1857 — Troughton sisters: (l) Amelia Dorcas Ormrod, (c) Mrs [Mary] Carr, (r) Clara Troughton

What we see in this image

This delicately hand-tinted ambrotype portrait is highly unusual as the date and location of the photograph can be confirmed by the presence of a copy of the 1857 Sydney Post Office Directory, quite deliberately positioned to ensure its legibility, in the lap of the woman seated on the left identified as Amelia Dorcas Ormod, nee Troughton. For their front facing ¾ length group portrait the three female members of the Troughton family (thought to be sisters) wear very similar styles of day dress, with jacket-style bodices and full skirts. All the dresses have sloping shoulder lines and three-quarter length pagoda sleeves, trimmed at the elbow with ruched or fringed oversleeves and worn with ruffled and flared white undersleeves, with loose pleats (which may or may not conceal centre front fastenings) fanning up the corsage from the waist and spreading over the shoulders. Amelia, aged 22, wears the plainest gown with a white peter-pan style collar and a ribbon tie, and two rows of braid trimming the edges of her sleeves. Her sisters, [Mary] and Clara, standing to the right, wear dresses of light-coloured checked cotton and dark silk taffeta respectively, both with shirred panels at the waist, Clara's silk gown with matching silk fringed trim on the edges of the sleeves. All three women wear their hair in the popular bandeau style of the mid-1850s, for which smooth front sections of hair have been wrapped over the ears and drawn back to the nape of the neck, the remainder arranged

behind in a longer and deeper roll; the sheen of their hair suggests that it has probably been oiled. Perhaps to accommodate the tightness of the pose, their unornamented dome-shaped skirts are somewhat lacking in fullness, despite being finely 'gauged' (ie. cartridge pleated) at the waist, and would appear to be worn without the customary 4 or 5 layers of crinoline (ie. horsehair) petticoats necessary — before the advent of the sprung-steel cage crinoline in 1856 — to achieve the fashionable 1850s silhouette.

What we know about this image

The three women are believed to be the daughters of James (c.1809-1873) and Dorcas (c.1808-1880) Troughton of Parramatta. James Troughton may have been a minister. An inscription on the back of the framed portrait identifies the woman on the left of the group as Mrs Amelia Dorcas Ormrod, nee Troughton (1835-1914) with Mrs [Henry] Carr of Mudgee at the centre and Clara Troughton on the right. Though no wedding rings are visible in this image, Mrs [Henry] Carr, nee [Mary] Troughton, had married in 1855, and by 1858 Amelia Troughton (see MIN 99) was married to Sergeant William Ormrod (see MIN 103) who had served in the Crimean War (1853-1856), and died in 1878, he is buried in the graveyard of St Anne's Church, Ryde.

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Hover on image to zoom in

1857 — Troughton sisters: (l) Amelia Dorcas Ormrod, (c) Mrs [Mary] Carr, (r) Clara Troughton

Download Image

Creator
Glaister, Thomas fl.1854–1870 attrib.
Inscription
On reverse:
Medium
photograph
Background
N/A
Reference
N/A

1857 — James Johnson, survivor of the wreck of the Dunbar

What we see in this image

This right facing ½ length photographic portrait shows Irish

Able-seaman James Johnson, aged 25, posed in front of a plain studio backdrop. The sole survivor of the clipper Dunbar which ran aground outside Sydney Harbour, below South Head, on the night of 20 August 1857, Johnson was rescued from the cliff face two days later and became a known personality in the colony. This large format hand-coloured ambrotype would have been much too costly for the sitter to commission. Its unusual close-focus suggests it was probably taken for promotional purposes by entrepreneurial photographer Thomas Glaister, to entice Sydney citizens curious about the tragedy to the display of famous faces at his Pitt Street Excelsior Photographic Galleries. Johnson wind-burned cheeks and chapped lips provide stark evidence of his ordeal. He is simply clothed in a thick, woollen single-breasted pilot's coat with a built-in shoulder cape and narrow turn-back collar, over a white shirt and scarf neck tie, presumably all brand new and supplied 'ready-to wear' by a Sydney outfitter. His thick, dark wavy hair has a right parting and his whiskers are trimmed into a full fringe beard. Before 1860 only wealthy people could afford to commission portraits which makes this an exceptionally rare photographic record of the appearance of a mid-nineteenth century working class man.

What we know about this image

The tale of the wreck of the Dunbar is part of Sydney's history. It led to both massive outpourings of public grief and developments in maritime safety. At least two other Sydney photographers were eager to cash in on the short-lived celebrity of James Johnson (1837-1915) the sole of the Dunbar shipwreck; J.W. Denslow photographed Johnson in a casually seated pose while Freeman Bros. advertised a 'collodiotype on paper' (SMH, 29/8/1857, p. 8). For many years after his ordeal, Johnson was the lighthouse keeper at Newcastle and, while in that position, succeeded in saving the lives of others. He died at his home in Dulwich Hill at the age of 78. SHIPWRECK: The Dunbar was named after its wealthy owner Duncan

Dunbar, and said to be the largest vessel ever built at the Sunderland shipyard in north-eastern England. Completed in 1854, when the Australian gold rushes created a demand for passenger ships, it was used as a troop ship for the Crimean War prior to its first voyage to Sydney in 1856. On the night of Thursday 20 August 1857, after 81 days at sea, the Dunbar arrived off Sydney Heads just before midnight, to treacherous weather conditions with heavy rain squalls impairing vision and obscuring the cliffs at the entrance to Port Jackson. Captained by James Green, a veteran of eight previous visits to Sydney, in conditions of such poor visibility the Dunbar collided with a cliff near South Head, several hundred metres north of the Macquarie lighthouse. The impact brought down the topmasts, mounting seas stoved in the lifeboats and the Dunbar was heaved broadside to the swells. Lying on its side, the ship began to break up almost immediately. One crewman, James Johnson, found himself hurled onto the cliffs where he managed to gain a finger hold. Scrambling higher, he became the sole survivor amidst a sea of bodies comprising the remaining 58 crew, and all 63 passengers many of whom were established residents of Sydney. Dawn gradually unveiled the enormity of the tragedy to the community of Sydney. Thousands were drawn to the scene and the morbid task of identifying relatives, friends and business associates soon began. James Johnson clung to his precarious hold on the rock ledge until the morning of 22 August, two days after the ship wreck, when he was noticed from the cliff top with the shout: 'A Man on the rocks! A live man on the Rocks! There he is! there he is!' Johnson was rescued 'with not as much as a scratch about him and otherwise quite well'. He later explained that his greatest fear was that [as there were a great many bodies near him…] he would not be seen/found and he would be starved. (SMH, 24, 25/8/ 1857) INQUEST TESTIMONY: 'Coming into Sydney under topsail a few minutes before twelve o'clock on Thursday night Captain Green must have taken the bluff at the north end of the Gap for North Head and in ordering the helm to starboard when the ship struck the rock and almost immediately

broke up. About thirty years of age and a strong and powerfully built Irishman, Johnson with the old boatswain and two Dutch seamen were about the last who were washed from the wreck, they four holding on a piece of plank from which the two Dutchmen were soon washed, a huge sea then threw Johnson and the boatswain on shore amongst some pieces of timber from which Johnson scrambled to a higher shelving rock to avoid the next sea, which he did but the old boatswain, less active, was carried away and perished. Johnson then climbed to a higher still position and being much exhausted laid down and slept. The next day he saw a steamer go into the heads, he signalled but was not seen. Friday night passed in this state. On Saturday morning he endeavoured to get along the rocks he could see people on the cliffs above but could not make himself seen until a brave lad (Antonio Wollier, an Icelander) who had gone down Jacob's Ladder and along the rocks, noticed Johnson waiving a handkerchief relief came and he was son after hauled up to the cliffs which were about 2000 feet high.'

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Hover on image to zoom in

1857 — James Johnson, survivor of the wreck of the Dunbar

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Download Image

Creator
[Glaister, Thomas fl.1855-1870, attrib.]
Inscription
n/a
Medium
Photograph
Background
Subject in posed in front of a plain studio backdrop.
Reference
Open

1857 — John F. Mann.

What we see in this image

This front facing ¾ length hand-coloured daguerreotype portrait shows surveyor John Frederick Mann, aged 38, in a seated pose with one arm resting on a section of turned wooden balustrading, set against a plain backdrop. Though the sitter wears no wedding band, it probably dates from around the time of his marriage in April 1857. It was taken at the Sydney studio of Freeman Bros (William and James) — the Gallery of

Photographic Art — located at 231 George Street.

In this image, Mr Mann exhibits the relaxed, life-like attitude for which Freeman portraits were renowned. He is shown wearing an unmatched ensemble of suiting components characteristic of the 1850s, comprising a well-cut, narrow-sleeved, double-breasted frock coat of fine dark wool with a notched collar and wide cuffs, light tweed trousers and a single-breasted waistcoat in pale silk, figured with a small scale [printed or woven] all-over pattern, with two welted pockets and a self-covered button fastening, worn over a fine white linen shirt with a peaked collar and a dark silk neck cloth tied in a loose bow.

He wears his side-parted, light brown hair brushed back from his forehead and curling over his ears; his beard, side-whiskers and moustache are not overly groomed but neatly and naturalistically trimmed.

What we know about this image

John Frederick Mann (1819-1907), explorer, surveyor, sketcher and amateur photographer, was born in London on 16 December 1819, the fourth son of Major-General Mann, Royal Engineers. Educated at Gibraltar in Spain where his father was stationed, he entered the Royal Military College, Sandhurst, in August 1834; he later abandoned his military career in favour of working on the Trigonometrical Survey of Britain. In 1841 he sailed to Sydney in the Palestine arriving on 6 March 1842. In October 1846, Mann joined Leichhardt's second expedition as second-in-command.

On 20 March 1848, Mann was appointed as a surveyor in the Department of the Surveyor-General, under Sir Thomas Mitchell, and posted to the Counties of Murray, St Vincent and Argyle; on 16 April 1857 he married Camilla Victoria (1835-1863), third daughter of Sir Thomas Mitchell, at St Mark's Church, Darling Point.

The couple travelled from Sydney to Southampton on SS Oneida, 4 June-25 Aug. 1857, and then through England and Scotland, returning to Australia in the Livingstone (Jan-April 1859). (MLMSS 327/BOX 1 /1: J. F. Mann diary, 16 April 1857 – 10 September 1862)

During the family's time in England, Mann took photography lessons from a 'Mr Rolph'. Advertisements appearing in the Sydney Morning Herald from August 1857 advised potential enthusiasts that amateurs would be 'supplied with the necessary apparatus and chemicals' and 'Instruction…in every branch of the art' of collodion photography at Freeman Brother's 231 George Street studio. Camilla Mann's youngest sister, Blanche Mitchell (1843–1869) recorded in her diary on 24 August 1858 that she had: 'Walked out to Milly's… Watched John prepare his photographic apparatus, making the bath solution, which is composed of distilled water, nitrate of silver and alcohol …' Thurs 6th September [1858] '… Saw John taking views with his camera. At present they are not very good owing to defective collodion, but time will improve it much'. (MLMSS 1611 /Item 2)] No surviving photographs by John Mann are known.

After Camilla's death in childbirth in 1863, Mann resigned from permanent employment as a NSW government surveyor, thereafter working as a contract surveyor into the 1880s. Mann never remarried, raising his two sons and one daughter with the aid of an English nurse; he died at his Neutral Bay home, 'Carthona', on 7 September 1907.

PHOTOGRAPHER
William Freeman (1809-1895) arrived in Sydney in April 1853, and worked first at John Wheeler's Sydney Photographic Rooms in Bridge Street, where his brother James (1814-1870) joined him in October 1854; the studio later moved to 231 George Street. By early 1855, the company was known simply as Freeman Brothers. Many of Sydney's wealthy citizens became regular visitors, choosing Freeman's 'Gallery of Photographic Art' as

the place to have their daguerreotype portraits made.

Sydney newspapers reported that portraits by Freeman Bros 'appear to be distinguished by the naturalness of their expression…They also have a method of colouring that is very pleasing…' (Sydney Morning Herald, Sat 13 Jan 1855, p.3). The Empire, on 6 Jan 1855, recorded that a portrait of Governor-General Sir Charles FitzRoy was deemed 'an exceedingly correct likeness' and 'highly creditable to the artists'.

By mid-1855, Freemans' was offering portraiture by the new, faster collodiotype process, popularised under the American 'ambrotype' brand name and brought to Sydney by James Freeman in 1854. Invention of the 'wet-plate collodion' process in 1851 enabled a photographic image to adhere to a glass plate for the first time. This special type of collodion process produced a glass photonegative which, when placed against a dark background, created the optical illusion of a positive image without the reflective issues of the daguerreotype, and could also be coloured.

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1857 — John F. Mann.

Download Image

Creator
Freeman Brothers
Inscription
Gilt stamp on red morocco case: 'Freeman Brothers' with kangaroo and emu crest.
Medium
Photograph
Background
none
Reference
[Open 1](#)
[Open 2](#)
[Open 3](#)

1857 — 'Fashion Plate, World

of Fashion'

What we see in this image

This hand-coloured fashion plate is designed to illustrate a series of garments worn for a specific occasion or activity, either at home, out visiting or taking a walking. Such illustrations were intended to show the clothing illustrated as it should be worn, with all the trimmings, hair styles and accessories essential to create a complete picture of the well-dressed woman, man or child. Le Monde Elegant (trans. The World of Fashion) contained five fashion plates in each of its monthly issues, unlike most other fashion magazines at this time which carried only a single illustration per issue.

In this image, the lady of the house (on the right) stands on an enclosed verandah leaning out of a set of French windows framed by an arched opening. She wears a lilac [silk] home dress lavishly trimmed with triple horizontal bands of black (ribbon/velvet) zigzag stripes applied concentrically to the hem of its 'basque' bodice, along the edges of split 'pagoda' sleeves and around the circumference of the skirt flounce, the scalloped edges of which are all trimmed with matching black silk fringe. A coordinating panel of black [ribbon/velvet] chevrons is arranged over the corsage, rising up from the waist and marking the shoulders, extending across capped 'mancherons', or 'jockeys', sitting out over the sleeve head. She wears full, white undersleeves — their volume constrained by bands at the forearm and wrist trimmed with small pink ribbon bows above soft scalloped cuffs which fall over the hands — with a matching scalloped white work collar and pink silk ribbon bow marking the high neckline.

Her dark hair is arranged in a gently waved version of the fashionable 'bandeau' style, with a large roll encircling the

back of the head creating a 'halo' effect. Handing a fashionably dressed doll to a young girl, she also demonstrates the influence of maternal example in the process of inculcating 19th century ideals of femininity on the impressionable minds and pursuits of the young.

The girl, probably aged about 10, wears a scaled down version of the complex clothing of her female role models, comprising a low-necked, knee length day dress of grey [silk] with a short-sleeved 'basque' bodice and full skirt, trimmed with silk fringing and black braid applied in latticed panels, above white-work embroidered pantalets and slim-fitting, square-toed black patent ankle boots worn with white stockings. Her V-shaped bodice is outlined with striped green silk gauze ribbon bows and streamers. She wears a double string of [coral] beads and a pale straw hat trimmed with ribbon bows, pink silk roses, a white feather and gauze streamers hanging down at the back.

The female figure on the left is described as wearing a 'Promenade Costume' comprising a 'walking out' dress and fitted short coat, known either as a 'pardessus' or 'paletot', and varying from hip to knee or ¾ length. This black silk, lace trimmed version follows the fashionable silhouette of the day with its double-flounced skirt, inserted sleeve head and ¾ length pagoda sleeves accommodating those of the full-skirted gown of horizontally striped [silk]worn beneath. Her ensemble is further accessorised by a low-crowned blue silk hat with a flounce of black lace applied to the wide curving brim, trimmed in front with black velvet, and on the right side with a blue and black feather; small blue flowers are arranged on each side under the brim, and a pair of pale blue satin ribbons are tied in a bow under her chin.

During the early Victorian period hats were quite out of fashion, with the bonnet considered the only proper outdoor headwear for any lady. From about 1857 hats became fashionable again for younger women but only for informal wear in the

garden or on the most informal occasions in the country and at the seaside. Straw was the most usual material, though plush and silk were also used for carriage or promenade wear. As seen in this image, hats were commonly low-crowned with wide brims sweeping into upward curves, the edges often bound with ribbon, trimmed around the crown or under the brim with ribbon puffs, flowers and lace, with broad ribbons hanging from the back or from each side which might be tied in a bow under the chin or allowed to float freely. Very often a long feather curved around the crown and a curtain of lace, often several inches deep, was attached to the edge of the brim.

What we know about this image

Fashion notes 'of interest to female readers' were printed in Australian papers extracted from popular periodicals like the 'World of Fashion'. Colonial newspapers also routinely carried advertisements by local booksellers noting the arrival of the latest issues of leading European fashion magazines: 'Periodicals for May incl. the World of Fashion – received on monthly basis', Sydney Morning Herald, 11 Jul 1857, p.9.

The Mitchell Library holds a copy of the World of Fashion (vol. 23, Nov. 1846) which bears the signature 'D.S. Mitchell' for Mitchell Library benefactor David Scott Mitchell, and is provenanced to the library of his mother, Augusta Mitchell. See: [RB/Q050/W927:](RB/Q050/W927:) The World of fashion, monthly magazine, of the courts of London and Paris: Fashions, literature, music, fine arts, the opera, and the theatres. Description based on: January 1, 1845. Held: Jan. 1, 1845-Dec. 1, 1845; Jan. 1, 1847-no. 285 (Dec. 1, 1847); no. 287 (Feb. 1, 1848)-no. 288 (Mar. 1, 1848); no. 327 (Mar. 1, 1851); no. 334 (Oct….).

ARTIST:
Isabelle Desgrange was one of the more notable and prolific fashion plate artists of the mid-nineteenth century; a daughter of Adèle Anaïs Toudouze, herself a popular artist of the period, Desgrange produced plates for Le Follet, The Queen

and Le Monde Elégant (trans. The World of Fashion). The World of Fashion (1824-1891) continued as the Ladies' Monthly Magazine in 1851, then as The World of Fashion from 1852 -79, and Le Monde Elegant (trans. World of Fashion) from 1880-91.

Rather than in a definite or publicly recognized locale, the scene recorded in this fashion plate could take place at any domestic garden in Paris, or any other fashionable place. The flatness of space, two-dimensional nature of the dresses, and stiffness of the figures, as well as their psychologically detached appearance, are all highly characteristic of fashion plate art. The position of figures in these plates has been carefully considered in terms of fashion display and the composition arranged to emphasise the individual details of the clothes and the characteristics that make each garment fashionable. Rendered with meticulous attention so that each dress stands out assertively from the background, the texture of the clothing is subtly detailed through the artist's play on light and shadow.

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Hover on image to zoom in

1857 – 'Fashion Plate, World of Fashion'

Download Image

↓

Creator	
Isabelle Desgrange, née Toudouze (French, fl.1850–1907) attrib.	
Inscription	
Imprint at base of image: 'April 1857'	
Medium	
Hand-coloured engraving	
Background	
Subjects are placed in a typically anonymous domestic garden setting.	
Reference	
Le Monde Elegant, or The World of Fashion: A Journal of the Courts of London and Paris.	

1856 — Possibly Francis Rawdon Hume & his wife Emma, nee Mitchell

What we see in this image

This ½ length seated double portrait is a rare record of a prosperous colonial couple, smartly and expensively attired in fashionable outwear suitable for paying formal afternoon calls. It is believed to show Mr and Mrs Francis Rawdon Hume. The sitters in this image face towards each other, a conventional pose for married couples. They appear to be aged around 50 and 40 years, conforming to the known age difference of about 12 years between Mr and Mrs Hume, which would seem to support this attribution.

Mr Hume wears a double-breasted, dark woollen [sac] coat with notched shawl lapels and the newer style of looser fitting sleeve seen after 1854, over a single-breasted dark waistcoat and fawn coloured trousers, and a crisp white shirt with high-standing shirt collar points rising out of a black neck cloth. His silk top hat is placed on the table, resting upside down on its crown as it would be in a drawing room situation. He wears his greyish blonde curling hair brushed back from a receding hairline above clean shaven cheeks and a fringe beard.

Mrs Hume wears a fashionable spring bonnet in the face-framing, shallow-brimmed style of the mid-1850s. Fitted with a fine black hail spot net/lace veil to protect the face against wind and sun, it is set back far enough on the head to display the inner brim filled with lace frills. Curving close to the face, but sufficiently flared to show off her strawberry

blonde hair arranged in the smooth 'bandeau' style, a pair of pale silk ribbon strings attached with loops at ear level are tied in a crisp bow under her chin.

Her pale [silk] day dress has a form-fitting bodice in the popular jacket style, the centre front opening marked with a [ruched] trim. She wears a dark silk shawl draped around her shoulders, tucked under the elbows and over the forearms in the approved manner, revealing flaring white undersleeves and a heavy gold bangle above her hands, clad in snug-fitting, fawn-coloured, wrist-length kid-gloves, clasped in her lap over the scalloped and pinked edges of a flounce, likely to be one of a series arranged in tiers, over the length of her full skirt.

What we know about this image

Francis Rawdon Hume (1803—1888) was born at Toongabbie, NSW, a son of Andrew Hamilton Hume who had arrived in Sydney to take up agriculture and other colonial appointments in 1790, and a younger brother of Hamilton Hume, the explorer.

F.R. Hume was a farmer with successive land holdings in the NSW Southern Tablelands. On 12 October 1830, he married Emma Mitchell (1815-1887), daughter of Mr. William Mitchell, a fellow Southern Tablelands landholder at Brisbane Meadow. The couple had 14 children (8 daughters and 6 sons), the youngest of whom was born at 'Castlesteads' the Hume family's property at Burrowa, NSW, in March 1854. Mr and Mrs Hume died at Burrowa within 12 months of each other, aged 85 and 73 respectively.

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1856 — Possibly Francis Rawdon Hume & his wife Emma, nee Mitchell

[Open in State Library of NSW catalogue](#)

Download Image

Creator
Unknown
Inscription

n/a	
Medium	
Photograph	
Background	
To follow	
Reference	
To follow	

1856 — Cricket ground, Richmond, Victoria

What we see in this image

This image shows the large groups of spectators attending the first inter-colonial cricket match between New South Wales and Victoria, which was played on Wednesday 26 March 1856; the crowd displays little interest in the game as a fieldsman desperately chases the ball to the boundary.

The people in this image are dressed in an array of clothing typical of the era. The male spectators all wear tall hats and suits or unmatched sets of long line 'sac' jackets and

trousers, with or without waistcoats, over white shirts and dark neckties. The small boy standing in the centre of the image, watching the game with his back to the artist, wears a blouse and knicker suit and a tasselled cap.

The women and girls wear an assortment of jackets or capes and bonnets – one also carries a tiny, fringed [collapsible carriage] parasol to shade her face from the sun – and light-coloured dresses with dome-shaped skirts held out by numerous stiffened petticoats. From 1852, there was a fashion for flounces arranged in horizontal tiers to enhance the fullness of the skirt circumference, which could reach up to four or five yards (4.5m). There was also a marked preference for lightweight fabrics made 'a disposition', ie. dress lengths woven or printed with a narrower version of the motifs and borders of the overall textile design for use on flounces, sleeves and bodice trimmings.

The fashionably dressed group in the left foreground have been identified as Commissary-General Coxsworthy and family. Ferguson Thomas Coxsworthy (1799?-1874), 'long resident in Canada', was appointed Officer in Charge of the NSW Commissariat under Governor Fitzroy, arriving in Sydney with his wife Julia, nee Godard (1806 -?) and five daughters, on 16 November 1852. By 1856, Coxsworthy had been promoted to Commissary General and relocated to Melbourne. The tall young man walking between the two smaller girls maybe James Coxsworthy, the couple's second eldest son, who died at sea, off the coast of Tenerife, in 1857.

What we know about this image

With tickets priced at 1 shilling, and ladies free of charge, 5000 people are known to have gathered in Richmond Park, at the outer eastern end of the current Melbourne Cricket Ground (MCG), to watch the first day of play between New South Wales
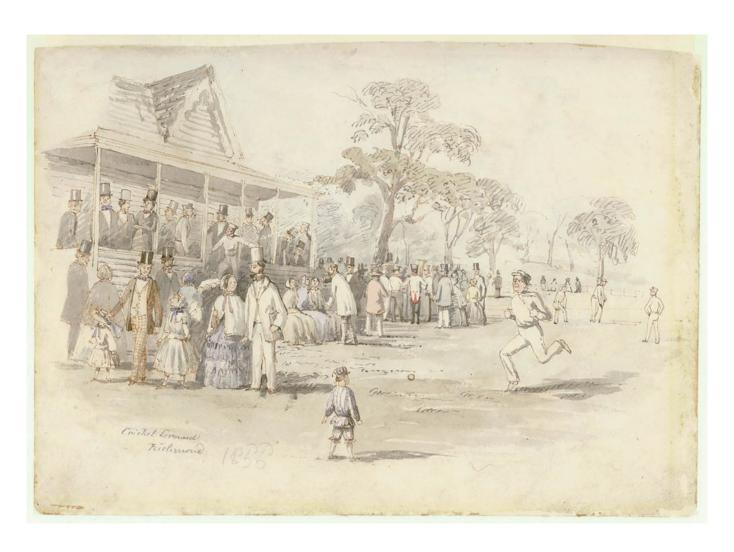
and Victoria which saw the NSW team ultimately victorious.

The MCG Committee had made great preparations to ensure the comfort of the crowd. In addition to the clubhouse with veranda which had been built in 1854 (seen on the left in this image), newspapers reported that 'the ladies will find marquees [out of view in this image on the right of the wickets], a band and the establishment of Woolcott and Mansfield, the confectioners, besides seats to enable them to view the play without fatigue…' (The Age, 26/3/1856, p.3). The band is shown playing under the shade of a large tree, in centre of the image, and was provided by the 40th regiment which was stationed in Victoria at the time

The artist, John Black Henderson (1827-1918) was a late colonial-era painter, sketcher, comic illustrator, amateur photographer and surveyor, who migrated to Victoria in 1851, where he worked on the Ballarat goldfields for several months before joining the Victorian Government Survey Office in Melbourne. Henderson is best known for his retrospective watercolour of the Eureka Stockade Riot at Ballarat, 3 December 1854 (DG SSV2B/Ball/7) – 'painted from sketches done on the spot a few hours after the event, the dress of the miners and the uniforms of the soldiers being accurate'.

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Hover on image to zoom in

1856 — Cricket ground, Richmond, Victoria

[Open in State Library of NSW catalogue](#)

Download Image

Creator
Henderson, John Black (1827—1918)
Inscription
LRHS pencil in later hand: '1855'
Medium
Watercolour Drawing

1856 – Unidentified family group

What we see in this image

This unidentified albumen photoprint was taken from an album which bore the signature of public servant, author and painter John Rae, a self-taught early amateur colonial practitioner of collodion photography. The subjects of this unknown family portrait are posed, either seated or standing, in a domestic garden setting with the wall of a building and a plain dark drop sheet forming a backdrop. All appear to wear comfortable, well-worn clothing reflective of informal everyday dress in the mid-nineteenth century.

The family group is comprised of eight people (two parents and

six children) from left to right:

a girl [aged 8], standing in right facing profile, wearing an ankle-length plain [cotton] day dress, the full skirt worn without petticoats and the fitted bodice with a closed neckline trimmed with a separate narrow white band collar, above a corsage of gathered pleats, fanning up from the waist over the shoulder, and 3/4 length pagoda sleeves with a fitted sleeve head worn without undersleeves;
a mother, seated on the left, wearing a plain silk/sateen day dress with an unornamented full skirt worn with minimal petticoats, and an open bodice with a fan front rising from a deeply pointed waistline, trimmed with looped passementrie braid which also trims the edges of her full length 'pagoda' sleeves, worn with closed undersleeves of matching fabric gathered into a cuff at the wrist, her lace-edged collar fastened at the neckline with a gold brooch. She wears her centre-parted hair with a side curl over each ear, anchored at the temples with barrettes, the crown of her head covered with a [mesh cap] trimmed with artificial flowers;
two older (teenage) daughters, standing behind their parents, one leaning left arm on father's left shoulder, both wearing similar styles of plain [cotton] day dress with bodices gathered into pointed waists and fan fronts trimmed with scalloped and Vandyked edges respectively, opening over either a white or self-fabric chemisette, closed at the neck with a ribbon tie or white collar band fastened with a brooch, their 3/4 length pagoda sleeves worn with and without undersleeves above bead or [seed] bracelets (possibly homemade). The girls have also chosen slightly different hair styles, one with waved sections of hair laid over the temples above a pair sausage curls, the other following the popular bandeau style of wrapping smooth sections of hair over her ears and drawn back to the nape of the neck;
a father, seated at centre, with an older (teenage) son, standing behind leaning his right arm on his father's right shoulder, the eldest son seated on his father's right, and the

youngest son [aged 10] standing in left facing profile, wearing a type of short jacket, cut along the line of female fashions, reserved for juveniles under the age of 12. The other male members of the family wear an array of single-breasted, narrow-sleeved woollen jackets and trousers over white shirts with pointed collars, individualised by their choice of waistcoat (either in velvet, brocade or cloth) and neck cloths or silk bow ties of varying magnitude and stylishness. The two older men wear square-toed, elastic-sided leather boots and display their fob chains, anchoring pocket watches, draped across their torsos. All wear their hair with low right hand partings.

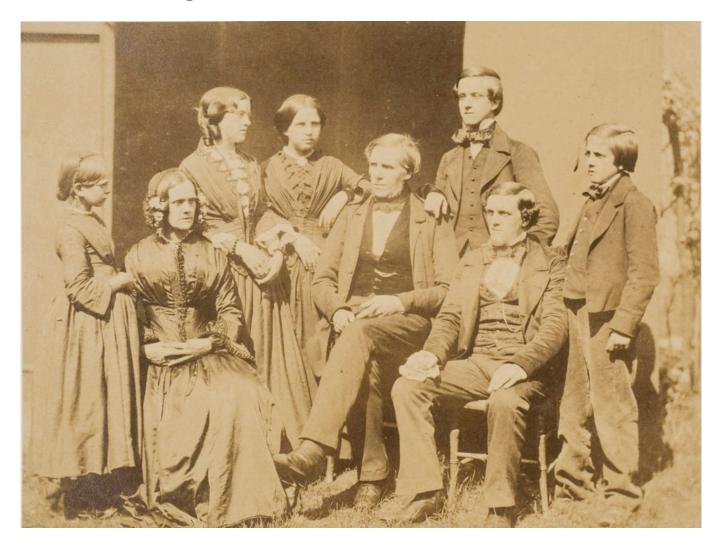## What we know about this image

John Rae (1813-1900) migrated to Australia from Scotland in 1839 to work in Sydney. By 1843, he had been appointed Sydney's first Town Clerk and later occupied in various public works positions. He was also a talented amateur artist, painting watercolours of Sydney streets and making a camera obscura to contribute to his panorama of Sydney Harbour — perhaps his best-known work is his 1850 watercolour of the turning of the first sod for the first railway. In the 1850s Rae became interested in, and taught himself photography, initially to record details for later paintings. In September 1855 he gave two lectures on the subject of photography at the Sydney Mechanics School of Arts, subsequently excerpted in the Sydney Morning Herald (see 14/9/1855, p.8; 21/9/1855, p.2.) encouraging other amateurs to take up collodion work.

MLMSS 6998: John Rae – Letterbook, 1840-1854
In these letters Rae writes about his personal affairs, his lectures at the Sydney Mechanics' School of Arts, and his experiments with various photographic techniques. There are also sketches by Rae of the camera he designed (p.678).

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1856 — Unidentified family group

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Download Image

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Creator
[Rae, John]

Inscription
To follow
Medium
Photograph
Background
Removed from album with John Rae's signature. See also: P1 / 2039: a4447039
Reference
To Follow

1856 — A primrose from England

What we see in this image

This coloured lithograph of 'A Primrose from England' was created in 1856, engraved from the original oil painting first exhibited at the Royal Academy in London in 1855. The central feature in this painting is a larger-than-life primrose in full flower. The artist Edward Hopley was inspired to create his painting by reports of an actual event: he transportation of a primrose from England to Melbourne made possible — to the profound excitement of the colonial populace — by the

invention of the Wardian Case in 1933. The image was so popular when it was exhibited that it was quickly made into a lithograph print for the mass market.

Though the original painting was created in England, the artist has been careful to craft an image that offers a richly layered narrative on the dual theme of immigration and colonization, using his subject as a vehicle for exploring the emotions associated with the nineteenth century emigrant experience. He portays a diverse and multi-racial, cross-section of migrants, each stereotypical of his or her class or station in life, gathered round the Primrose, with individuals from different social strata intermingled in a potentially chaotic space, while others crowd the doorway anxious to gain access to the colony's latest European import.

Standing on deck (the smoke stack of the steamship just visible in the top left hand corner) from the far left:

a flashily-dressed continental gentleman [possibly French – suggested by the blue ribbon cockade on his hat] pays his silver coin entry fee;
a sailor [indicated by his black-tarred boater style hat] collects the coin sitting at the entry way barred with a double-barrelled shotgun held by a tall, bearded man in shirt sleeves and waistcoat, standing against the door marked 'STORE';
a cluster of people fill the doorway with a bespectacled older man, a younger man, a servant class woman and a Chinese man (his plaited 'queue' wrapped around his head) and the headgear of others visible including a soldier's shako, the rim of a woman's straw bonnet and a man's top hat.
Inside the store room, near the door and standing along the back wall, from left to right are:

a Scotsman [denoted by his 'scots' bonnet or tam-o-shanter] holding up a little girl with gold ringlets wearing a [coral] necklace and cream dress cut low across the shoulder line and

trimmed with a band of striped ribbon;
an elderly man wearing an apron [probably a shopkeeper] with a battered top hat and spectacles;
two sea-faring types in knitted caps and sweaters;
a tall, dark-bearded [adventurer/prospector] twirling his moustache, wearing a light straw hat and a striped jersey under a coarse wool coat sashed at the waist [over a pair of pistols], a black leather gilt-buckled belt slung around his hips;
an Indian man with a moustache wearing a striped turban and double-breasted wool coat, left unbuttoned to reveal his western style clothing;
an Indigenous man wearing a blanket-like garment and carrying a tall staff.
In the foreground, from the right to left:

an emigrant family of five comprising a mother seated on an ornately carved chair wearing a floral-trimmed bonnet and shawl over a green dress;
her older son seated on a striped carpet bag at her feet, wearing a straw boater style hat with a ribbon band and a warm, woollen coat over a cotton shirt, cuffed trousers, striped socks and black patent leather ankle-strapped shoes;
the father seated on an expensive looking brass-studded steamer truck and clad in the practical [earth-coloured moleskin] clothing of a farmer including a round-crowned [leather] hat and a shawl-collared coat and trousers, his watch fobs dangling below a double-breasted, collared waistcoat, with a blue scarf tied in a bow at the neck;
his legs are wrapped around the torso of his young daughter who wears a red dress cut low across the shoulder line, with a yellow and blue striped scarf draped around her neck, above white socks and black ankle-strapped shoes;
another, smaller boy in a boater style hat is yet to be breeched, and wears a dress under his velvet cape with a hood, above striped socks and ankle-strapped patent leather shoes;
an [agricultural] labourer [perhaps a shepherd] wearing a

reddish brown felt cap and travelling with his a black and white collie dog tethered to a plaited leash.

In the centre of the scene, gathered around the flowering plant in its terracotta pot, on a steamer trunk functioning as an altar, are the three women including:

a golden-haired 'Madonna-like' girl wearing a blue dress kneels, her hands clasped in adoration, her head and shoulders draped in a cream shawl with a deep paisley border;

and two women opposite – [a mother and daughter or sisters] the elder, leaning over to admire the bloom, wears a pale pink bonnet of shirred silk, its inside edges trimmed with white flowers, above her ensemble of matching yellow silk gown and jacket/cape with 'pagoda' sleeves, trimmed with fine black lace, her arm around the waist of her younger companion who is bare-headed, revealing her stylishly-arranged dark hair and long gold pendant earrings, above an elegant day dress of [shot] purple [silk] with wide 'pagoda' sleeves and white, ruffle-edged undersleeves, open at the wrist to reveal slender forearms and an ornate gold bangle set with red stones.

What we know about this image

English artist Edward Hopley (1816-1869) knew a winning story when he read about the Melbourne primrose; his painting (now in the collection of the Bendigo Art Gallery) was displayed at 1855 Royal Academy Exhibition with an explanatory text:

'Dr Ward mentioned to the Royal Institution, that a primrose had been taken to Australia in a covered glass case and when it arrived there, in full bloom, the sensation it excited as a reminiscence of 'fatherland' was so great, that it was necessary to protect it by a guard'. (GLEANINGS, Mount Alexander Mail, 9/9/1854, p.7.)

The 'Wardian Case' had revolutionised the transportation of plant specimens throughout the British Empire; the glass case

enabled plants, such as the primrose, to survive the long sea journey to Australia with a minimum of watering. The arrival in the Australian colonies from England of a primrose in perfect health gave British migrants a belief in the future of their adopted country; if the fragile the primrose could flourish in the new land, so too could other English life forms such as the women, at the centre of the image, who are themselves symbols of European civilisation, domesticity and fertility.

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1856 – A primrose from England

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Download Image

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Creator
Dicksee, J.R. (1817–1905),   after Edward Hopley (1816–1869)
Inscription
Title and imprint: 'From the original picture in the possession of T.W. Kennard Esq.'
Medium
Hand-Coloured Lithograph
Background
To follow
Reference
[Open](#)

1855 – Maria Isabella Bligh, nee Fennell

What we see in this image

This right facing ¾ length seated portrait shows Maria Bligh, aged 29, her right arm resting on a small round 'posing table' covered with the brightly-patterned plush cloth that identifies it as a prop of the American and Australian Daguerreotype Gallery, Thomas Skelton Glaister's (1825-1904) studio of located at 100 Pitt Street, Sydney, from April 1855. Glaister was trained as a professional photographer in New York and concentrated his studio portraiture on Sydney society's elite. Although Glaister's photographs were expensive, he offered hand-colouring for no extra charge and quickly garnered a reputation for high photographic standards, producing portraits which were guaranteed never to fade.

Mrs Bligh wears a light-coloured [silk] day dress seemingly well-suited to a Sydney summer, though perhaps not best suited for a daguerreotype portrait which, according to Glaister's advice, recommended:

Dark dresses of any material…are preferable for Ladies and Children…figured dresses, with strong contrasts take well; dresses with much lustre take brighter than those with none…Bonnets seldom should be worn, as they shade the face…A figured shawl or mantilla gives a pleasing effect to the picture…

Maria's dress has a plain, wide-spreading pleated skirt with the bodice, or corsage, left open to the waist, its front edges probably fastening with hooks or buttons but folded back to form revers and worn over a chemisette of white eyelet-

worked [cotton] with a pointed, turn-down collar fastened with a gold brooch. The ¾ -length 'pagoda' sleeves are open and full, with ruched self-fabric trimming the cuffs, worn with a pair of white [cotton] undersleeves fitted over the forearms and closed at the wrist.

She wears a dark-coloured shawl of light-weight silk draped around her shoulders, folded in half to create a doubled triangle with two rows of scalloping trimmed with fine lace, the lower edge forming a border, and held demurely in place by her crossed arms. Daguerreotypes, being positive mirror images, are laterally reversed — which means wedding rings customarily worn on the left hand (as seen in this image) will appear to the viewer to be worn on the sitter's right hand.

Her dark hair is centre-parted with side loops, brushed smoothly over each ear and spreading onto her cheeks (perhaps a side effect of wearing a close-fitting bonnet), the remainder coiled/braided into a soft bun pinned at the back of the neck.

What we know about this image

In February 1847, at Scone, NSW, Maria Isabella Fennell (1826-1867) married Richard John Bligh (1819-1869), eldest son of Richard and Elizabeth Bligh and a grandson of Gov. William Bligh. The couple had 8 children: their first born in Nov 1847 at Warialda, NSW, where Bligh worked as a Commissioner for Colonial Lands (C.C.L.) and magistrate (1847-1856) attempting to bring justice to bear on white settlers who killed Aboriginal people. Bligh had arrived at the new settlement in the Gwydir squatting district in 1845, erecting a camp on the banks of the Reedy River. At least one other daughter Edith (March 1853), and a son Neville (March 1855-1891) were also born at Warialda.

In about 1856, Bligh moved with his family to the Twofold Bay

area, where he worked as a doctor and Medical Attendant to the Twofold Bay Benevolent Asylum; a lengthy testimonial in Nov 1859 (SMH) noted the much lamented departure for Sydney of Dr Bligh and his family after five years in the district. He is later listed in Sydney [SMH, 1862] as 'Richard Bligh Esq. Surgeon, Paddington'. On 5 June 1867, Maria Bligh died, aged 40, at her home at 163 Kent Street Sydney. Richard Bligh of 'Riverstone, Clarence River' died two years later.

PHOTOGRAPHER:

On Tuesday 4 Dec 1855, Thomas Glaister advertised his 'American and Australian Daguerreotype Gallery' on the front page of Sydney's The Empire newspaper describing his:

splendid Photographic Rooms, with one of the best arranged and largest skylights in the colonies, at 100, Pitt-street, next door to the Royal Victoria Theatre, where he is now producing likenesses which are pronounced by good judges to be vastly superior in delineation, boldness, and the most lifelike to any ever before taken in this colony…Mr. G. has one of Haydon and Co.'s quick working cameras (the quickest now made), the only instrument of the kind in this country, by which pictures are taken in one fourth of the time required by other cameras…

On 5 January 1856, The People's Advocate reported:

Having recently paid a visit to Mr. Glaister's American and Australian Portrait Gallery, next door to the Victoria Theatre, we must pronounce it as the most complete and best arranged studio for taking likenesses in the photographic style, we have yet seen in Sydney…

DAGUERREOTYPES:
The process of making a hand-coloured daguerreotype starts with a silver-plated copper plate. Once the plate has been sensitised and exposed, the image is developed, fixed and washed. The surface of the daguerreotype to be hand-coloured is coated with a thin film of gum arabic and left to dry. The

colourist then breathed on the treated plate to make it sticky and applied dry powdered pigment with a fine paintbrush onto the image surface. The finished daguerreotype portrait was then covered by a sheet of protective glass, sealed to prevent tarnishing and marking of the delicate surface, and mounted either in the customer's choice of decorative frame or leather-bound case lined with dark velvet, plush or satin which served the dual purpose of providing a matt surface to reflect back onto the mirror-like plate to aid viewing and to protecting the glass cover.

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1855 — Maria Isabella Bligh, nee Fennell

Creator	
Glaister, Thomas, fl. 1854-1870, attrib.	
Inscription	
Ink on plush lining of case: 'M.I. Bligh/Dec 1853' (sic)	
Medium	
Photograph	
Background	
To follow	
Reference	
[Open](#)	

1855 — Sarah Scarvell

What we see in this image

This right facing ¾ length oil portrait shows Sarah Scarvell, aged 18, posed in a verandah setting, seated on an upholstered [chair or sofa] with an out swept arm, a white [marble or

plaster] classically-inspired column with a red curtain drapery behind on the right, and a non-specific landscape view stretching to the horizon on the left. This painting is one of a series of eight known portraits of the Scarvell family by the artist Richard Noble; it may have been painted as a pair to the left facing portrait of her sister, Elizabeth Mary Scarvell (1840-1907) (ML 1195), as both sitters wear very similar dresses – one red and one white.

Sarah's evening dress is made of a soft, light-weight, gauze-like white fabric arranged in loose pleats across the bodice, or corsage, fanning up from a narrow, pointed waistline into which the full skirt is tightly pleated. The moderately low neckline is cut wide across the shoulders and trimmed with a fine, van-dyke pointed bobbin lace edging, also used on the short, ruched sleeves. The gown is further embellished with wide picot-edged ribbons of pink and gold [shot silk] gauze wrapped around the waist, and tied in bows on each shoulder with floating ends. Sarah also carries a matching gauze scarf [perhaps imported from India] draped behind her waist and twisted around her right forearm. She holds a red rose in her left hand and wears a heavy chain-link bracelet of chased yellow gold on her left forearm, set with a large faceted [citrine] (perhaps a birthstone), and three fine-gauge gold chains around her neck, one suspending a locket.

Her centre parted dark hair is waved naturally, or artificially crimped with heated tongs, looped over her ears and somewhat puffed at the sides, and twisted into a knot at the back of her neck.

The artist has posed the sitter in a very similar manner, and an almost identical setting, to his portrait of the Hon. Mary Caroline Stewart (Mrs Keith Stewart), nee Fitzroy (1823-1895), daughter of Governor Charles Fitzroy (OGH, National Trust, NSW). However, although both women wear remarkably similar gowns, Mrs Stewart's portrait exhibits a far more overt celebration of the female form better suited to the more worldly and married woman. Mrs Stewart was chatelaine of

Government House, Sydney, following the death of her mother Lady Mary Fitzroy at Parramatta in 1847, and her portrait is believed to have been commissioned to mark the occasion of her return to England in 1855.

What we know about this image

Captain John Larking Scarvell (1791-1861) commissioned artist Richard Noble (1806-82) to paint individual portraits of his family in 1855. Noble's portraits almost invariably reveal a keen interest in the depiction of fabrics, laces and ribbons, as exemplified in this work; all his surviving works are oil paintings, most are signed 'Richard Noble' and inscribed with the date and, occasionally, with the place of execution.

Over the course of the year, while residing at Clare House at Pitt Town near Windsor, NSW, Noble completed portraits of Sarah Winefred Scarvell, nee Redmond (1809-1873) (ML 1251) and John Larking Scarvell (ML 1250), and the six eldest Scarvell children: John Redmond Barnes (1830-1855) (ML 1194); Sidney (1832-1875); George (1834-1877); Edward Augustus (1835-1883); Sarah Winefred Isabella Mary (1837-1929) (ML 1339); and Elizabeth Mary (1840-1907) (ML 1195). According to family tradition, Noble had formed a romantic attachment to Sarah Winifred Isabella Mary Scarvell (then aged eighteen); another family tale is that he had only one arm.
SCARVELL FAMILY:

Sarah Redmond had married John Scarvell at St James's Church, Sydney, in March 1828. It was the second marriage for Captain Scarvell; his first wife, Isabella (nee Campbell), had died at sea and was buried in St Philip's Church, Sydney, in January 1828. Scarvell retired from the East India Company shortly after his marriage to Sarah and extended Clare House (previously Killarney) for his family in the late 1820s and 1830s.

The Scarvell family were very close to the Cape family, with several members of each family marrying into the same generation of the other; both the younger Scarvell sisters married Cape brothers — Elizabeth Mary Scarvell to William Frederick Cape in 1863, and Sarah Winefred Isabella Mary Scarvell (1837-1929) to Alfred John Cape in 1871. This portrait later passed to Sarah Scarvell's daughter, Jessie Cape. At her death in 1963 it passed to Jessie's niece, from whom it was acquired by the Library in 2004.

ARTIST BIO:
The artist Richard Noble is thought to have arrived in NSW by 1847, though the first documented evidence of his colony career is found early in 1855, when he was commissioned to execute the Scarvell family portraits. He is first listed as an artist in Cox & Co.'s Sydney Post Office Directory for 1857, at 246 George Street. A painter who dealt mainly in portraiture, Noble is known to have exhibited his works in various exhibitions and painted portraits for many of Sydney's leading residents.

Tue 26 Aug 1856: pleasure of walking round the studio of Mr Noble in George Street, nearly opp. the Post Office…another artist of first-rate talent has taken up his abode among us…though not yet much known here is an artist of considerable European experience, having studied under some of the the most eminent men of is profession in Flanders and the Royal Academy in London.

Following the death of his wife, Harriett, (nee de St Pierre, b. ca. 1835 — d. Nov. 1857), aged 42, of a painful and lingering illness at her residence, Devonshire St, Strawberry Hills, Noble lived in Sydney and Goulburn until 1868, when he returned (disconsolately) to England.

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1855 — Sarah Scarvell

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Creator
Noble, Richard. P. (fl.1828–1865)
Inscription
RHS: 'Rich.d Nobel 1855'
Medium
Oil Painting
Background
To follow
Reference
[Open](#)

1855 — George Coppin

What we see in this image

This left facing ½ length hand-coloured daguerreotype portrait shows George Coppin, aged 36, in a seated pose against a plain backdrop in the Pitt Street studio of Thomas Skelton

Glaister's American and Australian Portrait Gallery. Recently arrived from New York, Glaister brought the technical sophistication, size and style of American photography to his Australian daguerreotypes and collodion processes. In July 1855, Glaister's photographic studio was located next door to the Royal Victoria Theatre where Coppin, a colonial celebrity, was once again performing to packed houses (SMH, 12/7/1855); the impresario was also due to be married later that year.

Coppin wears an unmatched ensemble of garments comprising a double-breasted, loose-fitting 'sac'-type jacket of dark woollen cloth with wide notched lapels and long, fitted sleeves worn with grey trousers, a crisp white wing-collared shirt with a dark [silk] ribbon bow tie, and an unusual long-line waistcoat, or undershirt, of two-tone [grey] woollen cloth with a turn back collar and an eight button closure fastened at the waist with a gold fob chain threaded through the buttonhole and draped across his torso to the pocket on the left in which his [watch] is stored. He is clean shaven and wears his dark wavy hair curled over his ears and brushed back from a receding hairline.

A comic actor by profession, Coppin was described as 'a common man [who] possesses a certain rudeness of manner which is very unpleasant when things do not run smoothly…he dives both hands deep into his side pockets and looks both blank and black and gives short and curt answers … a well-bred man of the world has the art to hide such feelings'.

What we know about this image

Actor, theatre manager, politician, George Selth Coppin (1819-1906) was an enterprising speculator who grew up in the uncertain world of the itinerant theatre — solemn-faced and tubby, he was found to have a flair for comic acting. Credited as a father the Australian theatre, Coppin was key to the

second phase of its development through the introduction of his 'pernicious "starring tours" of visiting celebrities' (ADB).

In 1842 Coppin had decided to leave England for lands of greater promise — a toss of the coin decreed Australia over America, and he arrived in Sydney on 10 March 1843 with his de facto actress partner. Coppin subsequently acquired ownership of New Queen's Theatre, Adelaide in 1846, Theatre Royal, Melbourne in 1856 and the Haymarket, Melbourne in 1862. When the gold rushes struck, Coppin quickly realised a means of making a fortune by entertaining miners heading to town on the spree. In 1853 he went back to England where he ordered a prefabricated iron theatre to be built in Manchester, equipped with special scenery and a lavish wardrobe, for an Australian tour headed by tragedian, Gustavus Brooke.

Coppin married Harriet Hillsden, née Bray, sister-in-law of Gustavus Brooke, in August 1855; three children were born in quick succession before the death of Mrs Coppin (post-childbirth) at Richmond, Vic., in 1859. Her 18-year-old daughter Lucy Hillsden took charge of the household. Coppin married Lucy on 4 June 1861, and their first child was born on 5 January 1862.

After touring Australia, New Zealand and America, Coppin entered politics and became a Member of the Legislative Council (1858-1863, 1889-1895), and a Member of the Legislative Assembly (1874-1877, 1883-1888) in Victoria. He died at his home in March 1906.

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1855 — George Coppin

Creator
Glaister, Thomas, fl. 1855-1870, attrib.
Inscription
none
Medium
Photograph
Background
Subject is posed in front of a plain studio backdrop.
Reference
[Open](#)

1854 — George Walker Johnson and his family

What we see in this image

This whole plate daguerreotype shows George Walker Johnson,

aged 43, his wife Ann, nee Ellison, aged 25, and three of their 13 children: from left to right, George William, aged 3, Elizabeth, aged 6, and John Simpson, about 12 months. The photograph appears to have been taken in summer — the short sleeves of both boys' dresses show distinct tan lines on their upper arms and all the children wear socks rather than stockings. It can be dated quite precisely, based on the ages of the children, between late 1854 and the death of little George Jnr on 30 January 1855 (South Australian Register, 31/1/ 1855, p.2).

To minimise movement through the long exposure time, the Johnson's have been carefully arranged by the photographer who has seated the parents (probably with posing clamps fitted to their necks) at either end of an ornately-carved rococo revival style sofa holding the younger children in their laps to keep them still.

George Jnr nestles into the crook of his father's arm and leans his head back against his shoulder, holding onto his skirt to keep his hands still. He wears a light-coloured [cotton] dress with dark piped trim at the neckline and edges of the narrow 'mancherons' and short sleeves, above a loose-fitting pleated bodice and striped/piped skirt. His short hair is brushed into a side parting signifying his gender, and he wears short white socks and square-toed, dark [leather] shoes with buttoned ankle straps.

George Snr wears an unmatched ensemble of business clothes comprising a [double-breasted] dark wool jacket with black waistcoat and lighter coloured trousers, over a crisp white shirt with a winged collar and loosely tied [silk] neck cloth. His face is deeply-tanned, his cheeks clean shaven above a fringe of beard, his dark hair with a side parting carefully combed back from his forehead and curling over his ears.

Elizabeth, in the centre of the image, wears a plain [cotton] full-skirted dress with a pleated bodice and a high, round

neckline edged with a narrow white-work frill above its dropped shoulder line and pagoda-shaped sleeves trimmed with dark piping and a broderie-anglaise edging. Her dark hair is centre-parted, pulled back smoothly behind her head. She wears [gold] sleeper earrings and short white socks with her squared-toed, dark leather, ankle-strapped shoes.

Ann Johnson's plain [cotton] dress also has a wide-spreading skirt and pleated bodice, fanning up and over the shoulders from a shirred, peaked panel at the waist. The front of the corsage probably fastens with hooks or buttons but has been left open, with the edges tucked in, over a white [cotton] 'chemisette', or undershirt, with a [false] button and placket opening below a pointed, turn-down collar with a pale ribbon tie and brooch. Her ¾ length 'pagoda' sleeves are trimmed with two rows of dark piping and worn with Vandyke-pointed white-work embroidered [cotton] undersleeves, left open at the wrist above a pair of [jet] bracelets. She wears her centre-parted dark hair with side loops wrapped high over her ears, fitted with gold earrings, forming a somewhat horned appearance.

Baby John wears a dark [cotton] short-sleeved dress with fitted bodice and full skirt trimmed with lighter [silk] ribbon trim and short white socks with dark [leather] button-fastening baby shoes.

Compared to the more formal attire usually recorded in the early photographic era, the Johnson family appear somewhat casually dressed — they actually look hot, sticky and even a little grubby — which could suggest that the image was the result of an opportunity seized rather than a carefully planned visit to the daguerreotypist's studio. The whole plate option would also have been an expensive choice at the time.

What we know about this image

This rare image does not record famous people but rather an

average nineteenth century family. Fortunately, it has survived with extensive family detail supplied by descendants.

George Walker Johnson (1811-1902) belonged to an old Lincolnshire family. A builder and contractor in Manchester, he immigrated with his first wife to Adelaide 1839 where he started a timber yard and Adelaide's first quarry and was also engaged in contracting and farming. Following his wife's death, he married 18 year old Ann Isobel Ellison (1829-1904) on 18 March 1847, at his residence in Mt. Barker, South Australia. Ellison, aged 11, had arrived in South Australia with her family in the early 1840s. The Johnson's had three children in Adelaide including Elizabeth (1848-1924) and George William (1851-1855) before the outbreak of the 1850s gold rushes in the eastern colonies.

In 1852, the Johnsons travelled overland to Kyneton, Vic., a major supply town for the diggings, where the family settled and John Simpson was born on 19 November 1853. Johnson worked as a contractor; he had carrying business in Melbourne, a grocery business in Kyneton and owned the Ellison estate on the Coliban River. A freemason, Johnson was also prominent in municipal affairs; a member of the Kyneton shire council, he was elected as Kyneton's first Member of Parliament in October 1856.

George W. Johnson Esq. M.L.A. lived with his wife and family at his residence Innisfree (1863-64) (later Gainsborough House), located at 66 Jennings Street, Kyneton, which remains architecturally and historically significant at local level, as one of the oldest houses in the town and its shire. Mr and Mrs Johnson celebrated their golden wedding on 18 March 1897, and died at Keyneton within two years of each other in 1902 and 1904.

TROVE REFERENCES:
— Family Notices, South Australian Register, Wed 31 Jan 1855, Page 2: Died on 30th January 1855, George William, eldest son

of Mr G. W. Johnson, aged three years.)
— JOHNSON-ELLISON (Golden wedding) The Australasian, Sat 29 May 1897
On the 18th Mar, 1847, at Parkside, South Australia, by the Rev. T. Q. Stowe, George Walker Johnson to Ann, eldest daughter of William Ellison, Glen Osmond, S.A.
— Ann Ellison Johnson, d. 16 July 1904, a colonist of 64 yrs. The Argus, Tue 19 Jul 1904.

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1854 — George Walker Johnson and his family

Download Image

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Creator	
Unknown	
Inscription	
To follow	
Medium	
Photograph	
Background	
To follow	
Reference	
[Open 1](#)	
[Open 2](#)	

1854 — Eleanor Elizabeth Stephen

What we see in this image

This right facing ¾ seated portrait shows Eleanor Elizabeth Stephen, aged about 15, dressed to receive guests making social calls for an 'At Home' visit. The subject has been posed on a soft-buttoned drawing room chair set against a plain backdrop with a section of turned wooden balustrading, studio furnishings which confirm that this portrait was taken on the premises of society photographer Edwin Dalton, located at 243 George Street (opp. Bridge St). It may be that Eleanor's trip to the photographer coincided with an important rite of passage in her life; until the mid-20th century teenage girls wore their hair loose until formally entering society on reaching marriageable age, at which time they assumed fashions of greater sophistication including elaborate adult hairstyles. Eleanor's mother, Lady Stephen recorded this visit to the Dalton studio in her diary on 11 July 1854: 'We, that is, Jessy, Nelly [Eleanor] and I went to have likenesses taken by the Daguerreotype process.' Unhappy with the original result, however, Nelly returned for another sitting two days later. Ten days after that, Lady Stephen noted that the family's photographs were 'always done by Dalton who is the best and most expensive photographer'. (MLMSS 777/3) Nelly wears an afternoon dress of checked silk printed à disposition (ie. produced with co-ordinating border designs of differing widths intended for decorative use as flounces on skirts, sleeves, bodices). Her dress has a bell-shaped double skirt with a flounce at the knee — the edges are just visible at the base of the image on the left. The bodice is made separately in the 'basque' style, with a small peplum extending over the hips below the waist, and stomacher or 'plastron' (v-shaped) corsage trimmed with a pair of flat panels, tabbed and forming epaulettes at the shoulder, diminishing to a point at the waist either side of five horizontal rows of applied fringe arranged 'en eschelle' (in the form of a ladder) worn with a white-work collar, edged with [needle-lace] Vandyke points, over a brocade ribbon crossed at the throat and fastened with

a [cameo] brooch above loose streamers. Her ¾ length 'pagoda' sleeves are trimmed with two tiers of stepped flounces, finished in the same manner as the bodice, and worn with open undersleeves, or 'engageants', of white-work (broderie anglaise) embroidered cotton. Her mid-brown hair is centre-parted with smooth front sections drawn over her ears and pinned behind, a plaited section wrapped around the crown of her head, and the remainder arranged behind in a large, deep roll. She also wears a string of beads around her neck.

What we know about this image

Alfred Stephen, barrister, married Virginia Consett in 1824 and migrated to Van Diemen's Land from England the following year. Initially appointed as Solicitor-General and soon after Crown Solicitor by Governor Arthur, Stephen's career included his appointment as Attorney-General (1832), Chief Justice (1845), and member of the Legislative Assembly whilst still maintaining a private legal practice. After his first wife's death in 1837 (leaving two daughters and five sons), Stephen married Eleanor Martha Bedford, the only daughter of Reverend William Bedford in 1838. Eleanor and Alfred Stephen had five daughters and four sons of whom Eleanor Elizabeth (1839-1861) was the eldest. Five years after the making of this portrait, Eleanor died suddenly of suspected typhoid fever, aged 20, on 7 February 1861. (See: Riley, M, Pictures Wanting Life, forthcoming) PHOTOGRAPHER: Painter, photographer and lithographer, Edwin Dalton had spent some time in America before coming to Australia in the 1853, possibly in search of gold. Initially setting up as portraitist in Melbourne, by early 1854 he was living in Upper Hawthorn (Vic.). In July 1854, Dalton was in Sydney where he soon attracted commissions from the city's most prominent families. In March 1855 the Illustrated Sydney News favourably reviewed Dalton's life-size portraits of Sydney identities including J.S. Dowling ('so life-like that it is almost laughable'), Walter Lamb, Henry Parkes and numerous others. In August 1856 the Empire noted

his recently completed portrait of the prima donna Anna Bishop, claiming that 'for fidelity of portraiture, depth of tone and beauty of colouring, the picture ranks with any work, in its particular line of art, we have yet seen in the colony'. He advertised 'Dalton's Collodion Portraits' at 243 George Street (1855-57) and his studio, known as the Royal Photographic Portrait Establishment Gallery with William Bradley as proprietor, at 400 George Street (1858-59), followed by the Royal Photographic Gallery at 320 George (1863-65) and at 330 George Street (1866-67) which was later taken over by H. Hunt, as proprietor. ETIQUETTE: The making of social calls was an important ritual during the Victorian era. Specific times were allocated for different types of calls with Sundays always reserved for friends and family only. Visits were always quite short, lasting from ten to thirty minutes. A 'morning call' was paradoxically made in the early afternoon, with 'ceremonial calls' made between three and four o'clock, and 'semi-ceremonial calls' between four and five o'clock. Calls made between five and six o'clock were deemed 'intimate calls'. If another caller arrived during a visit, the first caller was expected to leave within a few minutes of the appearance of the second. Dress for calling: Ladies who were 'At Home' to callers were supposed to wear tasteful clothing 'with a certain amount of lace and jewellery' but no artificial flowers or glittering gems; callers should wear the sort of clothing they would wear to church or an afternoon reception; a gentleman wears a 'morning' suit until six o'clock (ie. grey, striped trousers, black vest and coat, bowler or top hat) and evening attire after six (ie. a black dress suit).

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1854 — Eleanor Elizabeth Stephen

Download Image

↓

Creator
Dalton, Edwin (fl. 1853-1865) attrib.
Inscription
none
Medium
photograph
Background
To follow
Reference
[Open 1](#)
[Open 2](#)

1852 – Picnic at Mrs Macquarie's Chair

What we see in this image

This large genre painting records the Anniversary Day Regatta

on Sydney Harbour in about 1852, and also depicts the picturesque rock formation jutting into the sky known as Mrs Macquarie's Chair, with its rough-hewn seat, located at the extreme end of the Domain to the east of Farm Cove. The first Anniversary Day (or Foundation Day as it was originally known) Regatta was held on 26 January 1837, to mark the 49th anniversary of the landing of the First Fleet, and continues to this day. Before long the Anniversary holiday was being observed by government departments and private employers, freeing 'persons of all classes' to join the harbourside throng.

A familiar spot to almost everyone who has ever visited Sydney, Mrs Macquarie's Chair has always been a popular vantage point for crowds drawn from all levels of society, and this much-loved image captures the colourful scene. Boats and steamers ran between Garden Island, Battery Point, and Farm Cove throughout the day with masses of well-dressed, eager spectators gathered in the foreground set against a backdrop of the harbour covered by a fleet of boats of all sizes.

Men, women and children, some even with their pets, are seen enjoying a day picnicking and cavorting in groups on the foreshore, clustering around refreshments and entertainment tents where victuallers dispense food and drink from allocated booths – including that of the Royal Oak Hotel [perhaps the Royal Oak Family Hotel 305 Pitt Street] – while pie-men hawk their wares among the crowds, and fraudsters spruik their dubious games of chance to the unsuspecting.

This painting is of further significance for flags experts (vexillologists) as it shows the NSW Ensign (the unofficial flag for Australia from the mid-19th Century) being flown on land, rather than from a vessel.

What we know about this image

The artist of this important 1850s painting of Australians enjoying their national holiday is not known. The success of this image is, however, largely due to the artist's having paid attention to '…the proper drawing, disposition and grouping of figures…[being of] more consequence in communication of life and verisimilitude to a sketch of natural scenery than some landscape painters are willing to allow…' (SMH, 15/2/ 1850, p.2.)

The basis for the 1855 date on the original mount of this painting is also not known. Costume features such as tiered skirts suggest a date of c. 1852-1860. A separately issued lithograph based on this painting was produced in about 1870, by Sydney artist and surveyor John Black Henderson (1827-1918), and captioned 'Picnic held at Lady Macquarie's Chair Sydney N S Wales in 1852'.

This painting was further reproduced in the Sydney Mail (30/1/1897) – at which time the original oil was still in the hands of John C Lovell, 'furniture, warehousemen and fine art dealers' George Street, Sydney, before it was purchased by Sir William Dixson – and later republished in the Anchor (5/10/1911) possibly based on the 1870s lithograph with the caption: 'Anniversary Regatta 1850 – View by Mrs. Macquarie's Chair (from an old Engraving)'. https://www.daao.org.au/bio/alfred-clint/biography/

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1852 – Picnic at Mrs Macquarie's Chair

[Open in State Library of NSW catalogue](#)

Download Image

Creator
Unknown
Inscription
Unsigned, dated on original mount
Medium
Oil on canvas
Background

1852 — Martha Hogg and her son Samuel Nisbet

What we see in this image

This front facing 3/4 standing portrait shows Martha Hogg, nee Crook, aged 37, with her arms around her infant son, Samuel Nisbet, aged about 3. Given their recent first-hand experience of nineteenth century infant mortality rates, it's not surprising that the Hogg's seized this opportunity to have a portrait made of the latest addition to the family; their 'eldest and only remaining son' Thomas William Pascoe Hogg (aged 4 and 2 months) had succumbed to malignant cholera in Madras nine years previously, and they would lose a ten months old daughter two years later.

Mrs Hogg wears a [2-piece] day dress in a plain pale blue fabric and comprising a matching jacket style 'basque' bodice with a pointed waist and full, gathered skirt held out with

numerous petticoats. The form-fitting bodice has wide, pagoda sleeves and a deep v-neckline opening worn over a sheer white chemisette, or undershirt and fastened with a small brooch to, the edges of the centre front opening and sleeve cuffs trimmed with white [ribbon] ruching. She wears her dark hair with a centre parting, arranged in loosely curled ringlets hanging over her ears

Samuel wears a knee length dress, customary attire at this time for all children during their toilet training years regardless of sex. His short-sleeved frock is made of a light-coloured cloth with self-fabric trims on the bodice and cuff, the full skirt has a wide hem or tuck at the knee, perhaps to allow it to be let down. He wears flat, square toed, black patent shoes with ankle strap fastenings, and his short, fair hair is combed in to a side-parting — a useful indicator of his gender in an era when all girls wore a centre parting.

What we know about this image

Martha Hogg (1815-1890) was Miss Martha Crook, a daughter of Revd William Pascoe Crook, chaplain to the colony during the Rum Rebellion. Born in Jamieson Street, Sydney, Martha married Thomas Alexander Hogg, a Surgeon in the East India Company's (EIC) service, in December 1837. The couple moved to India where at least two sons were born, including Samuel Nisbet Hogg (1849-1934).

Retiring from the EIC, Thomas Hogg brought his family back to Sydney in about 1850, where he continued to practise his profession as a medical-man in and about Sydney for many years. He died in his 86th year at Darlington Newtown Road Sydney. Samuel Hogg entered the service of the Bank of New South Wales, where he remained until his retirement. Honorary treasurer of the Balmain Hospital and the Balmain Benevolent Society, he was also a local historian and published author.

He died at Wahroonga aged 85.

William Nicholas (1807-1854) was known for his delicately rendered watercolour portraits and seems to have been the favoured portrait artist of prominent colonial families in Sydney like the Macarthurs, the Wentworths and the Kings.

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1852 — Martha Hogg and her son Samuel Nisbet

Download Image

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Creator
Nicholas, William (c.1807-1854)
Inscription
LRH: 'William Nicholas / 1852'
Medium
Pencil and watercolour drawing
Background
See also ML 254 & 255
Reference
Obituary, S.N. Hogg, SMH, Wed 18 Apr 1934, Page 10.

1850 — Uncle George's

likeness [Mr George Garling]

What we see in this image

This finely-rendered left facing, full-length watercolour portrait shows young George Australia Garling, aged about 5, in a standing pose holding a telescope in his right hand. He wears a full-skirted, knee-length dress, typical attire for boys during their toilet training years, before they were breeched, ie. put into breeches or trousers, at about 5-6 years of age.

George's dress is made of a suitably jaunty red, blue and green striped fabric, worn with a white collar and black ribbon tie and a matching long-sleeved bolero, with ornamental gilt/brass bobble buttons and bands of dark braid or piping, the curved front edges and cuffs trimmed with self-fabric binding. His spreading skirts extend out over a white cotton petticoat and knickers with light-blue blanket-stitch embroidered trim, above short socks knitted in a red and white marled yarn and square-toed, black leather slippers with ankle straps. His short blonde hair has been brushed into a side parting, a useful indicator of gender in an era when all girls wore their hair with a centre parting.

What we know about this image

George Australia Garling (1846-1927) was the fifth son of Frederick Garling Jun. (1806-1873) and his wife Elizabeth nee Ward (1810-1880), in a family of eleven children (seven sons and four daughters).

Frederick Garling Jun. had arrived in Australia with his parents in the Francis and Eliza in 1815. Appointed a landing

waiter in the Customs Office in Sydney in 1827, at £250 a year, Garling married Elizabeth Ward on 13 Oct 1829:

On Saturday last, the 10th instant, by Special Licence, at the Church of St Philip, Sydney, by the Rev. W. Cowper, Frederick Garling, jun. Esq. of the Customs to Elizabeth, eldest daughter of the late Lieutenant Ward of the 1st Regiment of Royals and niece to the late General Hawkshaw in the Hon. East India Company's Service.

Promoted to acting landing surveyor in 1847, Garling continued to work as a customs official for the rest of his career, based at Sydney's Customs House. An entirely self-taught as an artist, most of Garling's work was in watercolour and is generally unsigned. With only early mornings and weekends to spend on his painting and specializing, naturally enough, in marine subjects, he was regarded as one of Sydney's most prolific marine painters, said to have painted every ship that entered Port Jackson during his lifetime.

George Garling married Kate Elvina Wright at Murrurundi, NSW, on 27 Sep 1876. The couple is believed to have had a large family and newspaper reports stated that George worked as a station manager in New Zealand, where he lost a great deal of money. Returning to Australia, his last years were marred by a succession of larceny charges. He died at Waverley in 1927.

POVERTY AND CRIME. METROPOLITAN QUARTER SESSIONS. SMH, Wed 30 Nov 1904.
George Australia Garling, aged 53, and formerly a station manager, pleaded guilty to the theft, on October 6, of three watches, the property of H. R. Ward. Garling was employed by Ward, and pawned the watches for £5 13s for the sake, he said, of providing for his family, numbering 11. He had been unemployed for some months, and had had two operations performed on him in hospital recently. On his promising to make restitution, his Honour sentenced him to one month's imprisonment, the sentence to be suspended on his own

recognisance to be of good behaviour for 12 months.

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1850 – Uncle George's likeness [Mr George Garling]

Download Image

Creator
Unknown
Inscription
On back in pencil: 'Uncle George's likeness [Mr George Garling]'
Medium
Watercolour and pencil drawing
Background
See also: P2 / 432: similar portrait of George's eldest brother, Frederick Augustus (1833-1910) inscribed in the reverse: 'Frederick Garling Drawn by his Ma'.
Reference
Open