

# Australiana

November 2020 vol 42 no 4

RESEARCHING, PRESERVING AND COLLECTING AUSTRALIA'S HERITAGE





# SIMPSON'S ANTIQUES

FINE AUSTRALIAN ANTIQUES



An early colonial Australian cedar **Sideboard** of compact size, featuring Huon pine stringing, and a deep left drawer and a pair of drawers to the right of the centre drawer, all with ebonised knobs, and with a band of ebonised beading below. Attributed to James Penman, a convict cabinetmaker who worked at *Riccarton* in northern Tasmania, and provenanced to *Streansbalh*. For more information, see *Early Colonial Furniture in NSW and Van Diemen's Land* p 122 and *Nineteenth Century Australian Furniture* p 135. Original 19th century patina, c 1840, 77 x 111 x 60 cm.

**As the Australian Antique & Art Dealers Association is unable to hold Antique Fairs at the moment, we are producing Virtual Fair Flip-Book Catalogues viewable at [www.aaada.org.au](http://www.aaada.org.au) or sent direct to your inbox if you join the mailing list.**

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AUSTRALIAN  
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ASSOCIATION



# Australiana

RESEARCHING, PRESERVING AND COLLECTING  
AUSTRALIA'S HERITAGE

November 2020 vol 42 no 4 SSN 0814-107X

## THE AUSTRALIANA SOCIETY

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*Australiana*, the magazine of The Australiana Society Inc, is published in February, May, August and November and is available only by subscription.

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### SUBSCRIPTIONS 2020

Household and institutions.....\$90

Life.....\$1800

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### INDEX

An index to *Australiana* and downloadable copies of issues from 1978 to 2008 are on the website.

### GIFTS

The Australiana Society is listed on the Australian Government's Register of Cultural Organisations and recognised as a Deductible Gift Recipient.

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All articles appearing in *Australiana* are eligible for the annual Peter Walker Fine Art writing award sponsored by Peter Walker Fine Art, Adelaide

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### DESIGN

Kylie Kennedy, Reconstruct Design 0402 417 871

### PRINTER

Scott Williams, Point Graphics 0414 242 244

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Cedar *sofa* (detail), Tasmania c 1825–50, with seat and bolster re-covered in green camlet. Private collection, photo courtesy Cedar Light Gallery, Queensland

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# Update from the President

It was an absolute privilege at the recent Annual General Meeting (AGM) to be elected President of the Society. I am very humbled by the fact that the outgoing President Dr Jim Bertouch and Vice President Tim Cha nominated me for the role with the unanimous support of the outgoing Committee and State Chairs.

Under Jim's leadership, the Society has evolved significantly, as he observed in his President's Report to the AGM, printed in this journal. Jim has presided over the Society for almost a quarter of its existence and there can be no doubt he has succeeded in leaving the Society in a much better and much more relevant state than that which he inherited in 2010.

Personally I have enjoyed Jim's company on tours of Tasmania and at other events. His vision in establishing State Chapters (of which Tasmania was the first) was one of the most innovative decisions made by the Committee. Jim was responsible for driving this initiative. On behalf of all members I thank Jim for his passion for Australiana, a passion he retains, and his commitment to remain involved with the Society. A job well done Jim, and of which you should be very proud!

The AGM also saw Tim Cha not seek re-election. Tim provided significant support to Jim and deserves great credit for his important contributions to the Society, particularly with his work on the digital format. Life Member and inaugural Committee member Michel Reymond also retired. Michel's commitment to the Society is demonstrated by his involvement from 'day 1' some 42 years ago, his well-researched and written articles for the journal and his pro bono legal advice. Treasurer George Lawrence and Committee member Phillip Black also did not seek re-election. We thank each of you for your contributions to the Society.

At the 2019 AGM, a special resolution was passed to review the

operations of the Society and the Constitution. The review found that, due to legislative changes and the development of the Society with State Chapters, that we did not conform with all our obligations. The Committee and the State Chairs worked tirelessly and at times pedantically on the review of the Constitution. The resultant document was unanimously agreed by all Committee members and State Chairs.

At the 2020 AGM, the resolution to adopt the revised Constitution was unanimously passed. We believe this document complies with all legislative requirements for incorporated groups.

It is most appropriate to extend special thanks to former Committee and now Board Secretary Lynda Summers for her tireless efforts in researching relevant legislation, seeking advice and preparing draft upon draft of documents during the review process. Lynda's efforts were above and beyond which would ordinarily be expected of any volunteer. On behalf of all involved, thank you Lynda for your truly outstanding efforts!

The elected Board, as we are now known, includes Directors from the states as well as past Committee members. Our responsibility is to deliver compliant activities with good governance. The elected Directors are committed to achieve this in a manner which delivers relevant engaging activities providing good value throughout all states while ensuring the Society mantra of *researching, preserving and collecting Australia's heritage*. Your Board is committed to achieving this and as such will be meeting regularly to develop a systemised approach to enhancing the Society.

It is hoped COVID-19 restrictions will be relaxed in the near future to enable a face-to-face planning meeting of stakeholders to be held prior to the end of this calendar year. It is only through proper planning that actions



can be determined and delivered in the most appropriate way.

Your Board looks forward to receiving any advice or suggestions members may have in respect to deliberations at the planning meeting. Forward any suggestions you may have direct to me at [president@australiana.org.au](mailto:president@australiana.org.au). Please be assured all feedback will be considered during the planning process.

As a member-based organisation your Board looks forward to delivering what our members require within the objectives of the Society for the long term. The biggest issue I see for the Society is making ourselves more appealing to potential younger members. I am very conscious of the fact that our membership is 'getting older' and to ensure continuity the Society needs to consider how to engage a younger audience.

Personally I look forward to my term as President and sincerely hope that when that term concludes the Society is in a better position than that in which it is today. I need your help to achieve this.

**Colin Thomas**



# Australian & Historical

**Auction** Saturday 28 & Sunday 29 November 2020

Highlights include a spectacular offering of Australian pottery including rare pieces from the Marvin Hurnall Collection, part two of the Joshua McClelland Print Room & Rathdowne Galleries Collection as well as many other important pieces of Australian History and Australiana.

Should you wish to receive a copy of the printed catalogue, please get in touch.

Entries now invited for our first Australian & Historical auction of 2021.

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AUCTIONS



# James Cook's Killora *Resolution* and *Adventure* Medal

Lieutenant James Cook took various gifts on his voyages of discovery, to distribute to Indigenous people whom he might encounter. Peter Lane draws attention to the only example of one of Cook's medals found in Australia, a memento of friendly contact between the European explorers and Indigenous Tasmanians in either 1773 or 1777.

## 1.

The Killora *Resolution* and *Adventure* Medal. Obverse: Head of King George III facing right and on truncation BF, around head GEORGE III. KING OF GR. BRITAIN. FRANCE. AND. IRELAND. ETC. Reverse: Two ships at sea, around RESOLVTION ADVENTVRE below, SAILED FROM ENGLAND MARCH MDCCLXXII. Diameter: 44 mm. Metal: platina (brass). Minted by Boulton & Fothergill, Birmingham. Some 2,000 were struck in platina and taken on both voyages to be dispersed among the indigenous people of the Pacific. Silver examples were struck for Joseph Banks to give to Europeans

## PETER LANE

While much has been written about Captain James Cook's charting the east coast of Australia 250 years ago, many Australians are unaware of his friendly contact with Indigenous Tasmanian people. Cook's second voyage of discovery ships, HMSS *Resolution* and *Adventure*, planned to meet at Tasmania to replenish supplies of 'wood and water', but Cook missed the rendezvous and sailed on to New Zealand.

Tobias Furneaux in HMS *Adventure* spent five days in March 1773 at Adventure Bay on Bruny Island, 75 km south of Hobart. He did not meet any Indigenous people, although he knew they were there, as he saw the

smoke from their camp fires. Furneaux eventually came across a 'hut' that had spears in it, which he took and left in their place 'medals, gunflints, a few nails, and an old empty barrel with iron hoops on it'. This was the first time Cook's medals were distributed on the voyage.

During the third voyage, both of Cook's ships, HMSS *Resolution* and *Discovery*, rendezvoused at the same location to replenish supplies of 'wood and water' from 26 to 30 January 1777. On the 29th, Cook, peering through his telescope on board *Resolution*, noticed a group of 20 Indigenous people (Palawa) on the shoreline. He immediately crewed a longboat and rowed ashore to meet them.

Cook later recorded in his journal 'I gave each of them a string of Beads and a Medal, which I thought they received with some satisfaction'. The medals were identical to those Furneaux had left four years before. Expedition artist John Webber drew this presentation, showing everyone lined up as if on parade. The reality was more likely that everyone was in a huddle. No shots were fired in anger on either visit, nor did Cook make any territorial claim.

In 1914 one of these medals was discovered at Killora on Bruny Island. The Hobart *Mercury* stated it was found 'on the property of Mr J.L. Cadell, Killora ... on the bank of a gully containing a permanent spring.'<sup>1</sup> In 1970 his daughter, Janet, sold it to Sir William Crowther, an eminent Australiana collector of Hobart and he displayed it at the State Library during the 200<sup>th</sup> anniversary of Cook's arrival in Tasmania.

Sir William donated his books and manuscripts to the Library while his estate auctioned his numismatic collection, including the medal, in 1981. In the early 1990s, Australiana member Les Carlisle tracked down Janet Millar, née Cadell, in Sydney, at the RSL ANZAC Retirement Village at Narrabeen, interviewed her and learnt that she was Janet, Mr Cadell's four year old daughter, who had found the medal. Janet had come across it while walking behind his plough looking for worms to feed to her chooks.

The current owner has lent the medal to the South Australian Museum and the National Library of Australia. It is now on display in the *Endeavour Voyage: the untold story of Cook and the First Australians* exhibition at the National Museum of Australia in Canberra. The Killora example is the only known Cook medal found in Australia.<sup>2</sup>

**NOTES**

1. *Mercury* 1 Dec 1914 p 4.
2. For more information, see [https://recollections.nma.gov.au/issues/vol\\_4\\_no1/notes\\_and\\_comments/captain\\_cooks\\_exploration\\_medals](https://recollections.nma.gov.au/issues/vol_4_no1/notes_and_comments/captain_cooks_exploration_medals)



**Peter Lane** is a numismatist, collector and Honorary Numismatist at the Art Gallery of South Australia. He and his wife Janis established an Australiana collectors' study group which meets in Adelaide on the first Thursday of each month. Contact him at [pnj.lane@bigpond.com](mailto:pnj.lane@bigpond.com).

# Colonial Rarities



Set of three Australian Colonial Cedar and Blackwood carved hall chairs c 1880. Each chair bears the paper label of cabinetmaker Roderick McDonald of Braidwood NSW, who supplied furniture to Bedervale (built 1842) at Braidwood. See our website for more information.



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## Tasmanian Magnificence part 2

British and Irish emigrant craftsmen working in early colonial New South Wales and Tasmania brought with them the Classical Revival style, with its sweeping curves and carved decoration. This elegant furniture, mostly in cedar, and inspired by the re-discovery of ancient civilisations, has many admirers. Bob Fredman discusses how he re-covered a Tasmanian Classical Revival cedar sofa, and some of the difficult decisions he had to make in the process.

### R.A. FREDMAN

In 2006, *Australiana* published my contribution ‘Tasmanian Magnificence’,<sup>1</sup> a story about a red cedar and eucalypt-framed sofa in the Classical Revival style that had been found in Launceston, Tasmania in 1994. The sofa became part of my collection and is in the Australian antique gallery on my rural property. In that article I analysed the physical evidence available, combined it with extensive research, and concluded that the sofa was made in Tasmania in the second quarter of the 19th century. I believe it is a unique and outstanding piece of Australian seat furniture.

Since then, further information has come to light. John Hawkins’ articles<sup>2</sup> on furniture possibly made for successive Van Diemen’s Land Lieutenant-Governors Sir George Arthur 1824–1836 and Sir John Franklin 1837–1843 illustrated some pieces that appear to have woodcarving similar to the sofa. Jim Bertouch’s article<sup>3</sup> ‘Taking Tea in

the Colonies’ included a good photo of the carved blackwood stand supporting the plainer cedar tea caddy presented by Rev. Benjamin Carvosso in 1830, now in the Wesley Hobart Museum. In my personal opinion, the stand was carved by the same woodcarver as my sofa.

New information has also come from various British sale catalogues, which have reinforced my belief that the design of the sofa is wholly British. Although I have found no specific progenitor piece, I have found some sofas that feature exactly the same design elements.

We don’t know for certain who carved it, but George Peck – ‘Carver, Gilder, Ornamental Draftsman, and Designer’ – is one wood carver known to have operated in Hobart from January 1834. As well as picture and looking glass frames, he undertook<sup>4</sup>

Wood Carving, in all its various branches, executed in the first style of the Art. Ornaments for sideboards, sofas, cheffoneers, tables, chairs, &c.

At the same time, Peck sought an apprentice, with astronomical expectations:

An apprentice wanted to the Carving and Gilding business; in addition to which, he will be taught Drawing and Music, and kindly treated. None but a youth of genius, and of the most respectable parentage and education, need apply. A premium required.

In 1837, Peck did employ, and fall out with, at least one other carver, ‘a person rejoicing in the cognomen of’ Uppington Bracey Barfoot.<sup>5</sup> Robyn Lake explored the extraordinary career of the many-faceted George Peck in her 2003 article in *Australiana*.<sup>6</sup>

#### 1.

Sofa in original state, with striped chintz upholstery. Photo courtesy Cedar Light Gallery, Queensland



When I wrote the 2006 article, the sofa had not been re-upholstered. As I explained then, I believed that the existence of the original upholstery on the back was rare and I knew I had an obligation to consider all possibilities for restoration before any original fabric was removed (**plate 1**). I did not wish to destroy this important furniture history. On the other hand, to make the sofa useful and to display it in my gallery, it needed to be re-upholstered.

That has now been done. The original striped fabric has been retained under the squab, conserved as part of the sofa, both as a record and so that a future owner will be able to re-cover it with a facsimile of the original. This article is about how I came to the decision to proceed, and what was involved in guiding the project through to the end. Hopefully this will be of use to anyone undertaking a similar project.

With any project such as this, it is important to establish some principles to guide the process. While a museum would be likely to use a fabric and pattern as near as possible identical to the original, I did not choose that option. I decided instead to use the most appropriate materials and techniques from that time. This was to solve the dilemma that in my opinion there were (for reasons known only to the chairmaker) flaws in the original work. For instance, the stripes in the back would normally not have been horizontal, and were crooked anyway. The braid was held in place by escutcheon tacks, and the braid was not a proper gimp weave for edging.

I determined that all new work should be absolutely true to the period, be complementary to the purity of the Classical Revival style, and be what I

thought the chairmaker would have intended. The last point was to reflect the likely situation in which the sofa was originally made.

In 2016 I was fortunate to find a supplier of document-based fabrics<sup>7</sup> who had completed some high-level commissions on furniture re-upholstering projects in Europe and Australia. After doing his own research on the sofa he agreed to act as a consultant on this project.

### Upholstery material

The first decision for the re-upholstering project was the material specification. The original fabric was a dress-weight glazed chintz that was striped and embellished in the late Regency manner. I did not wish to use a chintz fabric, as its inherent lack of strength makes it somewhat impractical for seating.

### Chintz

Generally, chintz is more suitable as dress or curtain fabric, or for making loose furniture covers, than upholstery. Contemporary advertisements for 'chintz furniture', 'furniture chintzs' and 'chintz bed furniture' are not for upholstery material but for material to cover furniture accessories such as cushions, pillows, bedspreads etc.<sup>11</sup> For instance, in 1839 Watchorn's Emporium in Hobart advertised 'ELEGANT Furniture Prints, stripe Chintz sofa covering, and dimity and dark Winter Prints'.<sup>12</sup>

Another auction advertisement reinforces the point:<sup>13</sup>

*Mahogany four post bedstead with chintz furniture, horse hair mattress, leather bed and pillows Four post bedstead, with white dimity furniture and leather bed.*

The 'chintz furniture' or 'dimity furniture' on these beds refers to their counterpanes and the like.

We don't know how unusual it

was, but chintz was certainly used in Tasmania as an upholstery material for covering sofas. Several chintz-covered sofas came up at auction: 'sofa, covered with chintz & drawers underneath';<sup>14</sup> 'sofa, chintz covered, and stuffed with horse-hair';<sup>15</sup> a 'Chintz sofa' among the household possessions of John Whitefoord to be sold at Oatlands;<sup>16</sup> while George Eddie's auction in Launceston of furniture 'Both English and colonial' had 'Some handsome sets of hair-cloth and chintz covered couches, richly carved; Ditto hair-cloth sofas and chairs to match'.<sup>17</sup>

This shows that woven horsehair was not used exclusively for dining room furniture and could be found on drawing room furniture. Mr Wood of Collins Street auctioned 'Drawing room chairs, horse hair seats' alongside 'Drab Moreen and chintz covered sofas, stuffed with horse hair'.<sup>18</sup>

### Other fabrics and colours

Advertisements from the 1830s document upholstery fabrics available

in Tasmania. John Stoneham, a joiner and cabinetmaker, of Campbell Street, Hobart advertised in 1831:<sup>19</sup>

*for Sale a splendid and superbly carved cedar SOFA, covered with rich scarlet Moreen [a ribbed wool or cotton], and bound with black velvet, fastened with brass nails, surpassing any thing of the kind ever yet produced in the colony.*

Stoneham's sofa obviously failed to sell, so he decided to raffle it, with tickets one guinea each.<sup>20</sup>

Among other fabrics and clothing, draper John Dean stocked 'Scarlet damasks, Crimson Moreen',<sup>21</sup> while Watchorn's had 'All colours damask and watered moreens for upholstery'.<sup>22</sup> So did the Macquarie street cabinet-maker J.W. Woolley:

*Just received and on Sale by the undersigned: Moreens and damasks, bindings and fringes to match.*<sup>23</sup>



It was a challenge to settle on a new fabric in the face of many options. Horsehair, which is popular among restorers these days, was not my preferred option. This was both for aesthetic reasons and because it was not the original fabric. Horsehair is regularly used for dining room chairs, while scarlet, crimson, blue, green and drab moreen are common for sofas, as contemporary advertisements show.<sup>8</sup>

Such fabrics are still being woven in Europe to this day, albeit only to special order. A weaving mill that had operated in the early 19th century in Edinburgh still exists and I was able to obtain camlet, a material similar to moreen, from this mill. Camlet has a finer rib than moreen, and is an elegant and restrained option which fitted in with my philosophy. This material should have been available on order in Tasmania at the time. This Scottish mill makes camlet from northern English wool, described as

woven with six contrasting selvedge warp threads, required by law in Britain in the eighteenth century as proof that it had been woven from dyed yarn as opposed to piece dyed from illegal imports from the continent which was threatening the British wool weaving industry at the time. It is woven from Long Hair Lincoln wool unique to the northern parts of England taken on

an 18 month cycle rather than the now shorter nine month cycle which gives a staple worsted cloth typical of the eighteenth and early nineteenth century but no longer commercially produced in this manner.<sup>9</sup>

### Colour, pattern and edging

The second decision was the colour and pattern of the material. The original pattern was a dark green stripe over a cream background, as evidenced by some hidden remnants that had never been affected by light. Over time, green colours from the early 19th century change to blue due to the instability of the yellow dye that was used to make a green from a blue base. In keeping with the original, a green theme was deemed appropriate.

The issue of whether to use a stripe or plain material absorbed a lot of thought over a long time. I looked at several striped options in other materials. None was found in the right cream and green, and they all carried a degree of risk that, to my eyes, stripes would diminish the overall aesthetics of the sofa. I had also seen in the flesh the magnificent 1814 William Trotter sofa in the J. B. Hawkins collection.<sup>10</sup> It looked so good in its original plain fabric that my personal preference turned away from stripes; plain fabrics would have been an alternative option to the original upholsterer, but rejected.

## 2.

Sofa re-covered in green camlet. Photo courtesy Cedar Light Gallery, Queensland

In the end it came down to opportunity. A small roll of plain, moderate olive-green camlet was available ex-factory, and to my eye and aesthetics this colour worked very well with the old polished cedar colour of the frame. Hence the job proceeded on that basis.

Sourcing an edge braid that was the identical colour to the camlet was simple but expensive. On commission, the mill made a special run of braid using the same dye as used in the roll of camlet that I had ordered.

### Horsehair stuffing

I had specified that the stuffing in the back, squab and bolsters had to be horsehair, the same as the original. Some original teased horsehair stuffing was left in the back, but much more was required. The call went out to various upholsterers for old horsehair stuffing and fortunately we obtained the required quantity. It was washed and made ready for insertion between cotton sackcloth liners.

Using teased horsehair stuffing under cotton sackcloth, as in the 19th century, does not produce a beautifully smooth finish on the outside like modern materials do. This was very apparent when making bolsters, but we decided to live with it.



### 3.

Sofa and bolster re-covered in green camlet  
Photo courtesy Cedar Light Gallery,  
Queensland

Shredded cotton wadding was sometimes added to old, possibly original, upholstery to overcome the problem.

### Re-upholstery

With material supply in place, the next step was to find a tradesman who could use these materials in the correct traditional manner. I left this to the consultant, who I also contracted to supervise the work. I viewed this supervision as a critical job, as things like the geometry of the squab, the bolsters and the arms would all contribute to the success of the finished product. Further, the internal stitching that holds the stuffing in place has to be carefully considered so the correct shape is retained over time.

I stripped the sofa of all old tacks and did some hidden woodwork repairs myself. There is always a degree of satisfaction and ownership when one is physically involved in a restoration project. The frame went to Sydney for the long re-upholstering job.

A final issue that arose during the work was the design of the buttons in the squab. This issue was resolved by making tufts out of leftover fabric in the exact manner shown in Ackermann's *Repository of Arts*, 1811 edition. Tassels on the bolsters were deemed to be inappropriate given the plain material we were using, so were omitted.

Upon completion, we had to resolve the

issue of transport home. Getting things safely delivered at Christmas has its own issues, but we overcame these and the sofa was duly delivered to my residence in rural Queensland (at night in pouring rain). At last after over 20 years of ownership I had the enjoyment of seeing the sofa completed to my satisfaction.

On reflection, there were a number of different ways I could have proceeded right from the start. However, I am extremely happy with the result and enjoy living with the sofa in its new form.

### NOTES

1. *Australiana* vol 28 no 2, May 2006 pp 5–12. You can download this from the Australiana Society website [https://australiana.org.au/resources/magazine\\_issues/110\\_May\\_2006\\_Vol\\_28\\_No\\_2.pdf](https://australiana.org.au/resources/magazine_issues/110_May_2006_Vol_28_No_2.pdf)
2. *Australiana* vol 31 no 2, May 2009 p 31 & vol 31 no 3, August 2009 p 15.
3. *Australiana* vol 36 no 3, August 2014 p 24.
4. *Colonial Times* 7 Jan 1834 p 1; *Trumpeter General* 10 Jan 1834 p 2.
5. *Colonial Times* 6 June 1837 p 2.
6. Robyn Lake, 'George Peck purveyor of the fine arts' *Australiana* vol 25 no 4, November 2004 pp 125–136.
7. Robert Ness & Associates, Authentic Interiors, Dawes Point, NSW.
8. See box.
9. Correspondence from Robert Ness.
10. *Australiana* vol 31 no 2, May 2009 p 16
11. E.g. *Colonial Times* 28 Mar 1828 p 2; *HTC* 28 Apr 1832 p 3.
12. *HTC* 21 Jun 1839 p 3.
13. *HTC* 1 Mar 1839 p 3.
14. *Cornwall Chronicle* 4 Apr 1849 p 487.
15. *Colonial Times* 30 Nov 1841 p 2.
16. *Courier* 15 Dec 1847 p 3.
17. *Cornwall Chronicle* 26 Aug 1837 p 3.
18. *HTC* 1 Mar 1839 p 3.
19. J. Stoneham advertisement, *Hobart Town Courier*, 28 May 1831 p 3.
20. *Colonial Times* 22 Jun 1831 p 1; *HTC* 18 Jun 1831 p 3.
21. *HTC* 28 Apr 1832 p 3.
22. *HTC* 22 Nov 1833 p 1.
23. *HTC* 4 Jun 1831 p 3.
24. *Tasmanian* 1 Mar 1833 p 5; *Colonist* 17 Aug 1832 p 4; *Colonial Times* 23 May 1832; *Tasmanian* 28 Jan 1832 p 2; *HTC* 15 Jun 1832 p 2.
25. *HTC* 10 Sep 1831 p 3.



**Bob Fredman** is a furniture and art collector, civil engineer, cattle breeder, cyclist and Councillor.

This is his tenth paper on early Australian furniture. You can email him at [bobfredmangilldora@gmail.com](mailto:bobfredmangilldora@gmail.com).

### ACKNOWLEDGEMENT

Robert Ness and Colin Campbell, both of Sydney, provided me with invaluable assistance over the years.

### Sofas in Van Diemen's Land

Advertisements placed by Tasmanian cabinetmakers and auctioneers in the 1830s for chairs and sofas reveal the range of upholstery colours and materials used. Sofas can be just a plain sofa or couch, but sometimes the terms 'Grecian', 'Cleopatra' or 'Langham' [a cotton-linen weave?] are used to describe them. Sofas were used in genteel drawing rooms for reading, resting or recuperating, and could be used as spare beds if required.<sup>24</sup>

Now we subscribe to Ebers [John Ebers, London bookseller] or make one in a book club, lie on a sofa and read the new novel, a pleasure considered by the poet Gray paradisaical.<sup>25</sup>

Newspaper references show that sofas in Tasmania might be covered in scarlet, crimson, blue or drab moreen, blue or green damask or even hair-cloth (on an English mahogany import). The timber might be described as 'highly polished' or 'carved'. Dining or drawing room chairs could be covered in horse hair, moreen or damask, in a similar range of colours, sometimes in matching fabric to the sofa.

### Keeping the trades alive

Useful books on furniture conservation and upholstery include the National Trust (UK) *Manual of Housekeeping* and Shayne Rivers & Nick Umney, *Conservation of Furniture* available in most states on inter-library loan. The Caroline Simpson Library at Sydney Living Museums has a range of useful resources.

Conservators in Australia can be found in the list of AAADA Service providers which includes several members of the Australiana Society.

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# Australian Toys: A Collector's Story

Many collectors keep up their obsession for decades, but they don't always begin as children. Luke Jones recounts his passion for collecting Australian toys over nearly 40 years, and how he turned that into a useful and well-illustrated reference book for other collectors.

## LUKE JONES

From my earliest memories, I recall that I was making small collections of inconsequential objects, items such as feathers, coins, stamps or fossils. My interest soon became a pursuit of a more serious collection when I began

to receive my own income on my ninth birthday. This was when my parents allowed me to start a paper round selling *The News* tabloid through the streets and shops of North Adelaide. The money I saved from this venture was always going to be directed to some sort of collection.

As luck would have it, at some time after my ninth birthday – this was

1983 – we had a visit from a family friend, Rod Dudley, an Australian artist living in the north of Italy. He informed me that antique toys were popular collectables and currency in Europe and so suggested them as the perfect subject for a collection.

After initially collecting toys that I simply found appealing and became available for purchase, in my early



### 1.

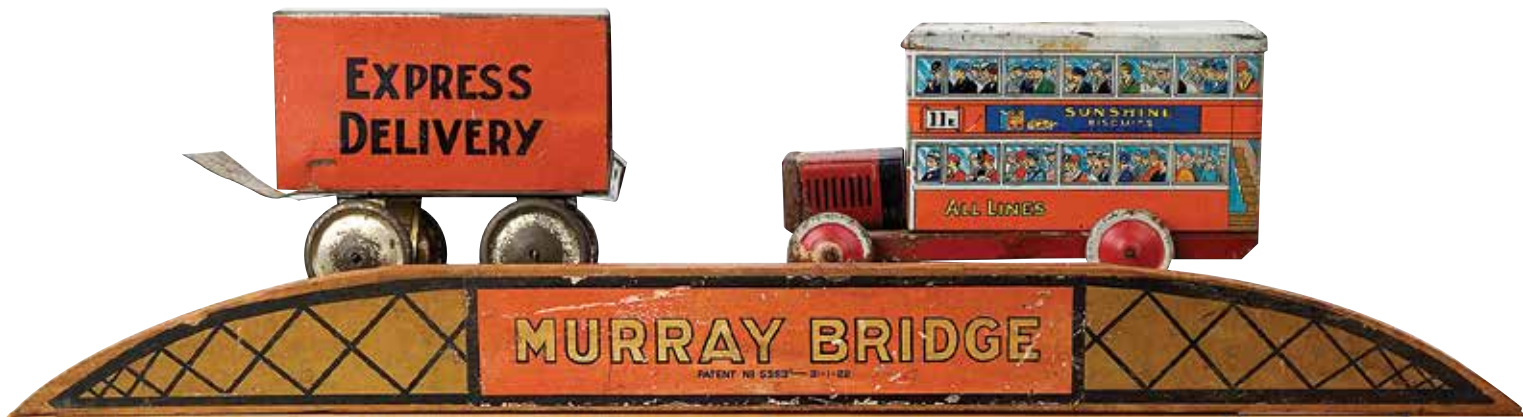
Leckie & Gray, *Australian Animals Tea Set*, tinplate.  
Tray length 22 cm, 1930s

### 2.

Leckie & Gray, *Ginger Meggs Tambourine*, tinplate,  
diam 22 cm, 1930s

### 3.

Leckie & Gray, *Musk Life Savers Truck*, tinplate, length 23.5 cm,  
early 1930s



twenties I made a conscious decision to structure my collection almost exclusively on toys either made in Australia, or that have been available to Australian children. My interest in Australian history and culture had increased, and I had realised there was a possibility to put together a significant collection of toys.

I have always enjoyed, and bought, early German and other European toys. However, extraordinary international collections of these European-made toys exist, and their histories have largely been told. I considered that with a consequential collection of Australian manufactured toys, I could make a real contribution to the story of antique toys and the associated social history.

The Australian-made toys I previously thought of as crude or unrefined actually have a distinct character and beauty, and when assembled as a broader group have a strong visual appeal.

### Australian Toys to 1939

Some of the most beautiful of all Australian-made toys were produced in the years following World War I. Mass commercial manufacturing became more prevalent and several Melbourne firms made some impressive toys, often based on English precedents. In some ways the output of toys from Australian companies reflects waves of confidence about what Australia is and what Australia had to offer.

A brilliant example of a toy representing a young nation growing in confidence is the tea set, illustrating Australian animals playing various sports, including a kangaroo playing cricket as well as Australian Rules Football (plate 1). It's not imitating an English or German precedent, it's confidently Australian and it's very special. I find that enormously appealing, and in terms of my efforts in structuring a collection of Australian manufactured items, it's just what I want to see.

#### 4.

Leckie & Gray (attributed), *Express Delivery Wagon*, tinplate, length 19 cm; Leckie & Gray, *Sunshine Biscuits bus*, tinplate, length 21.5 cm; Leckie & Gray, *Murray Bridge bobs game*, tinplate, length 66 cm, 1930s

#### 5.

Leckie & Gray, *Mills and Ware's Biscuits Motor-Van*, tinplate, length 21.5 cm, early 1930s available at the Perth Royal Show in 1929 and 1930

#### 6.

Maker unknown, (Adelaide) *Hunt Set*, wood, horse length 25 cm, late 1930s, and AMK Manufacturing, *Big Joy Builder Windmill*, wood, height 45 cm, late 1920s





7.

Gibbs, *VFL Football Players*, tinplate, wood, plastic, height 22 cm, 1950s

8.

Maker unknown, *Japanese Midget Submarine*, lead, length 11.5 cm, 1942

9.

Wyn-Toy, *EH Holden Station Wagon*, pressed steel, plastic, length 37 cm, mid to late 1960s

Australian toys manufactured by Leckie & Gray through the 1920s and 1930s are a high point. The firm were lithographic printers and canister manufacturers in Melbourne, which branched out into toy manufacture. They are delicate, beautiful toys which were quite ephemeral and impossibly rare now. One characteristic example is the brightly coloured tambourine, which shows Ginger Meggs banging a drum, along with his animal companions Mike the dog and Tony the monkey (plate 2). The Ginger Meggs Tambourine was advertised with an illustration in the *Adelaide Advertiser*, being sold by the department store Miller Anderson, in December 1932. This toy has a Barossa Valley provenance, with the owner having carefully painted 'Nuriootpa' to the side.

The range of pull-along tinplate Life Savers trucks produced from the early 1920s are a highlight of Australian toy manufacture (plate 3). They were available as promotional items at various events,

with one such example identified in an advertisement from March 1932 in the Brisbane *Courier* for the opening of Overells' 4BH Radio Club with the following promotion:

And a FREE Packet of Life Savers Floral Tablets (something new in sweets). Besides this, several Life Savers Trucks (filled with Sweets) will be given away. Will YOU be among the lucky ones? You all have an equal chance.

The radiator to the front of the mustard tin shaped bonnet has the maker's mark 'L G' in an oval. The rear lid of the truck is removable, for storage and retrieval of the treats contained within. Musk appears to be a uniquely Australian flavour of the Life Savers sweets.

Leckie & Gray made a wide range of vehicles, advertising other well-known Australian products, often connected with particular places that enhanced

their local appeal (plates 4–5).

While the focus of my collecting has always been on manufactured toys, a number of toys illustrated in the book are closer to a 'folk art' definition. My great-uncle, Robert Scott, owned this hunting set (plate 6) as a young boy, and gave the toy to me in his later years. His memory was that a craftsman in Rundle Street, Adelaide had made it in the late 1920s for his father who gave it to him as a gift on his release from hospital after a short illness.

Robert treasured this toy and he had given each of the figures a name to match members of the Adelaide Hunt Club of the late 1920s, including Mary Toll, master Ernest Luxmore in the top hat and young Basil Crawford. The windmill has been made with The Big Joy Builder, a construction toy that was advertised for sale from 1934, or possibly as early as 1932 (plate 6). The Big Joy Builder was manufactured by Adeline May Keating of Carnegie, Victoria, with the trademark



for the AMK Manufacturing Co. being registered in January 1932. This is one of the very few toys in the collection made by a woman; contemporary reports indicate that Keating was quite entrepreneurial, her business interests including imported Bavarian woven baskets and international fashion.

### Australian Toys post 1939

The period following World War II brought about a manufacturing boom in Australia, and this well and truly included toys. The variety of materials used and types of toys made was great, although there continued to be a great deal of copying of Northern Hemisphere originals, including any number of pressed metal vehicles from the US. Countless companies, small and large, that had manufactured for the war effort, turned their hand to toys when that work ended in the mid-1940s. At the same time, imports to Australia were restricted so that toy catalogues from this time were full of locally made toys, in stark contrast to the pre-war years.

Some of these stand out as highlights.



**Luke Jones** is an architect in South Australia and an experienced equestrian competitor in the sport of eventing; however a life's passion

for collecting antique toys preceded both of these pursuits. He bought the first item in his collection in 1983, aged nine. His long commitment to the subject has led to the assembly of a comprehensive and considered collection of Australian manufactured vintage toys. Luke's collecting extends to Australian furniture and art, including colonial furniture from the Barossa Valley as well as South Australian historical documents and ephemera. Luke Jones can be contacted at [lj@c4architects.com.au](mailto:lj@c4architects.com.au)

### 10.

Boomaroo, *The Flyer Train Set*, pressed steel, length 75 cm, late 1940s

The Australian Rules Football players are a particularly evocative example of Australian toy making (plate 7). Early toys representing Australian Rules Football are uncommon and these toys, which were available in the full range of Victorian Football League (VFL) teams, are particularly significant in their reflection of Australian mid-century culture. These toys really represent something of the Australia of their time and are one of my favourite toys in my collection.

The little lead submarine is an astonishing toy (plate 8). The famous Japanese incursion into Sydney Harbour during WWII in May 1942 created havoc and real fear of a potential invasion. Two of these submarines were detected before they could carry out their mission, resulting in the crews destroying their vessels and committing suicide. The two damaged submarines were recovered shortly after the incident and were taken on a tour as a single vessel through parts of Australia, where souvenirs such as this toy were sold, with money raised for charities including the Naval Relief Fund. This remarkable little toy is marked to the perimeter, 'MADE FROM BALLAST JAP MIDGET SUB / SUNK IN SYDNEY HARBOUR MAY 31 1942'.

Wyn-Toy's interpretation of the 1963–65 EH Holden station wagon was a highlight of 1960s Australian toy manufacture (plate 9). It is one of the most impressive and sought-after Australian toys and Wyn-Toy obviously agreed, as one of their earliest advertisements for these cars stated 'Frankly, we believe this is the best toy we have ever produced'. This boxed example has survived in extraordinary condition and has had no contact with either children or sandpits.



## LUKE JONES AUSTRALIAN TOYS



### The Book – Australian Toys

*Australian Toys* is an illustrated history of Australian manufactured toys from 1900 – 1965, drawing on the author's authoritative collection, with excellent photographs by Mark Spaven. While it is not a complete history of Australian toys, focussing on a broad range of toys from the author's collection, it illustrates hundreds of examples, and provides a general history of toy manufacturing in Australia from the early 20th century until the late 1960s.

The hardcover book is published by Melbourne Books, and is available through all bookshops and a range of online retailers. RRP \$59.99.

Another perennial favourite with children were train sets, such as *The Flyer* made by Boomaroo in the 1940s (plate 10). *The Flyer* was one of the first toys sold under the famous Boomaroo brand and was inspired by the Sydney – Newcastle passenger train.

### ACKNOWLEDGMENT

All photographs are by Mark Spaven.

# Carl Ewald ‘Gluepot’ Graetz of Graetztown, South Australia

German settlers in South Australia, notably in the Barossa and to a lesser extent in other parts of Australia, introduced a furniture style based on the rural carpentry traditions of their native lands, rather than the more common styles seen in Australia derived from British cabinetmaking. David Bedford and Richard Phillips review the common use of the term ‘Biedermeier’ to describe this style, and publish some examples attributed to the furniture workshop of the idiosyncratic cabinetmaker Carl Ewald ‘Gluepot’ Graetz (1865–1937) of Keyneton, South Australia.



## DAVID BEDFORD AND RICHARD PHILLIPS

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German immigrants to South Australia, and particularly to the Barossa Valley, produced furniture in a distinctive style often described as ‘Biedermeier’, derived from the dominant style in Germany in the early 19<sup>th</sup> century. Dr Noris Ioannou<sup>1</sup> and Christopher Menz<sup>2</sup> have observed that German cabinetmakers and their South Australian-born descendants in the Barossa retained many elements of Biedermeier long after it was out-of-date in their homeland.

The use of the term ‘Biedermeier’ for the country-style furniture made in the regions settled by Germans needs to be clarified and qualified. As we will explain, this style in South Australia should more accurately be called ‘South Australian Germanic provincial’ style furniture. We will use ‘Barossa style’ for brevity here, although it was not restricted to the Barossa Valley.

How the work of some South Australian ethnic German furniture makers and their descendants transitioned into styles common in general Australian society is not well understood, although covered to some extent by both Ioannou and Menz.<sup>3</sup>

This process of transition is exemplified in the work of Carl Ewald ‘Gluepot’ Graetz (1865–1937). Examples of his work show that Graetz<sup>4</sup> was moving away from the traditional

## 1.

Unknown maker, *wardrobe*, c 1865-1890, cedar (*Toona ciliata*), 164.5 x 89 x 53 cm. A good example of Australian-Germanic provincial style, from outside the Barossa. Probably from South-east Queensland, possibly Lockyer Valley origin

## 2.

Unknown photographer, *Graetz's house (left), workshop (right) at Keyneton*, with a spring cart loaded with two chairs, photograph, c 1900. Private collection



'Barossa style'. Graetz's idiosyncratic designs came from his own mind or from influences prevalent in the wider world and general Australian society.

This article seeks to add to the knowledge about Graetz and his work, to illustrate some examples of his work, and to examine how the 'Barossa style' was transformed.

### German immigration

German settlement of South Australia, especially of the Barossa, is well documented by Ioannou in *The Barossa Folk, Germanic Furniture and Craft Traditions in Australia*.<sup>5</sup> The Lutheran Archives in Adelaide has a long history of documenting the German colonists in South Australia. When Lyall Kupke, the retired archivist of the Lutheran Church of Australia, gave a talk on German immigration to the Pioneers Association of SA, he identified four waves in the earliest period of immigration.

The earliest were religious refugees, mainly from Prussia during the period 1837-47. The first group arrived in 1838 under the leadership of Pastor August Kavel (1798-1860), who established the communities of Klemzig and Hahndorf.

The second wave in the period 1845-55 were miners from the Harz Mountains who worked initially at the Glen Osmond lead-silver mines, later at the Burra copper mines. Political migrants made up the third wave, arriving in the late 1840s as a result of widespread political upheaval in Europe at that time. Economic migrants comprised the fourth wave, arriving from 1848 looking for better opportunities in what was then a prosperous colony.

Dr Ioannou notes that the craftsmen who began their trade in Germany or who worked in the early, strongly Germanic settlements kept fairly closely to the style and tradition established in Germany before their migration. That, he contends, led to the retention of the Biedermeier style and construction techniques, long after they had been discarded in Germany.<sup>6</sup> The style of the vast majority of the work of German immigrant furniture makers and those who followed in the same traditions has been described as Colonial Biedermeier, South Australian Biedermeier<sup>7</sup> or South Australian Colonial Biedermeier.<sup>8</sup>

So, what exactly is Biedermeier style furniture?

### The Biedermeier style

Himmelheber<sup>9</sup> and others record that the Biedermeier style developed in Germany and Austria after the end of the Napoleonic wars in 1815. Many of those battles of liberation had been fought on German soil, resulting in poverty and distress in Germany, leading to a simpler design ethic. An unsurprising consequence was that French Empire style was out of favour in the countries Napoleon had invaded.

The imperial overtones of the [French] Empire style were contrary to the new concepts of freedom; a lavish interior décor showed itself to be too expensive for the economically weaker middle class.<sup>10</sup>

An inward-looking, bourgeois society was created.

As a result of agreements made during the Congress of Vienna and Napoleon's subsequent exile to St Helena in 1815, the Austrian and German bourgeoisie lived amidst a repressive political climate created by Prince Klemens von Metternich of



### 3.

Attributed to Carl Ewald Graetz (1865–1937), *inlaid box*, top showing two concentric lines of inlay in a wide rope-pattern of alternating coloured timbers, Keyneton c 1900, cedar 9.5 x 19.5 x 14.5 cm. Private collection

Austria. The mental attitude of this bourgeoisie, and the manner in which it cultivated a private, comfortable, domestic life,<sup>11</sup> were reflected in the simple, functional yet elegant lines of its household furniture, named after a fictional petit-bourgeois character and known as Biedermeier.<sup>12</sup>

Pure Biedermeier style existed only from 1815 to 1830,<sup>13</sup> featuring simple lines and simple, neo-classical designs.<sup>14</sup> Another characteristic was the use of ornate timber veneers, a skill associated with cabinetmakers rather than carpenters.

Doing justice to the materials was the overriding principle. Wood was the basic material, and the plank the basis of construction. Wood was prized to an unprecedented degree and became the fundamental form of decoration in Biedermeier furniture. The plank became the dominant formal element: glued into large sheets (and of course veneered) it formed smooth, level surfaces.<sup>15</sup>

In Austria and Germany those veneers were often native timbers rather than imported, usually light in colour.<sup>16</sup>

Walnut was the wood most suited to the decorative requirements of the Biedermeier period ... it was never stained ... Bright light colours were preferred, in the same way that simple geometric forms were favoured. These requirements were best met by fruitwoods, especially as these also had a warm tone which corresponded to the Biedermeier desire for comfort.

In the light of this description of Biedermeier, the statement that German settlers worked in the 'Biedermeier style' needs qualification. Christopher Menz notes that high-class cabinetmakers do not seem to have worked in South Australia, so there is no local equivalent of the refined, high-style, finely crafted and detailed European Biedermeier furniture. Menz references American Biedermeier furniture made in Philadelphia,<sup>17</sup> but European Biedermeier would have been a more apt comparison.

Austrian and German Biedermeier texts illustrate furniture very different in nature and construction to that of the Barossa. The level of sophistication and the dominance of veneering of furniture illustrated in books such as those by Georg Himmelheber,<sup>18</sup> Angus Wilkie,<sup>19</sup> and Rudolf Pressler and Robin Straub<sup>20</sup> was not

seen in any documented examples from South Australia, nor has it yet been seen in other German immigrant woodworkers' production in other states. Barossa and other Australian German furniture was always made with solid timber. Sometimes it was inexpensive timber – imported Baltic pine that was painted or grained to represent finer timbers – but no veneered examples have yet been recorded.

In fact, the German immigrant furniture seen in South Australia cannot realistically be described as 'Biedermeier'. It is provincial and practical furniture with only minor references to Biedermeier, which is possibly not surprising as the early cabinetmakers came from Prussia, then on the outskirts of the German states.<sup>21</sup>

### Transition away from the 'Barossa style'

Ioannou claims that what we have called 'Barossa style' persisted until about 1900 in regional South Australia:<sup>22</sup>

From the time of the arrival of German cabinetmakers in Australia in the early nineteenth century, homeland furniture traditions were practised with an unwavering conviction for at least fifty years.



However, he goes on to qualify this

... so long as the close-knit communities in which they worked remained isolated from the cultural and economic influences of the larger urban centres.

That qualification is critical because, with improved roads during the late 19<sup>th</sup> century, that isolation broke down significantly. This was accentuated when the extension of the railway line from Gawler to Nuriootpa was built. The line was completed in 1911.

Menz, following Himmelheber, acknowledges the transition away from the early 'Barossa style':<sup>23</sup>

Despite the isolation some changes in furniture styles in Germany during the nineteenth century are echoed in the changes in furniture produced in South Australia.

The persistence of 'Barossa style' for 50 years was therefore far from universal, with the pressures of society outside the relatively closed South Australian German communities increasing gradually, and resulting in perceptible transitions towards

the styles more widely available in the Australian community. Carl Ewald Graetz's place in the transition is discussed below.

### Carl Ewald 'Gluepot' Graetz

Graetz was known by his second name, Ewald, and his nickname, 'Gluepot' throughout his life. Ioannou records some details about Graetz, his life and practice.<sup>24</sup> More information is available from descendants or relatives still living in the area.<sup>25</sup> We seek to add some new information to what is known about Graetz's life and work, and to illustrate three items that he made or can be attributed to his hand.

Carl Ewald (1865–1937) was the youngest son of Rudolph Ferdinand Graetz and Johanne Eleonore Rothe, who had married on 6 July 1854.<sup>26</sup> Rudolph and Johanne raised a large family near Keyneton on the eastern boundary of the Barossa. Their six sons eventually purchased their own land and built their own farms near their parents' original property. The concentration of families of the same name led to the area then being called Graetztown, but today only the name Keyneton is used.

Ewald began his business in 1887, which he announced in German in the

### 4.

Attributed to Carl Ewald Graetz (1865–1937), *inlaid box*, front showing the zig-zag inlay in the Baltic pine carcass with a base of Australian red cedar. On the lid, the upper edge of the box shows alternately coloured cedar and Baltic pine. Keyneton c 1900, 9.5 x 19.5 x 14.5 cm. Private collection

*Deutsche Kirchen- und Missions-Zeitung* [*German Churches and Missions News*] on 12 May. Translated,<sup>27</sup> his announcement, in the style of his times stated:

C. Ewald Grätz Cabinetmaker and Builder, North Rhine [Keyneton]. Advises all friends and the Public that I have opened as Cabinetmaker. All work and every order will be attended to in the shortest time at a cheap rate. Chests of drawers, wardrobes, glass cupboards, tables, butter machines, coffins, etc. good and solid work at moderate prices.

Two years later at the age of 23, Carl Ewald Graetz married Elisabeth Emma Linke (1868–1943) on 9 May 1889. Her first name can be spelt with an 's' or a 'z';

in a family history published in 1987<sup>28</sup> by Dulcie Love, it is spelled with a 'z' but both Ioannou and her death notice in 1943<sup>29</sup> spell it with an 's'. However, she was always known by her second name Emma, as painted on a blanket chest he made for her,<sup>30</sup> described in Love's family history, and in Gluepot's death notice:<sup>31</sup>

GRAETZ.—On the 10th March, at the Angaston Hospital, Carl Ewald, beloved husband of Emma Graetz, of Keyneton, aged 71 years.

Dulcie had lived with Ewald and Emma for nine months when she was a young girl and her family history provides some insight about Graetz.<sup>32</sup>

Ewald was a versatile man interested in many things – he wrote poetry, organised items at functions, invented an effective fly catcher, and many other gadgets and was a skilled carpenter and builder. The old building where he had his workshop was also the mail coach stop.

Ioannou<sup>33</sup> describes Graetz's production of furniture as limited but very innovative. He also records his training apprentices from time to time:<sup>34</sup>

Graetz' workshop soon expanded to employ a handful of apprentices, including his own three sons between 1895 and 1915, together with William Seebo in the 1890s, and Richard Edwards from 1902 to 1904.

It therefore seems likely that there was a reasonable production from his workshop.

Ioannou heads his chapter " 'Gluepot' Graetz: Showmanship in wood"<sup>35</sup> and states that Graetz's work built on, but varied from, the traditions of the Lutheran cabinetmakers before him.<sup>36</sup>

Whereas the majority of contemporary Barossa cabinetmakers adhered to a variety of homeland furniture styles which favoured the

neo-baroque and rococo, Graetz's style was chiefly based on the Gothic Revival.

As will be seen from the section on Biedermeier style, neither of the terms neo-Baroque nor neo-Rococo can be validly used for it, so this reference is at odds with Ioannou's assertions that the Barossa furniture was in the Biedermeier style.

Ioannou also records that Ewald 'was spoken of as the personality of the family' and, 'This fun-loving and creative aspect of his personality cannot be over-emphasised as it had direct bearing on his woodworking skills.' Two of the items we illustrate provide strong visual support to Ioannou's statements as to Graetz's creativity and his use of the Gothic Revival style.

Ioannou posits that Graetz 'liked his wine – a Barossa euphemism for excessive drinking'. This comment is perhaps related to a report in the Angaston *Leader* of 1923 titled The Keyneton Sly Grog Case,<sup>37</sup> which reports that Ewald was prosecuted in the Angaston Court on 12 September that year. Graetz admitted to, and was found guilty of, being an unlicensed supplier of alcohol.

Carl Ewald Graetz, of near Keyneton, fell in heavily on a charge of sly grog selling, at the Angaston Court on Wednesday, before Mr. S. D Ronald, S.M. but he appeared to be much more distressed over the confiscation of his Jars, which now become the property of the Crown. The penalty is £10 to £100 in default 6 months imprisonment. Defendant entered a plea of guilty to both charges, and was fined £10 on each, plus costs, in default two months. Defendant asked for a month in which to pay, but was only allowed fourteen days. Sub-Inspector Giles prosecuted.

Graetz was alleged to have been making £10 per week from that trade. Graetz played it down, claiming that he

made not more than 5/ a week, and witness said, "You have been running this grog shop for about 30 years." Graetz had replied "Not that long."

Evidence at the court case did not show that Graetz was a heavy consumer of his own alcohol. However, family memories are that his drinking became such a problem for Graetz that his marriage broke down and he moved out of the matrimonial home and his workshop in the 1920s.<sup>38</sup> The 'Keyneton Sly Grog Case' suggests that Graetz was still in his home and workshop in 1923. It is possible that the stigma of the court case had a negative effect on the marriage.

### The nickname 'Gluepot'

Ioannou<sup>39</sup> mentions folklore that Graetz had earned his nickname because

he was sometimes 'not quite sober' ... a pot of glue was always kept handy and frequently used to fix poorly made joinery.

We cannot comment on the usual quality of Gluepot's joinery nor his sobriety but do not accept this explanation. When making furniture using hide (collagen) glue, one would usually have a gluepot simmering quietly in the corner, as at the time it was the only adhesive available and was used for all glued joints. However, hide glue is not renowned for its strength for 'gappy' or badly made joints; like most adhesives, it works best with very well-made, tight joints.

In the Barossa, RP heard another explanation of the nickname, that Graetz's workshop (**plate 2**) was on a corner that became periodically inundated and very sticky with mud – like a glue pot, so that vehicles would have difficulty getting through it. Love's family history<sup>40</sup> uses a third name for the site, 'Ramshead Corner'.

### Graetz's training in woodwork

Ioannou postulates

Although the identity of the master cabinetmaker or workshop of his

## 5.

Attributed to Carl Ewald Graetz (1865–1937), *cabinet*, Keyneton c 1890, stained pine, 120 x 120 x 45 cm. The painted/pigmented finished cabinet has two asymmetrically glazed doors. It is surmounted by a version of the common Germanic tradition 'moustache-shaped' pediment and is extensively decorated. Private collection

training is not recorded, various material and other clues indicate that it was almost certainly Hans Rasmus, although other woodcraftsmen may also have been involved ...

Ioannou's supposition is not supported by documentary evidence. Graetz's obituary<sup>41</sup> records:

LATE MR C E GRAETZ ... He learnt the carpentering trade with Mr. Marshall, at Eden Valley, and Mr. Jaensch at Murray Bridge, later going into business on his own account ...

Frederick William Marshall (or Frederick Wilhelm Maershal), a carpenter late of Gruenberg (now Karalta), is recorded as being insolvent in 1886.<sup>42</sup> Historical newspapers record many people by the surname Jaensch in Murray Bridge, recorded working as a butcher, horse breeder, pound keeper, stock agent etc. No records for a carpenter, cabinetmaker or builder by that surname have yet been found, so we don't yet know if Graetz was trained to a higher level than as a carpenter.

### Influences on Graetz's work

Graetz was working as a 'cabinetmaker' according to his advertisement of 1887, until about the mid 1920s,<sup>43</sup> long after the waves of German immigration. The isolation that supported the continuation of traditional Germanic folk styles had disappeared or was doing so quickly. Coupled with Graetz's social nature,<sup>44</sup> regular attendance at



fairs as reported by Dulcie Love<sup>45</sup> and Ioannou,<sup>46</sup> his location at the mail-stop and his sly-grog business, we speculate that Graetz would have known of and talked about the many changes that were occurring in his society.

No 19<sup>th</sup>-century German furniture pattern books have come to light in South Australia, although many were published in Germany during the later years. Menz speculates 'whether ideas from Germany came in the form of pattern books or whether new designs and styles were introduced by new arrivals or observed on visits back to Germany.' We don't know the answer but we do know that furniture designs in Germany and throughout the world had changed considerably since the early 19<sup>th</sup> century.<sup>47</sup>

It is not surprising that at least some of Graetz's work is a significant departure from earlier Barossa Germanic furniture. Many of Graetz's designs were either very individual and inventive or

else paralleled the changes that were occurring in Germany and the rest of the world rather than preserving the older traditions. Graetz introduced Gothic Revival and typical late 19<sup>th</sup> century or Edwardian decorative elements such as turned turrets and patterned and coloured glass into his work. Graetz stands out as a leader for the changes of style among the German cabinetmakers in the Barossa.

### Finding examples of Graetz's work

In September 1982, Charles Holub of Barbican Antiques in Unley Park SA sold a very decorative cabinet or what appeared to be the top half of a bookcase (**plate 5**) that Holub attributed to Graetz. In 1984 the buyer of the cabinet bought the mirror (**plates 6–8**) from the same dealer. Later, he bought the small box (**plates 3–4**) from the house where Graetz had lived in Keyneton. When visiting Graetz's house, the buyer



## 6.

Attributed to Carl Ewald Graetz (1865–1937), *Toilet mirror*, Keyneton c 1904, h 84 w 64.8 d 29 cm.

Note the many layers of decoration including the use of a range of timbers, vibrant coloured glass sections, differently coloured, painted scalloped edges, glass knob, brass or gilded buttons and floral decoration to the chamfer-ground-edged mirror. Private collection

saw other, very similar cabinets still in the house, which supported Holub's attribution of the items to Graetz.

Descriptions of the timbers used are sometimes vague because we have not been able to inspect these items personally – only high-quality photographs.

### Purchase

The owner of the items writes:

At that time [1982] both Charles and Khai Liew (trading as Aghora Furniture) had developed an interest in SA Barossa style furniture and folk art, and were stimulating an interest in it by the AGSA as well as with their clientele [including me]. Both were making regular buying trips to the Barossa, and Charles had identified the idiosyncratic style of Gluepot Graetz. On New Year's Day 1984,

introduced by my friend, Angaston historian and genealogist Kingsley Ireland, I was able to visit the house where Graetz had lived, and which still had some of his furniture in situ. I took some colour photographs there, and was able to buy that little wooden inlaid box you saw, which was in just such a bookcase top or display case as I had bought from Charles. I had wondered why those cabinet tops appeared on the market, but never the bases. In the house all became clear. On each side of the fireplace surround and mantelpiece which protruded into the room was a recessed area between the fireplace and the side walls. On each side was a cupboard mounted on the floor, and rising to almost the level of the mantelpiece, but really it was only a façade with doors and a top, with the

glazed upper section mounted on it. A descendant or relative, Hildegard Graetz, was living in the adjoining house on the property, showed me around, and let me buy the little box. There were also a couple of cupboards in other rooms, with the same decorative chip carving and painted decoration as my bookcase top and toilet mirror, though the mirror is far more flamboyant.

What has been described as 'a façade' is an example of a built-in cupboard to the recess between the fireplace and the adjacent doorway or wall. Such built-ins seem to have been common; when DB was restoring an 1888 sandstone house in Hobart, the removal of very many layers of wallpaper revealed the witness marks on the original coloured plaster wall surfaces for similar built-in cupboards.

The seller of the box, Martha Hildegard Graetz, neé Semmler, was Gluepot's daughter-in-law.<sup>48</sup>

### Examples of Graetz's cabinetmaking

The first example is a small box decorated with an inlaid rope pattern inlay and border (plates 3–4), a design described but not illustrated by Ioannou.<sup>49</sup> The purchase of this box from Graetz's daughter-in-law and from his house make it almost certain that Graetz made it.

The box is inlaid on all the visible surfaces. The centre of the Australian red cedar (cedar) top of the box is inlaid with a design of three flowers and three small branches of leaves. The daisy-like flowers have six ray florets. The closest plant that we can find in appearance is *Chrysanthemoides monilifera*, Boneseed, a plant introduced from South Africa to prevent soil erosion that has since become an invasive weed.

At the time that Graetz illustrated this plant it would have been regarded as a pretty and useful introduction; its invasive properties only became apparent to ecologists later in the 20th century. The sprig of flowers is surrounded by two concentric lines of wide rope-pattern inlay of alternating coloured timbers. Interestingly, the angle of the rope-pattern reverses not quite in the centre of the top of the image (hinge-side of the box) and about one-third of the way across for the inner band. The detailing is quite coarse, almost like a practice or apprentice piece.

The sides of the box are made of Baltic pine, decorated with inlays. The most prominent inlay is a zig-zag pattern of alternating coloured timbers in an angled stripe pattern that runs around the front and sides of the box. The top edge is decorated with an inlay of alternating coloured rectangles of red cedar and Baltic pine and the base has a solid line of darker cedar.

Signs of old damage to each side of the keyhole suggest that it may have had an original pressed-metal decorative escutcheon. However, the owner believes it was always just a simple triangular keyhole opening and the damage is from the screws on an interior lock (now missing).

The alternating coloured timbers of the parquetry inlay appear to be cedar and Baltic pine. The inlaid floral marquetry and leaves appear to be Kauri pine, with the flowers stained and hand-painted, and with stippling on the ray florets. Similar stylised floral designs were common in the Arts and Crafts style around 1900 in various media.

The second example (**plate 5**) is one of the built-in 'cabinet tops.' The

## 7.

Attributed to Carl Ewald Graetz (1865–1937), *Toilet mirror*, detail of small drawers to RHS of mirror, Keyneton c 1904. Note the exposed dovetail joints on the sides, different timbers for the drawer fronts, carcass and chamfer-edged top. The painted stain decoration is inspired by plant motifs and may represent the Tree of Life. Private collection



painted/pigmented finished cabinet has two, matching, mirror-image, asymmetrically glazed doors. It is surmounted by a version of the common traditional Germanic 'moustache-shaped' pediment, which has been further decorated by being ebonised on the upper edge and with gilded brass 'buttons' above a shaped cornice moulding. The original presence of end finials flanking the pediment is witnessed by broken remnants of the fixing dowels. The two glazed doors are each a mirror image of the other, with the edges and glazing bars decorated with scalloped edges and gilded ornate buttons. The doors and the two small underhanging drawers bear ornate glass knobs. The escutcheons are mother-of-pearl. The glazing is a combination of large clear panes in an arch-top panel surrounded above and to the sides with ornate floral pattern etched glass with coloured examples of the same to the corners. The cabinet is supported on two carved and shaped bracket feet. A space under the cabinet

could be used to accommodate serving plates or similar items.

The original location of the cabinet in the house is unknown, as is the original purpose of the drawers. If it had been in the dining room the drawers may have been used for cutlery, however, that is speculation.

This cabinet being an exact match for similar cabinets still in Graetz's house in 1984 makes it certain that Graetz made it. Ioannou<sup>50</sup> publishes an image of a very similarly decorated kitchen or drawing room dresser made by Graetz, which he describes as "Graetz' Gothic-inspired but eclectic ... dresser is flamboyantly-decorated ..." Ioannou dates the cabinet he illustrates c 1900. It seems likely that the example illustrated here would have been installed not long after Carl Ewald and Emma moved into the house after their marriage in 1889.

The third example and most decorative piece is a toilet mirror (**plates 6–8**) that is an exceptional example of what Ioannou describes as Graetz's

‘signature style.’<sup>51</sup> The almost certain attribution of the mirror to Graetz is based partly on the details of its purchase, but also on the very eclectic and Gothic Revival design features that it incorporates – in particular, the scalloped edges of the timber frame and the generous use of gilded brass buttons.

The mirror has been made in the flamboyant, eclectic Gothic Revival style that Graetz developed.<sup>52</sup> The presentation and geometric elements are complex, different species of contrasting coloured timbers and painted areas creating a very colourful appearance. He used the different natural colours of the timber, clear finished, plus stains along with gold, red, blue and green painted sections to create a complex but pleasing effect. He used different timbers at the sides of the glass mirror to those at the top and base and extended both the vertical and horizontal elements past the ‘framing’ of the mirror glass to connect to the second vertical and horizontal elements.

The base is a substantial, shaped solid block of Kauri pine on four turned feet and with inset, convex faced darker timber (probably silky oak) drawer with a glass knob. The upper edge has concave carved, scalloped decoration with the concave areas painted or stained in different colours. The side edges of the base are chamfered at about 45°. Two side cabinets are mounted on the upper surface, each with two small drawer fronts of different timbers with small brass knobs. The upper small drawer fronts on both sides are a timber with large medullary rays, possibly a pale *Allocasuarina* species or *Grevillea robusta*, Southern Silky Oak. The lower small drawer fronts resemble *Acacia melanoxylon* (Blackwood). Only physical examination with a lens or microscope by a qualified wood technologist or suitably trained botanist would identify the timbers.

The side cabinets themselves have some unusual detailing, with exposed through-dovetail joints and the use of several different timbers. The tops of these small cabinets appear to be Kauri pine. They have chamfered edges and

painted decoration in ink or stain with a plant motif similar to an illustration of an Assyrian sacred tree from Nimrud<sup>53</sup> and possibly representing the Tree of Life.

On the rear of each of the side cabinets stand the substantial mirror supports – each square in cross section except at the turned end, which has a long conical tip subtended by a flattened spherical shape. The very tip of the cone appears to have been painted with gold paint or gilded. The centrally pivoting mirror is attached about midway up these uprights. Just under half of the length of the mirror supports is decorated with a deeper version of the concave carved, scalloped decoration with the concave areas painted or stained in different colours seen on the base.

The chamfer-ground-edge rectangular mirror presents as having three shaped, carved and coloured vertical elements on each side. Each of those vertical elements terminates in a turned, tapered, long conical finial of graduated heights. The innermost finials are the tallest and the outermost are the shortest. The outermost of those vertical elements, discussed above, support the mirror itself, which is double framed with alternately coloured timber elements: at the immediate sides there are darker timber verticals but at the top and base are golden coloured timber elements. The spaces between the inner and outer elements are filled with recessed sections of coloured transparent glass, with the small square corner sections being mirrored glass.

The two outer vertical frame units at each side of the mirror are probably Kauri pine, while the two inner frame elements appear to be *Toona ciliata*, Australian red cedar. At the intersections of the vertical and horizontal elements and at the halfway mark of the outer frame there are ornate brass decorative buttons. Both the horizontal and vertical frame elements are decorated with the same concave carved, scalloped decoration with the concave areas painted or stained in different colours as the mirror supports.

Glued on the back of the mirror is a paper label with the remains of an inscription, but there has been an attempt to obliterate it by over-marking and with a layer of stain applied. The paper has darkened, fractured and flaked. The label and date have become heavily obscured, illegible under normal light.

We suggested the owner try an ultraviolet light on the label, and he found that it appears to be a presentation inscription for a gift. Under UV light, ‘November’ and ‘1904’ are reasonably clear. The exact date could be interpreted as the 16th.

### Owner of the mirror

Germanic cabinetmakers traditionally presented examples of their best work to immediate family members, often on an important anniversary. Ioannou describes numerous examples of the practice including Karl Launer’s chests of drawers for his daughters<sup>54</sup> and Graetz’s own 1888 gift of a blanket box to his fiancée Emma Linke.<sup>55</sup> That blanket box is instructional and helpful in attribution. Graetz decorated that box with scalloped edges, which he enlivened with gold paint. Similar scalloped edges are seen on the cabinet, where they are stained darker than the surrounding timber finish, and on the mirror where they are painted with black, blue, green, gold or red paint.

Because the mirror is such a special and very decorative item, it is very likely that it was made as a presentation piece, most likely for a family member. So we searched for any special family dates such as birthdays in November and in 1904. We drew a blank on birthdays and on 16 November. The only significant family event that we have been able to find for 1904 is Carl Ewald’s parents’ 50<sup>th</sup> wedding anniversary, but that was on 6 July. It is possible that the mirror was a present from Carl Ewald to his mother for that anniversary but was not ready in time. Otherwise it may have been made as a special commission outside the family circle, although that is less likely.

The mirror is certainly a flamboyant and complicated design, using less-common timbers and an unusual laminated construction in the vertical uprights. It is extremely decorative, using different timbers, glass, carving, paint and ornate brass 'buttons' to create a unique visual effect. Almost every element in the mirror has been decorated in at least one way and often in two ways. Even the chamfer-ground-edge mirror has then had a spray of white flowers and green stems painted on its surface.

Ioannou illustrates a number of items of Graetz's work, including the 1888 pine blanket box and cabinet referred to above, as well as a chest of drawers.<sup>56</sup>

## Conclusion

These three items show different aspects of Graetz's design and cabinetmaking skills. It seems certain that the small box was either made very quickly for one of the fairs at which Graetz sold items<sup>57</sup> or else was an early practice piece that Graetz retained himself, possibly as a reminder of his beginnings as a furniture maker. The second and third items, cabinet and mirror, are much higher quality and have many features in common. The mirror can be seen as the culmination of Graetz's design development and cabinetmaking skills, as well as a great example of his flamboyant character.

Whether the mirror was made as a 50<sup>th</sup> wedding anniversary present or not may never be known, but does seem a likely explanation. The reasons that the label was so thoroughly obscured may also remain unknown. However, there was considerable anti-German sentiment during and after both the World Wars and whoever owned it at that time may have set out to obliterate its Germanic origins, not realising that the mirror was a witness of its own history.

## ACKNOWLEDGEMENTS

We would like to thank Luke Rothe for supplying photographs and checking our facts and Yvonne Barber for family history and Trove research.

## NOTES

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3. Menz *op cit* p 8.
4. Ioannou *op cit* p 125.
5. *Ibid* p 12.
6. *Ibid* p 162.
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9. Georg Himmelheber, *Biedermeier Furniture*, Faber & Faber, London 1974 p 23 & 29.
10. Rudolf Pressler & Robin Straub, *Biedermeier Furniture with values*, Schlißler USA, 1996 p 18.
11. *Ibid* p 10.
12. Angus Wilkie, *Biedermeier*, Chatto & Windus, London, 1987 p 17.
13. Pressler p 12; Himmelheber p 25.
14. *Ibid* p 25, 29.
15. *Ibid* p 33.
16. *Ibid* p 39.
17. Menz *op cit* p 8.
18. Himmelheber *op cit*.
19. *Ibid*.
20. Pressler *op cit*.
21. Ioannou *op cit* p 12.
22. *Ibid* p 162.
23. Menz *op cit* p 8.
24. Ioannou *op cit* p 125.
25. Pers comm Rothe family.
26. [http://graememoad.com/Family/WC11/WC11\\_412.HTM](http://graememoad.com/Family/WC11/WC11_412.HTM) accessed 18 Aug 2020.
27. Ioannou *op cit* p 127.
28. Dulcie Love, *The Jaeschke Connections*, 1987 p 150-152.
29. *Leader* (Angaston), 10 Jun 1943 p 3.
30. Ioannou *op cit* p 127.
31. *Advertiser* 11 Mar 1937 p 12.
32. *Love op cit* p 152; *Chronicle* 18 Mar 1837 p 45.
33. Ioannou *op cit* p 128.
34. *Ibid* p 127.
35. *Ibid* p 125.
36. *Ibid* p 129.
37. *Leader* (Angaston), 14 Sep 1923 p 3.
38. Pers comm L. Rothe 'Graetz married in 1889, and died in 1937. His marriage broke down due to his drinking habit, and it appears that he lived elsewhere in his later years. But we could probably establish that he lived in the house from late 1880s to the 1920s.'
39. Ioannou *op cit* p 128.
40. Menz *op cit* p 151.
41. *Leader* (Angaston, SA) 18 Mar 1937 p 4.
42. *South Australian Register* (Adelaide) 18 Aug 1886 p 3; *SA Weekly Chronicle* 17 Jul 1886 p 3.
43. See n 38
44. *Ibid*.
45. *Love op cit* p 152.
46. Ioannou *op cit* p 126.
47. Menz *op cit* p 8.
48. Hildegard Semmler married Carl Rudolph Siegfried (Fred) Graetz in 1948, *Leader* (Angaston) 12 Feb 1948 p 9.
49. Ioannou *op cit* p 129.
50. *Ibid* p 124.
51. *Ibid* p 128.
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54. Ioannou *op cit* p 91.
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56. *Ibid* p 125.
57. *Ibid* p 126.



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# William Paul Dowling: artist, artist-photographer and photographer

Dublin-born William Paul Dowling (c 1822–1877) worked in London as a draftsman and artist before his Irish Nationalist political activities led to his being transported to Van Diemen’s Land for sedition. Here, the Irish Catholic convict established a reputation as a portrait artist, gradually adapting to the new technology of photography. For the first time, Robert Stevens combines a look at his life, well documented through the many letters he wrote home, with an analysis of his art and photography, to reveal the story of this talented Irish patriot who made a new life in Tasmania.

## 1.

After H Warren, *Attack on the Police by the People under Smith O’Brien in Ballingarry, Ireland 1848*, History of Ireland, c 1854, lithograph, 16 x 13 cm. Agefotostock, image code XY2-1348598

## 2.

After William Paul Dowling (c 1822–1877), *Wm Cuffey [Cuffay], Drawn in his Cell in Newgate, By his Fellow Sufferer, Wm Dowling*, lithograph, 1848, 30.8 x 21.5 cm. National Portrait Gallery London, NPG D13148

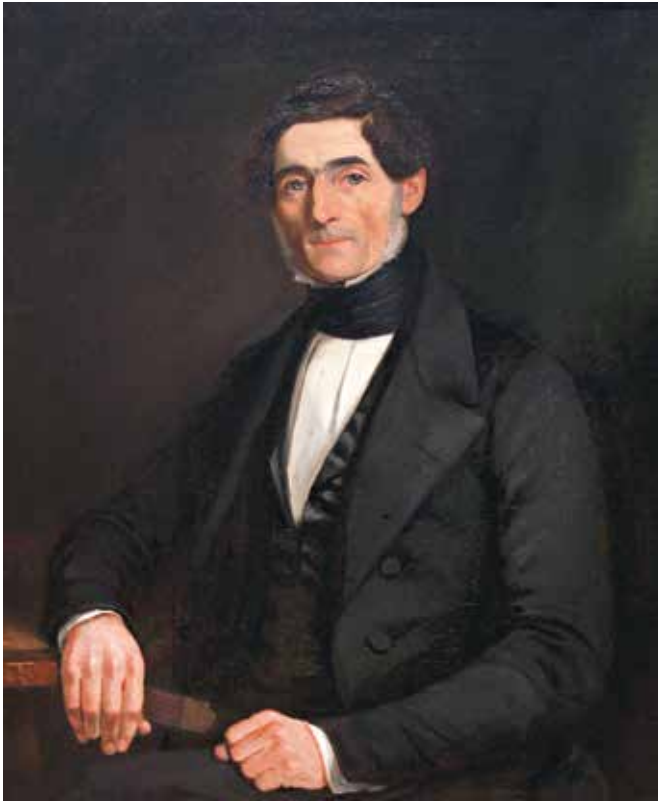
## ROBERT STEVENS

William Paul Dowling (c 1822–1877), though his birth is often given as 1824, was possibly the ‘William Dowling’ baptised 26 December 1822 at the Pro-Cathedral in Dublin.<sup>1</sup> William was known in the family by his baptismal name, but in Tasmania, outside the family he was often known as Paul, a later confirmation name.<sup>2</sup>

Much of the information about William Paul Dowling comes through his letters, mostly to his brother John in Ireland, edited by Margaret Glover and

Alf Maclochlainn and published in 2005.<sup>3</sup> William was the eighth of nine children of Bernard Dowling and Marcella née McIvor. Bernard, a Catholic attorney, apparently practised from his residence, a shared house at 47 Marlborough Street, a mixed commercial street near the centre of Dublin.<sup>4</sup> Marcella died in 1827 and Bernard in 1846.<sup>5</sup>

He is possibly the William Dowling who attended the Carmelite private boarding school, at the Seminary of Mount St Joseph in the Monastery of Clondalkin, 4 km from the suburbs of Dublin, and won prizes in orthography



and catechism at the December 1838 examinations,<sup>6</sup> and reading and writing reported in July 1841.<sup>7</sup> At the time, only the Church ran such private schools. Daniel O’Connell was a patron of the school, a hero to William and leader of the Irish Nationalists who aimed to repeal the legislation joining Ireland to Great Britain and re-establish an independent Irish Parliament.<sup>8</sup>

Dowling trained as an artist at the Art School of the Royal Dublin Society, and after being admitted to the Modelling (as ‘William Dowling’) and Landscape and Ornament (as ‘William Dooling’) Schools in November 1839, won prizes in 1841 and 1842.<sup>9</sup> The award presentation in December 1842 was chaired by the Lieutenant Governor of Ireland, Earl de Grey.<sup>10</sup> The Lord Chancellor of Ireland, Lord Mayor, Archbishop of Dublin and many other eminent citizens attended. William won five prizes: Landscapes in Pencil, Ornaments in Chalk, Cattle in Chalk, Drawings from the Round, and Muscular Figure in Clay. His prizes were a library of books: Jonathan Richardson’s *Theory of Painting*, John Flaxman’s *Anatomical Studies*, William Smith’s *Dictionary of Greek and Roman*

*Antiquities* and Allan Cunningham’s *Lives of the Most Eminent British Painters, Sculptors and Architects*.

### An Irish nationalist

Raised and educated in a community where loyalty to Ireland was pronounced, Dowling became active politically, first as an Irish nationalist, then a Young Irelander. At the age of 20, he wrote a poem, ‘Liberty’; this verse conveys his nationalist ideals, his education and literary ability:

Up sons of Erin, prostrate race  
 Duerd on the swords of liberty,  
 Let supplication now give place  
 To Freedom’s dread authority.  
 Ask not, but take, that heav’n  
 sprung right,  
 Which keeps the edge of  
 patriot brands,  
 Which Saxon fraud, not Saxon might,  
 Wrung from your sires’  
 unconquer’d hands.<sup>11</sup>

The Irish Potato Famine began in mid-1845, weakening the economy. A cycle of starvation, disease, evictions and emigration commenced, and Irish

### 3.

William Paul Dowling (c 1822–1877), *Robin Vaughan Hood*, 1851, oil on canvas, 77 x 64 cm. Queen Victoria Museum & Art Gallery, QVM:1997:FP0037, gift of Mr & Mrs E P T Simpson through the family of William Percy Hood and the QVMAG Foundation 1997

### 4.

William Paul Dowling (c 1822–1877), *Sarah Lloyd Hood*, 1851, oil on canvas, 77 x 64 cm. Queen Victoria Museum & Art Gallery, QVM:1997:FP0037, gift of Mr & Mrs E P T Simpson through the family of William Percy Hood and the QVMAG Foundation 1997

Nationalism heightened. The poor tried to seize food, and violence increased. The British Government responded largely with indifference or repression.<sup>12</sup>

In July 1846 younger militants in O’Connell’s movement broke with their leader, and in January 1847 established the Irish Confederation, under William Smith O’Brien, who had been second



5.

William Paul Dowling (c 1822–1877), *Marie Louise (Minnie) Allport*, 1850, colour crayon on paper pasted on cardboard, paper crayon original, 31.8 x 31.5 cm. Allport Library & Museum of Fine Arts, accession no FA 276a, Record ID SD\_ILS:86500

6.

William Paul Dowling (c 1822–1877), *Marie Louise Crowther*, c 1852, oil on canvas, 35.3 cm (diam). Art Gallery of South Australia, 885P27, M J M Carter AO Collection 1988



### Living in England, 1845–1848

Dowling had begun working as an artist before moving to England about 1845, as indicated in a letter home asking his brother John to varnish a portrait:

*I wish if you can spare time you would buy 2 pennyworth of Mastic varnish ... and take the large brush with a short handle ... and go out to her house ... Before you Varnish the painting feel the dark parts to try that they are quite dry, if so, rub the varnish freely over it not missing any spot, if not, the flesh and light parts first, and then cover the remainder.*<sup>15</sup>

In London he worked as a draughtsman during the railway boom and mixed with both Young Irelanders and Chartists, an action fraught with danger.<sup>16</sup> In 1848, it sometimes became difficult to distinguish between Chartists and Young Irelanders who were mutually supportive.<sup>17</sup> In 1848, many countries in Europe were racked by political upheaval – ‘the most widespread revolutionary wave in European history’.<sup>18</sup>

The Davis Club in London was an Irish Confederate Club, attracting ‘better-off’ Young Irelanders.<sup>19</sup> Dowling became its

Secretary after the previous incumbent was imprisoned for sedition on 8 July 1848. At a meeting when president Kenealy, a barrister away on circuit, was absent, they adopted ‘physical force resolutions.’ Later, Kenealy proposed a new resolution deprecating violence but Dowling and a large majority opposed this, leading to Kenealy’s resignation. Dowling was then invited to join the militant Chartist Committee and was initiated into their projects.<sup>20</sup>

On 10 April 1848, Feargus O’Connor led a mass meeting supporting Chartism on Kennington Common. The meeting was to precede a procession to the House of Commons to present a petition to Parliament. However Prime Minister Lord John Russell persuaded O’Connor not to present the petition, and as a result the rally lacked impact. The radical element, upset by this failure, became more aggressively republican. These were Dowling’s new acquaintances.<sup>21</sup> When Confederate leader John Mitchel was convicted and transported to Van Diemen’s Land in May 1848, unrest increased.

Dowling was in London when O’Brien led an unsuccessful revolt in Tipperary on 29 July 1848. This ‘Ballinagarry

to O’Connell. Advocating greater use of force, its followers the Young Irelanders or Confederates included Dowling.<sup>13</sup>

Chartism, a movement which sought political rights and influence for the working class, was active in Britain. In 1838, William Lovett and Francis Place drew up a People’s Charter of demands for The London Working Men’s Association.<sup>14</sup>



Uprising', the most famous of the Young Irelander rebellions, erupted at Widow McCormack's house at Farrenrory, near Ballingarry (**plate 1**).<sup>22</sup> Confederates William Smith O'Brien, Thomas Meagher, Terence McManus and Patrick O'Donohue were captured, convicted and transported to Van Diemen's Land. Then in August 1848, Confederate leaders John Martin and Kevin O'Doherty were sentenced to transportation to Van Diemen's Land.

The radical Chartists planned an armed rebellion. They plotted to set London ablaze in several places, attack and burn police stations and proclaim a republic on 16 August 1848. However, committee member Powell alias Johnston, a police spy, had infiltrated the Chartists. The uprising, known as the 'Orange Tree Conspiracy' as several of the conspirators were arrested at the Orange Tree public house, failed.<sup>23</sup> By the afternoon of 16 August many of the leaders were in custody and troops on full alert at Buckingham Palace, The Tower, Royal Mint, Bank of England and other potential targets.<sup>24</sup>

Dowling was arrested on Lambeth Walk on 20 August 1848 with incriminating Young Irelander

documents and a letter to his sister Ann in his possession. The letter noted his precarious situation, 'I am now an outlaw ... my neck is in danger if I am caught'. He mentioned his intention to abandon politics for a while and paint portraits – perhaps revealing his greater commitment to his profession – but too late.<sup>25</sup>

At his first appearance before a magistrate, Dowling stated that he wasn't an English factionist but an Irish nationalist and wanted only to free his country.<sup>26</sup>

In Newgate Prison, he sketched portraits of his fellow conspirators. A lithograph taken from one of these portrays a smug Chartist leader William Cuffay, a tailor, in the clothes he wore in court, 'immaculately tailored and befitting a man of his trade' (**plate 2**). William wrote that Cuffay had acquired a notoriety which 'his vanity made him mistake for fame', describing fellow Chartist leader George Mullins as 'a surgeon by profession with a heart as light as a bee'. He concluded 'we are more like a pack of big school-boys than half-convicted felons.'<sup>27</sup> Perhaps William had realised the folly of his association with the Chartists.

At his trial on 22–23 September 1848, the prosecution argued that Dowling had

## 7.

William Paul Dowling (c 1822–1877), *Daughters of J R Buckland*, 1850, coloured chalks on brown paper, 49.5 x 41.5 cm. Art Gallery of South Australia 20083D10, gift of P & L Howell through the Art Gallery of South Australia Foundation 2008

## 8.

William Paul Dowling (c 1822–1877), *Frances Meredith and Eliza Jane Windsor*, c 1850s, watercolour and pastel on paper. Narryna Heritage Museum, Hobart

joined the Chartists' organising committee to represent the Irish body and stated that William was not charged with being a Chartist. It added that he and his counsel were Confederates who despised the Chartists. Dowling interrupted with one word "No!" – honest, principled and indicating that he respected the ideals of the Chartists and had not been using them for his own ends.

William was found guilty on a second count:



**9.**

William Paul Dowling (c 1822–1877), *Portrait of a Young Woman*, c 1850s, watercolour and pastel on medium weight wove paper, 36.5 x 30 cm (oval). Private collection

**10.**

William Paul Dowling (c 1822–1877), *Marion Thomson*, 1851, colour crayon on beige paper, 38 x 32 cm. Private collection

that he joined the movement for the purpose of assisting in the dismemberment of the Empire by separating, by force of arms, Ireland from this country.

When asked why he should not receive judgement in accordance with the law, he replied that ‘only tyrants insist that patriotism is a felony’. On passing sentence, the judge asked Dowling:

What right had you to set up your understanding against the experience of mankind and the result of ancient wisdom that that which the Constitution of this country has

branded a felony, you have chosen to call patriotism?<sup>28</sup>

Dowling, fellow Confederate Thomas Fay, and Chartists William Cuffay, Joseph Ritchie, William Lacy and later George Bridge Mullins were all sentenced to transportation to Van Diemen’s Land.<sup>29</sup> Most were convicted of committing the new crime of ‘treason felony’, legislated because jurors had been reluctant to find prisoners guilty of high treason, the penalty for which was ‘hanging, drawing and quartering’.<sup>30</sup>

On 17 August 1849, Dowling, aged about 26, departed London aboard the *Adelaide*, a ship of 640 tons, built in Calcutta in 1832.<sup>31</sup>

On first sighting Tasmania, Dowling displayed his literary skills:

But the grand object which attracted all eyes was a long range of purple mountains which lay in the distance off our larwood bows, as beautifully varied in its outline as any in our own dear land, here distinctly marked against the lighter clouds and those receding lost in obscurity. But after all it has no attractions for me, there are no classic or social recollections connected with it, it has been the theatre of no

stirring events, the birthplace of no great men. Compared with our own venerable & venerated country, it is as a hothouse mushroom to the tall Cedar of Lebanon.<sup>32</sup>

Father William Hall, who had accompanied Bishop R W Willson to Hobart in 1844, came on board to meet Catholic prisoners and confided that Meagher, O’Donohue, Martin, O’Doherty and O’Brien were held in different places and closely watched. Later, Dowling’s Irish loyalty helped him gain the patronage of the Irish clergy and community in a land where Catholics were a minority made up chiefly of convicts and economic refugees from Ireland.

The *Adelaide* arrived in Hobart on 29 November 1849, where Dowling and 39 other men disembarked, then sailed on via Port Phillip to Port Jackson, arriving 24 December 1849.<sup>33</sup> Surgeon Frederick W Le Grand reported that the healthy state of the convicts was due to:

... the attention in the first instances ... to the purification of the ships holds and keeping the hospital etc. dry, clean and well ventilated. Keeping the convicts between breakfast and supper hourly employed and allowing them

on deck as much as possible with strict attention to prisoner cleanliness.<sup>34</sup>

Dowling was fortunate to have been aboard a well organised vessel. Not everything had been smooth sailing: 36 rats were caught in the long boat and one found its way into a pot of soup;<sup>35</sup> convict Leacock (Laycock) spent three weeks on the sick list after falling six metres from the windlass down into the hold;<sup>36</sup> convict O'Driscoll (Driscoll) became very ill after 'the sea broke into their hammocks', and required hospitalisation.<sup>37</sup> Life was harsh aboard a convict transport.

In Sydney, the Principal Superintendent of Convicts reported that all the *Adelaide's* convicts had been hired within nine days.<sup>38</sup> In both NSW and Van Diemen's Land, cheap convict labour was in demand.

### The artist in Hobart

Dowling received a ticket of leave and was engaged by Robin Vaughan Hood, who sought an artist and lithographer. Hood had bought John Skinner Prout's lithographic equipment when Prout returned to England in 1848. Dowling, knowledgeable in lithography, was a welcome addition to Hood's staff.<sup>39</sup>

He asked me if I was an artist and could lithograph. I said yes.<sup>40</sup>

Hood, the famous frame maker, lithographer and fine arts dealer, had arrived in Tasmania in 1833. His gallery became a focus for the arts in Hobart. The Hobart Art Exhibition of 1846 was held in his 'New Exhibition Room'. This was Hobart's and Australia's third art exhibition, after those of 1837 and 1845, and preceded The Society for the Promotion of the Fine Arts in Australia's first exhibition in Sydney in 1847.<sup>41</sup> In 1851, Dowling painted formal oil portraits of Hood and his wife Sarah (plates 3–4).

William established an excellent relationship with Hood who offered permanent employment and permitted him to set up his own business.<sup>42</sup> On 1 January 1850, Dowling opened his studio at 9 Liverpool St, on the corner of Campbell St. He produced portraits in combinations



of pencil, chalk, crayon, pastel and watercolour, and in oil, receiving patronage from eminent families.<sup>43</sup>

The Allport family played a major role in the artistic, cultural and social development of the colony. Joseph, a lawyer, had settled in Van Diemen's Land in 1831 with his wife Mary Morton; Joan Kerr regarded her as 'the most important Lady Painter amongst the earliest manifestations of this species.'<sup>44</sup> Dowling's portraits of children included the offspring of Joseph and Mary Morton Allport – Mary Louise (plate 5), Curzon, Francis Evett and Gordon. Mary Louise (Minnie) was trained by her mother and specialised in delicate watercolours of Australian flowers.<sup>45</sup>

Surgeon, businessman, naturalist and politician William Lodewyk Crowther

### 11.

William Paul Dowling (c 1822–1877), *Fireworks Display at the High School on the Cessation of Transportation to VDL 10th August 1853*, pencil and chalk, 23.5 x 35 cm. Queen Victoria Museum & Art Gallery, QVM:1964:61:5

### 12.

William Paul Dowling (c 1822–1877), *Children's Banquet celebrating the Jubilee of European Settlement and Cessation of Transportation held at New Wharf, Hobart Town on 10 August 1853*, pen and wash heightened with white, 23.5 x 35 cm. Queen Victoria Museum & Art Gallery, QVM:1964:61:6



### 13.

William Paul Dowling (c 1822–1877), *Bishop Willson*, 1853, oil on canvas, 80.9 x 55.2 cm. Courtesy of St Joseph's Catholic Church, Hobart

### 14.

William Paul Dowling (c 1822–1877), *Mother Mary John Cahill*, c 1850s, oil on canvas, 105 x 80 cm. Courtesy of the Congregational Archives of the Sisters of Charity Australia, MUS/1991.042, Photography by Tim Bauer

### 15.

After William Paul Dowling (c 1822–1877), *Horton College, Somercotes, near Ross, V D Land*, c 1855, lithograph, 17 x 24.5 cm. Queen Victoria Museum & Art Gallery, QVM:1976:62:0046

(1817–1885) had Dowling paint some of his children, Edward Lodewyk, Marie Louise (**plate 6**), Henry Lucas and William Edwin. Honorary medical officer at the Hobart General Hospital, Dr W L Crowther was suspended in 1869 for mutilating the body of the aboriginal William Lanney by unlawfully removing the skull for scientific study. He later served as Premier.<sup>46</sup>

Other subjects were the three daughters of John Richard Buckland, the first

headmaster of the Hutchins School (**plate 7**).<sup>47</sup> A delicate portrait of Francis Meredith and her cousin Eliza Jane Windsor hangs in Narryna Heritage Museum (**plate 8**). Francis, a sketcher and watercolourist was a cousin of the famous artist and author Louisa Anne Meredith (1812–1895), who encouraged her in music, sketching and painting.<sup>48</sup>

Geoffrey Stilwell, Curator of the Allport Collection, replying to Joseph Brown, the eminent collector, dealer and philanthropist, described Dowling's portraiture:

All have the same characteristics – broad faces, flattened noses, hair lying too flatly on the head etc.<sup>49</sup>

Early in his Tasmanian career, Dowling painted an oval portrait of an elegant, well dressed young woman (**plate 9**).

### Advent of photography

In the later 1850s these small to medium sized portraits, sketched and with added pastel, crayon or watercolour, were gradually being replaced by photographs. They were Dowling's most numerous works, and he was being squeezed out of the portrait market by the new technology, so it was important for him to understand photography quickly.



## 16.

William Paul Dowling (c 1822–1877), *W W Fox*, oval photograph albumen silver carte de visite, c 1870s. Queen Victoria Museum & Art Gallery, QVM:1991:P:1965

## 17.

After William Paul Dowling (c 1822–1877), *Sir Richard Dry*, 1855, lithograph possibly by R V Hood, 14.5 x 12 cm. Private collection; C Craig, *The Engravers of Van Diemen's Land*, Tasmanian Historical Research Association, Foot & Playstead, Launceston, 1961



This impending change was implied in a letter home in February 1850, encouraging his brother John to take daguerreotypes, which had been introduced into Hobart in 1843. He added

*I mean to try it myself but I will find it difficult to procure materials out here.*<sup>50</sup>

The 1840s and 1850s were an exciting period of cultural activity for Hobart. Photography advanced rapidly. Portrait painters ignored it at their own peril, and landscape artists were faced with a new challenge.

Soon photography became a direct aid to painting and sketching, and the invitation to copy the photograph was irresistible. Dowling was involved in this burgeoning environment.

Busy establishing his business, the only Young Irelander he had contact with was O'Donohue, who took him to meet John Mitchel. Dowling wrote:

*... I don't think I should have known him from the portraits published of him; for although the features are alike, they have not caught the character of his face.*<sup>51</sup>

## 18.

After William Paul Dowling (c 1822–1877), *St Patrick's Church, Jerusalem, Erected A.D. 1856*, lithographer R V Hood, 1856, 26.9 x 44.2 cm. Private collection; C Craig, *More Old Tasmanian Prints*, Foot & Playstead, Launceston, 1984

## 19.

William Paul Dowling (c 1822–1877), *Our Lady and St Joseph*, and Mather Brown, *The Resurrection*, 1856, from *St Joseph's Calendar* 2016. Archdiocese of Hobart Archives and Heritage collection





## 20.

William Paul Dowling (c 1822–1877), *Father William Hall*, 1858, pastel over albumen silver photograph on paper over canvas, 116 x 78 cm. Presented to the sitter by the Catholic Young Men's Society, 22 July 1858. Archdiocese of Hobart, Archives and Heritage Collection

## 21.

William Paul Dowling (c 1822–1877), *Andrew Crombie*, c 1858, pastel over photograph, mounted on a stretcher with cotton backing, not attached, 31 x 26 cm. Allport Library & Museum of Fine Arts, accession no HA382, record ID: SD\_ILS:86493

## 22.

Attributed to William Paul Dowling (c 1822–1877) Launceston, *Susannah Fisher*, c 1865, tintype, oil & gilding, 21.5 x 16.5 cm. Queen Victoria Museum & Art Gallery, QVM:1996:P0231, gift of Mrs S Best 1959

Mitchel used Dowling's Hobart residence as a refuge and recommended it to John Martin. Later, William and Mitchel discussed publishing an Irish Nationalist magazine in Launceston, but nothing eventuated.



William's fiancée Julia de Veaux, whose family were merchants in Dublin's fashionable Grafton Street, arrived on 13 April 1850, and on 4 May Fr Hall married them at St Joseph's Church Hobart. Witnesses were Robin Lloyd Hood and his mother Sarah.<sup>52</sup>

Dowling moved his studio to the corner of Harrington and Collins Streets where their first child, Henry Emmet Fitzgerald Dowling, was born on 29 January 1851. From August 1851, he begins advertising that he will pay a visit to Launceston in October seeking commissions.<sup>53</sup>

**NOTICE. MR. W. P. DOWLING, PORTRAIT PAINTER, Corner of Harrington and Collins-streets. INTENDS shortly to pay his first professional visit to Launceston. Parties in the intermediate Districts desirous of his services will favour him by sending their orders forthwith. Hobart Town, 12th August.**

The family visited Launceston in October 1851 and he advertised urging clients 'To prevent mistakes, there being another artist of the name, attention is requested to W P. D's initials and address – St. John-st' to avoid confusion with the Launceston artist Robert Dowling.<sup>54</sup> He had not advertised photography at this stage.

During this visit, William painted portraits of the sisters Marion and Eliza Thomson. The Thomsons were significant landowners residing at Cormiston, West Tamar, on the outskirts of Launceston. Marion (**plate 10**) later married John Manifold of Purrumbete, Camperdown, Victoria on 4 September 1856.<sup>55</sup> Purrumbete had been established by brothers John and Peter Manifold when they became squatters on the land around Lake Purrumbete. Initially, the family had settled on the west bank of the Tamar River in Van Diemen's Land. They became one of the largest and most respected landholders in Victoria.<sup>56</sup>

By this time, William Cuffay was working as a tailor, and Thomas Fay as a labourer. William Lacy, a shopkeeper, had been joined by his family and was successful financially. Joseph Ritchie, less fortunate, was finally working. The country Chartists, without work in their trades because of the lack of industries, were employed as gardeners and farmers. O'Brien had accepted a ticket of leave but, apart from some tutoring, had virtually retired because of ill-health. Mitchel had been joined by his wife and family in June 1851 and was enjoying friendship with Martin. Meagher had married and lived quietly at Lake Sorrell. O'Donohue had completed a book, telling of his maltreatment, especially during his time at Port Arthur. McManus

## 23.

Unknown photographer, *William Paul Dowling*, c 1855, numbered 2 *en verso*. Allport Library & Museum of Fine Arts, PH40/1/574 item 2

## 24.

Unknown photographer, *Julia Dowling*, c 1855, numbered 4 *en verso*. Allport Library & Museum of Fine Arts, PH40/1/574 item 4



had written enclosing his business cards. Kevin O'Doherty was a respected medical practitioner in Hobart. None had escaped at this stage.<sup>57</sup>

Dowling wrote passionately expressing his patriotism:

Let us teach our children that, though born in a foreign soil, they are still Irishmen and heirs to the land of their fathers – that their title is from time immemorial, and that sooner or later the hour will come to claim their possessions.<sup>58</sup>

Ireland was basically a colony governed from London, but Dowling's commitment to a free Ireland was becoming fettered due to family responsibilities and pressures of business. Dowling, a very good man, was working hard and putting the well-being of his family ahead of personal ambitions. Their second child Mary was born in Launceston in February 1852. By November the family was living at Melville Street, Hobart where Mary died.<sup>59</sup>

### Artist and artist-photographer

Dowling established his studio in Macquarie Street, Hobart, opposite Hutchins School, advertised teaching ladies drawing, and likely was taking photographs. Third child Juliana (Nannie) was born in Hobart on 15 May 1853.

In August 1853 he sketched images of the Jubilee Festival celebrations on the 50th anniversary of British settlement in Van Diemen's Land and the joyous end of convict transportation. These show the fireworks display held on the Domain in front of Hobart High School, and the Grand Jubilee Banquet, set up in the Hobart storehouses of Isaac Wright. William's friend Robin Hood published lithographs.<sup>60</sup> Dowling captured the excitement, optimism and significance of the festivity in these historical, free-flowing images which convey his training and competence in landscape and drafting (**plates 11–12**).

The same year he painted an impressive portrait of Bishop Willson, the first Catholic Bishop of Hobart. Originally life size to the knees and mounted in a highly ornamental Robin Hood frame, it was sadly reduced in size in the 1930s (**plate 13**).<sup>61</sup> Bishop Willson, installed in St Joseph's on 12 May 1844, was devoted to improving the conditions of convicts both in Van Diemen's Land and Norfolk Island. He established schools, churches and a library.<sup>62</sup>

About this time William painted a reverent portrait in oils of Mother Mary John Cahill of the Sisters of Charity. She was one of five Sisters who volunteered to travel from Ireland to help women convicts and arrived in Sydney in 1838 – Australia's first Sisters. In 1847, three

of them went to Tasmania to assist at the Queen's Orphanage, Cascade Female Factory & Queen's Asylum, and with the male convicts. Mother Mary John Cahill (**plate 14**) was the Superior at the convent established in 1848 for these 'Pioneer Sisters'.<sup>63</sup> Dowling may have used artistic licence, as the crucifix is not the style worn by the early sisters, which was much simpler, smaller and less ostentatious, and the crimping of the cap, under her veil, is not in the correct style.<sup>64</sup>

In November 1853 William moved his studio further down Macquarie Street to the corner of Harrington Street. In May 1854, he taught drawing at St Mary's Seminary, and considered moving his residence from the Crescent so that the frail Julia could be closer to her doctor.<sup>65</sup>

In Van Diemen's Land, Chartists seem to have been treated more harshly than the Young Irelanders. Martin, O'Brien and O'Doherty received conditional pardons in 1854, but not Dowling, perhaps because of his association with the Chartists, or that he had neither achieved the same profile nor received the same publicity in *The Nation*, the organ of Irish nationalism. A humble man who never sought fame, perhaps he was simply overlooked. When John Martin received his conditional pardon, he wrote lamenting that his friend 'the artist' had not received his. Dowling received



## 25.

William Paul Dowling (c 1822–1877), *Susannah Archer* c 1860, pastel over photograph, 60 x 50 cm. Courtesy of the Management of Woolmers Estate, photograph by James Tyson

## 26.

William Paul Dowling (c 1822–1877), *Thomas Archer*, c 1860, pastel over photograph, 60 x 50 cm. Courtesy of the Management of Woolmers Estate, photograph by James Tyson

## 27.

Henry Mundy (c 1798–1848), *Thomas Archer*, c 1830s or 1840s, oil on canvas, 110 x 83 cm. Courtesy of the Management of Woolmers Estate, photograph by James Tyson



is now one of the ‘History of Ireland in 100 Objects’ scheduled to appear soon on an Irish stamp.<sup>67</sup> O’Doherty later settled in Queensland.

Dowling was one of the few Young Irelanders who chose to stay in Tasmania contributing to the fledgling society. The choice was mainly because of his family responsibilities, but also as he was a sincere and intelligent man who perhaps now understood the consequences of unbridled political ambition. As he explained,

For myself I bargained for no honour, I courted no popularity or publicity, I desire no reward except the consciousness of doing my little best for Ireland.<sup>68</sup>

His letters kept up his ties with family in Ireland. His sisters Anne and Maria had recently died, Anne from cholera on the voyage to Van Diemen’s Land and Maria in Ireland. His brother John had married Charlotte.<sup>69</sup> William and Julia’s fourth child William died soon after birth in 1855.

In June 1854 Dowling was continuing to advertise classes in landscape and figure drawing in his studio in Macquarie Street opposite the Catholic Church, indicating an ongoing commitment to painting.<sup>70</sup> He moved to Davey Street, Hobart opposite Hampton Road. in October 1854, possibly seeking

premises more suitable for photography.

Dowling sketched Horton College, lithographed in 1855, the year the College opened. This image highlights William’s drafting skills (**plate 15**).<sup>71</sup> The College was a prestigious Wesleyan boys’ boarding school located near Ross, its success due to headmaster W W Fox’s diligent care in the training of hundreds of boys over his 26-year tenure. William photographed a cdv of Fox in the 1870s (**plate 16**).<sup>72</sup> The school, designed by William Archer and founded by Captain Samuel Horton, closed in 1894, and was demolished in 1917.<sup>73</sup>

A lithograph of Sir Richard Dry was produced after a portrait by Dowling in 1855 (**plate 17**). Dry, the first Tasmanian-born Premier and first Tasmanian to be knighted, died in office.<sup>74</sup> His reputation, as the most popular and widely esteemed public man of his day, rested on personal qualities as much as political achievements.<sup>75</sup>

In 1856 Dowling sketched St Patrick’s Church, Jerusalem, lithographed by close friend Robin Hood (**plate 18**). This building was designed by the architect Frederick Thomas, a former convict, and built by Patrick Lynch. Later, Jerusalem was renamed Colebrook.<sup>76</sup>

Again in 1856, he painted figurative panels of ‘Our Lady’ and ‘St Joseph’, located on either side of the altar at St Joseph’s, the oldest Catholic Church in Hobart (**plate 19**). Designed by the former

his conditional pardon in 1855 and full pardon in 1857.<sup>66</sup>

Between 1851 and 1853, Mitchel, Meagher, O’Donoghue and McManus escaped to America. On receiving full pardons, William Smith O’Brien, Martin and O’Doherty returned to Ireland. Irish miners in Victoria presented William Smith O’Brien with a massive cup of Australian gold made by William Hackett in Melbourne. It

convict James Thomson, and built of local sandstone by convict labourers in 1841, St Joseph's was opened and blessed by Father Therry early on Christmas morning 1841. The painting of 'The Resurrection' above the altar was painted by the American artist Mather Brown who also painted religious works which hang in the sanctuary of St Mary's Le Strand, London.<sup>77</sup>

By May 1856 he had moved his studio back to Liverpool St, two doors below Campbell St. He advertised offering a new style of portrait in Swiss crayons, aided by photographs, which indicated that his great ability to overpaint photographs artistically had emerged.<sup>78</sup> Fifth child Marcella was born in 1857, but died less than two weeks later.

A review of the 1858 Art Treasures Exhibition referred to fine works by Sharp and Dowling.<sup>79</sup> The experience of colouring of Sharp's photographs likely assisted with the evolution of William's remarkable pastel overpainted photographic portraits.<sup>80</sup>

In 1858, he produced a fine overpainted portrait of Father William Hall who took special interest in the care of the sick and poor, and the establishment of church schools, the Catholic Young Men's Society and Sisterhood of Mary (**plate 20**). Members of the Catholic Young Men's Society held a special function for their President, attended by 500 people, at which Dowling's full-length portrait was presented. This impressive portrait was an important commission.<sup>81</sup>

While occasionally producing true portraits, more and more he overpainted the surface of enlarged photographs using watercolour, pastel, crayon, oil and combinations of these, and became known as an 'artist-photographer'. Those who adapted in this way survived, those who didn't disappeared. His early enlargements were likely made by re-photographing onto a larger plate, rendering modest increases in size.<sup>82</sup> From the early 1860s the enlargement was likely achieved using the solar camera, or enlarger, which threw the image of an illuminated negative, via a lens, onto a sheet of sensitized paper in a darkened enclosure, and generally

employed glass negatives made with the wet-collodion process.<sup>83</sup>

The cost of adding colour meant that, for a period, photographic portraiture was still the preserve of the wealthy. Dowling, one of the first artist-photographers, followed the earlier conventions, the photographic base almost fully obscured. His pastel portraiture shows an extraordinary skill in working over an almost obscured photographic base. He was arguably Australia's best at this technique. Later, as the quality of photographs improved, it was less necessary to hide the base, and the overall cost fell.<sup>84</sup>

In a letter home from Hobart to her sister in law Charlotte dated 10 June 1858, and after eight years of marriage, Julia gives an insight into William's character:

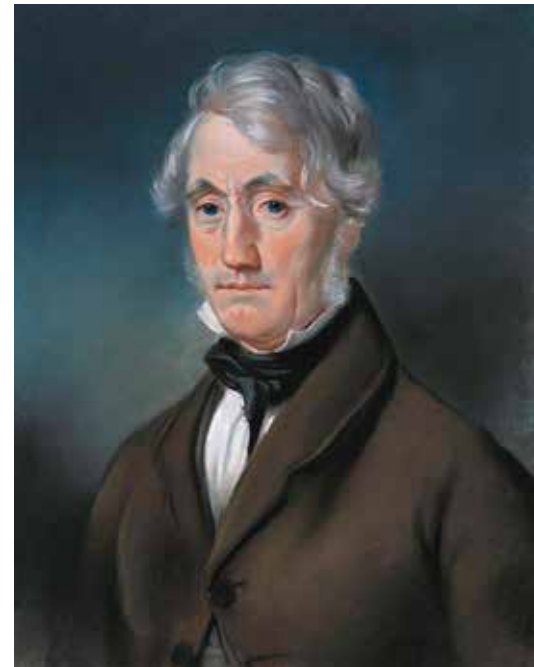
I believe him to be as good a man as it is possible for a human being to be, not an atom of self in his composition.<sup>85</sup>

In Hobart, c 1858, he produced an overpainted portrait on a photographic enlargement of Andrew Crombie, the first council clerk in Hobart 1853–54 (**plate 21**).

### Moving to Launceston and arrival of Matthew

By April 1859 William and Julia had moved from Hobart to George Street, Launceston and his commitment to photography had increased, perhaps to accommodate the skills of his brother Matthew (Mathias Paul or Patrick Dowling), who arrived from Ireland about that time. Their sixth child Bernard John was born 17 July 1859.<sup>86</sup>

Since 1854, Dowling had become embroiled with photography and was painting fewer portraits. He had advised his brother Matthew in Ireland, from 'bitter experience' of the technical difficulties.<sup>87</sup> His commitment to mastering photography is evident, after initial difficulties which are understandable for someone from an art/literary rather than a science/technical background. Photography brought art and science together. He was taking daguerreotypes now, and wrote of sending

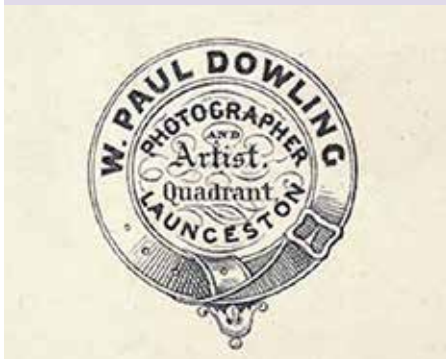


#### 28.

William Paul Dowling (c 1822–1877), *George Ritchie*, c 1860, pastel over albumen silver photograph on paper over canvas, 61 x 48.5 cm. Queen Victoria Museum & Art Gallery, Launceston, QVM 1957.61:2, gift of Mr G D Ritchie c 1939

#### 29.

William Paul Dowling (c 1822–1877), *Unidentified woman*, c 1860, pastel over albumen silver photograph on paper over canvas, 63 x 48 cm. Queen Victoria Museum & Art Gallery, QVM 1956:61:12



**30.**

Matthew P. Dowling (c 1823–1890), *Unknown man, woman and child*, c 1865, hand-coloured cdv, 10.4 x 6.2 cm. Private collection

**31.**

Matthew P. Dowling (c 1823–1890), verso of cdv plate 30, c 1865, 'Dowling' Hobart. Private collection

**32.**

William Paul Dowling (c 1822–1877), verso of cdv, c 1865 'W. Paul Dowling, Photographer and Artist, Quadrant, Launceston.' Private collection

some home to Ireland, but unfortunately none seems to have survived.

Photography was advancing rapidly. Many new methods were evolving, such as salted paper prints, calotypes, wet plates, ambrotypes, tintypes, albumen prints, dry plates, chromatypes and stereographs. These techniques were soon available in Tasmania and known to Dowling. The wet-plate collodion process had reached Van Diemen's Land in 1854. William took wet-collodion negatives and likely ambrotypes, though again none has been identified.

Australian examples of albumen prints date from 1855.<sup>88</sup> Most are contact prints from wet-plate negatives. Dowling used albumen paper for his cdvs, and, using wet plates and the solar camera, produced his enlarged, pastel overpainted photographic portraits, where the albumen prints were generally attached to a canvas stretcher and overpainted. Occasionally albumen emulsion may have been applied direct to the canvas.

In Hobart in 1855, Walter Dickenson had established a Calotype Gallery in partnership with John Sharp. Later in 1855, on Dickenson's return to England, Frederick Frith succeeded him in the partnership. In June 1856, after Frith had set up his own business, Dowling started painting photographs for Sharp, preferred ahead of Alfred Bock.<sup>89</sup> Dowling, a more skilled artist, also charged less. Knowledge of salted paper and the calotype process would have passed from Dickenson to Sharp, Frith and Dowling.<sup>90</sup>

To THE PUBLIC.-Having seen a written paper in Mr. Frith's window, intimating that certain photographs exhibited by me in Messrs. Walch's shop were taken by his late partner, Mr. Sharp, of the firm of Sharp and Frith, I beg to state that I was in partnership with Mr. Sharp for upwards of two years, and that the photographs in question were taken by us jointly during that time, and that Mr. Frith had no connection whatever with Mr. Sharp at the time of their being taken. Mr. Sharp is quite aware that I am exhibiting those

photographs, and considers that I have a perfect right to do so. Mr. Frith himself, after he left Mr. Sharp, exhibited specimens which were photographed by Mr. Sharp, and only coloured by him. I, on the contrary, was constantly in the habit of taking them, Mr. Sharp having communicated to me (and to me only) the entire secret of his admirable mode of operating, by which he acquired the reputation of being the best photographer in the Australian colonies.

To shew the opinion entertained of me as a photographer by Mr. Sharp I quote the following passage from a letter which I received from him this week, in reference to photographs executed by me since my arrival in Launceston :— "The photographs which you sent me are first-rate, particularly that of the Rev. Mr. Ewing." And in a letter to Dr. Grant, of this city, he says, "Mr. Dowling is perfect master of the chromotype process." I feel indebted to Mr. Frith's peevishness and Jealousy for affording me this opportunity of laying these flattering testimonials before the public. William Paul Dowling, George street, Opposite the Post-office.<sup>91</sup>

The wet-plate collodion process was suited to studio portraiture, but less so for landscape photography, as the plates remained sensitive only while wet and thus required portable chemicals, water and a dark room. In 1855 the collodion-albumen dry plate process arrived and was simplified in 1858.<sup>92</sup> Dowling was unlikely to have used dry plate negatives, as the exposure time was about twice that for wet plates and too long for portraiture.

In 1858, the tintype process reached Australia under the name melainotype.<sup>93</sup> A tintype portrait of Susannah Fisher, taken in Launceston in about 1865, may have been taken by Dowling. The chair has the same ornately carved back and cushion seat as one which appeared as a prop (also helping to keep the subject still) in several of his cartes de visite (cdvs). The lower area of this photograph has been extensively



overpainted in oil, and the plainer chair legs, which are too heavy and crude, appear to have been painted in (plate 22).

Chromatypes, which used chromium rather than silver sensitising salts, were being produced in Hobart in 1855. William knew the process well, as indicated on 13 April 1859 when he advertised in the *Launceston Examiner* the establishment in Launceston of 'Dowling's Chromatype Gallery', which by 26 April had become 'Messrs Dowlings' Chromatype Gallery' after his brother joined him in late April 1859.<sup>94</sup> The full advertisement of 13 April lists some of William's influential subjects:<sup>95</sup>

DOWLING'S Chromatype Gallery. — George-street (opposite the post-office.) Wm. Paul Dowling, Artist and Photographer, begs to inform the ladies and gentlemen of Launceston and the surrounding districts, that he has opened the above establishment, and respectfully solicits an inspection of his specimens  
Mr Dowling's chromatype portraits are produced the full size of life, and when finished in oil or crayons they present the appearance of highly finished paintings, while in point of resemblance they can only be equalled by the reflection in a looking glass. Mr Dowling has devoted his entire time

for the last two years to this branch of the art, and has been favoured with sittings from numbers of the most influential persons in the colony, among others he may mention — their Excellencies Sir Henry and Lady Young, the Hon. The Speaker, the Hon. Messrs. Champ, Anstey, Wedge, Allison, Clarke, Weston, Kermode, Bisdee, Gell, Douglas, Drs. Bedford, and Officer, &c. He has also executed portraits for the Lord Bishop of Tasmania, the Bishop of Hobart Town, the Lord Chief Justice, the late Mayor, and most of the Merchants and Traders of Hobart Town.

The Photographic Department will be conducted by his brother Mr. Mathias P. Dowling (Prizeman and Graduate in the Dublin School of Chemistry under Sir Robert Kane), who has lately arrived in the colony with a magnificent apparatus, including a set of Grubbs new patent lenses of the largest size, which for beauty of definition, and absence of focal distortion are considered by the scientific world to be unequalled.

Matthew worked exclusively as a photographer, William as a painter and photographer. Julia increasingly disliked Matthew, and a rift developed, prompting

### 33.

William Paul Dowling (c 1822–1877), *Madame Marie Carandini*, c 1863–1865, photograph albumen silver carte de visite on card 10.7 x 6.5 cm. State Library of Victoria, accession no H10446

### 34.

William Paul Dowling (c 1822–1877), *Ronald Campbell Gunn*, c 1862, photograph gelatin silver print copy of original carte de visite. Tasmanian Museum & Art Gallery, Q613

### 35.

William Paul Dowling (c 1822–1877), *Mrs Ronald Campbell Gunn* (née Margaret Legrand Jamieson), c 1862, photograph gelatin silver print copy of original carte de visite. Tasmanian Museum & Art Gallery, Q614

William to write in August 1859 '... she declares she will never sit with him at a table.' By 1860, Matthew was travelling around the countryside and independently taking pictures, perhaps induced by the tense situation with Julia. He was in Deloraine from about May to July 1860, and in Torquay in January 1861.

In 1864 an advertisement noted 'Mr Dowling also continues to take Crayon-



### 36.

William Paul Dowling (c 1822–1877), *George Augustus Robinson*, copy of a photograph, sepia toned carte de visite, 10 x 6 cm, c 1860s. Allport Library & Museum of Fine Arts, SD\_ILS:615750, received from R C Gunn 29 Sept 1873

### 37.

William Paul Dowling (c 1822–1877), *Unknown man*, c 1864–1866, carte de visite, 6.4 x 10.1 cm, printed on front 'Dowling Dublin'. Libraries Tasmania, Launceston Library, LSC/PF

### 38.

Advertisement for Paul Dowling's Portraits by the new Elephantinon process, from *Walch's Tasmanian Almanac* 1864



**PORTRAITS.**

THE  
NEW ELEPHANTINON PROCESS.

**MR. PAUL DOWLING,  
ARTIST & PHOTOGRAPHER,**

Beats to inform the gentry of Launceston and the North, that he has the honor to introduce to their notice, the above beautiful style of Portrait, which is now all the rage in Europe. It has obtained its name from the resemblance it bears to painting on ivory, and is particularly suited for Portraits intended to be hung in a Drawing-Room.

Mr. Dowling also continues to take Crayon-Chromatype Portraits, by which he is enabled to reproduce small and even faded daguerreotypes, as large as life and equal to Oil Paintings.

Mr. D. has recently made great improvements in his "Carte Portraits," having just imported a variety of glass-house accessories, by the aid of which, he is enabled to produce more artistic effects.

Terms:—For a Single Carte, 10s. For Six, £1. For a Dozen, 90s. Copies, 2s. 6d. each, or £1 per dozen.

QUADRANT—JOHN-STREET,  
**LAUNCESTON.**

Chromatype Portraits.'

By the late 1850s, Tasmanians were producing stereographs, taken with a stereo camera and viewed in a stereoscope. William was familiar with these techniques, confirmed in a photograph, taken c 1850s, in which he is holding what appears to be a Brewster Stereoscope, the stereo card or glass plate yet to be pushed down into the slit for viewing (plate 23).

A camera in the background isn't visible enough to see if it has the twin lenses of models available from 1855 on. Julia posed for her photograph at the same time (plate 24). These photographs have been enhanced by overpainting Julia's bracelet and the brass equipment fittings in gold, and slightly reddening the faces. No examples of stereographs taken by Dowling have been identified.

These innovative photographic processes did not develop in a rigid sequential manner. There was considerable overlap which continued for years. For example, daguerreotypes were still being taken into the 1870s and tintypes into the 1920s.

In Launceston, c 1860, William produced fine portraits of Susannah Archer (1801–1875) and Thomas Archer (1790–1850), likely commissioned at the same time, after Thomas's death (plates 25–26) The portrait of Susannah was a contemporary overpainted photograph. The portrait of Thomas was likely based on a photo, taken by Dowling, of an earlier c 1840 oil portrait by Henry Mundy (plate 27), which was then overpainted, to create the pair.<sup>96</sup> The three portraits hang at historic Woolmers homestead. Thomas Archer had arrived in Sydney 18 January 1812, and was appointed Deputy

Assistant Commissary by Governor Macquarie, then Hobart Commissariat, and, in 1819, placed in control of Port Dalrymple. Woolmers was one of several homesteads the family built. Thomas married Susannah née Hortle in 1816, and she probably commissioned the portraits in the early 1860s, after his death.<sup>97</sup>

Also in the early 1860s William produced an overpainted portrait of George Ritchie. George was the third son of Captain Thomas Ritchie (1789–1871) who in 1833 had established successful flour mills at Scone, his property at Perth in northern Tasmania. George became a successful farmer and councillor. This magnificent work captures the 'different texture of the skin, hair, & cloth of the coat, shirt & tie, using a very difficult medium' (plate 28). Another example is of an unidentified woman, c 1860, her cap and coiffure more typical of the 1840s, and dress the late 1850s (plate 29).<sup>98</sup> These two portraits show Dowling's overpainting skill at its zenith.

### Family grief

While still living in George Street their seventh child, Maria De Veaux was born in 1860, but died soon after birth. Four of the seven Dowling children had died in infancy – Marcella of scarlatina at 16



months; Maria, dysentery at four and a half months; Mary minimus at nine months; and William, a stoppage of the bowel at only 12 days.<sup>99</sup> William attributed these early deaths to Julia's frailty, and his inability to afford a servant. Perhaps contact with toxic photographic chemicals had contributed.

The physical and emotional impact of the accumulated grief, added to the hostility between Julia and Matthew, must have been debilitating. William's low spirits are reflected in his articulately expressed despair at photography replacing 'true art'.

It is so long since I have seen a good picture that I almost forget what a good picture is. I dare hardly call myself an artist, I am only a photographer and as I grow old I find all my personal ambition merge in anxiety for my children and sometimes when I feel a feeble impulse to do "something" I find myself obliged to go and scrub glasses to reflect the "mugs" of snobs. They say Landseer nicknamed this art the "Foe-to-graphic Art" and truly I think it is. This and Julian's French lithographs are the greatest enemies true art ever had. It seduces away its votaries, starves real artists and fills the world with artisteens".<sup>100</sup>

The press reported at the time that William was a "successful manipulator of the Photographic Art", noting that he was one of the first in Tasmania to use a camera.<sup>101</sup>

Early in 1861 he moved his premises from George Street to St John Street, next to the Synagogue where he built a large glasshouse.<sup>102</sup> 'Glasshouses', which provided direct sunlight controllable with the use of screens and curtains, were important for daguerreotypists and wet plate photographers. They could consist of a sloping skylight, bay window, an annex with a sloped roof and side lighting windows, or a proper conservatory in cooler regions.<sup>103</sup>

In mid-1861 he and Julia felt frustrated and isolated – possibly looked down upon because he was an ex-convict, Catholic and Irish – and began to think of returning home to Ireland:

I dare say I could make a living there and I can't do much more here, and we have no comfort in our lives as we feel ourselves in a land of strangers.<sup>104</sup>

The Hobart Art Treasures Exhibition of 1863 included a Dowling watercolour portrait of a man, indicating that Dowling still painted direct portraits. In December 1863 they had moved to a house and



### 39.

Unknown photographer, *William Paul Dowling*, c 1865, numbered 3 *en verso*. Allport Library & Museum of Fine Arts, PH40/1/574 item 3

### 40.

William Paul Dowling (c 1822–1877), *Governor F A Weld*, 1876, mezzotint photograph, 25.1 x 30.9 cm. Libraries Tasmania, Launceston Library, LMSS 754-1-107

### 41.

William Paul Dowling (c 1822–1877), *Unknown man*, c 1870, albumen print cdv, hand coloured, 10.3 x 6.2 cm. Private collection

### 42.

Verso of plate 41



shop in the Quadrant where they remained until sailing for Ireland in 1866.

An independent Matthew was based in Hobart for a period, where he entered partnerships with J C Sommers and briefly with P L Reid, before returning to Launceston when his brother departed for Ireland in 1866 (**plate 30**). The brothers' addresses on the back of their *carte de visites* confirm the different addresses of Matthew and William at that time (**plates 31–32**).<sup>105</sup>

*Cartes de visite* (cdvs), introduced into Tasmania in 1859, became an important part of William's business.<sup>106</sup> They were usually made of an albumen print, a thin paper photograph, mounted on a thicker card, approx. 11.5 x 6.5 cm. Multiple negatives were taken on a single glass plate, using a multi-lens camera, enabling the production of inexpensive prints. Cdvs meant the arrival of a cheap portrait available to the public.

They usually had the studio address printed *en verso*, and sometimes advertised new processes. Sitters dressed in their best or made use of the photographer's outfits. Photographs were taken in elaborate studio settings with painted back drops, patterned floor cloths and specially made furniture. Today, familiar settings and props can be used to identify the photographer.<sup>107</sup>

From his studio at the Quadrant, c 1863–1865, William produced a cdv of the famous Tasmanian opera singer Marie Carandini (**plate 33**). His cdvs from this period are characterised by beautiful scenic settings, typified by the painted backdrop, wooden column and balustrade, and heavily carved chair chosen, from a selection of props, by Madame Carandini. This chair appears in several of Dowling's cdvs from the 1860s.

About 1862 he produced cdvs of Ronald Campbell Gunn and his second wife Margaret (**plates 34–35**). These are gelatin silver copies of William's photos. Ronald held several important positions during his career, including Superintendent of Convicts in North Tasmania, Police Magistrate, Private Secretary to Sir John Franklin and Clerk of the Executive and Legislative Councils. He was also an eminent botanist and scientist. His statue stands in City Park, Launceston.<sup>108</sup> The tablecloth used in Gunn's

portrait appears in several of Dowling's cdvs. The painted backdrop, chair, and painted wooden balustrade and plinth chosen for Margaret's photo all differ from those selected by Madame Carandini.

In the 1860s Dowling produced a cdv copy of a photograph, taken earlier, of George Augustus Robinson (**plate 36**). Robinson was brought in as a 'conciliator', his assignment to resettle the Aboriginal people at Wybalenna on Flinders Island. His involvement ended soon after resettlement, and Wybalenna became more akin to a prison. While his initial intentions seemed genuine, his departure is viewed as a 'turning point for the worse', and his place in history is generally viewed negatively.<sup>109</sup>

In 1864 William advertised offering the elephanton process, crayon-chromatype portraiture, and new glasshouse accessories which greatly improved his 'Carte-portraits' (**plate 37**).<sup>110</sup> The elephanton process gave the photograph the softness, delicacy and translucency of ivory. The end result, a product which resembled ivory miniatures, but which aged quickly and darkened, left little likelihood of survivors today.<sup>111</sup>

## Return to Ireland

In March 1866, William and family returned to Ireland. Matthew took over Dowling's Photographic Gallery in the Quadrant. Before departing, William recommended Matthew, referring to his skill as a photographer, and knowledge of chemistry.<sup>112</sup>

William established a photographic business at 20 Lincoln Place in Dublin and exhibited at the Royal Hibernian Academy of Arts in 1868.<sup>113</sup> About 1867 he likely produced a cdv of an unknown man, the print inscribed on the front 'Dowling Dublin' (**plate 38**).

The Irish economy was still depressed and the enterprise probably struggled. 'Home' wasn't living up to expectations, and the family was back in Launceston after two and a half years. Their first child Henry, aged 17, died at sea on the return journey. William, Julia, Juliana and Bernard returned to Launceston 15 September 1868.<sup>114</sup> By this time Irish Nationalist politics had 'passed William by', confirming art as his true vocation and livelihood.



### 43.

William Paul Dowling (c 1822–1877), *F C W Barber in full tartans*, albumen print cdv, 10.6 x 6.3 cm. Private collection

### 44.

William Paul Dowling (c 1822–1877), *P L Hearne with tricycle*, c 1870s, cdv, 10 x 6 cm approx. Allport Library and Museum of Fine Arts, NS4837-1-31

## 45.

William Paul Dowling (c 1822–1877), *Juliana Dowling*, c 1875, oil on canvas, 60 x 48 cm. Private collection

## 46.

William Paul Dowling (c 1822–1877), *Father Julian Tenison Woods*, c 1874-1876, cdv 9.5 x 5.5 cm on card 10 x 6 cm. Given to Nora Slattery (Mrs Ryan of Pitt Town) sister of Sr Margaret, Courtesy of Sisters of St Josephs of the Sacred Archives, SO45–016/045



### William and Matthew feud

On his return to Launceston, a bitter family dispute flared and the brothers established rival studios. William based his studio and home in Brisbane Street, and Matthew stayed at the Quadrant. Between October 1868 and June 1869 both advertised in the *Launceston Times*. In mid-June 1869, the mutual antagonism erupted, based on the authenticity of works. Matthew accused William of selling, as his own works, photographs which Matthew had taken.<sup>115</sup> Probably at about this time William's photograph was taken. Although in poor condition, this is an important, later in life, image (**plate 39**).

In 1870 William advertised French mezzotint portraits and American sennotypes.<sup>116</sup> Mezzotint was a method to soften photographic portraits. The process aimed to camouflage the sitter's disfiguring facial blemishes, often obvious in conventional photographs.<sup>117</sup> In June 1876, William produced a photograph of Governor Sir Frederick Aloysius Weld, reported as a 'beautiful mezzotint 10 x 12 inches enclosed in a gilt frame' (**plate 40**). The ornate desk appears in other 1870s photographs.<sup>118</sup> After likely using mezzotint to remove facial imperfections, William added emphasis to the eyelashes

and eyebrows, texture to the hair, and other re-touching. These extensive pen and wash additions have not faded at the same rate as the original photo, and stand out rather crudely, where once they would have blended in at the same tone.<sup>119</sup>

The Weld family was one of the leading Roman Catholic families of England. Frederick served as the 6th Prime Minister of New Zealand, 8th Governor of Western Australia, 4th Governor of Tasmania, and later 12th Governor of the Straits Settlements.<sup>120</sup> This work is of historical importance, and a great compliment to William, that the Hobart-based Governor was photographed in his Launceston studio.

Sennotype, introduced into Australia in 1862, was a printing assemblage process which produced a greater range of tones, much blacker shadows and steady gradation of the mid-tones. Though Dowling advertised the process, no examples of his works have been identified.<sup>121</sup>

Cdvs continued to be a major part of William's business. About 1870, he produced a photo of an unidentified man. With historical portraiture, sitters often cannot be identified. The photo has been hand tinted, the hair and face slightly reddened, and studs and watch chain

painted gold (**plate 41**). *En verso*, the photo refers to 'William Paul Dowling, Artist and Photographer, Launceston', Dowling still referring to himself first as an artist and second as a photographer, to set himself apart from those who hadn't trained in art. Also, *en verso*, the photo advertises the studio address at Brisbane Street, Launceston (**plate 42**).

In July 1874, he photographed three-year-old Francis George Webb Barber, from Westbury near Launceston, beautifully attired in full tartan (**plate 43**); in 1916, at the age of 45, Francis enlisted in the AIF. Also likely in the 1870s, he produced a delightful cdv of the boy P L Hearne with an amazing tricycle with horse seat (**plate 44**). These two photographs show that cdvs, because of their low cost and ease of production, were available for the whole family. Sitters for expensive photographic and true portraits were generally successful adults. Both boys lean on objects to keep still.

William painted a beautiful traditional oil portrait of his daughter Juliana, probably in the mid-1870s before she became a nun (**plate 45**). This painting, painted for his brother John and wife Charlotte in Ireland, is one of his finest works, a special effort made as Juliana



## 47.

William Paul Dowling (c 1822–1877),  
*Father John Nepomucene Hinteroecker*,  
lying in state, 1872, cdv.  
Courtesy of the Archives of the  
Society of Jesus in Australia

(Julia) was a favourite. She played piano solos and acted as an accompanist in several concerts in Launceston.

His health failing, William made Juliana, aged 24, a ward of his friend Father Julian Tenison Woods. Between 1874 and 1876, Dowling took several cdvs of Father Woods, who suggested that Juliana enter the Sisters of St Joseph at their convent at Perthville near Bathurst NSW, where she was known as Sister John (**plate 46**).<sup>122</sup> Later she became Fr Woods's secretary and stayed with him until his death in 1889.<sup>123</sup>

Fr Woods first arrived in Tasmania in 1855 and was ordained in Adelaide on 4 January 1857. He founded the Sisters of St Joseph at Penola, to bring Catholic education to the children of poor families. Saint Mary MacKillop was one of its first members. In 1866 he was appointed the first Director-General of Catholic Education in Australia, and the Sisters of St Joseph, greatly helped by Mary's strength of character and leadership, became the backbone of the Catholic education system. Woods was also a scientist and geologist, publishing over 150 papers in eminent journals and transactions. In 1874 he returned to Tasmania where he formed a friendship with William, then in 1887 moved to Sydney in failing health.<sup>124</sup>

William photographed Father John Nepomucene Hinteroecker lying in state after he had died suddenly on 6 October 1872 (**plate 47**). Invited by

the Bishop of Hobart to conduct a mission in Tasmania, he had contracted influenza in Launceston. He was buried in Hobart, and soon after, his body was exhumed and returned to St Ignatius Catholic Church in Norwood, South Australia, which he had built. Fr Woods and Fr Hinteroecker shared an interest in science and became close friends.<sup>125</sup>

### The last years

In the 1874 Valuation Roll, William was the tenant of a house and shop in Brisbane St Launceston. However in 1875, while he still occupied the property, Juliana was now the owner.

In February 1877 an advertisement for Dowling's Portrait Gallery claimed 'having one of the finest and best lighted studios in the island', likely the result of recent construction work which included a glasshouse. Here, on 3 August 1877, he died of tetanus following an operation; his wife Julia had died some years before.

Reporting his death, the *Launceston Examiner* stated that Dowling was best known for the production of photographic portraits, especially his system of enlarging photos which were then finished in oil or crayons. The *Cornwell Chronicle* noted that 'Mr Dowling was an amiable man of quiet, retiring demeanour, very much respected, and liked best by those who were longest acquainted with him.'<sup>126</sup> Juliana, organist at The Church of the Apostles, remained the owner of the shop, and of the house

next door which Matthew occupied.

By 1878, F Standfield was the owner of the house and photographic studio, then occupied by the photographer Stephen Spurling.<sup>127</sup> Stephen had worked in his father's Hobart studio in the 1860s and later set up in Launceston. His enterprise was very successful, likely assisted by William's state of the art photographic studio.<sup>128</sup>

Matthew inherited the business, sold all the Dowling negatives to W Burrows & Co.<sup>129</sup> and retired. He died, aged about 67, on 25 April 1890 in the billiard room of the Launceston Working Men's Club, where he had been a member for about 25 years; his name was given as M. Paul Dowling.<sup>130</sup> Bernard joined the NSW Police Force in February 1880, but died as a result of a fall from a horse in January 1882. Of the seven children, only the nun Juliana survived. William and Julia had no grandchildren.<sup>131</sup>

On 5 August 1877, two days after he died, Juliana wrote to her aunt Charlotte telling of William's death.

With all his suffering it was a happy death, he was perfectly well prepared and had all the sacraments ... He blessed me and Berny, bade us goodbye and put his arms around Uncle Mat's neck and kissed him and said in gasps – I beg pardon if I ever offended anybody. It was lovely death. His soul was so sweet and simple.<sup>132</sup>

## Conclusion

William Paul Dowling was a talented artist and artist-photographer who made a significant contribution to Australian art and photographic history. He established himself in Van Diemen's Land, first as an artist, then as an artist-photographer, and finally as a photographer, but always retained his ability to paint 'true art'. He reluctantly made the change from 'true artist' to photographer, necessary to survive in the industry, but always advertised as 'Artist and Photographer'. He was a devout Catholic, and he and the Church were mutually supportive. Many of the colony's eminent citizens, of all sects, were his customers.

William produced watercolour, crayon and oil portraits, enlarged overpainted photographic portraits and conventional photographs. He was arguably Australia's best exponent of overpainted, enlarged photographic portraits during the brief period when this was a most desirable form of portraiture. He employed several of the new photographic techniques which emerged between 1850 and 1880. With his close friend Robin Hood, he produced historically important lithographs.

A good man, devout and principled, he experienced considerable grief: exiled from his beloved Ireland; the premature deaths of his wife and five of his seven children; the disappointment of the return to Ireland; the dispute with his brother Matthew.



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## ACKNOWLEDGEMENTS

The excellent publications, *Letters of an Irish Patriot* edited by Margaret Glover & Alf MacLochlainn, and *The Painted Portrait Photograph in Tasmania 1850–1900* by John McPhee, were of great assistance. Peter Rae, Kaye Pickett and Kim Gatenby enabled me to photograph the works at Woolmers Estate. Gael Newton guided my understanding of the early photographic processes.

Others who assisted in many ways are Fr Peter Addicot, Yvonne Adkins, Maeve Ahern, Sr Lauretta Baker, Graham Baring, Scott Carlin, Paul Cox, Jennifer Fitzgibbon, Dr Prudence Francis, Rhonda Hamilton, Fr Michael Head, Janet Howse, Imogen Kennard-King, Roslyn Kennedy, Alf MacLochlainn, Prue McCausland, Paul McCotter, Ian Morrison, Kathleen Norman, Lisa Olrichs, Elizabeth Parker, Andrew Parsons, Steve Pearsall, Sr Colleen Power, John Stephenson, Caitlin Sutton, Clifford Terry, Natasha Serne, Sr Jan Tranter, Annabel Tyson, James Tyson, Tom Vasey, Jacqui Ward, Ashleigh Watling and Jasmine Yee.

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  116. *Ibid* p 116. (Letter 18, Launceston, 14 July 1861; extra note, p 116; note 172 – *Walch's Literary Examiner* Dec 1870 p 257 and *Walch's Tasmanian Almanac* 1871 p 36).
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  126. *Cornwall Chronicle* 6 Aug 1877 p 25; G T Stilwell & Joan Kerr, William Paul Dowling, DAAO, Biography, 1992, Last updated 14 April 2020.
  127. Glover, *op cit* p 137 p 138. (Letter 19, to Bernard John Dowling, 11 June 1875, p 137f, note 178).
  128. Christine Burgess, *The Spurling legacy and the emergence of wilderness photography in Tasmania*, PhD thesis, University of Tasmania, Hobart, 2010.
  129. Kerr, *op cit* p 220.
  130. *Launceston Examiner*, 26 Apr 1890 p 2; Glover, *op cit* postscript p 123. (note 185, p 138).
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# James and Charlotte Cowlishaw's 'Golden Wedding' Napkin Rings, c 1912

What better way to celebrate a golden wedding than with a golden gift that symbolises affection for the recipients, their intimate connection over 50 years and carries their monograms? Dianne Byrne explores the background to a pair of gold napkin rings presented to James and Charlotte Cowlishaw in Brisbane in 1912. Though marked, so far the marks have eluded us as to their maker.

## DIANNE BYRNE

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Just before you leave the table,  
Just as well as you are able,  
Fold your napkin up the middle  
And the ends together bring.  
If so far you've done it rightly,  
Roll it evenly and tightly,  
And you'll be surprised how lightly  
It will slip into its ring.<sup>1</sup>

These gold napkin rings are rare reminders of a prominent Queensland family and precious souvenirs of a happy occasion. They bear the entwined initials of Brisbane architect, businessman and politician James Cowlishaw ('JC') and his wife Charlotte ('CC') and were presented to the couple to celebrate their Golden Wedding Anniversary in October 1912 (plates 1-4).

James Cowlishaw (1834-1929) was the son of Thomas Cowlishaw, a Sydney architect and building contractor. He attended St James' Grammar School in Sydney and sought to follow his father's profession, training with the Sydney City Engineer. After peripatetic employment as a chemist's apprentice, an auctioneer's clerk, a prospector at the Turon gold diggings near Bathurst, and at the Treasury Department in Melbourne, he returned to Sydney to work with architect Edmund Blacket.<sup>2</sup>

In June 1860, he arrived in Brisbane, six months after the proclamation of the separation of Queensland from NSW. He quickly found an outlet for his talents, designing important public and



### 1.

Unknown maker, *Pair of Napkin Rings*, c 1912, 15-carat gold, h 23 mm diam 45 mm, with interior punch marks, in original unmarked box. Private collection, Brisbane, photograph Douglas Smith



## 2-4.

Unknown maker, Detail, *Pair of Napkin Rings*, c 1912, 15-carat gold, h 23 mm diam 45 mm, with interior punch marks, in original unmarked box. Private collection, Brisbane, photographs Douglas Smith

private buildings for the new colony.

Works with which Cowlshaw was associated over the years include an elegant row of Brisbane terrace houses known as Hodgson's Terrace (1861); the façade of the Ipswich School of Arts (1863–65); the Brisbane branch of the Commercial Banking Company of Sydney (1866–67); and the Great Hall of the Brisbane Grammar School (1879–81).<sup>3</sup>

Cowlshaw was also a shrewd businessman and successful investor who acquired a large interest in the Queensland Trustees Ltd and was a founder, chairman and major shareholder of the Brisbane Gas Company. He served as a director of the *Brisbane Courier* until 1873 and was a director of the *Telegraph* newspaper for more than 40 years.

As a long-time member of the Queensland Legislative Council (1878–1922), he was a staunch conservative opposed to Federation and socialism. He was the first trustee appointed to the Brisbane General Cemetery at Toowong (1870) and the founder of Brisbane's first cricket club.<sup>4</sup>

On 22 October 1862 at West Maitland, he married Charlotte Mary Owen, the 17-year-old daughter of Samuel Owen, a partner in Owen & Beckett, general merchants, one of the pioneer firms of the Hunter Valley. The wedding took place at Brough House, in Church Street, Maitland, the bride's father's residence.<sup>5</sup>

Like her husband, Charlotte quickly became established in Brisbane society.

[She was] admired amongst her large circle of friends for her true womanly qualities. She was an ideal mother, and took the deepest interest in many charitable movements in Brisbane, especially the hospitals for women and children. She was one of the promoters of the Lady Bowen Hospital and the Lady Lamington Hospital for Women. She was for some time president of the latter institution. She has been connected with the Children's Hospital during the whole of its career, and for several years held the position of

president. She was also one of the earliest members of the Queensland branch of the National Council of Women ...<sup>6</sup>

Around 1870, James Cowlshaw purchased Montpelier on around nine elevated acres in the fledgling Brisbane suburb of Bowen Hills, where the couple lived and raised their family of three daughters and four sons (plates 5-7).<sup>7</sup>

At Montpelier, husband and wife celebrated their 50<sup>th</sup> wedding anniversary with a lavish gold-themed party attended by 300 relations and friends on 22 October 1912:

The host and hostess received their guests in the entrance hall, which was decked with bouquets of artificial roses in shades of yellow, mingled with asparagus plumosus, and tied with true lover's knots of yellow silk. A large wedding bell of golden satin was suspended in the doorway, and above the entrance to the reception rooms, were seen the initials J.C. and C.O. 1862–1912, composed of shaded yellow roses ... The ballroom was quaintly and beautifully decorated with trails of artificial laburnum and asparagus, and a large marquee, erected on the lawn, was used as a supper room.<sup>8</sup>

Local interest was reflected in the press coverage, which focused on detailed descriptions of the gowns worn by the female guests. The couple received many presents from family and friends, but the *Telegraph* singled out only one for comment:

The committee, medical and nursing staffs of the Hospital for Sick Children, with which Mrs. Cowlshaw has so long been connected, sent two golden spoons, with intertwined monogram [sic] on the handles, and having a suitable inscription on the case.<sup>9</sup>

Regrettably, there is no mention of the stylish and substantial gold napkin rings.

## The Gift of Napkin Rings

Why the gift of napkin rings? These objects were a French ‘invention’, first appearing about 1800.<sup>10</sup> The original aim was hygiene. Cloth table napkins were not washed every day thus attentive householders needed a way to designate particular napkins to individual users. Many napkin rings were engraved with numbers to ensure that each person received their own napkin at mealtime and there was an etiquette to their use.

A smaller napkin is used for breakfast and for luncheon than for dinner, when laundering need not be taken into account, but in the average home it is not possible to have frequent changes, and the napkin ring encloses the napkin used at all meals.<sup>11</sup>

It was understood that new guests should never be presented with a napkin ring, as this would imply that they were using an unclean, previously used napkin.

In England from the 1830s onwards, napkin rings became a desirable acquisition for the prosperous middle class. They were produced in a variety of materials – brass, ivory, bone, wood, glass, porcelain, silver and silver plate. While maintaining their practical purpose, they became increasingly elaborate, enhancing the table decorations and becoming the ‘go to’ gift for weddings and christenings (plate 8).<sup>12</sup>

## Napkin Rings in Australia

Imported napkin rings were being advertised in Sydney from 1842,<sup>13</sup> and silver napkin rings were manufactured in Australia as early as the 1860s or 1870s. Starting out as plain bands with minimal engraving, they evolved over the years, encompassing a range of styles and techniques and becoming a staple of every jeweller’s inventory (plates 9–10). Australiana Society member the late Professor Ken Cavill assembled an important collection of Australian silver and plated tableware, trophies, napkin rings and spoons which he donated to the Museum of Applied Arts and Sciences in 2002 (plates 11–13).<sup>14</sup>

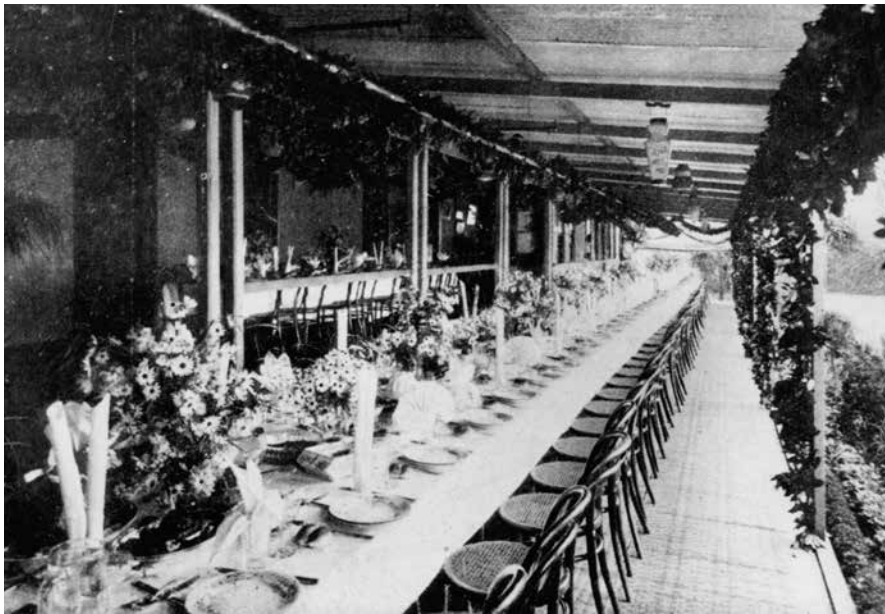


But how common were gold napkin rings? Although a few rare examples made by overseas jewellers and silversmiths, such as Tiffany & Company, occasionally come on the market, the Cowlshaw gifts are the only ones with an Australian association known to this writer.<sup>15</sup> Did similar or even more elaborate examples adorn the dining tables of other wealthy local or southern patrons? Charlotte Cowlshaw died in June 1914, and her husband followed in July 1929, leaving an estate valued at £161,563.<sup>16</sup> These napkin

## 5–6.

Unknown photographer, *Views of Montpellier house and garden*, c 1927. John Oxley Library, State Library of Queensland ACC 81-3-21, negative numbers 22414 & 22427

rings are one of the few tangible reminders of their now-vanished way of life.<sup>17</sup> They were passed down in the Cowlshaw family and remained with descendants until acquired by the present owner in 2017.



## 7.

Unknown photographer, *A formal occasion on the main verandah of Montpelier*, c 1900. This is possibly the wedding breakfast of the Cowlshaw's second daughter Charlotte Mabel, which was held at Montpelier in September 1899 (*Telegraph*, 28 Sep 1899 p 2). Illustration from *The Queenslander*, 27 Feb 1930 p 40. John Oxley Library, State Library of Queensland negative number 177107

## 8.

Unknown maker, *Casket*, c 1890. Elongated egg-shaped casket on four paw feet, carved, panels diaper pattern, containing six napkin rings. National Gallery of Victoria, Melbourne, gift of Miss Lily S.M. Lasham, 1982 accession no D68-1982. Photograph: National Gallery of Victoria



The maker has not been identified and we would welcome any correspondence, information or suggestions relating to their origins.

## ACKNOWLEDGEMENTS

My thanks to Kevin Lambkin and Douglas Smith for photographs of the napkin rings, and to Cowlshaw descendant and heritage architect Richard Allom for his generous assistance in pursuit of family images.

## NOTES

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2. Sally O'Neill and Nan Phillips, 'Cowlshaw, James (1834-1929)', *ADB* vol 3, p 475. <http://adb.anu.edu.au/biography/Cowlshaw-james-3274/text4965>, accessed online 21 July 2020; *The Week*, 2 Aug 1929 p 9.
3. Donald Watson & Judith McKay, *Queensland architects of the Nineteenth Century: a biographical dictionary*, Brisbane: Queensland Museum, 1994 pp 44–48.
4. *Daily Mail* (Brisbane), 11 Oct 1922 p 6.
5. *Maitland Mercury*, 25 Oct 1862 p 1. For Beckett & Owen see Cynthia Hunter, *Samuel Owen and Isaac Beckett: A remarkable 19<sup>th</sup> Century Maitland partnership*, Hunter House Publications, 2004.
6. *Queensland Times*, 30 Jun 1914 p 7.
7. Although some sources (including Cowlshaw's entry in the *ADB*) state that Montpelier was built by Cowlshaw to his own design in the early 1860s, other sources suggest that Cowlshaw acquired the property (with an existing small or partly-built house) a few years later. See F.E. Lord, 'Brisbane's Historic Homes. VII Montpelier.' *The Queenslander*, 27 Feb 1930 p 50.
8. *Telegraph* (Brisbane), 23 Oct 1912 p 7.
9. *Ibid.*
10. An early mention is in Flaubert's *Madame Bovary* (1856). When the desperate Emma goes to beg money from the town's tax collector, he is busy making napkin rings.
11. *Muswellbrook Chronicle*, 12 Nov 1904 p 6.
12. Apart from their obvious domestic association, it is possible that the popularity which napkin rings enjoyed in England and Scotland as commemorative gifts may have been connected with an old marriage custom, known as 'Racing for the napkin'. As part of the celebrations, the bride's father stood at the door of the house holding a napkin which was snatched from his hand by a fleet-footed guest. 'Old Marriage Custom. Racing for the Napkin.' *Evening News* (Sydney), 23 Nov 1907 p 13.
13. *Colonial Observer*, 3 Aug 1842 p 373. The alternative term 'serviette ring' does not appear in Australian newspapers till 1877.



14. Kenneth Cavill, 'Silver napkin rings of Australian make and interest', *Australiana*, vol 18, no 4, Nov 1996 pp 100–106.
15. See for example, the 18ct gold engraved napkin ring, c 1920, lately offered for sale on e-commerce website 1<sup>st</sup>Dibs. [https://www.1stdibs.com/jewelry/silver-flatware-silverplate/dinnerware-flatware/art-deco-tiffany-co-18-karat-solid-gold-engraved-napkin-ring-4760-grams-1920/id-j\\_8237462/](https://www.1stdibs.com/jewelry/silver-flatware-silverplate/dinnerware-flatware/art-deco-tiffany-co-18-karat-solid-gold-engraved-napkin-ring-4760-grams-1920/id-j_8237462/)
16. *Telegraph* (Brisbane), 1 Feb 1930 p 8. James and Charlotte Cowlshaw are buried in the Brisbane General Cemetery, where both have imposing monuments. Charlotte's features an entwined 'CC' monogram.
17. The Cowlshaw home Montpelier was demolished in 1939 to make way for a proposed *palais-de-danse* and fun-fair to be known as Luna Park, *Telegraph* (Brisbane), 11 Apr 1939 p 6. The fun-fair was never built, but the dance hall, known as Cloudland, opened in 1940, becoming Brisbane's premier venue for wartime and post-war entertainment.

## 9.

Stokes & Sons (Melbourne, c 1856–1900/1962–2020), *Napkin ring*, c 1896. Sterling silver, h 30 mm. Museum of Applied Arts & Sciences object no: A 10694. Photograph Marince Kojdanovski

## 10.

Frederick James Mole, *Napkin ring*, Brisbane c 1920, stamped 'STERLING SILVER', 'M', emu and Maltese Cross, engraved W.I.P. H 28 diam 30 mm. Private collection

## 11.

Edward Fischer & Son (Geelong Vic 1851-1890/91), *Napkin ring*, c 1880, sterling silver, h 17 mm. Museum of Applied Arts & Sciences, object no 2002/81/4, donated through the Australian Government's Cultural Gifts Program by Professor Kenneth Cavill 2002. Photograph Sotha Bourn

## 12.

Joachim Matthias Wendt (Adelaide 1854–1903), *Napkin ring*, c 1880-1897, sterling silver, h 34 mm. Museum of Applied Arts & Sciences object no 2002/81/2, donated by Professor Kenneth Cavill, 2002. Photograph Sotha Bourn

## 13.

A.L. Brunkhorst (Adelaide 1884–1919), *Napkin ring*, 1900-1910, sterling silver, h 25 mm. Museum of Applied Arts & Sciences, object no 2002/81/5, donated through the Australian Government's Cultural Gifts Program by Professor Kenneth Cavill 2002. Photograph Sotha Bourn



**Dianne Byrne** was previously Curator of Original Materials in the John Oxley Library, State Library of Queensland. She

recently completed her M.Phil. thesis on Nineteenth century Queensland presentation gold and silver and has contributed articles on colonial Queensland painting and decorative arts. Contact her at [diannebyrne@icloud.com](mailto:diannebyrne@icloud.com).





# Australiana Society annual report 2020

## President's report Jim Bertouch

Thank you for attending the 2020 AGM and it is a pleasure to present, albeit sadly ... for me at least ... my last report.

### 40th Anniversary Symposium

Well I can say that we really started the year with a bang with the highly successful Australiana Symposium at the State Library in October 2019, which was well supported by our members and included a wide range of speakers and topics. Virtually every committee member was involved in the staging of that event particularly Tim Cha and Barbara Wheatley. Our event organisers, the catering and AV were all excellent, and although some speakers exceeded their time limits, over all we received very complimentary feedback from attendees in response to our survey.

I again want to thank all those people who spoke or contributed to the meeting or workshops in one way or another. The only other similar symposium held by the Society was organised back in 2001 by Ann Toy and John Wade. So it was a long time between drinks but there are plans afoot to hold symposia more regularly. Holding such an elaborate event at a CBD venue with an event organiser, top quality catering, travel subsidies, venue hire and audio-visual production and so on, is not cheap. However I can say that among so many great Society meetings and events held over many years, last year's symposium *really* was a personal highlight for me.

### The impact of Covid 19: ups and downs

Our lives have been turned upside down by Covid 19 and this has had a significant impact on the Society.

Before the shutdown, we held some well attended events with Christmas drinks in Sydney at Old Government House arranged by Barbara Wheatley; in Melbourne at the Deutscher and Hackett auction rooms arranged by Robert Stevens and the Victorian group; and in Brisbane at the home of David Bedford and Jennifer Stuerzl arranged by the Queensland group. Then in February just before the virus started to take hold, Colin Thomas and the Tasmanian group arranged an extremely well attended event at *Clairville*, the new home of Michael McWilliams and Robert Henley.

The threat of the coronavirus emerged shortly after, with the immediate effect of postponing the NSW tour planned by Tim Cha and Andy Simpson for March, and the postponing of the Bathurst heritage weekend planned by John Wade and Samantha Friend. Several other planned state events have gone 'on hold' but the enthusiasm to stage them is still there and these will eventually happen.

Another casualty has been the joint meetings we had planned with other collecting societies. Unfortunately, restrictions on event numbers and the health concerns people have had for attending physical functions have made these impossible. And while speaking about these Societies, it is sad to report that the NSW branch of the Furniture History Society has folded (the Victorian branch is still very active). As you know we supported them for the last year of their existence and in return, because their constitution directed that assets should be transferred to another organisation with similar objectives, we did receive

50% of their accumulated revenue when they voted to wind up.

Another apparent Covid 19 effect has been a drop off in membership numbers this year, with minimal response to my usual letter sent to lapsed members. People are being very careful with their expenses, particularly with the low interest rates as well. At the last AGM, I reported that we had achieved 491 members in June 2019, but we are now back to 415.

The upside of Covid 19 is that we have a new, virtual Australiana 'show and tell' conducted via email. This was conceived by David Bedford, Peter Lane and Richard Phillips and has proved to be highly successful, with the sixth version being circulated recently. The concept that object owners receive feedback from the convenors, and now Yvonne Barber as well, with subsequent input from other knowledgeable members has made this a very dynamic exercise. So at least some additional Australiana for our members. And the monthly meetings of the SA interest group run by Peter and Janis Lane have just restarted. Hopefully, this marks the beginning of the end of the shutdown and the lifting of more border restrictions.

Of course another of the Corona consequences, if I might call them that (it's a bit like Corona kilograms!) has been that many more of our population are taking a 'holiday at home' instead of going overseas. This might suggest that Australians will start to consider their own history and heritage as they travel more and more around this great country. I believe one of the great opportunities for this Society is how to harness that interest and use it to promote Australiana.

## Constitution review

Returning to Society matters, at the last AGM a special resolution was passed for our Secretary Lynda Summers to set up a committee to review the constitution and, in particular, to consider if it remains 'fit for purpose', and to ensure it complies with changing legislation. The review would also determine if the constitution is appropriate for members' interests and the Society's future, now that we are making this a truly national organisation. A governance subcommittee consisting of a small group of committee members plus the state chairs met on several occasions and feedback was invited from Society members, eg the definition of the word 'Australiana.'

The constitution was discussed at length by the Project Review Committee followed by the Society committee, with many suggestions being considered. The expertise of those experienced in governance, and I particularly want to acknowledge Kathryn Gong, has been invaluable. Lynda has been in the driving seat and has made sure that all of the appropriate, and indeed complex, up to date rules and regulations from the appropriate statutory bodies eg ACNC (Australian Charities and Not for Profits Commission) have been observed.

The resulting document has been *unanimously* endorsed by the current committee and the proposal to adopt this as the new Society constitution will be discussed and voted on shortly.

The advent of a new Society constitution and with it the formation of a new national Board presents the opportunity for more sweeping changes, particularly at the committee level. Several weeks ago I was informed that there was an appetite among some members for a change in leadership. So I made the decision to step aside and not stand in the elections. After all, 10 years as president would, in medical terms, be regarded as an overdose! And anyway, I do believe in the old saying that 'the

game is bigger than the players.' So I am very happy to nominate Colin Thomas as the new President.

## Review of the last decade

As a lot of you know I re-joined the committee at the invitation of Andy Simpson in August 2010 and I became the President on 12 October that year when Megan Martin decided to step aside because of her many other commitments.

On reflection I am proud of what the Committee (and I emphasise the Committee) has been able to achieve in the last decade.

- The Society now has three State chapters and a special interest group, all with local committee members, that have held several highly successful meetings, lectures and inspections.
- Photos and descriptions of all the Australiana objects discussed by the SA interest Group (which has just had its 57<sup>th</sup> monthly meeting) have been made available on the website.
- Following a suggestion from Michel Reymond, PDFs of all articles published in our journal in the first 30 years of the Society are now available, free of charge, on the website. The contents of the subsequent issues up until the present one are also available.
- Our journal has expanded from 40 stapled pages in 2010 to 60 'perfect bound' pages in 2020.
- We have established a \$5,000 grant for institutional purchase of Australiana and as you know, in 2019, this was awarded to the Jewish Museum in Sydney.
- Our annual Australia Day event was renamed the Kevin Fahy Lecture and in 2018 was held outside Sydney for the first time.
- We have had combined meetings with other specialist societies including the Silver Society, Ceramics Society and Furniture History Society of NSW.
- We staged the 40<sup>th</sup> anniversary celebrations symposium.

- We have a social media presence courtesy of Katrina Banyai, with an Instagram account which has had 36 posts so far and 267 followers. Katrina has also set up a Twitter account and a closed Facebook group.
- And lastly we now have a proposed new constitution which, if adopted, makes us a truly national organisation with room to allow the formation of a complete set of state and territory branches.

## Recent promotion of the Society and Australiana

Following research on contact details, done by Kathryn Gong, we have recently sent our journal, along with a letter about the Society, to the Governor-General and to all state Governors and we have received positive feedback from three of them. We have just started a similar promotional campaign directed at those Australian museums and galleries which are not Society members.

Our use of social media platforms and promotion of the Society and our journal to high office holders and other stakeholders takes care of two out of the four future directions of the Society that I identified at the 2019 AGM.

And just in the last two weeks we have taken up the invitation to be involved in the debate about the fate of the Powerhouse Museum at Ultimo. The Society's suggestion to Lisa Havilah, the CEO, which partly addresses one of the other 2019 future directions, is to consolidate all of the museum's collections of Australiana, including what is in storage, and put it together into one area of the Museum.

If you allow me a small 'flight of fantasy', wouldn't it be fantastic if the Australiana collection allowed a 'hands on' and sensory experience, so that schoolchildren (and adults for that matter) could really connect with their history and culture? For example an experience that would enable them to pick up a filled coolamon and *taste* the

water, to understand how our first nations peoples shaped and utilised the bark from gumtrees to carry water and make canoes. An experience that would enable them to *feel* a bronze kangaroo and understand the beautiful anatomy of the powerful leg muscles and that the ears can move independently. An experience that would enable them to *hold* a box made from cedar, tulip wood, casuarina, burl and huon pine, attributed to Alexander Norton, and then open it and smell the inside and realise, from the now faint tobacco smell, that it was used to hold cigars. And finally an experience that would enable them to *look* at a map, made in 1753 by Jacques Bellin, and understand why the detailed mapping of the east coast of New Holland, by James Cook exactly 250 years ago, was so significant.

I want every Australian, new or old, but particularly our younger Australians to be able to get up close and personal to the objects, items and paraphernalia of our history. There is nothing like getting so close to a painting to see the brushstrokes and to feel what the artist was attempting to convey.

### **Committees and acknowledgements**

I want to thank everyone who has been part of the Society's journey of expansion and development over the last decade. That includes current and previous Society committee members since 2010, the state chairs and committee members as well as the South Australian group. You have all worked tirelessly to promote Australiana and sign up new members. I believe we have achieved a great deal working together in such a harmonious fashion.

Organisations like this are only as good as the team members. The Victorian committee includes Robert Stevens, Linda Young, Bill Cullen and David Sampietro. The Tasmanian committee includes Colin Thomas, Scott Carlin, Gemma Webberley, Robert Henley and Annabel Tyson. The Queensland

committee includes David Bedford and Jennifer Stuerzl and the South Australian interest group includes Peter and Janis Lane. Counting the main committee as well makes a total of almost 25 people working as volunteers to run this Society. How impressive is that?

Now apart from me, several other committee members are standing down tonight. Tim Cha has been on the committee for 10 years and is the retiring Vice President. Tim has made major contributions to this Society with his maintenance of the website, co-production of the symposium and organisation of several tours and inspections. The meeting he organised at the State Library with Elizabeth Ellis and Richard Neville to inspect the Macquarie chests and the Wallis paintings was an absolute standout.

George Lawrence is standing down after five years as Treasurer. George has provided sound financial advice throughout this time, balancing the numbers and keeping us on track. Michel Reymond is stepping down, having been involved with the Society for 40 years and continuing to provide sound legal advice and wise counsel throughout that time. So please join with me in thanking Tim, George and Michel.

A big thanks to all the other committee members. Kathryn Gong and Katrina Banyai are standing again, and Robert Stevens, David Bedford and Peter Lane have nominated for the new committee, which will become the national Board if members pass the proposed 2020 constitution. Phillip Black has indicated he would like to join the NSW Committee, once it has been established under the new constitution.

Colin Thomas will take over as President, Andy Simpson will be vice president, Lynda Summers will continue as Secretary and Barbara Wheatley will take on the treasurer's role. So many thanks to all of you for your past and future contributions to the Society.

I want to thank John Wade for doing such a sterling job with editing our

journal and Kylie Kennedy for producing the highly attractive layouts. At 60 pages, four times a year, it's getting to be a big task. I also want to acknowledge those members and others who help the editor with suggestions and corrections of submitted articles.

Particular thanks are due to Tim Cha, who has been maintaining the website with the support of Adam Free. Earlier this year Tim transitioned the maintenance to Lynda with Adam continuing to provide website support. And of course thanks to Andy Simpson for looking after membership matters and for posting the journal.

Again I want to acknowledge and thank Peter Walker for his generosity in continuing to sponsor his eponymous writing award and to Megan Martin for taking on judging the award. Incidentally the 2019 award was given to Justin Gare, Peter Scammell and Andrew Klenke for their article in the May issue titled 'Kingston's vision: South Australia's earliest and most enigmatic piece of colonial furniture.'

Finally I would like to thank those very generous people who have not only continued their membership but have also made significant additional financial donations to the Society.

### **Conclusion**

In conclusion it goes without saying that I have always been a passionate supporter of this Society and its philosophy and ideals. It has been a fantastic privilege to have been involved as a committee member and to have been entrusted with the presidency. As you will have gathered my enthusiasm for Australiana in all its forms is undiminished, but it is now time for others with new and novel visions to take the Society forward. So let me wish the very best of luck to Colin Thomas and the new committee and here's to the continuing growth and success of the Society.

**Thank you.**

## Treasurer's report 2019



I am pleased to present the financial report for the year ended 31 December 2019.

You will note, from the income and expenditure account, that the society achieved a more than acceptable outcome in view of these difficult financial times. Our society was not immune from these challenges. I trust you will agree that it was a pretty good effort to keep the loss to the small figure. The overall financial well being of the Society is still very strong.

The turnaround in profitability from 2018 to 2019 was \$23,548 and this was, in the main, attributable to the deficit incurred in holding the Sydney Symposium.

In 2015, members' funds were \$85,510. As at 31 December 2019 the figure was \$135,248. This represents an annual compound growth of 9.6%. This very pleasing outcome is a result of the work done by the Committee.

This is my final report as the honorary treasurer of the society as I am not seeking re-election. I have enjoyed my time as part of a harmonious and hard-working Committee and have gained information and an appreciation of our cultural heritage, all of which has been reported in the society's journal.

I wish all the best to the members and the new Committee and look forward to the growth of the Society and its rightful place as a custodian of our country's heritage.

**George Lawrence**  
Honorary Treasurer

## Income and Expenditure Statement For the year ended 31 December 2019

	2019 \$	2018 \$
<b>INCOME</b>		
Membership fees	26,400	29,775
Membership fees - life	3,000	-
Advertising in Australiana	9,513	9,313
Sales - back issues	3,195	409
Editorial - Australiana	182	-
Income from events	1,334	1,432
Sydney symposium income	23,529	-
Sydney tour income	16,440	-
Melbourne tour income	-	1,576
Brisbane tour income	-	5,750
Tasmanian tour income	-	51,864
Donations	5,135	1,330
Interest received	2,211	2,109
<b>Total income</b>	<b>90,939</b>	<b>103,560</b>
<b>EXPENSES</b>		
Australiana - production costs	31,273	24,875
Australiana - editorial fee	7,636	7,272
Event expenses	414	815
Sydney symposium costs	49,271	-
Melbourne tour costs	-	478
Brisbane tour costs	-	1,539
Tasmania tour costs	-	36,742
Advertising and promotion	-	500
Printing, postage, stationery	923	633
Bank and merchant fees	515	835
Exhibition consultancy fee	-	5,000
Website and internet	1,414	1,445
General expenses	550	408
Insurance	292	386
Depreciation	-	430
<b>Total expenses</b>	<b>92,290</b>	<b>81,360</b>
<b>Total changes in equity of the association</b>	<b>-1,348</b>	<b>22,199</b>
Opening retained profits	136,596	114,397
<b>Closing retained profits</b>	<b>135,248</b>	<b>136,596</b>

# AUSTRALIANA SOCIETY INC

## ABN 13 402 033 474

### Balance Sheet as at 31 December 2019

	2019 \$	2018 \$
<b>CURRENT ASSETS</b>		
<b>Cash Assets</b>		
Cash in bank - working account	39,733	36,143
Cash in bank - reserve account	5,261	5,251
Cash in bank - term deposit 1	79,053	77,633
Cash in bank - term deposit 2	36,576	35,810
	160,625	154,839
<b>Current Tax Assets</b>		
GST collected and payable to ATO	-2,233	-570
GST paid and refundable by ATO	4,865	893
	2,631	322
<b>Other</b>		
Prepayment	226	-
Stock on hand - prepaid envelopes	7,282	-
	7,508	-
<b>Total Current Assets</b>	<b>170,764</b>	<b>155,161</b>
<b>Total Assets</b>	<b>170,764</b>	<b>155,161</b>
<b>CURRENT LIABILITIES</b>		
<b>Payables</b>		
Trade creditors	-	815
Membership fees in advance	11,880	1,750
Funds from Dr Cabouret	20,000	16,000
Tour deposits	3,636	-
	35,516	18,565
<b>Total Current Liabilities</b>	<b>35,516</b>	<b>18,565</b>
<b>Total Liabilities</b>	<b>35,516</b>	<b>18,565</b>
<b>Net Assets</b>	<b>135,248</b>	<b>136,596</b>
<b>Members' Funds</b>		
Accumulated surplus	135,248	136,596
	135,248	136,596

## 2021 Events

Covid-19 has forced the Society to cancel or postpone events. If all goes to plan, two planned 2020 events will now take place in 2021, subject to state borders being opened and larger groups being permitted to meet. As we need to liaise with property owners and others, we may also have to modify the itineraries and sites visited. Numbers for events both are limited; please check the website for information and updates.

### NSW/ACT Tour

The postponed NSW Tour of Sydney, Southern NSW and the ACT organised by Tim Cha and Andy Simpson is being rescheduled for 2021. The tour will include visits to four semi-private historic estates, including one of the earliest surviving cottages in Australia, built c 1810.

The opportunity to view up to six private collections of Australiana, early colonial furniture and a significant collection of pottery is a rare privilege. In Canberra, we will have special tours of the three major institutions, with one of the tours a visit to the institution's extensive storage complex. The tour over five days will include most lunches and three dinners. Subject to COVID-19 guidelines, the original plan to travel by coach may be replaced by travel using private cars.

### Bathurst Heritage Weekend

The Bathurst District Historical Society is joining us to organise a weekend in the historic inland city of Bathurst, founded by Governor Lachlan Macquarie in 1815. The weekend, tentatively set for 30 April to 2 May, starts with drinks on Friday at Alloway Bank, originally the 1829 property of Captain John Piper. On Saturday, hear a series of talks on the early history of Bathurst, its architecture, cabinetmakers, Chinese residents and artists of Hill End. Then we visit historic churches, public buildings and houses, including dinner at Abercrombie House (formerly Mount Pleasant, where Kevin Fahy spent time as an archaeology student).

For more information, email [johnwade@optusnet.com.au](mailto:johnwade@optusnet.com.au)



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Open Thursday to Saturday 10am – 5pm  
and by appointment



Mid 19th-Century Australian Cedar Bookcase, full cedar construction with three panels to each door separated by glazing bars and original hand-drawn glass. Lovely old revived finish with excellent colour, showing a Germanic design influence probably originating from the Barossa Valley region of South Australia. Note the double escutcheons to upper and lower doors as well as the unique spring steel door catches.



## FREDERICK BASSE [Australian 1852 - 1913]

A very rare Australian silver brooch depicting an Australian Christmas beetle (Anoplognathus), circa 1890, by Frederick Basse of Adelaide, South Australia. Silver Body with real Christmas beetle wings and ruby eyes.

BASSE mark to base, length 40mm.

PETER WALKER FINE ART  
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## A Serious Queensland Tycoon

William Knox D'Arcy was born in Newton Abbot, England where he attended Westminster School until 1866. His family emigrated to Australia, settling in Rockhampton, Queensland.

He married Elena Birkbeck of Rockhampton at St Patrick's Cathedral, Parramatta on 23 October 1872. Elena was born in Mexico in 1840, the only daughter of Samuel Birkbeck, a mining engineer from Illinois in the USA then living in Queensland. In 1882 D'Arcy became a founding partner and director of the Mount Morgan Mine and the company's largest shareholder. D'Arcy held 125,000 shares in his own name and 233,000 in trust, and when the shares reached £17/1s/- each he was worth more than £6 million, making him then one of the richest men in the world.

In 1889, with a substantial fortune, D'Arcy and his family moved to England, where he bought a country house, Stanmore Hall, where William Morris did much of the interior decoration and purchased the lease on a London house in Grosvenor Square.

In 1900, he agreed to fund a search for oil and minerals in Persia. The D'Arcy concession was secured by May, covering 480,000 square miles, and the contract stipulated that D'Arcy would have the oil rights to the entire country except for five provinces in Northern Iran. In exchange, the Iranian government was given 16% of the oil company's annual profits, an agreement that would haunt the Iranians up until the late 20th century.

A team under George B. Reynolds began drilling at the end of 1902. By April 1908, with no success, D'Arcy was almost bankrupt. He decided to abandon exploration in Iran. In early May 1908, he sent Reynolds a telegram stating that 'they had run out of money and ordering him to cease work, dismiss the staff, dismantle anything worth the cost of transporting to the coast for re-shipment, and come home.'

Reynolds delayed implementing his orders – and struck oil on 26 May 1908.

In April 1909, D'Arcy was appointed a director of the new Anglo-Persian Oil Company that had provided him with a lifeline, later renamed British Petroleum (BP), and remained a large shareholder.

He died on 1 May 1917, aged 67 leaving an estate of just under £1,000,000.

This Tiffany ivory rosetto box with a view of the mine was probably a gift from his American father in law or his wife on the establishment and flotation of the Mount Morgan Mining Company in Queensland in 1882.

Height of box. 4.25 inches Width lid 4 inches

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AUSTRALIAN  
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ART DEALERS  
ASSOCIATION

