

# Queensland Review

<http://journals.cambridge.org/QRE>

Additional services for **Queensland Review**:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)



---

## A House of Sticks: A History of Queenslander Houses in Maryborough

Donald Watson

Queensland Review / Volume 19 / Special Issue 01 / June 2012, pp 50 - 74

DOI: 10.1017/qre.2012.6, Published online: 03 September 2012

**Link to this article:** [http://journals.cambridge.org/abstract\\_S1321816612000062](http://journals.cambridge.org/abstract_S1321816612000062)

### How to cite this article:

Donald Watson (2012). A House of Sticks: A History of Queenslander Houses in Maryborough. Queensland Review, 19, pp 50-74 doi:10.1017/qre.2012.6

**Request Permissions :** [Click here](#)

---

# A House of Sticks: A History of Queensland Houses in Maryborough

Donald Watson

Some years ago, when South-East Queensland was threatened with being overrun with Tuscan villas, the Brisbane architect John Simpson proposed that revenge should be taken on Italy by exporting timber and tin shacks in large numbers to Tuscany. The Queenslanders would be going home – albeit as colonial cousins – taking with them their experience of the sub-tropics. Without their verandahs but with their pediments intact, the form and planning, fenestration and detailing can be interpreted as Palladian, translated into timber, the material originally available in abundance for building construction. ‘High-set’, the local term for South-East Queensland’s raised houses, denotes a feature that is very much the traditional Italian *piano nobile* [‘noble floor’]: the principal living areas on a first floor with a rusticated façade of battens infilling between stumps and shaped on the principal elevation as a superfluous arcade to a non-existent basement storey. Queensland houses were very Italianate.

Recently I attended an architectural history conference. In a panel session, reference was made to a new academic discipline called ‘architectural fiction’, which somewhat validated my idea for connecting this paper about the Mary Valley and building in Maryborough to the story of the three little pigs, first published in 1842 – the year Andrew Petrie<sup>1</sup> discovered the Mary River.<sup>2</sup> While houses of bricks and sticks (or timber) are easily identifiable, those of straw are less so.

## Houses of Straw

Let me start with straw (or maybe reeds), for it provides an opportunity to consider an aspect of the original landscape of the Mary River. River valleys – or at least their banks – have been changed from a complex pattern of wetlands into drains. The land oozed with water from intact forests and natural reservoirs, recharged by rain, run-off and floods. As clearing occurred, destabilised river banks collapsed, clogging formerly navigable streams with debris and sand banks. At settlement, swamps associated with the rivers had names like Reedy Lagoon – the name given to one of two in what is called The Pocket. The second, Long Lagoon, survives as an elongated open space but with a railing siding in lieu of its earlier reedy verge.

It has been shown by Miles Lewis<sup>3</sup> that materials collected from the verges of lagoons, as well as other grass-like materials, were used for thatching in southern colonies. It is likely that the same occurred in Maryborough. On the coast, it would have been so early and temporary that it mostly escapes mention, but inland, cane

grass was used for roofing (and sometimes walling) well into the twentieth century. An early coastal example is *Townsvale*, Robert Towns's cotton plantation established in 1863 on the Logan River, south of Brisbane, where Heart Lagoon (named after its shape) survives. Descriptions of the buildings at Townsvale note that many were roofed with grass.<sup>4</sup> *Townsvale* was the first plantation to use indentured labour from the South Pacific. Quite possibly they thatched their accommodation much as later indentured labourers did on sugar plantations further north.<sup>5</sup> In coastal Queensland, the use of thatch proved to be no more enduring than it was for the little pig.

Urban wetlands fared little better, and considerable sums were spent on their drainage. As late as the 1920s, the pattern of the earlier drains was still said to be easily identifiable at *Townsvale*. Only rarely were the negative impacts of this action questioned.<sup>6</sup> Wetlands in towns were filled for real estate (as for Reedy Lagoon at Maryborough) and to reduce risks to health.

## Houses of Sticks

Twenty-five years ago, I attempted to reconstruct patterns of vegetation in parts of south-east Queensland<sup>7</sup> to explain the dependence of Queensland's timber building tradition on an abundance of both hard and soft woods. They were usefully juxtaposed in contrasting forest types – what were termed 'scrubs' (now popularly called rainforests), which included softwoods such as hoop, bunya and kauri pine as well as joinery timbers such as cedar; and open eucalypt forests with excellent hardwood.

Using early surveys, broad patterns of vegetation could be demonstrated in which the juxtaposition of these forest types was striking. A distinctive piebald pattern had evolved and was maintained by 'fire stick farming' – the regular low-temperature burning by Aborigines of open eucalypt forests where the spread of the fire in the eucalypt forests was contained by a perimeter of fire-resistant scrubs as well as natural features such as creeks. The green-pick regrowth on the eucalypt forest floor after a burn attracted kangaroos, which provided good hunting. The dense scrub fringe and creeks provided a natural barrier, restricting their escape in the same way that the scrubs blocked the free passage of early explorers.<sup>8</sup> The result was a manicured landscape, effectively of forest paddocks fenced by scrubs, which was immediately useful for pastoralists and their shepherds. My research was based initially on surveys of pastoral runs undertaken after the *Crown Lands Alienation Act* of 1868,<sup>9</sup> 20 years after these holdings had been taken up. Already they had subjected to clearing. Bill Kitson of the Museum of Lands, Mapping and Surveying also showed me feature surveys of the Mary River Valley (drawn before gold was discovered at Gympie in 1867) – a survey of Six Mile Creek (WB39.44,1-2), a tributary of the Mary river, is typical.

To early settlers, the supply of timber appeared limitless. Getting it out depended primarily on the Mary River. Initially, logs cut near the banks were loaded straight on to ships. Later, logs of timber rode river currents downstream. This practice, which was called 'freshing', took advantage of increased run-off after rain. Logs were branded for reclaiming downstream, but a high percentage of loss was incurred. In floods, the timber was washed out to sea. There are descriptions of the sea at the mouth of the Mary being covered with timber in 1870.<sup>10</sup> Rafts of timber

from other coastal streams were moved upstream to saw-mills on the Mary, using the tides in the manner of lightermen, and later steamboats.

With the Wide Bay region so well endowed with timber, there was little incentive at Maryborough to rationalise sawn-timber construction for the sub-tropics, where the insulation provided by the dual layers of lining and cladding was unnecessary. But where timber was less abundant, the situation was different. To improve the architectural expression using more timber than was used where buildings were unlined and unceiled, almost identical ideas for what was called ‘outside studding’ emerged in 1865 at Brisbane (from R.G. Suter, as architect to the Board of General Education) and at Rockhampton (from R.H.O. Roehricht, as chief draftsman for the Great Northern Railway).<sup>11</sup> In this technique, the external cladding was deleted, exposing the structural (bracing) frame and the outside face of the internal lining. A Maryborough example of 30 years later (by which time timber was less plentiful) was the new rectory for the Church of England, erected in 1895.<sup>12</sup> Abundant timber and durability for high rainfall areas often led to lining both sides of external walls, or where the frame was expressed (such as at Gympie),<sup>13</sup> to simpler patterns of bracing less likely to retain moisture in the joints. Robert Ferguson, Superintendent of Buildings for the Department of Public Instruction from 1879 (R.G. Suter’s successor) reverted to building schools that were unlined.<sup>14</sup>

The Queensland experience with houses of sticks was better than that of the little pigs. With the adoption of ant-capped stumps and tie-down, timber-framed houses proved to be structurally sound<sup>15</sup> and durable, but the supply of timber was not limitless. Within a century of settlement, what had been ‘a veritable garden of Eden’ had been drained and cleared. But there was a legacy – a collection of interesting buildings, mostly built of timber.

## Houses of Brick

Although the final refuge for the three little pigs was a brick house, in Queensland the chronology could be inverted, as brick houses often pre-date sawn timber dwellings. It was erroneously believed that timber was used in South-East Queensland because of a lack of clay.<sup>16</sup> Historically, where timber was available, it was the first material of choice for dwellings – masonry predominates only after native forests have been felled. The earliest buildings at Maryborough were of rudimentary log or split-slab construction with bark roofs. With few roads to recover timber and without saw-mills, hand-sawn timber buildings could cost as much as or more than brick. In the early years, it could be easier to dig and fire clay for a brick house on site than to have weatherboards pit-sawn. In 1856, when the original settlement was moved to the present site of Maryborough, E.T. Aldridge brought skilled tradesmen from the south to rebuild his inn, and brick-makers and layers remained until they were forced out by steam saw-milling in the 1860s.

In the brief chronology of Maryborough houses, I shall start with two early brick houses. Aldridge’s imported tradesmen were probably responsible for *Rosehill*, Tinana, built ca 1858 as a town house for John Eaton, owner of the station *Teebar*, Gunalda. *Rosehill* was located opposite the original settlement and survives, but is unrecognisable, as its upper floor was removed. Either Eaton himself or the designer of *Rosehill* was obviously familiar with plantation houses, with their arcaded lower storey and a framed superstructure.<sup>17</sup> Although *Rosehill* was not initially a sugar



Rosehill, Tinana. Courtesy State Library of Queensland, JOL 86362.

plantation, Eaton was a pioneer in the industry, growing canes he brought from Port Macquarie. After demonstrating that sugar cane could be grown successfully, Eaton supplied canes to John Buhot for Louis Hope at Ormiston. Like its cross-river neighbour, *Baddow*, *Rosehill* had an impressive garden maintained by John Cheyne, who later developed his own gardens in Maryborough. The verandahs and arcaded lower floor of *Rosehill* anticipated the classic Queenslanders of a half-century later.

In the early 1860s, there was a surplus of bricks at Maryborough. At least one other brick house, *Eskdale* (50 Pallas Street) survives from the 1860s, apparently intact and listed.<sup>18</sup> It was built for the Mayor of Maryborough, William Dowzer, a saddler and storekeeper. Until this time, Maryborough's framed timber buildings were mostly unlined and unceiled: *Rosehill* and *Eskdale* were exceptions. Until steam saw-milling became commonplace,<sup>19</sup> sawn timber was available in limited quantities only and at high prices, with demand often outstripping supply. After the discovery of gold at Gympie in 1867, many architects left Otago, New Zealand and the waning Australian goldfields to join the rush to Gympie, upstream on the Mary River. Dowzer called tenders in 1864 for the brick and stone work of a twelve-roomed house, but when *Eskdale* was sold in 1868, it was said to be unfinished. By then the cast iron balustrading and corrugated roof-iron would have been more readily available. If Dowzer did not draw the plans himself, there was no shortage of architects in Queensland following Separation in 1859. In the early 1860s, two-storey houses with bungalow roofs<sup>20</sup> like *Eskdale* were being designed in Brisbane by Benjamin Backhouse (1829–1904),<sup>21</sup> the architect of Maryborough's



Eskdale, 2011. Courtesy Glenn Cooke, 2011.

1865 brick-built National School. Backhouse's school was built just before outside studding transformed timber construction. Backhouse opened a branch office at Maryborough, perhaps in time to oversee the completion of *Eskdale*.

Maryborough boomed as the port and industrial base for the goldfields and timber industry as well as the emerging sugar industry. From the 1860s, most dwellings were timber. To improve access to the port, Robert Ferguson, the local foreman of works for the Colonial Architect, oversaw erection of an imported cast-iron lighthouse at Sandy Cape and in the 1870s erection of new Immigration Barracks (1874) and Public Offices and Court House, which replaced the modest but elegant structures designed by Charles Tiffin in the early 1860s. The barracks and offices (as well as the railway to Gympie) were built by a local contractor, John Thomas Annear (1842–1910). In the late 1870s, Annear built a new residence, *Glenlinden* (ca 1878, demolished) in John Street, overlooking the river. It was a builder's mansion and was remarkable not only for its size, but as a pioneering high-set house. The steeply pitched roof and gothic style are uncommon in Queensland, and unlike *Rosehill* it was without a basement storey. It may have been designed by Ferguson, who was closely associated with Annear's government building contracts and whose own designs are stylistically comparable.<sup>22</sup> The verandah has a 'bigger than yours' quality which would not be out of place in Queensland suburbs today. After Annear was elected to parliament in 1884, *Glenlinden* was leased and later purchased by James Hockley and his wife, Annear's sister-in-law.<sup>23</sup>

Upstream from *Glenlinden* was *Dalhousie* (1880, demolished), the town residence of Percy Robert Ramsay, resident manager and co-owner with Edward and James Ramsay of *Jindah* Plantation. He was more besides, including a saw-miller and timber merchant, and a South Sea Island labour agent. In June 1879, Ramsay and his wife Emmeline acquired the 10-acre site upstream of Treasure St between



Glenlinden. Courtesy State Library of Queensland, JOL 118783.

John Street and the Mary River (Lot 4 of Section 147). In October 1880, the architect G.P. Aston (ca 1847–?1903) called tenders for a two-storey wooden villa.<sup>24</sup> What it looked like is unknown, but the ‘palatial residence’ was said to be prominent in photographic views beyond the Botanic Gardens.<sup>25</sup> The Ramsays moved into their suburban residence by June 1881, and less than two years later they were exhibiting flowers from ‘their well appointed garden’ at the Maryborough Show.<sup>26</sup> This was not surprising, as Emmeline’s father, Dr David Ramsay, and brother, Edward, had a nursery at Dobroyde (later Haberfield), Sydney. Built on high ground, it probably survived the 1893 floods when house after house could be seen majestically sailing down the river.<sup>27</sup> The site of *Dalhousie* was acquired by A.H. Wilson in 1902, but was not subdivided until after Lennox Street was extended in the 1930s.

Further upstream again is Lot 1 of Section 134, comprising 8 acres 1 rood, and bounded by Churchill, Lennox and North Streets and the river. Prior to its acquisition by R.M. Hyne in December 1881, it was owned by Thomas Walker (1804–86)<sup>28</sup>. Hyne immediately subdivided the property, giving the estate the name Point Lookout after an early outlook<sup>29</sup> for first sighting the slow up-river passage of ships bound for the original settlement. It became Maryborough’s best residential address. Elizabeth Street, parallel to the river through the centre of the estate, was named for Hyne’s wife who died in child-birth in 1879.<sup>30</sup> About half the subdivisions were sold in February 1882, including Subdivisions 1–2 on the corner of North and Elizabeth Streets to A.H. Wilson. The location was convenient for Wilson, being across North Street from the entrance to Wilson Hart’s new saw-mill. The site may have included a house.<sup>31</sup> In June 1882, he disposed of Subdivisions 1 and 2 to John Walker of the Union Foundry. The architect Willoughby Powell

(ca 1848–1920),<sup>32</sup> who had recently commenced practice in Maryborough,<sup>33</sup> immediately called tenders for a dwelling house for Walker.<sup>34</sup>

This house has been identified as *Riversleigh* (5 North Street). The result of the tender is not known, but it seems that it did not proceed, as the scalloped barges, paired gables and asymmetrical fenestration of the house are quite unlike Powell's work at that time and appears to be of an earlier date. In 1874, the manager of the Bank of New South Wales, F.A. Forbes, was living in a house called *Riversleigh*<sup>35</sup> so it is likely that there was an existing house leased to the Bank of New South Wales as a residence for its local manager.<sup>36</sup> The bank occupied modest, one-storey premises until 1877 when new two-storey premises were built with accommodation for the manager on the first floor on the corner of Wharf and Richmond Streets.<sup>37</sup> In 1883, Powell again called tenders for the removal and re-erection of *Riversleigh*,<sup>38</sup> moving it from Subdivision 2 to its present location close to the North Street frontage. After John Walker tried unsuccessfully to sell *Riversleigh* in 1886<sup>39</sup>, he retained it until 1892, when it was transferred to James Ferguson Wood, Walker's founding partner in the Union Foundry, who lived there until his death in 1908.<sup>40</sup>

Nearby is a house designed by Powell, the grandly named but not obviously interesting *Philadelphia Villa* (15 North Street), built as a Maryborough residence for a Gympie mining manager, Philip Heckscher, in 1884.<sup>41</sup> Powell was also responsible for a memorable timber mortuary chapel (1883),<sup>42</sup> which was set at the intersection of two tree-lined avenues in a garden notable for its roses. The 60-acre site was beautified by the long-term sexton Harry Hansen,<sup>43</sup> whose roses competed successfully against those of A.H. Wilson. Powell's best-known house in Maryborough is *Baddow* (1883).<sup>44</sup>

A more important architect to open an office at Maryborough in 1882 was F.D.G. Stanley (1839–97),<sup>45</sup> the former Colonial Architect, but his reception was not initially positive. After it was announced that Stanley was to design Queensland National Banks for both Brisbane and Maryborough, the *Maryborough Chronicle* reprinted a report that hoped that Stanley would be more successful with his banks 'than he generally is with churches and court houses and other ugly monuments to his skill which abound in the colony'.<sup>46</sup> In 1882–84, Stanley was represented by his brother-in-law, the architect Walter Morris Eyre (1858–1920).<sup>47</sup> Clerk of works for some of his Maryborough buildings was William Devon (?–1897).<sup>48</sup> Despite the *Chronicle's* criticism, Stanley repeated his domination of the 1870s with a new generation of commercial buildings and houses, which by the mid-1880s made Maryborough *his* town.

When John Eaton of *Rosehill* retired to Teebar in 1877, he replaced *Rosehill* as his Maryborough town house with a new residence, *Clarendon House* (1882),<sup>49</sup> more conveniently located and overlooking the Botanic Gardens.<sup>50</sup> In September 1882, Stanley's architect brother-in-law, Walter Morris Eyre (1858–1920), acting for Stanley, called tenders for the purchase and removal of cottages on the site, and for the erection of a two-storey timber building.<sup>51</sup> *Clarendon House* was well finished, with the frame sheeted inside and out, and with verandahs to the façade and sides of both floors. The verandah curtain is notable as being unusually plain with a flat soffit, shouldered on the cap mouldings of the fine timber columns. The house was often leased, including to the Bank of Australasia for its manager.<sup>52</sup> In the 1920s, *Clarendon House* was dismantled, reconstructed at Hervey Bay and replaced by the Maryborough Club.<sup>53</sup> The picket fence to the present parking





(Colour online) Baddow House. *Unknown source.*



Clarendon House. *Courtesy State Library of Queensland, JOL 97695.*

lot (dating from the Maryborough Club) is more elaborate than Stanley's simple original.

When Wilson, Hart and Batholomew built their saw-mill at Maryborough in 1866, it was located opposite the town at Granville, a disadvantage that was compounded after completion of the Gympie railway in August 1881.<sup>54</sup> Two months later, Wilson-Hart's only partly insured saw-mill was destroyed in a fire.<sup>55</sup> In March 1882, a replacement saw-mill opened<sup>56</sup> on the higher, flood-free, opposite bank where it also had access to the recently completed railway.<sup>57</sup> Both proprietors

followed, acquiring river-front sites for new residences just downstream from their new mill. Hart purchased land in Elizabeth Street<sup>58</sup> in February 1882, not long before Stanley opened his office with Eyre in charge. In September 1883, Eyre called tenders for a villa residence for Robert Hart.<sup>59</sup> Less elaborate than it might have been but for the fire, *Fairview* (15 Elizabeth Street) was a substantial, low-set, box-roofed bungalow. Hart died at *Fairview* in 1922, and the house remained in his family until after the death of his unmarried daughter, Agnes, in 1960.<sup>60</sup>

Andrew Heron Wilson was residing at Canning Park, Granville when Wilson-Hart's saw-mill was destroyed. Like the saw-mill and his partner, Wilson relocated to the town side of the river. After purchasing two quarter-acre subdivisions in Lot 134<sup>61</sup> just downstream from the new mill, Wilson instead acquired *Douneville* in May 1882 on a much larger site (Lot 1 in Section 147) in John Street, further downstream from Point Lookout,<sup>62</sup> when it was sold by Peter Graham.<sup>63</sup> Financially the fire and saw-mill reconstruction did not affect Wilson greatly, and he promptly made changes to the recently redecorated *Douneville*, transforming the dwelling with large extensions, a gatekeeper's lodge and a cellar. Wilson renamed the house *Doon Villa*. As for his partner's residence, *Fairview*, the architect for the additions was almost certainly F.D.G. Stanley, with Stanley's clerk of works, William Devon, overseeing the work. In 1888, Wilson acquired a further 8 acres (Lot 2 of Section 147), adjacent to *Doon Villa* on the upstream side. In 1902, he also acquired *Dalhousie* on the downstream side. By 1895 *Doon Villa* was described as

a large and comfortable habitation . . . most complete in every department . . . the ornamentations and internal decorations in the drawing room and dining room [and] spacious halls could not be surpassed, if equalled, even in the metropolises. The notable garden included two glass-covered conservatories, bush-houses and an aviary, as well as extensive stabling and outbuildings.<sup>64</sup>

The glazed frieze of the principal river façade, and what appears to have been an accessible roof, were very unusual.<sup>65</sup> The price Wilson paid in 1882 for what was described as 'a splendid residence' with 10 acres of land on the river was £3500. Seventy years later, when the much-enlarged house, 'one of the outstanding old homes in Queensland . . . combining old-fashioned charm with modernity' on 13 acres, was sold, only £3600 was asked.<sup>66</sup> *Doon Villa* was demolished in 1964.

*Green Gables*<sup>67</sup> and *Mistly* are examples of houses from the late 1880s, when they were built for leasing by the Maryborough Town and Suburban Provident Building and Investment Society. It is likely that the architect was F.D.G. Stanley. When the Society acquired the site in January 1887,<sup>68</sup> Stanley was regularly visiting Maryborough about the new Fire Brigade Station<sup>69</sup> in Adelaide St, despite having closed his branch office by this time. The houses are comparable to work in Stanley's Brisbane office.<sup>70</sup>

Other architects who worked at Maryborough in the nineteenth century<sup>71</sup> include the precocious Victor Carandini (ca 1861–97),<sup>72</sup> architect for the remarkable mannerist Royal Bank in Kent St and the Post Office Hotel,<sup>73</sup> both dated 1889. Any detached dwellings Carandini designed for Maryborough are unknown. James Robertson (ca 1832–1907),<sup>74</sup> a long-term resident of Maryborough (and nearby Torbanlea), whose varied business interests included architecture and coal mining, is an exception. His residence, *Straun* (331 Lennox St), survives but was substantially renovated about ten years ago. After he sold his mining interests in 1888,



Doon Villa, 2011. Courtesy Glenn R. Cooke.



Green Gables, 2011. Courtesy Glenn R. Cooke.

Robertson purchased Lot 1 of Section 147, a 7-acre site on the downstream side of Woodstock Street between John Street and the Mary River, and next door, on the upstream side, to *Doon Villa*. After travelling overseas, Robertson and his wife Margaret built *Straun* as their town house. After 1910, the land was subdivided into quarter-acre allotments.

When Wilson moved across the river to *Douneville*, he brought his ‘pot-plant house’ from Canning Park, calling tenders in May 1882 for dismantling and

re-erecting the 100 × 30 foot structure<sup>75</sup>. Wilson's pot-plant houses were not unusual in nineteenth-century Maryborough, but Wilson's was more extensive than most. Even modest houses had often extensive bush or shade houses, which appear in the background of photographs.<sup>76</sup> At the Farmers and Planters Show of 1870, a model of a summer house was exhibited – 'a miniature Eden in its embowerment of tiny shrubbery'.<sup>77</sup> At the 1885 Maryborough Show, a prize of one guinea was offered for such a model of a bush house suitable for a farm or villa residence, to cost not more than £25.<sup>78</sup> Their popularity conforms to the general pattern in Australia, but it is hard not to think that shade houses and the extensive use of creepers on trellises<sup>79</sup> were, in part, nostalgic for the disappearing rainforest scrubs. What remained of the scrubs were pillaged for specimens well into the twentieth century.<sup>80</sup>

The gardens of *Doon Villa* and large houses were maintained with professional help. The number of professional gardeners in late nineteenth-century Maryborough was probably not unusual – there were seventeen in 1889.<sup>81</sup> One gardener, nurseryman and seedsman was John Cheyne (ca 1819–87), who lived initially at *Baddow* where he worked for E.T. Aldridge, then nearby at *The Grove* in Queen Street before he cultivated 40 acres of rough and dense scrub across the river as the Willow Glen Pleasure Garden.<sup>82</sup> Like most such developments, it was less financially successful than Cheyne hoped, or others thought was his due.<sup>83</sup> The subsequent occupants of *The Grove* were the engineer Charles Lambert Depree and his wife Ella, who continued Cheyne's garden, sharing prizes for her flowers and foliage at the Maryborough Shows in 1882 and 1883<sup>84</sup> with the better resourced A.H. Wilson (*Doon Villa*), P. Ramsay (*Dalhousie*), and E.B.C. Corser (*Eskdale*).

Two of Maryborough's best known houses were built after economic conditions in Queensland deteriorated in the 1890s. The first is *Ilfracombe* (335 Lennox Street), which was built on the upstream half of *Doon Villa*'s site (on Lot 3 of Section 174) by A.H. Wilson for his sister-in-law, and was originally called *Blairholme*. The architect is not known, but it was probably William Devon, F.D.G. Stanley's former clerk of works at Maryborough (or even Stanley himself, with Devon supervising). In the 1890s, Devon returned to Maryborough and practised as a clerk of works and architect until his death in February 1897. *Ilfracombe* is obviously related to *Doon Villa* and *Green Gables/Mistly* in its style and details – in particular the continuous shade provided to the bay windows. The same element occurs at *Shafston House* in Brisbane, which was extended by Stanley for the Fosters in 1883–84.

Although predating *Ilfracombe* by a couple of years, *Oonooraba* (53 Pallas Street) was architecturally more up to date. It was designed by G.H.M. Addison (1856–1922) in about 1892 for a solicitor, James Stafford, then mayor of Maryborough. Addison's arrival at Brisbane in 1886 had a major impact on architecture, as he introduced more formal complexity and material richness as well as more elaborate interiors to his designs. His timber houses, such as *Oonooraba* are simpler compositions than those of brick. Like A.H. Wilson, James Stafford was greatly interested in his garden and employed F.W. Turley as his gardener. The completion of *Oonooraba* coincided with the introduction of the chrysanthemum to Queensland. Stafford soon triumphed as an exhibitor of chrysanthemums at annual Queensland Horticultural Society Exhibitions in Brisbane. Queensland was not left out of the Western Hemisphere's late nineteenth-century fascination with Japan. A.H. Wilson of *Doon Villa* also entered these exhibitions, with comparable



Ilfracombe, 2011. Courtesy Glenn R. Cooke.

success. In the mid-1890s, Maryborough was the undesignated ‘chrysanthemum capital’ of Queensland.

Reverting momentarily to brickwork, two adjoining buildings built in 1900 near the centre of Maryborough – the new Customs House and, adjacent to it, the deferential but palatial Quarters for the Collector of Customs, Richmond and Wharf Streets – marked another architectural epoch. Built of red brick and rough-cast render with a terracotta tiled roof, they are Federation-style buildings of exceptional quality. The plans were drawn in the Queensland Government Architect’s office by G.D. Payne (1849–1916).<sup>85</sup> The Customs House is similar to the Court House at Wagga Wagga (1900), designed by George Oakeshott when working for the New South Wales Government Architect. Both he and Payne were inaugural Vice-Presidents, of the Architectural Association of Sydney, and it seems likely that Payne brought this vocabulary (and perhaps a set of the plans) to Brisbane in 1898. (As a chauvinistic Queenslander, I may assert that Payne’s elegantly sited Customs House and Quarters at Maryborough – another is at Mackay – are superior to Oakeshott’s distinguished precedents.)

*Ellen Lawless House*, built ca 1910 on the corner of Sussex and Bazaar Streets at the opposite (river) end of the same block as *Clarendon House*, was a town house for a grazier retired from *Boobyjan Station*.<sup>86</sup> In the late nineteenth and early twentieth centuries, more development occurred on the Burnett than the Mary, inducing architects to practise at Bundaberg rather than Maryborough. Three architects, F.H. Faircloth,<sup>87</sup> H.F.W. Palmer (1888–1972)<sup>88</sup> and P.O.E. Hawkes,<sup>89</sup> were important in the Wide Bay/Burnett in the first half of the twentieth century. The earliest was Faircloth, who was born at Maryborough in 1870. He was articled to a Bundaberg architect Anton Hettrich and worked in Melbourne in 1892–93



(Colour online) Oonoraba, 2011. Courtesy Glenn R. Cooke.



(Colour online) Customs House. Courtesy State Library of Queensland.

before establishing a practice at Bundaberg in 1893, where he worked until his death in 1925. *Ellen Lawless's* architect is thought to be Faircloth, due to its similarity to the homestead, *Barambah*, south of Booubyjan at Goomeri. Faircloth called for tenders for the erection of *Barambah* in October 1905.<sup>90</sup> The design of the oblique



Ellen Lawless House. Courtesy State Library of Queensland, JOL 165007.

corner elements and the open-bed gables are typical of his work. The arched and circular verandah in-filled with battens was influential, but Mrs Lawless occupied the house for only a short time before it was sold to the first of a succession of doctors. It has since been demolished.

Harry Watson, a dentist, purchased the site on the corner of John and Churchill Streets, which may have included a house, in September 1914. *Glenolive* was named for his wife, Olive Bollman,<sup>91</sup> and is now one of Maryborough's most prominent houses as the distinctive polygonal porch – a music room – and other sections to the rear of the house were added in the 1920s.<sup>92</sup> Its architectural provenance is unknown, but various houses share similar features,<sup>93</sup> such as the projecting fret-cut pedimented entry.

F.H. Faircloth and P.O.E. Hawkes were two of the leading architects in the Wide Bay Burnett in the early twentieth century. Less is known of the third, the Maryborough-born H.F.W. Palmer. He is probably a grandson of a pioneer of the district and was articled to the leading Melbourne architects, Klingender & Alsop.<sup>94</sup> In 1908, when both Hawkes and Palmer were working for Klingender & Alsop, they may have decided to practise together in the Wide Bay Burnett district. After Hawkes came to Queensland in 1909, he worked briefly for the Works Department before commencing practice at Bundaberg. Palmer practised at Maryborough after he returned there in 1911 and worked in partnership during the period 1914–17. Palmer's work is not yet identified – might he be responsible for Watson's house and similar dwellings?

Nos. 356–360 Albert Street<sup>95</sup> are two modest houses, of which I think that No 356 (the house on the left) is earlier – stylistically at least.<sup>96</sup> It may have been built speculatively for Thomas Miller, a miner of Mount Morgan who purchased the three allotments<sup>97</sup> in 1895, or Daniel O'Neill who owned them from 1900. Twenty-five years ago, I tried to relate an apparent popularity in Gympie for ogee profiled verandah roofs and a distinctive colour preference to H.W. Durietz (1831–1908),<sup>98</sup> an architect who dominated architectural practice there for more than 30 years. After the railway between Maryborough and Gympie opened, Durietz opened a branch office at Maryborough in 1882. I anticipated that Durietz would prove to be a good example of what were described in 1975 as regional variations, but which I had come to believe were better understood as the work of individual designers. I was unsuccessful – not necessarily because the hypothesis was wrong, but due to the difficulty of identifying the designers of individual houses where plans or building records survive. This is often the case. The ogee roof and general proportions of No. 356 are comparable to *Wendouree*,<sup>99</sup> built at Gympie in 1896, which is likely to be by Durietz.



Glenolive, 5 Churchill Street, 2011. Courtesy Glenn R. Cooke.



356 Albert St. Courtesy State Library of Queensland, JOL 167399.

Few theses have been written on regional architects, but one at the University of Queensland on P.O.E. Hawkes (1987) was written by Sue Hug. Her hypothesis proposes that Maryborough houses with gabled-hip box-roofs, and with arched verandah curtains in-filled with vertical battens (such as 360 Albert Street), were the work of Hawkes. The earliest works cited in the thesis are at Bundaberg from 1912 (three years after Hawkes was in practice there) and for Maryborough from





(Colour online) 58–60 Churchill Street. Courtesy Don Watson.

1914 where Hawkes and Palmer were in partnership until 1917, with Palmer as resident partner. Work at Maryborough was identified by indexing the *Maryborough Chronicle* for tender notices after World War I, and from 1924 there is a Building Register for Maryborough with applications for building approval. It is more informative (but I do not know whether architects are identified). In the case of No. 360, it is inconclusive; however, I think it was built for John O'Brien who purchased the site in 1918.<sup>100</sup> Hawkes, or Hawkes and Palmer, may be the architect.

More conclusive evidence in support of the Hawkes hypothesis comes from 58–60 Churchill Street; these were two houses for which Hawkes called tenders in January 1920,<sup>101</sup> and which are listed but not illustrated in Hug's thesis (cat. no. 1920/2). In this instance, the tender notice also identified a client – William H. Graham. Using Google Maps, it was easy to pick the pair (from their roof plans), and a title search<sup>102</sup> confirmed ownership of the land by William Henry Graham. Nos 58 and 60 are both high-set, with a vented gabled-hipped box roof, and an asymmetrical gable with bay window, as well as a smaller, oblique gable above a corner bay window in the principal room. Both gable projections are open-bedded. The intact verandah curtain of No. 58 has cap mouldings, and large and smaller radius arched brackets in-filled with a regular pattern of vertical battens. (These may be typical of Hawkes's early work.) No 58 is intact, but the verandah of No. 60 has been enclosed, and neither house has its original colour scheme. In Maryborough, the preference was for oiled sawn weatherboards with white painted trims. Sometimes dressed and painted chamber-boards were used for the principal façade with the other elevations stained. The three allotments were re-subdivided as two in 1931, when 60 was sold. *Laurelholme*, 20 Churchill Street and 29 North Street<sup>103</sup> may be other examples of Hawkes's battened verandah curtains.

No. 296 Lennox Street includes elements typical of dwellings built at Maryborough from about 1900 to 1930. It may have been built in a number of stages – as a simple house built for Herbert Nicholson after his marriage to Minnie Murray in 1902;<sup>104</sup> its enlargement or replacement by a more substantial dwelling, including the oblique addition to the main roof and verandah after the house was purchased by Edith and David Weir in 1918; with further additions including the projecting gable on the principal façade, possibly added after its sale to Andrew Melville Horsburgh in 1928.



(Colour online) 296 Lennox Street, 2011. Courtesy Glenn R. Cooke.

Hawkes was associated with the post-World War I War Service Homes program, and called tenders for various unidentified houses. Whether he was responsible for their design or used standard plans is not known. A major pre-war provider of houses from 1909 was the Queensland Government State Advances Corporation. Government job-creation policies during the Depression and the relative prosperity of the sugar industry meant that Maryborough (and its architects) fared better than towns in the southern states. Although the number of jobs Hawkes tendered was down from the 1920s, he was still relatively busy. During the Depression, in order to create employment, the Corporation ran a Building Revival Scheme that included making funds available for extensions. A house said to have been in Ellena Street<sup>105</sup> may be an example of such ‘building revival’. It was originally built in 1925, but typically was unrecognizable after it was extended in the 1930s.

An equally widespread transformation occurred in the 1930s with 9 Elizabeth Street,<sup>106</sup> which had a somewhat longer history. In December 1881, Point Lookout<sup>107</sup> was acquired by R.M. Hyne. When he subdivided the estate, Hyne retained Subdivisions 6 and 7, on which he built his modest residence, next to Robert Hart’s residence, *Fairview*. Hyne’s architect was probably F.D.G. Stanley or a member of Stanley’s staff.<sup>108</sup> After Hyne’s death in 1902, the house was transferred to his eldest son, Henry James Hyne (who had married the girl next door, Robert Hart’s eldest daughter, Jessie, in 1895). The house was sold in 1931 and again in 1935 to Ruth and Adrian Anderson, for whom Hawkes transformed it into a high-set, tiled-roof, art-and-crafts mansion.<sup>109</sup>

Hawkes’ most elaborate new residence was probably *Carinya*,<sup>110</sup> at 322 Lennox Street, designed in 1933 for a well-off hotelier Herb Williams, on the corner of Woodstock Street. Tenders were called in May (at both Brisbane and Maryborough) for alternative prices for wood, brick or concrete construction. The successful



9 Elizabeth Street, 2011. Courtesy Graham Hesse.

tenderer was Marbarete Co from Brisbane for brick,<sup>111</sup> with a terracotta tiled roof. It combines elements of the Californian bungalow with arts and crafts and came complete with sculptured kookaburras perched on ledges to the chimney shaft.

By this time, the city's major houses were not always designed by an architect with a Maryborough office. An instance is the Brisbane architect Horace Driver (1902–82), who is the subject of a thesis by Andrew Gildea.<sup>112</sup> After Driver trained and worked in Brisbane, he worked in San Francisco and Chicago before studying from 1927 at the Beaux-Arts Institute of Design in New York. The Institute offered courses in architecture, sculpture and mural painting, and Driver received a medal as best student in 1930 before he returned to Brisbane. Gildea identified two Maryborough houses.<sup>113</sup> Michael Kennedy has discovered an additional unidentified house,<sup>114</sup> and it is likely that Driver was the architect for 3 Churchill Street. It is a story passed down through its owners, but the claim can be reinforced by a circumstantial case as the house was built in about 1936<sup>115</sup> for Ivy Beresford, wife of a Maryborough chemist/dentist. She was the widow of John Francis Webster (1891–1922) of a famous bakery/café family in Brisbane, and a younger brother of James David Webster, for whom Driver designed Linden-lea at 40 Archer St, Toowong.

Driver, like many of his Brisbane colleagues was adept at designing in various styles. No. 3 Churchill Street is slightly Mediterranean – unlike Driver's better known houses in the English Domestic Revival style of which *Riverview*, 6 North Street, is a good example. Like *Carinya*, *Riverview* (which abuts the Brolga Theatre) was designed for Herb Williams, who had it built in 1938 for his then-unmarried daughter, Alice. Rather than commission Hawkes, who designed *Carinya*, Williams chose the newcomer and more up-to-date Driver. In Maryborough, design expectations had been raised and Williams would have been well pleased with his decision. *Riverview* is picturesque and very stylish.

## Conclusion

After World War II, with less timber available, its usage was reduced by substituting sheet materials for linings and brick veneer as cladding. In any case, for



(Colour online) Riverview, 2011. Courtesy Glenn R. Cooke

Maryborough relatively few new houses were required. The huffing and puffing of a big bad wolf was not necessary to blow houses of sticks away. The clearing of the pine scrubs and hardwood forests achieved the same result, if taking much longer. In another gradual way, the houses were also disappearing. Almost from the time timber houses in Queensland are finished, there is a progressive and seemingly inevitable loss of material as timber details are simplified or removed when maintenance is carried out.<sup>116</sup> Some detail is reinvented, mostly in stereotypical form, but more often it has gone for good – followed often enough by the all too easily demolished timber buildings themselves. They are a legacy to be treasured.

## Acknowledgements

Thanks to Louise Denoon (Queensland State Library), Kaye Nardella (Museum of Mapping and Surveying), Sue Hug, Andrew Gildea, Jan Downman (Maryborough) and Glenn R. Cooke (AGHS).

## Endnotes

- 1 Andrew Petrie (1798–1872) was Clerk of Works at the Moreton Bay Penal Settlement and occasional explorer. When the settlement was opened to free settlers, Petrie stayed on. See AA Morrison, ‘Petrie, Andrew (1798–1872)’, *Australian Dictionary of Biography*, Vol. 2, 325–6, <http://adb.anu.edu.au>. Accessed 20 April 2012. ‘In 1842 with a small party in a boat he discovered the Mary River and brought back to the settlement two “wild white men”, James Davis or “Duramboi” and David Bracewell or “Wandi”’.
- 2 *Sydney Gazette and New South Wales Advertiser*, 25 June 1842: 2
- 3 Miles Lewis, *Victorian Primitive* (Melbourne: Greenhouse, 1977).
- 4 ‘The Cotton Plantation of Townsville, Logan River’, *Queenslander*, 17 November 1866: 7: ‘There is ... a large new building, 60 feet by 40, divided into two rooms ... The

building is built of weatherboard, and covered with grass . . . Across the end of this run the ginning sheds or rather houses, built of galvanised iron and covered with grass.' The grass is also referred to as *thatch*.

- 5 For example, Hambledon House near Cairns. John Oxley Library Photograph APU 25/41.
- 6 'The Value of Swamps in Australia', *Brisbane Courier*, 29 December 1865: 4, reprinted from Melbourne *Argus*, 10 December 1866): 'The report of the professional board, which was appointed to examine into the advisability of dispensing with various swamps, for which such numerous proposals of reclamation have been lately made, advises, we see, the exception of a long list of marshes from the reclaiming process; and the general tenor of the report abundantly confirms the impression that any extensive drainage of our water covered "waste lands" would be productive of very dangerous consequences.'
- 7 Don Watson, 'Clearing the Scrubs of South-East Queensland', in K.J. Frawley and N. Semple (eds), *Australia's Ever Changing Forests Proceedings of the First National Conference on Australian Forest History* (Canberra: ANU, 1988), 365–92.
- 8 For example, Cunningham Report, 26.6.1829 [at Mount Davidson] in J.G. Steele, *The Explorers of the Moreton Bay District 1770–1830* (Brisbane: University of Queensland Press, 1972), 320.
- 9 Watson 'Clearing the Scrubs', 376.
- 10 *Maryborough Chronicle*, 15 March 1870: 2.
- 11 The coincidence was the subject of a lecture I gave at the University of Queensland in 2009: 'Was Queensland Architecture Changed on 3<sup>rd</sup> August 1865?'
- 12 Designed by George Negus (1836–1908, builder and railway carriage contractor) in 1895. See G.E. Loyau, *The History of Maryborough and Wide Bay and Burnett Districts from the Year 1850 to 1895* (Brisbane : Pole, Outridge & Co., 1897), ill. 155, 307.
- 13 The architect Hugo Durietz witnessed the early decay of outside studded schools built at Gympie, which led to exposed walls being protected by verandahs or sheeted externally. See entry for Hugo Wilhelm Durietz (1831–1908) in D. Watson and J. McKay, *A Directory of Queensland Architects to 1940* (Brisbane: University of Queensland Library, 1984), 57–9.
- 14 Including Albert and Central Schools, Maryborough. See entry for Robert Ferguson (1840–1906) in Watson and McKay, *A Directory of Queensland Architects*, 67–8. The Teacher's Residence of 1881–82 survives at the Central School – see Queensland Heritage Register 601264.
- 15 The structural performance of the unbraced partition frame (post and rails sheeted with vertical T&G boarding), which was ubiquitous in the early twentieth century, proved superior to the various earlier forms of braced frames, which concentrated structural loads at the joints causing the frame to fail. In the partition frame, the lining acted as a membrane to brace the frame. See Timothy Shane O'Donnell, 'The Fassifern Connection: Russell Hall and the Exposed Stud Frame', BArch thesis, University of Queensland, 1897.
- 16 CSIRO, *Preliminary Survey of the Heavy Clay Industry in Southern Queensland* (Canberra: CSIRO, 1951).
- 17 Pedro Guedes (University of Queensland) says that the earliest instances of such raised buildings are Dutch.
- 18 Queensland Heritage Register ID 600706. Information on *Eskdale* is taken from the citation.
- 19 In 1861, Messrs Gladwell and Greathead arrived from Sydney steamer to establish a steam saw-mill on the banks of the Mary River (*Rockhampton Bulletin*, 3 August 1861: 2), but in October they were still awaiting the arrival of machinery (*Rockhampton Bulletin*, 26 October 1861: 3). Their Union Steam Saw-mills commenced cutting in December

- (*Maryborough Chronicle*, 19 December 1861: 2). In June 1862, plans were announced for a second mill (*Courier*, 14 June 1862: 2) and William Pettigrew purchased a site at Dundathu for his saw-mill (*Courier*, 29 August 1862: 4). Considerable damage resulted from floods in February 1863. A fourth mill was announced in July 1863 (*Maryborough Chronicle*, 23 July 1863: 2).
- 20 A hipped roof continuous over the core of the building and its perimeter verandah is called a bungalow roof. Where a verandah was roofed separately to the core of a dwelling, it was called a box roof.
  - 21 For example, *Rosalie Villa*, North Quay and Makerston Street, Brisbane (1865), illustrated in Watson & McKay (1994) 12
  - 22 Including the paired columns and label moulding, as well as the slight naivety. See D. Watson and J. McKay, *Queensland Architects of the 19th Century: A Biographical Dictionary* (Brisbane: Queensland Museum, 1994), 67–8.
  - 23 The Hockleys purchased the house in January 1890.
  - 24 Aston was also architect in 1879 for a ten-roomed house for J.V. Williams at 16–18 Churchill Street (Lot 6, Section 135). See Watson and McKay, *Queensland Architects of the 19th Century*, 8. Like *Glenlinden*, Williams' house seems to have been raised 'with basement accommodation for washing, harness room, etc.' (*Maryborough Chronicle*, 19 January 1882: 3).
  - 25 *Maryborough Chronicle*, 17 May 1882: 2. The distant prominence is not particularly informative.
  - 26 *Queenslander*, 19 May 1883: 792.
  - 27 *Queenslander*, 18 February 1893: 324.
  - 28 Application 5217, *Real Property Act* of 1861. Walker was a Sydney merchant, banker and benefactor who was also a director of the Australian Steam Navigation Co. and President of the Bank of New South Wales from 1869–86.
  - 29 Said to be at Churchill Street.
  - 30 *Brisbane Courier*, 13 June 1879: 2.
  - 31 Prior to the purchase of Lot 1 of Section 134 by R.M. Hyne, it was owned by Thomas Walker (1804–1886), merchant, banker and benefactor. Walker was also a director of the Australian Steam Navigation Co. and President of the Bank of New South Wales from 1869–86. In 1874 a house called *Riversleigh* was occupied by F.A. Forbes, manager of the Bank of NSW (*Brisbane Courier*, 24 October 1874: 4). It would not have been required after 1877 when the bank built new two-storey premises at the corner of Richmond and Wharf Streets with accommodation for the manager on the first floor.
  - 32 See Watson and McKay, *Queensland Architects of the 19th Century*, 146–8.
  - 33 *Maryborough Chronicle*, 29 April 1882: 2.
  - 34 *Maryborough Chronicle*, 17 June 1882: 1.
  - 35 *Brisbane Courier*, 24 October 1874: 4.
  - 36 The Maryborough historian, Jan Downman, says that a house was built ca 1870.
  - 37 Maryborough Heritage Centre, 164 Richmond St (Queensland Heritage Register ID 600711). The architect is thought to be James Cowlshaw (1834–1929), possibly based on a design by the Sydney architect G.A. Mansfield (1834–1908).
  - 38 Information from Jan Downman.
  - 39 *Maryborough Chronicle*, 22 November 1886: 4. It was described as the best site for a private house at Maryborough, with a garden well laid out with ornamental scrubs. There is no mention of the house as being recently constructed – only that it was in good order.

- 40 Certificate of Title 63283, Vol. 430 Folio 13.
- 41 *Maryborough Chronicle*, 21 June 1884, 1. The unusual (but not unique) windows in the box roof may be original.
- 42 *Maryborough Chronicle*, 3 October 1883: 1.
- 43 *Brisbane Courier*, 3 January 1924: 7. Harry Nicholas Hansen (?–1948).
- 44 Tenders were called by Powell for a two-storey brick villa residence in July 1883 (*Maryborough Chronicle*, 21 July 1883: 1).
- 45 Watson and McKay, *Queensland Architects of the 19th Century*, 166–78.
- 46 *Maryborough Chronicle*, 13 January 1881: 2.
- 47 Watson and McKay, *Queensland Architects of the 19th Century*, 63–5.
- 48 Watson & McKay, *Queensland Architects of the 19th Century*, 54.
- 49 John Oxley Library Negative 97695.
- 50 Allotment 11 of Section 84 (Certificate of Title 79166, Vol. 538 Folio 156).
- 51 *Maryborough Chronicle*, 6 September 1882: 1.
- 52 *Brisbane Courier*, 29 September 1902: 12.
- 53 In turn, the club was replaced by the Fraser Coast TESS (Training Employment Support Services).
- 54 *Brisbane Courier*, 9 August 1881: 3.
- 55 *Brisbane Courier*, 22 October 1881: 4.
- 56 *Morning Bulletin* (Rockhampton), 23 March 1882: 2.
- 57 The site of the saw mill is now occupied by the Brolga Theatre.
- 58 Subdivisions 8 and 9 of Lot 1 of Section 134, purchased from R.M. Hyne (Certificates of title: 78322 (Vol. 417, Folio 236) and 78319 (Vol. 417, Folio 237)).
- 59 *Maryborough Chronicle*, 25 September 1883: 1.
- 60 Death certificate reference no. 1960/C2238.
- 61 Lots 1 and 2, Section 134, Certificate of Title No. 60817, Vol. 413, Folio 57, 1 February 1882.
- 62 Lot 3 of Section 147 (Certificate of Title 66664, Vol. 454, Folio 144, 30.3.1883; Lot 2 of Section 147. Certificate of Title 127001, Vol. 800, Folio 241
- 63 Peter Graham was a pioneering Gympie storekeeper and Mount Perry Copper mining investor who had been declared insolvent in 1878 (*Brisbane Courier*, 18 October 1878: 1). He was later charged but acquitted of fraudulent insolvency (*Brisbane Courier*, 25 April 1879: 3). By 1880, he was working as a labour agent at Maryborough (*Queenslander*, 2 October 1880: 420). He still had funds to paint and decorate *Douneville* before selling it (*Maryborough Chronicle*, 1 September 1881: 3). No photograph of *Douneville* was found at the John Oxley Library.
- 64 Loyau, *The History of Maryborough*, 15–17.
- 65 John Oxley Library (JOL) Negative 145109 was the only photograph found.
- 66 *Morning Bulletin* (Rockhampton), 28 January 1953: 6.
- 67 It is not known when No. 22 was first called *Green Gables*, but it was probably named after L.M. Montgomery's 1908 book or the silent movie, which was shown at Maryborough in 1922.
- 68 Allotment 19 of Section 87. Certificate of Title 14934 (Vol. 114, Folio 204). The site was subdivided in 1911 into Subdivision 1 (22 North St, *Green Gables*) and Subdivision 2 (20 North Street, *Mistly*).

- 69 Stanley's plans were considered in December 1886 (*Maryborough Chronicle*, 9 December 1886: 2). Tenders were called in January (*Maryborough Chronicle*, 12 January 1887) and he visited Maryborough to confer with the board and Henry Neale, the successful tenderer in April (*Maryborough Chronicle*, 26 April 1887: 2). He was present at the laying of the foundation stone on 29 June (*Maryborough Chronicle*, 30 June 1887: 3) and for completion of the building (*Maryborough Chronicle*, 13 January 1888: 2).
- 70 Including *Northam* (1886) and *Erneton* (1887) – see Watson and McKay, *Queensland Architects of the 19th Century*, 175–6.
- 71 Watson and McKay, *Queensland Architects of the 19th Century*, 225–7.
- 72 Watson and McKay, *Queensland Architects of the 19th Century*, 30.
- 73 Queensland Heritage Register IDs 600691 and 600699.
- 74 Watson and McKay, *Queensland Architects of the 19th Century*, 154.
- 75 *Maryborough Chronicle*, 30 May 1882: 1.
- 76 For example, (first) *Baddow House* JOL Negative No. 54638; [Lennox St house] JOL Negative No. 67120.
- 77 *Queenslander*, 29 October 1870: 10.
- 78 *Maryborough Chronicle*, 15 August 1885: 3.
- 79 JOL Negatives 171397, 186487, 171396, 138752, 65361.
- 80 JOL Negative 145763.
- 81 The *Queensland Post Office Directory* (1889), 180–9 lists the following gardeners at Maryborough: James Bray, Cheapside; Thomas Brennan, Pallas St; John Croft, Sussex St; Charles Evans; Thomas Howe, Walker St; James Kelly, Saltwater Creek Rd; Frederick Lambert, Ann St; Henry Macklin, Cheapside; William Mitchell, Sussex St; Lewis Parke, Alice St; John Rooney, Alice St; Martin Seader, Lennox St; John Sewell, Richmond St; John Simpson, John St; J.R. Vanderwolfe, South St; Thomas Warner, Frederick St; John Winn, Ferry St. There is some overlap of gardeners with nurserymen: J. Cheyne, Bazaar St and The Glen, Tinana; W. Perry, Richmond St and Woodman's River Bank and J. Vanderwolfe, Ferry St; and seedsmen: J. Cheyne; W. Perry and D. Clarke .
- 82 The garden was described in 1887 as 'a recreation ground for picnics and private parties, fairly abounding with what is pleasurable and romantic both in nature and art'. Guests could spread themselves over the fresh green lawns or along the beautiful walks bordered by many sweet and familiar flowers. For luncheon, guests entered a fernery – a combination of a conservatory and plant house where fruit grown on the property were displayed and Cheyne's home brewed wines were sampled. There were lawn and croquet courts and numerous summer houses and seats, 'some in quaint and artistic shapes made of a rare kind of myrtle' (*Maryborough Chronicle*, 7 January 1887: 2; Loyau, *The History of Maryborough*, 285–6).
- 83 Loyau, *The History of Maryborough*, 285–6
- 84 *Maryborough Chronicle*, 19 February 1882: 3; *Queenslander*, 19 May 1883: 792.
- 85 Watson and McKay, *Queensland Architects of the 19th Century*, 139–41.
- 86 Queensland Heritage Register 600639. Ellen Lawless was the widow of Paul Lawless who, with his brother Clement, took up *Boobyjan* in the 1840s. *Boobyjan* is approximately due west of Maryborough in the Burnett River catchment.
- 87 Entry for Frederick Herbert Faircloth (1870–1925) in Watson and McKay, *Queensland Architects of the 19th Century*, 66.
- 88 Entry for Henry Francis Walter Palmer (1888–1972) in Watson and McKay, *A Directory of Queensland Architects to 1940*, 150.



- 89 Sue Hug, 'The Life and Works of P.O.E. Hawkes', BArch thesis, University of Queensland, 1987, and entry for Philip Olliver Ellard Hawkes in Watson and McKay, *A Directory of Queensland Architects to 1940*, 101.
- 90 *Brisbane Courier*, 7 October 1905, 8.
- 91 Marriage certificate 1912/C2374.
- 92 Jan Downman says that a Maryborough builder called Kaminski extended *Glenolive* in the 1920s.
- 93 For example, the Smith residence, Lower Kent St (JOL Negative 54522).
- 94 F.L. Klingender and R.H. Alsop, 1906–21. See George Tibbits, 'Alsop, Rodney Howard (1881–1932)', *Australian Dictionary of Biography*, 7, <http://adb.anu.edu.au/biography>. Accessed 20 May 2012.
- 95 JOL Negative 167399.
- 96 The advent of stylistic change is more dependable than its demise.
- 97 Allotments 6–8 of Section 46.
- 98 Watson and McKay, *A Directory of Queensland Architects to 1940*, 57–59. Elaine Brown has worked on Durietz more recently (*Gympie Times*, 10 February 2007 – not viewed).
- 99 1 Church Street, Gympie (now called the Jessie Witham Centre). *Wendouree* survived intact for 90 years in one family, but has now lost its ogee roof, belvedere and colour scheme.
- 100 Daniel O'Neill acquired Subdivision 7 in 1900 and Subdivision 8 in 1904. His sister Hannah acquired Subdivision 6 in 1911 and sold it to Daniel in 1918, when the properties were reconfigured as two. Both were immediately transferred to John O'Brien (Subdivision 8 and Resubdivision 1 of Subdivision 7) and his sister Anastasia Bradshaw (Subdivision 6 and Resubdivision 2 of Subdivision 7).
- 101 *Maryborough Chronicle*, 13 January 1920, cited in Catalogue 1920/2 in Hug, 'The Life and Works of P.O.E. Hawkes', 68.
- 102 Subdivisions 5–7 of Allotment 4 of Section 137.
- 103 John Oxley Library Negative 167410.
- 104 Certificate of Title 161575, Vol. 987, Folio 65.
- 105 Before and after photographs: JOL Negatives 164922 and 164971.
- 106 The conference program is incorrect in reporting that this house was built initially by Robert Hart. Hart never owned the land. Instead, in February 1882, he acquired Subdivisions 8 and 9 (15 Elizabeth Street), where he built *Fairview* in 1883.
- 107 See *Riversleigh* and *Fairview*.
- 108 W.M. Eyre or E.W. Russell, who replaced Eyre in Maryborough 1884–85, or the clerk of works, William Devon, who later undertook additions to Hyne's Royal Hotel.
- 109 Hawke's originals plans are held by the Maryborough Wide Bay and Burnett Historical Society.
- 110 *Carinya* was one of a fairly small number of residences in the pioneering study: Fiona Gardiner, *Significant Twentieth Century Architecture: Queensland* (Brisbane: Royal Australian Institute of Architects, Queensland Chapter, 1988), 284–5.
- 111 Gardiner, *Significant Twentieth Century Architecture*, 284–5; Hug, 'The Life and Works of P.O.E. Hawkes'.
- 112 See Andrew John Gildea, 'Horace George Driver: Architect 1902–1982 Beaux-arts to Our House', BArch thesis, University of Queensland, 1988.
- 113 *Riverview* and 327 Lennox Street for Mrs Horsborough (1948).

- 114 Tender of L.L. Davies accepted for a Maryborough residence (wood), July 1935, *Architecture and Building Journal of Queensland*; Michael Owen Kennedy, *Domestic Architecture in Queensland Between the Wars* (Sydney: UNSW Press, 1989), 176.
- 115 21 September 1936: Ivy Beresford, wife of James Quentin Beresford purchased Resubdivision 3 of Subdivision 33 of Lot 1 of Section 146.
- 116 Faircloth's *Barambah* homestead is an example. Despite being well cared for, the roof has been greatly simplified, as can be seen by comparing original and present-day photographs.