Our Changing Land: Creating Tasmania

Teacher’s guide

Centre for Learning and Discovery

A guide to TMAG’s 19th Century Tasmania exhibition
Acknowledgements

This teachers’ guide has been developed to accompany the permanent exhibition Our Changing Land: Creating Tasmania on level one of the Bond Store at the Tasmanian Museum and Art Gallery.

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Contents

1 Structure of this resource
2 Inquiry approach of the resource
2 Connecting to other Tasmanian Museum and Art Gallery colonial period resources
3 Capturing chronology
4 Picturing the past
5 The named and the nameless
6 Significant people and events
8 The impact of actions
9 The impact of objects
10 Convicts
11 Connected in life and death
11 Shaping Tasmania: a journey in 100 objects
12 How did they measure up compared to now?
13 Rations
13 Have you got the time?
14 The power of the printed word
14 Money makes the world go around
14 Creating order or disorder?
15 Surveying the school
16 Surveying your community
17 Expanding settlement
18 A picture paints a thousand words: or does it?
19 Do you have all the pieces of the puzzle?
20 Tea and sugar
20 Colonial wealth: objects with impact
22 Who used this stuff?
22 Signs of status
23 Uncovering the past
24 The colonial house: compare and contrast over time
24 The colonial house: compare and contrast two buildings at a similar time
25 The colonial house: picturing the past
26 Showing Tasmania to the world
26 Who attended the Tasmanian exhibitions?
27 Important symbols
27 Where, what, why, how and who?
28 Royal connections
29 Travelling in style
29 Tasmania: What’s in a name?
30 The beginning of tourism
30 Timeline activity
30 Final thoughts
31 Web links
32 Image list for History e-resource
35 Images resources
Introduction

The Our Changing Land: Creating Tasmania exhibition on level one of the Bond Store at the Tasmanian Museum and Art Gallery (TMAG) focuses on Tasmania’s social world and the journey into establishing place, home and identity. It explores how these changes to place and environment created new social structures between the early 1800s and 1901.

The exhibition utilises a rich collection of objects in three thematic areas around which this teaching and learning resource is structured. The first theme focuses on the arrival of Europeans and a European system of knowledge, and how this was used and implemented to establish colonial power and economy. The second theme looks at other forces at work in creating a new home in Tasmania, such as home building, making things locally and the need to import. These themes are explored in two distinct contrasting sections in the exhibition, emphasising the ‘exterior’ and the ‘interior’. The world of numbers and science is the exterior, and is part of the broader cultural system; universal and abstract. The colonial interior is a metaphorical reflection on the values of the colonist as reflected in the objects they brought, bought and made. The third theme explores the emergence of a Tasmanian identity that came with an end to transportation and a new approach to the Tasmanian environment and sense of place.

Structure of this resource

The learning activities support the four inquiry questions of the Year Five Australian History Curriculum and the key content from specific depth studies in the Year 9 Australian History Curriculum as outlined in Table one. Because there are many links between the inquiry focus for the Year 5 and Year 9 curriculum, activities are not labelled for specific year levels. It is not intended that a class would complete all activities but that the teacher would choose and adapt those most suitable for answering the inquiry questions in their learning sequence. The resource includes activities to be undertaken in the museum as well as pre-visit and post-visit activities.

<table>
<thead>
<tr>
<th>Year 5 Australian Curriculum – Key Inquiry questions</th>
<th>Year 9 Australian Curriculum – Key Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.a What do we know about the lives of people in Australia’s colonial past and how do we know? (Theme 1, 2, 3)</td>
<td>Movement of peoples (Major focus)</td>
</tr>
<tr>
<td>5.b How did an Australian colony develop over time and why? (Theme 1, 2, 3)</td>
<td>9.a The experiences of slaves, convicts and free settlers upon departure, their journey abroad, and their reactions on arrival, including the Australian experience (Theme 1)</td>
</tr>
<tr>
<td>5.c How did colonial settlement change the environment? (Theme 1, 2, 3)</td>
<td>9.b Changes in the way of life of a group(s) of people who moved to Australia in this period, such as free settlers on the frontier in Australia (Theme 1, 2, 3)</td>
</tr>
<tr>
<td>5.d What were the significant events and who were the significant people that shaped Australian colonies? (Theme 1, 2, 3)</td>
<td>9.c The short and long-term impacts of the movement of peoples during this period (Theme 1, 2, 3)</td>
</tr>
<tr>
<td></td>
<td>Movement of Ideas (Minor focus)</td>
</tr>
<tr>
<td></td>
<td>9.d The emergence and nature of key ideas in the period, with a particular focus on nationalism, imperialism (Theme 1, 3)</td>
</tr>
<tr>
<td></td>
<td>9.e The short and long-term impacts of ONE of these ideas on Australia and the world (Theme 1, 3)</td>
</tr>
</tbody>
</table>

Table one: Links to the inquiry content focus of the Australian History Curriculum
**Inquiry approach of the resource**

This resource utilises a number of thinking strategies, including those from the Visible Thinking website in order to help students develop an understanding of the content, concepts and skills of the Australian history Curriculum for Years 5 and 9. Visible thinking strategies are listed for activities but teachers should consult the Visible Thinking website for specific details on how to teach and use each of the strategies. Links to each of the strategies are included with the web-links at the end of this document.

The resource also helps students to develop the concepts and skills of the Australian History Curriculum. These concepts are outlined in Table two. Teachers should consult the Australian Curriculum for specific details of the skills at each year level.

- Year 5 Australian History Curriculum
- Year 9 Australian History Curriculum

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evidence (C1)</td>
<td>Chronology, terms and concepts (S1)</td>
</tr>
<tr>
<td>Continuity and change (C2)</td>
<td>Historical questions and research (S2)</td>
</tr>
<tr>
<td>Cause and effect (C3)</td>
<td>Analysis and use of sources (S3)</td>
</tr>
<tr>
<td>Significance (C4)</td>
<td>Perspectives and interpretations (S4)</td>
</tr>
<tr>
<td>Perspectives (C5)</td>
<td>Explanation and communication (S5)</td>
</tr>
<tr>
<td>Empathy (C6)</td>
<td></td>
</tr>
<tr>
<td>Contestability (C7)</td>
<td></td>
</tr>
</tbody>
</table>

Table two: Concepts and skills in the Australian History Curriculum

When assessing students, teachers should take into account the skills and concepts that are supported by an activity and might use the alpha-numeric listing in the table above in planning.

**Connecting to other Tasmanian Museum and Art Gallery colonial period resources**

Aspects of the colonial period are included in other TMAG exhibitions and it is also important that similar chronological and spatial approaches are utilised to make connections to these other resources. In particular the *Our land: parrawa, parrawa! Go Away!* exhibition on Bond Store level two focuses on the conflict between the Tasmanian Aboriginal people and Europeans in the early 1800s. As a result activities are provided that make links between the two exhibitions.

Relevant colonial period items from the TMAG website:

- *Shaping Tasmania: a journey in 100 objects*
- *Tasmanian Colonial Decorative Arts 1803-1930*
Activities across the exhibition

Capturing chronology

(pre-visit)

Our Changing Land: Creating Tasmania is located on level one of the Bond Store, a building which played a central role in the colonial period that the exhibition explores. Built between 1823 and 1826 the Bond Store forms part of the Commissariat Complex which is listed in Shaping Tasmania: A journey in 100 objects.

Prior to visiting the exhibition, begin the construction of a multi-level Tasmanian timeline that includes levels for significant people, significant events and significant objects. Begin by adding the buildings on the TMAG site to the timeline using details from the plan below.

Research the history of the buildings on the site up to the Custom House (built in 1901) using online resources such as Shaping Tasmania: A journey in 100 objects, the Companion to Tasmanian History and searching Trove using search terms such as Commissariat Hobart, Bond Store Hobart and Private Secretary’s Cottage Hobart. Use the decade filter to select images and articles from different periods.

WHAT’S TIME?
Imagine a walk on an old dusty track,
A step for each year like a clock turning back,
Step back before cars,
Before aeroplanes flew,
Almost two hundred steps - this building's brand new

Chronology of TMAG Historic Precinct
1  Commissariat Store, 1808–10
2  Bond Store, 1823–26
3  Courtyard and Water Gate, 1826
4  Queen’s Warehouse, 1867
5  Custom House, 1901
6  Private Secretary’s Cottage, 1813–14
7  TMAG first stage, 1863
8  TMAG second phase, 1886
9  TMAG third phase, 1901
10 TMAG after 1901
Picturing the past

(pre-visit)

Use the painting Hobart Town, Van Diemen’s Land (1828) by G W Evans, the 1829 Evans’ map of Hobart and the listing for properties by street in Hobart in Statistical view of Van Diemen’s Land (published by James Ross in 1831) to write a narrative from the point of view of someone in Hobart collecting spirits from the Bond Store. You will need to:

- use Evans’ map to locate a hotel/inn and establish your route to and from the Bond Store
- use the search facility on Google books to search for the streets on your route in the James Ross publication
- record the order of building owners and uses on the route you will take
- use your imagination, Evans’ painting and other images from the previous activity to think about things you would see as you pass the buildings on the route.

This activity might be repeated post-visit for another Hobart building in the exhibition such as Old Government House.
The named and the nameless

(During and post-visit)

The exhibition features artefacts and archaeological remnants which belonged to unknown owners and were made by unknown makers. Other items carry the name of the maker and/or family crests and initials of the owner. Some convict produced items have a known producer and others just carry the government broad arrow or the Board of Ordnance (B O) mark.

While at the exhibition use a table like the one below to record details of objects that carry details of the maker and/or owner and those that don’t. Make sure you include objects that have no marks, no owner and no maker. You might research more about the B O and Broad Arrow markings prior to your visit. See if you can find the following:

- B O (Mark of the Board of Ordnance)
- Broad Arrow (Indicates that it was government property)
- K Y (King’s Yard)
- P A (Port Arthur)
- The Head of a King or Queen (Such as on a coin)
- A Kangaroo and Emu
- Decorative Motifs (Designs such as flowers and plants)
- Family crests or owner’s initials

<table>
<thead>
<tr>
<th>Object</th>
<th>Identifying marks</th>
<th>Maker</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brick</td>
<td>Broad Arrow</td>
<td>unknown</td>
<td>Government</td>
</tr>
<tr>
<td>Weight</td>
<td>B O</td>
<td>unknown</td>
<td>Board of Ordnance</td>
</tr>
<tr>
<td>Heavy punishment fork</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>Tea set</td>
<td>S W</td>
<td>Unknown (China)</td>
<td>Samuel Wright</td>
</tr>
</tbody>
</table>

On return to school cut the table into strips for each object and sort into categories based on identifying marks. Use the categories above and any others created during the visit. Once sorted describe the types of object in each category and any other statements you wish to make to show what the items in a group have in common and what makes them unique. Use a justification routine such as ‘What makes you say that?’ to ensure that reasons are given. Keep the strips for future activities.

Artefacts from Wapping site, Hobart
Significant people and events
(during and post-visit)

David Barclay is an example of a significant individual from the colonial period whose life is represented through objects in the exhibition. What makes Barclay significant and are the convicts assigned to him who created objects in the exhibition also significant? Items in the exhibition connected to Barclay include:

- The regulator clock that kept the time for the one o'clock gun
- Southern Agricultural Society cup (or Cawthorn cup) (image 1) and cigar case made by assigned convict Joseph Forrester
- Devotional statue Li-Tieguai from home of Barclay
- The Champion cup by assigned convict Charles Jones

Significant women such as Jane Franklin and Sarah Mitchell and their families have multiple items in the exhibition.

What might this item (shown in image 2) connected to Lady Jane Franklin have been used for? Use ‘What makes you say that?’ to give possible uses.

Items that belonged to Sarah Mitchell or to her family who owned the Lisdillon property include:

- Port Arthur pottery
- wool carders from Lisdillon (image 3)

Other items held by TMAG connected to the Mitchell family include a basket bought by her father, John Mitchell, from Trukanini (Trucanini). Embroidery created by his wife, Catherine, is also held by TMAG. Digitised copies of Sarah’s diary can be viewed on this UTAS site. Sarah was also an artist and images such as this one of Lisdillon and of her father John can be found by searching Trove for Mitchell Lisdillon.

Edward Lord, who arrived with Lieutenant Governor Collins in 1804, was by 1806 the largest stock-owner in the colony and is said to have become the wealthiest man in the colony. Lord is represented in the exhibition by a painting of the first home built in Tasmania (image 5) and by his portable writing desk (image 4). What can you tell about the desk and writing at the time by viewing these objects?

Other significant people represented in the exhibition include Anthony Fenn Kemp, James Sprent, Thomas Scott, Rev. Robert Knopwood, Frederick Maning and family, John Franklin, William and Hannah Knight, Joseph Bيدencope, Douglas Fereday, Samuel Wright, William Champion, William Tarleton, Charles Tibbs, James Sherwin and James Price.
Select an individual from those listed in this section and conduct research on them pre-visit or post-visit using resources such as Trove and the Australian Dictionary of Biography.

Criteria for determining whether people or events are significant include:
1. Impacts at the time
2. Amount of lives impacted
3. Improvement or deterioration of people’s lives
4. A long-term impact
5. Relevance in terms of understanding the present

Keeping these criteria in mind, collect a list of the names of significant people and events during the exhibition. Also record the number of any criteria for significance they meet and any additional reasons for them being significant.

<table>
<thead>
<tr>
<th>Significant People and Events</th>
<th>Date and description</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Sprent</td>
<td>Mapping of Tasmania</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td></td>
<td>from 1833</td>
<td></td>
</tr>
<tr>
<td>Building of Bond Store</td>
<td>Began 1824</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td>Arrival of Printing Press</td>
<td>With Collins in 1804</td>
<td>1, 2, 3, 4, 5</td>
</tr>
<tr>
<td>Abolition of transportation</td>
<td>1853</td>
<td>1, 2, 3, 4, 5</td>
</tr>
</tbody>
</table>

Now that you have a list of significant individuals and events, do the following:
• Use ‘What makes you say that?’ to explain your choices and how they meet the criteria.
• Add them to your multi-level timeline if you have made one (people, events, objects).
  • Look at the people and groupings of people established in ‘The named and nameless activity’. Use the criteria to assess whether the people and events associated with those objects were significant. Can nameless individuals or groups be significant? This activity might also utilise ‘Circle of Viewpoints’ to consider how different people in the past would have considered significance.
  • For example: ‘I am thinking of the convict brick from the perspective of the person who lived in the building. From that perspective I think that brick buildings would be a significant improvement to the earlier buildings. A question I have from this perspective is ‘would brick buildings still be significant to people in the future?’ I am thinking of this convict brick from the perspective of a Tasmanian Aboriginal person from the area the building was built…’
The impact of actions

(post-visit)

Mathinna was a Tasmanian Aboriginal child born in 1835 and taken from her family at age five by the Governor of Tasmania, John Franklin, and his wife Jane. It is said Mathinna arrived at Government House with a kangaroo skin, a rush basket, some shell necklaces and a pet possum. When the Franklins returned to England in 1843 they left her behind, and in the following years Mathinna struggled to find a sense of belonging in either black or white society. She died at age 17 as a result of alcohol abuse not long after the watershed events of the abolition of transportation, the granting of self-government and the official renaming to Tasmania.

Activity

Consider from the perspective of Tasmanian Aboriginal people and other groups in Tasmania such as convicts and free individuals whether these were watershed events, using a strategy like ‘Circle of viewpoints’.

Add Mathinna’s birth and death to the timeline in order to later explore the varying experiences of individuals and groups in colonial Tasmania.
The impact of objects

(during and post-visit)

Many of the artefacts in the exhibition can be explored as to how they impacted on the daily lives of those who used them. Equally they might be used to explore the impact their use had on Tasmanian Aboriginal people. Objects such as those related to coastal whaling, clearing of timber and to building would have had a negative impact on Aboriginal life as they led to the spread of the colony and destruction of habitat. The Sorell windmill and wool carders (image 1) not only represent important technology in the colonial period but were both important in agricultural practices that utilised the open plains essential to traditional Aboriginal life.

Activity

During the exhibition, note any objects which had an impact on more than one group of people and after the visit use a strategy such as PMI (Plus, Minus, Interesting) to explore the impacts the object may have had.

An extension of this activity would be to also look at the significance of objects in the Our land: parrawa, parrawa! Go Away!’ exhibition in terms of the impact they had, or their owners had. Such objects include:

- the [Aboriginal glass scraper](image 2)
- the [Bent press](image 3)
- Jacob Mountgarrett’s [buttons](image 4)
Convicts

(pre, during- and post-visit)

Convicts are represented in different ways through each of the three themes of the exhibition.

Theme one includes a clock used at Port Arthur and explores the controlling influence of the tools of hard labor and punishment. The clock has been included to show how the guards, too, were subject to the merciless discipline of clock time, and not just the prisoners.

Theme two includes the everyday items used and made by convicts such as shoes and bricks as well as more intricate items such as furniture and the work of assigned skilled convicts such as those who worked for David Barclay.

Theme three explores the cessation of transportation and the portrayal of convicts as an aspect of tourism by collectors such as John Watt Beattie.

Activity

Prior to visiting the exhibition list all the things you think you know about convicts. During the visit collect a list of all the items that were used or made by convicts. After the visit explore other TMAG resources such as convict-made items in Shaping Tasmania: a journey in 100 objects and Tasmanian Colonial Decorative Arts and use them to undertake the thinking strategy 'Claim, support, question'. Each student should focus on a number of objects and more than one student may focus on the same object/s. Make a claim about the experience of convicts in Tasmania for each object. Next support your claim with evidence. Finally suggest a question related to your claim that may raise issues with its accuracy. For example a student may claim that life for convicts was harsh, based on looking at the heavy punishment fork, but might come up with the question ‘Was life harsh for all convicts?’

After the exhibition use the provided links to research the convict records and lives of one of the convicts mentioned in the exhibition. Transcription of the convict records can be done as a class activity using the actual records provided from the links below, and other resources are provided to help with understanding the convict records on the LINC website.

- Conduct record of Joseph Forrester
- Conduct record Charles Jones

Often convicts who frequently misbehaved were not returned to the person to whom they had been originally assigned following punishment. Many convicts were assigned to many people over the course of their sentence. What do you notice about the behaviour of Forrester and Jones, and who they were assigned to? (See David Barclay and relevant objects on page 6)

Once all students have shared their statements about convicts and completed any additional research about individual convicts, they should compare what they wrote about convicts prior to the exhibition and complete ‘I used to think. Now I think’. 
Connected in life and death
(post-visit)

Mary Mack, whose grave marker is on display, and the Reverend Robert Knopwood, who owned the large French doors and hot water kettle also on display, were connected in both life and death. Whilst Knopwood was a very notable figure in the early colony, Mary Mack is almost unknown. Do some online research to discover how these two individuals were connected in life and who it was that ensured Knopwood, who fell from grace and died in poverty, had his own grave-marker.

Shaping Tasmania: a journey in 100 objects

*Shaping Tasmania* uses 100 objects on display at TMAG to explore significant events and movements that have helped create the island we know today. Some of these are in the exhibition and others related to the colonial period are housed in other parts of TMAG.

Students should identify all objects from the colonial period on the site in order to explore the concept of ‘significance’. Students should examine why these objects are significant and listed as some of the 100 most significant objects in *Shaping Tasmania*. They should use the criteria used in the activity ‘Significant People and Events’ to determine significance. Having done this, they should identify the top ten objects using ‘What makes you say that?’ to justify their choices.

As an extension to this activity students might also identify other objects from activities such as ‘The named and the nameless’ and from the *Tasmanian Colonial Decorative Arts 1803–1930* website to nominate other objects that they consider should have been included in the 100 objects.
Theme one: a new order

The British colony was rapidly established through the imposition of systems of standardisation, commercial enterprise and technology. Weights and measures were more important than guns in conquering Van Diemen’s Land. The British imperial and commercial enterprise in the late eighteenth and early nineteenth century was powered by science, systematisation and standardisation. Standard weights and measures and money facilitated trade and the expansion of the colony, standard time imposed discipline, and printing produced the earliest mass-produced artefacts and enabled the distribution of standardised information and ideas.

How did they measure up compared to now?

(during or post-visit)

Some devices used for measurement in the colonial period continue to influence the way things are measured today, but others have been rapidly transformed by changes in technology. Complete the table below. Then use the modified rectangular Venn diagram to record changes and continuity in one area of measurement.

<table>
<thead>
<tr>
<th>Aspect of measurement</th>
<th>Colonial measurement tools and units of measurement</th>
<th>Modern equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dry measures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liquid capacity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Money</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Area and length of land</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Rations

(Post-visit)

Use a list of rations such as those for convicts or those on board an assisted emigrant ship and use an online measurement converter to convert the measurements from imperial to metric. Measure out the amounts of things listed (or a modern equivalent such as corned beef for salted meat). Such lists can be found on the Tasmanian Immigration Timeline (Open the 1840’s Assisted Immigration bar and select the second item on the page). Divide these into a daily allowance and decide how you might cook these. How would you feel if this was what you faced each day? Record your responses considering how both your senses and your emotions would feel (smell, taste, sight, hearing, mood…).

Have you got the time?

(Post-visit)

Many people in colonial society did not own a watch or clock and those in Hobart who did, relied on the one o’clock gun. Not only did the local residents set their time by this gun, but those involved in shipping relied on it to check their chronometers which were essential in accurate navigation. The sailors set their chronometers at the start of their journey in Greenwich, England, and they remained on Greenwich time but used the one o’clock gun in Hobart to determine how fast or slow their particular chronometer was. The difference, or ‘rate’, was then factored into calculations to determine location (they were obviously very good at maths!).

Imagine that you were a shepherd on an isolated run such as that of Silas Gatehouse near Grindstone Bay. How would you have regulated your day? Try spending a day at school without a clock and with the siren or bell turned off in your room. Reflect on how you coped with routines and judging time.

Others in isolated areas, such as William Lyne, had the money to invest in instruments such as sundials. A sundial needs to be constructed according to latitude in order to be accurate. Conduct some online research and use an online tool to help construct your own sundial.
The power of the printed word

(post-visit)

Consider how important the printed word is to modern life and then think about how vital it would have been in the colonial period. Undertake a Think, Puzzle, Explore on how we use the printed word and how we access it. Then complete the process using what you know about the colonial period. Use Trove to explore the contents of a paper from the date of the student’s birthday with each student looking at three Hobart newspapers over three decades (e.g. 1818, 1828, 1838). Using the headlines in the newspapers and any additional information required, identify the main categories of information included and a summary of the contents within those categories. For example, For sale: land, items in shops, livestock, shipping. Each student should complete a table with these categories. Use these to explore continuity and change across those three decades in the colonial period.

Money makes the world go around

(during or post-visit)

Today we use one currency in Australia. In the early colony many forms were used, including Spanish dollars and Indian coins such as rupees. British sterling was the most valued. How do these coins compare and contrast in appearance? Draw from the display images of some coins used in early Van Diemen’s Land with their name and their place of origin. Make two copies back at school. Cut out the coins on the first copy and group them according to similarity in appearance. Use ‘What makes you say that?’ in order to justify groupings. Now research where each of the coins comes from using the place names in an online search engine. Use the place marker feature of Google Earth or Google Maps to show the areas the coins came from. Now use the second copy to group each coin according to location. How do the two groupings compare?

Creating order or disorder?

The orderly colonisation of Van Diemen’s Land required surveyors to accurately measure and map land that could be given to those with the means to develop it. The ‘surveyor’s office’ was an instrument of possession. Land was initially allocated to individuals who then had to make improvements such as building a house and adequately fencing the property before the land was formally granted. Fencing off parcels of land, that from a European perspective created order, totally disrupted the order of traditional Aboriginal life. A fuller understanding of this impact and its consequences can be developed through visiting the Bond Store level 2 exhibition, ‘Our land: parrawa, parrawa! Go Away!’

The following activities, while they can never fully give a sense of the impact on Aboriginal life, give some sense of how imposed boundaries on an area can restrict the activities formerly undertaken in that area.
Surveying the school
(post-visit)

One of the most important tools of the surveyor was the survey chain. The chain, also known as the Gunter’s chain (image 1), was divided into 100 links and was further marked with brass markers at intervals of ten links. The length of the chain was 66 feet and each link was 7.92 inches long.

The chain was used to measure the grant to James MacKay in Launceston, shown in image 2. The description of the grant was as follows:

On the North East by one hundred and seventy three links along Lawrence Street from its angle with White Street to allotment No 2 purchased from the crown by William Effingham Lawrence Thence on the South East by allotment No 2 being a line perpendicular to the last extending two hundred and sixteen links to allotment No 3 Thence on the South West by one hundred and ninety five links perpendicular to the last line along allotment No 3 to White Street aforesaid and Thence on the North West by two hundred and sixteen links along White Street to its angle with Lawrence Street aforesaid

Construct your own survey chain from rope or string. The total length of the chain using metric units would be 20.1 metres. Each link will be 20.1 cm long and the ten link markers will be spaced at 201 cm.

Use your classroom, or an area of the playground such as a basketball court, and allow half the students in the class to undertake the activities traditionally done in that area. You might have maths activities in the classroom or a ball game on the basketball court. Students should be given an opportunity to move around the area chosen such as to get maths resources from the shelf.

Use your survey chain to make a ‘street’ down the centre of your classroom or outdoor area. Use string to mark inside and chalk in outdoor areas. On either side of the street, mark suitable sized ‘blocks’ to allow the other half of your class to each be given a block of land.

Once the grants of ‘land’ have been made the ‘new’ owners should be allowed to use that area for a new purpose such as an individual game or activity within their small area outside or an activity inside that requires use of the whole desk previously being used by the original owners. The original owners should be told they can continue to use the area but should they need to get equipment from another area of the classroom or to cross from one area of the court to another they will need permission to cross any of the new boundaries and that the new owners may decline that request. Allow both groups to use the areas for a short period and then reflect as a group what they saw, heard and felt (Looks like, Sounds like, Feels like).

Think about the impact of the granting of land to Europeans and the Aboriginal people of Tasmania and repeat the Looks like, Sounds like, Feels like from the perspectives of both sides. How would you have reacted to your land being taken, or being granted the land and trying to carry out an activity like farming with the traditional Aboriginal owners resisting you taking that land?
Surveying your community
(post-visit)

Use the ruler tool and compass on Google Earth to measure and write a description of the boundaries of blocks of land such as those on which students' homes stand or significant sites such as historic homes. Use similar terms to those in the grant to James Hannaway shown below.

"Bounded on the South West side by Hobbs’ farm bearing 7 degrees South fifty five chains. On the South East side by a line South thirty degrees East ten chains. On the North East side by a line West thirty degrees North fifty three chains fifty links to the Brook. And on the West side by the brook”

Now swap descriptions with another student and see if they can identify the block of land in question. If not, was it due to lack of information and how might you improve your description? Accurate measurements and descriptions of land were essential to ensure agreement over boundaries and to establish ownership. Mark these blocks on Google Earth.
**Expanding settlement**

(during and post-visit)

The work of surveyors has been preserved in the maps and drawings they created, such as the map of Hobart created by George P Harris in 1804 and a labelled drawing he did of the settlement in 1805-06. In 1811 James Meehan made a formal town plan which used the Commissariat Store to define the alignment of Macquarie Street and provided the baseline for all other streets. A number of other maps have been digitised which show the development of Hobart over time. They include:

- Evans Map 1829
- Frankland Map 1839

Use the maps in this guide and those available via the links to explore the development of Hobart over time. Look at significant sites such as the hospital and the Barracks to see how those sites developed over time.

UTAS have digitised Scott’s 1830 map of Van Diemen’s Land showing the location of some of the original grants. During your visit to the exhibition and to Our land: parrawa, parrawa! Go Away! record the name of settlers and the name of the property granted to them.

<table>
<thead>
<tr>
<th>Owner</th>
<th>Property name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silas Gatehouse</td>
<td>Grindstone Bay</td>
</tr>
</tbody>
</table>

On your return to class use the table above and the maps on the UTAS site to locate the properties of these individuals. Create a map using Google Earth showing the locations and save it as a KMZ file. (Details of how to do this can be found via the help page of Google Earth.) Use online and print resources that show the use of land by groups of Tasmanian Aboriginales prior to the arrival of Europeans and map some important Aboriginal sites on your map. Consider how settlement (or colonisation) would have impacted on Aboriginal people in different areas of Tasmania.
A picture paints a thousand words: or does it?

(during or post-visit)

Paintings and other images created by people are not value-neutral. They are created by an individual for a purpose, from a particular angle, and include only what the creator wants within a limited frame. The images in the exhibition, and colonial period images in other TMAG galleries, are a rich source for investigation if used with critical literacy in mind. Students should ask questions such as:

- Who created the image? Why?
- Who was the intended audience?
- What angle is it painted from? How is it framed?
- What is included in the foreground and background?
- If it includes an historic event, how long after the event was it painted?
- Does the image reflect the reality of the event or an artist’s interpretation? What has been added, altered or omitted? What does the image say about the event and society?
- If there are people in the image, what are they doing? What does it convey about the identity of people painted? What aspects of culture are depicted?
- How does the image compare with other images of the same period or of similar subject matter?

Using a strategy such as See, think, wonder will add additional points of focus and also assist in addressing some of the questions asked of the image.

Use some of the critical literacy questions above to investigate Duterrau’s ‘The Conciliation’ (image 1) in the Dispossessions and Possessions exhibition and referenced in the Our land: parrawa, parrawa! Go Away! exhibition.

Comparing and contrasting images from a similar period can open up interesting questions about the varying experiences of different individuals and groups. Use the same critical literacy approaches used above on the image ‘George Dixon’s House Van Diemen’s Island’ (1832) (image 2) and the image of the attack on John Allen’s farm in ‘Aborigines attacking Milton Farm’ (image 3) in the Dispossessions and Possessions exhibition and referenced in the Our land: parrawa, parrawa! Go Away! exhibition. Compare and contrast your observations of the two images.

1 2 3

The Conciliation 1840 by B Duterrau
George Dixon’s house 1836 (Artist unknown)
Aborigines attacking Milton Farm, Great Swanport, 14 December 1828 (Artist unknown)
Do you have all the pieces of the puzzle?

(during or post-visit)

‘Governor Arthur’s Proclamation Board’ from Our land, parrawa, parrawa! Go Away! depicts an important event that resulted from the alienation of land in Van Diemen’s Land. From what cultural and artistic traditions is the image drawn? How would people from a different cultural background interpret or understand the creator’s intention?

Look at the unaltered image of the Proclamation Board and make observations about what it is saying. Use ‘What makes you say that?’ to explain your observations. Compare student’s interpretations. How are they similar and different? If they are different discuss why that might be the case.

Make enough copies of the image of the board divided into sections to share between groups of four. Cut each copy along the dividing lines and place the pieces face down. Each student takes two pieces of the picture at random. Ask students to tell a story based on the two pieces of the picture they have.

Next place the eight pieces of the copies of the picture in reverse order starting with the bottom right corner followed by the bottom left, etc. Ask the group to collectively come up with a story based on the rearranged image. Now ask the students to think about why the stories vary to the ones they told about the original image.

An accurate reading of the board requires an understanding that an oral story can be broken into parts and represented visually from top left across to the top right and then down to another image that again moves the story on from left to right. It requires an understanding that these flat images represent real objects and people. These are Western traditions that were not part of Tasmanian Aboriginal culture.

There are also many cultural practices depicted that are part of Western culture. Look more closely at each part of the image and ask students to list the European practices depicted such as wearing clothes, shaking hands and hanging a man. How are Aboriginal people depicted? For example, they are shown both wearing Western clothes and not wearing Western clothes. What message was intended by this? Are the Europeans also depicted not wearing clothes? What alternative messages might a viewer take of the clothing of both groups?

Ask the students to attempt to decipher the following petroglyph symbols. Can we be sure that these interpretations are accurate and were what was intended by the person(s) who created them? Just as we are unable to have an accurate interpretation of the petroglyphs, Aboriginal people at the time of the Proclamation Board did not have the same cultural understandings as those who created them.
As Van Diemen’s Land (soon to be named Tasmania) became home and the colonists wealthier and more confident, their homes reflected their aspirations and values. Their homes were filled with goods imported from around the Empire, competing with those made by local artisans. As citizens of the Empire they also sought to project themselves and the island onto the wider global stage.

**Tea and sugar**

(during and post-visit)

Although tea is now a popular drink, for most of the nineteenth century it was expensive and indicated social standing. Look at the items in the Tea and Sugar case. Use the Venn diagram used earlier to explore similarities and differences in the objects associated with tea then and now. Also consider how the differences might reflect the social standing indicated by use of tea in the colonial period.

Consider the technology of the colonial period and that of today. Write two procedural texts to explain how to make a cup of tea then and now.

**Colonial wealth: objects with impact**

(during and post-visit)

Look at this image of offshore whaling from the Dispossessions and Possessions exhibition. Consider the impacts this whaling had using Positive, Minus and Interesting viewpoints.

Many of the objects in the ‘Colonial Wealth’ section of the Creating Tasmania exhibition had impacts on the economic development of Tasmania. These objects might be explored to look at how they impacted on the daily life of those who used them and those who benefitted from their use. Equally they might be used to explore the impact their use had on Aboriginal people and the environment. Objects such as those related to coastal whaling, clearing of timber and building, would have had a negative impact on Aboriginal life as they led to the spread of the colony, enclosure of land and change to natural habitats. The Sorell windmill and wool carders not only represent important technology in the colonial period but were both important in agricultural practices that utilised the open plains essential to traditional Aboriginal life. Whaling equipments led initially to the spread of coastal development and then to the growth of Hobart thanks to the growth of ocean whaling. Something as simple as a log-rolling spike was essential in the clearing of timber for use in building and shipping.
During your visit to the exhibition students might use the table below to identify how objects impacted on different people including free settlers, businessmen, convicts and Tasmanian Aborigines.

<table>
<thead>
<tr>
<th>Colonial wealth objects</th>
<th>Impacts on people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figurehead from the <em>Lady Franklin</em></td>
<td></td>
</tr>
<tr>
<td>Image of <em>Lady Franklin</em> (ship)</td>
<td></td>
</tr>
<tr>
<td>Ship model “Harriet McGregor”</td>
<td></td>
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<tr>
<td>Caulking tools from the Harriet McGregor</td>
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<tr>
<td>Whale oil measuring buckets</td>
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<tr>
<td>Whaling implement</td>
<td></td>
</tr>
<tr>
<td>Whalebone block</td>
<td></td>
</tr>
<tr>
<td>Log rolling spike</td>
<td></td>
</tr>
<tr>
<td>Shoes - convict made</td>
<td></td>
</tr>
<tr>
<td>Boot last</td>
<td></td>
</tr>
<tr>
<td>Clay brick</td>
<td></td>
</tr>
<tr>
<td>Brickmaking mould</td>
<td></td>
</tr>
<tr>
<td>Auger</td>
<td></td>
</tr>
<tr>
<td>Wood saw (joinery)</td>
<td></td>
</tr>
<tr>
<td>Section of Harrows</td>
<td></td>
</tr>
<tr>
<td>Sickle</td>
<td></td>
</tr>
<tr>
<td>Model of Sorell windmill</td>
<td></td>
</tr>
<tr>
<td>Wool carders from Lisdillon, East Coast</td>
<td></td>
</tr>
<tr>
<td>Wool fleece sample (merino)</td>
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</tbody>
</table>

Using the table of information collected during the visit to undertake a Positive, Minus and Interesting (PMI) on each of the objects. When doing so consider the PMI aspects from the perspectives of different people. To help with this you might use a strategy such as [Circle of Viewpoints](#).
Who used this stuff?

(during and post-visit)

The exhibition includes household items and furniture made in places such as England, other parts of the British Empire, and Tasmania. Make a list of items in a particular category such as:

- furniture
- cooking utensils
- dining wear and cutlery
- boxes, bottles jugs and jars
- vases and decorative items

Make sure you choose a selection of items across as many relevant sections of the exhibition as possible and include Tasmanian convict makers where appropriate. List the name of each item, the date/period and place of production (if known), and the person or type of person from colonial society who may have owned and/or used the item.

<table>
<thead>
<tr>
<th>Category:</th>
<th>Date and place produced</th>
<th>Owner/user</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Cut up the sheet into individual items and group them in different ways. These might include:

- decade of production
- place of production
- materials used in construction
- area of a house used in
- type of person who may have used the item

Take photos to record your different groupings. Choose one grouping and use ‘Think, Puzzle, Explore’ to explore what you think this grouping of objects says about life in the colonial period, what puzzles you have, and how you might go about researching the accuracy of the things you think and answer the things that puzzle you.

Signs of status

(during)

Why has this heading been chosen for the items in this case? List at least five items in the case and what makes them an item of status. Use ‘What makes you say that?’ to justify your reasons.
Uncovering the past
(during and post-visit)

As time passes, the ordinary items of life are often forgotten or overlooked. The objects excavated from the Wapping district in Hobart provide evidence of how people may have lived in this area. Initially owner-occupiers lived in the small cottages but towards the middle of the nineteenth century more houses were built and there was an increase in tenants. Later, commercial and industrial activity took over. Locate items from one of the following groups across all cases in the exhibition that contain archaeological artefacts:

- objects that give us a sense of the types of food and drink consumed and where they were sourced from
- jars and containers
- utensils used for cooking or dining
- things left behind by children
- remnants of clothing
- jewellery
- items belonging to someone originally from Asia
- tools and implements

List all the items you can find in your chosen category. Now use *Think, puzzle, explore* to record what you think you already know about each item, and how they were used, based on observations and information in the exhibition. Next list the things that puzzle you, and finally decide how you might research more about the items. When you have a good understanding of the items researched, write a piece of fiction about who may have owned one or more of the items and how they came to be lost. Although fictitious, you still need to know enough about your object and colonial life to make your story accurate, so try to include details you learned from other parts of the exhibition.

A story buried deep
Dig under your toys, clothes and books on the floor, Keep digging down and you'll keep finding more, Down into the earth, under layers of years, Strange stories you'll meet, full of laughter and tears, A button, a toothbrush, an old broken cup, In each sleeps a story that you can wake up.

Doll’s heads 1850s excavated from Wapping, Hobart
Holloways ointment jar 1850s excavated from Wapping, Hobart
The colonial house: compare and contrast over time
(during and post-visit)

Comparing and contrasting images from different periods can be useful in exploring change and continuity. Use ‘See, think, wonder’ to explore the image ‘The first House erected in Hobart’ On return to the class utilise the modified Venn diagram used earlier to compare and contrast this image with later scenes of Hobart obtained using a search of Trove.

The first house created in Hobart Town 1805

George Dixon’s House 1832 (Artist unknown)

The colonial house: compare and contrast two buildings at a similar time
(during and post-visit)

Today most people don’t talk about their house having a ‘drawing room’. The exhibition has an image of the drawing room at Bishopstowe, (also viewable on the Shaping Tasmania website.) Below is other another drawing room at Government House. Look at these two images independently using ‘See, think, wonder’. Compare and contrast what has been suggested and complete the wonder phase by considering what has been discovered from looking at both images. Use an online search engine to find images of other drawing rooms as part of follow-up research. Can you find images of modern drawing rooms? Undertake other online searches to find out about the history of drawing rooms. Which cultures have or had drawing rooms?

The drawing room at Bishopstowe (1845) by Anna Maria Nixon

Drawing room in Government House (1856) by John Henry Wilson
The colonial house: picturing the past

(during and post-visit)

While visiting the exhibition take or draw images of the model of Old Government House. Find out all you can about it, perhaps using ‘See, think, wonder’. On return to school use the same process to write an imaginative narrative about someone travelling to Government House. Include details recorded about the house at the exhibition.
Theme three: Imagining Tasmania

With the cessation of transportation and the establishment of self-government, Tasmanians imagined themselves as Tasmanian but still a part of the Empire. Tasmania began to promote itself differently. Perceptions gradually changed from ignoring the convict past to recognising its tourism potential.

Showing Tasmania to the world

(during)

Tasmania was on show at a number of exhibitions including the Exhibition for the Works of Industry of all Nations in 1851, the London International Exhibition of 1862 and a number of others in Australian colonies. Tasmania held its own international exhibitions in Launceston in 1891-92 and in Hobart in 1894-95. As well as showcasing what Tasmania had to offer the world these exhibitions also produced medals to present to the exhibitors, and souvenirs for those attending the exhibitions. The medals and some of the souvenirs include images, many of which contain symbols and elements that represent important messages. Locate medals and souvenirs from exhibitions that have images. List the exhibition, the images depicted and what message the creator was trying to portray.

Who attended the Tasmanian exhibitions?

(post-visit)

The two exhibition passes included in this display belonged to Master E Watchorn and Miss M Bayley. Who were these children and how can we find out about them and others who visited the Tasmanian exhibition? To find others who visited the Exhibition go to the LINC Tasmania site to find scanned images of passes belonging to individuals who attended.

Beginning with E Watchorn, choose some individuals to research. In order to get an approximate year of birth you will need to estimate their age from the image as often only an initial is given for the first name. Often groups of family members attended the Tasmanian exhibition and combining their passes to identify family relationships helps in finding the correct individual in other resources.

- Colonial Tasmanian Family Links database to establish family members of the individuals being researched.
- The Tasmanian Post Office Directory Choose 1894-1895 from the drop down menu and look for the street address on the pass by working in alphabetical order from the first street in Hobart which is on page 35 of the expandable ‘Towns Directory’ to the left.
- Drainage Board Plans to establish the location of the house (as long as street names and numbering didn’t change in the period between the Exhibition and the creation of the maps which is the case with some suburban streets in Hobart).
- Finlay Watchorn site one of the two founders of this company was the father of Master E Watchorn and if the first two steps above have been followed you should now have E Watchorn’s first name. In the case of significant families such as the Watchorns, Google searches will uncover details on the history of the family.
- Search Trove for the names of the individuals to find newspaper reports and notices about them to discover what became of them later in life and to know what types of individuals attended the exhibitions.
- Finally, search Trove for articles and images related to the Exhibitions.
Important symbols

(during and post-visit)

Look closely at this carving on the Custom House building (image 1).

Now look at both sides of the [Cessation of Transportation] medal (image 2 and 3), and the Tasmanian Exhibition Medal, the Adelaide Exhibition Medal and the Melbourne Exhibition Medal in the exhibition. What elements do they share in common? What elements are unique to the individual medals? What do any unique elements portray about the individual event? Come up with a list of as many possible reasons for the medals sharing many elements with each other, and with the Custom House carving. Analyse the strength of the reasons listed using ‘Claim, support, question’

Having looked at many factors important to the development of Tasmania in the colonial period, what symbols or elements would you have used in a medal for the end of transportation or the Tasmanian Exhibition? Create your own medal for one of these events. Use ‘Here now, There then’ to analyse how the ideas displayed in the students’ medals might be different to those at the time.

2
Cessation of Transportation medal, 1853

Where, what, why, how and who?

(post-visit)

Many Cessation of Transportation Medals were given out. Use a search engine and Trove to search for ‘Cessation of Transportation Medal’. Find those held in other museum collections or mentioned in newspaper articles from the past and ask where, what, why, how and who questions about them such as: ‘Why might a medal have finished up in the heart of Melbourne? How might it have got there? Why was a replica medal produced in 1938?’

Examples of these medals are held at the Powerhouse Museum and Museum Victoria. One of those in Museum Victoria was dug up in an archaeological dig. For more details on the dig go to the Department of Planning and Community Development Victoria and also view the dig diary.
**Royal connections**

(during and post-visit)

Despite the watershed of the ending of transportation, the new name of ‘Tasmania’, and the beginning of self-government, Tasmanians continued to be closely connected to Britain and the Royal Family. With royal visits to Tasmania, celebrations for jubilees for Queen Victoria and gifts from the Royal Family to those from the Empire fighting in the Boer War, many objects with royal connections were created.

List the royal-connected objects in the exhibition under the following headings in the first two columns of the table below, as demonstrated by the example. Think of things that might be used in Tasmania now for something like a royal tour, and also undertake some internet research on the 2012 royal tour of Australia to identify items related to that tour. You might view news videos and images such as these on the ABC site. Now fill in additional items in column one and three.

<table>
<thead>
<tr>
<th>Then and now</th>
<th>Then but not now</th>
<th>Now but not then</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flags</td>
<td>Boer War tobacco pipe</td>
<td>Australian flag</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

Finally do an internet image search for royal tour souvenirs to look at how tours were marked and celebrated in 1954, 1970 and 1983. For background on tours of Tasmania go to the Companion to Tasmanian History.
**Travelling in style**

(during and post-visit)

During the 1901 Royal Tour a local cab company named Broughton transported the royal visitors in a Landau coach which is on display in the exhibition. Do a ‘See, think, wonder’ about the coach. After visiting the exhibition use Trove to research both Brougham coaches and also the Landau horse-drawn coach business which continued until 1938.

**Tasmania: What’s in a name?**

(during and post-visit)

The exhibition includes a number of items that use the word ‘Tasmania’ prior to its official use, such as this shilling token from 1823. Make sure you add these to the significant events table with the dates of their use. When you return to school search Trove for ‘Tasmania’ and use the decade filter to view details of items using the name Tasmania prior to the official use of the word. Use who, what, where, when and why questions to explain the context in which the word was used. Make sure you add these to your timeline. The first earliest public use of the term ‘Tasmania’ on a map was in the Laurie and Whittle map of 1808. See if you can find a copy of this map online.
The beginning of tourism

(during and post-visit)

Look carefully at each of the objects related to tourism. List:

• the types of object
• the images and other decorative elements on the objects
• places represented

What do these things indicate about how Tasmania was marketed to tourists? Create a poster to advertise Tasmania as a travel destination in the late nineteenth and early twentieth century. The poster should feature what you learned from the objects.

Now look at contemporary marketing for Tasmanian tourism using media advertising, tourist brochures and the internet. Use this to identify some key tourist messages that you can include in a poster for modern tourism.

Compare and contrast the two posters and discuss continuity and change in Tasmanian tourism.

Timeline activity

(post-visit)

Using the timeline that has been created through other activities, ask students to select three events that they consider most significant and make a poster that explains their significance.

Final thoughts

(post-visit)

List the different ways we can find out about the past as demonstrated in the exhibition (artefacts, documents, images, etc.). What will we leave behind for people in the future to find out about us? Consider those aspects of technology that become obsolete (video, audio-tapes, digital image formats, etc.) Will people in the future have the tools to unlock all parts of the past?

A HUNDRED YEARS FROM NOW

We’ve travelled behind, now let’s walk far ahead,

What will be left of our lives when we’re dead?

“What is my history?” your grandkids might say,

Where am I from?
Was it always this way?”

And what of your town, all your friends and your things,

In one hundred years, will they have grown wings?

Or will future children go on to uncover

Your story, when they’re here to learn and discover?
Web links

- TMAG resources
  - Shaping Tasmania: a journey in 100 objects [http://shapingtasmania.tmag.tas.gov.au/]

- ABC Royal Tour
  - [http://www.abc.net.au/local/photos/2012/11/08/3628699.htm](http://www.abc.net.au/local/photos/2012/11/08/3628699.htm)

- Australian Dictionary of Biography [http://adb.anu.edu.au/]

- Australian History Curriculum
  - Year 5 Australian History Curriculum [http://www.australiancurriculum.edu.au/History/Curriculum/F-10/?y=5&s=HS&layout=1]
  - Year 9 Australian History Curriculum [http://www.australiancurriculum.edu.au/History/Curriculum/F-10/?y=9&s=HS&layout=1]

- LINC website

- ABC Royal Tour
  - [http://www.abc.net.au/local/photos/2012/11/08/3628699.htm](http://www.abc.net.au/local/photos/2012/11/08/3628699.htm)

- LINC website

  - Tasmanian Immigration Timeline [http://resources.education.tas.gov.au/item?edres=b7b87a46-224d-71b6-1b72-be995f25f7f/1/Timeline.zip/index.html]
  - Trove [http://trove.nla.gov.au/]

- UTas
  - Scott's 1832 Map of Van Diemen's Land [http://eprints.utas.edu.au/11284/]

  - I used to think [http://www.visiblethinkingpz.org/VisibleThinking_html_files/O3_ThinkingRoutines/O3c_Core_Routines/UsedToThink/UsedToThink_Routine.htm]
  - Think, puzzle, explore [http://www.visiblethinkingpz.org/VisibleThinking_html_files/O3_ThinkingRoutines/O3d_UnderstandingRoutines/ThinkPuzzleExplore/ThinkPuzzleExplore_Routine.html]
Page 4
George William Evans (1780-1852)
Hobart Town, Van Diemen’s Land 1828
Coloured aquatint
32.6 x 61 cm
AG 805

Page 6
Joseph Forrester (1805–1863)
Southern Agricultural Society presentation cup: The Cawthorn cup c. 1835
Silver
13 x 8.5 x 8.5 cm
Presented by L Robinson in memory of her grandmother Minna Macquarie Robinson, 2000
P2000.38

Maker unknown
Carrying chair used by Lady Franklin, c.1842
Blackwood, brass, iron
91 x 67 x 62 cm
Presented by Sergeant George Twitchett, 1935
P124

Maker unknown
Wool Carders from Lisdillon, 1843
Wood, leather, wire
Presented by S Mitchell, 1937
S1937.7

Maker unknown (United Kingdom)
Portable writing desk c.1790
Walnut veneer, rosewood, gilt on brass
18.5 x 51 x 26.5cm
Presented by Sir Ackland and Val Lord, 1979
S1979.15

Unknown artist
The first house erected in Hobart Town 1805, c.1827
Pen and ink on paper
8.8 x 17.1 cm
Henry Baldwin Bequest
AG8299

Page 8
Thomas Bock (c.1790-1855)
Portrait of Mathinna (1842)
Watercolour
30.2 x 24.9 cm (irreg)
Presented by Mrs JH Clarke, 1951
AG290

Page 9
Maker unknown
Wool Carders from Lisdillon, 1843
Wood, leather, wire
Presented by S Mitchell, 1937
S1937.7

Maker unknown
Tasmanian Aboriginal glass scraper
Glass
7.5 x 6.5 x 2.0 cm
Presented by Mr FD Maning
M2828

Maker unknown (United Kingdom)
Press used by Andrew Bent (1790-1851), c.1823
Cast iron, wood
140 x 155 x 90cm
Presented by Davies Brothers Pty Ltd 1973
S1973.104

Maker unknown
Jacob Mountgarrett’s buttons, c.1804
Brass
2.35cm diameter
S2008.60.10b

Page 10
Maker unknown
Convict made shoes, c.1830
Leather and metal
27.8 x 9.2 x 9.2 cm
Presented by the Tasmanian Government, 1956
S638

Page 11
Maker unknown
Burial marker for Mary Mack, 1808
Tasmanian blue gum
75 x 48 x 10cm
Presented by Mrs Clyde Gibson
S422

Page 12
Maker unknown (United Kingdom)
Dry Weight (part of series of 5 weights)
English oak and iron
Presented by Measurements and Standards Branch, Department of Justice 2008
S2008.27.4

Maker unknown (United Kingdom)
Volumetric measure c. 1830 (part of series)
copper
Presented by Measurements and Standards Branch, Department of Justice 2008
S2008.28.4

Page 13
Photographer unknown
View of Battery Point from National Mutual buildings, 1908. [shows signal mast behind ‘Lenna’]
gelatin paper print.
13 x19.5cm
Bequest from George Williams Estate,1961.
Q1961.129.4 B&W

William Lyne (1811-1889)
Sundial
1831
lead
Presented by Miss Louisa Amos, 1925
S1925.1

Page 14
Maker unknown (United Kingdom)
Press used by Andrew Bent (1790-1851), c.1823
Cast iron, wood
140 x 155 x 90cm
Presented by Davies Brothers Pty Ltd 1973
S1973.104

William Henshall
Holey dollar and dump – the first official coins 1813
3.9 cm
Silver
Purchased 1946
T10 b
Troughton and Simms, London
Theodolite, used by James Sprent (1808 - 1863) c.1840
Brass, steel, glass
43 x 40 x 26cm
Loan from DPIPWE, Information and Lands Services Division
LI12.009.1

Page 15
Maker Unknown (United Kingdom)
Survey Chain (Gunter’s chain) 19th century
Iron, brass
Presented by WL Crowther 1981
S1981.172.2

Lands and Survey Department
Land grant to James Mackay, 1839
Paper
57.0 x 34.5 cm
Presented by Don Field, 2000
R2000.53

Page 16
Lands and Survey Department
Land grant to James Hannaway, 1813
Paper
33.0 x 41.5 cm
Donated by Jessie Luckman in 2002
R2002.18

Page 17
George Prideaux Harris (1775-1810)
Map of part of the Freshwater River at Hobart Town, River Derwent, Island of Van Diemen, 1804 (detail)
Pen, ink and watercolour on paper
Department of Primary Industries, Water and Environment Hobart
Hobart Town, c. 1805-06
Pen and ink on paper
11.5 x 18.5cm
National Library of Australia
PIC T608 NK313

James Meehan (1774-1826)
Plan of Hobart Town 1811
Pen and ink on paper
31 x 39cm
Purchased 1947
V13

Page 18
Benjamin Duterrau (1767-1851)
The Conciliation 1840
Oil on canvas
121 x 170.5 cm
Purchased by Friends of the Museum and Board of Trustees, 1945
AG79

Artist unknown
George Dixon’s house, Vandieman’s Island / Copied from a drawing by G. D. Esekfield, 1832
Mitchell Library, State Library of NSW
Call no. V68 / 1

Artist unknown (British artist) (after John Allen)
‘Aborigines attacking Milton Farm, Great Swanport, 14 December 1828’
1833
Oil painting
26.2 x 35.2 cm
Loan

Page 19
George Frankland (attributed) (1800-38)
Lieutenant Governor Arthur’s Proclamation board 1829
Oil on board
36 x 23 x 1 cm
Presented to the Royal Society of Tasmania by Mr A Boltar, 1867
S1997.216

Page 20
John Muns (London, England)
Sugar tongs, c. 1790
Stirling silver
Markree Collection: Bequest of Henry Baldwin 2010
P2010.476

William Duke (1814-53)
Offshore whaling with the ‘Aladdin’ and ‘Jane’ 1849
Oil on canvas
86.8 x 113.5 cm
Purchased 1978
AG2997

Page 21
Maker unknown
Punishment fork, 19th Century
Iron, wood
Presented by William Walker Bequest ex Beattie Collection 1933
S643

Page 22
Maker unknown (United Kingdom)
Portable writing desk, c.1790
Walnut veneer, rosewood, gilt on brass
18.5 x 51 x 26.5 cm
Presented by Sir Ackland and Val Lord, 1979
S1979.15

Royal Engineers (United Kingdom and Van Diemen’s Land)
Measuring Bowl 19th Century
Wood
Presented by William Walker Bequest ex Beattie Collection 1933
S617

Maker unknown
Rum ration mug 19th century
Presented by Lady Clark 1961
S906

Maker unknown
Blacking Bottle c. 1847, excavated from 36 Collins St Wapping, Hobart.
Ceramic (Porcelain, glazes)
Presented by Austral Archaeology
S1998.617
Exhibition passes, Tasmanian Exhibition Hobart 1894-5
Issued to Miss M Bayly and Master E Watchhorn (both under the age of ten when attended)
Paper
R2183, R2184

Royal Mint, London
Cessation of Transportation medal, 1853
White metal
5.8 cm diameter
Presented by Mr AM Nicol, 1866
T360

Welcome Arch opposite General Hospital
[Liverpool Street - Royal visit by Duke of York (King George V)] 1901
Glass lantern slide
8.2 x 8.2 cm
Purchased 2001
Q2001.15.1.40

HRH The Duke & Duchess of Cornwall & York, c. 1900
Glass lantern slide
8.2 x 8.2 cm
Purchased 2001
Q2001.15.1.58

Landau coach, used by the Duke and Duchess of Cornwall and York during visit to Hobart 1901
Wood, metal
On loan from the estate of Mr Leslie Robert Broughton

Shilling token 1823
Silver
2.2 cm diameter
Purchased 1975
T11311

A new map of the world, with Captain Cook's tracks, his discoveries and those of the other circumnavigators [cartographic material] / W. Palmer fc
Published 12th April 1808, by Laurie & Whittle, No. 53 Fleet Street
1 map : col. ; 2 hemispheres each 33.1 cm. in diam., on sheet 52.7 x 73.0 cm
National Library of Australia

AB Jones, England
Port Arthur souvenir tea cup c. 1900
Glazed porcelain
Easterbrook Bequest 1986
P1986.3082
George William Evans (1780-1852)
Hobart Town, Van Diemen's Land 1828
Coloured aquatint
32.6 x 61 cm
AG 805
Unknown artist

The first house erected in Hobart Town 1805, c. 1827

Pen and ink on paper

8.8 x 17.1 cm

Henry Baldwin Bequest

AG8299
Maker unknown
Wool Carders from Lisdillon, 1843
Wood, leather, wire
Presented by S Mitchell, 1937
S19377
Photographer unknown

*View of Battery Point from National Mutual buildings, 1908. [shows signal mast behind 'Lenna'].* Gelatin paper print
13 x 19.5 cm
Bequest from George Williams Estate, 1961.
Q61.123.4 BWV
George Prideaux Harris (1775-1812) (attributed)
Hobart Town, c. 1805-06
Pen and ink on paper
11.5 x 18.5 cm
National Library of Australia
Pic 1805-06
Benjamin Duterrau (1767-1851)

The Conciliation 1840

Oil on canvas
121 x 170.5cm

Purchased by Friends of the Museum and Board of Trustees, 1945
AG79
George Dixon's house, Van Diemen's Island / Copied from a drawing by G. D. Esekfield, 1832
Mitchell Library, State Library of NSW
Call no. V6B / 1
Artist unknown (British artist) (after John Allen)

'Aborigines attacking Milton Farm, Great Swanport, 14 December 1828'

1833

oil painting

26.2 x 35.2 cm

Loan
William Duke (1814-53)
Offshore whaling with the 'Aladdin' and 'Jane'
1849
Oil on canvas
86.8 x 113.5 cm
Purchased 1978
AG2997
Artist unknown
George Dixon's house, Vandemon's Island / Copied from a drawing by G. D. Esekfield, 1832
Mitchell Library, State Library of NSW Call no. V6B 1
Anna Maria Nixon (c.1802-1868)
The drawing room at Bishopstowe, 1845
Pencil on paper
18.4 x 27 cm
Presented by Miss Nora Nixon, 1954
AG1003
John Henry Wilson (c. 1822-1872)

*Drawing room in Government House, 1856*

gouache and watercolour on paper
20.6 x 35.3 cm

Purchased from B. Wilson, with funds from the Art Foundation, 1988

AG5187
A new map of the world, with Captain Cook's tracks, his discoveries and those of the other circumnavigators [cartographic material] / W. Palmer fc
Published 12th April 1808, by Laurie & Whittle, No. 53 Fleet Street
1 map : col. ; 2 hemispheres each 331 cm. in diam., on sheet 52.7 x 73.0 cm
National Library of Australia
George Frankland (attributed) (1800-38)

Lieutenant Governor Arthur's Proclamation board 1829

Oil on board

36 x 23 x 1 cm

Presented to the Royal Society of Tasmania by Mr. A. Boltar, 1867

S1997.216
Customs House, southwest facade: Charles Watson's version of the Australian Coat of Arms 1901
Burial marker for Mary Mack, 1808

Maker unknown
Tasmanian blue gum
75 x 48 x 10cm
Presented by Mrs Clyde Gibson
5422