



CREATING A GOTHIC PARADISE
PUGIN AT THE ANTIPODES



Brian Andrews

CREATING A GOTHIC PARADISE: PUGIN AT THE ANTIPODES

by Brian Andrews

14 September 2002 marks the 150th anniversary of the death of Augustus Welby Northmore Pugin (1812–52), the highly influential early-Victorian architect, designer and theorist, whose phenomenal creativity and passionate writings continue both to inspire and to challenge.

To honour the memory of this remarkable man the Tasmanian Museum and Art Gallery, Hobart, has developed a major travelling exhibition, opening on his anniversary, that comprehensively showcases the exciting, internationally significant and hitherto neglected Australian body of his work. Such a heritage is unique in all Pugin's working because many of the designs were specifically made with the extreme poverty of the embryonic Van Diemen's Land (Tasmania) community in mind. The resulting buildings and objects, in their stripped-down simplicity, show Pugin's design brilliance through pure line and form.

The exhibition features over 280 items, including furniture, embroidered silk textiles, carved stonework, metalwork, books, paintings and engravings, architectural drawings and photographs, as well as original Pugin design drawings displayed alongside the items manufactured from them.

Accompanying the exhibition is a lavishly illustrated and beautifully presented colour catalogue of 248 pages with a generous format (29.0cm h x 24.0cm w). Its 125,000 word scholarly text is complemented by 282 images, with each exhibit described, analysed, illustrated and set within its wider social and artistic context. Researched and written by exhibition curator Brian Andrews, who contributed Australian material to the 1994 V&A exhibition *Pugin: A Gothic Passion*, this catalogue builds on his standing as Australia's foremost historian of the Gothic Revival and a leading expert on Pugin's metalwork. An important introductory essay by Pugin biographer Rosemary Hill has been included to delineate the wider context of Pugin's life and work.

In her Foreword to the catalogue Alexandra Wedgwood observes that Pugin's '... reputation has grown spectacularly during the last twenty years and his seminal position is now known to a wide audience'. She adds: 'It is indeed good that his substantial oeuvre in Australia is being recognised by such an excellent exhibition and catalogue.'

As well as a standard edition there is a deluxe limited edition of two hundred signed and numbered copies with gold-embossed case binding. It will appeal to collectors and investors and is bound to become a rare and sought-after work in the future.

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COVER Frederick Strange (1807-1873),
[*View of Launceston from Windmill Hill*], c. 1858
(detail). Watercolour on paper, 21.0 x 36.0 cm.
ALLPORT LIBRARY AND MUSEUM OF FINE ARTS, HOBART

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A stranger to the town

The life of colonial painter Frederick Strange

Robyn Lake &
Therese Mulford



Apprehended in 1837 for a series of burglaries, 30 year old Frederick Strange (c. 1807 – 1873) although ‘respectably connected’, guarded his anonymity by remaining silent in his defence. Transported for life he arrived in Tasmania in 1838, and later worked as a portrait and landscape painter in Launceston, receiving support from the local Scottish community. With competition from photography, this small income declined in the late 1850s. Late in life the artist married a shopkeeper’s widow who made a very modest living selling groceries. A resident of Launceston for about 30 years, Strange’s portraits, landscapes and streetscapes bring the town to life, though the artist himself remains an unassuming ‘stranger’.

COLCHESTER, MOOT HALL, MONDAY

MR. CRASKE’S ROBBERY, ____ APPREHENSION OF THE THIEF. ____ A strong fellow, who gave his name as Frederick Strange, was on Monday remanded by the Borough Magistrates upon the charge of breaking into the shop of Mr. Craske, grocer, of High-street ... On Sunday night, about 10 o’clock, the prisoner (who is a stranger to the town) was discovered by Mr. Aggio’, Carver and gilder, in his back garden ... we understand the prisoner is respectably connected.

Colchester & Chelmsford Gazette, 13 August 1837

Following his apprehension on 7 May 1837, 30-year-old painter Frederick Strange revealed few details of his earlier life or connections (Plate 2). He arrived in Tasmania in January 1838 to serve a life sentence for several robberies, including that of grocer Mr Craske, and remained in the colony until his death in Launceston in 1873.²

NAME, *George Frederick, Life*
 Trade *Portrait & Ho' Painter*
 Height without shoes *5/6 2*
 Age *31*
 Complexion *Pale*
 Head *Oval*
 Hair *Dark Brown*
 Whiskers *Red*
 Visage *Oval*
 Forehead *High*
 Eyebrows *Dark Brown*
 Eyes *Dark Blue*
 Nose *Medium*
 Mouth *Small*
 Chin *Small*
 Remarks *Nottingham*

During the 1840s he painted a number of portraits, 'his unassuming deportment & extreme desire to give satisfaction'³ bringing him patronage among the Scottish community in Northern Tasmania (Plate 4).

In 1856 he completed his most important commission, preparing a series of sketches for 'a work to be published as soon as practicable, with a view of affording to the people of England, and the world at large, better information respecting this highly favoured colony.'⁴ Though the work was never published, the watercolour sketches survive (Plates 1 & 3).

Frederick Strange's views of Hobart and Launceston 'are important records of the urban and rural environment in the developing colony—records made just before the era of photography began to change the position of the artist in society'.⁵ It is 39 years since Clifford Craig and Isabella Mead delivered a paper to the Royal Society of Tasmania on Frederick Strange 'a painstaking artist revelling in a wealth of detail ... together with delicate colouring and interesting composition'.⁶ As well as shedding new light on the artist's activities, this article uncovers his patrons and celebrates the charm and freshness he brought to nineteenth century Tasmanian topographical art.



far left

Plate 1. Frederick Strange (c. 1807-1873), *View of Launceston from over the River Bar*, c. 1856. Watercolour on paper, 17.5 x 25.8 cm irreg. oval-shaped.

Photograph John Leeming. LONG-TERM LOAN, QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON

left

Plate 2. Description Record, compiled on each convict's arrival in the colony. Prisoners provided the clerk with information as to their birthplace and trade. That Frederick Strange's 'native place' was 'Nottingham', and his trade 'Portrait and Ho'[use] painter' is based on this record.

ARCHIVES OF TASMANIA, CON18/18

Plate 3. Frederick Strange (c. 1807-1873), *Upper St John Street, looking North. View taken from opposite the residence of H. Dowling Esq.*, c. 1856 (detail). Watercolour and pencil on paper, 11.0 x 23.0 cm.

Photograph John Leeming. LONG-TERM LOAN, QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON

above

Plate 4. Frederick Strange (c. 1807-1873), *Portrait of John Nicolson*, c. 1845. Oil on canvas, 77.2 x 69.5 cm. A member of one of the Highland clans, John Nicolson arrived in Tasmania c. 1840. After securing a position in the Commissariat, the young officer was posted to Launceston. In 1847 he married Marion Davidson (Plate 23), daughter of fellow Scot Walter Davidson, an early landholder in the Campbell Town area.

QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON, DONATED BY THE NICOLSON FAMILY, 1998

ENGLAND c. 1807-37

Of all the convict artists, Frederick Strange is the one whose life prior to apprehension and the resulting transportation remains concealed. On his arrival in the colony in 1838, he stated that his birthplace was Nottingham (Plate 2). His background, possible marriage, trade, and place of art training could not be verified despite searches of census surname indexes, trade indexes, birth, marriage, baptism and church records of Nottinghamshire as well as a public appeal in the area.⁷

Newspaper accounts, criminal entry books, prison, hulk and transportation registers shed light on his activities between April and June 1837, with particular reference to his offences in the Colchester area (Plate 5).⁸ The register ledgers state that Strange is guilty of 'stealing a watch'.⁹ The Gaol Calendar (Plate 6) presents quite a different picture; the list of his offences is quite lengthy.

The Poor Tax of the day caused an increase in petty crime and as a consequence, the gaols were full to overflowing. 'Whether it was in consequence of the operation of the new Poor law by which persons had been induced to thief rather than apply for relief from the poors rate, [Mr Cotton, Visiting Magistrate] did not know; but a great number of persons had been committed for petty offences during the last quarter.'¹⁰

What is intriguing about Frederick Strange is that he was aged 30 at the time of his trial and had no previous offences. In at least two instances, he did not immediately flee the places he broke into but took time to make use of the pantry.

He was apprehended with much of the stolen property on his person. This suggests dramatic changes to personal circumstances that led to actions out of character with his previous life.

Newspaper accounts of the day are entertaining and detailed:

On Sunday night, about 10 o'clock, the prisoner (who is a stranger to the town) was discovered by Mr. Aggio, Carver and gilder, in his back garden, upon which Mr. Aggio, after having obtained the assistance of his neighbours, sent for the police; the prisoner was searched and the gold watch which was stolen from Mr. Craske's shop was found suspended by a guard round his neck. Twenty-three silver spoons, a silver pap ladle, a telescope, a long screw-driver, a gimlet, a microscope, and 7s 6d. in copper, with some silver, were also upon him. The spoons and ladle are supposed to have been stolen from Mr. Joslin's of Baintree.

Colchester & Chelmsford Gazette
Saturday May 13 1837

Accounts relating to Strange's offences suggest a group of thieves was at work and that they often enjoyed the hospitality of the kitchen before escaping with the stolen goods; 'they ... then sat down and regaled themselves in the kitchen with ham, bread, and elder wine'¹¹ and 'the thieves afterwards inspected the well stored pantry and larder, and left the impression of their teeth in the remains of a loaf.'¹² Court reports do not refer to the others involved; perhaps he was silent about them too.

Little is revealed about his character in the newspaper accounts before his trial, apart from being a 'strong fellow', 'looking extremely pale and dejected', and 'respectably connected'.¹³ His trial on 22 June 1837, when he was transported for life, coincided closely with the death of King William IV two days before. Reporters were busy with his funeral and the coronation of Queen Victoria. Neither examinations of the accused or the witnesses, nor transcripts of the proceedings have survived in the records.¹⁴

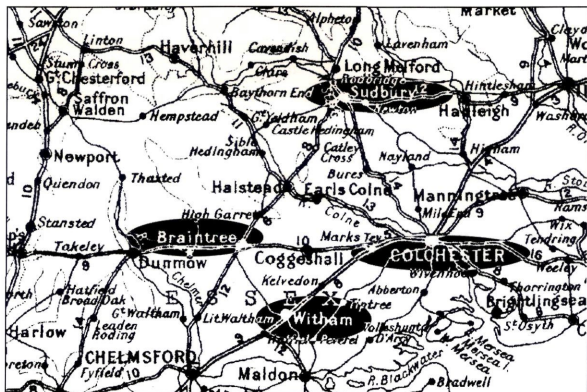


Plate 5. Map showing Colchester, Sudbury, Braintree, and Witham, the four places of Strange's offences, are in a 20 km radius of one another. Strange admitted to the theft at Witham when Mr Nunn, the proprietor of the *Spread Eagle*, visited him in his cell after his apprehension; he was not charged with this offence.

COLCHESTER & CHELMSFORD GAZETTE
13 MAY 1837

opposite page

Plate 6. Borough of Colchester Gaol Calendar, for Midsummer Sessions 22 June 1837. In this Calendar he is identified as a painter who can read and write well, 'to be transported for the term of his natural life'.

ESSEX RECORD OFFICE, COLCHESTER

BOROUGH OF COLCHESTER.

GAOL CALENDAR,

FOR MIDSUMMER SESSIONS,

TO BE HELD

On **THURSDAY, JUNE the 22nd, 1837,**

BEFORE

CHARLES GREY ROUND, ESQ., RECORDER.

N.B. Those Prisoners who can neither Read or Write, are distinguished by N.—those who can Read, or Read and Write imperfectly, by R, imp., or, R. W. imp.—those who can Read and Write well, by, R. W. well—and those of superior Education, by sup.

No.	Name, Age, Trade, &c.	Offence.	Sentence.
1.	JAMES ROY 24, Cabinet-maker. R. W. well. (Bailed 3rd April.)	Committed the 30th March, 1837, by the said John Thorogood, Esq., charged on the oath of John Hyam, with having, on the 29th March, instant, in the parish of Saint Peter, within the said Borough, made an assault upon the said John Hyam, a constable of the said Borough, and him the said John Hyam did beat, he the said John Hyam being then in the execution of his duty as such constable aforesaid, against the form of the statute in such case made and provided; and also with having, on the said 29th March, in the said parish of Saint Peter, within the said Borough, unlawfully assaulted William Minter, contrary to the form of the statute in such case made and provided.	No. 1. Twenty-one days in the Borough Gaol.—2. Not charged by reason of illness.—3. One calendar month to hard labour in the Borough Gaol.
2.	THOMAS HALLS 23, Girdle-maker. N. (Bailed 31st March.)		
3.	SAMUEL MANNING 30, Labourer. R. W. imp.		
4.	JAMES MURRELLS 46, Farmer's Labourer. R. imp.	Committed the 11th May, 1837, by the said John Chaplin, Esq., charged by the oath of Joseph Motman and others, for that they the said James Murrells and William Howard, on the 7th May, instant, in the parish of Lexden, in the said Borough, one ewe, of the cattle, goods and chattels of Thomas Baker, of the said Borough, farmer, feloniously did steal, take, and drive away, against the form of statute in that case made and provided.	No. 4 & 5. Both transported for their natural lives.
5.	WILLIAM HOWARD 30, Farmer's Labourer. R. W. imp.		
6.	FREDERICK STRANGE 30, Painter. R. W. well.	Committed the 11th May, 1837, by John Chaplin, Esq., charged by the oath of Thomas Joslin, of Brintree, in the County of Essex, grocer and draper, and another for that he the said Frederick Strange, on the 1st May, instant, in the parish of St. Runwald, in the said Borough, twelve silver tea spoons, one dessert spoon, and a silver nap boat, of the goods and chattels of the said Thomas Joslin, feloniously did steal, take, and carry away.	

No.	Name, Age, Trade, &c.	Offence.	Sentence.
	FREDERICK STRANGE (continued from 1st page.)	Further charged by the oath of Robert Gipps Craike and others, for that he the said Frederick Strange, on the 9th April last, about the hour of 12½ the night, in the parish of Saint Nicholas, in the said Borough, the dwelling-house of the said Robert Gipps Craike, there situate, feloniously did break and enter, with intent, the goods and chattels of the said Robert Gipps Craike, in the said dwelling-house, then and there being, then and there feloniously did steal, take, and carry away, and then and there in the said dwelling-house, one gold watch, with a chain, seal, and key attached, one hat, one pair of shoes, one pair of gaiters, one piece of the current coin of this realm, called a sovereign, divers pieces of the silver coin of this realm, of the value of two pounds, of the copper coin of this realm, of the value of five pounds, of the goods and chattels of the said Robert Gipps Craike, then and there feloniously did steal, take, and carry away. Further charged by the oath of James Appleby Neville, superintendent of police, and others, for that he the said Frederick Strange, on the 4th of May, instant, in the parish of Saint Runwald, within the said Borough, seven silver tea spoons, three silver table spoons, one microscope and mahogany case and one telescope, of the goods and chattels of George Williams Fulcher, of Sudbury, in the County of Suffolk, feloniously did steal, take, and carry away.	To be transported for the term of his natural life.

Strange was held in Springfield Gaol from 24 June until 13 July 1837. Just prior to his being conveyed to the hulk *Ganymede Warrior*, there was an attempted breakout on 2 July. The attempt was very clever and took place on a Sunday, using the pretence of quietly reading the Scriptures. One of the prisoners was reading aloud from the Testament while another of the party was working his way through the wall. 'They were very ingenious and very assiduous, and being burglars, accomplished their work in a dextrous manner, but we abstain from particulars, as we do not wish to give instructions to housebreakers.'¹⁵

Strange's listed trade varies. When Strange was charged, his occupation was listed as 'labourer'.¹⁶ However, when listed on the records of the hulk *Ganymede Warrior*, his trade is 'painter'.¹⁷ The gaoler's report given to the *Ganymede Warrior* indicated that he was of 'bad character and conviction'; but 'bad' may have been used to describe all those transported for life. 'Bad' seems at odds with the newspaper and other accounts. Once aboard the *Ganymede*, his behaviour during the quarter was listed only as 'new prisoner'.¹⁸ Eighty of the 440 prisoners from the *Ganymede* were transferred to the *Neptune* for V.D.L. on 12 September 1837.¹⁹ Strange remained healthy on board the *Neptune*, although two others died of typhus.²⁰

TASMANIA 1838-73

After a voyage of 103 days, the convict transport *Neptune* arrived in Hobart on 18 January 1838. At the time most convicts were assigned to residents of the colony, the location depending on their trade and behaviour during the voyage. Others were allocated to government works or the 'Loan Gang'.

Fifteen of the *Neptune's* convicts are listed on the same Appropriation Records page as Frederick Strange.²¹ One died on the voyage and, except for Frederick Strange, the remainder was assigned in Hobart or country areas. Alongside Strange's name are the words 'V. [vacant] No application'. Fellow 'house painter' James Salisbury,²² who had been transported for seven years after being convicted for stealing '3 Glazier's Diamonds and 2,000 Leaves of Gold', was assigned to the Loan Gang.

Frederick Strange's life during his first years in the colony remains a mystery. He continues to be 'a stranger', unlike fellow convict artist William Buelow Gould, whose Conduct Record²³ almost

"His paintings
will be
at once
recognised
from their
local
character..."



overflows with phrases such as 'state of intoxication last night', 'absenting himself from his master's service without leave' and 'passing a forged note on the Derwent Bank'.

On 24 June 1837, James Dean, turnkey at the County Goal, Springfield, Essex, England had noted that prisoner Frederick Strange was 'sober and quiet'.²⁴ This good conduct continued in Tasmania. Apart from dates that record his progress through the 'system' towards being granted a conditional pardon, there is only one entry on Frederick Strange's Conduct Record.²⁵ On 2 April 1841, three months after he had obtained a degree of freedom by becoming a pass-holder, he was charged with gross misconduct (a breach of regulations). The punishment was fourteen days in solitary confinement.

At the time he was employed as a messenger at the Prisoners Barracks in Launceston. A description of 'prisoner messengers' is found in the *Colonial Times* in 1835, when there was a suggestion that they were 'to wear a certain uniform' to denote their occupation:

As we well know that there are many decent and well behaved persons so employed, in whom surely some confidence has been reposed, we do hope that such a debasing custom will not be enforced towards many, whose former situations in life, and whose conduct hitherto, evidently entitles them to some favourable consideration ...²⁶

Frederick Strange continued to live in Launceston (Plate 7) during the early 1840s, receiving his ticket-of-leave in May 1845.²⁷ Except for a period in the early 1850s, he remained there for the rest of his life, receiving patronage and support from one group in particular, the town's 'men of Scotland'.²⁸

One of these was William Williamson, who operated a Launceston drapery business and frequently acted on behalf of landholder Walter Davidson²⁹ of *Riccarton*, Campbell Town. Their correspondence usually dealt with business matters, but on 4 June 1846³⁰ he wrote:

My Dr Sir,

This will be handed to you by Miss Fanny³¹ who could as well recommend to your kind patronage the individual who solicits my recommendation to you as I can by complying with his request. The person I have referred to is Mr. Strange a portrait painter, he is badly off and from the specimens I have seen of his abilities in his profession only requires to be known to be patronized. I do not consider Munday's [sic] paintings at £20 without frames superior to his at £5-5/- with frames³²—his unassuming deportment and extreme desire to give satisfaction has interested those who know him in his behalf—I wd. strongly recommend you to have your own & your family's likenesses' by him.

Yours truly,

William Williamson

Artist Henry Mundy may have commanded such prices during his time in Launceston some years earlier, when Tasmania's economy was buoyant, but when living in Hobart in August 1844 the terms for 'MR. H. MUNDY, PORTRAIT PAINTER, and TEACHER of DRAWING and the PIANOFORTE' were 'Head size portrait ... £6 Lessons in Drawing or Music ... [£]2 5s per quarter'.³³

William Williamson's decision to recommend Frederick Strange as a portrait painter would not have been taken lightly. The artist was a ticket-of-leave holder – a person of no standing within the community. Walter Davidson does not appear to have immediately patronised Frederick



Plate 7. Frederick Strange (c. 1807-1873), *Launceston from Westbury Road*, 1859 (with sketch of original and existing format). Oil on canvas laid on plywood panel, 90.0 x 151.5 cm. Strange's largest landscape painting was originally even larger, with a special format giving the sky a domed effect. More consideration would have been required for the original frame, necessitating a specially cut slip frame with rounded top corners. It is unknown when the painting's format was changed. Solid lines indicate the original size (106.5 x 152.5 cm); dotted lines the present size (90.0 x 151.5 cm).

QUEEN VICTORIA MUSEUM
AND ART GALLERY,
LAUNCESTON

Strange. However, others in the Scottish community did so including surveyor James Scott, who commissioned portraits of himself (Plate 10) and his wife Agnes Mathie McGowan. He also painted portraits of Jonathon Stammers Waddell, one of the proprietors of the *Launceston Examiner*, and his wife Ann, as well as their young nephew Henry Button (who was born in Sudbury, one of the towns in which Strange committed a robbery in May 1837).

Two years after William Williamson's first recommendation, Frederick Strange did paint a portrait of a member of the Davidson family. In a further letter to Walter Davidson dated 14 February 1848,³⁴ William Williamson wrote 'Mrs D requested me to get her a portrait of Mrs Nicolson by the man who did ours and to send it out. If I can get it ready I will bring it out with us on my way down when you can pay me back the amount ...' 'Mrs Nicolson' (Plate 24) was Walter Davidson's eldest daughter Marion who had married John Nicolson (Plate 4), an officer in the Commissariat, in December 1847.³⁵

Frederick Strange was soon without the support of William Williamson, who moved to Victoria in 1848 following the death of his wife Sarah.³⁶ Evidence suggests that Frederick Strange's portrait painting was executed mainly between 1843 and 1848, and confined to a few patrons,

mainly within Launceston's Scottish community.

As a ticket-of-leave holder Frederick Strange remained subject to the regulations of the convict system. The move to bring about an end to convict transportation gathered momentum in Launceston between 1847 and 1849. At a meeting of the town's 'working class and their middling class supporters'³⁷ on 1 February 1849, the Launceston Anti-Transportation League was formed. Tradesmen and mechanics were urged to sign a pledge:

WE THE UNDERSIGNED, hereby engage that we will not knowingly, directly, or indirectly, hire or employ any convict, MALE or FEMALE, after this date, whether such convicts be styled exiles, probationary pass-holders, ticket-of-leave holders, or otherwise, except such ticket-of-leave holders as have received their tickets in the colony, under the old government regulation, previous to the 1st day of January last, and also such as are now in our employ.³⁸

Frederick Strange was one of more than 500 people who signed the pledge. He was one of the very few whose occupation varied between the *Launceston Examiner* and *Cornwall Chronicle* lists—'artist' in the former, 'painter' in the latter.

facing page

Plate 8. Frederick Strange (c.1807-1873). *Mouth of South Esk River*. Water-colour on paper, 23.0 cm. x 35.0 cm. The artist painted this view of the entrance to the Cataract Gorge, Launceston's most spectacular natural feature, several times. This example was owned by Robert Scott, a descendant of surveyor James Scott.

Photograph by John Leeming.
PRIVATE COLLECTION

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The 1914 'Rainbow' £1 Banknote

WHILE THE ISSUE OF THE 1914 'Type One Emergency Pound' certainly helped to ease Australia's currency shortage, it by no means was the total solution. With both the regular Collins/Allen One Pound and the Type One 'Emergency issue' being printed simultaneously, demand for notes was still outstripping supply. Due to a lack of appropriate machinery and the time constraints involved in designing new printing plates, the Australian Treasury made the decision to print a second temporary emergency issue.

COMMONLY REFERRED TO AS THE 'RAINBOW POUND' due to the blending of its orange and blue colours within the design, the task of printing this second emergency issue was delegated to the Commonwealth Stamp Printer. By November 1914, the 'Rainbow Pounds' were in circulation.

ALTHOUGH THE DESIGN WAS CREDIBLE GIVEN the hurried circumstances surrounding its creation, there was a risk involved in issuing the notes as they lacked the necessary security features normally associated with a legal tender issue. Upon introduction, the 'Rainbow Pound' was immediately forged, reproductions were sighted in all states. Due to these forgeries, on the 17th of April 1915 the Treasury ordered the banks to withdraw all 'Rainbow Pounds' from circulation 'as quietly as possible'. The Treasury also advised the banks to use notes of other denominations pending the availability of sufficient quantities of the One Pound.

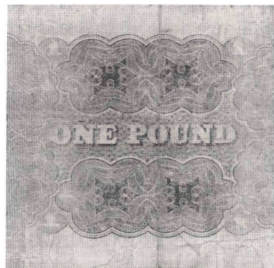
TWO VARIETIES OF THE RAINBOW POUND ARE KNOWN to exist. The first type (R20a) has the abbreviation No. (number) between the letter prefix and the serial number. The R20a was issued with both a prefix and suffix of C C and D D. The second type (R20b) does not include the No. abbreviation. It was issued with the prefix and suffix combinations of E E and F F.

BASED ON OUR RESEARCH, there are approximately 27 of the Type A Rainbow Pounds still in existence. Rarer still is the second type of which just 18 are known, one of which we are offering here.

DESPITE THIS NOTE SHOWING OBVIOUS SIGNS of circulation, it is an above average example when compared with the rest of the population. Historic and highly desirable, this is a legitimate Australian numismatic rarity that can often elude the market for long periods of time. **Very Good – Fine (corner tear) \$12,000**



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A QUARTERLY JOURNAL WITH MARKET UPDATES & DETAILED RESEARCH NOTES

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Plate 10. Frederick Strange (1807-1873), *Portrait of James Scott*, c. 1845. Oil on canvas, 58.5 x 48.0 cm (sight). James Scott arrived in Tasmania in 1832 to join his brother, surveyor Thomas Scott. A report in the *Launceston Examiner* of 3 December 1842 reveals the extent of the Scottish community in the Launceston region: 'St Andrew's Day ... On Thursday between forty and fifty gentlemen sat down to a sumptuous dinner provided by Mr. Burns in a large apartment elegantly decorated for the occasion ... a capital band of unseen musicians relieved the "flow of wit" with appropriate airs ...'

Photograph by John Leeming. PRIVATE COLLECTION

elsewhere. Robert Dowling had moved to Hobart and James Cook Smith was in Melbourne, exhibiting a 'Grand Panorama Exhibition' that he and his brother-in-law, fellow artist and drawing teacher Philip Barnes, had created and exhibited in Launceston in 1849⁴⁷ and 1850.⁴⁸ Frederick Strange also left Launceston, moving to Hobart for a time (**Plate 21**).

Writing of Frederick Strange in *Early Art in Tasmania*, Henry Allport noted 'In the early fifties he moved to Hobart, where he worked for a man named Graves, who had been a varnish maker in the Old Country ...'⁴⁹ 'Graves' was John Woodcock Graves, who incidentally wrote the lyrics for the song *D'ye ken John Peel*?

Graves and his family arrived in the colony in 1833. On 5 March 1836 Graves advertised that at his premises in Melville Street, Hobart he would 'repair, paint and varnish carriages, undertake Portrait Miniature and Heraldic painting in Oil and Water, as well as undertake House, sign and Ornamental Painting'.⁵⁰

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Robert Prenzel 1866-1941 bedroom suite including wardrobe, dressing table, wash-stand and two chairs, originally ordered by Dr Archibald Grant Black of Carlton, Melbourne, as a wedding present for his daughter, Marjorie (Mrs William Gauld Davies) circa 1911, then by descent to his grand-daughter, the current owner. \$20,000-30,000



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If Frederick Strange worked for J.W. Graves it could only have been in the late 1830s, shortly after his arrival in the colony aboard the convict transport *Neptune* in 1838. During the early 1840s Graves spent time in the Debtors Goal and the Hospital for the Insane at New Norfolk. After his return from New Zealand in 1845 he was involved in many business ventures, but not one associated with varnish making.⁵¹

Referring to framemaker and lithographer R.L. Hood's attribution of the painting *New Town Road near the Harvest Home Tavern* to Strange rather than John Glover,⁵² Henry Allport says 'As Hood did nearly all of Strange's framing and stretcher making, and knew him and his work intimately, it seems more than probable that he was correct.'⁵³

Surviving frames show that Launceston's William Wilson⁵⁴ is the frame maker more closely associated with Frederick Strange. However the lithograph *CITY OF HOBARTON./ FROM KNOCKLOFTY/* Published by R.V. Hood/ Frederick Strange Delt. ... Robin Hood Lithog ...⁵⁵ is evidence of collaboration between the Hoods and the artist. The illustration on the wrapper of *Song of the Fair Emigrant* (Plate 16), published in 1854, is a derivative of this lithograph.⁵⁶

By late 1854 Frederick Strange had returned to Launceston, advertising on 11 January 1855 'Lessons

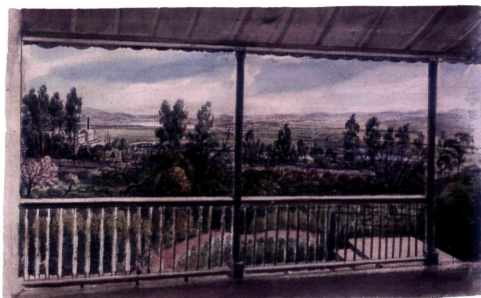


Plate 11. Frederick Strange (1807-1873), *Sunny Bank, the seat of R.B. Miller* [The house from the garden], c. 1856. Watercolour over pencil, with pen and grey ink on card, 18.0 x 28.0 cm. One of the eight paintings sent to Emily Miller's father in London for Christmas 1856. The inscription reads *Sunny Bank, the seat of R. B. Miller Esq./Nothing like justice done to this elegant mansion/The grounds a smudge*. The house, in Brisbane Street, Launceston was built for William Effingham Lawrence before 1826 and later rented by Robert Byron Miller.

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Plate 12. Frederick Strange (1807-1873), [Sunny Bank, the seat of R.B. Miller] *View from our verandah*, c. 1856. Watercolour on paper, 15.0 x 25.0 cm. The 'view' includes Launceston's Town Park with the North Esk River in the distance.

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given in Landscape Drawing, Portraits painted in oil, or taken by Daguerreotype' at his Paterson Street studio.⁵⁷

Reporting on the plight of those seeking to earn an income through 'THE FINE ARTS' at that time, Hobart's *Mercury* newspaper lamented:

There never was a period in the progress of this Colony, when the admirers of the fine arts, and especially with respect to Artistic achievements, have had so much excellent variety submitted to their admiration and patronage, but, we regret to say, that no adequate patronage is afforded to the enterprising artists.⁵⁸

The mid-1850s were also a time when the need to attract suitable emigrants to the colony was keenly felt. Societies such as The Hobart Town Immigration Society and the Family Colonization Society were established 'under the pressure of the want of labour'.⁵⁹

Frederick Strange's most important Tasmanian commission came about as the result of the colonists' desire to portray Tasmania as a suitable 'home of the emigrant' (Plates 13, 15).⁶⁰ Who was the 'projector' behind the proposed publication? The choice of

streetscapes and inscriptions accompanying each sketch provide some clues. Francis Evans, then Manager of the recently established Bank of Tasmania, certainly seems to have been involved in the project. Both sketches of Cameron Street, Launceston, make specific mention of the Bank of Tasmania—one is inscribed *Bank of Tasmania & Residence of F. Evans Esq.* The other sketch with a reference to an individual's residence is *Upper St John Street, looking North. View taken from opposite residence of H. Dowling Esq.* (Plate 3). Henry Dowling Jnr, brother of artist Robert Dowling, was a leading publisher and printer in Launceston, prominent in political and civic life.

The proposed work was never published. Against the odds, the 19 watercolours and one lithograph⁶¹ intended for the publication have survived. Still together in an old leather cover, the numbered series were purchased from an antiquarian bookseller in Melbourne about 1960 by Mr Clive Turnbull.⁶² Plates 4 and 13 form part of the series, demonstrating the wealth of detail and delicacy of colour often found in Frederick Strange's watercolours. Rather than an engraver's interpretation, the whole atmosphere of the scenes depicted by the artist can be seen.

Other sketches of Hobart, Launceston, the Tamar River and the Piper River Sawmill, now attributed to Strange, were completed about the same time as the 'Tasmanian Illustrations' series. The sketches were sent to England in 1856; the accompanying inscriptions invite family 'at home' to share a recently-arrived couple's impressions of the distant colony.

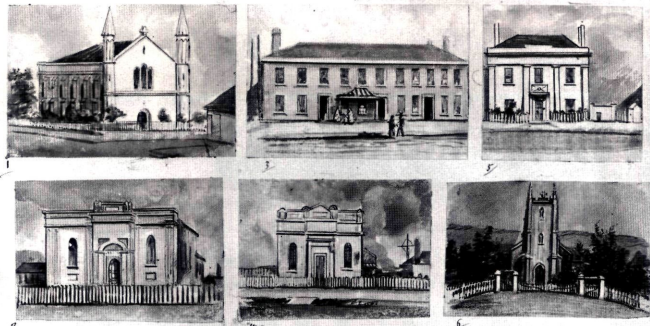
They remained with the family until 1990, when Sotheby's auctioned them in London. Attributed to Emily Miller, the eight sketches were accompanied by an inscribed album leaf reading *G.B. Harrison Esq From his affectionate children - Launceston - Tasmania - Christmas 1856*.⁶³

Sotheby's catalogue entry reads in part: 'The watercolours are most probably by Emily, the daughter of George Berkeley Harrison of London, who married Robert Byron Miller, the eminent Tasmanian lawyer'.⁶⁴ Robert Byron and Emily Miller arrived in Tasmania in January 1855. 'After a short stay in Hobart Mr. Miller removed to Launceston'.⁶⁵

An Australian collector purchased the eight sketches. Two of the works, *Sunny Bank, the seat of R.B. Miller* (Plate 11) and *View from our verandah*

Plate 13. Frederick Strange (c. 1807-1873), *Public Buildings*, c. 1856. Watercolour and ink on paper, 9.5 x 6.4 cm. Some of Launceston's 'principal buildings' referred to in 'Tasmanian Illustrations' (Plate 15). Handwritten comments (not Strange's) on the mount below the image and on the verso of this and other images bring the project to life. Inscriptions on other images include 'The trees in this view are perfectly straight with branches on top' (*Messrs Grub [sic] and Tysons Saw Mill, Pipers River*) and 'it goes downhill from the foreground.' (*Upper St. John Street looking North*, illustrated in Plate 4).

Photograph John Leeming. LONG-TERM LOAN, QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON



1) Trinity Church, corner of King & Cornhill Streets. 2) Port of George Street. 3) Port of George Street. 4) Wesleyan Chapel, Paterson Street. 5) Upper St. John Street. 6) Wesleyan Chapel, Paterson Street. (Public Buildings) Plate No 9.



TASMANIAN ILLUSTRATIONS.—We have been favored with a sight of some sketches of Tasmanian scenery, which it is intended to embody in a work to be published as soon as practicable, with a view of affording to the people of England, and the world at large, better information respecting this highly favored colony; to set forth its capabilities for forming the home of the emigrant; to give some idea of the beauty of its scenery, as well as the salubrity of its climate. The views of Ben Nevis (taken from Green Hill), and the Third Basin on the South Esk, will give a pleasing idea of the native scenery; while the representations of Hobart Town and Launceston, with some of the principal buildings, will mark the progress we have made in the arts of civilization. Such a work is calculated to be of essential benefit to the colony if widely circulated at home, and we wish its projector every success.



(Plate 12) were offered at auction in Sydney in 1993.⁶⁶ They were re-attributed to Frederick Strange by Mr G.T. Stilwell in 1994. The remaining six works, re-attributed to Frederick Strange, were auctioned in Melbourne in 1998.⁶⁷

Between 1856 and 1858 Frederick Strange worked and taught at a studio in Launceston's main shopping thoroughfare, Brisbane Street.⁶⁸ The other occupant of the building was David Murray (Plate 14), a young Launceston merchant, whose retiring disposition matched that of the artist.⁶⁹ During this period the artist's best known works were completed, including *Brisbane Street, Launceston* (Plate 17), which includes the building then occupied by David Murray and Frederick Strange. The artist's largest work, *Launceston from the Westbury Road* (Plate 7) dates from the same period. It was not a commission, but offered by the artist as a raffle prize in 1859:⁷⁰

TO BE RAFFLED FOR _____
An Oil Painting of Launceston,
by Strange, 5 x 3 feet _____
20 members £1 1s. each.
To be seen at the studio of the
artist,
Cameron-street, adjoining
Allen's Land Mart.

In 1859, with David Murray no longer occupying the premises in Brisbane Street, Frederick Strange moved a short distance to Cameron

Street. In the ten years since he had received his conditional pardon, the works he produced continued to be solely of a 'local character',⁷¹ though catalogues from contemporary exhibitions show there was little demand for such representations.⁷²

To celebrate the opening of the Launceston Mechanics' Institute building in April 1860 an exhibition of 613 'Works of Art' was held in Launceston. They included oil and watercolour paintings, drawings, engravings, sculpture, photographs, porcelain and ivory.⁷³ Among the 'Works of Art' gathered at the Institute from the halls, drawing rooms and dining rooms of Northern Tasmania's 'patrons of the fine arts' there was one by Frederick Strange—'Number 154 *A Faithful Guardian* (portrait). Strange'. It was lent by one of the artist's Scottish patrons,⁷⁴ Mrs R.H. McKenzie, who also lent works by works by Glover, Turner and Leitch, a picture made of seaweed from Scotland and the 'Head of Stag'.⁷⁵

Even the more accomplished portrait painters who had sought patronage in Launceston during the previous twenty years were poorly represented in the 1860 Exhibition. Two portraits by Henry Mundy and four by Robert Dowling were on display, as well as portraits in chromotype by Messrs Dowling Bros and Frederick Frith.⁷⁶

Plate 14. John Watt Beattie, *David Murray* (c. 1822-1896), photograph, 14 x 10 cm. Born in Edinburgh, Murray's family followed other relatives to Tasmania in 1824. In a letter to his brother Thomas Scott, surveyor James Scott (Plate 9) wrote 'David Murray ... is doing well and has an excellent shop in Brisbane St—he started by the assistance of his friends in Hobart'. Scott, James and George; Correspondence. Queen Victoria Museum and Art Gallery, Community History. (David Murray and the Scotts were related through marriage).

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Plate 15. *Launceston Examiner*, 22 May 1856. One of the 'sketches' mentioned was a lithograph. The handwritten inscription '*Ben Nevis from Green Hill*' (on the mount of this work) is misleading. It is the lithograph *Ben Lomond from Greenhill, Van Diemen's Land*, after a drawing by Elizabeth Hudspeth, though the printed title has been removed. After her return to England in 1854, artist Elizabeth Hudspeth paid M. & N. Harnhart 'an enormous sum & not at all likely to be liquidated by the sale of impressions'.

Plate 16. Robin V. Hood (1812-1888) *Hobarton, Tasmania*. Cover of sheet music *Song of the fair emigrant*, published in 1854, R.V. Hood lithographer. Shows view of Hobart Town from Knocklofty similar to print by R.V. Hood ... 'Frederick Strange Del.'.

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Changing Images



Plate 17. Frederick Strange (1807-1873), *Brisbane Street, Launceston* (detail), 1858. Watercolour on paper, 27.0 x 50.0 cm. Two years earlier he had sketched this same streetscape for the ill-fated '*Tasmanian Illustrations*' project (Plate 15). Between 1856 and 1858 Strange's studio was in the second building from the right. When artist Thomas Bock visited Launceston in 1847 and 1848 his 'residence' was next-door, at 'Mr Blake's, stationer, Brisbane-street'.

QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON

The painter and the photographer

Plate 18. William Cawston, *Brisbane Street Launceston*, 1866. Photograph, 29.2 x 20.4 cm. On 26 September 1866 the *Cornwall Chronicle* reported that a series of 21 'views of buildings and scenery in Launceston and its vicinity' had been executed by 'Mr Cawston, Photographic Artist'. Commissioned by the Northern Exhibition Commissioners for the 1866 Intercolonial Exhibition in Melbourne, the photographs were said to 'form a picture, far superior to what could be produced by the finest engraving'.

ARCHIVES OF TASMANIA (NS30/8)

The work Frederick Strange and William Cawston is the most valuable visual record of Launceston during the 1850 and 1860s. Both men were residents of the town for many years. It was not emigration or travel, but transportation, which had been responsible for their arrival in the colony.

Seventeen-year-old 'Impt [Imperfect] carpenter' William Cawston was serving a seven-year sentence when he arrived from England on Christmas Day 1845 (AOT CON33/73). In 1856 he advertised as a carver, gilder and picture frame maker, and a few years later added photography to his business.

By 1862 'Cawston's Photographic Establishment in Patterson-street' was offering 'PHOTOGRAPHIC WONDERS—Portraits for the Million ... A first class likeness for ONE SHILLING AND SIXPENCE, including a gilt frame and glass complete' (*Cornwall Chronicle*, 27 September 1862). In that same year Frederick Strange's last known studio was taken over by photographer C.A.H. Williamson.



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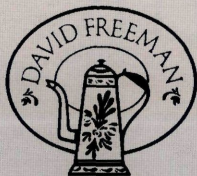
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Marriages in the District of Launceston - Tasmania - 1861.

No.	25 th Decr 1861	Frederick Strange	Elizabeth Campbell	Frederick Strange	35 th Decr 1861	James Lindsay
130	Launceston	Widower	Widow	E Campbell	Rev. Chas	
<p>Marr'd in the dwelling house of Mr Campbell according to the Rites & Ceremonies of the Presb. Ch. of Scotland by Henry J. Leeming</p> <p>This marriage was solemnized between us { Frederick Strange } in the { } presence of us { } Isabella Lindsay</p> <p>{ E Campbell } { } { }</p>						

Plate 19. Marriage Certificate of Frederick Strange, widower, and Elizabeth Campbell, 25 December 1861. Neither the bride or groom was from Scotland, but they chose to be married according to the Ceremonies of the Church of Scotland. The witnesses were the officiating minister's wife, Isabella Lindsay and Thomas Swan (probably watchmaker Thomas Swan).

Photograph John Leeming

QUEEN VICTORIA MUSEUM AND ART
GALLERY, COMMUNITY HISTORY
COLLECTION

Chalmers Church Launceston Marriage
Certificates 1852-1895

Plate 20. *Launceston Examiner*, 1 April 1862. C.A.H. Williamson's occupancy of Strange's Cameron Street studio was short-lived. The premises are not shown in the Launceston Assessment Rolls for 1862 and there is no further record of C.A.H. Williamson as a photographer.

**ALABASTRINE PORTRAIT
GALLERY.**

Opposite the Commercial Bank, Cameron-st.

MR. C. A. H. WILLIAMSON begs to inform his town and country friends, and the public in general, that he has taken those premises lately occupied by Mr. F. Strange, where he is now prepared to execute every description of photographic likenesses, at greatly reduced prices, either on paper, glass, or leather, in frames, cases, brooches, lockets, or breast-pins; together with the very fashionable *carte de visite* and album portraits, so suitable for presents or sending by post; also, the newly-invented alabastrine portraits, specimens of which may be seen at his show-rooms. Oil paintings, photographs, or daguerreotypes, copied, enlarged, or reduced.

March 28.

(c)

Photography (Plate 18) was now the popular medium for both portraits and landscapes. In March 1862, C.A.H. Williamson, who had first advertised as a photographer in Launceston two years earlier, took over Strange's Cameron Street premises (Plate 20). A change in the artist's private life coincided with his vacating the Cameron Street studio.

Except for his stay in Hobart in the early 1850s, Frederick Strange had lived in Launceston since 1841. The location of his 'studio' can be traced through contemporary advertisements, but only one separate residence is known prior to 1861. The 1848 Census shows Frederick Strange living alone in a brick house in York Street, Launceston.⁷⁷ The owner of the house was Scottish-born local merchant Thomas Scott,⁷⁸ whose wife Isabella had at one time operated a seminary for young ladies in Launceston, where she gave private instruction in music and drawing.⁷⁹

Frederick Strange was over fifty when he married widow Elizabeth Campbell at her home on Christmas Day 1861 (Plate 19).⁸⁰ She was about seven years older. Frederick Strange's supporters within Launceston's Scottish Community may have played a part in bringing about this significant change to his private life. Many single and widowed ex-convicts had few alternatives other than to spend their last years in one of the colony's Invalid Depots.

Like Frederick Strange, his wife Elizabeth had been transported. She had arrived in Tasmania in 1832, to serve a seven-year sentence for stealing a blanket.⁸¹ Convict records reveal that she was then a 32-year-old widow with two children, whose trade was 'laundry maid'.⁸² In a Church of Scotland ceremony in 1847 she married William Campbell. During their marriage his trade is recorded as a shoemaker, grocer and draper.⁸³ At the time of William's death in 1859 the couple was renting a modest house and shop in Charles Street, Launceston.⁸⁴

Shortly before her marriage to Frederick Strange in 1861, Elizabeth Campbell moved to cheaper premises further down Charles Street,⁸⁵ renting one of three weatherboard cottages in a laneway adjoining the *Coach and Horses* Hotel.⁸⁶

Throughout the twelve years of their marriage Frederick and Elizabeth Strange continued to occupy the small house and shop owned by the proprietor of the *Coach and Horses*. The only Launceston residential and business directory published during the period, *Macphail's National Directory of Tasmania for 1867-68*, lists all householders, including 'Strange, Frederick, grocer, Charles st.'⁸⁷

Writing of Strange in *The Story of Australian Art*, William Moore noted: 'Settling later in Launceston, he worked as a daguerreotype tinter and retoucher with a Mr. C.A.H.



Plate 21. Frederick Strange (c. 1807-1873), *Battery Point and new wharf*, (1848?) (detail). Oil on canvas, 63.5 x 95.5 cm. The catalogue for the Art Society of Tasmania's 'Old Hobart' Pictures Exhibition in 1896 lists this work as *Hobart Town, from Domain*. The exhibitor, David Tanner, also lent another painting, *Hobart Town from Sandy Bay*. Catalogue entries for both show 'Strange (?)' as the likely artist. Strange did not date his work — *Hobart Town from Sandy Bay* has had both '1848' and '1854' inscribed on verso in other handwriting. Strange's handwriting style is known from his marriage certificate (**Plate 19**).

QUEEN VICTORIA MUSEUM
AND ART GALLERY,
LAUNCESTON

Williamson, who after became a leading storekeeper.⁸⁸ Subsequently this has been misinterpreted as suggesting that it was Frederick Strange, not C.A.H. Williamson,⁸⁹ who was 'a leading storekeeper in the town'.⁹⁰ The falling annual rental of the Strange's Charles Street cottage (from £40 in 1861 to £28 in 1873) suggests the grocery business was a marginal one. There were no further references to Frederick Strange as an artist between 1862 and his death in 1873.

Frederick Strange died of rheumatic fever in Launceston in March 1873.⁹¹ When registering his death undertaker William Hills gave Strange's 'Rank or Profession' as 'Artist'. The brief newspaper notice sheds no further light on his past.⁹²

STRANGE — At his residence,
Charles-street, on 31st March,
Mr Frederick Strange, in the 64th
year of his age.

Elizabeth Strange continued the grocery business in Charles Street⁹³ until shortly before her death at the Launceston Invalid

Depot for Females in November 1882.⁹⁴ It is likely that she, not Frederick Strange, had been the 'grocer' throughout their marriage.

PAINTING CHARACTERISTICS

... he was a highly competent watercolourist who combined the contemporary interest in atmospheric effects with a topographic interest in recording the appearance of Launceston and its environs ... Strange was more adept at painting less prominent figures which are freshly and spontaneously conceived using a brief notation, a few quick dabs of paint.⁹⁵

Strange, watercolourist and oil painter, primarily painted landscapes and portraits. There are no still lifes or drawings and no watercolour portraits. His work was not included nor was his name alluded to in the last major survey exhibition of Tasmanian colonial art in 1987.⁹⁶ Despite 47 artists being included, his work was overlooked.



He is neither 'primitive' nor highly accomplished, falling somewhere in between. Perhaps this and his topographical approach, with winding rivers and laid out streets, may partly explain his exclusion from major exhibitions of Tasmanian art.

His oil portraits have a certain tenderness of attitude, and illustrate that he had empathy with the sitters. The paintings of Launceston, his favoured theme, have often been reproduced and are well known. He generally includes one or two small figures in the foreground; one generally wears a red article of clothing to attract the eye. These figures are usually viewed from behind, giving the impression that they too are enjoying the scene before them (Plate 7). He presents a town that is redolently active: residents stroll, dogs rove and bullocks pull laden wagons. The watercolours (Plate 22) are lighter in feel, more spontaneous in execution, and brighter in palette than the oil paintings. His watercolour practice of leaving areas of unpainted white paper adds to their luminosity.

Strange had a close professional relationship with the Launceston framemaker William Wilson.⁹⁷ Many of the oil paintings, particularly the portraits, have roughly-hewn German stretchers (Plate 24) and ornate gilt frames made by Wilson (Plate 10). However, he also used strainers with half-lap joints and standard stretchers. The canvas type also varied, with coarse twill weave on some and fine plain canvas on others; some are commercially pre-primed, others not.⁹⁸

Strange's choice of oil painting materials and methods have resulted in badly crawling paint surfaces, which often interrupt the continuity of the image. As a consequence, many of his paintings have received quite extensive treatment over the years.⁹⁹ The problems are particularly noticeable with the female portraits and some landscapes (Plate 21), less so with the male portraits. The portraits of Mr and Mrs Nicolson (Plates 4 and 23) exemplify these problems. Mrs Nicolson has become a shadowy figure, barely readable, whereas Mr Nicolson retains his definition.

Plate 22. Frederick Strange (c. 1807-1873), *Tyson's saw mills*, (c. 1858). Watercolour on paper, 18.6 x 27.3 cm. The composition of this landscape painting is atypical. It does not have the usual characteristics of small foreground figures viewed from the back, large trees on either left or right sides acting as framing elements, or the high vantage point that enables a vista view.

A similar watercolour, the accompanying mount inscribed 'View on the Piper River - showing the character of the gum tree forests...', was among the eight sketches sent to the family in England by Emily Miller for Christmas 1856.

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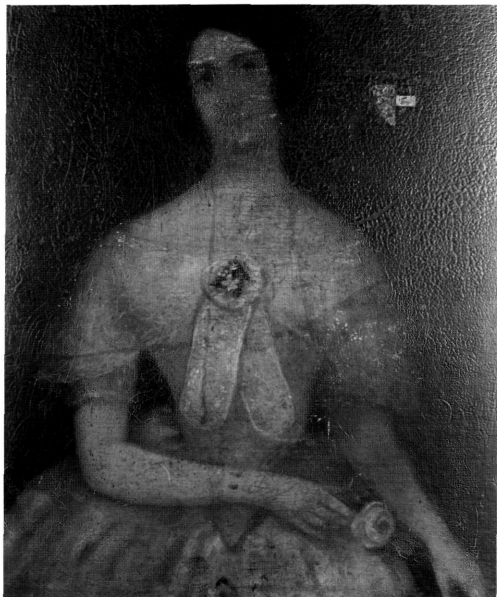


Plate 23. Frederick Strange (c. 1807-1873), *Portrait of Mrs John Nicolson [Marion Davidson]*, c. 1845. Oil on canvas laid on laminate board, 77.5 x 62.9 cm. Most of Strange's female portraits have not aged well. Poor mixtures of pigments and oil medium, multiple paint layers applied wet on wet, the use of the large amounts of resinous material, and unevenly dispersed pigments that clump together may explain the extensive crawling (Analysis: David Wise, University of Canberra).

QUEEN VICTORIA MUSEUM AND ART GALLERY, LAUNCESTON,
DONATED BY THE NICOLSON FAMILY, 1998

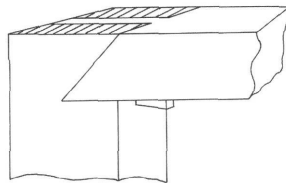


Plate 24. German stretcher, probably constructed by William Wilson, Launceston frame maker. This stretcher type requires only one key in each corner compared to the usual two. When the key is tapped to expand the corner, it automatically keys out both sides because of the corner angle in the stretcher.

Paint samples from the portraits of Mr and Mrs Waddell were examined.¹⁰⁰ The fact that only the female portraits exhibit the more severe consequences suggests that he was attempting a 'particular' effect with the women as distinct to the men. If he did spend time in Graves' painting and varnishing shop shortly after his arrival in the colony, then the materials and methods used in that workshop may have influenced the composition of his paint.

Generally, crawling paint is related to the fashionable 19th century use of bitumen or megilp (a variable mixture of resins, waxes and other substances). This problem revealed itself within a few years of a painting's execution and its use by artists was generally abandoned. Strange's oil palette was limited; whether this is a deliberate choice or reflects the lack of available pigments in Launceston is unknown.¹⁰¹

The only extant work signed by Strange is one oil painting, a view of the Tamar River, Launceston (Allport Library and Museum of Fine Arts, Hobart). As **Plate 21** and note 52 demonstrate, continuing research is re-evaluating the body of work attributed to Strange. A dedicated exhibition would reveal stylistic characteristics and incongruities. Closer technical examination of the auxiliary supports (stretchers, strainers), supports (canvas, paper, card), pigments (watercolour and oil), the mediums, inscriptions, framing and matting styles will help to clarify some of the uncertainty.

ACKNOWLEDGEMENTS

Staff at the Queen Victoria Museum and Art Gallery, Launceston; staff at the State Library of Tasmania, Hobart; Robyn Eastley, Archives of Tasmania; John Millwood of Launceston; Mitchell Library, State Library of New South Wales, Sydney; David Wise, Lecturer, University of Canberra, Belconnen, ACT; P.R.J. Coverley, Branch Archivist, Essex County Council, Heritage Services, Colchester; Narayan Khandekar, Conservation Scientist, The Getty Conservation Centre, Los Angeles.

AUTHORS

Robyn Lake has lived in Tasmania for the past eight years. Born in New Zealand, her family moved to Queensland's Gold Coast in 1959, where her father George Gilltrap established an Auto Museum. She was involved in the management of the Auto Museum for over 20 years, and is author of *The Motoring Enthusiast's Little Black Book*.

Therese Mulford was Painting Conservator at the Queen Victoria Museum and Art Gallery, Launceston Tasmania from 1987-2002 and is the author of *Tasmanian Framemakers 1830-1930—a Directory* and "*TERRA SPIRITUS ... with a darker shade of pale*" *Bea Maddock's Materials & Studio Practice*. She has an interest in contemporary and historical art.

NOTES

- ¹ Paul Aggio, Colchester Essex. Listed as a carver and gilder in trade directories from 1823 (also as a picture dealer in 1832). *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 5.
- ² RGD Deaths 1873 Launceston no. 2014.
- ³ AOT NS103/7 Davidson Papers.
- ⁴ 'Tasmanian Illustrations', *Launceston Examiner*, 22 May 1856 p. 3.
- ⁵ John A. McPhee, *Fred Strange 1807-1873*, Queen Victoria Museum and Art Gallery, Launceston, 1974, (unpublished exhibition catalogue).
- ⁶ Clifford Craig & Isabella Mead, 'Frederick Strange—Artist—c. 1807-1873', *Papers and Proceedings of the Royal Society of Tasmania*, Hobart, vol. 97, 20 June 1963, pp. 49-51.
- ⁷ Other persons with the surname 'Strange' and 'Stranger' lived in the area in the early 1800s in varied occupations, such as framework knitter, cordwainer, groom, baker and lawyer. In 1837, he may have wished to protect his family by his silence; but even today most English still wish to remain silent about convict background.
- ⁸ Criminal entry books, prison, hulk, and transportation registers were very like accounting ledgers; with headings (No., Prisoner's Name, Age, Crime, etc) at the top of the page and columns beneath. Usually only one offence was listed in the limited space provided.
- ⁹ *Ganymede Warrior* 1837-1844 Letterbook; Surgeon's report, *Neptune*.
- ¹⁰ *Colchester & Chelmsford Gazette*, Sat., 8 Apr 1837, p. 3, col. 2, Report of the Visiting Committee.
- ¹¹ *Colchester & Chelmsford Gazette*, Sat., 15 Apr 1837, p. 4, col. 3, Colchester.
- ¹² *Colchester & Chelmsford Gazette*, Sat., 6 May 1837, p. 4, col. 3, Braintree.
- ¹³ *Colchester & Chelmsford Gazette*, Sat., 13 May 1837, p. 3, cols. 1-2, Colchester Moot Hall Monday.
- ¹⁴ Correspondence; Colchester Borough Quarter Sessions file and Bundle Midsummer 1837 Ref Acc C1. Essex Record Office, Colchester and North-East Essex Branch.
- ¹⁵ *Colchester & Chelmsford Gazette*, Sat., 8 Jul 1837, p. 3, col. 1.
- ¹⁶ Colchester Borough Quarter Sessions File, Midsummer 1837, *op.cit.* n. 14.
- ¹⁷ *Ganymede Warrior* 1837-1844 Letterbook; *Neptune* Medical Journals.
- ¹⁸ *Ganymede Warrior* 1837-1844 Letterbook no. 26, p. 130.
- ¹⁹ Criminal Entry Book 72, Correspondence Book, Kew Public Records Office (HO 13 72 p. 69).
- ²⁰ *Neptune* Medical Journals, Kew Public Records Office (ADM 101 56/5 1837-38, Daily Sick book 15 Sep 1837-31 Jan 1838).
- ²¹ AOT CON 2717 *Neptune* Appropriation List.
- ²² AOT CON 31/41 Like many other convicts, James Salisbury supplied personal information on his arrival in the colony, his Conduct Record showing 'Married 4 children Wife Sushanah [sic] at Preston'. Frederick Strange remained silent as to his past.
- ²³ AOT CON 31/15.
- ²⁴ Colchester Borough Quarter Sessions File, Midsummer 1837, *op.cit.* n. 14.
- ²⁵ AOT CON 31/41.
- ²⁶ *Colonial Times* 6 May 1835, p. 142.
- ²⁷ AOT CON 31/41.
- ²⁸ *Launceston Examiner*, 3 Dec 1842 p. 371.
- ²⁹ Walter Davidson was born at Currie, Midlothian, Scotland, in 1800. He arrived in Hobart in 1823 aboard the *Urania*. Like a number of fellow passengers, he was one of the first settlers to take up land in the Campbell Town district.
- ³⁰ AOT NS103/7 4 Jun 1846 W. Williamson to W. Davidson.
- ³¹ Miss Fanny 'who could as well recommend' Frederick Strange, was letter writer William Williamson's sister-in-law Frances Glascott. When William Williamson married Sarah Glascott in 1843, one of the witnesses was John Nicolson (Plate 4).
- ³² Many of Strange's works were framed by the talented Launceston frame maker William Wilson; see n. 54.
- ³³ *Tasmanian and Austral-Asiatic Review* 30 Aug 1844 p. 1.
- ³⁴ AOT NS103/7 14 Feb 1846 W. Williamson to W. Davidson.
- ³⁵ RGD Marriages Launceston, 23 Dec 1847 no. 632.
- ³⁶ RGD Deaths Launceston, 19 Jan 1848 no. 911. Sarah Williamson and her sister Frances (Miss Fanny) Glascott were born in Swansea, Wales. Daughters of a military officer, the young women arrived in Tasmania in 1839. After her sister Sarah's death in 1848 Frances accompanied her brother-in-law William Williamson to Victoria, where she died two years later.
- ³⁷ Dan Huon, 'By moral means only: the origins of the Launceston Anti-Transportation Leagues 1847-1849', *Tasmanian Historical Research Association Papers & Proceedings* Jun 1997, vol. 44 no. 2, pp. 92-118.
- ³⁸ *Launceston Examiner*, 24 Feb 1849, p. 130, *Cornwall Chronicle*, 24 Feb 1849, p. 391.
- ³⁹ *Hobart Town Gazette* 4 Dec 1849 pp. 406, 408.
- ⁴⁰ *Launceston Examiner*, 13 Oct 1847, 23 Apr 1848 p. 262.
- ⁴¹ *Launceston Examiner*, 7 June 1848, p. 366.
- ⁴² Robert Dowling spent his early years in Colchester, where Frederick Strange was convicted in 1837. Robert's father Rev. Henry Dowling had been pastor of the Baptist Church, Stanwell Street, Colchester, for 21 years prior to the family's arrival in Tasmania in 1834.
- ⁴³ *Launceston Examiner*, 13 Nov 1850, p. 731.
- ⁴⁴ *Launceston Examiner*, 25 Oct 1851, p. 699.
- ⁴⁵ *Launceston Examiner*, 5 Mar 1851, p. 154.
- ⁴⁶ *Launceston Examiner*, 15 Mar 1851, pp. 177, 178.
- ⁴⁷ *Cornwall Chronicle*, 22 Sept 1849, p. 882.
- ⁴⁸ *Cornwall Chronicle*, 13 Jul 1850, p. 443.
- ⁴⁹ H. Allport, *Early Art in Tasmania*, Hobart, 1931, pp. 5, 6.
- ⁵⁰ *Bent's News*, 5 Mar 1836, p. 1.
- ⁵¹ After his escape from New Norfolk Hospital for the Insane, Graves lived in New Zealand for a number of years. He returned to Tasmania in 1845. Colonial Secretary's Office records show that during the next ten years he sought Government assistance for projects, including one on Satellite Island in the south of the colony. He wrote again from Launceston in 1851, seeking to lease land to capitalise on his 'discovery of slate on the banks of the Tamar' (AOT CSO24/291/6560).
- ⁵² The work in question, then titled *New Town Road near the Harvest Home Tavern*, was re-attributed to William Duke by Hendrik Kolenberg in the 1980s. The painting, now known as *Old New Town*, was donated to the Tasmanian Museum and Art Gallery in 1904. Another work in the TMAG formerly attributed to Strange, *Hobart Town from Knocklofty*, has been re-attributed to Knut Bull.
- ⁵³ H. Allport *op. cit.*, p. 6.
- ⁵⁴ See Robyn Lake and Therese Mulford 'William Wilson, Rediscovered Tasmanian Framemaker' *Australiana* Feb 2001, vol. 23 no. 1, pp. 4-11



Rare colonial cedar sofa table, ca. 1840.
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⁵⁵ C. Craig, *More Old Tasmanian Prints*, Launceston, 1984, p. 321.

⁵⁶ *ibid.*, p. 321.

⁵⁷ *Launceston Examiner* 11 Jan 1855 p. 4.

⁵⁸ Hobart Town *Mercury*, 6 Jun 1855, p.3.

⁵⁹ Ian Pearce, *Guide to the Public Records of Tasmania*, section iv, *records relating to free immigration*, Archives of Tasmania, Hobart, 1975 p. 49.

⁶⁰ 'Tasmanian Illustrations', *Launceston Examiner*, 22 May 1856, p. 3.

⁶¹ See Plate 15 text. The lithograph is Ben Lomond, from Greenhill Joan Kerr (ed) *Dictionary of Australian Artists, Painters, Sketchers, Photographers and Engravers to 1870*, Melbourne, 1992, p. 378.

⁶² Clifford Craig & Isabella Mead, 'Frederick Strange—Artist—c.1807-1873', *op.cit.*, p. 51. On p. 77 of *More Old Tasmanian Prints*, Clifford Craig reproduced the 'Tasmanian Illustrations' *Launceston Examiner* of 22 May 1856 report under the heading 'A Phantom'.

⁶³ This version of the text contained in the accompanying album leaf inscription is a transcript of wording sighted by the authors. The inscription transcribed on p. 44 of the Sotheby's London catalogue 15 Feb 1990 differs slightly: *Given to G.B. Harrison Esq of Launceston, Tasmania by his children at Christmas, 1856.*

⁶⁴ Sotheby's London, 15 Feb 1990, lots 90-95.

⁶⁵ *The Cyclopaedia of Tasmania*, Maitland & Krone, Hobart, 1900, vol. 1, p. 62.

⁶⁶ Sotheby's Sydney 29 Nov 1993, lot 151 (two works).

⁶⁷ Sotheby's Melbourne 28 Apr 1998, lots 157-162, 166. Lots 161 and 166 are now in the Queen Victoria Museum and Art Gallery, others are in private collections.

⁶⁸ The 'Annual Value as assessed' for the office was £25. During 1855

the Tamar Fire and Marine Insurance Company vacated the office, 'F. Strange' being the occupier in the 1857 and 1858 Assessment Rolls.

⁶⁹ *Launceston Examiner*, 26 Oct 1896, p. 5, obituary of David Murray. His daughter Agnes painted, and a son, Thomas Scott Murray, married artist Florence Greig, daughter of Mrs Mary Augusta Greig, who was President of the Launceston Art Society for many years.

⁷⁰ *Launceston Examiner*, 15 Jan 1859.

⁷¹ *Launceston Examiner*, 5 Mar 1851, p. 154.

⁷² Of the 613 works shown at the 'Works of Art' Exhibition in Launceston in 1860, more than a third were lent by two men, Joseph Archer of *Panshanger* and Sir Richard Dry. The catalogue shows that the only colonial subjects they sent were two from Dry, Henry Mundy's *Portrait of the late R. Dry, Esq.* and Robert Dowling's *Group of Natives of Tasmania*.

⁷³ Launceston Mechanics' Institute and Public Library, *Catalogue of Works of Art Exhibited in the Launceston Mechanics' Institute Building, On the occasion of its Opening, April 9, 1860*, Launceston, 1860.

⁷⁴ The artist who executed Exhibit No. 287, a portrait lent by Captain MacEachern, is not named.

⁷⁵ Launceston Mechanics' Institute and Public Library, *Catalogue of Works ... op.cit.* p. 7f.

⁷⁶ In addition to the chromotype portrait of A.J. Marriot, Esq., Mr Frith, Artist lent three other portraits 'by Frith'.

⁷⁷ AOT CEN 1/95 1848 Launceston Parish 1 no. 187. With a choice of twelve categories related to the householder's 'Occupation', including 'Shopkeepers & other Retail Dealers' and 'Mechanics and Artificers' Frederick Strange is recorded under 'All other Persons not included in the foregoing Classes'.

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⁷⁸ He is not to be confused with the surveyor Thomas Scott. Both were from Scotland and arrived in Tasmania in 1820.

⁷⁹ Joan Kerr (ed.), *op. cit.* p. 453.

⁸⁰ RGD Marriages Launceston, 25 Dec 1861, no. 568. Both Strange's 1838 Conduct Record and the 1848 Launceston Census give his status as 'single' – no record of a previous marriage in England or Tasmania has yet come to light.

⁸¹ AOT CON40/3 Elizabeth Denny.

⁸² AOT CON40/3, CON18/24 Elizabeth Denny.

⁸³ RGD Deaths Launceston, 23 Apr 1859 no. 373.

⁸⁴ *Hobart Town Gazette*, 10 Mar 1857, p. 193.

⁸⁵ *Hobart Town Gazette*, 22 Jun 1861, p. 194.

⁸⁶ George Fuller, *Recollections of Launceston, 1836-1847*, unpublished ms Mitchell Library Q996.2/F p. 2.

⁸⁷ *Macphail's National Directory of Tasmania for 1867-68*, Hobart Town, 1867, p. 53.

⁸⁸ William Moore, *The story of Australian art from the earliest known art of the continent to the art of today*, Melbourne, 1934, vol. 2, p. 212.

⁸⁹ C.A.H. Williamson was later a merchant in Launceston, as well as owning the Federal Hotel, 5 Brisbane Street, Launceston during the 1880s. He then moved to Sydney.

⁹⁰ Joan Kerr (ed) *op. cit.*, p. 766.

⁹¹ RGD Deaths Launceston, 31 Mar 1873 no. 2014.

⁹² *Launceston Examiner*, 1 April 1873.

CONTINUED ON PAGE 94

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Mary Card and her crochet lace

Barbara Ballantyne

Mary Card (1861-1940) made significant contributions to the design of crochet lace which decorated the homes and clothing of women during the early-mid 1900s.

She raised the standard of design and promoted better techniques and pattern presentation. While she produced a large number and variety of items in a wide range of styles, she excelled in filet crochet and in big picture tablecloths.

Much of her work was published in magazines such as the Australian *New Idea*, *Everylady's Journal*, *Australian Home Beautiful* and the *American Needlecraft*. In addition, she was the sole author of many books and Giant Charts in Australia, America and Britain.

The crochet lace of Mary Card has delighted several generations of women and is still found to day in many museums and private collections. Yet few people know of this remarkable woman who was born in the goldfields of Victoria in 1861 and went on to become internationally renowned. She turned her hand to needlework only in middle age, after increasing deafness forced her to sell her private school in the inner suburbs of Melbourne.

Her second career began in an unusual way, when she became a working member of the Ladies' Work Association to refurbish heirloom pieces brought out in a revival of Irish crochet during Edwardian times. The mending led to designing and in 1910 a six month contract with *New Idea*, a lively new Melbourne magazine.

Not only were Mary's designs appealing, they were original, at a time when new copyright laws made it illegal to continue the extensive copying of designs in Australia of material from the English magazines. Mary created a vast number of designs in a wide range of styles, especially after she found women who could crochet for her. She had a rare ability; that of visualising a design then writing out the instructions for others to work.

By 1917 Mary was a celebrity, with four comprehensive books and eight Giant Charts of popular designs to her credit, a wonderful rapport with her readers and experience in war work. However, opportunities in Australia were limited, so Mary went overseas to explore larger markets for her work and broaden her horizons. This was a

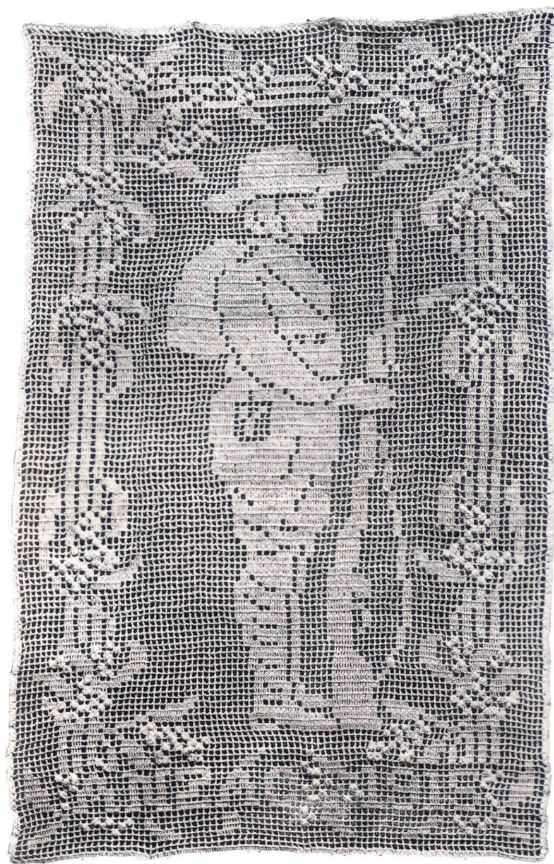


Plate 1. The ANZAC design, one of Mary's best known wartime pieces.

Plate 2. The Blue Wren milk jug cover protects the milk from the flies which were often a serious and widespread problem. D'oyleys were used under food, vases, ornaments and such like. The scones are served on a d'oyley as was the custom of the day. They were a barrier from contamination from silver dishes, protected the furniture from scratches and most important of all enhanced presentation. The use of a d'oyley probably also involved an element of Victorian fussiness and once the custom was established it took courage to abandon it.

Photo: Howard Archbold

Mary was a very prolific, imaginative and innovative designer. She used Australian plants, animals and birds in her early work and returned to them from time to time even when she lived overseas. The English themes in her later work (such as the Garden and Woodland series) included peacocks, deer, squirrels, oak trees and hollyhocks. The wartime and nationalistic pieces included the ANZAC design, the Australian and American flags, the Australian, British and New Zealand coats of arms, the Statue of Liberty and the Great Seal of the United States. She produced a wide range of household and personal items such as d'oyleys, centrepieces, runners, tea cosy covers, nightgown yokes, camisole tops and collars; however the filet crochet tablecloths were her specialty. Most of her designs have a classic quality and may be adapted to other forms of needlework and for today's needs.

brave move for a deaf, aging, single woman, even though her sister Harriet travelled with her to help her settle into New York where their brother Arthur was a singer and entertainer. Mary's work was published in *Needlecraft*, one of America's leading needlework magazines; she continued to send back material to Australia for additional books and magazine articles. She also self published a book in America.

In the early to mid 1920s Mary moved to England, living in country Berkshire and travelling up to London to visit her publishers. She continued designing until early in 1940, when in poor health she returned to Australia. She died later that year in the home of her sister Harriet at Olinda, in the Dandenong Range outside Melbourne at the age of 79.





Plate 3. The Wild Rose and Pigeon cloth was Mary's first big 'picture' design with limited repetition and flowing graceful lines. No one else produced such works of art in crochet.

Photo: Howard Archbold



Mary's charming designs were not the only reason for her success. She was an excellent teacher and her instructions were easy to follow, especially after she introduced graphs for the filet crochet designs. Mary was an astute business woman, working with a number of publishers and endorsing various products such as threads and linen. She changed publishers in 1930 after her friend and editor W.A. Somerset Shum moved from *Everylady's Journal* which had replaced *New Idea* to the *Australian Home Beautiful*. This new and more sophisticated periodical was more appropriate for her later upmarket designs. Mary's designs were published under her own name, except for an unknown amount of work for Weldon's, the large women's fashion and craft publisher who, like the majority of English magazines never gave the names of designers.

Mary's design career began at a time when the needlework industry was rapidly expanding. Needlework was a fashionable and socially correct pastime and the finished articles adorned most homes of the day. The crochet imitations of the expensive bobbin and needle laces used by royalty and the aristocracy for centuries provided lace for the middle and even lower classes. Crochet lace was popular, the simpler forms of crochet were easily learnt and required only a hook, some inexpensive thread, sometimes a little linen, and for most women, a design with instructions.

Mary aimed to raise the standard of designing in crochet and she certainly succeeded. Her success came largely from her own talent, imagination and relentless drive. She benefited from superb marketing, especially the extensive and persuasive publicity in the pages of *Everylady's*. She had an excellent education with five years at the Ladies College, the first girl's secondary school of any note in Melbourne, followed by a year at the National Gallery School of Design. Mary's father, David believed in educating his daughters as well as his sons. She had support from her many brothers and sisters who mostly remained single. They were a lively family as noted in a biography

Plate 4. In Mary's time it was mandatory for a tray to be covered with a traycloth. She provided her staff of crocheters with this heart motif and encouraged them to make their own arrangements.

Photo: Howard Archbold



Mary Card: Australian Crochet Lace Designer, is available from select book and antique shops or the author Barbara Ballantyne, PO Box 435, Drummoynes, 1470, NSW, Phone/Fax (02) 9719 1075 and email bjballantyne@ozemail.com.au. Cost \$49.95 plus postage and packaging.

Plate 5. The Garden tablecloth, one of Mary's later designs in filet crochet. The kerosene lamp is a reminder of the conditions under which much of the crochet was done.

Photo: Howard Archbold

Plate 6. The Cluny d'oyley displays the bowl of trinkets with some style

Photo: Howard Archbold



Plate 7. Nightgowns were usually decorated either with embroidery or with lace in the early part of the twentieth century.

Photo: Howard Archbold

of John Monash, a family friend. Mary's mother and grandmother were both successful on the stage. Her father David left his flourishing jewellery business in Castlemaine in the Victorian goldfields to visit his parents in Ireland and then set up in Melbourne. Her brother Henry was also a jeweller at the turn of the century in Southern Cross, Western Australia.

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Barbara Ballantyne, *Mary Card: Australian Crochet Lace Designer*, B. Ballantyne, Drummoyne, NSW. 2002.

AUTHOR

Barbara Ballantyne began researching the history of crochet lace and other needlework after retiring from agricultural science nine years ago. She is a member of several needlework guilds and has worked a wide range of crochet lace, including some included in the book she recently published on the life and work of Mary Card. Barbara has used her extensive collection of crochet lace literature in books, magazines and rural weeklies to give the designers, sources of patterns and other information for items in museums and private collections.



Plate 8. The Belgian d'oyley which raised more than £100 for the Belgians during the early stages of World War II. Unlike most commemorative pieces, it lacked a message and national symbols such as a flag. This d'oyley makes the vase of flowers more attractive.

Photo: Howard Archbold

NOTES CONTINUED FROM PAGE 89

⁹³ *Maning's Tasmanian Directory for 1881-2*, Hobart 1881 p. 348.

⁹⁴ RGD Deaths Launceston, 19 Nov 1882, no. 907.

⁹⁵ Jocelyn Hackforth Jones, *The Convict Artists* Macmillan, South Melbourne, 1977, p. 54.

⁹⁶ Hendrik Kolenberg, *Tasmanian Vision: the art of nineteenth century Tasmania: paintings, drawings and sculpture from European exploration and settlement to 1900*. Tasmanian Museum and Art Gallery, Hobart, 1987.

⁹⁷ Robyn Lake & Therese Mulford, 'William Wilson Rediscovered Tasmanian Framemaker', *op.cit.*

⁹⁸ Many of his works are now lined, making examination of the canvases difficult.

⁹⁹ The solubility of some of the paints has made them difficult to treat, particularly when they have been previously inpainted with oil paints.

¹⁰⁰ The *Portrait of Mrs Ann Waddell* is illustrated in the article on William Wilson by Robyn Lake and Therese Mulford, (Plate 1), *op.cit.* The *Portrait of Mr. Waddell* is illustrated in Eve Buscombe, *Australian Colonial Portraits* Tasmanian Museum and Art Gallery, Hobart, 1979 p. 21. David Wise, Lecturer, University of Canberra, used an Olympus

microscope with UV fluorescence and polarised light attachments to examine the paint layers and do the initial pigment identification. Confirmations for pigments were carried out using Raman microspectroscopy, with a Renishaw 2000 attached to an Olympus BH2 microscope. Analysis was carried out using a 780 cm⁻¹ NIR beam. The background in *Mr Waddell* has fewer paint layers, one or two only, in comparison with three and four applied wet on wet, for *Mrs. Waddell*. This and the large amounts of resinous material may explain the extensive crawling in the background of *Mrs Waddell* in comparison to *Mr Waddell*. The lower paint layers have coarser pigment particles; the top paint layer has finer particles. *Mrs Waddell's* hair however is painted in a single thick layer with highly resinous paint with unevenly dispersed pigments that clump together. FT-IR and GC-MS analysis by Narayan Khandekar, The Getty Conservation Centre, did not reveal hopanoids, series of fatty acids or alkanes, which would generally be evidence of bitumen in the oil paint medium.

¹⁰¹ Oil paintings: Ground layer: chalk and lead white; browns and reds: lead chrome yellow, pale red lake, vermilion, van dyke, red ochre and lead white pigments; blues and greens: Prussian blue, some smalt, mixed with lead chrome yellow; blacks: bone black and possibly lamp black. Analysis by David Wise, Lecturer, University of Canberra.

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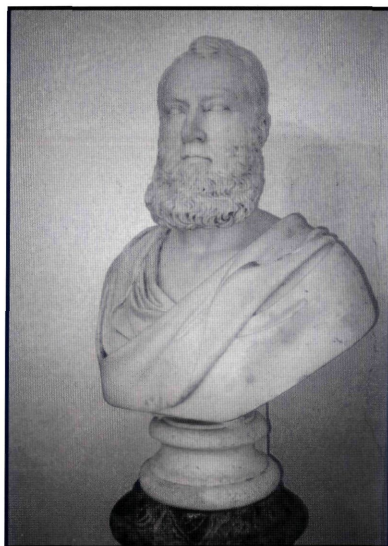
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Francis Knight soap manufacturer, Clarence Street, Sydney came free on the *Elizabeth* in 1827. In the 1828 census he had two children, Francis (9) and Maria (6). This scrimshaw money box made from cow horn was probably a gift from a worker in the slaughter yard producing soap from boiled down cattle; it is prick marked (see insert) 'Mifs Knight.'

Australian circa 1835.

