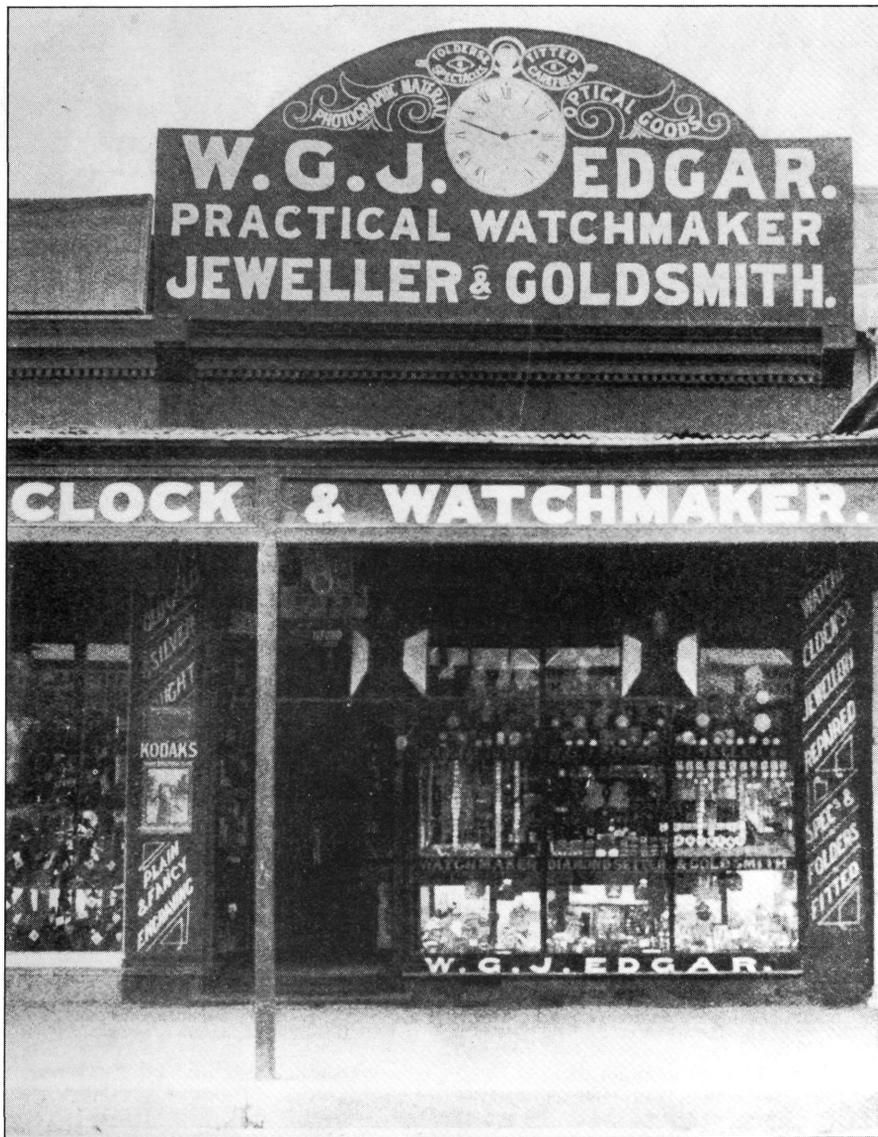

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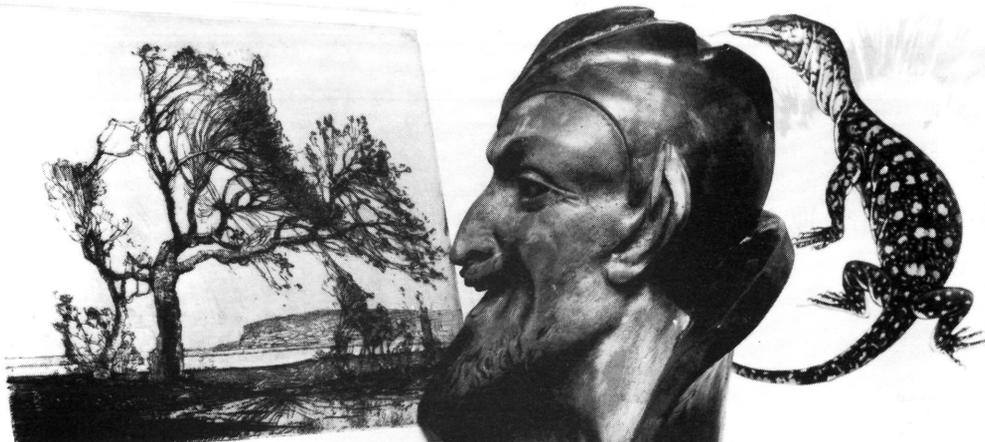
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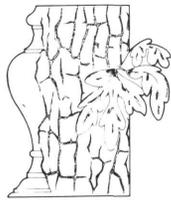


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CONTENTS

88 SOCIETY PROGRAMME 1990

ARTICLES

- 89 Queensland Manufacturing and Working Jewellers – 1850-1900
– *Graham Cocks and Jack Grace*
- 96 Benjamin Law, Sculptor
– *N.J.B. Plomley*
- 99 The Subiaco Library Table Justice to the Finish
– *Paul Gregson*
- 102 Thomas Dawson, Sydney Clockmaker
– *R.A. Crosbie*
- 96 A Small Imitation of a Larger Reality: Francis Low, Model Maker, and the Original Government House of Van Diemen's Land
– *Peter Mercer*

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Cover: Premises of Mr W.G.J. Edgar, Manufacturing Jeweller, Rockhampton.
Courtesy John Oxley Library, Brisbane.

THE AUSTRALIANA SOCIETY

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MEETINGS

SOCIETY PROGRAMME

1990

**THURSDAY,
6 DECEMBER**

**GUEST SPEAKER
KEN CAVILL**

*Australian Jewellers, Gold and Silversmiths
– Makers and their Marks.*

Ken Cavill needs no introduction to members of the Australiana Society. He has been a frequent contributor to *Australiana*. His enthusiasm and scholarly approach will ensure for a successful evening.

Followed by a Christmas Party. Members are requested to bring a small plate.

1991

**THURSDAY,
7 FEBRUARY**

SHOW AND TELL

Members are invited to bring along items of Australiana for discussion and evaluation by an expert panel.

**SATURDAY,
26 JANUARY**

**GUEST SPEAKER
JOHN HAWKINS**

The annual Australia Day Dinner will be held at the Darling Mills Restaurant, 134 Glebe Point Road, Glebe. John Hawkins will deliver an illustrated lecture on *Australian Silver, The Golden Years*. John Hawkins is a leading antique dealer and the author of the recently published "19th Century Australian Silver" the first definitive book on Australian silver and its makers, an essential reference for antique dealers, collectors and Australian historians.

Society meetings are held at
7.30pm at the Glover Cottage Hall, 124 Kent Street, Sydney.
Convenient street parking.

Queensland Manufacturing and Working Jewellers – 1850-1900

Graham Cocks and Jack Grace

Although Brisbane was founded in 1826 as a convict settlement, the number of free settlers steadily increased until, by 1856, nine thousand people were settled in the Moreton Bay area, which comprised Brisbane, Ipswich, Toowoomba and surrounding districts. It was the discoveries of gold, from 1853 onwards which hastened the arrival of immigrants, prospectors and settlers and led to the establishment of towns which serviced the goldfields and the farming communities.

There is a direct correlation between the discovery of gold and the towns that prospered and the establishment of working jewellers and watchmakers adjacent to the goldfields. They made jewellery from local gold and precious stones for the increasingly wealthy inhabitants.

In 1853 the first discovery of gold in “Queensland”, then part of New South Wales, was made at Port Curtis on the Calliope River near Gladstone. At Canoona north of Rockhampton the first Queensland “gold rush” in 1858 ended in disaster, when the gold petered out and the destitute miners had to be transported home.

Gold was found at Clermont in Central Queensland in 1861 and at Ridgeland in 1867. The F117 latter discovery established Rockhampton as a prosperous town.

Further discoveries of gold were made in 1867 at Nashville, not far from the town of Gympie. This was a major find and gold was mined for 50 years in this area. **F. Jensen** was one of the first jewellers to work in Gympie. (See plate 1). In 1868 miners Jessop and Buchanan found

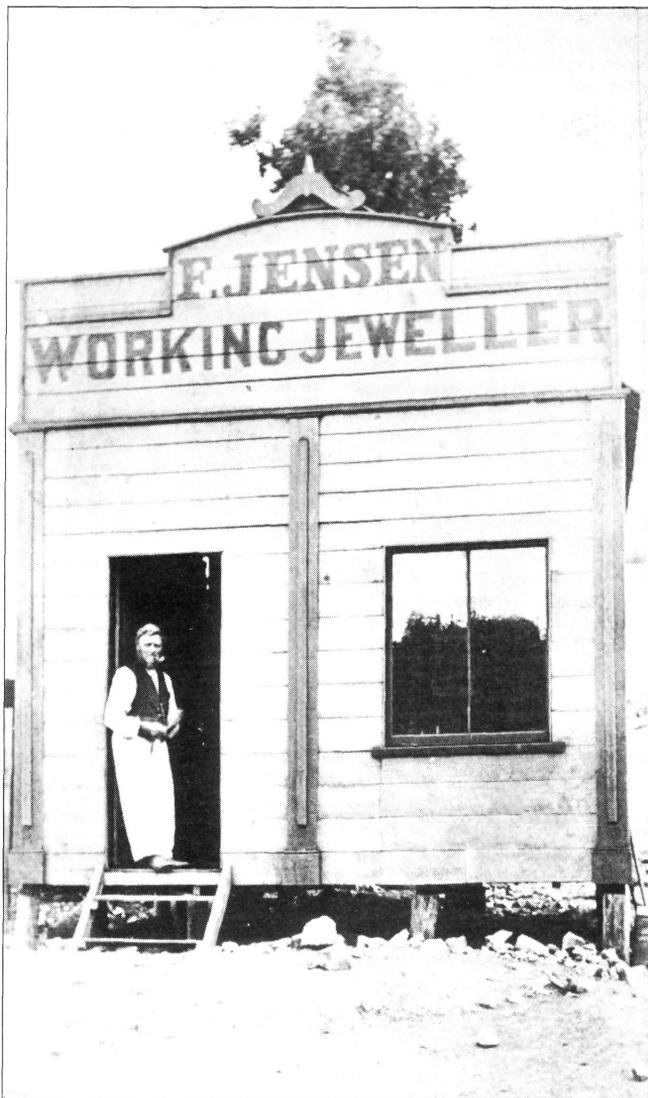


Plate 1

gold at Ravenswood in North Queensland. Extensive prospecting located sizeable quantities of gold on the Gilbert River, which flows into the Gulf of Carpentaria.

Two of the earliest Queensland goldsmiths and jewellers listed in 1860 were **William Lloyd** of Queen St., North Brisbane (see plates 2, 3, 4), and **A. Kosvitz**, previously a partner of Hogarth, Erichson & Co. of Sydney. Both traded until 1891. (See plate 5).

Flavelle Bros. commenced business in Sydney in 1850 and opened a Queensland branch trading as **Flavelle Bros. & Co.** Queen St. Brisbane (see plate 6), in 1861. The firm employed a jeweller trained in England. By 1871 the business had expanded to become **Flavelle Bros. & Roberts**, employing first class watchmakers and jewellers. (See plate 7). The firm's name subsequently became **Flavelle Roberts & Sankey** in 1892 and continued into the twentieth century.

Charles Morrell is listed in 1868. An advertisement in the *Queenslander* of 5th September 1868 has his address at Queen Street opposite the Town Hall. It states 'jewellery made and repaired by a first class workman'. More than likely Morrell was primarily a retailer. It is known that he exhibited at the Queensland Exhibition of 1877 in the 'Watch and Clock' section. In 1884 his address is given as George Street, Brisbane.

The old civic chain and pendant which is worn by the present Lord Mayor of Brisbane was made at the turn of the century by one of Queensland's most gifted silver-smiths and jewellers. He was **Charles Allen Brown** who was born in Sydney, NSW in 1850, and after serving his apprenticeship with C.L. Qwist, moved to Brisbane in 1870.

He soon established a reputation for quality work in gold and silver. He made many objects in silver for

WILLIAM LLOYD,
GOLDSMITH, JEWELLER,
AND
WATCH-MAKER,
QUEEN-STREET,
NORTH BRISBANE,

EVERY DESCRIPTION OF JEWELLERY MADE AND REPAIRED.

WATCHES AND CLOCKS CAREFULLY CLEANED AND REPAIRED.

GOLD BOUGHT.

A CHOICE ASSORTMENT OF JEWELLERY, GOLD AND SILVER WATCHES, AND FANCY GOODS ALWAYS ON HAND.

Plate 2

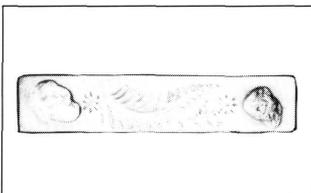


Plate 3

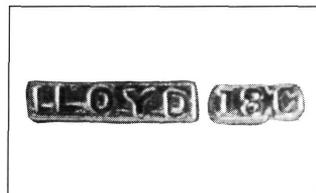


Plate 4

A. KOSVITZ,
PRACTICAL JEWELLER,
CHRONOMETER,
WATCH & CLOCK MAKER,

(Late Partner of Hogarth, Erichsen & Co., Sydney.)

Queen Street,

(OPPOSITE MR. KINGSFORD'S.)

NORTH BRISBANE.

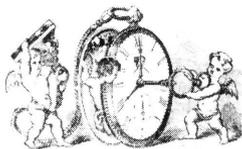
Plate 5



Plate 10

with an emphasis on watchmaking and optometry and is last listed in "Q.P.O.D." in 1900. (See plate 9). Evidently there was some business liaison between Charles W. Snow and Snow Bros. as they both quote a buying agent at No. 7 Thavies Inn London in 1876.

Charles W. Snow worked at 180 Devonshire Street, Sydney from 1864-1866 before commencing business in Brisbane. Charles W. Snow is listed as trading in the School of Arts Building in Queen St. Brisbane in 1869. A silver serviette ring marked "Snow, Emu and R" (see plate 10) is believed to be by C.W. Snow. Charles W. Snow



C. W. SNOW,
 Watchmaker, Jeweller, and Goldsmith.

ALL GOLD & SILVER WATCHES
 Are made to order with C. W. SNOW'S name on movement, and
 are guaranteed for Twenty Years.

THE JEWELLERY DEPARTMENT
 Will be found to have all the Newest Designs, and all good
 material used in Quality. A great variety of the following
 are on hand for inspection:—

Gold Bowlers and Sets, in cases, with Pearls and
 Stones, Earrings, in cases, with Pearls and Stones,
 Hair Pins, Signet and Wedding Rings, Necklets, Lockets,
 Chains, Alberts, Sleeve Links, Studs, Fing. Cases, and Pins,
 and a variety of Articles for ornaments to men in.

COLONIAL JEWELLERY MANUFACTURED
CLOCKS IN OILY, MARBLE & WOOD CASES,
 With the latest Patent Valves to match.

WINK, JET & FAUCI GOONS, OPERA & FIELD GLASSES, FANS,
 and a variety of Articles for ornaments to men in.

ELECTRO-PLATED COFFEE AND TEA SETS,
TEA POTS,
 CRIBS, 4, 6 & 8 BOTTLES, LUNCHEON DUTTO,
 Revolving and other Butter Dishes, Sugar Basins, Toast Racks,
 Cuddles, Egg Trays, and Egg Baskets.

DESSERT KNIVES AND FORKS, in case, TABLE
FORKS and SPOONS, DESSERT DO. and TEA DO.
 &c. &c.

C. W. SNOW, Queen Street, Brisbane;
 And 7, Thavies Inn, London.

Plate 11

continued trading under his own name at 161 Queen St. with an emphasis on jewellery manufacture, and he is last listed in 1901. (See plate 11).

Charters Towers was officially proclaimed a goldfield in August 1872, several months after gold had been discovered there by prospectors Mosman, Clarke and Fraser. Diggers came from NSW, Victoria, and Queensland gold mining areas such as Ravenswood, Gympie and Cape York. Because of its isolation, (the railway from Charters Towers to Townsville was not opened until 1882), it became a self-sufficient society even boasting its own Stock Exchange. The population grew to 3,300 in 1886 and to almost 28,000 at the turn of the century when it was the second city of Queensland. An immense amount of gold was won at Charters Towers until 1915, when it started to run out. Certainly it was Queensland's biggest mine and it is stated that the wealth generated, helped to reduce the effects of the depressions of 1893 and 1903.

One of the first small businessmen to arrive was **Richard Binder**, a jeweller from Ravenswood who first set up shop in Millchester which the Queensland government had decided to make the official centre. In 1874 Binder advertised in the *Northern Miner* that he had opened a new branch at Charters Towers opposite the Bank of New South Wales. In September 1876 he bought a tiny block of land further down Mosman Street for 10 shillings and threepence. Whether or not he conducted business from there is not known. It may only be coincidence that David Lowson Lyall bought the land in July 1889 and built a shop from which he conducted his jewellery business. In 1881, Richard Binder was advertising that he was an assayer and gave his address as Main Street, Charters Towers.

David Lowson Lyall came from Edinburgh, Scotland and by 1889



Plate 12

had established himself in Charters Towers as a watchmaker and jeweller. Before he built his jeweller's shop, he worked from different premises in Mosman Street. He made regular trips to England taking with him Charters Towers gold from which items of jewellery were made to be sold through his shop. It is believed that at the height of his business he employed three jewellers. (See plate 12).

In 1900 Lyall and his family retired to live in Sydney and managers were appointed to run the business. The family sold the building in 1939. It was eventually bought in 1969 by the Charters Towers and Dalrymple Historical Society to be run as a Folk Museum. The building still stands at 90 Mosman Street.

As Charters Towers grew and the inhabitants prospered several jewellers established premises there. H.L. Davis came from Brisbane, and C. Deitz from Cooktown. Barnett, Unbehaun, Wilkie, Anderson were some of the jewellers who had shops in Charters Towers. Other jewellers, e.g., T.T. Jones of Sydney, attempted to capitalise on the inhabitants' wealth, by advertising in the *North-ern Miner*.

The search for gold continued and in 1873 on the Palmer River out of Cooktown, hordes of men descended and worked 100 miles of alluvial flats for many years before the claims were worked out. Mt. Morgan, the most fabulous mine in Queensland, was discovered in 1882 and the first mountain mined

assayed 3,700 ozs to the ton. It continues to yield viable quantities of various metals as well as gold, to this day.

The never ending search drew prospectors to the very extremities of Queensland and its adjacent islands. Gold was discovered at Croydon, 96 miles from Normanston on the Gulf of Carpentaria in 1886 and sporadic mining of the quartz outcrops lasted until 1948. The Hamilton field at Coen on the Cape York Peninsular was discovered in 1899 and lasted until 1916. Alluvial and reef gold were located and worked on Horn Island near Thursday Island and on Possession Island off Cape York from 1894 onwards for many years.

Theodore Kingele was a native of Prussia who emigrated to Rockhampton about 1866 and established himself at East Street as a

watchmaker and manufacturing jeweller. (See plate 13). He continued in business until his death in 1881. His wife evidently continued the business until 1885.

William G.J. Edgar was born in Dumfries, Scotland in 1856 and was trained both in Dumfries and Edinburgh. He sailed to Australia in 1875 and after working for others, in 1883 opened for business in East Street Rockhampton. Edgar prospered and employed jewellers to manufacture jewellery and cut opal. He ceased trading around the turn of the century. (See plate 14).

One of the first jewellers in Queensland to float a limited liability company was **Henry Lee Davis**. He floated the company with a capital of £50,000 in the early 1880s. Henry Lee Davis was born in London in 1830 and served his apprenticeship to a chronometer maker.

After spending several years in the West Indies and British Guiana, he returned to England and then decided to come to Australia, where he landed in 1873. Flavelle Bros. and Roberts employed him for three years in Brisbane. He then purchased a small business in Queen St. This prospered and by 1886 he was advertising as a 'Watch and Clock Maker to the Queensland Government' as well as 'Gold and silver jewellery repaired and made to order'. (See plate 15).

Branches were opened at Charters Towers and Ipswich. H.L. Davis continued to retail jewellery and in 1894 the firm was listed as Davis & Knowles. **T. Knowles**, it appears, bought out H.L. Davis & Co. the following year. The manufacturing department of the firm was sold to A. Maxwell, an ex-employee in 1884. **A. Maxwell**

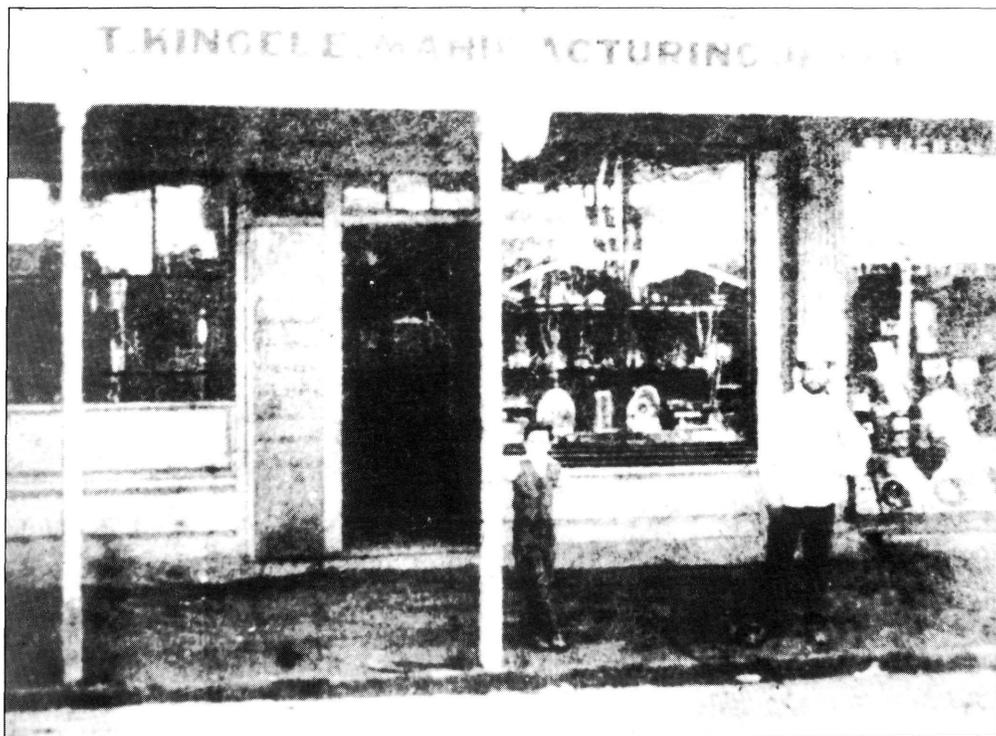


Plate 13

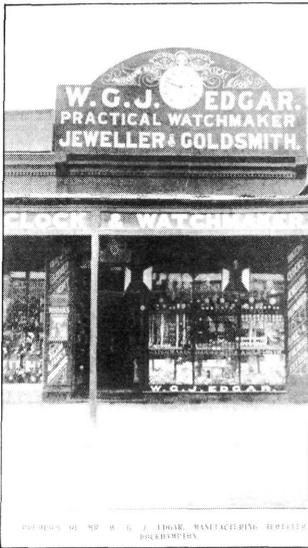


Plate 14

continued manufacturing and in 1886 formed a company with Mossop, advertising as 'Mossop & Maxwell Manufacturing Jewellers and Diamond Setters'.

Frederick William Nissen started as a manufacturing jeweller in 1892 and established a workshop upstairs at 216 Queen St. Brisbane. F.W. Nissen made jewellery for other jewellers in the industry as well as for H. Davis, who occupied the shop downstairs.

Following the great flood of 1892, Davis decided to leave the jewellery business and it is believed he went to New Zealand, where he became a baker! F.W. Nissen took over the retail premises downstairs while retaining the manufacturing section above. This was the start of a prosperous business.

Little is known of F. Reichelmann pictured outside his shop in Victoria St. Mackay (see plate 16) in 1884 or of A. Grisel who traded in Cunnamulla in 1892 and Charleville in 1899. They were representative of the many watchmakers and jewellers who followed the gold seekers and established businesses allied to the needs of the gold miners.

David William Mackay emigrated from Scotland whilst in his 30s and started business in Queen Street Brisbane opposite the G.P.O. in 1884. He was succeeded in the business by his sons, David, Eric and Alan. The firm continues today in the same family.

Hardy Bros., established in Sydney in 1853, opened a branch in Brisbane at 118 Queen St. in 1894 and

HENRY L. DAVIS & CO., LTD.
 Watch and Clock Makers
 OF THE QUEENSLAND GOVERNMENT
 169 QUEEN ST., BRISBANE.
 BRISBANE STREET, IPSWICH.
 THE BEST THREE CLASS GOLD
 Silver English Patent Lever Hunting Watches.
 AMERICAN WALTHAM WATCHES.
PUGH'S ALMANAC, 1886
 FINE AND ALBERT CHAINS,
 Heavy Colonial Gold Wedding Rings and Keepers.
 WATCHES & CLOCKS REPAIRED UNDER GUARANTEE.
 SPECTACLES AND GLASSES TO SUIT ALL SIGHTS
 Optician and Oculist employed on the premises.
 HEDRY LEE DAVIS.

Plate 15

F. RIECHELMANN, Practical Watchmaker and
 Manufacturer of Jewellery and Optician,
Victoria St.,
... MACKAY.
 Largest Importer of Jewellery, Watches, Clocks, Silver and Gold
 Spectacles and Glasses of every description.
 WEDDING PRESENTS A SPECIALITY.

Plate 16



Y. B. Saranealis

Pearl Merchant & Buyer,

WATCHMAKER,

—AND—

Manufacturing Jeweller,

NORMANBY STREET,

Thursday Island,

Notifies that he has Commenced Business, and is prepared to execute every description of work entrusted to him.

Large Stock of all kinds of Precious Stones and Jewellery kept.

Every description of Jewell-ry Manu- factured to Order

Watches & Clocks Repaired.

Plate 17

H. ZARCAL, Wholesale and Retail

JEWELLER & PEARL MERCHANT,

THURSDAY ISLAND, TORRES STRAITS, QUEENSLAND.



Licensed Dealer and Provision Merchant Highest Price given for Pearls, Mother-of-Pearl Shell, Tortoise Shell, and Beche-de-mer

Lapidary and Optician, Goldsmith, Watchmaker, and Pearl Cleaner.

Every description of Diamonds, Pearls, Opals and other gems set to any design, and with the most artistic workmanship. The stock of Pearls, Diamonds, and other precious stones is the largest in Australia.

Plate 18

employed 15 to 20 workmen engaged in all facets of jewellery manufacture. They manufactured well into the twentieth century and continue today as retailers in Queen St. Brisbane.

S. Hoffnung & Co. started at 339 George Street Sydney in 1958/9 and established a branch in Queen Street Brisbane in 1871. Whilst not a manufacturer, S. Hoffnung & Co. was a very important catalyst in the manufacture and distribution of jewellery in Queensland. As a wholesaler the firm enabled jewellery manufacturers to obtain findings and precious stones from a reliable source and distributed the finished product to retail shops throughout Queensland.

The remotest areas of Australia were tapped to provide materials for the manufacture of jewellery. The availability of pearls on Thursday Island and gold from Horn and Possession Islands obviously led to the establishment in 1896 of Y.B. Saranealis in Normanby St. (see plate 17), and of H. Zarcal on Thursday Island (see plate 18). Both shops were unique in that they specialised in the manufacture and use of pearls in jewellery. Unfortunately no marked examples have been identified as having been made on these premises.

Photographs courtesy of the John Oxley Library, Brisbane.

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Benjamin Law, Sculptor

N.J.B. Plomley

When Jules Sebastien Dumont D'Urville sailed from Toulon in command of the *Astrolabe* and *Zélée* on 9 July 1837 to explore the South Atlantic and South Pacific, The assistant naturalist was Pierre Marie Alexandre Dumoutier.

This officer had, in addition to his skills as a naturalist, an interest in phrenology, and he brought back to France in July 1840 a large collection of skulls, busts and brain moulds. As a whole this collection is dealt with in the volume on anthropology (1854) which was part of the series issued for the official description of the voyage. The whole of Dumoutier's collection is now in the Musée de l'Homme, Paris.

Among the busts are some of the Tasmanian Aborigines, which Dumoutier obtained while the ships were in Hobart between 12 December 1839 and 1 January 1840, with a return call there between 17 and 25 February 1840 to pick up invalids.

This material was seen at the time of a visit to the Musée de l'Homme in Paris in 1957 when Tasmanian Aboriginal collections were being listed (Plomley, 1962), but no research was done then. Recently, however, when assessing records relating to individual Aborigines, it was realised that Dumoutier could not have sculpted the Tasmanian heads himself. A copy of the 1957 list of busts was sent recently to the Musée de l'Homme, where M. Philippe Mennecier very kindly checked it from the labels on the busts.

The 1957 list (Plomley, 1962) was as follows:

904 Buste de Bourrakooroo, natif de Ringarooma-bay⁵⁸.

905 Buste d'un naturel de la terre de Van Diemen (Jeune fille)⁵⁹.

Also marked HYOLEBOUYER (Lalla Rook).

906 Buste de Menalarguerna, natif de Oister-bay⁶⁰.

915 Buste de Timmey, natif de George River, terre de Van Diemen⁶¹.

916 Buste de Guenny, port Sorell, Tasmanie⁷⁰.

As well there are copies of Benjamin Law's well-known busts of Truganini (913) and Woureddy (914).

The first matter to be clarified is whether the five Aborigines who were the subjects of the busts could have been in Hobart at the time of Dumoutier's visit in the summer of 1839/40. It is certain that they could not have been there then. The home of the Tasmanian Aborigines at that time was the Aboriginal Settlement known as "Wybalenna" at Flinders Island.

However, at least four of those in Dumoutier's list were even further away from Hobart than Flinders Island: they were at Port Phillip (Victoria) where G.A. Robinson had taken them from "Wybalenna" when he became Chief Protector of the Aborigines there in February 1839.

We might next enquire when the five Aborigines could have been in Hobart to be modelled by a competent sculptor. That this was Benjamin Law is suggested strongly because he was known to have made busts of the Aborigines, his well known "Trucanini" and "Woureddy". Law had arrived in the colony early in 1835, and this very much limits the number of Aborigines who could have been his models. G.A. Robinson had come home to Hobart from his last expedition in August 1834, bringing with him his "friendly natives",

that is, the group of Aborigines who had accompanied him to make contact with those in the bush; and he left Hobart on 1 October 1835 to enter his position as Commandant of the Flinders Island Aboriginal Settlement, taking his "friendly natives" with him. Who these people were is known and, in fact, all those of the Dumoutier series were among them so far as can be determined.

The individuals of the Dumoutier series were:

904 Bourrakooroo, native of Ringarooma. This man has not been identified certainly: no such name is to be found in the records, so it is necessary to look for either some name which has somewhat the same sound or take notice of the "tribe" to which he belonged. There are three possibles - Jack (PEEVAY), PENDEROIN, and Richard. So far as origins are concerned, PEEVAY and PENDEROIN belonged to north-western "tribes". Only Richard belonged to a north-eastern "tribe", one of the two or three Ben Lomond "tribes". Moreover, one native name of Richard was ROTHADAUNA, which has some faint resemblance to BOURRAKOOROO. "Tribe" and name do suggest that Richard was the subject of bust number 904, but the identification remains uncertain.

905 HYOLEBOUYER (Lalla Rook) is without doubt TRUGANANNA. The native name given her has not been found elsewhere, but the name Lalla Rook shows clearly who she was.

906 Menalarguerna, native of Oyster Bay. This was the well known MANNALARGENNA (various spellings) who was known as a "Chief of Oyster Bay", although



Plate 1. 904. Bourrakooroo (L) and 906 Menalarguerna (R). Ref.: Dumoutier, *Anthropologie*, Atlas plate 25.

he belonged to a group of people whose territory lay to the north of Georges Bay. This man died at Flinders Island on 4 December 1835.

913 TRUCANINNY, a bust by Benjamin Law.

914 WOUREDDY, a bust by Benjamin Law.

915 Timmey, native of George River. This was MAULBOYHEENNER.

916 Guenny, native of Port Sorell. This man was Jemmy, his native name PROBELATTENER. G.A. Robinson took him to Port Phillip in February 1839, where he was drowned (at Westernport) about January 1841.

Trucaninny (905,913), Timmy (915), Woureddy (914) and Jemmy

(916) were among those who accompanied G. A. Robinson to Port Phillip in February, 1839.

Timmy was one of the two Tasmanians hanged in Melbourne for murder on 20 January, 1842. Woureddy died early in July 1842. Richard, if that were BOURRAKOOROO, was the only one who had remained at Flinders Island.

In the article on Benjamin Law published by Margaret Glover in the *Art Bulletin of Tasmania* in 1985, it was said that after leaving Hobart he had lived in Westbury and died there on 1 October, 1890. This had followed from confusion between two persons of the same name, and an unusual one.

Law had no association with Westbury: he took his family to Melbourne from Hobart about the middle of October 1855. There he experienced nothing but tragedy. The first to die was his son Joseph, aged two, of dysentery on 5 November, 1855. A few days later, on 13 November, 1855, his son Benjamin also died of dysentery. On 22 November, 1855 his wife Ann Beaton Law, then fifty-four years old, also died of dysentery. On 16 February, 1856 his son James Beaton Law, aged four months, died of pneumonia.

On 5 July, 1882, Benjamin Law died, aged seventy-six years, of disease of the bladder and bronchitis. The certificate states that he had been born in Sheffield (England),

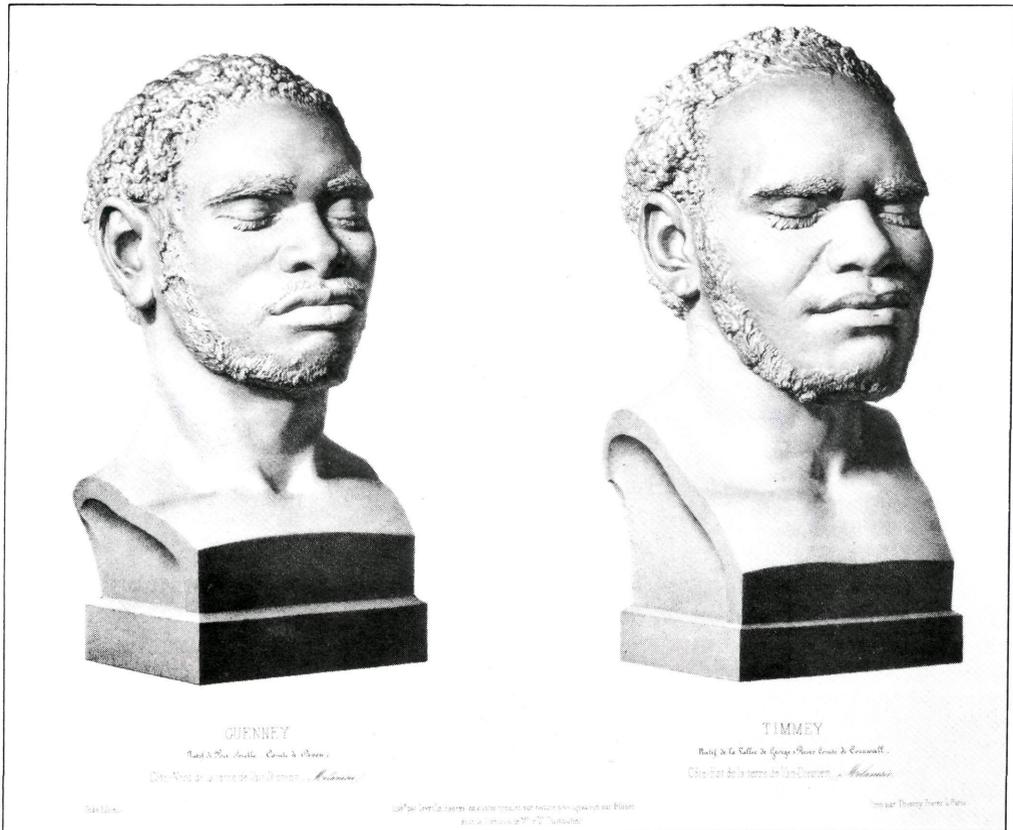


Plate 2. 916 Guenney (L) and 915 Timmey (R). Ref.: Dumoutier, *Anthropologie*, Atlas plate 22.

Note: In both plates the plinths have been added to the busts by the engraver.

that he had married Ann Beaton Law in Hobart; and that at the time of his death he was a railway employee.

REGISTER OF DEATHS, VICTORIA:

5 November 1855. Death Joseph Law, aged 2 years, of dysentery at Melbourne (Flemington); parents Benjamin Law sculptor and Ann Law; born in Hobart; 6 weeks in Victoria.

13 November, 1855. Death Benjamin Law, aged 24 days, of dysentery; born in Hobart; 6 weeks in Victoria.

22 November, 1855. Ann Beaton Law, aged 54 years, of dysentery; 6 years (weeks) in Victoria; married

Hobart, then aged 29; children – Martha, aged 4; Joseph, dead; James Beaton, 5 weeks; Benjamin, dead.

16 February, 1856. James Beaton Law, aged 4 months, of pneumonia; parents Benjamin Law sculptor and Ann Law.

5 July, 1882. Benjamin Law, aged 76, of disease of bladder and bronchitis; born Sheffield, England, 29 years in Victoria; railway employee; married in Hobart to Ann Beaton, earlier to Hannah Hilliard.

Acknowledgements

I have much pleasure in thanking Sharon Morgan who searched the Melbourne Registers of Deaths; and Phillippe Menecier, of the Musée de l'Homme, Paris, who checked

the records of the Dumoutier Collection.

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The Subiaco Library Table

Justice to the Finish

Paul Gregson

Now and again, throughout the art world there comes along an item that has as its features those that make it stand above or apart from its contemporaries.

Individuality among artists/craftsmen can conceive or utilise, past design criteria mingled with "modern" features or use creative technique in a medium or the use of mixed media in the manufacture of furniture.

The dating of art works with any accuracy is, as we know, based on knowledge acquired by us as handlers, through experience, precedents, documentary evidence and

makers marks or signatures. As far as furniture is concerned general goods 'of the day' carry certain design features applicable to the period of construction, e.g. timber, embellishments/carving, hardware, reference to drawing books etc., which enable identification and allow us to use the word "circa".

When it comes to special commissions presentation/exhibition items, design features can be many and varied. For example a cabinet-maker could, in the 18th century design a table for his client that carried features way ahead of its period and in passage of time confuse the

critics. Conversely, hardware that may be decades old but still 'new' may be used for convenience by the maker and then be used for dating purposes after a century has passed.

As far as surface decoration is concerned we are now seeing the revival and use of the painted, faux, marble and transfer finishes. This is the revival of an 18th century art which in turn and in part is a revival in part of an Egyptian art, and any decorator/craftsman using such methods is seen to be very much 'up with the times'. In the case of faux or grained finishes – it enables the artist to reproduce the effect of



Plate 1. Table.

polished stones or timbers for a fraction of the cost.

Such is the case of a piece of Australian Colonial furniture that appeared on the market in 1988 at the auction of the Benedictine Abbey, Pennant Hills – the ex-Subiaco Library Table.

The table is in simulated (or grained) Rosewood (*Dalbergia* sp.) decoration over an Australian Cedar (appearance – not botanically identified) primary timber carcass. It was exciting to see such decoration on an Australian piece of furniture – the design and construction very definitely of the period circa 1840 as described by Mason Gray Strange (May 1988) and later by Sothebys October 1989.

In my opinion the finish is original to the manufacture of the table and I have never doubted its appearance or authenticity and it would be a great injustice if the trade treated it with indifference, because it was unique (or because of no comparison) and a half decade before we saw commercially grained furniture (usually over Kauri Pine) locally produced. It is remarkable that the table has survived in such condition and it can only be by virtue of the fact that it was used as 'utility' furniture by the nuns. Had it come on to the market earlier it certainly would have been stripped and refinished (because it was Cedar).

The recent catalogue description by Sothebys (October 1989) says, "the table bears two paper labels for Alexander Moore, Circa 1865 which were probably added with the imitation Rosewood finish when the piece was resold at that time". I am not about to disprove the fact of Moore's labels being added – that is undeniable but I vigorously challenge the latter presumption.

The graining in this manner would have been indelibly marked

into the timber by the action of an oxidant reacting with the tannic acid in the wood. This process can only be done on clean freshly prepared surfaces. The condition of the finish on the table is as follows:

The graining shows up distinctly as a wash (or chemical alteration) to the surface of the timber and is NOT painted as has been suggested. The filler has been applied next and in the faded areas e.g. top and quad-form base shows cream while in the protected areas (upper column) the distinctive reddish filler is obvious.

The filler in my opinion was laid cream but took on its red colour after the red polish was applied as is normally the case (coloured fillers were used more definitely in Victorian furniture finishing). A small area, protected from UV light, of the original finish on the upper column shows the strong black-brown of the oxidised timber (graining) and the strong red colour of the polish.

The red varnish is quite transparent and in my opinion original to the manufacture of the table. The polish is showing fine crazing and a smooth gradation of fading from the original red to the lighter areas.

The colorant in the polish is irrelevant but its density suggests that it could be either lac dye, cochineal or dragon's blood (a spirit soluble dye obtained from the sap or the infused fruit of the *Dracaena* or 'Dragon' tree of which there are several types throughout S.E. Asia).

The process of the finish is:

- Completely sand and clean the timber surface.
- 'Paint' the grained pattern onto the raw timber with a brush 'sculptured' for its irregularity (or a turkey feather) using an oxidant – usually ($K_2Cr_2O_7$) Potassium dichromate. This chemical (dangerous and potentially carcinogenic) is dissolved in water (preferably warm) to produce an orange-red liquid. It is the action of the chemical on the tannin in the timber that darkens the surface. (See Footnote).
- Once dry, the residue of the crystal deposit is removed from the timber surface with a damp rag. The timber is ready to be grain filled. The filler in the 'Subiaco' table is uncolored.
- Once dry and levelled the surface can be French polished using the red polish previously described.

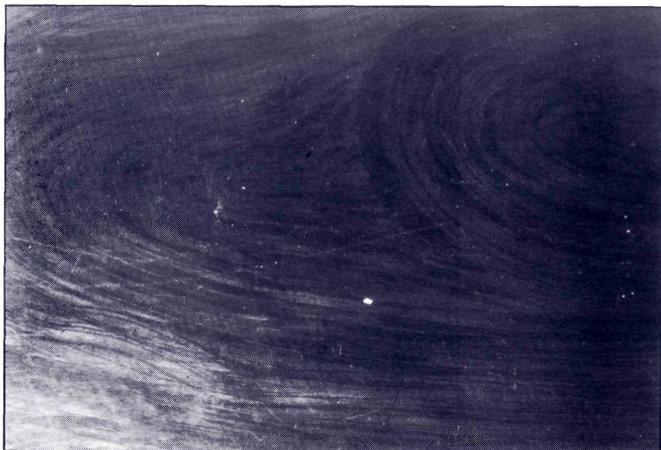


Plate 2. Grained top to the table.

It is for the reason that the finish must be applied to fresh clean timber that I would be very sceptical that the finish is later as suggested. In my opinion I am happy to accept its originality to 1840 rather than disagree. However should anyone put forward theory contrary to my proof then I would be very interested to listen. The table should receive the study and plaudits it deserves for it has no known comparisons in pre-1850's furniture to date in respect of its graining.

In regard to the paper label of Alexander Moore I have no doubts that it was added later and probably as suggested 1865. The adhesive used appears to be hide glue and the 'overspread' of this glue has trapped old dust in the grain of the drawer bottom.

As for the reason that this table was grained – who knows. Could it have been:

- An expatriate cabinetmaker wanting to produce a 'Rosewood finish' using Cedar purely as the medium on which to draw? or,
- A craftsman received a commission from clients knowledgeable in the decorative arts on wood – they wanted a simulated Rosewood table or, it was cheaper? or,
- A craftsman built the table in order to veneer it in Rosewood and the supply did not come in or he ran out of stock? or,
- The client commissioned it as Veneer, but ran out of funds – so it was grained? or,
- It was made in an attempt to defraud?

I am sure everyone could come up with a story that could sound feasible – provenances are always good yarns (even the correct ones) – the fact of the matter is it exists, it has no precedent to date (in respect to finish), it is in sound and original condition so my wish would be that the table be seen and enjoyed for what it is – RARE.

Footnote: Potassium dichromate is freely available and its use by the untrained or amateurs should be prevented. It has the reputation of being carcinogenic as well as being a skin irritant and the flushing of residue down the sewers is grossly irresponsible.

My thanks to Sothebys for their photograph and their time and help in allowing me to review the table.

- Paul Gregson is a Conservator at Gregson's, Thornleigh, NSW.



Plate 3. Corner detail of the table.

Thomas Dawson, Sydney Clock Maker

R.A. Crosbie

The hot Thursday evening of 18th December, 1845, saw surveyor Thomas Mitchell "in my tent near Harvey's Range" writing a rambling letter to his brother in Sydney.¹ Observations on the quality of his equipment included this terse comment "Dawson's chronometer lost two hours on the ride up and is as useless as a hack watch".² Mitchell instructed his brother to convey his complaints and to inform Dawson these would be repeated in person on his return to Sydney. As a humorous aside the surveyor added "he must be a friend of Sturt's".³

Who was Dawson, a retailer or manufacturer of time pieces? Two bill heads for Thomas Dawson are known. These date to the 1850s and have a Lower George Street Sydney address. Dawson is described as a Chronometer, Watch and Clock maker.⁴ Electoral rolls and business directories list Thomas Dawson at various George Street Sydney addresses from 1843 to 1857.⁵ The differences in address are probably due to house number changes rather than relocation. Thomas Dawson is clearly the Dawson who supplied, and probably manufactured, Mitchell's chronometer.

What is known of Thomas Dawson? The electoral rolls list Thomas Dawson resident in Bridge Street (Bourke Ward) in 1842/3 and in George Street (Gipps Ward) for 1844/5 to 1848/9 inclusive.⁶ Business directories list Thomas Dawson in George Street from 1844 to 1857.⁷ Throughout the period Dawson is variously described as a watch maker, clock maker, chronometer maker and nautical instrument maker. A handfull of newspaper references provide some additional

information. The descriptions in the electoral roll give the impression of shop and dwelling in the one location.

In April, 1843, Dawson advertised offering to purchase "a few thousand dollars" and to sell Horsburgh's Selling Directions and Book of Charts.⁸

He described himself as a chronometer maker. The *Sydney Morning Herald* of 9th May, 1843, gave a description of a new weighing machine installed in the cattle market. This was made by Mr. Dawson of Lower George Street and met general praise.⁹ In July, 1844, Dawson unsuccessfully tendered for the care of the city clocks. The tender went to the existing tender holder, Mr. Frederick Oatley. Thomas Dawson had entered a lower tender but the balance was explained as due to work already carried out by Oatley and the majority vote went against Dawson.¹⁰

In July, 1844, Dawson advertised a reward for the return of a watch lost near the Post Office.¹¹ Several petitions were also signed by Thomas Dawson in this year.¹² Clearly by the mid-1840s Dawson was a well established business identity involved in the town's commercial concerns.

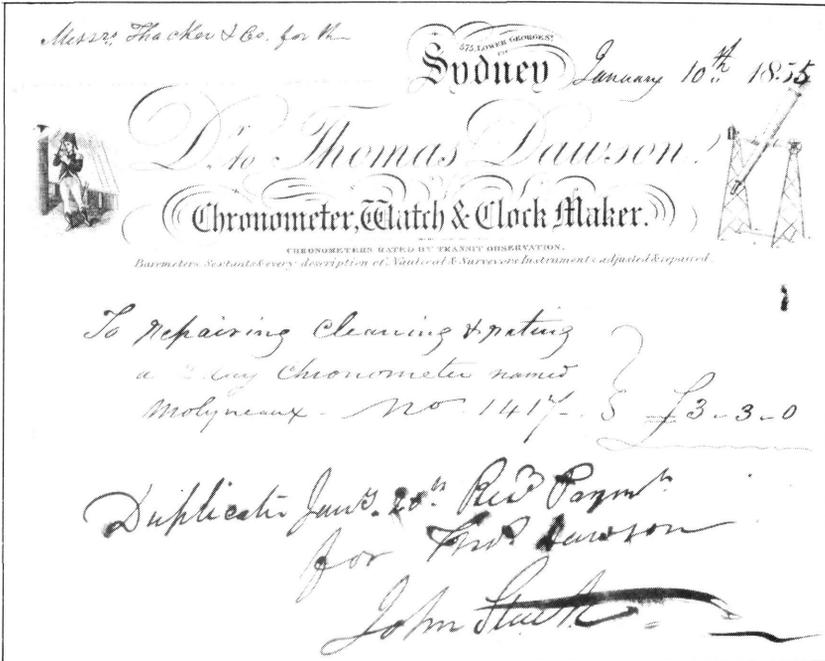
The business no doubt involved retailing, repairs and manufacture and catered for both the commercial and maritime and domestic demands of the colony.

Lower George Street was a good location for Dawson's shop. Close to both the docks and to the town's retail centre Dawson was accessible to a wide range of potential clients. Several businesses nearby were owned by Dawsons but no relationship has been established. For

example Richard Dawson operated the Australian Foundry in Lower George Street and this may have supplied the clock maker with brass castings. Nearby large haberdasheries and grocers stores must have generated passing trade. The proximity of the docks meant demand from visiting ships for the adjustment and repair of nautical instruments. The docks would also have supplied imported mass produced watch and clock parts essential to repair work on commercial timepieces. Out workers in nearby workshops would have supplied specialised services.

Details of Dawson's personal life are more elusive. He may have arrived in Sydney in 1838 as an intermediate fare paying emigrant. The absence of detail on the shipping indent makes confirmation impossible.¹³ A search of the convict records provides no Dawson who could have been a Sydney clock maker in the 1840s. A search of the assisted emigrants has also been fruitless. No colonial born candidate has been found. It seems Dawson must have been an emigrant. A full search of the Registrar General's records could not locate birth, death or marriage certificates. No Dawson fitting this description was granted probate.¹⁴

The little known of the man concerns his wife and children. In January 1842 a daughter was born at his Bridge Street residence.¹⁵ In January 1843 a daughter was born at his Bridge Street residence.¹⁶ In January 1844 twins were born at Lower George Street, one dying soon after.¹⁷ In November 1844 the remaining twin died.¹⁸ In June 1845 a daughter was born at George Street.¹⁹ In March 1849 Dawson's wife died.²⁰ The funeral notice of Elizabeth Dawson, aged 28,



Courtesy Mitchell Library.

describes Thomas as a chronometer maker.²¹ A baptism entry for one child has been located.²² From this the family religion can be assumed to have been Presbyterian. The funeral notice for Elizabeth reflects Thomas' solid respectable status by the late 1840s.

A Thomas Dawson clock is known to the author. This is a long case Regulator. The case is cedar and though late Regency in style was probably made in the mid-1840s. The brass, originally nitro-silvered, dial is engraved Thomas Dawson Sydney and it and the mechanism are of colonial manufacture. As a time keeper it is excellent. Other Dawson clocks must survive. The quality of the known clock is in contrast to Mitchell's opinion of Dawson's chronometer.

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The author wishes to thank Denis Eccles, Sydney.

A Small Imitation of a Larger Reality:

Francis Low, Model Maker, and the Original Government House of Van Diemen's Land

Peter Mercer

During the boom years of Van Diemen's Land in the 1830s, people with various interests, trades and skills arrived in the Australian colonies to try their luck. One such person was a young Scotsman named Francis Low who arrived in Van Diemen's Land from Sydney about the mid-1830s.¹

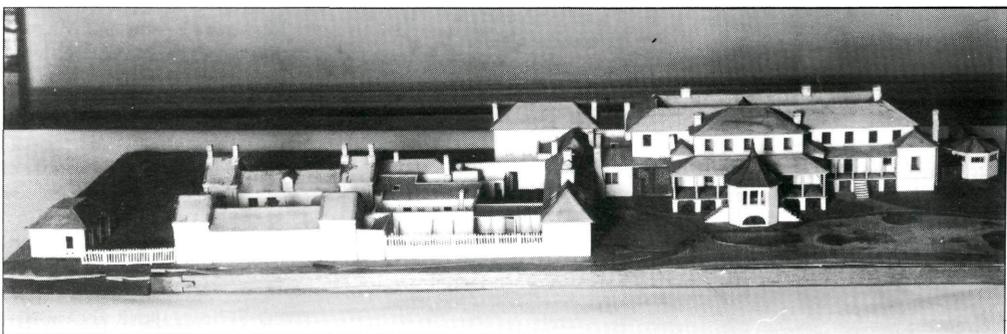
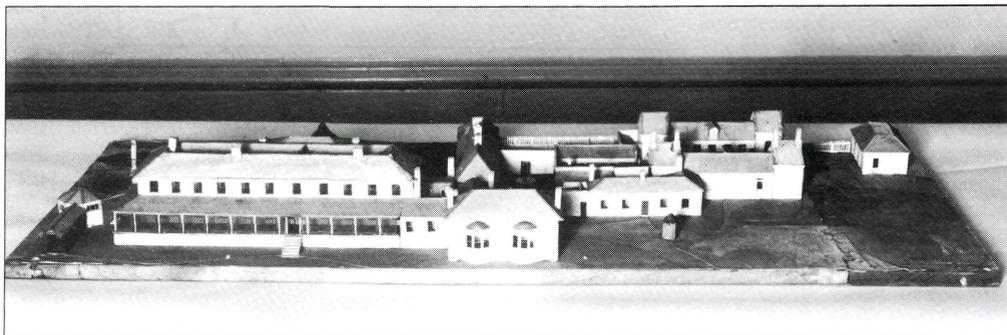
Low was a model-maker of buildings, by choice if not profession. Soon after his arrival he must have commenced making models of local public and private buildings of importance in Hobart Town for, in January in 1837, he was advertising some of his creations for sale and

had apparently achieved some initial success. His colonial career, particularly his model making enterprises, had, unfortunately, many more "downs" than "ups" as we shall see.

In 1837 Low received vice-regal patronage with the arrival of Sir John Franklin to succeed Colonel George Arthur, as Lieutenant-Governor of Van Diemen's Land. Sir John's forceful wife, Jane, looking for local talent in the arts, admired the artistry of Low and commissioned him to construct this model of Government House.² As far as can be ascertained, it is an

accurate scale model for Low's models were made from actual measurements of the buildings. These were probably taken by surveyors employed by George Henry Peck who, in July 1837, provided the sponsorship funds for Low to start working on an ambition he had had which was a model of Hobart Town.³ How far Low managed to proceed with the model is not known but, as far as can be discovered, it was partly completed and placed on exhibition in 1839, hopefully to accumulate further funds for the project.

Unfortunately things did not go



Francis Low's model of old Government House, 1837, 150 x 48 x 10cms. Collection: Tasmanian Museum and Art Gallery.

according to plan and there was little in it for Low or, at that stage, his patron, Peck. Low complained that he wanted a central and prominent display venue. He contended that the poor attendance at his exhibition was caused not by its being only partially complete but by its being held in the billiard room of the Macquarie Hotel which was out of the way, particularly for parents with children.⁴ Trouble brewed between Peck and Low, producing counter-productive results for both parties. Differences with Peck over ownership of the models and Low's rightful insistence on recognition as the sole artist erupted with much unpleasantness. Low publicly accused Peck of taking over: Low was acknowledged as the artist but much to his annoyance was said to be under "the immediate superintendence and direction" of Peck.⁵ Ultimately Low lost ownership to Peck who, having put up the money to pay Low for his labours, naturally

considered the model was his property.

At the height of this unfortunate disputation with Peck, the luckless Low suffered a tragic loss. His young wife, Ann, at the age of 34, died at the Hospital for the Insane at New Norfolk on 16 April 1839, leaving Low with a young family to care for alone.⁶ Hard up and dispirited he decided that there was nothing left for him in Van Diemen's Land but poverty and unhappiness, and so he returned to New South Wales in July 1840 for what he hoped would be a brighter future.⁷ Before he left he intimated that he was going to issue tickets which could be used for viewing a model of Sydney which he proposed to bring to Hobart at a later date.⁸

His model of Hobart Town's old Government house stayed behind in Van Diemen's Land and it is highly probable that this model is the sole surviving example of the

work of Francis Low in Tasmania or for that matter, anywhere. It measures 150 x 48 x 10cm and its scale is 10 feet to 1 inch. This was considerably larger in scale to the model of Hobart Town which was 20 feet to 1 inch. His incomplete model of Hobart Town was taken to England by G.H. Peck in 1841 and exhibited in London where it was apparently a financial success.⁹ What happened to it afterwards is not known. Perhaps parts of it still survive unrecognised for what they are. When the Franklins left to return to England in 1843, they probably took with them the model of Government House. The model is today in a glass case and it may be through the protection afforded by the case that the fragile cardboard model has survived so well. After Lady Franklin died in 1875, it was handed on by descendants of Sir John in Derbyshire until it was purchased recently by the Tasmanian Museum and Art Gallery. It



Old Government House, Hobart Town, C. 1840, by Owen Stanley R.N., 1811-1850. Watercolour, 14.6 x 23.2 cms. Collection: Tasmanian Museum and Art Gallery. Photos: Simon Cuthbert.

had previously made one trip to Tasmania in 1953 when it was exhibited in the State Library in Argyle Street, Hobart, for the Tasmanian Sesqui-centenary Celebrations.¹⁰

Now nearly 153 years old, Francis Low's model of the Original Government House of Van Diemen's Land is a trifle stained and faded with the passage of time but considering its age and material of construction, it has survived remarkably well.

Historically, the model is of great importance because it is the only visual record we have of what old Government House really looked like as an entire complex. Paintings and plans certainly exist but no photographs are known except of the last addition which was the unattractive temporary looking weatherboard ballroom. Perhaps everyone was so pleased to see the last of it that no-one believed it was worth the trouble of photographing for posterity.

The impression gained from the early paintings of Hobart which feature this building, and also from this model, is that of a large and comfortable, rather sub-tropical looking colonial residence with its long, lattice-shaded verandah on the northern side and its gazebos. If this is how it looked from the outside, then the experience of its occupants from the inside was very different.

The house was not really planned. It was enlarged as the need dictated.

Almost from the beginning it was considered temporary, but that did nothing to stop it eventually sprawling with its outbuildings across much of the land now occupied by the Town Hall and Franklin Square.

Every occupant grew to detest its decrepit state and unpleasant living conditions. In 1852, journalist and author Henry Melville wrote that "the house itself is a disgrace to the colony. It consists of a mass of

buildings arranged with no plan or order, the whole rookery being composed of a mass of additions made as more room was required by successive occupants".¹¹

The original part of the building was erected in locally made bricks for Lieutenant-Governor David Collins in 1807. This replaced a two-roomed wattle and daub hut which had been in use since march 1804. Governor William Bligh who saw it two years later called it "a poor miserable shell, with three rooms, the walls a brick thick, without conveniences and neither wind or waterproof".¹² Governor Lachlan Macquarie in 1811, seeing it in a state of decay, ordered it to be repaired and shingled. Major Geils who was placed in charge of the Derwent Settlement after the death of Collins had repairs carried out in 1812.¹³ He was also authorised to make the necessary additions to the building to make it habitable. Lieutenant-Colonel Thomas Davey, when he arrived, thought it was more like a barn than a vice-regal residence, and as work was currently being done on it, it was at least six months before he regarded it as fit to occupy. What exactly was done to the building is not fully known, but by 1814 it had a verandah and a long room which was used for balls, divine service and, at times, as temporary office space for officials and clerks going about their routine duties of government.¹⁴

Little else was apparently done by Davey and the improvements that did take place failed to improve the quality of vice-regal life. Lieutenant Governor William Sorell, when he arrived in 1817, complained that "the state of Government House is uninhabitable not only in regard to comfort but even as to security and common decency". He refused to live there until it was made fit to occupy. Instead he leased the new brick residence of well-to-do merchant and shipowner, Thomas Birch, which

was, at the time, the finest house in the colony.¹⁵

Sorell's dissatisfaction with his abode was heeded by the Colonial Office in London. During the next three years important improvements were effected, although Macquarie, even at that stage, had decided against the shore of Sullivan Cove as a permanent site and selected the location for a future Government House on the Domain. Such was the urgency of the situation that the Governor did not reside there until the building was strengthened and enlarged. The work and the addition of servant's quarters, kitchen, stables, coach house and verandah were completed by 1820.¹⁶

The next year Macquarie revisited Van Diemen's Land and found to his satisfaction that Government House had been enlarged and much improved. When he arrived in 1824 Lieutenant Governor George Arthur, on the other hand, was appalled with the vice-regal residence. He had been acquainted with its shortcomings before leaving England but did not fully expect what he found.

"The building", he complained, "was in such ruinous state on my entering it that Colonel Sorell assured me that he was always alarmed when it blew hard fearing that it would come down and bury his family in ruins . . . it is quite a service of danger to continue in the house".¹⁷

Surveyor-General G. W. Evans, at Arthur's request, carried out an inspection in 1824 and concluded that he believed that it had been in an unsafe state from the time he first saw it in 1811. A year later, Colonial Architect David Lambe reported that "The whole of this house is in a very dilapidated and precarious state. The ceilings throughout are cracked and in many parts have fallen in". He concluded that it was impossible to repair.¹⁸

Work on the new Government House was considered and plans and estimates were prepared, but in 1827 the new Colonial Architect and Civil Engineer, John Lee Archer, came to the rescue. Looking at the alarming condition of the building, he suggested that the structure could be considerably strengthened by the erection of an additional building to support the collapsing wall and likewise on the eastern end. Again the Governor and his family moved out. In 1828 the renovations began with the additions that Lee Archer had recommended, hopefully to arrest the structural instability and decay.¹⁹

Fourteen extra rooms were added to the existing building. These included the Executive and Legislative Council Chambers, the Private Secretary's offices and other offices for officials connected with town and military affairs. By 1831 the complex had assumed the size and appearance that is represented in the model.²⁰

Lady Franklin, like the previous inhabitants of old Government House, soon began to detest living in this ramshackle collection of buildings, preferring the environment of Government Cottage at New Norfolk. Sir John had the plans revised in an effort to build the long deferred new Government House on the Domain, but it was not until 1853 that work in earnest on the project got under way. In 1858, when Governor Sir Henry Fox Young eventually moved into the grand new building, Melville's "disgrace to the colony" started to come down. Within five years not a trace remained.

Meanwhile, the maker of the trace that does remain, Low's model, lived in Sydney where, from the early 1840s, he had been trying to re-establish himself as a model maker.

In September 1840 Low was advertising the fact that he was exhibiting at "Mr. Smith's rooms in

Lower George Street" a model of the recently completed Royal Exchange building, together with a few other model buildings for his contemplated model of Sydney.²¹ The following January he notified the public of his forthcoming exhibition of the model of Sydney.²² By March 1841 he was requesting support from the public to build his proposed exhibition-room to house the model.²³ The Governor of New South Wales, Sir George Gipps, Low said, had granted him permission to erect a building in Hyde Park to be known as the Pavilion of Arts. Financing his activities was a constant problem. Four months later, with the display pavilion well under construction, Low was again appealing to the public to purchase from him admission tickets to inspect his partially completed model of Sydney, presumably still at Mr. Smith's rooms. He obviously was in serious financial difficulties again, for it was stated in the press that "unless he is assisted he would see his labour as in the case of the model of Hobart Town pass into strangers' hands".²⁴ By the end of September 1841 the completed part of the model of Sydney was transferred to the new "Pavilion of Arts" room at Hyde Park and opened for public inspection.²⁵

Low may by then have believed that his financial troubles would at last be over, but not so. The crowds and patronage he expected did not come and by November, as an incentive, he reduced the charges for a single visit to a shilling.²⁶ Still in trouble in March 1842, in a final "last ditch" effort to boost the dwindling number of visitors, Low constructed and added another attraction in the form of a "select corps automatic", particularly aimed at children.²⁷ The next month in typical showman fashion he advertised the fact that he had "succeeded in erecting a Petit Theatre and constructing mechanical figures and automations to

amuse juveniles", adding that he would not be able to resume work on his model of Sydney.²⁸ But luck and fortune were still not on his side. Despite the added attraction of automata he provided, Low's entrepreneurial luck steadily worsened. The public began to question his intentions regarding the completion of his model of Sydney.²⁹

Their suspicions about his affairs were soon answered. On 8 August 1842 Low notified the public that because of financial losses he had incurred through construction of the model, he had been compelled to declare himself bankrupt.³⁰ This, however, was a *fait accompli* as he had been insolvent since the previous May.³¹

What happened to the completed part of Low's model of Sydney is not known but Low in the meantime had not let his debased financial situation get the better of him and had branched into fresh fields. In August 1842, about the same time as he announced his bankruptcy, he was appointed collector of rates for the Macquarie Ward of Sydney City Council³² and the following January valuator of Phillip Ward.³³ Things appeared to look up for Low but we hear no more of his model making exploits. He was discharged as a bankrupt on 23 February 1844³⁴ and seems to have set himself up in business in Market Street as a real estate agent about this time.³⁵ The following month he was appointed to collect the electoral lists for Sydney³⁶ and this naturally, and in turn, led to the publication of a volume for which he is best remembered: Low's City of Sydney Directory for 1844-45. This was published in September 1844. A second edition by Low, the Directory of the City and District of Sydney for 1847, was published three years later.

In November 1844 he applied for the positions of Inspector of Weights and Inspector of Nuisances³⁷ but what happened to him

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MAGNIFICENT MODEL
OF
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THE CAPITAL OF VAN DIEMAN'S LAND.

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Altogether forming one of the most

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EVER BEHELD; which cannot be truly described, and **MUST BE SEEN**

Advertising leaflet circulated in London when G.H. Peck exhibited Low's model of Hobart Town there in 1841. 23.7 x 19.7 cms.
Collection: State Library of Tasmania.

THE AUSTRALIAN COLONIES

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after that is unknown.³⁸ The more important question is what happened to his incomplete model of Sydney and have any other examples of his model-making for private orders survived? One never knows what will turn up next in Australiana.

References

I would like to acknowledge reference in particular to the following material: Margaret Glover, Biography of Francis Low prepared as an entry in the second volume of the *Dictionary of Australian Artists* ed. Joan Kerr (unpublished).

Janet Somerville, "Government Houses in Hobart Town" in *Papers and Proceedings of the Royal Society of Tasmania*, Hobart 1944, pp. 109-114.

Brendan Leonard, *Government House Replica Project, Report for the Hobart Technical College*, Hobart, 1988.

1. Low is recorded in the *Australian*, 8.6.1841, as being Secretary of the Scottish Society. Low's date of arrival in Van Diemen's Land is not known but a Mr. Low is mentioned in the *Australian*, 25.12.1828, as arriving in Sydney on the *George Canning*. The *Australian*, 27.7.1832, reports that a Francis Low was granted a licence for a tavern in York Street, Sydney. A further reference, 26.7.1833, refers to Francis Low of Elizabeth Street, Racecourse, receiving a consignment of specially

- imported porter.
2. *Ibid*, 17.3.1837
3. *Ibid*, 28.7.1837
4. *Tasmanian*, 26.4.1839
5. *Hobart Town Courier*, 4.6.1839
6. Registered Hobart Deaths, 146/1839
7. *Australian*, 18.7.1840. A man named Low was a passenger on the *North Briton* from Leith, Scotland, via Hobart Town, which arrived in Sydney on 17 July, 1840.
8. Margaret Glover, Ms. on Francis Low, op.cit.
9. *Australian*, 19.6.1841 and 27.7.1841
10. Minutes, State Library Board of Tasmania, 30.10.1953. A letter (25.7.1899) from Arthur Wright to his cousin, P. Lytton Gell, of Langley House, Oxford, raises doubt as to whether the model did return to England with the Franklins: its arrival there may have been more than a half a century later.
11. Henry Melville, *Australasia and Prison Discipline*, 1852.
12. *Historical Records of Australia*, Series 1, Vol. 7, p.123
13. *Ibid*, Series 3, Vol. 2, p.196
14. Mary Nicholls, ed., *The Diary of the Reverend Robert Knopwood 1803-1838*, T.H.R.A. 1977, 10 May, 1814.
15. H.R.A. op. cit. Series 3, Vol. 2, p.196
16. *Ibid*, pp.241-259
17. *Ibid*, Series 3, Vol. 4, p.288
18. *Ibid*, p. 298
19. *Ibid*, p. 236

20. J. Somerville, *Government Houses of Hobart Town in Papers and Proceedings of the Royal Society of Tasmania*, 1944, p. 113
21. *Australian*, 24.9.1840. In Ferguson's *Bibliography of Australia. Addenda 1784-1850*, Vols 1-4, Canberra, 1986, entry 3031 B refers to a "Prospectus for Constructing a Model and Compiling a Statistical Report of the Town of Sydney" A. Bent, Printer, Sydney N.D. (c. 1840).
22. *Australian*, 30.1.1841
23. *Ibid*, 32.3.1841
24. *Ibid*, 27.7.1841
25. *Ibid*, 29.9.1841
26. *Ibid*, 18.11.1841
27. *Ibid*, 17.3.1842
28. *Ibid*, 19 & 21.4.1842
29. *Ibid*, 5.8.1842
30. *Ibid*, 8.8.1842
31. *Sydney Morning Herald*, 19.5.1842
32. *Ibid*, 17.8.1842
33. *Ibid*, 4.1.1843
34. *Ibid*, 4.1.1843
35. *Ibid*, 27.2.1844
36. *Ibid*, 16.3.1844
37. *Ibid*, 8 & 29.11.1844
38. After the publication of his Sydney Directory Low may well have returned to Scotland. The *Sydney Morning Herald* of 25.12.1850 mentions in the deaths column the passing of Eve Mitchell, her father being Francis Low formerly of Sydney and now of Dundee, Scotland.
- Peter Mercer is Curator of History at the Tasmanian Museum and Art Gallery, Hobart.

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