovett provided a valuable foil to his stiff criticism<sup>31</sup>; Betty Armstrong (Mrs Betty Halls) felt that Mildred Lovett was extremely influential,<sup>33</sup> and we know that William Moore held her in high regard<sup>34</sup>. Students recalled that Dechaineux and Lovett made an extremely good teaching team in the inter-war years.

Lucien Dechaineux emerged as a good watercolourist in the 1920s and during the next two decades or so he was to produce several very good oil paintings as well. The work in the exhibition suggests that his most significant paintings in the 1920s and 1930s were the series of watercolours which were produced during the succession of summer camps which the

Dechaineux's arranged at various beauty spots along the east coast of Tasmania (illus. B), together with the number of works which were produced in the environs of the family home — including those around Prince of Wales Bay. The sensitive small watercolour sketch of a nude model, with its green shading, is one of the few extant figure studies from that period (cat. no. 39).

*The Old Smithy, Okehampton* (1923) (cat. no. 37), is one of several works of the 1920s which reflect a type of anecdotal realism, bordering on illustration, which was promoted so effectively by Sydney Ure Smith and Lionel Lindsay during that period, and it seems reasonable to argue that much of the oeuvre of Lucien Dechaineux of the 1920s and 1930s would not have looked out-of-place in *Art in Australia*, although, unlike Mildred Lovett, John Eldershaw, and Joseph Connor, his work was not represented in that journal. William Moore made a clear distinction between the work of Connor and Lovett and that of Dechaineux: he considered the former part of the



U



V

modern movement in Australia that had its beginnings in the work of Nora Simpson<sup>35</sup>, and commented that "the work of Lucien Dechaineux, which is more objective than the others, is sound and sincere."<sup>36</sup> The tensions which Bernard Smith detected in the period in his polemical *Place, Taste and Tradition*<sup>37</sup> and the larrikin pronouncements of Robert Hughes in *The Art of Australia*<sup>38</sup>, both of whom were utterly dismissive of the pastoral landscapists of the inter-war years, now seem at odds with the way in which the various works were actually both promoted and received. Above all, it is important to stress that Lucien Dechaineux's work fits a model of visual arts practice which was widespread at the time and which has been elaborated upon so well by Ian Burn in his valuable catalogue introduction, *Popular Melbourne landscape painting between the Wars: An Exhibition of paintings by Penleigh Boyd, Harold Herbert, W.D.Knox, W.B.McInnes, John Rowell and Will Rowell*.<sup>39</sup>

Mrs B.Anderson (nee Elizabeth Hood), who was a student during the 1920s recalls that Lucien Dechaineux had a vision of a new school of watercolourists, arguing that Tasmania was an ideal place for watercolourists<sup>40</sup>, and, on the basis of the extant work, we can affirm that Dechaineux's practice squared sufficiently with other painters of pastoral Australia, for us to make a determination on the likely ideological form which his thinking took during the period. Burn argues convincingly that landscape painting of the inter-war years was quintessentially bound up in the popular desire to find adequate symbols which could signify the sense of national identification, a desire which emerged following the war. Painting, like photography and film, had a vital

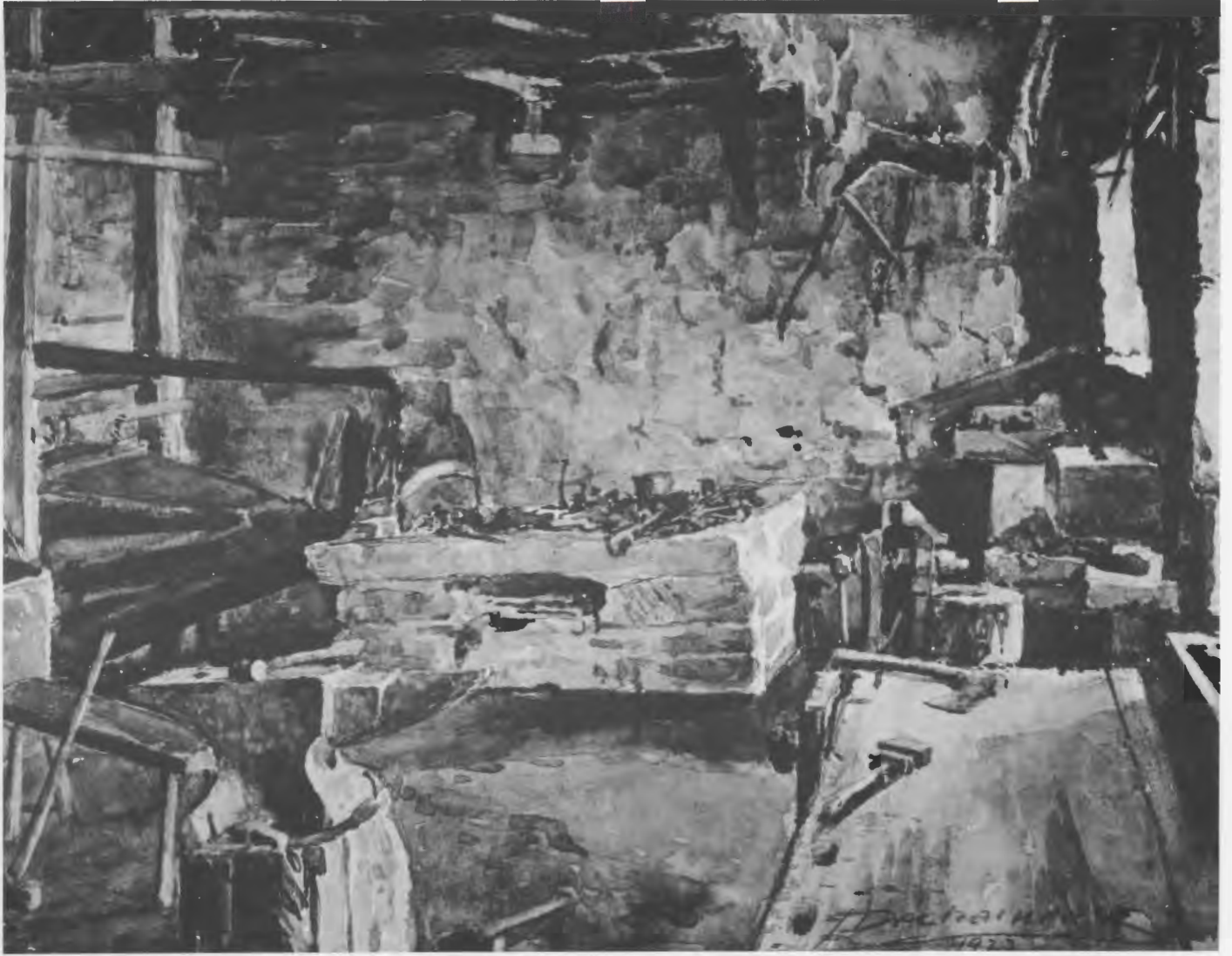
position in this quest, and although in our own time the idea that the visual arts might somehow have a *determining* role to play has been devalued, Burn puts up a convincing argument that artists were functioning in precisely this way in the inter-war years. He says:

The need was strong for a symbolism which could embody that experience [of national identity] and signify the new status. The 'new order' in Australia following the First War was seen as a pastoral utopia of which one finds many expressions within European and North American culture. Landscape imagery actively participated in the creation of the symbolic value of this 'new order'. It stood as an optimistically moral edifice, rejecting vulgarity, avoiding more decorative tendencies, and "aiming rather at impressing feelings on us than expressing them." [MacDonald].<sup>41</sup>

The 'picture' we get in Dechaineux's oeuvre of this period is one of a benign nature and of a landscape in which human beings move with relative ease: *Farm at Sorell* [1928?] (cat. no. 70) and *Tin Roofs* [1932] (cat. no. 51) can serve as fine examples of one aspect of this vision. In both cases Dechaineux depicts a semi-rural landscape, and landscape which has clearly been altered by Europeans (illus. A). The view from the Dechaineux house (*Tin Roofs*) is especially interesting insofar as it presents us with an account of settlement which is at once factual and symbolic — symbolic in the sense that the raw hills that function as a backdrop to the scene act as a constant reminder of the actual 'gains' *against nature* made by Europeans. This is not to claim that that is *the* content of the pictures — after all, ease of access to the landscape subject matter, and the satisfying compositional form that these particular works take on, no doubt were cogent reasons why Dechaineux selected the scenes — but as an affirmation of one's positive identification with place they serve as very good examples.

On the surface, this kind of painting seems passive, as if the artist is functioning as some kind of vessel into which the 'landscape' is poured, but we should not forget that the artist is constructing a picture and that values are inherited to both the form and the content of that which is represented. The recurring emphasis on rural or semi-rural subject-matter during the 1920s and 1930s, coupled with the place that water has in recreational and aesthetic terms are particularly noteworthy (cat. no. 43 et. al.). The relative absence of city subject matter (particularly from an artist trained as an architect as well) is also revealing. Portraiture comes only later when his movements are confined by age, and with few exceptions is pedestrian. Indeed, no great emphasis is placed upon people: in the landscape they usually function in an





37 **The Old Smithy, Okehampton** (1923), Watercolour, 25.0 x 20.0 cm,  
Signed l.r., Inscribed on back, Frank Stary



C

anecdotal way as part of a larger narrative which articulates an idea of the region (Tasmania) as benevolent, where Nature and Culture co-exist with a considerable degree of harmony (cat. nos. 97 & 106). There is only one painting in the exhibition, the dark and brooding late painting, *The Playground of the Winds* [1942] (cat. no. 140) where one gets the sense of the possibility that irrational, malevolent forces are at work.

Burn makes the claim regarding this kind of popular landscape painting that “we can begin to apprehend the particular view of Australian society which was being constructed by the imagery, the ways that different classes might have related to it, the different (and, on a certain level, unequal) senses of national identification which the classes experienced.”<sup>42</sup> And what is important to remember is that despite the sense that an artist like Dechaineux was representing something which was immanent, and that the imagery was the reflection of values which were universal, it nevertheless remains true that his was essentially a mythological construction, albeit one which had much popular appeal. That it was a mythological construction can be shown (and this is not intended to be proscriptive) by noting that the economy collapsed in 1929 and that untold hardship burdened a substantial proportion of the population living in this supposed utopia. The point to be made here is that the art produced is indeed an art which is exhortatory — polemical — and despite its claims to universality, it is an art which is class-based. This is why Burn argues of the artists with whom he is dealing:

The particular view of Australian society constructed by the imagery is one that is class stratified, but organically cohesive

and harmonious. Thus a viewer is encouraged to regard class distinctions as natural and non-antagonistic, and to experience class relations in an uncritical form.<sup>43</sup>

Dechaineux’s work does function in this way; and to tease out these questions is of importance for a number of reasons, not the least of which is the need to re-affirm the view that artists are concerned with the way ideas are produced and that they have a vital interest in the way in which those ideas are represented. To collapse Dechaineux’s oeuvre into a formal analysis of the qualities of landscape painting and not to have addressed this somewhat camouflaged other agenda would be to do a gross disservice to an artist of considerable erudition, and one who made it his business over many years to articulate his views.

If we can assume that in terms of content Lucien Dechaineux’s work bears considerable similarities with that of a number of artists working in Australia during the 1920s and 1930s, it seems also reasonable to argue that in formal terms his painting bears a similar analysis. In the unpublished letter to the *Mercury* cited earlier, Dechaineux made the spirited claim that “Gruner’s, Hilder’s, Rodway’s [and] Lovett’s — they still keep their place ahead of the modern stuff;” and he goes on to say:

They present their subject without showing the personality of the painter all over the canvas. If they sweated over their work, they did not say so; the young on the contrary love to show us what mental agonies they go through when drawing a nude or painting a cat on a mat.<sup>44</sup>

Although the two matching landscape scenes painted near Cambridge come slightly later (1942) (cat. nos. 118 & 119), they seem remarkably close in style and composition to that adopted by Elioth Gruner during the late 1920s: the high perspectival position and almost brittle colour which give the sensation that the rolling pastoral landscape recedes into the distance undiminished in intensity, is a characteristic feature of Gruner’s work. And it is not without interest that Dechaineux should cite J.J.Hilder whose watercolours during the early 1900s were widely regarded. Ian Burn’s contention that there is a coherent chain of association between the early pastoral landscapes of, say, Sir Arthur Streeton (he cites Streeton’s *Purple Noon’s Transparent Might* as an exemplary case) and the pastoral landscapists of the 1920s and 1930s (the rather crudely defined ‘gum tree school’) helps to locate Dechaineux’s own work. This is particularly so since Lucien Dechaineux seems to have had a well-articulated view of his own position in a defined

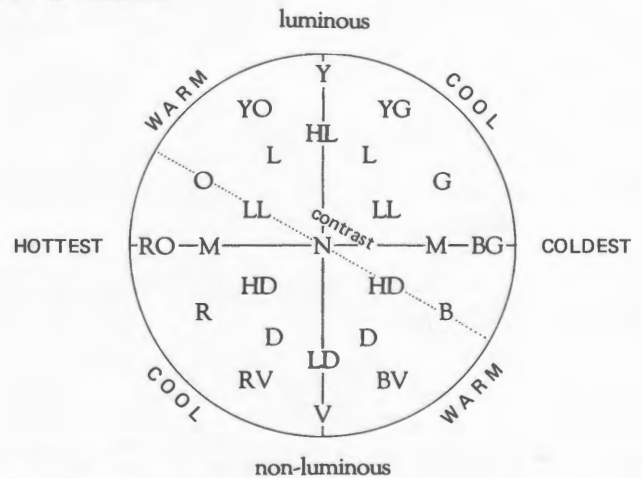


tradition of landscape painting, especially in the medium of watercolour. The significance of this should not go unremarked since, although 'truth to nature' remained of paramount concern to Lucien Dechaineux, what he thought he was representing and what can in fact be shown to be part of a visual language passed down through several generations of painters is often very very difficult to distinguish. There is a real sense of craftsmanship apparent in Dechaineux's watercolours which mustn't be confused with skilled rendering of what is thought to be 'out there' — illustration. Burn draws attention to the careful training of both hand and eye in this form of art and of the *passing on of knowledge* when he says:

The knowledge is embodied in, for example, the various techniques for rendering local colour and the sunlight with its blanching effect and attenuation of colour; the discerning selection of landscape elements; the ability to recognise and match the variety and shades of colours, and render subtleties of change; the skill in depicting the feathery effects of much local foliage, both reflecting the sunlight and letting light come through; the treatment of the variety and type of tree formations and the breadth of the land forms. By reference to such a background of knowledge, judgements were made about the value of a picture, its competence, its innovatory force, and so on.<sup>45</sup>

And, indeed, one can go further since it is not overstating the case to regard Dechaineux's oeuvre as sitting relatively easily in an international 'club' of landscape painters, particularly in watercolour. Brought up on a diet which stresses the ascendancy of modernism in the 1920s and the 1930s (and which is very much a museum construct) it comes as something of a surprise to go back to primary sources such as the 'moderne' journal *Studio* of the period, and to realise that skilled landscape painters of a realist and regional persuasion were featured regularly. Lucien Dechaineux owned books like *The MacWhirter Sketchbook* with its hand tipped colour plates of watercolour paintings executed at beauty spots ranging from the Bay of Naples up to Loch Lomond, and a practical introduction by Edwin Bale which included a breakdown of MacWhirter's watercolour palette (Cobalt, French Blue, Antwerp Blue; Vermilion, Rose Madder, Light Red, Brown Madder, Crimson Lake; Cadmium, Lemon yellow, Yellow Ochre, Raw Sienna, Indian Yellow; Chinese White, Vandyke Brown, Black.)<sup>46</sup> In his large library he is recorded as having an extensive collection of art books and journals, including a lengthy run of *Studio*. And the Technical College Library subscribed to journals like *The Artist* which in 1933 included articles like "Landscape Painting in Oils," by Bertram

Priestman, R.A., "Watercolour," by Terrick Williams, A.R.A., V.P.R.I., R.O.I., and "Colour," by Jan Gordon. Indeed, it seems reasonable to argue that an artist like Lucien Dechaineux would, during the 1920s and 1930s, have considered himself to be working in a style that was genuinely international. Gordon's articles on colour are of more than passing interest and range from a discussion of what he sees as the various aspects of colour — the realistic, the harmonious, and the emotional — through to a very informative article on colour shorthand in which he develops the idea of working up the preparatory drawing using a grey scale so that the picture is constructed in terms of tone value to which a colour property is added.<sup>47</sup> There are a number of extant preparatory drawings of Lucien Dechaineux's which are gridded up and include extensive shorthand notes. In Dechaineux's own colour Notebook (cat. no. 142) he uses a seven step tonal scale and his Colour Circle was as follows:



His notes go on to say:

Starting from R.O. the hottest of all colours, we have *warm* movement of colour getting more luminous as it works towards yellow at A and a cooler movement of colour getting less luminous as the colours work towards violet in D. Starting from BG, the coldest of colours, we have a cool movement getting more luminous towards yellow at B and warm movement towards violet in C.<sup>48</sup>

Dechaineux stresses that the individual colours in the circle do not fit an arbitrary tonal scale and he goes on to describe the way in which the colours can be toned up or down. Of interest is his comment:

Also remember that the fewer colours you put in your mixtures the more beautiful the colour will be and there will be less chance of your colours becoming muddy. The impressionists went so far as to put pure colours only on the canvas, letting the spectator's eyes see them as greys, greens, gold, etc., but they had to sacrifice form. It is recognised in painting that you can have one or the other — colour or form — not both.<sup>49</sup>



28 **Untitled** n.d., Watercolour, 28.0 x 22.0 cm,  
Signed l.r., Mrs P. Parkins

Both of the seascape oil paintings from the Tasmanian Museum and Art Gallery collection provide us with good examples of the way in which he manipulated colour increasingly effectively from the latter part of the 1920s onwards: the earlier *Boats and Jetty, Berriedale* (1929) appears more subdued with its subtle use of stippling and the use of cooler colours dominating particularly in the foreground, whereas *Boats at Jetty* (1935) uses both hot values and is expansively painted (cat. nos. 43, 56)

Forty-two years after arriving in Tasmania, Lucien Dechaineux took long service leave and for the first time left the state, embarking on a trip to Europe which would take in Egypt, Italy, France and England. He went alone, meeting his daughter, Yvonne, briefly in Melbourne, and concluding the European section of the trip by staying with his son, Emil, and daughter-in-law, Mary, who were living in London at the time. The trip was to prove salutary and appears to have affected him deeply both as a thinker and as a practising visual artist. Almost immediately, we get a picture of his realisation of just how parochial Tasmania was in the late 1930s: leaving on the SS *Maloja* on 6th March 1937 and heading for Colombo after stop-overs in Melbourne, Adelaide and Perth, he noted in the fascinating diary he kept during the trip:

15th March: Having seen these Australian cities [Melbourne, Adelaide and Perth] with their splendid Railway stations, Post Offices, Commonwealth Banks one realizes how shamefully Hobart has been treated and how backward we are in all manner of culture, libraries, Museums, Art Galleries, Railways and Post Offices. We must indeed make a very poor impression on the tourist from that point of view though all praise to our Scenic and Climatic conditions.<sup>50</sup>

The stopover in Egypt proved not to be particularly successful and we sense his frustration at having to spend several days there before going on to Venice which he was to find visually exciting. It appears almost as though the trip was originally planned as an architectural tour, and it is noteworthy that it is not really until his arrival in Paris that he begins to take any real interest in works of visual art, although the diary notes on Florence comment extensively on Michelangelo's sculpture. The trip up through France is dominated by architecture, culminating in the several days he spent at Chartres. On several occasions he notes that he is going to avoid Paris, presumably because he thought it would be expensive due to the big international exhibition which was on at the time, but while at Chartres he took a day trip

to Paris and notes in his diary that he has taken a room for a week (which was to be extended for a further week). We sense the utter revelation that Paris must have been, with the diary bubbling over with information on his trips to galleries. For instance, on one of his visits to the Luxembourg (then the major Parisian public museum of modern art), he comments:

Suzanne Valodon [sic] (not a new artist): *Portrait de la mère de l'artiste*, an oil like an enlarged drawing, much of it done with the pen; face and hands, much of the clothes show fine black lines done after the painting was dry. An extension of her method in her magnificent *Le Lit Bleu* in the gallery. I wish I could get a reproduction in colour of the fat woman in white and green pyjamas resting on a bed with Blue hangings and smoking a cigarette: heavy outlines not all black, some exceedingly coloured greys, but a great piece of painting — she must be fond of introducing a discord in her paintings. In this one there is a red book, in that of her mother, a white cup which draws attention — perhaps intentional.<sup>51</sup>

He makes extensive notes on painting and sculpture of the period and is particularly impressed by the Russian section in the International Exhibition — “all propaganda of course, but clever and good”. All up, we sense that he is well-satisfied with the trip so far: as the works in the exhibition painted on the trip suggest (cat. nos. 58–62), he made no attempt to change his style there, but we do get the sense that Paris made an enormous impact upon him. He concludes the Paris leg with the comment:

I have been putting my sketches together ready for packing. I have 2 from Florence, 3 from Avignon, 1 from Carcassonne, 1 from Cahors, 4 from Chartres, and 5 from Paris and now this time tomorrow, 6.5pm, I will have met Emil and perhaps Mary and so I am shutting my continental diary to open it in ENGLAND!<sup>52</sup>

London was a continuing round of gallery visits, sightseeing and theatre-going, interrupted by bouts of ill health and the realisation that he would have to shorten his stay because of illness. As with Paris, we are provided with an on-going critique of art in London, ranging from disparaging comments on the Surrealists,<sup>45</sup> through to quite sensitive observations on some of the early moderns like Cezanne. Certainly, we sense that Dechaineux has considered work carefully, and that by the end of the London leg, his thinking had been substantially changed. Although little attracted to the work of the cubists he was looking at them critically, and in a list of moderns he saw — Bonnard, Braque, Dufy, Derain, Laurencin, Marquet, Modigliani, Picasso, Redon, Signac, Soutine, Utrillo, Valloton and Vlaminck — he singled out the work of Bonnard, Vlaminck, Marquet, Valloton for particular attention.<sup>53</sup>



26 **Untitled** (1909), Watercolour, 18.0 x 33.0 cm,  
Signed l.r., J.B. & P.W. Hudspeth



56 **Untitled** (1935), Oil on canvas, 45.6 x 61.4 cm,  
Signed l.r., Tasmanian Museum and Art Gallery

In summing up how he felt just before sailing to Australia, he says:

I sail on Saturday and I must gather the remainder of my impressions of representational art versus modernism. I have not much to say. I have seen things in both manners I like very much, perhaps more in the frankly representational than the other and antedating Cezanne than Post Cezanne. ... I do not think that any picture of passed [sic] generations can be read with a full understanding of what it meant to the contemporaries but that does not matter very much. What does matter is the ability to see something in it without critical comparisons and to enjoy whatever we can of it even if it tries to make us believe the unbelievable.<sup>54</sup>

This commentary is significant on a number of counts. He was sixty-eight years old and seemingly at the end of a distinguished teaching career, and yet here he demonstrates a suppleness of mind which was to continue to stand him in good stead. Dechaineux returned to work in September 1937 and retired at the end of the following year, launching into a sustained and productive period of painting which lasted another decade. Renting a studio in Collins Street, Hobart (illus. Y), he was to produce a number of the most interesting paintings in his career, while the studio was to remain a meeting place for a number of younger artists.

What seems to have happened (and this helps to explain his comment to Max Angus that he had been on the wrong, Ruskinian, track), was that on the one hand he had come round to the view that *he* could



successfully use painting as a vehicle for metaphor, or rather that it would be legitimate to broadcast the fact, and on the other hand that the expressive use of colour could convey every bit as much meaning as his use of local colour *had* in his more representational work. Fine paintings like the untitled work of the boat resting on a log (cat. no. 64), which was the subject of a number of other studies (illus. C), emerged immediately after his return, and his new-found impetus is perhaps exemplified by the dramatic use of colour in the untitled landscape of the Jordan River (cat. no. 101) where he makes arbitrary use of high key yellow.

Up until the late 1930s, we sense that the literalness that is so much in evidence in the paintings squares very much with Lucien Dechaineux's character, and it is there, for instance, in the diary. The shift that we can detect, therefore, to a more reflective and, in a way, a more questioning position is thrown sharply into focus with the onset of the Second World War. The luminous optimism with which he writes about his impending return to Australia in the diary in 1937 needs to be set against the dark allegory which he incorporates into an ostensibly positivist account of the birth of Christ in the unpublished essay "The End of an Epoch", which he wrote in October 1940, probably as a contribution to a reading group. In the diary he observes:

And now alas, I must turn my back to all this wonderful place. I would have done it so much more willingly if I could have made more full use of my time here, but I *am* thankful for what I have seen and I face my return with joy and hope to see all my dear friends and the land which I call mine and is dearer to me than this old and wonderful Europe. We in Australia have a great and less hampered a destiny all to make and not glogged by the past wonderful as that past is.<sup>55</sup>

Three years later, Lucien Dechaineux contrives a conversation between Joseph and Mary which allows him to speak about the abuse of power by the Church. The following passage occurs in a dream which Mary has at the onset of labour. After a description of the way people had fashioned the Church as a ruthless, power-based establishment, he says:

[D]eeper she sank into that drear abyss where men, having forgotten God, shaped metal and controlled the fires of hell to crown the last Caesar with the overlordship of the earth [replacing *world* — deleted]; she saw the youth of the world ranged in their lives from sea to sea, mown down in their strength and beauty and, sinking down to the very bottom of this agonising pit of pain, saw the Evil one take form, [and deleted] crawl from the [gutters of a Germ ... deleted] sewers of a barbarian [replacing *German* — deleted] town, spread his loathsome slime on the western world. Saw the Eagles of



43 **Untitled** (1929), Oil on canvas, 45.2 x 61.0 cm  
Signed J.L., Tasmanian Museum and Art Gallery



51 **Tin Roofs** (1932), Oil on canvas, 53.3 x 67.2 cm,  
Signed l.r., Inscribed on back, Mrs Jennifer Wilson





65 **Untitled** n.d., Oil on canvas, 56.5 x 64.0 cm,  
Unsigned, Miss Joy Smith



39 **Untitled** (1927), Watercolour, 32.0 x 21.5 cm,  
Signed l.r., Edyth Langham



111 Nefer (1943), Oil on canvas, 57.0 x 45.0 cm,  
Signed l.r. Inscribed on back, Valda Griffiths



62 Paris (1937), Watercolour, 22.0 x 18.5 cm,  
Signed l.l., Inscribed on back, B.L. Dechainaux



63 Natives, Cairo n.d., Oil on board, 30.0 x 31.0 cm,  
Signed l.r., Inscribed on back, Private collection



101 **Untitled** (1941), Oil on board, 64.5 x 86.5 cm,  
Signed l.l., Miss Joy Smith

Rome rise again to darken the skies and drop fire from their outspread wings, saw men, women and children crawl into the ground like poor insects under stone and great cities tumble down in flaming ruin ...<sup>56</sup>

The war encroached on Dechaineux's life since his two sons were enlisted in the Navy (illus. H), Emil as a career sailor (illus. O) (one of the best portraits in Dechaineux's oeuvre is of Emil, painted in 1941, three years before he was to die while in command of H.M.A.S Australia which was sunk in the Sea of Japan) (cat. no. 104). However, despite the increasing range of subject matter apparent in his work of the 1940s, there is little sense that painting would be used to provide either a critique or a celebration of then current affairs — the interesting painting *The Navvies* of 1943 is the one exception and is out of character (cat. no. 108).

More characteristic is the painting *An Eastern Lullaby* of the early 1940s (cat. no. 142) which is one of several paintings of the period in which Lucien Dechaineux began to experiment with a looser, more imaginative conception of art practice, one which incorporated a franker sensuality than he had generally allowed himself in earlier years. And it is perhaps best exemplified by the painting of Valda Griffiths who had shared the Collins Street studio in the mid-forties. This painting, *Nefer* of 1943 (cat. no. 111), is so interesting because on one level it is almost as if Lucien Dechaineux has come full circle and is picking up upon subject matter which was central to his early art school training; but it should be remembered that this is a portrait of Valda Griffiths 'in the Egyptian manner'. That he now felt the freedom to link what, by all accounts, was a formidable knowledge of art history to his own practice as a painter seems to be especially noteworthy and it helps to account for the perceived shift in form and content of so many of the works of the late period.

In concluding this introduction, it seems important to point out that, throughout his career, Lucien Dechaineux was expressly an artist-teacher, and that, in providing a context for looking at the work, the detailing of a considerable amount of information concerning his life as a teacher seemed appropriate. The account has attempted to show that during the 1920s and the 1930s, Lucien Dechaineux consolidated his practice as a representational landscape painter and that the work he produced included a number of fine examples in a genre which had much popular appeal and which, despite its



H

claims to be "passionless" and objective, was both exhortatory and polemical. Finally, it was noted that he exhorted a large number of his students to travel if they intended to pursue careers as visual artists, and although his own travel occurred too late to affect substantially his practice, its impact was to prove salutary. That it also proved salutary for a number of artists who were taught by him is a message which should not be lost in the 1980s.

Jonathan Holmes  
August 1986



64 **Untitled** (1938), Watercolour, 36.0 x 42.0 cm,  
Signed Lr., B.L. Dechauneux





122 **Untitled** n.d., Oil on board, 39.0 x 50.0 cm,  
Unsigned, Private collection

# Notes

- 1 Minutes of the Board of the Government Technical School, Launceston (Tasmania), April 1895
- 2 *ibid.*, January 1907
- 3 Minutes of the Board of the Government Technical School, Hobart, 4th February 1907
- 4 "The Light of the World: Lecture by M. Dechaineux," *Mercury*, 7th June, 1906, p.5
- 5 *ibid.*
- 6 Dechaineux, L., "Pseudo-Van Goghs and others", Unpublished Letter to the Editor, *The Mercury*, 1 looseleaf page. (Although the letter is undated, it seems likely that it was written sometime during the 1940s)
- 7 Angus, Max, Interview on 21st March, 1982
- 8 Moore, William, *The Story of Australian Art*, 2 Volumes, Sydney, Angus and Robertson, 1934, p.214
- 9 "Lucien Dechaineux" *Australian Dictionary of Biography 1891-1939* (ed. G. Serle and B. Nairn), Volume 8 (CL-GIB), Melbourne, M.U.P., 1981, p. 266
- 10 *ibid*
- 11 Ashton, Julian, *Now Came Still Evening On*, Sydney, Angus and Robertson, 1941
- 12 *op. cit.*, Moore, p. 224
- 13 Cato, Jack, *I Can Take It: The Autobiography of a Photographer*, Melbourne, Georgian House, 1947, p. 28
- 14 *Prospectus*, Government Technical School, Launceston (Tasmania), 1896
- 15 Minutes of the Board of the Government Technical School (Launceston), 25th March, 1895
- 16 Ferrall, Jill, "A History of the Launceston Art Society (est. 1891)," Unpublished ms., June, 1976, Northern Regional Library, Launceston. See also: Chapman, Barbara, *The Launceston Art Society in Retrospect, 1891-1893*, Launceston, Queen Victoria Museum and Art Gallery, 1983, p. 33
- 17 Records of the Art Society of Tasmania, State Library of Tasmania, Archives, Hobart
- 18 Tranthim-Fryer, J.R., "The Growth of Technical Education in Tasmania," *Journal of the Society of Arts*, August 27th, 1897, p. 1051
- 19 Minutes of the Board of the Government Technical School (Launceston), February, 1907
- 20 Minutes of the Board of the Government Technical School (Hobart), Monday, 4th February 1907
- 21 *ibid.*, Monday, 11th February 1907
- 22 Pigenit, W.C., "Among the Western Highlands of Tasmania, 1892," in *Documents in the History of Art and Taste in Australia* (ed. B. Smith), Melbourne, O.U.P., 1975
- 23 Minute Books of the Tasmanian Art Society, 1910-1936. For instance, in the minutes for the meeting held on 13th December 1927, the following is noted. "Mr Connor moved that Mr Dechaineux be asked to pay his subscription fee for the year 1923-24, during which he was a Member of the Society, and the subscription for the current year (1927-1928) if he wishes his name kept on the membership roll ... The Hon. Sec. was instructed to write to this effect to Mr Dechaineux." The following year, 11th December 1928, Dechaineux is recorded as being in the Chair!
- 24 *ibid.*, 27th September 1910
- 25 Minutes of the Art Society of Tasmania, 1936 Annual Report. "It is with extreme regret that we learn that at the next annual general meeting our worthy president, Mr.L. Dechaineux, will be tendering his resignation as president of the Society. Mr Dechaineux has been untiring in his efforts for the benefits of the Society and he has always been willing to assist us by giving lantern lectures on art, and although he has seen fit to resign from office, we feel sure that Mr. Dechaineux will still retain his great interest in the activities of our Society, and the Council wishes to place on record its appreciation of the very valuable services rendered to the Society by our president Mr. Dechaineux, during his six years of office, and we extend to him our very best wishes for the future and trust that he will be given good health to carry on his many activities"
- 26 Minutes of the Tasmanian Museum and Art Gallery, State Library of Tasmania, Archives, 7th May 1917
- 27 Prospectus for the Government Technical School (Hobart), 1915-1916, Hobart Technical College
- 28 The Librarian, "Some Reminiscences," unpublished ms., Hobart Technical College, n.d.
- 29 Schafer, M.A., "History of the Hobart Technical College, 1888-1973," unpublished ms., Hobart Technical College
- 30 *op.cit.*, "Some Reminiscences"
- 31 Interview with Dorothy Stoner, 18th June 1982.
- 32 *ibid*
- 33 Interview with Mrs: Betty Halls, 29th August 1982
- 34 *op.cit.*, William Moore, p.107
- 35 *ibid.*, p.108
- 36 *ibid.*, p.114
- 37 Smith, Bernard, *Place, Taste, and Tradition*, Sydney, 1945
- 38 Hughes, Robert, *The Art of Australia*, Penguin, 1970
- 39 Burn, Ian, *Popular Melbourne landscape painting between the Wars: An Exhibition of paintings by Penleigh Boyd, Harold Herbert, W.D.Knox, W.B.McInnes, John Rowell and Will Rowell*, Bendigo Art Gallery, Bendigo, 1982
- 40 Interview with Mrs B.Anderson, 3rd August 1982
- 41 *op.cit.*, Burn
- 42 *ibid*
- 43 *ibid*
- 44 *op.cit.*, Unpublished letter to the *Mercury* n.d
- 45 *op.cit.* Burn
- 46 Bale, E., *The MacWhirter Sketch Book, being reproductions of a Selection of Sketches in Colour and Pencil from the Sketch Books of John MacWhirter, R.A., designed to assist the Student of Landscape Painting in Water-Colour*, London, Cassell and Co., 1906
- 47 Gordon, J., "Colour: Part III — A System of Colour Shorthand," *The Artist*, May 1933, p.79
- 48 Dechaineux, Lucien, "Theory of Colour," Unpublished ms., 20 pages, c.1935, Centre for the Arts, p.7
- 49 *ibid.*, p.10
- 50 Dechaineux, Lucien, "Diary," unpublished looseleaf ms., 1937, 15th March
- 51 *ibid.*, 3rd June 1937
- 52 *ibid.*, 11th June 1937
- 53 *ibid.*, 29th June 1937. For instance: "I have been to a number of shows at the Leicester Galleries — a mixed bouquet of moderns but nothing very interesting, a good many of them early works and just beginnings of pictures. This was particularly the case with a Cezanne exhibition held at the Lefevre Galleries —many early works did not reveal the Cezanne touch and many others were just fragments. There was a good Cezanne portrait. I saw some surrealist stuff, I can't recollect where? Oh yes at the [illegible] Galleries off Charing Cross Road, a great place for bookshops. But to come back to surrealism, some were realistically painted with a polished medieval texture or rather texture less, but one could not understand them. They were by a man named Dalli [sic], a Spaniard. He went to Cambridge to lecture to the undergraduates. He had a good audience but they had to wait over half an hour for the appearance of the lecturer. Finally they heard a clump, clump, clump coming from the stairs, then appeared Mr Dalli dressed in a complete suit of Diver, helmet and all — he told them that he had to go so deep into the unconscious that he had to put on a diver's dress to suit the occasion, then he began his lecture which was to be broadcast so that with his voice booming in his helmet, and the microphone covering the only available hole through which it could reach the audience, the unfortunate people could not hear a word distinctly. When this sort of claptrap goes on what value can be given to the work? The fact is, I have seen enough both in Paris and London that the buying public is entirely in the hands of the dealers who buy anything — the merest beginnings of pictures, frame it and sell at whatever high price they can get. The catalogues have no price against the items but a note at the beginning states that the prices may be obtained at the desk, and pictures purchased on the installment plan"
- 54 *ibid*
- 55 *ibid*
- 56 Dechaineux, L., "The End of an Epoch," unpublished ms., 30th October, 1940



104 **Untitled** (1941), Oil on canvas, 68.5 x 91.2 cm,  
Signed J.L., Tasmanian Museum and Art Gallery

# Biographical Notes

## 1869

Born 15.7.1869, Liege. Birth certificate states at Hervé Dison or Verviers, Belgium. Son of François Prospère Dechaineux and Léopaldine Hué (Josephine Léopold Léontine, née Houet), a manufacturing jeweller's daughter from Brittany — was about 16 years when married; she had two older spinster sisters who raised Lucien from babyhood until he went to boarding school in the Ardennes.

## 1884

Arrived Australia with parents who had invested in a worthless citrus orchard and salted goldmine.

## 1885-88

Lucien studied art at Sydney Technical College as an evening student under Lucien Henry, working as a housepainter by day. Studied with Julian Ashton at the Art Society of New South Wales while he practised architecture, architectural sculpture and decoration, finally succeeding Lucien Henry as Lecturer in Design at Sydney's Technical College.

## 1891

23rd December, 1891 at St. John's Church of England, Darlinghurst, Lucien married a Tasmanian, Isabella (Ella) Jane Briant.

## 1894

Daughter Marguerite born 7.4.1894

## 1895

April, Lucien appointed Instructor in Technical Art at Launceston Technical School, Tasmania

## 1898

Son Felix born November

## 1903

Son Emil Frank Verlaine born 3.10.1903

## 1906

Naturalized as Australian Citizen, Melbourne 4.7.1906

## 1907

February, resigned from Launceston Technical School. March, Lucien appointed as Art Master of the Education Department of Tasmania and Principal Lecturer in Art at the Hobart Technical School.

## 1908

Elected fellow of Royal Society of Tasmania, a post he retained throughout his life. May, wife Ella died.

## 1909

January, son Felix died. 21st December, Lucien married Mary Giblin (born 26.12.1886)

## 1911

Son Bertrand born 1.10.1911

## 1915

Listed in Hobart Technical Handbook as Principal, teaching modelling, painting, drawing, arts and crafts. Daughter Yvonne born 29.4.1915

## 1924

British Empire Exhibition, Lucien arranged for students' works to be represented, medals given to exhibitors

## 1929

Elected member of Council, Art Society of Tasmania

## 1930

Elected Vice-President, plus member of council, Art Society of Tasmania.

## 1931

Elected President of Art Society of Tasmania

## 1937

Overseas trip, March 6th to September 15th. Diary written of trip.

## 1939

Retired from Hobart Technical School. Elected Vice Patron of Art Society of Tasmania

## 1940

Lucien still examining anatomy drawings for Hobart Technical College

## 1944

Son Emil killed in action 20.10.1944 at Leyte while Captain of "H.M.A.S. Australia".

## 1945

Vice Patron of Art Society of Tasmania.

## 1947

Vice Patron of Art Society of Tasmania.

## 1948

Vice Patron of Art Society of Tasmania.

## 1957

Died 4th April, 1957, 88th year.

# Exhibitions

1895

Autumn exhibition of Launceston Art Society,  
Dechaineux judge of exhibits

1900

16th Annual Exhibition of the Art Society of  
Tasmania, March 27th

1914

Art Society of Tasmania (7 works)

1915

Art Society of Tasmania (2 works)

1923

Art Society of Tasmania (4 works)

1926

Judge of Launceston Art Society Exhibition

1927

Launceston Art Society, exhibited working  
designs for candle sticks for Holy Trinity  
Church

1928

Art Society of Tasmania (6 works)

1929

Art Society of Tasmania (5 works)

Launceston Art Society (3 works)

1930

Art Society of Tasmania (6 works)

Launceston Art Society (1 work)

1932

Art Society of Tasmania (4 works)

1934

Art Society of Tasmania (3 works)

Judge of exhibition Launceston Art Society

Launceston Art Society (3 works)

1935

Art Society of Tasmania (3 works)

Launceston Art Society (1 work)

1936

Art Society of Tasmania (5 works)

1939

Art Society of Tasmania (7 works, painted on  
overseas trip)

1940

Tasmanian Group of Painters (5 works)

1941

Art Society of Tasmania (5 works)

Tasmanian Group of Painters (6 works)

1942

Tasmanian Group of Painters (5 works)

1943

Art Society of Tasmania (5 works)

1944

Art Society of Tasmania (6 works)

1945

Art Society of Tasmania (1 work)

Tasmanian Group of Painters (1 work)

1953

Tasmanian Group of Painters (4 works)

1954

Art Society of Tasmania (2 works)



o



99 **Foot Hills of Strezlecki** (1940), Watercolour, 34.2 x 38.8 cm,  
Signed l.r., Inscribed on back, B.L. Dechaineux



2



5



10



46



19



79



25



8



47





24



33



23



36



30



31



35



50



70



38



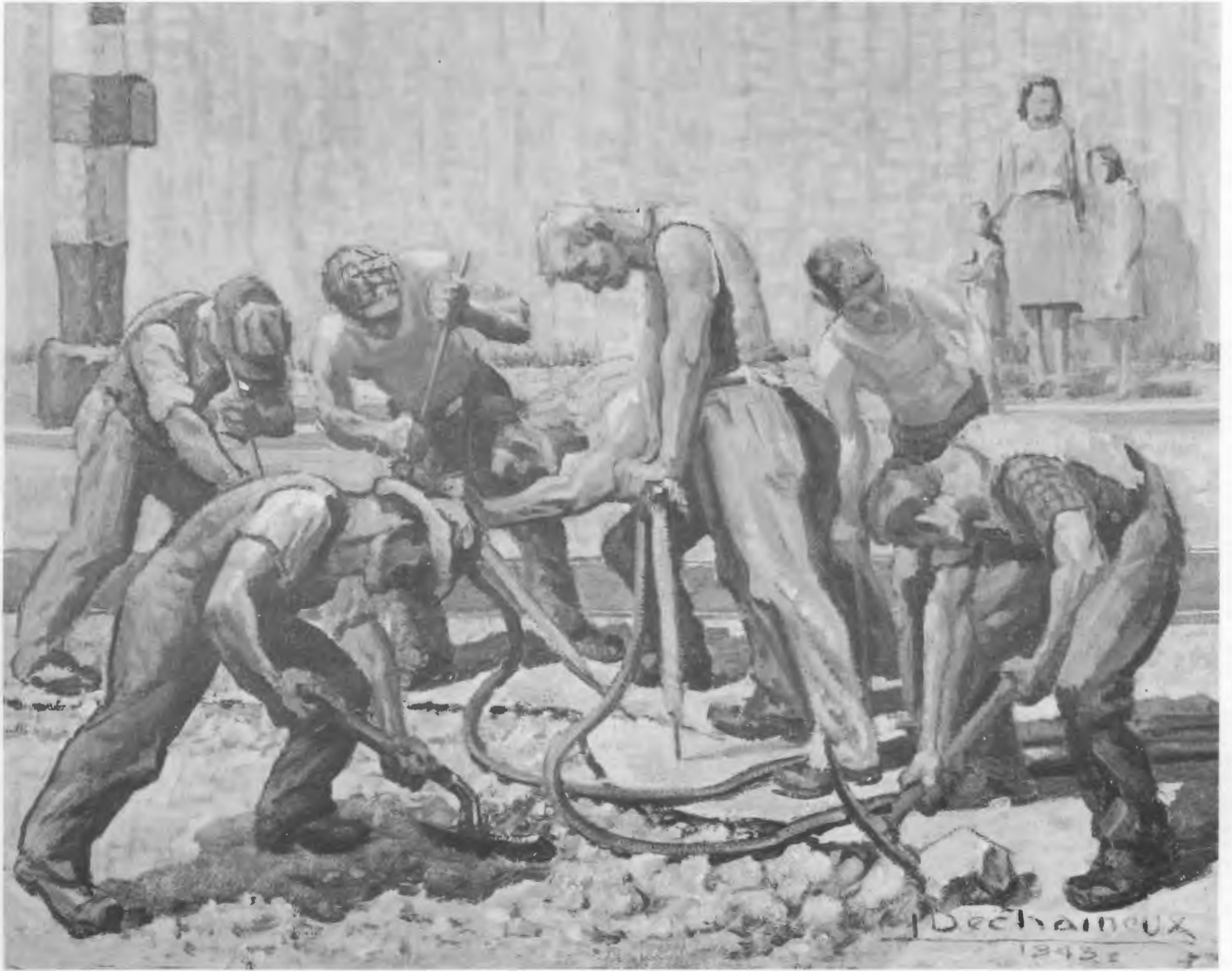
40



41



42



108 **The Navvies** (1943), Oil on board, 74.0 x 95.0 cm,  
Signed l.r., Inscribed on back, Private collection



44



54



69



135



59



58



84



86



90



91



92



95



97



139



109



134



106  
46



116



121



129



105



110



124



125



107



120



140  
48



# List of Works

- 1 **Untitled** (March 1889)  
Paint on paper  
56.9 x 39.0 cm  
Signed l.r.  
Keith Tacey
- 2 **Untitled** (20 April 1889)  
Paint on paper  
56.5 x 39.0 cm  
Signed l.r.  
Keith Tacey
- 3 **Untitled** (14 June 1889)  
Ink on paper  
38.5 x 40.0 cm  
Unsigned  
Keith Tacey
- 4 **Untitled** (1889)  
Watercolour  
18.0 x 12.5 cm  
Signed l.r.  
Eileen Brooker
- 5 **Greek Ceramics** n.d.  
Paint on paper  
45.0 x 30.0 cm  
Unsigned  
Keith Tacey
- 6 **Interior Decoration Friezes, Motive Heads, Waratahs and Sun** (1891)  
Ink on card  
45.5 x 61.0 cm  
Signed l.r. and l.c.  
Keith Tacey
- 7 **Untitled** (1891)  
Ink on card  
61.0 x 45.5 cm  
Signed l.r.  
Keith Tacey
- 8 **Untitled** (December 1896)  
Pencil  
29.0 x 17.5 cm  
Signed l.l. & l.r.  
Mr Stephen Grueber
- 9 **Design for Cast Iron Capital** n.d.  
Ink on card  
61.0 x 46.0 cm  
Signed l.r.  
Keith Tacey
- 10 **Stone Bracket for Wool Store** n.d.  
Ink on card  
46.0 x 61.0 cm  
Signed l.l.  
Keith Tacey
- 11 **Untitled** n.d.  
Ink on card  
45.5 x 61.0 cm  
Signed l.r.  
Keith Tacey
- 12 **Greek Ceramics** n.d.  
Paint on paper  
45.0 x 30.0 cm  
Unsigned  
Keith Tacey
- 13 **Egyptian Architecture** n.d.  
Paint on Paper  
58.0 x 45.5 cm  
Signed l.r.  
Keith Tacey
- 14 **Greek Architectural Details** n.d.  
Paint on Paper  
58.0 x 45.5 cm  
Unsigned  
Keith Tacey
- 15 **Greek Corinthian Choragic Monument, Athens** n.d.  
Paint on Paper  
58.0 x 45.5 cm  
Signed l.r.  
Keith Tacey
- 16 **Egyptian Architecture** n.d.  
Paint on Paper  
58.0 x 45.5 cm  
Signed l.r.  
Keith Tacey
- 17 **Units** n.d.  
Ink on Paper  
58.0 x 37.5 cm  
Unsigned  
Keith Tacey
- 18 **Entrance** n.d.  
Ink on card  
51.0 x 33.0 cm  
Unsigned  
Keith Tacey
- 19 **Babylonian & Assyrian Architecture** n.d.  
Watercolour  
46.0 x 58.0 cm  
Signed l.r.  
Keith Tacey
- 20 **Persepolitan Architecture** n.d.  
Paint on paper  
58.0 x 45.0 cm  
Signed l.r.  
Keith Tacey
- 21 **Water Colour Sketcher's Pocket Book Winsor and Newton Ltd. Sketch Book** n.d.  
13.0 x 21.5 cm  
Signed l.r.  
B.L. Dechaineux
- 22 **The Watercolour Sketcher's Pocket Book, Winsor and Newton Ltd. Sketch Book** n.d.  
22.0 x 13.5 cm  
Unsigned  
Mr Stephen Grueber
- 23 **Untitled** (1907)  
Watercolour  
25.5 x 36.0 cm  
Signed l.r.  
B.L. Dechaineux
- 24 **Untitled** n.d.  
Oil on canvas  
68.5 x 68.5 cm  
Unsigned  
Mrs Thelma A. Maddock
- 25 **Untitled** (1918)  
Pencil  
14.5 x 10.0 cm  
Signed l.r.  
Mrs Thelma A. Maddock
- 26 **Untitled** (1909)  
Watercolour  
18.0 x 33.0 cm  
Signed l.r.  
J.B. & P.W. Hudspeth
- 27 **Arve River Falls, Hartz Mountains** (1909)  
Watercolour  
32.5 x 20.0 cm  
Inscribed on back: "Arve River Falls, Hartz Mountains/ L. Dechaineux/1909"  
B.L. Dechaineux
- 28 **Untitled** n.d.  
Watercolour  
28.0 x 22.0 cm  
Signed l.r.  
Mrs P. Parkins
- 29 **Residence at Glenorchy for L. Dechaineux Esq.** n.d.  
Ink and watercolour  
34.0 x 51.5 cm  
Signed l.r.  
Mr T. Sweeney
- 30 **Untitled** (1911)  
Watercolour  
21.0 x 33.0 cm  
Signed l.r.  
Mrs P. Parkins
- 31 **Untitled** (1912)  
Watercolour  
21.0 x 33.0 cm  
Signed l.r.  
B.L. Dechaineux
- 32 **Untitled** n.d.  
Watercolour  
23.0 x 33.0 cm  
Unsigned  
John Bowden
- 33 **Untitled** n.d.  
Watercolour  
34.0 x 23.0 cm  
Unsigned  
B.L. Dechaineux
- 34 **Huon Timber Co. Mills, Hopetoun, D'Entrecasteaux Channel** (1914)  
Watercolour  
20.7 x 34.2 cm  
Signed l.r. Inscribed on back: "Huon Timber Co. Mills, Hopetoun, D'Entrecasteaux Channel, Tas. L. Dechaineux"  
Mr George Deas Brown
- 35 **The Hazards, Freycinet Peninsula from Pelican Rocks, Swan River** (1921)  
Watercolour  
17.7 x 31.2 cm  
Signed l.r. Inscribed on back: "The Hazards, Freycinet Peninsula from Pelican Rocks, Swan River/L. Dechaineux 1921"  
B.L. Dechaineux
- 36 **Summer Showers - Swan River** (1921)  
Watercolour  
26.5 x 35.5 cm  
Signed l.r.  
Gay Klok
- 37 **The Old Smithy, Okehampton** (1923)  
Watercolour  
25.0 x 20.0 cm  
Signed l.r. Inscribed on back: "The Old Smithy, Okehampton"  
Frank Stary
- 38 **Wineglass Bay from the "Divide", The Hazards, Freycinet Peninsula** (1926)  
Watercolour  
22.5 x 33.5 cm  
Inscribed on back: "Wineglass Bay from the 'Divide', The Hazards, Freycinet Peninsula/Lucien Dechaineux circa 1926"  
B.L. Dechaineux
- 39 **Untitled** (1927)  
Watercolour  
32.0 x 21.5 cm  
Signed l.r.  
Edyth Langham
- 40 **Untitled** (1927)  
Watercolour  
19.5 x 24.5 cm  
Signed l.r.  
Mrs J.G.B. Campbell
- 41 **Untitled** (1927)  
Watercolour  
19.5 x 33.0 cm  
Signed l.r.  
Mr Stephen Grueber
- 42 **Oyster Bay** (1929)  
Watercolour  
26.0 x 33.0 cm  
Signed l.r. Inscribed on back: "Oyster Bay"  
B.L. Dechaineux

- 43 **Untitled** (1929)  
Oil on canvas  
45.2 x 61.0 cm  
Signed l.l.  
Tasmanian Museum and Art Gallery
- 44 **Untitled** (1929)  
Watercolour  
23.0 x 34.0 cm  
Signed l.r.  
B.L. Dechaineux
- 45 **Swan River** n.d.  
Watercolour  
26.0 x 36.0 cm  
Signed l.r. Inscribed on back: "Swan River"  
B.L. Dechaineux
- 46 **Untitled** n.d.  
Pencil  
39.0 x 16.0 cm  
Unsigned  
Eileen Brooker
- 47 **Untitled** n.d.  
Pencil  
35.2 x 24.5 cm  
Unsigned  
Eileen Brooker
- 48 **Untitled** n.d.  
Watercolour  
22.0 x 33.0 cm  
Signed l.r.  
Mrs P. Parkins
- 49 **Untitled** n.d.  
Watercolour  
31.5 x 46.0 cm  
Signed l.r.  
Mrs P. Parkins
- 50 **Untitled** n.d.  
Watercolour  
19.0 x 26.0 cm  
Signed l.r.  
Mrs P. Parkins
- 51 **Tin Roofs** (1932)  
Oil on Canvas  
53.3 x 67.2 cm  
Signed l.r. Inscribed on back "L. Dechaineux/Tin  
Roofs"  
Mrs Jennifer Wilson
- 52 **Untitled** (1932)  
Etching  
31.0 x 14.2 cm  
Signed l.l. Inscribed l.r.: "30"  
B.L. Dechaineux
- 53 **Untitled** (1933)  
Etching  
13.6 x 20.0 cm  
Signed l.l. Inscribed l.r.: "1/30"  
Elspeth Vaughan
- 54 **Southerly Storm over Maria Island from Orford**  
(1934)  
Watercolour  
22.8 x 33.5 cm  
Signed l.r. Inscribed on back "Southerly Storm over  
Maria Island from Orford/Lucien Dechaineux/circa  
1934"  
B.L. Dechaineux
- 55 **Untitled** (1935)  
Woodcut  
14.0 x 10.0 cm  
Signed l.l. "L.D. 1935"  
B.L. Dechaineux
- 56 **Untitled** (1935)  
Oil on canvas  
45.6 x 61.4 cm  
Signed l.r.  
Tasmanian Museum and Art Gallery
- 57 **Untitled** (1937)  
Watercolour  
18.0 x 22.0 cm  
Signed l.l.  
John Bowden
- 58 **Untitled** (1937)  
Watercolour  
17.5 x 21.5 cm  
Signed l.r.  
Private Collection
- 59 **Untitled** (1937)  
Watercolour  
18.0 x 21.5 cm  
Signed l.l.  
Mary Blackwood
- 60 **Palais de Papes** (1937)  
Watercolour  
18.0 x 22.0 cm  
Signed l.r.  
Mrs E.S. Purbrick
- 61 **Porch, Chartres Cathedral** (1937)  
Watercolour  
17.5 x 21.5 cm  
Signed l.r.  
Mrs E.S. Purbrick
- 62 **Paris** (1937)  
Watercolour  
22.0 x 18.5 cm  
Signed l.l. Inscribed on back: "Paris"  
B.L. Dechaineux
- 63 **Natives, Cairo** n.d.  
Oil on board  
30.0 x 31.0 cm  
Signed l.r. Inscribed on back: "Natives, Cairo"  
Private Collection
- 64 **Untitled** (1938)  
Oil on Canvas  
36.0 x 42.0 cm  
Signed l.r.  
B.L. Dechaineux
- 65 **Untitled** n.d.  
Oil on canvas  
56.5 x 64.0 cm  
Unsigned  
Miss Joy Smith
- 66 **Untitled** n.d.  
Watercolour  
22.5 x 28.5 cm  
Signed l.r.  
Mr Stephen Grueber
- 67 **Untitled** n.d.  
Watercolour  
21.0 x 31.0 cm  
Signed l.r.  
Mr Stephen Grueber
- 68 **Untitled** n.d.  
Watercolour  
22.0 x 32.5 cm  
Unsigned  
Mr Stephen Grueber
- 69 **Untitled** (1937)  
Watercolour  
27.5 x 21.0 cm  
Signed l.r.  
Mr Stephen Grueber
- 70 **Untitled** n.d.  
Watercolour  
26.0 x 42.0 cm  
Unsigned  
Mrs J.G.B. Campbell
- 71 **Untitled** n.d.  
Oil on canvas  
53.5 x 41.0 cm  
Unsigned  
B.L. Dechaineux
- 72 **Iris de Cairos-Rego** n.d.  
Woodcut  
11.0 x 7.5 cm  
Unsigned  
B.L. Dechaineux
- 73 **Crusade** n.d.  
Woodcut  
21.0 x 14.0 cm  
Unsigned  
B.L. Dechaineux
- 74 **Changeling** n.d.  
Woodcut  
15.0 x 8.5 cm  
Unsigned  
B.L. Dechaineux
- 75 **Untitled** n.d.  
Pencil  
30.0 x 20.75 cm  
Unsigned  
Eileen Brooker
- 76 **Untitled** n.d.  
Pencil  
34.0 x 21.3 cm  
Unsigned  
Eileen Brooker
- 77 **Untitled** n.d.  
Pencil  
21.0 x 25.0 cm  
Unsigned  
Eileen Brooker
- 78 **Untitled** n.d.  
Watercolour  
19.0 x 25.0 cm  
Signed l.r.  
Eileen Brooker
- 79 **Untitled** n.d.  
Pencil  
21.5 x 13.0 cm  
Unsigned  
Eileen Brooker
- 80 **Untitled** n.d.  
Pencil  
26.0 x 19.0 cm  
Unsigned  
Eileen Brooker
- 81 **Untitled** n.d.  
Pencil  
26.0 x 19.0 cm  
Unsigned  
Eileen Brooker
- 82 **Untitled** n.d.  
Watercolour  
24.0 x 30.0 cm  
Unsigned  
Eileen Brooker
- 83 **Untitled** n.d.  
Pencil  
23.0 x 33.0 cm  
Unsigned  
Stephen Grueber
- 84 **Untitled** n.d.  
Watercolour  
31.5 x 42.0 cm  
Unsigned  
B.L. Dechaineux
- 85 **Government House, Hobart** n.d.  
Etching  
20.0 x 26.5 cm  
Inscribed in pencil l.l.: "Government House, Hobart"  
B.L. Dechaineux
- 86 **Etching (1st state)**  
12.0 x 17.0 cm  
Signed l.r.  
B.L. Dechaineux

- 87 **Untitled** n.d.  
Etching  
18.0 x 26.0 cm  
Unsigned  
B.L. Dechaineux
- 88 **Untitled** n.d.  
Pencil  
31.0 x 23.5 cm  
Unsigned  
B.L. Dechaineux
- 89 **Untitled** n.d.  
Pencil  
31.8 x 23.5 cm  
Unsigned  
B.L. Dechaineux
- 90 **Untitled** n.d.  
Pencil  
7.5 x 9.0 cm  
Unsigned  
B.L. Dechaineux
- 91 **Untitled** n.d.  
Pencil  
28.0 x 20.0 cm  
Signed l.r.  
B.L. Dechaineux
- 92 **Untitled** n.d.  
Etching  
14.0 x 20.0 cm  
Unsigned  
Mr Stephen Grueber
- 93 **Untitled** n.d.  
Etching  
11.75 x 17.5 cm  
Unsigned  
Mr Stephen Grueber
- 94 **Untitled** n.d.  
Etching  
16.0 x 12.0 cm  
Unsigned  
Mr Stephen Grueber
- 95 **Untitled** n.d.  
Etching  
17.5 x 24.0 cm  
Unsigned  
Mr Stephen Grueber
- 96 **Untitled** (1940)  
Plaster with bronze patina  
17.0 cm height  
Signed on base: "L. Dechaineux 1940"  
John Bowden
- 97 **Sunset over Liapotah** (1940)  
Watercolour  
35.0 x 39.0 cm  
Signed l.r. Inscribed on back: "Sunset over Liapotah/from Killiecrankie/Flinders Island/L. Dechaineux"  
Private collection
- 98 **Untitled** (1940)  
Watercolour  
17.5 x 25.0 cm  
Inscribed along bottom edge: "To Mr & Mrs T.J. Ick, in Memory of Sunday May 5th 1940 from L. Dechaineux"  
Elaine Pearce
- 99 **Foot Hills of Strezlecki** (1940)  
Watercolour  
34.2 x 38.8 cm  
Signed l.r. Inscribed on back: "Foot Hills of Strezlecki/from Trousers Pt./Flinders Island"  
B.L. Dechaineux
- 100 **Untitled** (1941)  
Pencil  
22.2 x 35.0 cm  
Unsigned. Inscribed l.r.: "St. Helens 1941"  
B.L. Dechaineux
- 101 **Untitled** (1941)  
Oil on board  
size 64.5 x 86.5 cm  
Signed l.l.  
Miss Joy Smith
- 102 **Mt. Dromedary & Causeway** (1941)  
Watercolour  
18.5 x 23.0 cm  
Signed l.r. Inscribed along bottom edge: "A copy of this is in the possession of Miss J. Reynolds — Mt. Dromedary and Causeway"  
Mrs E.H. Bamford
- 103 **Brighton** (1941)  
Watercolour  
22.5 x 28.0 cm  
Signed l.r.  
Elspeith Vaughan
- 104 **Untitled** (1941)  
Oil on canvas  
68.5 x 91.2 cm  
Signed l.l.  
Tasmanian Museum and Art Gallery
- 105 **Untitled** (1941)  
Oil on canvas  
26.0 x 15.5 cm  
Signed l.r. Inscribed l.r. "To Kath/L. Dechaineux/1941"  
Private collection
- 106 **Untitled** (1941)  
Watercolour  
18.5 x 21.0 cm  
Signed l.r.  
Mrs S. Agnew
- 107 **Untitled** (1943)  
Oil on board  
71.5 x 58.0 cm  
Signed l.r.  
Mrs J. Bamford
- 108 **The Navvies** (1943)  
Oil on board  
74.0 x 95.0 cm  
Signed l.r. Inscribed on back: "The Navvies"  
Private collection
- 109 **La Jardinère** (1943)  
Oil on board  
44.0 x 35.0 cm  
Signed l.l. Inscribed on back: "La Jardinère"  
Gay Klok
- 110 **Blue Pears** (1943)  
Oil on canvas  
46.5 x 41.5 cm  
Signed l.r. Inscribed on back: "Blue Pears"  
Valda Griffiths
- 111 **Nefer** (1943)  
Oil on canvas  
57.0 x 45.0 cm  
Signed l.r. Inscribed on back: "Nefer"  
Valda Griffiths
- 112 **Untitled** (1943)  
Oil on board  
44.0 x 35.0 cm  
Signed l.r.  
Gay Klok
- 113 **Untitled** (1944)  
Oil on board  
56.5 x 44.5 cm  
Unsigned l.l.  
Private Collection
- 114 **Darling Range from Whitemark, Flinders Island** n.d.  
Watercolour  
30.5 x 35.5 cm  
Signed l.r. Inscribed on back: "Darling Range/from Whitemark/Flinders Island"  
Mrs & Mrs J.R. Penprase
- 115 **Untitled** n.d.  
Pencil  
52.0 x 37.0 cm  
Unsigned  
Eileen Brooker
- 116 **Untitled** n.d.  
Pencil and ink  
17.0 x 32.0 cm  
Unsigned  
Eileen Brooker
- 117 **Untitled** n.d.  
Pencil  
27.0 x 21.0 cm  
Unsigned  
Eileen Brooker
- 118 **Untitled** n.d.  
Pencil  
27.0 x 21.0 cm  
Unsigned  
Eileen Brooker
- 119 **Untitled** n.d.  
Pencil  
20.0 x 25.5 cm  
Unsigned  
Eileen Brooker
- 120 **Untitled** n.d.  
Oil on board  
52.0 x 42.0 cm  
Unsigned  
Private Collection
- 121 **Mt Direction** n.d.  
Oil on board  
39.0 x 50.0 cm  
Unsigned  
Private Collection
- 122 **Untitled** n.d.  
Oil on board  
39.0 x 50.0 cm  
Unsigned  
Private Collection
- 123 **Untitled** n.d.  
Oil on board  
39.0 x 50.0 cm  
Unsigned  
Private Collection
- 124 **Untitled** n.d.  
Pencil and wash  
52.0 x 37.0 cm  
Unsigned  
Eileen Brooker
- 125 **Untitled** n.d.  
Pencil and wash  
52.0 x 37.0 cm  
Unsigned  
Eileen Brooker
- 126 **Untitled** n.d.  
Pencil  
20.5 x 24.0 cm  
Unsigned  
Eileen Brooker
- 127 **Untitled** n.d.  
Pencil  
52.0 x 37.0 cm  
Unsigned  
Eileen Brooker
- 128 **Untitled** n.d.  
Pencil  
21.0 x 25.0 cm  
Unsigned  
Eileen Brooker
- 129 **Untitled** n.d.  
Watercolour  
19.5 x 23.5 cm  
Signed l.r.  
John Bowden

- 130 **Untitled** n.d.  
Watercolour  
22.5 x 29.0 cm  
Signed l.r.  
John Bowden
- 131 **Untitled** n.d.  
Pencil  
24.0 x 34.0 cm  
Unsigned  
Valda Griffiths
- 132 **Untitled** n.d.  
Oil on canvas  
21.0 x 28.0 cm  
Unsigned  
Valda Griffiths
- 133 **Untitled** n.d.  
Oil on canvas  
15.0 x 20.0 cm  
Unsigned  
Valda Griffiths
- 134 **Untitled** n.d.  
Pencil  
31.5 x 24.0 cm  
Unsigned  
Valda Griffiths
- 135 **Untitled** n.d.  
Watercolour  
27.0 x 21.0 cm  
Signed l.r.  
Mr Stephen Grueber
- 136 **Untitled** n.d.  
Pencil  
21.5 x 55.5 cm  
B.L. Dechaineux
- 137 **Untitled** n.d.  
Pencil  
25.0 x 34.0 cm  
Unsigned  
B.L. Dechaineux
- 138 **Untitled** n.d.  
Pencil  
25.5 x 20.0 cm  
Unsigned  
B.L. Dechaineux
- 139 **Untitled** n.d.  
Watercolour  
33.0 x 38.0 cm  
Signed l.l.  
B.L. Dechaineux
- 140 **The Playground of the Winds** (1942)  
Oil on canvas  
45.0 x 60.0 cm  
Signed l.l.  
Elspeth Vaughan
- 141 **Notebook** (c.1935)  
Unsigned. Inscribed: "Mr Dechaineux's Colour  
Theory Notebook,"  
Centre for the Arts (Gift of Mrs. R.T. Carington  
Smith)
- 142 **An Eastern Lullaby** n.d.  
Oil on canvas  
73.0 x 86.0 cm  
Unsigned. Inscribed on back "An Eastern Lullaby"  
Mrs Dawn Colman
- 143 **Untitled** (1943)  
Plaster with bronze patina  
4.0 x 9.5 x 19.0 cm  
Signed on base: "L. Dechaineux 1942"  
Mrs Dawn Colman
- 144 **Untitled** (c.1909)  
Oil on canvas  
58.5 x 40.5 cm  
Unsigned. Inscribed on back: "Hartz Mountains  
1909"  
B.L. Dechaineux

- 145 **Collection of 8 One- and Double-Sided Bas-  
Relief Bronze Medallions**  
Mr E.G. Shaw

#### PHOTOGRAPHS

- Private Collection  
A View of La Cassette from Old Beach Road, 15.5 x 20 cm
- Collection of Mrs P. Parkins  
B Camp at Swan River, Buckley's Farm, 11.0 x 15.0 cm  
C Boy in Boat, 1919, 6.0 x 8.0 cm  
D "La Cassette", 8.5 x 13.5 cm  
E Prince of Wales Bay, 6.0 x 9.5 cm  
F Portrait of Mary, 14.0 x 17.0 cm  
G Portrait of Mary (figure), 14.0 x 17.0 cm
- Collection of Mr Stephen Grueber  
H Family portrait, 8.0 x 10.0 cm  
I First wife and three children, 8.0 x 8.0 cm  
J Portrait of first wife 13.5 x 8.5 cm (oval)  
K Mr L. Dechaineux reading, 19.0 x 17.5 cm  
L Mr L. Dechaineux with magnifying glass, 23.0 x 18.0 cm  
M Mr L. Dechaineux with easel, 6.0 x 8.5 cm  
N Mr L. Dechaineux as Principal, 14.0 x 9.5 cm  
O Portrait of Emil, 16.5 x 12.0 cm  
P Mr L. Dechaineux with oil painting, 19.0 x 17.5 cm  
Q Marguerite, Emil and Felix, 8.0 x 10.0 cm  
R Mr L. Dechaineux profile, 21.0 x 16.0 cm
- Collection of Mrs. Amy Kingston  
T Artists Camp, n.d., 5.5 x 7.9 cm  
U Lucien Dechaineux and Students, c.1918, 5.4 x 7.9 cm  
V Art Class, Hobart Technical College (Mrs T.  
Maddock at left), c.1918, 5.4 x 7.9 cm  
W Artist Camp, 1920's, 8.1 x 13.2 cm  
X School of Art group, 5.6 x 5.5 cm  
Y Edith Holmes on the balcony, Collins St. studio,  
5.6 x 5.2 cm  
Z Lucien Dechaineux sleeping, 5.3 x 7.0 cm

