



A selection of the Henty Costume Collection on display in the *Fashion in the Age of Elegance 1840-1900* exhibition at Villa Alba, Kew, 2023. Photo: Kew Historical Society.

KEW HISTORICAL SOCIETY

SIGNIFICANCE ASSESSMENT

HENTY COSTUME COLLECTION

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PART I

EXECUTIVE SUMMARY

This significance assessment focusses solely on the Henty Costume Collection (HCC) which was donated to the Kew Historical Society (KHS) in 2023 by a descendant of the Henty family. It follows on from the broader collection-wide significance assessment (which had particular focus on the costumes and textiles, maps and pictures collections), funded through a Community Heritage Grant, and completed in 2018.¹ With the donation of the HCC, the KHS applied for a Community Heritage Grant in 2023 to undertake the current significance assessment of this well-provenanced collection of garments and accessories. The HCC assessment has been done in accordance with the recognised set of standardised criteria to assess significance as set out in the Collections Council of Australia's *Significance 2.0*.² Since the assessment relates solely to nineteenth and early-twentieth century dress and accessories, KHS engaged a historian with specialist knowledge in dress and Australian colonial society.

METHODOLOGY APPLIED TO ASSESS AND PRODUCE THE REPORT

- Consultation with KHS, the owners of the collection; Robert Baker, KHS archivist, Judith Scurfield, KHS curator, and Margaret Robinson, KHS volunteer.
- Use of catalogue records created by KHS for the HCC and other relevant items in the collection.
- Three visits were made to the KHS to view all the items in the HCC. Two earlier visits were made in April 2023 to view the items on display at Villa Alba. Information was also accessed through the KHS website and object records available online through Victorian Collections.
- Contextual research was undertaken into the Henty family history using published and unpublished sources. Broader contextual research was undertaken focussing on the colonisation of the Port Phillip District and colonial settler women.
- Collection-based research was conducted at the State Library of Victoria to access the extensive, unpublished Henty archives, this included ten research visits to the La Trobe Library Manuscripts collection to access original Henty documents, including letters and photographs.
- Research was made into similar collections to identify comparative items which either seen in person, accessed online or published in books. Integral to this were the research records made by the report writer while visiting costume collections in Victoria and interstate for a PhD thesis written on colonial Australian dress, and prior experience working with nineteenth century dress at the National Gallery of Victoria and Werribee Park. Costume collections reviewed were those held at Museums Victoria; National Gallery of Victoria; National Museum of Australia; Powerhouse Museum, Sydney; Museums of History NSW; Queen Victoria Museum & Art Gallery;

¹ Russell, Emma, & Alannah Croom. "Kew Historical Society Significance Assessment." Melbourne: HistoryAtWork, 2018.

² Russell, Roslyn, & Kylie Winkworth. *Significance 2.0: A Guide to Assessing the Significance of Collections*. Canberra: Collections Council of Australia, 2009.

Tasmanian Museum & Art Gallery; Narryna Heritage Museum; Hobart; Benalla Costume & Kelly Museum; Brighton Historical Society; Gold Museum, Ballarat; National Trust of Australia (Victoria); National Trust of Australia (NSW); Loel Thomson Costume Collection; The Cavalcade of History & Fashion, Sydney; Museums of History New South Wales; Queensland Museum; Migration Museum, Adelaide.

- Research was undertaken into individual items in the collection, checking dates, identifying comparative material and establishing historical and interpretative contexts.
- Consultation was conducted with historian, Dr Liz Rushen, and Deborah Tout-Smith, Senior Curator, Home & Community, History & Technology, Museums Victoria.
- Assessed significance of the HCC against the significance criteria as defined by the Collections Council of Australia in *Significance 2.0*.

SUMMARY DESCRIPTION OF THE ORGANISATION AND ITS COLLECTION

The Kew Historical Society was founded in 1958, and is one of the oldest continuing historical societies in Melbourne. The Society is affiliated with the Royal Historical Society of Victoria and the Australian Museums and Galleries Association. It co-operates with other historical societies and groups across the City of Boroondara through the Boroondara Historical Societies Association.³ The KHS' mission is "To stimulate our community's interest in the economic, social, cultural and environmental history and heritage of Kew and its environs."⁴ It collects items relating to the political, environmental, social and cultural history of the area formerly known as the City of Kew, and now incorporated within the City of Boroondara.⁵ The KHS relies on donations and over its more than sixty-year history it has assembled, cared for and makes accessible a collection that includes bound and unbound archives, audiovisual materials, books, costumes and textiles, maps, photographs and pictures. These are stored in the Kew Heritage Centre within the Kew Library and at the Kew Court House where they hold exhibitions and manage the oral history studio.⁶ In 2019 the KHS was declared by the Victorian Government a Class-B Place of Deposit for Government Records.

As outlined on its website, the purpose of the KHS is to:

- Provide a place where printed materials, photographs, publications and other objects which have significance to the history and heritage of Kew and its environs can be discovered, collected, studied, interpreted, preserved and displayed.
- Encourage the study, collection, preservation and exhibition of both historical and significant contemporary objects pertaining particularly to Kew and its environs.
- Inform and educate the public of our economic, social, cultural and environmental history and heritage through activities such as research, publications, talks, workshops and displays.
- Cooperate with the community and like organisations in activities that promote history and/or heritage to our mutual benefit.

³ Kew Historical Society. <https://kewhistoricalsociety.org.au/khs/>

⁴ Ibid. <https://kewhistoricalsociety.org.au/khs/our-pupose/>

⁵ Ibid. <https://kewhistoricalsociety.org.au/khs/donate-items/>

⁶ Ibid. <https://kewhistoricalsociety.org.au/khs/collection/>

- Publicise threats to heritage in Kew and support individuals and groups seeking to preserve historic buildings, traditions and landscapes.⁷

The KHS is actively working to digitise its collection and make it publicly available on the Victorians Collections website.⁸ Information about the KHS and its collections is also available through the Society’s website and publications, including quarterly newsletters and print publications, most recently *Stories They Tell: A History of Kew Through Objects*, published in 2022. The KHS also exhibits its collection and makes items available for loan.

The KHS Costume Collection

Of particular note is the Society’s costume collection which numbers approximately 500 items of clothing and accessories dating from the 1850s to the 1980s. The 2018 significance assessment identified the KHS’ costume and textile collection as having “very strong historical, research and aesthetic significance”.⁹ Items accepted into the collection have an association with Kew and its environs. Of particular note are the items of nineteenth and early-twentieth century fashion that relate to families that lived in the area. Of these, the collections that relate to the Wier and Coombs families provide an insight into Melbourne society and the lives of the women of these families.

The KHS costume collection attracts much attention for the strong provenance and quality of its pieces. Recent exhibitions and loans include the exhibition of historical garments and accessories (including items from the HCC) in *Fashion in the Age of Elegance 1840-1900* at Villa Alba in 2023 and the current loan of the HCC lobster tail bustle (c.1875) to the exhibition *Under Things* mounted by the National Trust of Australia (Vic) at Como House in March 2024.

More detailed background information on the history and significance of the KHS and its collection, including an overview of the costume collection, can be found in the “Kew Historical Society Significance Assessment” of 2018.¹⁰

HISTORY AND DESCRIPTION OF THE HENTY COSTUME COLLECTION

The HCC comprises 45 items of dress, accessories and an embroidery, dating from 1842-1943, which belonged to four generations of women of the Henty family. The Henty family were the first European settlers in the Port Phillip District, arriving in Portland in 1834. Specifically, the items in the HCC relate to Mary Ann Henty (née Lawrence) (1821-1881) who married Francis Henty in 1842, two of her daughters, Louisa (1847-1924) and Alice (Henty) Hindson (1852-1932), granddaughters Elsie (1880-1968), Louisa (Louie) (1885-1963) and Winifred Hindson (1887-1967), great grand-daughter, Alice Henty Hindson (1914-2005) and Margaret Grace Burland (1883-1962), who married Alice (Henty) Hindson’s son, John Lawrence Henty Hindson (1883-1974), in 1912.

The garments and accessories, which have been treasured and passed down through the family, were donated to the KHS in 2023 by a descendant of Alice (Henty) Hindson. As

⁷ Ibid. <https://kewhistoricalsociety.org.au/khs/our-pupose/>

⁸ Victorian Collections. <https://victoriancollections.net.au/organisations/kew-historical-society>

⁹ Russell & Croom. “Significance Assessment.” 2.

¹⁰ Ibid. 14-18.

outlined in the following section, the Henty family had strong ties to Kew. The HCC comprises 7 dresses, 4 bodices, 2 skirts, 2 chemisettes, 2 pairs of undersleeves, 1 women's vest, 1 bustle, 2 items of underwear, 4 capes and pelerines, 8 shawls, 2 children's dresses, 1 nightgown, 4 collars and 5 embroidered items, including a fire screen panel which was embroidered by sisters Winifred, Elsie and Louie Hindson, daughters of Alice (Henty) and John Hindson.

The HCC items have firm oral and written provenance. The majority of the items are intact and in good condition. The collection has four dresses, dating from 1842 to c.1872, and a number of accessories which belonged to Mary Ann Henty. The earliest item is Mary Ann's pale grey silk wedding dress which she wore on 5 January 1842 when she married Francis Henty (1815-1889) in Launceston at 8 am before sailing for Portland.¹¹ The dress, which remains unaltered but has mended panels either side of the centre back opening of the bodice, acts as a focal point for the rest of the HCC. It has been worn and re-worn by Mary Ann's descendants who have a strong sense of their family history and an emotional connection to their ancestor. The pink silk dress dating to c.1842 which also belonged to Mary Ann has likewise been worn by descendants over the years, and while the body of the garment is intact, the sleeves have been removed (now missing), probably in the twentieth century, to be worn as a sleeveless evening or ball dress. Other dresses with a provenance to Mary Ann are a black moiré silk mourning dress dating to c.1868 and a black day dress with fine green stripes dating to c.1872. Accessories, such as the pelerines (1840s-1860s), cape (1850s-1860s) and the two sets of undersleeves (1850s-1860s) would have been worn by Mary Ann over many years.

A large number of the items have a provenance to Mary Ann's daughter Alice (Henty) Hindson. This is not surprising, as the donor is a great-granddaughter of Alice (and great-great-granddaughter of Mary Ann). The range of Alice's clothing is significant as it covers a large span of Alice's life, from childhood to middle age. The earliest is a dress dating to 1858 which Alice wore when six years old and the latest is the only labelled garment in the collection, a bodice bearing the label "Madame Jay, Brighton" dating to c.1905. Alice wore this garment in her early-50s and a rare photograph depicts her in the bodice and matching skirt (which no longer survives). The quality of Alice's clothing reflects her position in Melbourne society as a daughter of a prominent Victorian settler family and as wife of a wealthy Melbourne stockbroker and businessman. The white silk dress she wore when a bridesmaid to her friend Lizzie Hopkins in 1874 is an example of the high levels of dressmaking available in Melbourne at the time, as is the surviving jacket bodice which was a part of Alice's wedding ensemble of 1875. Of note is the well-preserved lobster tail bustle of c.1875 which supported the cascading fullness of the back of the trained skirts of the era. Other items of clothing belonging to Alice include a pink taffeta afternoon dress, 1875, which was probably part of her trousseau, and a dark blue satin bodice dating to 1885-1890. Various capes, shawls, collars and an unpicked skirt, all dating from the late-nineteenth to early-twentieth century, point to them being part of Alice's wardrobe. A distinctive tape lace vest, 1890-1905, may have been made by Alice herself or one of her sisters. Tape lace was one of the types of popular fancy work executed by genteel women in the late-nineteenth and early-twentieth centuries.

¹¹ Marnie Bassett, *The Hentys: An Australian Colonial Tapestry* (Parkville: Melbourne University Press, 1962), 481.

The HCC has three garments that were worn by Alice (Henty) Hindson's daughter-in-law, Margaret Grace Burland, in 1912 when she married John Lawrence Henty Hindson - a cream silk wedding bodice and white cotton camisole and underdrawers, decorated with white work embroidery and trimmed with blue ribbon insertion. An item of particular historical interest is the wedding dress worn by Alice (Henty) Hindson's granddaughter, Alice Henty Hindson, in 1943. It is an example of wartime remodelling of a garment when rationing limited access to materials. The dress has been made-over from Alice (Henty) Hindson's 1875 wedding outfit and the original jacket bodice was worn over the top. The wedding dress was worn again the following year by Alice's sister, Beth Henty Hindson, when she married Sgt. Graham Glover Henty Anderson.

The majority of the garments in the HCC have been professionally made. A few items, namely the collars, may have been made by the Henty women themselves. This may be the case with the unlined silk cape with the purple trim, which could have been made by Mary Ann while living at *Merino Downs*. Over the years the items of clothing have been stored and cared for by members of the family. In 1954 Marnie Bassett described the family's attachment to Mary Ann's wedding dress in her book *The Hentys* stating, "Today, more than a century later, Mary Ann's wedding garments are taken from their box on special occasions to adorn the slimmest of the young girls among her descendants."¹² The garments have received considerable public attention when they were featured in the press and photographed when worn in parades. In 1937 Mary Ann's great-granddaughter Alice Henty Hindson was reported as modelling the 1842 wedding dress in a parade, and in the same year she was photographed in *Table Talk* wearing the wedding dress, bonnet and veil.¹³ In 1959 the garments were paraded in aid of the Red Cross, with the wives of Caroline (Henty) Macleod's grandsons photographed modelling some of the family's historic dresses at *Talisker*, the Macleod property near Merino.¹⁴

Overall, the HCC is a cohesive group of items of clothing and accessories spanning 100 years and four generations of women from a prominent and well-documented family. The HCC significantly augments other Henty-related material in the KHS collection, including early photographic portraits and a lock of Thomas Henty's (1775-1839) hair in a hollowed cartwheel penny. Extensive archives for the Henty family are distributed in other public collections. The State Library of Victoria holds a vast collection of Henty archives which includes letters, journals, photographs and the portraits, *Mary Ann Lawrence*, 1841 painted by Henry Mundy and *Francis Henty*, c.1890 painted by Edward A'Beckett. Items are also in the State Library of NSW, the Glenelg Shire Council Cultural Collection, Portland, Ballarat Heritage Services and Museums Victoria. Material relating to members of the Henty family, particularly those who remained in Tasmania, can be found in Tasmanian collections and archives.

For further details on each the garments in the HCC see Part II of this report.

¹² Ibid.

¹³ "Social", *Table Talk*, 18 November 1937, 36. "Heard Here and There", *Sydney Morning Herald*, 2 December 1937, 21.

¹⁴ "Fashion Fancies – A Century Apart", *Australian Women's Weekly*, 10 June 1959, 13.

CONTEXTUAL BACKGROUND

The Henty family, Merino Downs, Western Victoria, and Field Place, Kew

When the State of Victoria celebrated its centenary of colonisation in 1935 the Henty family were lauded as the first permanent European settlers in the Port Phillip District.¹⁵ Their status as 'pioneers' in the minds of Victorians in 1935 was linked to the fact that the family were still very present and had made their mark on Victorian society.¹⁶ Indeed, centenary celebrations included descendants of the Henty family and a family gathering at the pastoral property, *Merino Downs*, settled in 1837, was reported in the papers as a newsworthy event.¹⁷ Prior to the Henty brothers arriving in Portland in late-1834, sealers and whalers had made seasonal camps along the coastline. But it was Edward Henty, along with his brother Francis, who arrived in November and December of 1834 respectively (followed by brothers Stephen and John in 1836), who squatted on the land of the traditional custodians, the Gunditjmara people, and established pastoral runs.¹⁸ When the Hentys arrived in Portland the district was part of New South Wales and beyond the 'limits of location', an 1826 decree, beyond which land was to be neither granted nor sold.¹⁹ Along with their father, Thomas Henty, the Henty brothers worked together as a family venture to settle and run large tracts of pastoral land which, in 1836 the Surveyor-General, Major Thomas Mitchell, had described as 'Australia Felix'.

In 1828 Thomas Henty, who was a breeder of Spanish merino in Sussex, decided to emigrate with his family in the hope of finding better farming prospects in Australia. The family received a grant of land at the Swan River settlement and the first members, sons James, John and Stephen, arrived in late-1829 with their livestock and farmhands in the chartered ship the *Caroline*. Finding the land unsuitable, the brothers transferred their stock and capital to Van Diemen's Land in 1831.²⁰ In 1832 Thomas and his wife Frances, daughter Jane, and three of his remaining sons, Edward, Charles and Francis, arrived in Van Diemen's Land.²¹ Finding that land grants had ceased in Van Diemen's Land, the family started to look for suitable grazing land across Bass Strait.²² From late-1834 the brothers began to move their stock to Portland Bay and within a few years they had settled on land on the Wannon River, setting up the pastoral runs of *Merino Downs*, *Muntham*, *Sandford* and *Runnymede*.²³ When Francis married Mary Ann Lawrence in Launceston on 5 January 1842, the expectation was that she would live in the settlement at Portland, which had been laid out as a township in 1839.²⁴ However, when Francis took over the running of *Merino Downs* in August 1842, Mary Ann moved to the rudimentary dwelling, a sod hut, on the property

¹⁵ "Building an Aristocracy for Australia", *Australian Women's Weekly*, 15 December 1934, 19.

¹⁶ *Ibid.*

¹⁷ "Portland Celebrates Centenary", *Argus*, 15 November 1934, 14.

¹⁸ Marnie Bassett. "Francis Henty (1815-1889)". *Australian Dictionary of Biography*. First pub. 1966 & online 2006. <https://adb.anu.edu.au/biography/henty-francis-2249>

¹⁹ Richard Waterhouse, *The Vision Splendid: A Social and Cultural History of Rural Australia* (Fremantle: Curtin University Press, 2005), 20.

²⁰ Bassett. "Francis Henty (1815-1889)".

²¹ *Ibid.*

²² *Ibid.*

²³ *Historic Souvenir of the Back to Merino and Henty Centenary Celebrations*, 1937, 10.

<https://nla.gov.au/nla.obj-39590573/view?partId=nla.obj-39590585#page/n0/mode/1up>

²⁴ Bassett, *The Hentys*, 451.

where she lived until a more substantial wooden homestead was erected the following year. This original homestead was the main dwelling on the property until it was demolished in the 1940s.²⁵ Mary Ann was among the numerous settler wives who went to live on remote properties in the early years of colonisation. They acted as companions and helpmeets to their husbands, ensuring that the domestic realm was both comfortable and well-regulated and standards of civility, in what was otherwise seen as an alien environment, were maintained. Mary Ann's welcoming hospitality at *Merino Downs* became well known, as was the considered management of her household where she saw to the family's domestic needs, including directing the daily chores, managing the household servants, raising children and overseeing their schooling.²⁶

Mary Ann and Francis' children were all born at *Merino Downs*. They had one son, Lawrence (1845-1877) and three daughters, Louisa (1847-1924), Caroline (1849-1914) and Alice (1852-1932). Alice married John Hindson in 1875 at Holy Trinity, Kew. They had six surviving children. The Hindson family lived in Melbourne and, from 1883, at the Italianate mansion, *Shrublands*, in Canterbury. Caroline married Alexander Macleod in 1890 at Holy Trinity, Kew. The couple, who lived at *Talisker* (Caroline's portion of *Merino Downs*), had two daughters. Lawrence was unmarried when, in 1877 at the age of 31, he died from an illness.²⁷

In 1876 Francis and Mary Ann built their Melbourne residence, *Field Place*, on Studley Park Road, Kew.²⁸ His brother Stephen had already settled in Kew at *Findon*, as had nephews Herbert at *Roxeth* (now part of Trinity Grammar School) and Henry at *Tarring* (now part of Ruyton Girl's School).²⁹ Mary Ann and Francis spent their last years at *Field Place*, dying there in 1881 and 1889 respectively. Francis' Will divided *Merino Downs* between his three daughters and left *Field Place* to Louisa, where she lived until her death in 1924. Alice and Caroline subdivided their portions of *Merino Downs*, creating the runs of *Talisker* and *Wurt Wurt Koort*. Louisa retained the section with the original *Merino Downs* homestead.³⁰ *Field Place* remained in the family until 1961.³¹ The Henty family continue to run *Merino Downs* and the homestead complex is considered a place of historical, social and architectural significance to the State of Victoria.³² Members of the Henty family, including Mary Ann, Francis, Louisa and Alice, are buried in the Boroondara General Cemetery.

²⁵ Ibid. "Merino Downs Homestead Complex". Victorian Heritage Database. <https://vhd.heritagecouncil.vic.gov.au/places/52800/download-report>

²⁶ Bassett, *The Hentys*, 534-535.

²⁷ "Deaths", *The Argus*, 17 February 1877, 1.

²⁸ Bassett, *The Hentys*, 535.

²⁹ Robert Baker, "Family Portraits," *Newsletter, Kew Historical Society*, no. 134, (2021): 1.

³⁰ "The Estate of the Late Mr. Francis Henty", *Leader*, 9 March 1889, 30. "Melbourne Chatter", *The Bulletin*, 10 April 1919, 38.

³¹ "Field Place". Victorian Heritage Database. <https://vhd.heritagecouncil.vic.gov.au/places/64881>

³² "Merino Downs Homestead Complex".

COMPARATIVE ANALYSIS

This significance assessment takes the HCC as a collection and uses this as the basis for comparison with other discreet collections of dress and accessories which;

1. have a provenance to Australia;
2. have a multi-generational connection within a family who wore (and at times re-wore) and cared for the items.

It is rare to find such a large number of well-provenanced garments that come from one family, cover a wide date range and are inter-generational in nature. The only other similar documented collections that date to the nineteenth century and early colonial settlement are those relating to the Marsden family in the Powerhouse Museum, Sydney, and the Springfield-Faithfull family collection, in the National Museum of Australia. Another significant collection of clothing which has been worn and kept for generations by one family is that which belonged to the Thorburn women of *Meroogal*, Nowra, and now cared for by the Museums of History NSW.

Marsden collection, Powerhouse Museum

The Powerhouse Museum in Sydney has a significant collection of clothing dating from 1802 to c.1835 which was worn by Elizabeth Marsden (1772-1835), the wife of Reverend Samuel Marsden, their young son John (1801-1803), who died when 22 months old, and one of their daughters, Ann Marsden (1794-1885), who married the Reverend Thomas Hassall in Sydney in 1822. The collection, which comprises six items of clothing, was passed down through the Hassall side of the family until it was donated to the Royal Australian Historical Society in 1919; it was transferred to the Powerhouse Museum in 1981.³³ A dress and matching pelerine (c.1835) worn by Ann (Marsden) Hassell was donated to the Museum in 1984.³⁴ The collection is well-provenanced and has some of the earliest items of clothing that are known to have been made and worn in Australia. The Reverend Samuel Marsden was sent to the colony of New South Wales as assistant chaplain in 1793. Accompanying him was his wife Elizabeth. Their first child, Ann, was born on the voyage out. The Marsden collection of clothing is significant for its early date and its connection to a family who settled during the early years of colonisation, becoming prominent figures in colonial society. It documents the women of this family and styles of clothing that were made and worn in the nascent colony. The Marsden women were known to be proficient sewers and it is believed that many of the items in the collection were made by Elizabeth and Ann. Ann's wedding dress of 1822 is believed to have been remade from her mother's wedding dress of 1793.³⁵

Springfield- Faithfull Family Collection, National Museum of Australia

The Springfield-Faithfull Family Collection is an extensive collection of approximately 1,500 items that record the life and work of the Faithfull family who settled in the Goulburn region in 1828. William Pitt Faithfull established the merino stud, *Springfield*, which remained in the family until 2007. A significant part of the collection is the clothing that belonged to, or

³³ Brown, Michelle. "Day dress worn by Elizabeth Marsden". Powerhouse Museum, <https://collection.powerhouse.com.au/object/194998>

³⁴ Brown, Michelle. "Day dress and cape worn by Ann Hassall (nee Marsden)". Powerhouse Museum, <https://collection.powerhouse.com.au/object/168183>

³⁵ Brown, Michelle. "Wedding dress worn by Ann Marsden". Powerhouse Museum, <https://collection.powerhouse.com.au/object/194999>

has strong links with, five generations of the Faithfull, Deane and Maple-Brown families (some items pre-date the family arriving in Australia).³⁶ The earliest items of clothing in the collection which were made and worn in Australia are dresses from the 1840s which belonged to Mary Deane, who married William Pitt Faithfull in Sydney in 1844. Garments dating from the 1840s to the 1960s document the styles and types of clothing worn by the men, women and children of a prominent and wealthy pastoral family. The women's clothing includes wedding dresses, evening and day dresses, petticoats, corsets, riding habits, bonnets, shoes and other accessories. There is also children's clothing and men's wear which includes a hunting jacket, militia uniform, top hat, polo shirts, jockey silks and academic gowns.³⁷ The Springfield-Faithfull Collection was donated to the National Museum of Australia in 2004 by members of the family who were still living on the property.³⁸ The Faithfull family archives are housed in the National Library of Australia. Like the Henty archives in the State Library of Victoria, these are extensive and document, through letters, photographs and ephemera, the personal and public lives of the family and the running of a large pastoral property.

***Meroogal* clothing collection, Museums of History NSW**

The collection at *Meroogal*, Nowra, a house built in 1886 for Jessie Catherine Thorburn (1824-1916) and four of her daughters, includes clothing that was made for and worn by them between c.1890 and c.1935. The collection documents the lives of the Thorburn women, in particular the sisters (born between 1852 and 1863) who, having never married, defied prevalent stereotypes of spinsterhood to live productive and meaningful lives of mutual assistance.³⁹ The house and its contents were cared for by four generations of women until 1985 when it was acquired by the Historic Houses Trust of New South Wales (now Museums of History NSW). The collection of clothing and accessories dates from the 1890s to c.1935, with one item, an 1845 wedding dress, being gifted to one of the sisters of the family by a close friend.⁴⁰ A number of the items, such as crochet and tape lace collars, a skirt and blouse, c.1920, and a kimono-style wrap, c.1925, were made by the Thorburn sisters and other female members of their family. The 1845 wedding dress was worn by the sisters' grand-niece, June (Steel) Wallace, when she married in 1944, with less than a week to prepare for her wedding.⁴¹ The *Meroogal* collection is richly documented through photographs, letters and diaries which are also held by the Museums of History NSW.

³⁶ "Springfield-Faithfull Family Collection: About the Collection". National Museum of Australia. <https://www.nma.gov.au/explore/features/springfield-faithfull/collection>

³⁷ Ibid.

³⁸ Ibid.

³⁹ Janet K. Ramsay, *The Women of Meroogal* (Glebe: Historic Houses Trust of New South Wales, 1988), 8.

⁴⁰ "Wedding dress", Museums of History NSW. <https://vernon.mhnsw.au/objects/20738/dress>

⁴¹ Ibid.

APPLICATION OF SIGNIFICANCE 2.0 CRITERIA

Primary Criteria

Historical significance

The HCC is of national historical significance for its provenance to the Hentys, the first settler family to arrive in the Port Phillip District, then part of New South Wales. While the lives of the men of the Henty family have been widely documented and written about, the women have been less so. The HCC has a number of garments which belonged to Mary Ann Henty, the wife of Francis Henty, who was one of the first European women to settle in the Portland region, following her sister-in-laws, Jane and Eliza Henty. No garments belonging to these two women are known to survive, yet four dresses, dating from 1842 to c.1872, plus accessories, such as pelerines and undersleeves, in the HCC are known to have belonged to Mary Ann Henty. In addition to the rare early garments in the collection, the intergenerational aspect of the HCC is historically significant. The surviving items of dress that were worn, and in some cases re-worn or altered, by Mary Ann and her female descendants, provides a rich source of material culture through which to shift the lens of historical enquiry and focus on the women who were as present and active as their menfolk in the colonisation of Victoria. To them fell the role of upholding social values and ensuring the domestic well-being of the family unit. One of the most visible forms of this was through the maintenance of dress standards. A person's outward appearance was deemed to be a sign of their inward state, and since it fell to women in the nineteenth century to manage their clothing needs and that of their family, it was to them that the burden of respectability fell. The study of the clothing of the Henty women allows for such an insight. Mary Ann Henty arrived in Portland in 1842 with two silk dresses which have been treasured by the family. She would have had these made in Launceston with the knowledge that, as a new wife and one of the few settler women in the district, she had a role to play. It is likely her fine pelerines also date from this early period of her marriage. We know from the child's dress in the HCC that was worn by Alice Henty when she was six, and dating to 1858, that Mary Ann was ensuring that her children were well turned out, particularly in public, when this dress was no doubt worn. An ambrotype of Mary Ann and Francis' son, Lawrence Shum Henty, taken in c.1855, and in the collection of the State Library of Victoria, is the type of related historical material that gives weight to the material significance of the HCC which provides evidence of the types and quality of clothes worn by a prominent settler family over a period of 100 years.⁴² Letters in the Henty archives at the State Library of Victoria written by Mary Ann and her daughters provide insights into the attention the family gave to the details of dress, its procurement and management. Yet, it is the surviving items of clothing in the HCC that enable the written evidence to be interpreted in a more nuanced light. The comments about shopping or making of children's garments, or the altering of an outfit are given material form through the garments themselves.

⁴² *Lawrence Shum Henty*, c.1855, ambrotype. State Library of Victoria. PCLTM 26.

Artistic or aesthetic significance

The aesthetic significance of the HCC lies in the quality and styles of the clothing and accessories worn by the women who were an important part of colonial society in the nineteenth century. The HCC documents changing styles of fashions from the mid-nineteenth to the early-twentieth century, especially by those worn by women of a prominent colonial family who set the standards in society for fashionable and tasteful dress. While it appears that some of the collars and one of the capes may have been made by Mary Ann or her daughters, most of garments, which are made from fine silks and cottons, are professionally sewn and constructed with exacting finish. The range of garments in the HCC, which includes wedding dresses, day dresses, outer and underwear and accessories, provides material evidence of the types and quality of garments worn from the 1840s to the early-twentieth century in colonial Australian society. Of particular aesthetic significance are Mary Ann's wedding dress, 1842, her two fine pelerines, 1840s-1850s, embroidered organza chemisette, 1850s-1860s, her day dress c.1872, the bridesmaid's dress, 1874, worn by her daughter Alice (Henty) Hindson, the jacket bodice from Alice's wedding dress, 1875, and her lobster tail bustle, c.1875. The dress worn by Alice in 1858 when a child is a particularly good example of the fine clothing worn by children of a well-to-do family. The embroidered panel for the fire screen which was executed around 1900-1910 by sisters Winifred, Elsie and Louisa (Louie) Hindson, daughters of Alice (Henty) and John Hindson, is an example of the decorative needlework skills that accomplished young women of genteel families acquired as part of their education.

Scientific or research significance

The HCC is a significant resource for further research into colonial women's lives, sartorial taste and the economics around the purchasing, making and remaking of clothing. In addition, garments that have been treasured and sometimes re-worn by descendants are a rich source for the study of the history of emotions. The firm provenance of the HCC and the range and quality of the garments provide the basis for further research using the extensive distributed archives relating to the Henty family. Of note are the letters and journals written by the women of the family which are preserved in the State Library of Victoria. The documentation reveals how these women ordered their daily lives, where they shopped and how they procured their clothing - whether making visits to dressmakers, purchasing readymade items, or sewing items themselves, such as children's clothing. The garments in the HCC also prompt further research into the economies of fashion-related businesses in Australia during the nineteenth century. The altered garments provide rare material evidence for further research into dress practices that have traditionally been overlooked in historical research. Current academic dress and material history is recognising the significance of altered and re-purposed garments as evidence of life cycles and economic and social circumstances.⁴³ Of particular significance is the 1875-1943 wedding dress in the HCC which was remodelled from Alice (Henty) Hindson's 1875 wedding dress during WWII, when rationing was introduced, for her granddaughter's wedding in 1943 and re-worn by another

⁴³ Lou Taylor, *The Study of Dress History* (Manchester: Manchester University Press, 2002), 15. Lorinda Cramer, "Keeping up Appearances: Genteel Women, Dress and Refurbishing in Gold-Rush Victoria, Australia, 1851-1870," *Textile: Cloth and Culture* 15, no. 1, (2017): 61. Margaret Maynard, *Dressed in Time: A World View* (London & New York: Bloomsbury, 2022), 68.

granddaughter for her wedding in 1944. The HCC garments are also important sources for the study of nineteenth and early-twentieth century garment construction, materials and techniques. Early items are completely hand-sewn, while later items show the introduction of the sewing machine and the heavy boning of late-nineteenth century fashions. The lobster tail bustle, 1875, is an example of the type of innovations that supported the fashionable silhouette while allowing for ease of movement and a collapsible framework so the wearer could be seated. Many of these innovations were patented and were an important part of the fashion industry and garment production.

Comparative Criteria

Provenance

The HCC is well-provenanced through written and oral sources. The collection has been cared for and passed down through a direct line of descendants of Francis and Mary Ann Henty. The garments have been written about and published over the years. Descriptions of weddings were recorded in the newspapers and in 1937 Mary Ann's granddaughter, Alice Henty Hindson, was photographed in Mary Ann's wedding dress for *Table Talk*.⁴⁴ The Henty family have photographs showing a couple of the garments being worn – Alice (Henty) Hindson's wedding portrait of 1875 and one of her in later life wearing the bodice of c.1905. The HCC provenance is strengthened by Henty-related items in other collections, significantly the extensive archive of Henty material in the State Library of Victoria, including letters and photographs and portraits.

Rarity and representativeness

The HCC is significant for both its rarity and representativeness. It is rare to have a group of early garments that are provenanced to a family of early colonial settlers. Mary Ann's wedding dress of 1842 is one of the earliest documented garments to have a link to the settlement of the Port Phillip District, as is her pink silk evening dress, c.1842. The wedding dress is also rare for being a documented garment that was made in Launceston. As with other items in the collection, stylistically the wedding dress is representative of the fashions of the era that were transplanted into the colony from the fashion centres of London and Paris. The HCC provides evidence of the type, style and quality of the garments that were worn by genteel women of Victorian society in the nineteenth and early-twentieth century and the importance of dress standards in maintaining social distinctions.

Condition, intactness and integrity

The items in the HCC are in good condition and are largely intact. The few that have been mended and altered are important material evidence for the use and reuse of garments by women within a family over the years, which adds to their historical significance and interpretive capacity. While Mary Ann's wedding dress, 1842, has had matching fabric panels replaced at the centre back opening where the hooks and eyes fasten, close inspection shows that the garment has not been altered and the fabric panels have been taken from a part of the skirt that has been neatly concealed. This refurbishment indicates the family's ongoing use of the dress and its historical life cycle beyond the

⁴⁴ "Social", *Table Talk*, 18 November 1937, 36.

original wearer. There are three bodices that are in good condition and are unaltered. As is common with early garments, the skirts were often cut up and reused and are now missing. This however does not detract from the historical, aesthetic and interpretative capacity of the surviving bodices. The children's dresses, capes, pelerines, shawls, undersleeves, chemisettes, underwear, vest and embroidered panel are all complete, intact and in excellent condition.

Interpretive capacity

The garments in the HCC were owned and worn by women of the Henty family who all had a connection to Kew and the City of Boroondara. They lived in houses in the area notably *Field Place* in Kew and *Shrublands* in Canterbury, received visitors from Melbourne society on their 'At Home' days wearing day and afternoon dresses such as those in the collection, attended Holy Trinity Church in Kew and are buried in Boroondara General Cemetery. The garments in the HCC have a wider historical significance, given the Henty family's early connections to Launceston and being the first permanent settlers of the Port Phillip District. The HCC complements the KHS's already significant collection of historical fashion and textiles which are regularly written about, displayed and made available online through the Victorian Collections website.

STATEMENT OF SIGNIFICANCE

The Henty Costume Collection, which comprises 45 items of nineteenth and early-twentieth century clothing, accessories and an embroidered panel, spans four generations of women of the Henty family. The collection is nationally significant for the large number of well-provenanced items that were worn or made by women from a single family over a 100-year period, from 1842 to 1943. It includes Mary Ann Henty's wedding dress, 1842, which is one of the earliest provenanced garments relating to the colonisation of Victoria, and an early provenanced item of Australian dress in general. It has been cared for and worn on special occasions by Mary Ann's descendants. Francis and Mary Ann Henty settled on the pastoral property, *Merino Downs*, near Portland, where their children were born and raised. The family also had strong links to Kew where they built their Melbourne residence, *Field Place*. The collection includes dresses worn by Mary Ann, her daughters, granddaughters and great-grand daughters. These garments reflect the changing styles in fashions worn over a 100-year period by the women of a prominent settler family. The garments, which are largely intact and in good condition, are expertly made from fine silks and cottons. A few items demonstrate the types of accomplished needlework that genteel women of the nineteenth century were taught as part of their education. One is an embroidered fire screen, made by Alice (Henty) and John Hindson's daughters Elsie, Louisa and Winifred. The crochet and tape lace accessories and a silk cape may also have been made by the female members of the family. The collection is a significant resource for research into colonial women's lives, sartorial taste and the economics around the purchasing, making, re-use and remodelling of clothing. Colonial settler histories have more often focussed on the lives of men, while the women of these families have been relegated to the footnotes of history. Through the study of these women's garments, the Henty Costume Collection allows for a shift in historical focus that brings these women's lives and the society in which they lived into view.

KEY RECOMMENDATIONS

- To assist with further conservation of the collection, funding should be sought from granting bodies for a Preservation Needs Assessment.
- Acquire display mannequins suited to the garments (such as a child's mannequin) and other support display mechanisms, such as specifically made petticoats, crinolines and bustles.
- Training programs for members of the society involved with the HCC which include care and display of the items in the Henty Costume Collection.
- Physically attach accession numbers to the objects.
- Undertake further research into the collection, including identifying materials and techniques and dates for the collars and lace shawls.
- Create object files that can be added to as more information gleaned from other Henty-related material comes to light.

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<https://vhd.heritagecouncil.vic.gov.au/places/52800/download-report>
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PART II

DETAILED ASSESSMENT OF THE ITEMS IN THE HENTY COSTUME COLLECTION



Australia (Tasmania), *Wedding dress, 1842.* 2023.1.1

Worn by Mary Ann Lawrence when she married Francis Henty at St John's Church, Launceston at 8 am on 5 January 1842. The bonnet and veil are still in the possession of the Henty family.



Pale grey taffeta dress with short sleeves; fan-shape fullness on bodice front controlled at lower centre front with rows of ruching; full skirt cartridge pleated at waist. Woven width of the fabric is a narrow 18"; 6 panels to the skirt. Matching fabric panels have been added as a cosmetic mend at the centre back opening where the hooks and eyes fasten.

Comments: This dress would have been re-worn by Mary Ann as a best dress. Over the years it was worn by successive generations of Mary Ann's descendants. This probably explains the replacement of the fabric at the centre back of the bodice where the hooks and eyes may have damaged the fabric. Close inspection shows that the garment has not been altered and the fabric panels have been taken from a part of the skirt that has been neatly concealed. This refurbishment indicates the family's ongoing use of the dress and its historical life cycle beyond the original wearer.

Provenanced garments to the 1840s in Australia are rare and there is no documented dress with such a firm early date and provenance to Victoria. Museums Victoria have a day dress which stylistically dates to the 1840s (though there is uncertainty as to its date) and belonged to Janet Fleming who, with her husband, Robert Fleming, were amongst the first purchases of land in Melbourne at the 1837 land sale.⁴⁵

Comparative item: *Women's evening dress, c.1845.* Powerhouse Museum. A8072.
<https://collection.powerhouse.com.au/object/195651>

⁴⁵ "Dress, wedding, grey silk, Janet Fleming nee Robertson, Scotland, c.1830s to 1840s". Museums Victoria. <https://collections.museumsvictoria.com.au/items/252676>

	<p>Australia (Tasmania), Evening dress, c.1842. 2023.1.11 Belonged to Mary Ann Henty (née Lawrence). Pink silk evening dress cut with a gentle point at the centre front; fastens centre back; full skirt cartridge pleated at waist; woven width of fabric is a narrow 19"; there are 8 panels to the skirt. The sleeves have been removed but the original piping in the armhole remains.</p> <p>Comments: The dress was most likely made in Launceston and was part of Mary Ann's trousseau. The removed sleeves, which would have been similar to the wedding dress, are not known to have survived. The dress was most likely remodelled in the twentieth century, perhaps in 1950s when women's fashions returned to the full skirts reminiscent of the mid-nineteenth century.</p>
	<p>Australia, Dress, c.1868. 2023.1.6 Worn by Mary Ann Henty. Black moiré silk day dress with separate peplum with a bow feature at the back. Black bands of velvet ribbon are placed in a V-shape on the bodice and a wide velvet band runs around the hem.</p> <p>Comments: This black day dress, which has a reflective moiré finish, indicates that it was worn during the stage of ordinary mourning, which proceeded that of deepest mourning.⁴⁶ Stylistically, this dress dates to the late-1860s. It is likely that Mary Ann wore this dress over a number of years when observing periods of mourning for various members of the family. When her brother-in-law John Henty died in 1869, Mary Ann would have observed 4-6 months of mourning, but her most lengthy period of mourning would have been in 1877, when she was 56 years old, after the death of her only son, Lawrence Shum Henty, who was died at Merino Downs on 10 Feb 1877, aged 31.⁴⁷ For the death of a child, protocols required a mother to be in mourning for one year. The period of three months of Ordinary mourning followed the initial six months of First and Second mourning.⁴⁸ Mary Ann may have worn this dress again in 1880 when her mother died in Launceston in 1880.</p> <p>Comparative item: England, <i>Dress</i>, c.1865. NGV D212-1973. https://www.ngv.vic.gov.au/explore/collection/work/45433/</p>

⁴⁶ Lou Taylor, *Mourning Dress: A Costume and Social History* (London: George Allen & Unwin, 1983), 303.

⁴⁷ "Deaths", *The Argus*, 17 February 1877, 1.

⁴⁸ Taylor, *Mourning Dress*, 303.



Australia, *Day dress*, c.1872. 2023.1.3

Worn by Mary Ann Henty.

Black silk day dress comprising separate bodice and skirt with thin green stripe and black satin feature on the bodice and cuffs and 'en tablier' on the skirt; 8 bones in bodice; skirt unlined. Machine stitched and hand finished.

Comments: Worn by Mary Ann Henty when about 51 years old. This is a stylish day dress made with exacting finish.



Australia, *Bridesmaid's dress*, 1874. 2023.1.4

Worn by Alice Henty aged 22, when a bridesmaid to her friend Lizzie (Eliza Mary Ann) Hopkins who married Samuel Thomas Staughton in 1874.

Description: Two-piece cream silk dress comprising a fitted and boned bodice with half-length sleeves and a trained skirt with bustle swagging at the back and 5 rows of kilting around the hem. The skirt is embellished with hand ruched panels down the centre front. There is a loop on the skirt to lift the train. The dress has had little wear but at some stage it has had some of the buttons down the front moved to gain extra width in the waist.

Context: Lizzie (1852-1921), who was born in the same year as Alice Henty, was the daughter of Mr & Mrs John Hopkins of *Wombete*, Winchelsea. She and her husband lived at *St Neots* in Domain

	<p>Road, South Yarra.⁴⁹ A note survives that records a bet between Lizzie and Alice as to who would be married first. The note states: “I Lizzie Hopkins, this day 2nd October 1873 do bet Alice Henty one (1) opal or emerald ring that she will be married before me. [signed] Lizzie Hopkins Alice Henty Witness L. Armytage <u>won & paid 23rd April 1874</u>”. Lizzie in fact was married before Alice, who married the following year, in April 1875.</p>
	<p>Australia, Wedding dress, 1875 – 1943. 2023.1.7</p> <p>Made for Alice Henty when she married John Hindson at Trinity Church, East Melbourne, on 15 April 1875.⁵⁰ The dress was remodelled in 1943 for the wedding of her granddaughter, Alice Henty Hindson (1914-2005) who married Norman Lithgow Tait at Holy Trinity, Kew, on Easter Saturday, 24 April 1943. It was worn again the following year when Alice’s sister, Beth Henty Hindson (1916-1993), married Sgt. Graham Glover Henty Anderson on 15 March 1944 at St Paul’s, Casterton.</p> <p>Two-piece outfit comprising Alice (Henty) Hindson’s original, unaltered, cream ottoman silk jacket bodice with satin reverses and cuffs. The remainder of Alice’s 1875 wedding dress was remodelled into a 1940s dress with slightly squared shoulders, elbow-length sleeves and crescent-shaped features at the bust.</p> <p>Alice and Beth were the daughters of John Lawrence Henty Hindson (1883-1974) and Grace (Burland) Hindson (1883-1962). John was the second son of Alice (Henty) and John Hindson.</p> <p>A report in <i>The Age</i> on 26 April 1943 stated, “A gown of ottoman silk which had been worn by her grandmother, Mrs. J. Hindson, and a Limerick lace veil which was worn by her great-grandmother, the late Mrs. Francis Henty, in 1842, were worn by Alice Henty, the eldest daughter of Mr. and Mrs. J Henty Hindson, of Wurt Wurt Koort, Henty, at her marriage with Norman Lithgow, only son of Mr. R. E. Tait, Bambara-road, Caulfield, and the late Mrs. Tait. Archdeacon Roscoe Wilson officiated at Holy Trinity, Kew.”⁵¹</p>

⁴⁹ “Personal”, *The Argus*, 18 November 1923, 6.

⁵⁰ “Marriages”, *The Argus*, 19 April, 1875, 1.

⁵¹ “Easter Brides”, *The Age*, 26 April 1943, 3.

Beth's wedding dress was described in the *Portland Guardian* as, "a gown of ivory ottoman silk, which was the wedding dress of her grandmother, the late Mrs. J. Hindson. The bride's veil was that worn by her own mother ..." ⁵²

Related material: There is a wedding portrait of Alice and John Hindson from 1875 that depicts Alice in her wedding dress. See below.

Comparative dress: An 1890s dress that has been altered in the 1940s to be worn as a wedding dress is in the collection of the National Trust of Australia (Vic). Mrs Eeles, Melbourne, *Wedding dress*, c.1890s-1940s.



⁵² "Wedding Bells", *Portland Guardian*, 30 March 1944, 4.



Australia, *Afternoon dress*, 1875. 2023.1.5

Worn by Alice Hindson (née Henty).

Two-tone pink taffeta afternoon dress comprising separate bodice with elbow length sleeves. The skirt has a train. The bodice fastens centre front with fabric covered buttons that pick out the paler pink from the skirt; the same buttons are used as a feature down the centre back of the bodice. The cuffs and lower edge of the bodice are trimmed with a band of pleated (kilted) fabric. The bodice has been let out at the sides and had a paler pink section of silk added. The skirt is trimmed with white silk bows. The centre back panel of the skirt has been woven with the two tones of pink silk, shifting in the lower part from dark to light.

Comments: Probably part of Alice's trousseau. Suitable for receiving guests when 'At Home'. It would have been worn with her lobster-tail bustle, also in the collection.

Comparative: Australia, *Afternoon dress*, c.1876, Powerhouse Museum.⁵³



Australia, *Bodice*, 1885-1890. 2023.1.8

Worn by Alice (Henty) Hindson.

Dark blue satin bodice with patterned velvet false revers either side of centre front opening fastened with 23 spherical shank buttons; two-piece, closely-fitting long sleeves; closely fitted boned bodice, backed with a cream, floral patterned cotton; padding in chest area; good condition. Coffee-coloured lace trim may be an addition.

Comments: A very fashionable and expertly made bodice which would have been worn with a separate, matching skirt with a bustle.

⁵³ Lydia Edwards, *How to Read a Dress: A Guide to Changing Fashion from the 16th to the 20th Century* (London & New York: Bloomsbury, 2017), 103.



Madame Jay, Brighton, England, Bodice, c.1905. 2023.1.9

Worn by Alice (Henty) Hindson.

Grey/green silk taffeta bodice with cream lace yoke, high neck and stand collar; features two horizontal rows of silk draping around the yoke. These are threaded through circular wooden discs covered with silk thread.; back features a fish-tail bow. The bodice is machine stitched and extensively hand-finished. It is boned and has an interior crescent-shaped bosom pad which created the fashionable mono-bosom of the era. Good condition, some staining under the arms.

Label: "Madame Jay, Brighton / 38. London Road"

Comments: The donor states this was a favourite with the descendants and was often used for dress-ups. The bodice is believed to have been altered from Alice's going away outfit when she married in 1875, however there does not appear to be any evidence of alterations. The style of the bodice, and the fact that it has been made by a professional dressmaker in England, makes it unlikely it was altered from another garment. The bodice, which was once part of a dress with a separate matching skirt, would have been made to measure. Alice may have had the dress made while on a trip to England. As yet, no garment with the Madame Jay label is known to have survived. A search of British historical newspapers found no advertising for a Madame Jay in Brighton, but there was a dressmaker working in London under this name from the early 1890s to 1912. This garment deserves further research.

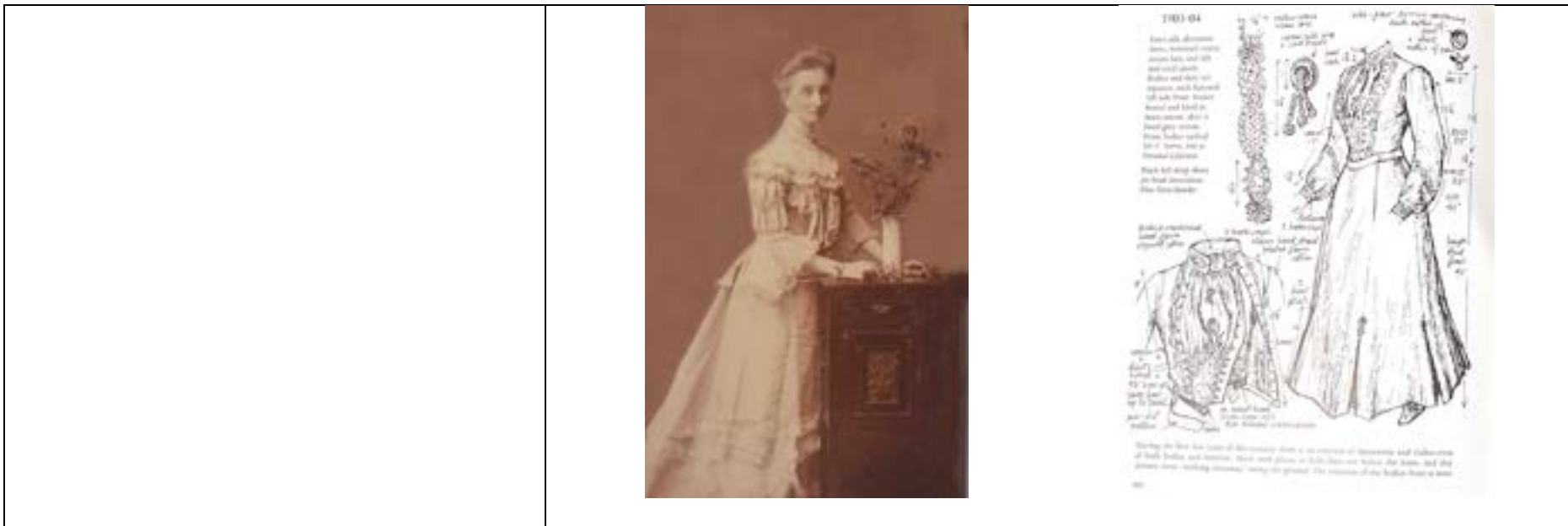
Related material: There is a photograph of Alice, aged in her early 50s, wearing the bodice and the skirt. See below.

Comparative items: Day Dress, c.1903, Kyoto Costume Institute. AC3638 80-29-19AB.

https://www.kci.or.jp/en/archives/digital_archives/1900s/KCI_137

There is similar ring and loop detailing on an afternoon dress in a private collection in Britain dating to 1903-1904 which is illustrated in Nancy Bradfield's *Costume in Detail 1730-1930*.⁵⁴ See image below.



⁵⁴ Nancy Bradfield, *Costume in Detail: Women's Dress 1730-1930* (London: Harrap, 1985), 293.



Australia, Bodice, 1912. 2023.1.13
 Worn by Margaret Grace Burland when she married John Lawrence Henty Hindson, Alice (Henty) Hindson's son.
 Cream silk bodice trimmed with lace and decorated with pearlised and copper beads; neck decorated with large freshwater pearl beads; fastens centre back; boned with 11 bones; machine stitched and hand-finished.



Context: The couple were married at St George's Church, Malvern on 21 Aug 1912. The Melbourne *Punch* reported that, "The bride wore white crepe de chene, finished with Mechlin lace and pearl trimming; also pearl crescent brooch (gift of the bridegroom's mother). A shower bouquet of azaleas and orchids was carried. The bridesmaids—Miss Nita Burland and Miss Winifred Hindson—wore pink flowered voiles, trimmed with lace and pink ruchings; black hats, veiled with pink ninon and roses; and wore gold bracelets (gifts of the bridegroom)... A reception was afterwards held at "Crosby," Malvern."⁵⁵ Alice's wedding camisole and underdrawers are also in the collection.

⁵⁵ "Mr. J. L. H. Hindson to Miss M. G. Burland", *Punch*, 12 September 1912, 45.

	<p>Comparative garment: <i>Wedding dress</i>, c.1902-1908, Queensland Women's Historical Association. 98c-202.⁵⁶</p>
	<p>Australia, Vest, 1890-1905. 2023.1.28 Tape lace vest made without any seaming. Comment: Tape lace was a popular type of fancy work done by women in the home. This vest may have been made by Alice herself. Women's magazines, such as the <i>Home Journal</i>, published patterns for tape lace collars and accessories.⁵⁷</p> <p>Comparative items: <i>Bolero</i>, 1880-1899, Victoria & Albert Museum. T.382-1977. https://collections.vam.ac.uk/item/O359554/bolero-unknown/ <i>Bolero</i>, 1905-1920, <i>Meroogal</i>, MHNSW. HR100/246. https://vernon.mhnsw.au/objects/54952/bolero</p>
	<p>Australia, Skirt, 1860s-1870s. 2023.1.12 Probably worn by Mary Ann Henty. Black moiré silk, probably part of a mourning outfit. The skirt is handstitched with fullness pleated into a waistband of satin-weave black cotton; left proper side opening. Woven fabric width: 33".</p> <p>Comment: Such items would have been kept to bring out at short notice when mourning was required. In the nineteenth century a black dress or skirt was also considered a practical item of clothing that could be used as part of everyday wear.</p>

⁵⁶ Catriona Fisk, *The Bride Wore White: 200 Years of Bridal Fashion at Miegunyah House Museum* (Brisbane: Queensland Women's Historical Association, 2013), 17.

⁵⁷ Marion Fletcher, *Needlework in Australia: A History of the Development of Embroidery* (Melbourne: Oxford University Press, 1989), 46.

	<p>Australia, Skirt, 1890s-1905. 2023.1.10 Belonged to Alice (Henty) Hindson. Seven-gored skirt made from pale blue, green and cream silk brocaded pattern of long-stemmed flowers; unlined.</p> <p>Comments: The skirt, which would have been part of an evening dress, has been unpicked. The bodice is missing. The style of the skirt and patterning of the brocade is typical of the organic, sinuous silhouette of the Belle Epoque. The expensive silk brocaded fabric would have been imported from Britain or France. The unpicked state of the skirt is an example of how such fabrics were valued and often repurposed.</p>
	<p>Great Britain or Australia, Bustle, c.1875. 2023.1.16 Worn by Alice (Henty) Hindson. Pink cotton 'lobster tail' or 'crayfish tail' bustle, also known as a 'crinolette' petticoat, with 12 levels of encased steel ribs designed to collapse when the wearer sat down. Good condition.</p> <p>Comments: This rare surviving lobster tail bustle from the early to mid-1870s is an example of the type of innovations that supported the fashionable silhouette. Many of these innovations were patented and were an important part of the fashion industry and garment production.</p> <p>Comparative item: <i>Bustles</i>, 1870s, Kyoto Costume Institute. AC3178 80-7-1 & AC347 77-12-61.⁵⁸</p>

⁵⁸ Akiko Fukai, *Fashion: A History from the 18th to the 20th Century. The Collection of the Kyoto Costume Institute* (Cologne: Taschen, 2002), 288.



Australia, Girl's dress, 1858. 2023.1.2

Worn by Alice Henty (1852-1932), youngest daughter of Mary Ann and Francis Henty when she was about six years old.

Cream gauze (tarlatan) woven with a blue windowpane check and printed with a blue lozenge design; completely handstitched; central V-shaped panel front bodice decorated with tulle overlay; central back opening; unlined panniers; short sleeves with spotted net undersleeves; stiff cream underskirt is attached to dress; woven width of outer fabric, 23" wide. Unaltered and in good condition.

Comments: Well-preserved, finely made child's dress with an early provenanced dating.

Comparative garment: *Silk dress for a child*, c.1850-1855, Powerhouse Museum. A100731-1.

<https://collection.powerhouse.com.au/object/168463>



Australia, Girl's dress, 1890s – c.1905. 2023.1.39

Girl's dress of white cotton with machine stitched pintucks and fine hand sewn details.

Comment: In her letters to her sister Caroline Henty (who was living at *Merino Downs*) in the late 1890s Louisa Henty (who was living at *Field Place* in Kew) writes of making dresses for Caroline's daughters who were born in 1892 and 1894.



(Australia), Pelerine, 1840s-1850s. 2023.1.30

Worn by Mary Ann Henty.

Cream organza pelerine, completely handstitched; embroidered with chainstitch floral design; cut with 3 panels: 2 x fronts and 1 back; unlined; deep flounces around lower edge; good condition.

Comment: Mantles and capes were amongst the first type of garments that could be purchased readymade. This pelerine could have been made to order by a professional dressmaker or have been purchased readymade in Launceston at a draper's shop.

Comparative item: England, *Pelerine*, 1830s, V&A. T.291-1986.

<https://collections.vam.ac.uk/item/O354121/pelerine-unknown/>



Great Britain or Australia, Pelerine, 1840s-1850s. 2023.1.23

Voile pelerine with white work embroidery. Handstitched.

Comparative item: Swiss, *Pelerine*, c.1830, Metropolitan Museum of Art. 2009.300.3414.

<https://www.metmuseum.org/art/collection/search/158349>



Australia, Cape, 1850s-1860s. 2023.1.20

Worn by Mary Ann Henty.

Cream silk gauze with purple satin binding and fringe around scalloped edge; handstitched; cut in one piece; unlined; 12 decorative handmade scallops decorate the neck edge; good condition.

Comments: The construction of the garment suggests it may have been made in the home, by Mary Ann herself. Stylistically, the cape appears to be c.1850, or perhaps earlier. Identification of the purple dye would assist in firming up the date. If it is an aniline dye, then the cape would date to post-1856.



Great Britain or India, Shawl, 1850s. 2023.1.18

Worn by Mary Ann Henty.

Large blue wool shawl embroidered with white floss silk paisley design. Good condition.

Comments: Large square shawl which would have been draped over a dress with a wide crinoline skirt. The embroidery has been executed so that the shawl is folded along the neck edge to reveal the design executed on the underside. This type of shawl was called a 'turnover' shawl and a similar one, made in Britain, is in the collection of the Museum of London.⁵⁹

Comparative item: *Shawl* c.1850, Museum of London. 2012.66/9.

<https://collections.museumoflondon.org.uk/online/object/82774.html>






India or China, Cape, late-19th century. 2023.1.32

Worn by Mary Ann Henty or Alice (Henty) Hindson.

Unlined natural-coloured silk cape embroidered with a meandering grape and vine pattern in cream silk thread. Trimmed with silk tassels. Back feature of two hand-made silk discs and tassels. Tied at front with two cord ties. Good condition.

Comment: The style of this cape, with its embroidery, fringing and central back feature is influenced by the 1870s and 1880s vogue for *Japonisme*. Most likely made in India or China for an export market.

⁵⁹ Christopher Breward, Edwina Ehrman, and Caroline Evans, *The London Look: Fashion from Street to Catwalk* (New Haven & London: Yale University Press, 2004), 44.

	<p>India or China, <i>Shawl</i>, late-19th century. 2023.1.27 A triangular turnover shawl of cream silk embroidered with cream silk floral design and edged with a handmade fringe.</p>
	<p>(Australia), <i>Shawl</i>, late-19th century. 2023.1.46 Triangular cream crepe de chine silk shawl with deep fringe; handstitched.</p> <p>Comment: This may have been made by one of the Henty women.</p>
	<p>(Great Britain), <i>Stole</i>, late-19th century. 2023.1.22 Warp-printed rectangular chiné silk stole with fringe.</p> <p>Comments: A finely patterned and woven shawl which had the pattern printed on the warp threads before weaving to create the blurred effect found in ikat fabrics.</p>



(Great Britain), *Stole*, late-19th–early 20th century. 2023.1.19
Rectangular cream machine-made lace stole on a tulle ground with oval floral design at either end. 218 x 40.5 cm.

Comparative item: Belgian, *Stole*, c.1910, Metropolitan Museum of Art. 2009.300.5460
<https://www.metmuseum.org/art/collection/search/169675?ft=stole&offset=40&rpp=40&pos=74>



(Great Britain) *Stole*, mid-late 19th century. 2023.1.24
Rectangular black machine-made lace stole with bold repeat floral designs. 244 x 43 cm.

	<p>(Great Britain), <i>Stole</i>, early-20th century. 2023.1.17 Rectangular fringed cream stole machine woven in a lattice design. 255 x 46 cm.</p>
	<p>(Great Britain), <i>Stole</i>, early-20th century. 2023.1.25 Rectangular pink stole machine woven with floral design. 280 x 51 cm.</p>
	<p>Australia, <i>Camisole and underdrawers</i>, 1912. 2023.1.14 Worn by Margaret Grace Burland when she married John Lawrence Henty Hindson in 1912. White cotton underwear finely stitched and finished; embroidered with whitework embroidery and trimmed with blue ribbon insertion; good condition.</p> <p>Related material: Grace's wedding bodice is in the collection.</p> <p>Comment: This camisole and underdrawer set is a fine example of the type of white underwear that women wore during the Edwardian era. Many such items survive in collections, but few still retain their provenance.</p>



Australia, *Nightgown*, late-19th century. 2023.1.40

Cream cotton nightgown with back yoke; applied bands of lace; machine stitched and hand finished.

Comment: Nightgowns were amongst the type of clothing that was often made in the home as part of the plain sewing (such as shirts, undergarments, nightwear and table cloths) that was undertaken in a household.







(Great Britain), *Chemisette*, 1850s-1900. 2023.1.15

Worn by either Mary Ann Henty or her daughter Alice (Henty) Hindson.

Cream silk organza chemisette embroidered with floral design. The collar and shoulder seams are finely sewn. The side seams are loosely tacked and the hem is raw.

Comment: Chemisettes were worn under a dress to fill in the neckline of the bodice. This chemisette would have been bought readymade, with only the side seams and hem needing to be sewn.

	<p>Australia, <i>Chemisette</i>, 1850s-1900. 2023.1.33 Worn by either Mary Ann Henty or her daughter Alice (Henty) Hindson. White cotton voile chemisette embroidered with white work design. Split at centre back and fastened with ties.</p>
	<p>Great Britain or Australia, <i>Undersleeves</i>, mid-19th century. 2023.1.29 Worn by Mary Ann Henty. Pair of tulle undersleeves, flared at wrist edge and trimmed with needlework edge and embroidered with flowers.</p> <p>Comments: Like detachable collars, separate undersleeves were used across many garments and could be laundered separately, while the silk and wool dresses they were worn with would have been spot cleaned.</p>
	<p>Australia, <i>Undersleeves</i>, mid-19th century. 2023.1.35 Worn by Mary Ann Henty. Pair of white cotton undersleeves with white work embroidery.</p>

	<p>Australia, Collar, c.1900. 2023.1.36 Worn by Alice (Henty) Hindson. Cream-coloured crochet collar decorated with a design featuring bunches of grapes and flannel flowers adorned with acorn tassels.</p> <p>Comment: This is the type of fancy work that the women of the Henty family would have learned to sew for themselves and made as gifts for family and friends or for charity fancy bazaars. Women's magazines regularly published patterns and instructions for these decorative dress accessories which could be worn with various day dresses.</p> <p>Comparative items: <i>Crochet lace collar</i>, 19th-20th century. H6459. Powerhouse Museum.</p>
	<p>Australia, Collar, 19th century. 2023.1.37 Worn by either Mary Ann Henty or her daughter Alice (Henty) Hindson. White crochet collar with floral design and scalloped edge.</p> <p>Comment: Detachable collars were used throughout the nineteenth and early-twentieth centuries to finish off necklines of dresses and blouses.</p>
	<p>Australia, Collar, late-19th – early-20th century. 2023.1.21 Worn by Alice (Henty) Hindson. Bone-coloured tape lace collar.</p> <p>Comment: Tape lace was a type of fancy work which was often made in the home. Patterns for tape lace accessories were available in women's magazines.</p>

	<p>Australia, Collar, 19th century. 2023.1.45 Worn by either Mary Ann Henty or her daughter Alice (Henty) Hindson. Cream embroidered voile V-shaped collar with lace trim.</p>
	<p>Australia, Handkerchief sachet, 1918 – c.1930. 2023.1.41 Belonged to Margaret Henty Hindson (1918-2000), granddaughter of Alice (Henty) Hindson and mother of the donor. Linen handkerchief holder embroidered with two floral sprigs and edged with handstitched scalloped edging. Embroidered in white thread “Margaret 1918”</p> <p>Comments: Made and embroidered by a member of the family and inscribed with the year of Margaret’s birth. A question arises as to whether the item was made in 1918 at Margaret’s birth or made later, perhaps by Margaret herself, as an early piece of needlework when young and on which she embroidered her birth year.</p>
	<p>(China), Handkerchief, early-20th century. 2023.1.34 Fine white voile handkerchief handstitched with white work embroidery.</p> <p>Comments: Probably made in China for the export market.</p>

	<p>Australia, <i>Pillow face</i>, late-19th–early-20th century. 2023.1.42 White pillow face decorated with broderie anglaise insertion lace and pale blue ribbon.</p>
	<p>(Great Britain), <i>Ribbon length</i>, 19th century. 2023.1.26 Worn by either Mary Ann Henty or her daughter Alice (Henty) Hindson. A length of silk ribbon woven with repeat floral design, each section surrounded by blue dotted border. 130 x 9 cm.</p> <p>Comment: Ribbons were popular embellishments for headwear and dress trimmings. Replacing ribbons on hats and garments was an economical way of updating items of dress.</p> <p>Comparative items: <i>Sample ribbon book</i>, 1886-1896 (see particularly pp. 86 & 100). https://archive.org/details/silkribbonstrims00elem/page/n103/mode/2up?view=theater</p>
	<p>Elsie, Louisa and Winifred Hindson, <i>Embroidered fire screen</i>, 1900-1910. 2023.2.1 Embroidered by Elsie (1880-1968), Louisa (Louie) (1885-1963) and Winifred Hindson (1887-1967), daughters of Alice (Henty) and John Hindson.</p> <p>Embroidered panel for a fire screen with a roundel of multicoloured silk floral and boteh design.</p> <p>Comment: This is an example of the fine decorative needlework skills that accomplished young women of genteel families acquired as part of their education. The design was probably taken from a pattern that was published in a woman's magazine.</p>