

Egmont has: 'Lithographed by T. Allom from a Drawing by Cha^s Heaphy, Draftsman to the New Zealand Company' at left. 'Printed by C. Hullmandel' at right.

Variations in Lithographs (First Issue)

It should be noted that although we have always assumed that all four lithographs were published by Smith, Elder and Co for the New Zealand Company, I have no record of this having been sighted on any Te Aro or Nelson lithographs, although it is stated on all the early Thorndon and Egmont lithographs which have been sighted. Yet Smith, Elder advertised all four among their publications for many years. The Library, and other, early issues of Te Aro and Nelson bear no publisher at all, nor any reference to their being published for the Company.

Since the lithographs were intended to encourage emigration, Allom made some important changes in the views by introducing figures of the contented colonists going about their daily business. Otherwise he was much more faithful to the original than many engravers were. (It is distressing to find some so-called historians in this country making erroneous assumptions based on the evidence of lithographs, which are notoriously unreliable, particularly so in many cases due to variations made by the engraver.) That Allom was successful in his endeavours is shown by the review quoted above concerning the lithograph that 'is calculated to prepossess the spectator in favour of the site of the new colony.'

In the Thorndon view Allom introduced two groups of Maoris beside the flagpole and a top-hatted gentleman in a frock-coat, George Hunter (of Bethune and Hunter), first Mayor of Wellington.¹⁹ There are, as in all four prints, other minor changes and additions. The Te Aro view gains Scotsmen milking the goats at the right, while the couple riding on the beach have been re-adjusted in position and direction. The Nelson view has lost its well, replaced by an affable Maori of whom no prospective emigrant might be afraid as he tends his fire; and at the left a large tree-trunk has been added, with three healthy settlers working on it. The Egmont view, as mentioned before and as may be seen in the accompanying illustrations, suffered the greatest change, with the introduction of much extraneous material, including Maoris, but in general tending further toward the pencil sketch than the water-colour.

In the production of the lithographs we again find the Company acting as might be expected, in the grand manner – Heaphy had written²⁰ from Nelson in November 1841 that 'no expense was spared' by the Company. Thomas Allom (1804–72),²¹ was distinguished as an architect but was as much an artist, and specialised in drawings for