

# Australiana

AUGUST 2006 Vol. 28 No. 3





# SIMPSON'S ANTIQUES

FINE AUSTRALIAN ANTIQUES



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# contents

- 5 Shipwrecks, shells and sheep: the Hanbury  
Clements collector's cabinets  
*Anne Watson*
- 13 F.J. Mole, silversmith and goldsmith of Brisbane  
*Kenneth Cavill*
- 20 Bock's better half, *Andrew Morris*
- 24 Reflections on lighting in the 1930s  
*Gordon Turnbull*
- 32 An unusual award for bravery, *George Dean*
- 34 A pinch of snuff for His Excellency
- 35 A new catalogue of Remued pottery  
*Peter Watson*
- 37 President's Report 2005, *John Wade*
- 38 Treasurer's Report 2005, *Andrew Morris*

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**COVER:** One of a pair of collector's cabinets, formerly the property of Lt Hanbury Clements RN, c. 1840.  
Powerhouse Museum Sydney, photo Sotha Bourn

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# Shipwrecks, shells and sheep:

## THE HANBURY CLEMENTS COLLECTOR'S CABINETS

Anne Watson

Sirs – I am directed by Lord Bathurst to acquaint you, that he has given permission to the Bearer Mr Hanbury Clements Lieutenant Royal Navy to proceed as a Free Settler to the Settlement of Van Diemen's Land. And I am to desire, that you will make to him, upon his arrival, a Grant of Land, in proportion to the means which he may possess of bringing the same into Cultivation.<sup>1</sup>

In November 1823, armed with this letter, Hanbury Clements sailed from Dublin for Hobart in command of the ship *Ardent* and its 55 passengers. For Clements the voyage was to lead to a new life in the Antipodes, a life whose unique legacy survives today in two cedar cabinets and their fascinating contents.

Embarking on a long and hazardous sea voyage half way around the world was no doubt a momentous undertaking for the passengers of the *Ardent*, but for the 30-year-old

Clements it was one more in a succession of adventures since boyhood. Hanbury Clements was born in Dublin in 1793 to John Clements, a haberdasher, and Margaret Findlater. At the age of 13, after the death of his father, Hanbury joined the Royal Navy as a clerk in 1806 at the height of the Napoleonic wars. Five months later he was promoted to midshipman. He served in the West Indies where he saw considerable action against the French and the Spanish, survived a perilous journey back to Britain in



One of a pair of collector's cabinets, formerly the property of Lt Hanbury Clements RN, c. 1840. Powerhouse Museum Sydney



Top: Drawer showing ethnographic artefacts

Above: Drawer showing mineral samples



1810, and in 1812 was taken prisoner by the French when his ship ran aground under fire off the north-west coast of France. Not yet 20, he remained a prisoner of war until his release in April 1814 following Napoleon's abdication.<sup>2</sup>

Clements spent much of his incarceration in Verdun east of Paris with about 1,100 other prisoners including

naval personnel and British civilians. Like many of his fellow prisoners, he was given restricted parole during the day and was issued with a passport to enable travel in and out of the town. Clements' prisoner of war passport - number 1045 - survives in the Mitchell Library, Sydney and describes its holder as being 167 cm tall and having a round face, blue eyes and chestnut hair. Mitchell Library also holds a copy of Clements' prisoner of war discharge certificate,<sup>3</sup> and a tiny diary, written by Clements after he and his companions were forced to move from Verdun when the allies invaded

France early in 1814.<sup>4</sup> This tiny document provides a remarkable account of this young man's journey through France and eventually back to Portsmouth.<sup>5</sup>

The diary begins on 12 January 1814, the first day of his 2,000-km journey, mostly on foot, from Verdun to Portsmouth:

According to orders of yesterday we left the town Verdun for Blois a distance of 120 leagues [about 450 km]. This day it blew a hard gale from north with heavy snow and a most severe frost so much that I frequently could not tell whether I had either ears or nose. Arrived at Cleirmont [sic - Clermont], 5 leagues [about 30 km], a small town situated in a valley which is very beautiful. Here we found it impossible to get either billets or lodgings. Paid exorbitantly dear for a room to sit in, made a good fire and sat up by it during the night...<sup>6</sup>

Intriguingly, a somewhat different description of the exodus of Verdun prisoners was given by Major-General Lord Blayney, commander of the 89th regiment:

On January 12, 1814 the first division of our countrymen quitted Verdun: it was composed of midshipmen, masters of merchant vessels, and other inferior classes. The midshipmen, above all, presented a singular sight, from the *bizarrerie*, of their costumes and equipages, which gave the scene more the appearance of a masquerade than a march. These young gentlemen, to use one of their own phrases, 'were up to everything', and such seemed to be the partiality of the fair sex for them that few were without a French female companion...<sup>7</sup>

Despite weeks of wet, cold weather and invariably bad lodgings, Clements' observations of the countryside and the French towns and villages he and his companions passed through remain remarkably detailed and acute. He was particularly interested in the architecture he encountered and not beyond noting

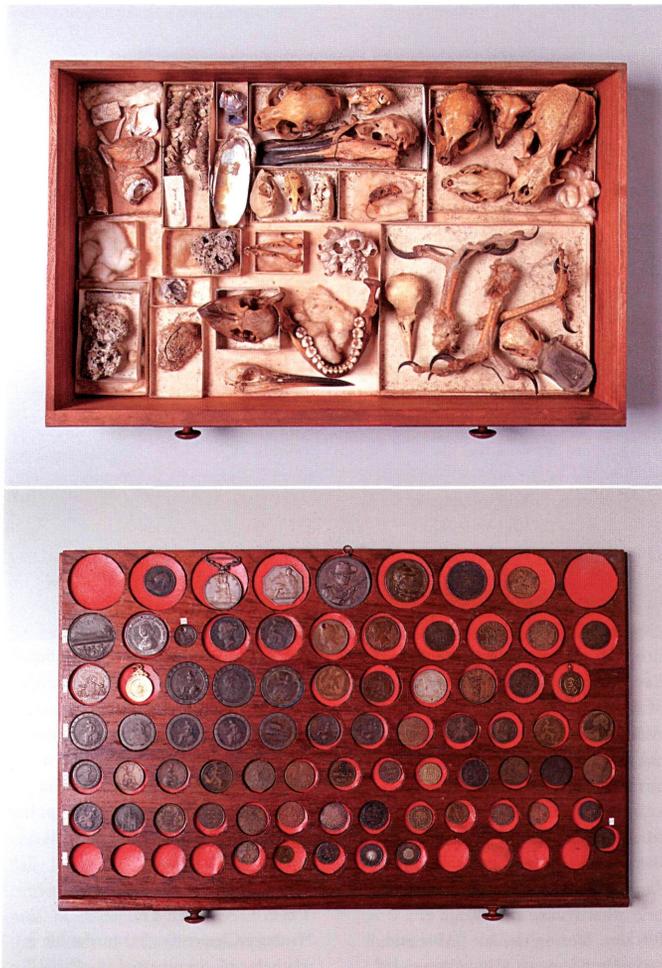
the kindnesss he experienced, the wines he drank and meals he ate (including a recipe for onion soup), and the young women who caught his eye.

Clements was in France when Napoleon abdicated in April 1814 and Louis XVIII was restored to the throne. Liberated on 19 April, he chose to travel back to England via Paris with other companions. Clements' detailed accounts of Paris at the end of Napoleon's reign reveal that the young 20-year-old was already showing the kind of curiosity that was to inspire the natural history and other collections he was to accumulate in later life - and that form his important legacy today.

The Gallery of Natural History is floored with oak which is as highly polished as a dining table would be in Ireland... The entire museum is laid out in the most commodious and elegant stile [sic]. In another gallery ... are to be seen the bones of the largest animals ever known such as the hippopotamus, but which fortunately for mankind, are, I believe, extinct. In the same place are all kinds of fossils, ores, minerals, etc, etc ... we were conducted ... thro. the entire suite of rooms and any questions we thought proper to ask were explained in the most satisfactory manner and with genuine French politeness. We spent the greater part of the day there and came away highly delighted.<sup>8</sup>

On 19 May 1814 Clements arrived in Portsmouth from Le Havre and by mid-March 1815 had been promoted to lieutenant in HMS *Falcon*. Returning to Ireland he married Margaret Ingham in December 1817. By the time he sailed for Hobart in 1823 in command of the *Ardent* they had three children.

Clements reached Hobart in May 1824 and remained there for five months before sailing for Sydney in the *Ardent* with a cargo of wheat. The severe storm experienced en route extensively damaged the ship but Clements' skill in getting to Port Jackson with little loss of cargo was praised in the *Sydney Gazette*:



Top: Drawer showing skeletons  
Above: Coin tray

It is said the *Ardent* was so near being lost in consequence of the violence of the gale she met with on her way from Hobart Town, and the fatigue of the crew, that the commander had almost come to the conclusion of running her on shore - with the view of saving the lives of those on board ... It is very fortunate, all circumstances considered, that so small a quantity of wheat is damaged... These narrow escapes should lead the rescued seriously to reflect on the important realities of eternity.<sup>9</sup>

Clements may well have done better to reflect on his own experiences at the mercy of the waves: during his seafaring career over four decades he was shipwrecked or near-shipwrecked at least five times.

In July 1825 Clements purchased the brig *Glory* with a 'Mr Thomkins'<sup>10</sup> and over the next year plied the south-east coast of Australia between Hobart and Port Macquarie, north of Sydney.

Clements sailed for England in August 1826 as captain of the *Nereus* with a cargo that included wool, cedar and blue gum planks. Deciding to settle in New South Wales, Clements left Dublin in July 1828, with his wife and two of their four children, in command of the *Letitia* and 56 passengers.

Captain Clements who formerly commanded the *Ardent*, now a hulk at the entrance of Darling Harbour, we are glad to find is bringing out a fine and stately ship, namely the *Letitia* 700 tons, well laden with emigrants from his own 'dear land' and valuable cargo. Captain Clements was always well disposed to the colony, and has promoted its best interests as far as he has possessed the means.<sup>11</sup>

However, the perils of sea travel under sail again dogged Clements: on 19 August the *Letitia* was wrecked, although with no loss of life, near the Cape Verde Islands off the west coast of Africa. Clements and his family eventually reached Sydney on board the *Jupiter* in February 1829. They farmed in several places in the Liverpool-Campbelltown district before finally settling in the early 1830s on their 1,500-acre land grant at *Summerhill*, 30 km south of Bathurst near what is now the village of Rockley. During the late 1830s and early 40s Clements also commanded several trading vessels along the New South Wales coast, no doubt to supplement the income from *Summerhill*.<sup>12</sup> On 5 July 1845 *The Australian* reported that Governor Gipps had appointed Clements 'a magistrate of the Territory and its Dependencies'.

Farming at *Summerhill* included sheep and cattle and a range of crops. Clements was assisted by his three eldest sons, John, Charles and Hanbury jr, as well as convict labour.<sup>13</sup> Diaries kept by Clements and other family members from 1846 record the vicissitudes of the weather and its effect on the crops and reflect the hardships of rural life

in an unpredictable and sometimes hostile environment.

In the diary entry for 10 May 1847 Clements records that he has been 'laid up with severe pains in back and chest'. The entry for Sunday 13 June 1847 is not in Clements' handwriting, but records that the 'great affliction' happened this morning about half past one and the morning was remarkably fine. The funeral took place on the Wednesday following. Little use in writing what can never be forgotten.<sup>14</sup> The 'great affliction' was Hanbury Clements' untimely death at the age of 54.

Clements was buried in the churchyard of Holy Trinity, Kelso. A memorial stained-glass window by the well-known Sydney firm Lyon, Cottier & Co was later erected by his family in All Saints' Church (now Bathurst Cathedral) in 1876.<sup>15</sup> Clements was survived by his wife Margaret and eight of their ten children. On his death *Summerhill* passed to his eldest son John who subsequently established a successful copper mine on the property. John considerably expanded his pastoral holdings in the area and became a well-known figure in the Bathurst community, serving as police magistrate for many years and MLA for Bathurst 1859-60.

## THE CABINETS

Hanbury Clements' adventurous life is relatively well documented in official archives, family correspondence and diaries, but it is the material evidence of the contents of his two cedar 'cabinets of curiosities' that are his greatest and most enduring legacy. This pair of chiffonier-style cabinets – similar in form to a design appearing in George Smith's 1826 *Cabinet-Maker and Upholsterer's Guide* – were made of beautifully figured cedar in the 1830s by an unidentified cabinetmaker. They passed down through four generations of Clements' descendants until acquired at auction by the Powerhouse Museum in June 2000. The still-intact contents of the cabinets' 48 drawers are a unique and revealing

record of Clements' well-travelled life, his interests and pursuits, and those of some of his descendants.

Tokens, coins and medals – many displayed in fitted cedar trays – shells, mineral, timber and botanical specimens, animal skeletons, fossils, rare Pacific island ethnographic artefacts and colonial wax portraits tell of a man who was both curious and disciplined, eclectic in his interests but methodical in his pursuit of them. In this respect Hanbury Clements was a man of his era.

By the time Clements had settled in New South Wales in 1829, the phenomenon of the 'gentleman' naturalist was well established. The collection and classification of natural history specimens as a means of expanding scientific knowledge was very much a product of the spirit of enquiry that had defined the second half of the 18th century. The unique natural history of Australia offered infinite opportunities for scientific investigation and from Joseph Banks' well-documented collecting activities on Cook's *Endeavour* voyage in 1770, the accumulation, analysis and recording of natural history specimens was an important activity of early colonial settlement.

Two very fine Australian cedar and rose mahogany specimen chests in the Dixon Gallery and Mitchell Library of the State Library of NSW, Sydney contain extraordinary natural history collections that may have been presented to Governor and Mrs Macquarie in the second decade of the 19th century.<sup>16</sup> Alexander Macleay, Colonial Secretary when Clements settled in New South Wales, developed an incomparable insect collection stored at *Elizabeth Bay House* after the building's completion in 1836. In 1829, the very year that Clements arrived in Sydney with his family, the Australian Museum was established as a repository for local natural history collections, largely due to Macleay's initiative.

Phillip Parker King (1791-1856), son of Governor King, was also a keen observer and collector of natural history, an enthusiasm no doubt stimulated when he

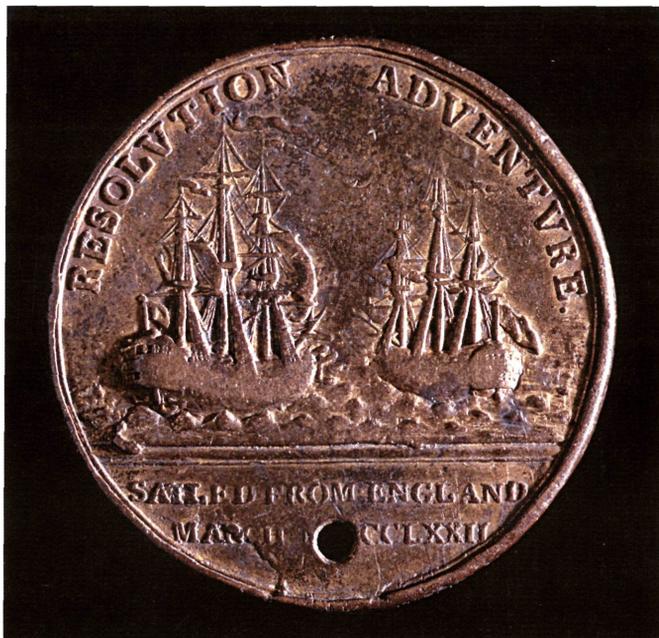
commanded the first surveying voyage of HMS *Beagle* along the coast of South America between 1826 and 1830. By the early 1830s King had settled on his farm *Dunbeved* near Penrith, New South Wales where, in January 1836, he played host to his former 'shipmate' Charles Darwin, then in the final stages of his epic second *Beagle* voyage (1831-36). Darwin was returning from an overland trip to Bathurst from Sydney, a journey that was well documented in a diary filled with his observations of the landscape, its flora and fauna and geological formations. On 20 January 1836, a day of searing temperatures and strong winds, Darwin arrived in what was then the infant settlement of Bathurst. *Summerhill*, Clements' newly established farm, was a mere 30 kilometres or so away.

'Bathurst', declared Darwin 'a singular and not very inviting appearance; groups of small houses, a few large ones, are scattered pretty thickly over 2 or 3 miles of a bare country ... A good many gentlemen live in the neighbourhood and some have good houses. There is a hideous little red brick Church standing by itself on a hill.'<sup>17</sup> The 'hideous' church was in fact the newly-built Holy Trinity, Kelso - where Hanbury Clements was to be buried in 1847.

Did Clements meet Darwin in Bathurst in that hot summer of 1836? There is certainly no mention of such a meeting in Darwin's diary. But it is tempting to conjecture that, given their common interests, they would have had much to discuss if they had met. Did Clements know P. P. King, only a relatively short distance away on the road back to Sydney? They too shared an interest in collecting natural history specimens, were well-travelled naval men and of a similar age. In the absence of relevant documentation we can only speculate.<sup>18</sup>

## CLEMENTS THE COLLECTOR

We may know much about Clements' life, but we know little about how, when and where he developed his collections.



Resolution & Adventure medal issued in 1772 for Cook's second voyage

As yet no direct references to the cabinets or their contents have surfaced in surviving documents. We know from the diary he kept as a young prisoner of war in France that he was fond of observing and recording the minutiae of daily life, and from his *Summerhill* diary entries that Clements was a methodical man. More importantly, we also know that as early as 1825 Clements was collecting natural history specimens:

Charles Daly, free, charged by Capt Clements, of the ship *Ardent*, with having stolen and offered for sale some stuffed birds, snakes & other articles, his property. The prisoner had no plea to offer, except the usual prompt one on such occasions, that he had found them in his travels, and was therefore fully committed.<sup>19</sup>

If the 'stuffed birds, snakes & other articles' were returned to Clements they certainly have not survived in the cabinets. What is in the cabinets is a fascinating mix of objects that testify to

Clements' eclectic interests. The many drawers of artfully arranged and labelled shells and marine specimens are perhaps predictable given Clements' seafaring life.

More intriguing are the hundreds of coins, medals and commemorative and commercial tokens from all over the globe, a number of them of individual rarity and interest.<sup>20</sup> Notable is the '*Resolution and Adventure* medal', one of 2,000 issued in 1772 for distribution during Cook's second voyage. Somewhat less orthodox is the George III 'Cartwheel' penny over-stamped with the words 'No Landlords/You Fools/Spences Plan Forever' - a reference to the radical land reform advocate Thomas Spence (1750-1814). Was Clements a sympathiser? Perhaps the answer lies in his willingness to risk the uncertainties and perils of relocating to the other side of the world for the opportunity to establish a new life for his family.

While the earliest coin in the cabinets is a c.350 BC Greek silver tetradrachm, much of the numismatics collection is datable to the late 18th century or the



first half of the 19th century, contemporary with Clements' life. However, a significant component of the collection, including silver commercial tokens from the Sydney jewellers Hogarth, Erichsen & Co (1858,1860) and a number of presentation medals from international exhibitions, post-date Hanbury Clements' death and were presumably added by descendants, including Clements' eldest son John who inherited his father's estate.

Hanbury Clements no doubt accumulated much of his coin collection during his travels, but the source, or sources, of the ethnographic artefacts in the cabinets is less evident. The collection contains a rare Solomon Islands ear ornament and shell bead belt, a Marshall Islands shell charm and a Polynesian throwing stone. Given the spirit of adventure that pervaded Clements' life, it is logical to conclude he acquired these objects directly from the islanders.

However, in the absence of any record of Clements having actually sailed to these Pacific destinations, we have to presume he obtained them indirectly.

A number of the objects in the cabinets reference the names of early colonists including, rather curiously, a label associated with twelve Pacific mussel shells inscribed 'From Mrs Macquarie' (Governor and Mrs Macquarie returned to Scotland in 1822!). But it is the collection of wax relief portraits, some of them identifiable colonial residents, that most unambiguously locate the cabinets in the continuum of colonial history. This collection of fifteen wax portraits of variable quality and condition includes likenesses of Bishop Broughton, Anglican Bishop of Australia, Rev James Farrell, Colonial Chaplain of South Australia, Governor FitzRoy, Governor of NSW 1846-1854, and a charming portrait of an unidentified young woman.<sup>21</sup> The last two portraits are the only mounted examples, the reverse of the portrait of Governor FitzRoy also bearing the paper label of 'Thos Blunt' / Fancy Cabinet Maker/ ... / Bridge Street / Sydney / ... / Picture Frame Maker'. Thomas Blunt is listed in directories at 9 Bridge Street in 1847 and 6 Bridge Street in 1851.<sup>22</sup> Interestingly the same label is affixed to the reverse of a portrait of Clements' wife, Margaret, painted by a 'Mrs Biffin', Liverpool (near Sydney) in 1846.<sup>23</sup>

Theresa Walker (1807-1876) was Australia's best-known modeller of wax portraits in the 1830s and 40s and duplicates by Walker of the portraits of Broughton, Farrell and Governor FitzRoy are held in other Australian collections.<sup>24</sup> It is likely that further research will reveal the identities of some of the other wax portraits in the Clements cabinets. In 1846 Walker moved from Adelaide to Sydney with her husband, a naval captain, and on 23 February 1847 the *Australian Journal* reported:

A very excellent Wax Model Likeness of His Excellency Sir Charles Augustus Fitz Roy has just been completed by the lady of whose

abilities we have before had occasion to allude. We sincerely trust *that the public will extend their patronage to these works of Art.*<sup>25</sup>

The February 1847 edition of the *Australian Settler* advertised portraits of Governor FitzRoy at ten shillings and sixpence each.<sup>26</sup> In view of the public exposure of Theresa Walker's work in early 1847, the likely date of the label on the reverse of the FitzRoy portrait as about 1847, and Theresa Walker's move to Tasmania the following year, it is probable that Clements acquired some if not all of the wax portraits in the months prior to his sudden death in June 1847.

Located in the bottom drawer of one of the cabinets, it is tempting to speculate the portraits were among the last objects Clements added to the cabinets before his death. If so, they form a fitting finale to the fascinating life of one of Australia's hitherto little known early pioneers.

### ACKNOWLEDGMENTS

I am very grateful to John Ellis for so generously giving of his time and research in the preparation of this article. Commander Ellis's painstaking investigation of Hanbury Clements' life and his transcription of Clements' diaries and letters have been invaluable in my attempt to bring Clements and the cabinets to life.

I would also like to thank Jean Clements for providing information and access to Clements family papers, and to acknowledge the assistance of the Bathurst District Historical Society; Paul Donnelly and Pat Boland, numismatics specialists, Powerhouse Museum; Louise Taylor; Antony Davies, formerly of Wemyss Auctions; Patricia McDonald and Kevin Fahy. The photographs are by Sotha Bourn, Powerhouse Museum.

**Anne Watson** is Curator, Decorative Arts & Design at the Powerhouse Museum, Sydney



Above and left: Copies of miniature portraits of Hanbury & Margaret Clements, c. 1820, courtesy John Ellis

### NOTES

1. R. Wilmot Horton, Downing Street, to Lieut. Governor Arthur, Van Diemen's Land, 30 September 1823.
2. For details of Clements' naval career I am indebted to research undertaken by John Ellis, a former naval commander and the husband of a Clements family descendant.
3. ML Ac77, Clements, H; Passport & discharge, as prisoner of war, from the French army, 28 July 1813 & 19 April 1814.

4. Verdun was a major depot for prisoners of war during the Napoleonic wars. Transfer from one depot to another was in gangs escorted by French soldiers. Prisoners were given a subsistence allowance by the French and expected to organise their own food & lodgings en route. Under a long-standing 'gentlemen's agreement' they were 'on their word' not to escape. Clements and his fellow prisoners were given 24 hours notice to march to Blois, about 450 km south-west of Verdun. On reaching Blois they were ordered south to Gueret.



Mounted wax portraits of Governor Sir Charles FitzRoy and an unidentified woman, by Theresa Walker 1847



Reverse of portrait showing Blunt label

Liberated after Napoleon's fall in April 1814, Clements made his way to Le Havre via Paris. For further explanation of the detention system in France during the Napoleonic wars see Commander J W Ellis, 'Hanbury Clements 1793-1847' in *United Service*, vol 49, no 2, Autumn 1996, pp 5-27. This article includes a transcription of the Mitchell Library Clements diary.

5. ML MSS 1331, Diary relating the 'Adventures of Mr Hanbury Clements from his leaving Verdun to his arrival at Portsmouth', 12 Jan 1814 - 10 June 1814. A separate typescript of a presumably now missing section of the original diary covers the period 11 June - July 1814. A Clements descendant holds another version of this diary. It seems likely that this was the diary kept by Clements during his journey and that the Mitchell Library diary is a neater transcription made later by Clements.

6. *Ibid*

7. Andrew Thomas, 11th Lord Blayney, was a prisoner of war 1810-1814 and published a narrative of his experiences in 1814.

Quoted in Edward Fraser, *Napoleon the gaoler*, Brentano's, New York, 1914, p 297.

8. *Ibid*, 9 May 1814

9. *Sydney Gazette*, 23 September 1824

10. *Sydney Gazette*, 14 July 1825

11. *Sydney Gazette*, 9 June 1828

12. These vessels included the *Denmark Hill*, *Sir David Ogilby* and the *Betsy* (information from John Ellis). All were eventually wrecked, although only the *Denmark Hill* was wrecked while under Clements' command.

13. A copy of an unreferenced contemporary document in the Clements family archives lists 14 convicts assigned to *Summerhill* in the late 1830s. These included a shoemaker, carpenter, tailor and a gardener.

14. *Summerhill* diary 1846-1847, private collection.

15. The installation of the window 'Jacob blessing the two sons of Joseph' was reported in the *Bathurst Times*, 13 January 1877, p. 2. The window can be seen today to the right of the altar in the rebuilt cathedral.

16. See Elizabeth Imashev, 'Rare and curious: the Dixon Galleries and Strathallan collector's chests', *Australian Antique Collector*, no 41, Jan - June 1991. The Strathallan or 'Macquarie' chest was acquired by the State Library of NSW in 2005; Elizabeth Ellis, *Exotica: the Macquarie Collector's Chest in the Picture Gallery / State Library of New South Wales*, State Library of NSW, Sydney 2005; John McPhee, 'Two Early Collector's chests in the State Library of New South Wales', *Australiana* vol 26 no 2, Feb 2006 pp 5-8.

17. Quoted in F W & J M Nicholas, *Charles Darwin in Australia*, Cambridge UP, Sydney, 1989, p. 58.

18. An incomplete c.1840 cedar chiffonier containing a shell collection and provenanced to P. P. King's son Reverend Robert Lethbridge King (1823-1897) is in the collection of Old Government House, Parramatta. If its date is accurate it is more likely the chiffonier was owned by P. P. King. See Patricia R McDonald,

'Open sesame: hidden aspects of furniture in the National Trust Collection', *Reflections*, Nov-Jan 2006 pp 12-14, and *Treasures of the National Trust*, Fine Arts Press, 1992, p. 46.

19. 'Police report', *Sydney Gazette*, 14 July 1825.

20. A rare colonial holey dollar was sold from the collection in the 1988 Spink, Sydney, sale no 25, lot 2282.

21. In 'Theresa Walker: Australia's first woman sculptor', *Australian Antique Collector*, no. 42, July - Dec 1991, p 80, Shirley Cameron Wilson points out that the quality of wax portraits depends on the type of wax used (bee or paraffin), whether or not the portraits were directly carved or cast from a plaster mould, and the climatic conditions they were subsequently subjected to. The best quality portraits in the cabinets are the two mounted examples.

22. Kevin Fahy, Christina Simpson & Andrew Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney, 1985, p 533

23. This portrait was offered in the same sale as the Clements cabinets. See *Wemyss* auction catalogue, 'Important colonial furniture, books & works of art', 27 June, 2000, Sydney, lot 37.

24. All are illustrated in Jane Hylton, *Colonial Sisters: Martha Berkeley & Theresa Walker*, Art Gallery Board of South Australia, Adelaide, 1994.

25. Quoted in *ibid*, p 61.

26. *Ibid*.

# F.J. Mole,

SILVERSMITH & GOLDSMITH OF BRISBANE

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## Kenneth Cavill

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Plate 1. Ciborium and chalices by F.J. Mole, 1918-1928. In 1985, these were in the possession of the Pius XII Provincial Seminary, Banyo, Queensland now St Paul's Theological Seminary, and St Patrick's Catholic Church, Brisbane. From *Treasures from Australian Churches*, p. 46, courtesy National Gallery of Victoria, Melbourne

**F**J. Mole, subsequently F.J. Mole & Company, was a leading manufacturer of sterling silverware in Queensland through the 20th century.

Frederick James Mole, born c. 1881, was a native of Birmingham, England and apparently learnt his craft there. The maker's mark 'F.J.M' with *sans serif* lettering that was entered in the

Birmingham assay office records in 1902 as that of F.J. Mole, could well be the mark of Frederick James Mole.<sup>1</sup> Little has been reported of his training, save that he was involved in the 'metal industry' prior to his coming to Australia in 1910.<sup>2</sup>

Mole founded his business in Brisbane in 1913 and by 1915, was listed in *Wise's Queensland Post Office*



ENCOURAGE AUSTRALIAN INDUSTRY  
STERLING SILVER CHILD'S CUPS (GILT INSIDE)



F. J. MOLE SILVERSMITH and GOLDSMITH  
"Chalice House," Stanley St.  
SOUTH BRISBANE

Phone J 4342

Milbourne Office: G. V. PADUELA, Arts House, Old's Lane



Above: Plate 2.  
Child's cups,  
from F J Mole  
catalogue, c. 1930

Left: Plate 3.  
Napkin ring, stamped  
STERLING/SILVER,  
M, emu, Maltese  
Cross, h 2.7,  
diam. 4.3 cm.  
Private collection

Bottom: Plate 4a&b.  
Vesta case,  
the top engraved  
"TEACHER'S",  
h 3.4 diam. 2.2 cm.  
Private collection



*Directory* under the heading  
'Silversmiths' as<sup>3</sup>

MOLE F.J. Manufacturer of  
ecclesiastical metalwork, sporting  
trophies, etc.

154a Edward St, Brisbane.

Mole moved to Stanley Street, South  
Brisbane in 1917.

His entry in the Post Office  
Directory signifies experience in the  
making of church furnishings in  
precious metals and brass. It is likely  
that Mole had served his apprenticeship  
with a manufacturer of church  
metalwork in Birmingham, such as  
John Hardman & Company or  
Hardman, Powell & Company.

Following the end of the First World  
War, the Roman Catholic Archbishop of  
Brisbane, Dr James Duhig, encouraged  
Mole to design and produce fine  
ecclesiastical silver - chalices, ciboria and  
monstrances. Much of Mole's  
commissioned work dating from 1918 to  
1929 has been documented in the 1985  
exhibition catalogue, *Treasures from  
Australian Churches*.<sup>4</sup>

Mole's 'treasures' comprise chalices,  
a ciborium, monstrance, pectoral cross  
and several croziers. The selected  
pieces are crafted in silver or gold and  
set with precious or semi-precious  
stones. They were sourced from



Photographs Very Reverend Kenneth Howell

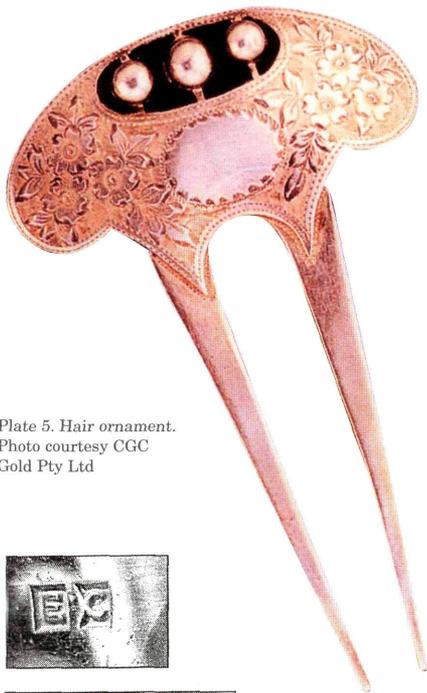


Plate 5. Hair ornament.  
Photo courtesy CGC  
Gold Pty Ltd



Above left:  
Plate 6.  
F.J. Mole's  
STERLING /  
SILVER stamp  
with sponsor's  
mark 'EC'

Right:  
Plates 7-8.  
Sterling silver  
trophy cups, from  
F J Mole  
catalogue,  
c. 1930

Roman Catholic cathedrals, churches and seminaries in Queensland.

The chalices and ciborium (plate 1) are in the Gothic revival style greatly favoured by the Catholic authorities in Australia during the late 19th and early 20th century.<sup>5</sup> F.J. Mole's catalogue of the 1930s provides further illustrations of 'High Class Ecclesiastical Productions of the Goldsmiths and Silversmiths Art'.<sup>6</sup>

By this time, Mole was manufacturing a range of popular gift wares in sterling silver. There were various child's cups or mugs (plate 2), the majority being spun and footed. A cylindrical mug with turned-over rim and inset base is also illustrated. Table

wares have included vases, bowls and condiment sets – open salt, pepper shaker and lidded mustard pot.

The ubiquitous napkin ring (plate 3) was produced in at least ten patterns.<sup>7</sup> Mole's well-designed barrel vesta boxes for wax matches have been described

previously.<sup>8</sup> The vesta case (plate 4) may have been a gift intended for a Teacher's scotch whisky fan, perhaps a teacher?

Compacts and lockets were manufactured for the jewellery trade. The hair ornament (plate 5) is an

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18ozs.



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10in.  
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23ozs.  
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HANDLES  
OR  
PLINTHS

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Measurements do not include Handles or Plinths

F. J. MOLE

Actual Manufacturer

SILVERSMITH AND GOLDSMITH

"Chalice House," Stanley St., South Brisbane

Melbourne Office: G. V. Padula, Arco House, Little Collins Street.



TRADE MARK



individual piece, no doubt crafted to a design of the jewellery house, Flavelle, Roberts & Sankey.<sup>9</sup> It is marked for both the Brisbane jeweller and for F.J. Mole.

The heading 'Encourage Australian Industry' tops pages of his catalogue. Australian sterling silverware was disadvantaged by the lack of an official hallmark, especially when compared with comparable hallmarked goods imported from England. Many Australian makers met the challenge by registering their marks under the Commonwealth of Australia *Trade Marks Act*. The trade mark was stamped on their wares together with a mark indicating sterling silver quality.<sup>10</sup>

Mole's mark, capital *M* (*sans serif*), an emu and a Maltese Cross (for Queensland) was registered in 1915 and is found on the sterling goods that he produced and marketed (cf.

plates 2-4). His distinctive quality stamp in *sans serif* letters on two lines may be added:

STERLING  
SILVER

This stamp is found on sterling silverware that he manufactured for Australian wholesalers and retailers; the sponsor's mark may also be present. In Sydney, for example, his silver was marketed by Edward W. Culver, wholesale jeweller and manufacturer's agent (plate 6).<sup>11</sup>

The 1920s and 1930s were decades when an engraved silver cup presented to the winner of a sporting event was the symbol of success. Trophy cups were regularly awarded to individual players at club competition level. Perpetual trophy cups were usually more elaborate

Plate 9. Photograph of Frederick Mole in his workshop, early 1950s. Courtesy Kevin Eager

in form and larger in size. Long established sporting clubs – golf, bowls, yachting, racing, cricket, football, cycling – hold significant examples of Australian silversmith's work.

Horse racing has been a premier sporting activity in Australia throughout the 20th century. Such renowned races as the Doomben Cup, the Warwick Cup and the Brisbane Cup are major events in the Queensland racing calendar. Though the substantial prize money takes



Plate 10. Doomben Cup 1978, inscribed 'BATC/ THE DOOMBEN CUP/ 1978/ WON BY/ MARCEAU' stamped 9CT, M, emu and Maltese Cross for F J Mole & Co, Brisbane. H with wooden plinth 32.1, h cup 26.0, w 19.4 cm. Private collection



Plate 11 F.J. Mole's stamps on the Doomben Cup 1978

precedence for each of these races, the events are nevertheless commemorated by the presentation of a symbolic cup. F.J. Mole has manufactured the gold trophies over the years – the Doomben Cup from 1934 to 1983 (plate 10) and subsequently as the Winfield Cup, the Warwick Cup since the 1930s and the Brisbane Cup from the mid 1940s.<sup>12</sup>

Mole's c. 1930 catalogue displays a considerable range of trophy cups that were available in sterling silver, from miniatures (h 5 cm) to large trophies (h 40 cm). Many were of plain goblet form with shaped Art Deco handles. His more elaborate cups had applied decoration below the rim and to the handles (plate 7). A distinctive finial signifying the sport or organisation was made for the cover.

Plate 9 shows an older Frederick Mole in his workshop at 'Chalice House', several years before his retirement. He is in the process of panelling the foot of an ecclesiastical vessel: established craftsmen such as Mole experienced a resurgence of church work in the period following the end of the Second World War. The large trophy cup on Mole's bench (far right) is a regular pattern (see plate 7). The cover and base have been polished, the bowl has an applied ovolo decoration below the rim. The finial is an individual design.

While the total staff has remained small, the business has been managed by a working silversmith from the time of its founding in 1913. In 1957, Frederick Mole retired at the age of 75; K.G. Ketelaar, a partner and former apprentice, then took charge. Following the death of Frederick Mole in 1964, his daughter, Mrs Helene Cole, was involved in the management of F.J. Mole & Company. When K.G. Ketelaar retired in 1970 the company was taken over by K.R. Eager, C. W. Best and his wife. The pattern of ownership was being repeated; Kevin Eager had learnt his craft under Frederick Mole, while the Bests were former employees. Mr and Mrs Best retired in 1976 and Kevin Eager became the sole proprietor. With continuing redevelopment in the Stanley Street area, the firm moved to inner-suburban Bulimba in 1985. F.J. Mole & Company ceased operations about 1990.<sup>13</sup>

Frederick Mole specialised in the manufacture of ecclesiastical metalwork and quality trophy cups. In recent years, even though the demand for church wares in sterling silver may have lessened, the restoration and refurbishment of fine ecclesiastical silver still demands the attention of the skilled silversmith. The traditional silver trophy cup has largely given way to modern trophies that differ markedly in design and materials. The intrinsic value of an earlier cup may well lie in the inscription recalling a special event.

Mole's production of popular gift wares in sterling silver – napkin rings, vesta match boxes and child's mugs in the 1920s and 30s was competitive. These marked wares are now sought by collectors.

#### ACKNOWLEDGMENT

Mr Kevin Eager is thanked for his considerable help and for the photograph of Frederick Mole.

#### NOTES

- 1 E.C. Jones *et al*, *The Silversmiths of Birmingham and their marks, 1750-1980*, N.A.G. Press, London 1981, p. 336. The maker's marks are those of silversmiths. The marks of workers in allied trades who manufactured silverware, such as church furnishers and ecclesiastical metalworkers are included, see p. 320.
- 2 Judith O'Callaghan, *Treasures from Australian Churches*, National Gallery of Victoria, Melbourne 1985, p.19.
- 3 *Wise's Queensland P.O. Directory*, from 1915.
- 4 O'Callaghan, *op. cit.*, pp.40-41, 46.
- 5 See for instance Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum & Art Gallery, Hobart 2002.
- 6 Catalogue, F.J. Mole, Silversmith and Goldsmith, 'Chalice House', Stanley St, Brisbane c. 1930.
- 7 Kenneth Cavill, 'Silver napkin rings of Australian make and interest', *Australiana* 18 no 4, 1996, p. 104.
- 8 Kenneth Cavill, 'Silver match boxes of Australian make and interest', *Australiana* 25 no. 2, 2003, pp. 73-74.
- 9 Kenneth Cavill, Graham Cocks & Jack Grace, *Australian Jewellers, Gold and Silversmiths - Makers & Marks*, CGC Gold, Roseville NSW 1992, p. 173.
- 10 Registered Trade Marks are protected by the Act. The stamp 'STERLING SILVER' (or an abbreviation) is the maker's or sponsor's guarantee of quality, 925/1000 silver.
- 11 For an account of Edward W. Culver see Patrick Street, *Silver Society of Australia Newsletter*, Oct. 2005, p. 6.
- 12 Information kindly supplied by Kevin Eager, Brisbane, 25 July 1985.
- 13 With Kevin Eager's retirement, the business was acquired by Silversmiths & Platers, 77 Oxford St, Bulimba Qld.

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# Bock's 'better half'

Andrew Morris

**T**homas Bock (1790-1855) was a relatively prolific colonial convict artist who arrived in

Hobart in 1824, and is best known for portraits, particularly the series of Tasmanian Aboriginal people he painted for G.A. Robinson.

Bock's conviction and resultant transportation to VDL for

'administering a drug with the intention of bringing about an abortion' separated him from his first wife Charity Broome and their five children, who were likely to be living in Birmingham. Neither Charity nor their children appear to have followed Thomas to the colonies, possibly to avoid the stigma associated with any ongoing relationship. More logically, Charity may not have had the actual means to freely uproot and travel so far from home, with five children in tow. Charity died of consumption in 1844.

Bock married Mary Ann Cameron (née Spencer) on 23 July 1850 at Trinity Church, Hobart Town.<sup>1</sup> The date of 23 July may have held some sentimental value for Mary, as her first marriage to master mariner Alexander Cameron was celebrated at St David's Church Hobart Town on that day in 1832. Mary (1818-1901?) was 28 years younger than Thomas and may have been an ex-convict, supposedly arriving in Hobart during 1831.<sup>2</sup>

In her pioneering work on Australian colonial portraits, Eve Buscombe reproduces an image she describes as 'probably Bock's wife Mary Ann'. The image is merely labelled 'from Bock's sketchbook'<sup>3</sup> and the reader is left to ponder where this watercolour may have come from. It has been located in the collection of the Tasmanian Museum & Art Gallery, Hobart (plate 1).

A review of Bock's work in public collections identifies an additional, more private and domestic sketch that others have attributed to his hand (plate 2). They have left open the question of whether this interior view showing a woman sewing and a child



Plate 1. Thomas Bock (1790-1855), [*Mary Ann Spencer*], page 162 from Bock Sketchbook, watercolour, unsigned and undated. Reference AG 1390.113. Tasmanian Museum and Art Gallery, Hobart

at her left near a fireplace is also of Mary Ann. Buscombe goes so far as to propose that the chair left of centre on a stand is where Bock drew his sitters. Andrew Sayers says that the drawing bears a later inscription, which identifies the woman as Mrs Bock.<sup>4</sup>

At last a sketch has emerged, at auction, which unveils Mary Ann Spencer's identity (plate 3). The catalogue entry in relation to this understated pencil drawing states:

Thomas Bock (1790-1855) *Portrait of Mary Ann Spencer (The Artist's Wife)*  
c. 1845-50 pencil on paper 38.5 x 29.0 cm. Provenance: Mary Ann Spencer, Tasmania, thence by descent to her great great granddaughter. Private collection, Queensland.<sup>5</sup>

The regilded c. 1900 composite frame was made by Trowbridge Bros., Hobart<sup>6</sup> and the backing paper includes hand-written biographical and other information related to Mary and her descendants.

Mary gave birth to Edwin Morland Bock, the first of their five sons, during 1843, so dating this pencil sketch to 1845-50 appears reasonable.<sup>7</sup> Mary would have been aged between 27 and 32 when she sat for Bock.

During the 1840s, social respectability decreed that a woman's hair should not only look fashionable, but be parted down the centre and drawn back over the ears in many cases. Earrings were rarely visible. Ladies' hairstyles were influenced by royalty (particularly Queen Victoria), however hairdos worn by colonial Australian women lagged behind those back in Britain. Dressing the hair added to one's efforts to look elegant, without necessitating a cash outlay. As is evident in the illustrated oval portrait of Mary Ann, about 1845 a lady's hairstyle was modified somewhat with little loops of hair about ear level. Given the expected delay for these more current trends to reach the Antipodes, this revelation dates this portrait to post-1845.<sup>8</sup>

During the 1840s, mature women often pulled their hair back into a bun.



In this instance, Mary Ann's curious bun sits on the top of the back of her head. This 'Apollo' knot was popular back in Britain between about 1824 and 1836. They started off tall and high on the head and gradually decreased in size, so Mary Ann's is a later one.<sup>9</sup>

The young lady represented in the oval portrait is Mary Ann Spencer, confirmed by provenance. When this oval portrait is mirrored to gaze towards us with more of the right side of her face showing, the woman depicted in the Tasmanian Museum & Art Gallery pencil and watercolour wash sketchbook drawing is

Plate 2. Thomas Bock (1790-1855) (attributed), *Interior view with Woman sewing and Child at right*, crayon drawing with white highlights on tinted paper, unsigned and undated, 19.0 x 13 cm. Allport Library and Museum of Fine Arts, State Library of Tasmania, Hobart

the same individual (plate 4). The odd-looking Apollo knot, a somewhat recessed lower jaw line, the protruding upper lip, the pronounced nose, combine to confirm both drawings are of Mary Ann Spencer, soon to become Mary Ann Bock.



Plate 3. Thomas Bock (1790-1855), *Portrait of Mary Ann Spencer (The Artist's Wife)*, unsigned, c. 1845-50 pencil on paper 38.5 x 29.0 cm (oval). The regilded c. 1900 composite frame was made by Trowbridge Bros, Hobart. Provenance: Mary Ann Spencer, Tasmania, thence by descent to her great great granddaughter; private collection, Queensland; Deutscher-Menzies auction, Sydney 15 June 2005 lot 171; private collection

### NOTES

- 1 Diane Dunbar, *Thomas Bock, Convict Engraver, Society Portraitist*, Queen Victoria Museum & Art Gallery (Launceston) & the Australian National Gallery (Canberra), 1991, p. 3 (chronology)
- 2 Jocelyn Hackforth-Jones, *The Convict Artists*, Macmillan, Melbourne 1977, p. 20. I question the veracity of this reference given that Mary would have been about 12 when convicted. I have not sighted her convict record, if it exists
- 3 Eve Buscombe *Artists in Early Australia and their Portraits*, Eureka Research, Sydney 1978, full-page image p. 264.1
- 4 Hackforth-Jones *ibid.* illustration 11 p. 23, Buscombe *ibid.* p. 270, Andrew Sayers in Dunbar *ibid.* pp. 30-31
- 5 Deutscher-Menzies Auction, Sydney 15 June 2005 lot 171
- 6 An almost identical Trowbridge Bros frame is illustrated in Therese Mulford *Tasmanian Framemakers 1830-1930 a Directory*, Queen Victoria Museum & Art Gallery, Launceston 1997, p. 119
- 7 Dunbar *ibid.* p. 3
- 8 Various relevant websites
- 9 Email correspondence with Cynthia McKinley of Wigs on the Green, England, who specialises in sales of portraits, silhouettes, portrait miniatures and naïve art. Her website motto is *A Room without Pictures is Like a Face without Eyes*



Plate 4. Above left: Thomas Bock (1790-1855), *[Mary Ann Spencer]*, page 162 from Bock Sketchbook, watercolour, unsigned and undated (detail) Reference AG 1390.113. Tasmanian Museum and Art Gallery, Hobart

Above right: Thomas Bock (1790-1855) *Portrait of Mary Ann Spencer (The Artist's Wife)*, unsigned, c. 1845-50 pencil on paper 38.5 x 29.0 cm (oval), detail

**Andrew Morris** is an accountant, collector and researcher with special interests in colonial banknotes and art.



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# Reflections on lighting in Australia in the 1930s

Gordon Turnbull

In the period between the wars, Australia had a vibrant lighting manufacturing industry. The products produced locally and imported reflect the vast range of architectural styles and approaches of the period, ranging from Georgian Revival, English Cottage, Spanish Mission Revival through to French Art Deco, Bauhaus Functionalism and Continental Modernism.

Sadly, the period often reflects an arbitrary and casual approach to this important aspect of interior design. An examination of the literature suggests that lighting fixtures were sometimes selected as randomly as

were furnishings generally. Only in exceptional circumstances were the lighting fixtures designed by the architects and thoroughly integrated into the whole interior scheme, or thoughtfully selected by the interior designer or home owner. Generally, little regard was given to matching lighting fixtures to other interior fittings such as door furniture.

Domestic lighting in the twenties and early thirties in Australia was characterised by the ubiquitous suspended milk glass bowl, usually hung on three or four chains from a central bronzed fitting. These bowls were moulded in a variety of forms, often featuring foliage or flowers in muted tones, and occasionally painted to resemble alabaster.

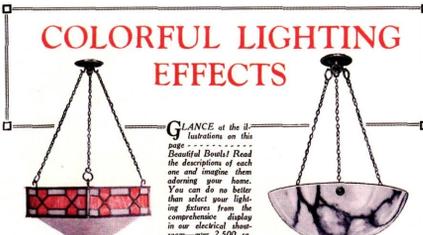
Below left: Decidedly popular if unadventurous, insect-collecting bowls in either glass or alabaster abounded in the twenties and thirties. *The Australian Home Beautiful*, 1 June 1927, inside back cover

Below right: The fine opalescent glass and bronze fittings of the French manufacturers Sabino and Lalique were promoted in Australia in the late twenties, but were beyond the scope of most home decorators then as they are today. *The Australian Home Beautiful*, 1 June 1929 p. 2

Opposite page: The Sydney Regent Theatre chandelier, h approx 270 cm, w approx 200 cm. As the centrepiece of the Christoffe-Baccarat Pavilion at the 1925 Paris Exposition of Decorative Arts, it is an exceptionally important piece of Art Deco to have found its way to Australia

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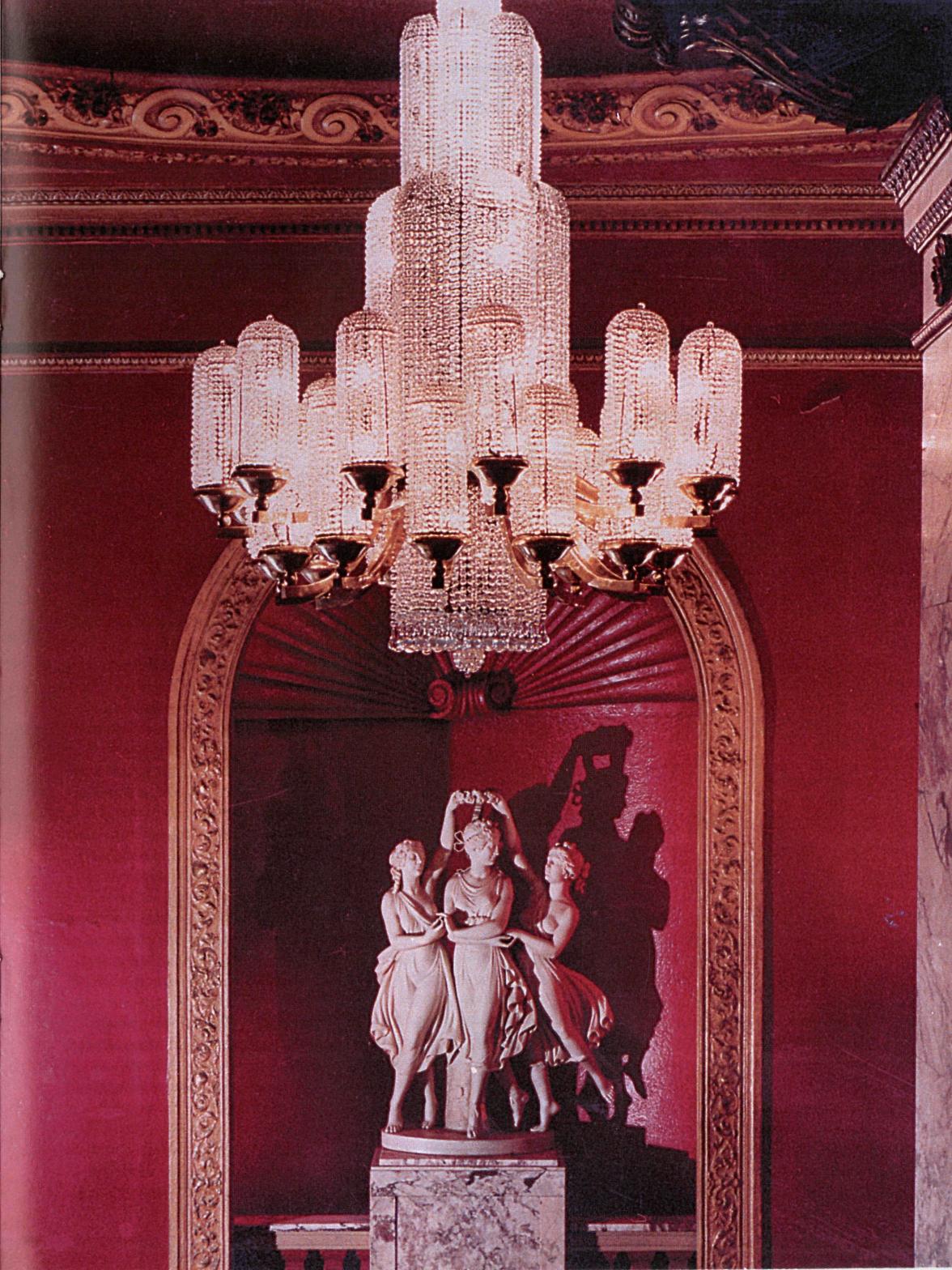
Product 15080

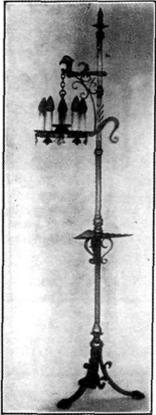
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## INTERIOR DECORATION AND FURNISHING AT PARIS



INTERIOR OF THE CHRISTOFFLE-BACCARAT PAVILION. ARCHITECT, GEORGES CHEVALIER; DECORATIONS BY GLEBAING (Internat. Exh. of Modern Decorative and Industrial Arts, Paris)

Top: Australian lighting manufacturer W.M. Bedford Ltd were keen to promote their theatrical achievements to homemakers. *The Australian Home Beautiful*, 1 June 1929, p.76

Above: The Sydney Regent Theatre chandelier on display in the Christoffle-Baccarat Pavilion at the 1925 Paris Exposition of Decorative Arts. How extraordinary that we had such a major example of Art Deco on public display in Australia. *The Studio* vol. xc no. 388, July 1925 p. 155

A recent revival of interest in these older fittings led to their being reproduced, but they seldom capture the feeling of the original fittings. They are generally considered to be a safe and inoffensive solution to decorative lighting, though their unique capacity to collect dead insects, and the sharp illumination or hot spot they afford the ceiling

space directly above the fitting could question this assumption.

A more expensive version was available in alabaster, either in greyish white, or a russet brown. It is difficult to find these alabaster fittings today in good condition, due to their fragility, and discolouration caused through exposure to excessive heat.

This period of the late twenties and early thirties was remarkable for the number of large ornate picture theatres constructed in the capital cities, and major regional cities throughout Australia. They were mostly constructed in the Spanish Mission or French Louis styles, and featured ceiling fixtures, wall brackets and standard lamps and table lamps in historical styles. These fittings were usually made locally in cast bronze by the Australian company William Bedford Limited.<sup>1</sup>

The company responded to the vibrant historicism of the architects and produced bronze-framed crystal chandeliers of monstrous proportions for the central domes of these auditoria. Proprietors of these establishments were fond of advertising the immense tonnage of these ornaments, which must have been of dubious benefit to their businesses. Bedford's advertised their achievements in the *Australian Home Beautiful* magazine, and produced versions on a domestic scale for homemakers to attach to their heavily stuccoed walls and moulded plaster ceilings. The aesthetics of the 'Home Beautiful' became the 'Home Beautiful' in the early thirties.<sup>2</sup>

Sydney's Regent Theatre (opened in 1928) in George Street became a notable exception to local manufacture. Frank Thring senior, managing director and a founder of Hoyts, travelled with his wife to France and Italy in search of original artefacts to decorate the theatre in 1925.<sup>3</sup> He procured a remarkable Baccarat crystal chandelier comprising thousands of cascading crystal spheres tightly contained in

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The Australian Women's Weekly - April 17, 1936

AUSTRALIAN HOME BEAUTIFUL May 1, 1936 - Page 1

**LIGHTING BY A.G.E.**

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geometric cylindrical forms for the marble staircase of the theatre.

The chandelier displayed in the Christoffle/Baccarat pavilion had been a focal point of French glass manufacture in the 1925 Paris Exposition des Arts Décoratifs.<sup>4</sup> Its geometric Art Deco character was unusual in the context of the predominant classicism of the theatre's interior scheme. It is remarkable that such an important creation from the Exposition found an appropriate home in Australia. When the theatre was demolished in 1984, the chandelier was put into storage, where it remains.

Although the Paris Exposition des Arts Décoratifs held in 1925 launched the decorative style now known as Art Deco, this influence took some years to make its presence felt in Australia. By 1931 however, the Melbourne firm of Brooks, Robinson & Co. was retailing over 400 types of lighting fixtures, many in the Art

Deco style.<sup>5</sup> The typical fixture appears to be a cheap, pointy, geometrical, lightweight, plated metal-framed pendant in which sat a number of tinted and sometimes textured sheets of glass.

A more elaborate version of this type of suspended fitting was available from France where makers such as Lalique and Sabino were creating fittings with a heavier and more finely cast bronze frame, holding moulded panels of distinctive opalescent glass. These fittings were very occasionally imported into Australia for use in elaborate domestic settings during this period, but were well beyond the scope of most homemakers.<sup>6</sup>

Lighting became of interest to the home handyman, unable to afford fittings from retail outlets, or seeking an innovative and distinctive solution to lighting his home. Several magazines published articles on how to make such usually crude fittings out of sheet metal and even plywood.

Above left: The 'slip shade' fitting, made as ceiling pendants and wall brackets, very dependent on gravity, and always likely to slip, were manufactured well into the fifties. *The Australian Women's Weekly*, 15 April 1950, p. 56

Above right: Australian General Electric Ltd. and the Crown Crystal Glassware Company were creating sleek and streamlined fittings suitable for the modern home by the mid-thirties. *The Australian Home Beautiful*, 1 May 1936, p. 3 and *Decoration & Glass*, May 1936

One such article in *The Home Beautiful* of June 1932 instructs the reader in the construction of a plywood bed in the modern manner, featuring a skyscraper column at its head that incorporates a radio and a light fitting. Other articles offered the reader the opportunity to make wall fixtures out of metal bowls that would throw the light up onto the ceiling, affording a more even illumination of the room. Readers were assured that it would probably be necessary to run the wiring down the wall to such

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# Design WITH FLURON LIGHTING.



In this charming new King's Theatre at Clovelly, N.S.W., the possibilities of Claude "FLURON" for interior lighting and decoration have been exploited to the full. Dispensing with all conventional ornamentation, the designer has relied for his effect simply on the play of coloured light from Claude "FLURON" tubes upon plain wall surfaces. Particularly noteworthy are the proscenium splay, where simple fluting and vari-coloured "FLURON" lighting combine to produce an effect of once beautiful and strictly modern.

This installation comprises over 2,000 feet of Claude "FLURON" tubing. The blue tubes are carried along the side walls, the red and green of the proscenium splay, and the green of the balcony railings. Blue, red and green are artistically blended.

Architects:  
Guy Crick &  
Bruce Furse  
Sydney

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Above left: Australian General Electric Ltd. and the Crown Crystal Glassware Company were creating sleek and streamlined fittings suitable for the modern home by the mid-thirties. *The Australian Home Beautiful*, 1 May 1936, p. 3 and *Decoration & Glass*, May 1936

Above right: Architects Guy Crick and Bruce Furse masterfully integrated coved lighting and architectural flair in the sculptural interior of King's Theatre, Clovelly in 1939, transporting their audience into another realm of experience. I.E.S. [Illuminating Engineering Society of Australia] *Lighting Review*, August, 1939

fixtures, but that tastefully painted, this would not detract too much from the overall effect.

Magazines of the period were also full of suggestions for turning old vases and other found objects such as bottles and discarded columns from furniture into table lamps, and patterns were given for making shades from wire and fabric, often featuring artificial flowers. A magazine article

from 1933 advised the thrifty homemaker on how to make a 'Lalique' suspended fitting out of nothing more than wire and parchment. It would appear that lighting has always been an area where the creativity of the home handy person has been encouraged, despite the reality of an often less than pleasing result.

US manufacturers created their own unique version of the French Art Deco metal framed light fitting. It usually consisted of a gold or bronze painted cast alloy ornamented frame, into which sections of thick moulded glass were 'slipped'. These 'slipper' or 'slip shade' light fittings were commercially produced in large quantities and are usually of indifferent quality. They have become hugely popular in the last decade in Australia and the United States and now command high prices in sound original condition.

Australian manufacturers copied these designs and companies such as

Crown Crystal Glassware Company, a subsidiary of Australian Consolidated Industries, made them well into the fifties.<sup>7</sup> Unfortunately, these gravity dependent 'slippers' did just that, and there was many a slip twixt removing a blown globe and replacing it with a new one, resulting in breakages of the glass sections, so that many incomplete fittings survive today.

By 1936, Australian manufacturers were producing simpler and better designed streamlined Modernist fittings in chromium-plated metal and translucent glass, fittings that better captured the uncluttered spirit of the modernist home. A 1936 advertisement for the Crown Crystal Glass Company features simple and stylish fittings in cylindrical glass suspended from a chromium-plated rod, and slender cylindrical wall fittings in glass attached to simple chromium plated brackets.<sup>8</sup>

The Australian General Electric (AGE) company similarly captured

the spirit of Modernism with simple cylindrical glass fittings, or circular fittings composed of suspended layers of translucent glass. However not all creations in the Modernist style were as aesthetically pleasing. Many fittings employed an ostentatious use of materials, and were of great complexity. Ungainly multi-bracketed-like creations are found, combining plated metal arms with sections of bakelite plastic or veneered timber, and ornamented with triplicates of plated metal or tinted glass discs, and in some cases even silk tassels.

Some sophisticated architects integrated lighting into the overall flow of their design, often through recessing the light fittings into the ceiling or wall cavity, leaving only a flush panel of sandblasted or etched glass visible, thereby not breaking the sleek lines of the ceiling or wall. The architect Marcus Martin was adept at achieving this effect with his austere designed Georgian-style homes of the thirties in Melbourne.<sup>9</sup>

The integration of architecture and lighting was more comprehensively addressed in large commercial buildings. The Sydney theatre architects Guy Crick and Bruce Furse, inspired by German expressionist architecture, employed fibrous plaster lighting coves extensively in their cinema buildings of the mid to late thirties. They use many kilometres of hidden 'Fluron' tubing in order to create dramatic and ethereal effects, as well as enhancing the visual flow of the interior space.<sup>10</sup>

Similar effects were used in the Trocadero Ballroom in Sydney (next to the Regent Theatre), where extensive linear lighting troughs creating both direct and indirect light were achieved through the use of sections of bent glass suspended in a metal frame. The promotional material for this ballroom in 1936 claimed that 'throughout this magnificent dance-restaurant the slogan 'Bend for Beauty' has been

convincingly proved'. The orchestra stage of this venue featured a spectacular semi-circular sunrise proscenium composed of sections of bent glass.<sup>11</sup>

The late thirties also saw the introduction of plastics in lighting. The Australian company Dupelite produced a range of fittings, some in simple geometric forms, while others

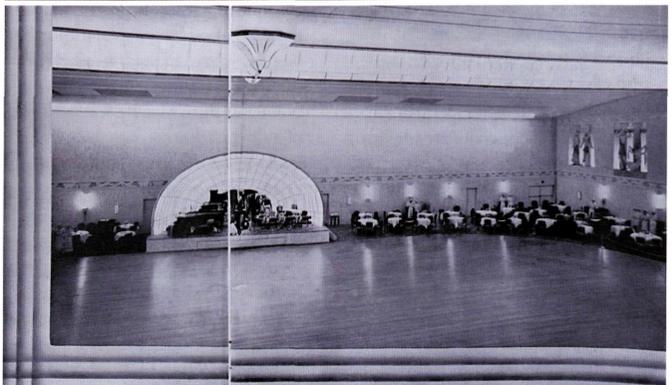
were more elaborate with clusters of arms holding mock alabaster plastic shades. Some employed both direct and indirect lighting, the direct lighting being dispersed through moulded louvres. The predominantly cream plastics were combined with either chrome or brushed gold metal trim. The names of these products were amusing if not alarming – The



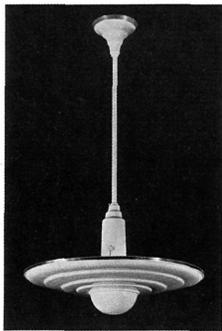
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Left: Hundreds of glass sections were 'bent for beauty' by the Crown Crystal Glass Company to create the dramatic interior of the Trocadero Ballroom in Sydney in 1936. The result was considered neither 'sedate nor frivolous'. *Decoration and Glass*, May, 1936, pp 8

Below: The Trocadero Ballroom with illuminated glass orchestra shell  
*Decoration and Glass*, May, 1936



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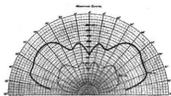


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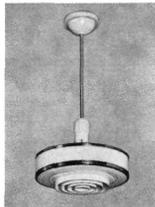
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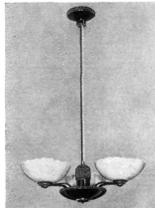
THE DICTATOR  
Illustrated at left is an ultra modern lighting unit combining efficiency with unusual design and incorporating a Dupelite 8" lens. Model No. 1830, Olive White and Satin Silver. Model No. 1831, Marbled Champagne and 8" Gold. Diameter 14". Overall length 32".

### THE RAJAH



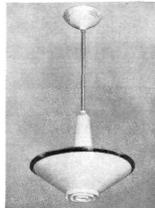
THE RAJAH  
At right, a neat cluster pendant available in three and five light. Model No. 1820, Champagne and Walnut with Braded Gold. Model No. 1821, Natural and Walnut with Chromium. Overall length 32".

### THE KENT



THE KENT  
Illustrated at left is a compact armad cluster pendant. Model No. 1846/7, descriptive and efficient, available in Walnut and Champagne with Chrome and Champagne with Braded Gold. Overall length 31".

### MARSHALL LouvreLite



MARSHALL LOUVRE-LITE  
At right an attractive compact fitting using a 4" Dupelite lens. Model No. 1820, Olive White and Chromium. Model No. 1821, Champagne and Chromium. Diameter 15". Overall length 32".

I.E.S. Lighting Review  
October, 1939 Page 2

Dictator, The Marshall and The Rajah were the more severe modernist designs, while The Kent was a more conventional multi-armed cluster pendant.<sup>12</sup> Surely 'The Dictator' was discontinued after the war.

By the end of the decade a more 'scientific' approach to lighting was encouraged both in the home and in the workplace. Lighting and architectural magazines of the period argued the benefits and disadvantages of direct lighting, semi-direct lighting, diffused lighting, indirect lighting, achieving a uniformity of lighting, the elimination of shadows, and the elimination of 'hot spots' in a lighting scheme. One light fitting most favoured to achieve these goals was a suspended aluminium disk concealing a globe or globes that would give reflected light from the ceiling, and at the same time comply with the clean lines demanded of modern design. This concept was also brought to standard lamps. It was however necessary to

possess a flawless ceiling for this scheme to be aesthetically pleasing.

The emotional impact of lighting was also being discussed in the professional literature of the period. Designers were encouraged to do 'dramatic and luxurious things with it... to use built-in lighting, coloured or tint lighting that may be changed to suit our varying moods.' Designers were encouraged to do away with the central suspension fitting, 'a relic of the days of oil lamps', a tradition that was considered to result in all objects in the room appearing flat and uninteresting in texture. Instead, the use of indirect lighting concealed in bookshelves, niches, crystal cabinets, curtain pelmets, or works of art was encouraged.<sup>13</sup> These indirect architectural lighting schemes were rarely used in domestic lighting schemes in the thirties in Australia but were more popularly embraced after the war.

Since the thirties, many influences in interior design have resulted in

Above left: Indirect lighting in the form of up-lighters promised glare free, even illumination, as well as appealing to the modern aesthetic of the late thirties. *I.E.S. Lighting Review*, December 1939 p. 35

Above right: Plastic makes an audition in 1939 in these Australian fittings by Duperite. *I.E.S. Lighting Review*, October 1939, p. 2

original pre-war fittings being discarded. Attempts to 'modernise' in the fifties, attempts at sophistication in the sixties when many an aspiring decorator replaced interesting original fittings with cheap imported Italian glass 'Maria Theresa' chandeliers, and further attempts to modernise in recent decades with suspended fittings being replaced by recessed downlights or track lighting.

Today, original fittings can still be found in antique markets, building demolition yards, antique shops and specialist suppliers. A large range of

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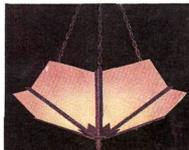
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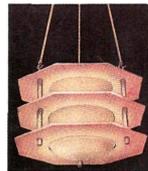
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reproduction fittings is also available, though a certain coarseness in manufacture and the inappropriate finishes employed means that they are best avoided if possible. Finding suitable fittings will be time consuming and is best approached as a longer term goal.

It is important to remember those aspects that should guide the decorator in the choice of light fittings – a regard for proportion, an awareness of ceiling height, a thoughtful reflection on the intention of the original architect or designer, a respect for the period of the building, an avoidance of ostentation, and above all a sense of ‘appropriateness’, and an attempt to harmonise with other elements of the interior scheme.

**Gordon Turnbull** is the Art and Design Librarian at the Swinburne University of Technology, Melbourne

### NOTES

1. W.M. Bedford Ltd. Catalogue; brass and bronzeware. W.M. Bedford, Melbourne, 1926, p. 24.
2. *Australian Home Beautiful*, 1 June 1929, p.76.
3. *Sydney Morning Herald*, Sat. 10 March 1928, p. 18.
4. ‘Interior Decoration and Furnishing in Paris’, *The Studio Magazine*, vol. XC, no.388, July 1925, p. 155.
5. Brooks Robinson advertisement, *Australian Home Beautiful*, 1 July 1931.
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7. *The Australian Women's Weekly*, 15 April 1950, p. 56.
8. *Decoration and Glass*, May 1936.
9. ‘Hamilton Sleigh House, Toorak by Marcus Martin’, *The Home*, 3 January 1939.
10. ‘The Kings Theatre, Clovelly’, *I.E.S. (Illuminating Engineering*

Above left: Crown Lightingware, *Decoration and Glass*, June 1936, back cover

Above right: Brooks, Robinson Pty Ltd, *The Australian Home Beautiful*, 1 December 1934, p. 84

11. ‘Troadero Ballroom, Sydney’, *Decoration and Glass*, May 1936, p. 11-14.
12. ‘Duperite Modern Plastic Lighting’, *I.E.S. (Illuminating Engineering Society of Australia) Lighting Review*, October 1939, p. 5.
13. ‘New Ideas in Home Lighting’, *I.E.S. (Illuminating Engineering Society of Australia) Lighting Review*, April 1941, p. 22-24.

# An unusual award for bravery



Top: Ceramic medallion, obverse, inscribed Kleinton Highfields Humane Society [around] For / Valour. / Fortune Favoures [sic] / the / Brave / 1907 [around central Maltese cross]. Earthenware, h 1.7, diam 22.5 cm, private collection

Above centre: Ceramic medallion, reverse, inscribed Presented / To / Mr. H. Tewes / by the / Humane Society / of / Kleinton - Highfields. / Jan. / 1907. Earthenware, h 1.7, diam 22.5 cm, private collection

Above: Ceramic citation, presented to Mr. Harry Tewes 1907. Earthenware, h 1.2 cm, diam 16.5 cm, private collection

George D. Dean

In the forty years I have been involved in organised numismatics, I have neither seen nor heard of a Humane Society award for bravery made from pottery. That was until the following pair of items came my way some eight years ago.

The 'medallions' have survived a chequered past. They were originally found on the tank stand at an old farm, where they served as bases for pot plants. While there, they lost most of their silver coating. At various times since, they have resided in a second-hand shop, been part of a museum, purchased at auction by a private collector who eventually sold to an antique dealer who in turn sold to another collector.

The award is inscribed on both sides of what would have been the base of a two-gallon earthenware demijohn which measures 22.5 cm diam. x 1.7 cm, while the 'citation' appears on one side only of a matching one-gallon demijohn with a 16.5 cm diam. x 1.2 cm base. Each piece is now buff in colour though the 'medallion' was once (possibly originally) painted silver, as there are still traces of paint in and around some lettering and part of the design.

Considering the area to which the award refers and the bases of the demijohns from which they were made, it is almost certain they came from the Pioneer Pottery set up by James Gilson, c.1907, at Kleinton just north of Toowoomba in southern Queensland. Demijohn production was a major part of their established line of wares.

The award reads:  
Kleinton Highfields Humane Society [around] For / Valour. /

Fortune Favoures [sic] / the / Brave / 1907 [around central Maltese cross]

and on the reverse

Presented / To / Mr. H. Tewes / by the / Humane Society / of / Kleinton - Highfields. / Jan. / 1907

The citation is as follows:

Honor to whom honor is due.  
Presented to Mr. Harry Tewes by his many friends and admirers in recognition of his brave act of saving a boy from drowning at Spring Bluff. In effecting the rescue he showed great presence of mind & ingenuity. These qualities he is noted for. We wish that he may live long to use them for the benefit of mankind.  
1907

James Gilson (1865-1927) served a seven-year apprenticeship at the Bendigo Pottery but moved on to Lithgow and then the Sydney Pottery Co. before settling at Dinmore in Queensland in 1894. In March the following year, in partnership with James Rumble, he established the Dinmore Pottery. This partnership continued until Gilson moved to Kleinton in 1907, where he operated the Pioneer Pottery until at least 1912.

Harry Tewes, the recipient of this award worked for Gilson and it is recorded that, using clay from the works, he taught basic pottery at the Kleinton State School, which opened in 1911. Collectors of Australian pottery often report seeing unmarked and unglazed pottery novelty items, possibly from this source.

Exhaustive enquiries have failed to elicit personal recollections or uncover



Above: Workers at James Gilson's Pioneer Pottery, Kleinton c. 1910

any evidence of the incident in the local press. The identity of the boy who was saved remains a mystery but one source claims that he was from Kleinton.

Henry 'Harry' Tewes (c. 1854-1924) had married Sarah Ann Izard in 1877, but there were no children recorded of the union. There is however a report of the couple having adopted a child, Tony Hull, from a 'poor' family in the area. Could he have been the child saved? There is no local record of him marrying.

Sarah Ann Tewes ran a general store opposite the Highfields Lutheran Church, the site now occupied by a new service station. The old shop came with two houses, in one of which the family lived. Sarah closed the shop for good a few years before she died on 19 August 1923. Research suggests that perhaps it was Harry Tewes' parents who originally owned the store and Sarah went to work there.

On the death of his wife, Harry Tewes went to live on a dairy farm owned by his sister-in-law's family by the name of Genrick. By then, this property was not highly rated and the farm was very run down. One report has it he resided in the production end of the old dairy for a year or so before failing health necessitated his moving to a nursing home. His final days were spent in the Dunwich Benevolent Asylum on Stradbroke Island in Moreton Bay, which was a home where persons unable to care for themselves (aged, injured, insane) were sent.

Harry Tewes died on 26 July 1924, and was buried at the Dunwich Cemetery. The cause of death was given as chronic rheumatism. His

death certificate shows he was born in New York, USA, and spent 54 of his 70 years in Queensland.

The other mystery is the Kleinton Highfields Humane Society. Neither the Australasian, nor the Royal Humane Society, both located in Australia, have records of this group or information on the alleged heroic deed.

As a numismatist, I am unaware of a Humane Society Award being presented in any form other than a bronze, silver or gold medallion, dependent on the degree of danger or bravery involved. It is customary that a citation or scroll accompany the award, and on this point Mrs Genrick seems to recall seeing or hearing of one in respect to the Tewes 'medallions', but being in her 90th year could not elaborate further.

In keeping with tradition it is most likely a citation was presented, but what form did it take? More importantly, where is it now? Could the smaller of the two medallions be the citation? If so, we need look no further.

Regarding the location of the alleged saving of life, Highfields Station, commonly known as the Main Range Station, in its early days was the principal crossing and watering station for locomotives because of its suitable gradient and abundant water supply. In February 1890, the station was renamed Spring Bluff. It served as an outlet for timber, dairy and other produce of the Highfields area. It played an integral role in community life and after the construction of a dance hall in 1907

(the year of the rescue) was an important centre for social activities. In 1913 the station handled more than 5,500 passengers.

The passing of steam trains and the introduction of centralised traffic control systems saw the demise of Spring Bluff as an operational station and it was decommissioned in 1992. Today it is a picturesque station on the tourist route maintained by Queensland Rail, which retains one residence, the occupant continuing the tradition of employees beautifying the line.

On St Patrick's Day, 1942, the Darling Downs 25th Battalion left Cabarlah Barracks at 2am and marched down the steep range to the siding. The soldiers boarded trains bound for the Brisbane Exhibition Grounds, Townsville, and eventually Milne Bay. More than 200 did not return from battles with Japanese Forces at Milne Bay in 1942 and Bougainville in 1945. A memorial plaque is located on the station.

#### ACKNOWLEDGMENTS

Mrs J. Broome, Mrs Genrick, Ross Ziser, Spring Bluff Station Trust Management Committee.

George D. Dean is a Queensland-based collector of numismatic and historical materials.

# A pinch of snuff for His Excellency

A 205-year-old silver snuff box presented to Governor Philip Gidley King by Lieutenant James Grant in 1801 may be the oldest piece of Australian colonial silver in existence.

The National Museum bought the snuff box at a Sotheby's auction in Melbourne on 17 May for \$158,600. Sotheby's said that the previous owner was a direct descendant of Governor King.

The lid of the crudely made oval box is engraved with the initials PGK for Philip Gidley King. The underside of the lid bears the inscription: LT. GRANT TO GOVERNOR KING JUNE 4, 1801.

King (1758-1808) arrived with the First Fleet in 1788 and became governor of New South Wales in 1800. He was replaced as governor in 1806 by Bligh and died in England on September 1808. His Australian-born son Phillip Parker King (1791-1856) also served with distinction in the Royal Navy, mainly as a hydrographer mapping the Australian coastline.

Lieutenant James Grant (1772-1833) spent only a year in Australia. He was the first commander to sail a ship, the 60-ton, shallow draft brig *Lady Nelson*, from west to east through Bass Strait, arriving in Sydney in December 1800. From March to May 1801 he surveyed Bass Strait.

Grant gave the snuff box to King three weeks after he returned from Bass Strait. Six days later, King sent him to explore the Hunter, which led to the settlement of Newcastle and the mining of its coal.

The three punch marks on the underside of the lid are difficult to identify, although one appears to contain the letter M. The interior engraving was most likely done in Australia.

The snuff box is one of several recent acquisitions made by the museum: a water bottle which belonged to explorer Robert O'Hara Burke, a colonial-era shirt and a small side table veneered with native Australian timbers collected soon after settlement and sent back to England.



Silver snuff box presented to Governor Philip Gidley King by Lt James Grant on 4 June, 1800. H 1.6, l 6.5 w 4 cm, sold by Sotheby's Melbourne, 17 May 2006, lot 181. National Museum of Australia



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# A new catalogue of Remued pottery

PPP – REMUED – PAMELA

Peter Watson

A catalogue of Remued pottery shapes and shape numbers is being compiled for the first time, and can be found on the web at [www.remued.com](http://www.remued.com).

The Remued style is noted for its characteristic luscious drip-glaze, and admired for its applied decoration of gumleaves and gumnuts on many pieces. Remued pottery ranks among the most sought-after of Australian collectables. The past twenty years has seen even modest small vases advance from op shops to antique markets, and larger decorated pieces auctioned for thousands of dollars. A pair of koala bookends sold last year for over \$20,000. A further indication of widespread interest in Remued pottery was the touring exhibition mounted by Bundoora Homestead Arts Centre in 2005, which attracted record numbers of visitors.

'Remued' was a trademark of Premier Pottery which operated in the Melbourne suburb of Preston from 1929 to about 1955. In the early 1930s they also used the marks 'PPP' (Premier Pottery Preston) and 'Pamela', both highly collectable as well. All pieces were handmade, much of it thrown by one potter, Alan James, which seems amazing considering how much Remued is still about.

Serious collectors of most commercial pottery can usually avail themselves of old manufacturers' catalogues, perhaps re-published in replica form. In the case of Remued however, catalogues were never produced. Premier was just a small firm. Their wholesale agents did issue



Above: Three smaller pieces, from both the Later Series and Early Series

Right: Three Early Series pieces with different styles of applied decoration: later gumleaf (veined), early gumleaf (without veining), grapevine



some illustrated sales brochures aimed at retailers, showing selected items from the range, but that was all. Fortunately some of Alan James' notebooks have survived, kept by his family, but for the earlier years there is no record at all other than the pots themselves.

Most pieces were made in a series of standard shapes and had a number incised underneath denoting the shape.

Collectors of Remued face a confusing picture. There were hundreds of shapes and, as output and styles changed over time, numbering systems changed. Premier Pottery Preston's most productive years saw two main numbering series, 'Early' and 'Later', and there were other series too.

When a complete new numbering system was adopted, the most popular



An Early Series vase illustrating the drip-glaze effect



The base of a small Early Series jug with incised shape number



The base of an Early Series jug

current shapes continued in production in the new series but received new numbers. As a result, the same number may be found on two or more different shapes, and a particular shape may be found with two or more different numbers. The situation is even further complicated by the practice

in the early years of re-assigning disused numbers to new shapes.

Because of this complexity, Remued had never been catalogued until now despite its popularity with collectors. I began with a small exercise photographing and listing my wife Shirley's modest collection of Australian drip-glaze pottery. My quest to find more shape-numbers soon grew into an obsession – something many collectors will find easy to identify with!

The key to unlocking the 'code' of the numbering systems was to amass a database of thousands of images, both of the vases and of the base inscriptions, all of which would have been too difficult and expensive in the days before that magical device the digital camera. Together with invaluable help from the potter's notebooks which detailed the Later Series, the image database enabled different numbering series to be recognised and unravelled.

### THE SHAPE-NUMBERING SERIES

Knowing which numbering series a piece belongs to allows it to be placed within a date range. Prior to 1934 there was no shape numbering. 1934 turned out to be a crucial year for Premier Pottery, marked by the untimely death of David Dee who had been co-founder and principal potter. The first numbering systems were set up in that year. Over 400 numbered shapes came to be included in the so-called Early Series, some in a range of different sizes. Many Early Series pieces feature decorative applied gumleaves or grapevines, or koalas or other animals, among the most sought-after of all Remued pieces.

By 1939-1940 towards the end of the Early Series period, production comprised a widely scattered collection of numbers. Most Early Series shapes were no longer in production. It was apparently decided to wipe the slate clean by starting a completely new numbering series comprising only current shapes. The shape that had become most popular in the Early Series, the familiar Remued basket, became number 501, and other shapes followed.

However, the 500 Series numbering was short-lived and examples are consequently rare today. Perhaps retailers felt it just further complicated the scattered stock-numbering practices they had been dealing with. Whatever the reason, the 500 Series was soon replaced by a completely new numbering scheme, the Later Series, starting afresh at number 1. The popular basket shape now became number 1.

Early in 1942 following the fall of Singapore, wartime regulations were introduced prohibiting the manufacture of fancy or decorative goods. All production had to be of utilitarian goods or directed to the war effort, and a marked change is seen within the Remued Later Series. Instead of vases and decorative jugs, the new wartime range included kitchenware and tableware, shaving mugs, lamp bases and acid jars, all rare nowadays. The potter's notebook shows items made for the army including cups, mugs, salad bowls and pickle jars. When decorative production finally resumed after the war, tastes had changed, and applied gumleaves and gumnuts were no longer favoured.

The Later Series continued in production, with the addition of more shapes, until 1955-56 when Premier Pottery closed. That was not quite the end of the Remued story however, because Alan James established a new business, Kerryl Pottery, and some familiar Remued shapes continued to be produced with the Kerryl name.

### CAN YOU CONTRIBUTE?

The catalogue contains pictures from many collections large and small, and draws on the expertise of numerous collectors, dealers and researchers. Nonetheless there are still gaps in the numbering. Some of the missing numbers may never have existed, some may have been a single small batch now gone forever, but others are undoubtedly still to be found gracing mantelpieces and china cabinets throughout Australia and beyond. Users of the catalogue are invited to contribute, either by logging on to the website, or by email at [trapia@bigpond.net.au](mailto:trapia@bigpond.net.au).

# President's report 2005

## AUSTRALIANA MAGAZINE

**A**ustralian magazine is our flagship activity, our major achievement and our major link with the members.

Since we went to part-colour in November 1999, it has been complex to fit the imposition of colour and black-and-white pages. So the opportunity of switching to all-colour with the November 2005 issue was attractive. In 2006 we plan more improvements: thicker paper, bigger font and more leading to make it more readable, text ragged right and bigger images.

As well as thanking the many authors for supporting us, I would like to thank those institutions and individuals who let us print photographs of items in their collections free. We published 292 photographs in the editorial pages, and we could not do that without their support. The Historic Houses Trust of NSW, the State Library of NSW and National Library have been especially supportive.

My co-editor Kevin Fahy has awarded the 2005 Peter Walker Fine Art Writing Award to Ruth Dwyer for her article on silver cradles. No clear winner emerged in the readers' award.

## EVENT PROGRAM 2005

We held eight events in 2005. At our Australia Day dinner, the guest speaker was Alan Davies, who spoke about his new book *An Eye for Photography*. On 19 March, Robert Griffin led a tour of the refurbished Mint and the Caroline Simpson Library & Research Collection in Macquarie St, Sydney. In April, we viewed the Jean Bellette paintings exhibition at the S.H. Ervin Gallery, before the AGM and a show-and-tell at the National Trust Centre.

Our June visit to the John Passmore Museum in Woolloomooloo was followed by a tour of an extensive private collection of Australian art. Leah Haynes of the S H Ervin Museum gave us a tour of the exhibition *Town and Country: Portraits*

*of Colonial Homes & Gardens* in July, and in August, Denise Mimocchi led a tour of the Margaret Preston exhibition, followed by drinks at the Art Gallery of NSW. Members joined the Ceramic Collectors Society at a September talk on Staffordshire figures by Veronica Moriarty.

Bill and Annette Blinco invited us for Christmas Drinks at their apartment in Thomas Ware Smart's historic 1841 house *Mona* on Darling Point, NSW to cap off the year in December

All these events were in Sydney and it is disappointing that meetings in Tasmania were suspended. Our event focus on Sydney is principally because other states seem to lack critical mass. Nevertheless, in 2006 we will organise at least one event interstate and start planning a flagship event to encourage interstate and regional members to attend.

## SURVEY OF MEMBERS

At the 2005 AGM, Ken Cavill raised the issue of a survey. This is timely, as due to the recent growth after a period of stagnation, well over half our member have joined since 2000. A sub-committee was set up to follow this through, collate the results, and present a report. We are grateful to Ken for his valuable suggestion, which is far more beneficial that we first realised.

## TREASURER

We have been fortunate that Caressa Crouch put in such sterling work as Treasurer. During her seven years in the role, membership more than doubled. She combined Treasurer with Membership Secretary – managing the membership database, sending out invoices and processing membership payments. She also managed the finances – paying the bills, monitoring the financial situation, and reporting to the committee.

For those seven years we have had stable fees, membership growth for the

past six years and financial stability. Caressa worked hard to attract new members and contributed to the magazine with her occasional reports of meetings for those who could not be there, as well as her own research. So it was a shock to learn that Caressa had to resign for medical reasons during the year. Kevin Fahy proposed that we award her an Honorary Life Membership and the Committee unanimously agreed.

## COMMITTEE

As well as thanking my colleagues on the Committee for their work, I want to point out that if we are to continue to grow, to offer a better magazine and to offer more and more varied events, especially in other states, it is essential that more members take up some of the workload.

So I am pleased at the response to our requests for articles for *Australiana*, which members are supporting well. When we have more information from the survey, we will be in a better position to know where to direct our efforts.

## SUMMARY

Reflecting on 2005, we have grown our membership again, we have continued to improve our publication, produced a small surplus and stabilised our position. There is plenty of opportunity to expand in other states – New South Wales does not have a monopoly of collectors, it's just that we are not penetrating as well in the other states.

We are not attracting enough younger collectors, and that is essential to continue our work.

There is still much to do in the field of *Australiana*. I urge you to get us more members, and for more people to help. But as a voluntary organisation which has never had any government handouts, we can be proud, collectively and individually, to be doing so much to preserve, promote and research Australia's portable heritage.

John Wade  
President

# Treasurer's Report 2005

It is pleasing to observe the Society's financial resources continuing to move from strength to strength, with a cash surplus exceeding \$3,800 during the 2005 calendar year (2004 had a surplus of \$1,400). The size of the 2005 surplus is primarily a reflection of increased advertising in our

magazine. The cash and investment reserves of the Society have therefore been maintained and allow for the continued improvement and production of our flagship *Australiana* magazine. 530 members is an ideal target whereby subscriptions alone would pay for the total annual cost of producing *Australiana* in its current form.

On behalf of the Committee, I would like to thank Caressa Crouch for her recent contributions as Treasurer, John Wade as my capable assistant, advertisers for their commitment to the magazine and all renewing subscribers for your faith shown in the Society.

Andrew Morris CA  
Treasurer

## PROFIT & LOSS STATEMENT

	12 MONTHS TO 31 DECEMBER 2005	12 MONTHS TO 31 DECEMBER 2004
<i>Income</i>		
Subscriptions from Members	22,771.32	23,180.97
Advertising in <i>Australiana</i>	10,145.40	6,404.52
Australia Day & Raffle	2,730.92	5,836.76
Interest Received	1,745.97	975.09
Donations - General	544.00	895.00
Sponsorship - Peter Walker Fine Art	300.00	0.00
Back Copies of <i>Australiana</i>	688.16	816.29
Sundry Income (Meetings & Events)	427.85	167.28
<i>Total Income</i>	39,353.62	38,275.91
<i>Expenditure - Australiana</i>		
Production	24,508.73	25,668.00
Postage	5,169.79	3,774.99
Stationery	762.24	422.80
Writing Awards	350.00	350.00
	30,790.76	30,215.79
<i>Expenditure - General</i>		
Australia Day	1,713.57	4,366.15
Website	585.05	659.19
Brochure Production (new members)	0.00	0.00
Insurance	602.27	605.00
Merchant & Bank Fees	749.10	547.50
General Meeting & Event Expenses	855.55	247.85
Subscriptions to RAHS	154.55	166.65
Corporate Affairs Filing Fees	53.64	36.36
	4,713.73	6,628.70
<i>Total Expenditure</i>	35,504.49	36,844.49
Surplus for period	\$3,849.13	\$1,431.42
<b>BALANCE SHEET</b>		
	<b>31/12/2005</b>	<b>31/12/2004</b>
<i>Assets</i>		
Cash at Westpac Bank	10,177.59	15,469.60
Donations Account (Westpac)	131.61	684.67
Interest Bearing Term Deposit (Westpac)	22,422.61	20,799.63
Subscribers & Other Debtors	4,733.48	942.50
GST Refundable	0.00	0.00
<i>Total Assets</i>	37,465.29	37,896.40
<i>Less Liabilities</i>		
Creditors & Suppliers Owed	249.48	5,028.55
GST Payable	498.83	0.00
<i>NET ASSETS</i>	\$36,716.98	\$32,867.85
<i>Members' Accumulated Funds</i>		
Balance Brought Forward	32,867.85	31,436.43
Surplus/(Deficit) for Period	3,849.13	1,431.42
<i>MEMBERS' FUNDS</i>	\$36,716.98	\$32,867.85

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# SCHULIM KRIMPER CABINET-MAKER

by Terence Lane  
 with Mark Strizic

KRIMPER

Terence Lane  
 Photography  
 Mark Strizic

Terence Lane traces the life of Schulim Krimper (1893–1971), who occupies a unique position for demanding and receiving for his craft, the respect that had previously only been accorded to artists.

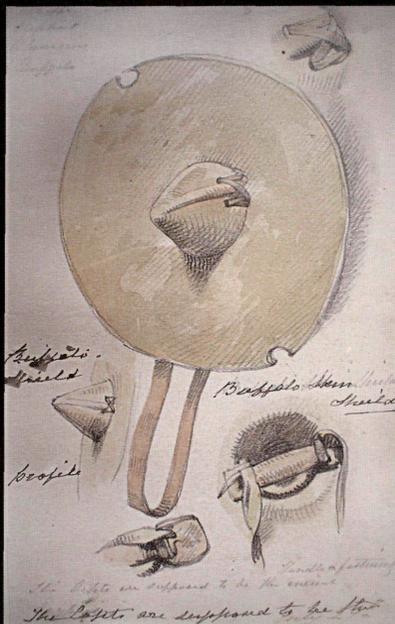
Mark Strizic's photographs were taken in the 1950s and 1960s when Krimper was at his peak. The National Gallery of Victoria honoured Krimper with two exhibitions, in 1959 and 1975.

This book has been unavailable since publication in 1987, and we have been fortunate to secure the remaining stocks. Size 290 x 200 mm, 100 pages, approximately 120 mono photographs. Hardback \$75, Soft cover \$45 including delivery

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