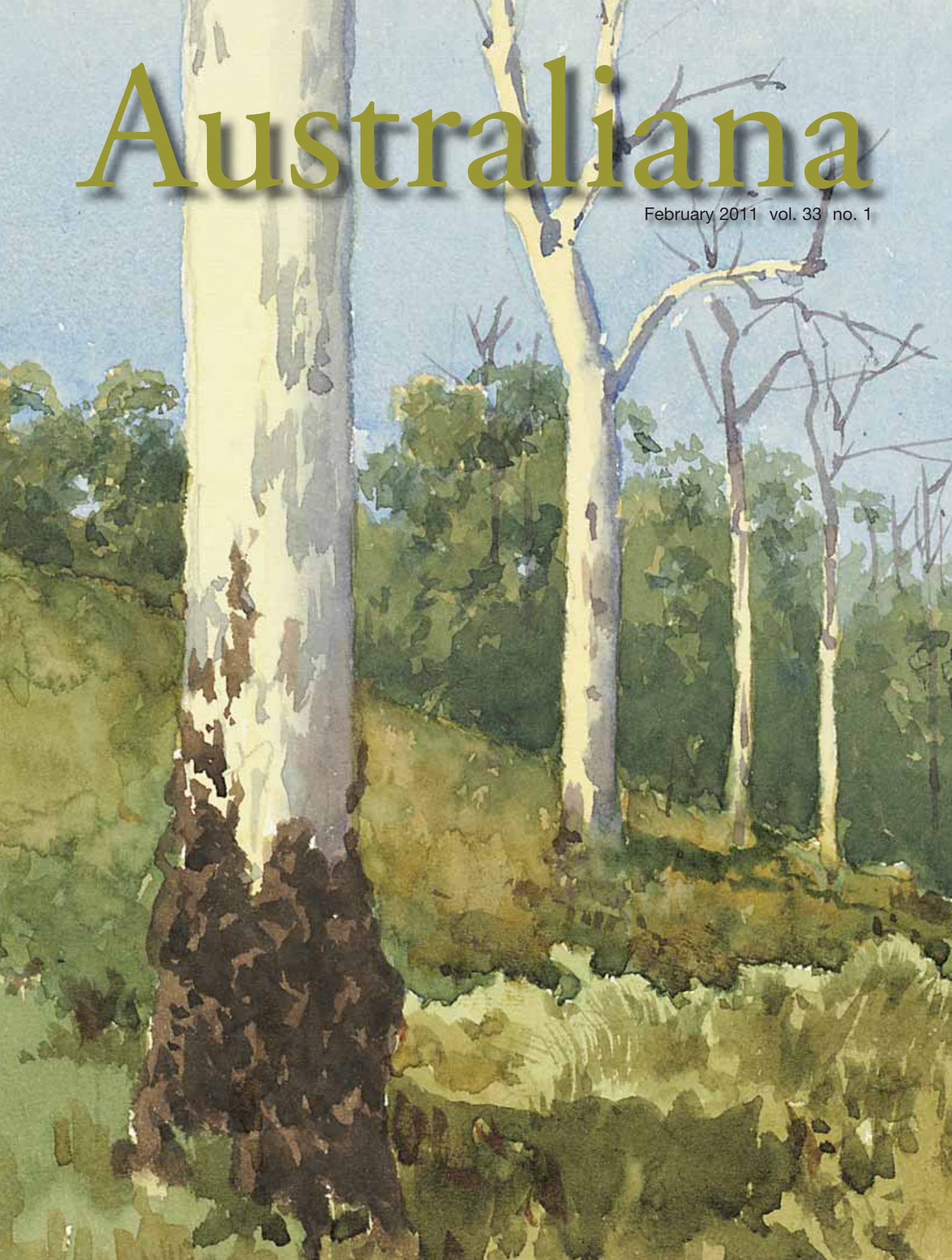


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COVER

Henri Tebbitt (1852–1927), *White gums*, watercolour, undated.
Collection: Dixon Library, State Library of NSW, DL PX 9

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Contents



A traveller's tale:
the life and times of artist
Henri Tebbitt

The purchase of a watercolour of a river scene by Henri Tebbitt (1852-1927) prompted Silas Clifford-Smith to learn more about its creator. Finding that very little had been written about the artist, he was glad to discover an unpublished memoir in the Mitchell Library, Sydney.¹

1

Photograph of a group of Art Society of Queensland members on a sketching excursion in Ipswich 1896. From left: Victor Day, G H M Addison, J H Granger, CW Scott and Henri Tebbitt. Addison's son is seated in the foreground. State Library of Queensland, image no. 95903

2

[L.W.] Appleby Studio, Sydney, *studio photograph of (from left) W. Aldenhoven and Henri Tebbitt, c.1910.* Mitchell Library, State Library of NSW, pic.acc.6880



SILAS CLIFFORD-SMITH

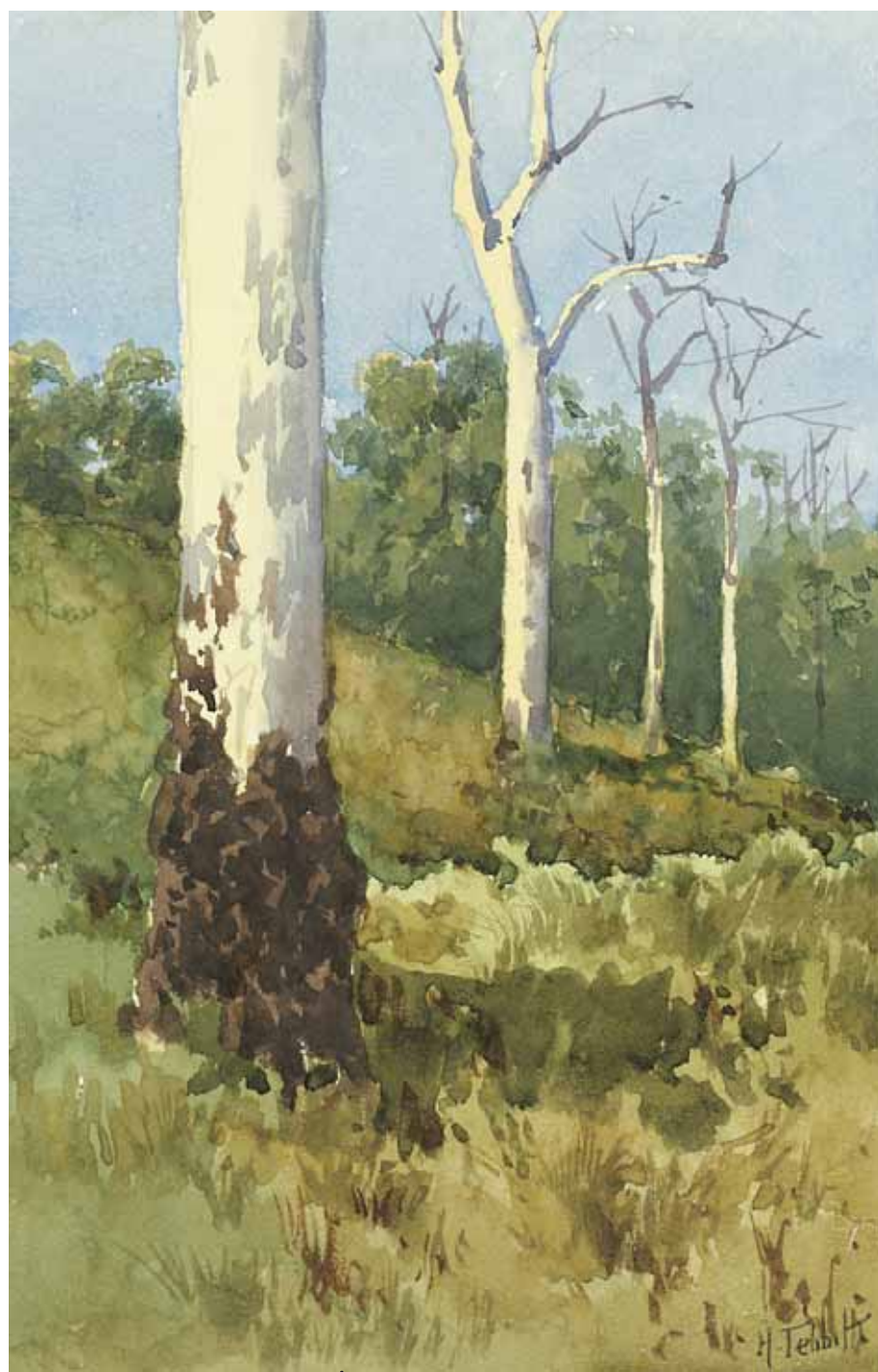
Henri Tebbitt was one of the most successful landscape artists working in Australia during the early years of the 20th century. The son of English parents, Tebbitt was born a British national in Paris in 1852; the local authorities insisted on the French spelling of his first name. His father was a pin and needle merchant who had lived in the French capital since the time of the Second Republic in 1848. Despite his English heritage, Henri lived almost exclusively in Paris during his youth and French was his first language.

For his final two years of schooling, Tebbitt was sent to the prestigious Queen Elizabeth School at Cranbrook in Kent, England, where he perfected his English language skills and excelled in music and art. At the time, the village of Cranbrook was the home of a notable school of painting and the young Tebbitt, through a schoolboy friendship with soon-to-be artist Walter Horsley, visited the studios of Thomas Webster and

John Callcott Horsley.² This was his first encounter with the world of art.

After completing his education, Tebbitt returned to Paris where he joined his father's business. His debut in the commercial world was short lived, however, when France declared war on Prussia on 19 July 1870. After a brief military campaign, Paris was encircled by the enemy. In his memoirs, Tebbitt writes of this dramatic period in which he witnessed the deprivations associated with the siege, the humiliating French capitulation of February 1871, and the subsequent insurrection of the Communards. Tebbitt admits to joining the National Guard briefly before the French defeat, and later witnessed the violent suppression of the Commune in May 1871.

What awful human tragedies occurred during those eleven weeks are beyond my powers to describe, but I witnessed some pitiful sights, witnessed the Pétrelouse at work and saw Paris in flames, a few summary executions and under very carefully selected shelter, a good many barricade fights.³



3
Henri Tebbitt
(1852-1927), *White
Gums*, watercolour,
undated. Eucalypts
often feature in
Tebbitt's late career
images. Dixson
Library, State
Library of NSW,
DL PX 9

Lacking any interest in his father's business, Tebbitt, after the war, informally trained as an artist in Paris and later in London. While in London he became associated with the Artists' Society & Langham Sketching Club, and sometimes went sketching with members along the upper reaches of the Thames. Views of the River Thames remained common subjects in his work in subsequent decades.

During this period, he exhibited individual works at the annual shows of the Royal Society of British Artists (1882) and the Royal Academy of Arts (1884). Tebbitt's skill at playing the piano, as well as his artistic connections, helped

him gain entry to the homes and studios of several of the leading fashionable artists in England, including Lord Leighton, Sir John Millais, Sir Edward Poynter, George Vicat Cole and Sir Lawrence Alma-Tadema.

Although, revealingly, not mentioned in his memoir, in 1878 Tebbitt married Martha Bateman in Scarborough, Yorkshire,⁴ and the following year their daughter, Marguerite was born in Paris.⁵ Soon back in London, the young family moved to his parents' house in south London, which they had established during the Franco-Prussian war. Tebbitt, however, soon relocated to Belgium, and subsequently toured Germany, Holland, Austria, Italy, Switzerland and France. A watercolour of a European harbour scene in the Mitchell Library may date from this time (plate 6).

Seemingly travelling the continent on his own, Tebbitt supported his travels by selling watercolour sketches and gambling. Following a big win at the Monte Carlo casino he moved to North America for several years where he teamed with the journalist Charles F. Denslow to produce illustrated character sketches.

We know very little of Tebbitt's time in the United States and Canada, although in his memoir he admits to an interest in seeing the life of the underworld. After returning to London, Tebbitt was living in Chelsea with his wife and child. Finding little success, he resolved to travel to Australia.

According to Tebbitt, he first arrived in Australia in 1889.⁶ While this may indeed be true there is evidence to suggest that he first arrived in December 1891.⁷ Whether arriving in 1889 or 1891, Tebbitt first disembarked in Sydney, without his wife and child, and soon moved to Melbourne where he had relatives. From there he travelled through country Victoria visiting Ballarat, Maryborough and Castlemaine.

Moving on to Adelaide, he met up with an (unnamed) English amateur naturalist and the pair spent their first antipodean summer camping on the banks of the Onkaparinga Creek near Balhannah in the Adelaide Hills. While there Tebbitt sold his images to local landowners. He later toured Tasmania on foot, then travelled to Queensland via Sydney.

Tebbitt admitted late in life that he had trouble adapting to the vegetation and light of Australia. This may account for his preference for painting

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CLARK, Jane. **Norman Lindsay: A Studio Album** Melbourne: The Lytlewode Press, 2001. Folio, one of 25 deluxe copies bound in full kangaroo with original Norman Lindsay photographs. An exceptional book containing rare original Norman Lindsay photographs \$3750

Norman Lindsay: a studio portfolio. Stoke-on-Trent The Lytlewode Press, 2006. Folio, ten large format silver gelatin photographs taken from original Norman Lindsay negatives. \$2750

When a collection of original Lindsay negative plates were discovered a number of years ago, The Lytlewode Press produced two great publications: *Norman Lindsay: A Studio Album* and *Norman Lindsay: A Studio Portfolio*. The Portfolio carries the photographs in large format for the collector. A fine tribute to the artist.

Henri Tebbitt
(1852-1927),
*Trees reflected in
lake*, watercolour,
undated. The
reflection of trees
on water was a
common motif in
the artist's work.
Dixson Library,
State Library of
NSW, DL PX 9



coastal and river scenes as well as images of northern Europe for homesick migrants.

By 1894 he had settled in Brisbane where he made a living as an art and music teacher. One of his painting students was Edward Colclough, who later became a trustee of the Queensland Art Gallery.

While in Brisbane, Tebbitt exhibited his work with the Queensland Art Society (QAS). His English-themed watercolour, *Twilight* (1895), received much praise in the local press and was subsequently purchased by the Queensland Art Gallery. A charming 1896 photograph of Tebbitt and several other QAS artists on a sketching excursion in Ipswich is the earliest known image of the artist (**plate 1**).

By the late 1890s Tebbitt had returned to Sydney. His 1898 watercolour of Sydney Harbour in the Mitchell Library, Sydney, shows the artist's continued interest in marine subjects (**plate 8**). By 1900 he was listed living in the working-class harbourside peninsula of Balmain.

Around the turn of the century Tebbitt went into partnership with William Aldenhoven, a European-born art dealer who ran a large commercial gallery in Sydney which specialised in artistic images that appealed to popular taste.⁸ Aldenhoven described Tebbitt in 1900 as 'the poet painter of English scenery'.⁹ From 1900–13 Aldenhoven heavily promoted Tebbitt's work which was sold through his gallery at 74 Hunter Street and at exhibitions and auctions in several state capitals. Tebbitt was a prolific artist during this period and his relationship with Aldenhoven led to great financial success.

Typical watercolour images painted during these years include crepuscular views of rivers (**plates 4, 5 & 9**), and lofty gum trees set in mountain scenery (**plate 3**). Other common subjects included views of Sydney Harbour and scenes from Northern Europe (**plate 6**). Even with the distance of time and changing taste, Tebbitt's confident use of washes and fine drawing attest to his skill as a watercolourist.

Many of his works were painted on large-sized sheets of watercolour paper, making his images more striking than those of other watercolourists. Despite the uncommonly large sizes of his images, these works were in the realist artistic tradition associated with British and French art of the 1870s and 1880s.

In 1901 Tebbitt became a member of the (Royal) Art Society of NSW (RAS) and



contributed many works to several of their annual exhibitions, but after a few years his work was rejected by the RAS exhibition selection committee. In his memoirs Tebbitt posits that these rejections may have been caused by his high-profile association with Aldenhoven, a relationship which led to his being the target of resentment from other artists jealous of his close association with the successful dealer:

Whether this was owing to my connection with Mr Aldenhoven, or due to my drawings not being acceptable to the Selection Committee, I do not know, neither do I care, but if my drawings were not worthy of being exhibited, I consider that the Selection Committee performed its duties rightly.

Tebbitt regularly toured the eastern states during his time in Australia and painted many regional areas. During the early years of the 20th century, he established a studio in the bush at Allgomera Creek in the Eungai district on the mid-north coast of NSW near South West Rocks, and this remote, heavily forested

area provided inspiration for many of his late-period works (**plate 7**)¹⁰

At Allgomera, Tebbitt befriended a local farmer named Tom McGuigan and in 1903 he married his 26 year old daughter, Bertha. Despite his love for the district, Tebbitt continued to be based in Sydney, and during their marriage the couple moved several times, mainly within Sydney's eastern suburbs. Revealingly, the 1903 wedding certificate makes no mention of the ending of Tebbitt's first marriage, and as his first wife was still alive and using the Tebbitt name in England the omission suggests that Henri was a bigamist, an offence that may explain why he avoided discussing his personal life in his memoir.

Tebbitt's career, arguably, reached a high point in 1910 when a five-page illustrated profile of his work, written by Aldenhoven, was published in the prestigious British art magazine, *The Studio*.¹¹ Accompanying the text was a portrait of the artist by the Sydney photographer Apperley. At the same photographic session a double portrait of Aldenhoven and Tebbitt was also taken (**plate 2**). That same year Tebbitt held several exhibitions around the country

5

Henri Tebbitt
(1852-1927),
*Rowboat beside
river*, watercolour,
undated. People
rarely appear in
Tebbitt's paintings.
Dixson Library,
State Library of
NSW, DL PX 8

including a high profile show of his watercolours at the NSW Tourist Bureau in Martin Place, Sydney, where he was described in press promotions as 'Australia's Favourite Artist'.¹²

Despite his long career in the arts, Tebbitt seems to have made few lasting friendships in the profession and preferred the company of non-artists. Nevertheless, he knew and had a high regard for landscape artists, William Lister Lister, J.A. Bennett and Frank Mahony. He had several friends in the local French community including the watercolour artist Jules De Leener and the pair had a joint exhibition in Brisbane in 1914. He was an admirer of the mid-19th century English-born artist Conrad Martens who, like Tebbitt, travelled around Australia and the world in pursuit of landscape images.

Tebbitt had a non-intellectual approach to art and he expressed these opinions in his late-life memoir:

I am, personally, a man in the street. I lay no claim to Romance, Idealism, Impressionism, or much knowledge of any kind. I have simply endeavoured, perhaps with vision obscured, to reproduce as faithfully as I could, nature as I see it, and if my efforts are indifferent, no one regrets it more than I do.

By 1913 Tebbitt and Aldenhoven had parted company, for reasons unknown. Tebbitt continued to paint during his final years and exhibited his work at exhibitions and auction sales but received little press attention. Publisher George Robertson (of Angus & Robertson) urged Tebbitt to write his life story, a 22,000 word memoir which was

never published and remains in the collection of the Mitchell Library in Sydney. The manuscript was clearly written for an Australian audience but reveals little about his private life and his relationships with other artists.

Although his death is often erroneously listed as being in 1926, Tebbitt actually died on 3 January 1927, aged 74, at his Rose Bay, Sydney home.¹³ He was survived by his wife Bertha and his daughter from his first marriage. His mourners at Rookwood Necropolis included, among others, the tile and pressed metal manufacturers Ernest and Alfred Wunderlich and the artists Neville Cayley, Herbert Badham and Jules de Leening.

In his memoirs, Tebbitt had discussed his approaching demise and how he wanted to be remembered on his tombstone:

Here lie the remains of an Artist
Who, by some pals may be missed.
Of pictures, he painted many a score,
Generally 46 x 24.

In his *Brisbane Courier* obituary, the art historian and reviewer William Moore critically assessed his work:¹⁴

Although he was not regarded as an artist of the first rank, Henri Tebbitt, who recently passed away, was widely known as a landscape painter in Australia. One got the impression when one viewed his works, that he might have become a painter of some distinction had he not been content to produce the kind of picture which was most in popular demand.

6

Henri Tebbitt (1852-1927), *Breakwater and lighthouse with yachts*, watercolour, undated.

Henri Tebbitt often painted in Northern France and Belgium during his early career. Dixson Library, State Library of NSW, DL PX 7





Despite his nationwide popularity during the Edwardian-era, artistic taste had clearly changed with the advent of the post-war Australian art boom. Tebbitt's art was soon forgotten. Taste, as we know, is fickle and while his style may now seem anachronistic, that is part of its lasting charm. Whether you like his work or not, Tebbitt's technical skill as a watercolourist is undeniable and he remains a notable pioneer of the medium in Australia.

Postscript

While continuing to research Henri Tebbitt, the author hopes to soon publish the artist's unpublished memoir, with an updated biography.

..... **Silas Clifford-Smith** is a historian with a special interest in art and gardening. He recently wrote *Percy Lindsay: Artist and Bohemian* (Australian Scholarly Publishing, 2011). His last contribution to *Australiana* was on the railway fettler and amateur painter Thomas Dean. He can be contacted at silas.cliffordsmith@gmail.com

Notes

- 1 Henri Tebbitt, unpublished memoir, Angus & Robertson collection, Mitchell Library, State Library of NSW, c.1920.
- 2 JC Horsley (1817-1903) also designed the first Christmas card.
- 3 *Ibid.*
- 4 General Register Office, *England and Wales Civil Registration Indexes*, London.
- 5 1881 British Census
- 6 Tebbitt, *Memoir*; *SMH* 5 Jan 1927 p 14.
- 7 The British Census of 1891 shows Tebbitt living in London. In his memoir, Tebbitt mentions that on the first day he arrived in Australia, he saw the explorer H M Stanley on the steps of the Australia Hotel, Sydney, where Stanley stayed from 30 November 1891 until sailing for Brisbane on 12 December. In his memoir, Tebbitt claims to have arrived in Sydney on the *Orotava*; this ship's maiden voyage to Australia was in July 1890, and Tebbitt might have arrived at Sydney on a later voyage on 7 December 1891.
- 8 For an obituary of Aldenhoven (c. 1855-1923), see *SMH* 22 Sept 1923, p 16.
- 9 *SMH* 4 Aug 1900 p 2.
- 10 David Dunne, *Family Farm and Forest: A History of the Eungai District of NSW*, self published, 1990.
- 11 W. Aldenhoven, 'An Australian Water-colour painter: Henry [sic] Tebbitt', *The Studio*, vol 51, no 212 (15 Nov 15 1910), pp 139-142.
- 12 Full page advertisement in the catalogue of the 1910 annual exhibition of the Royal Art Society of NSW.
- 13 *SMH* 4 Jan 1927 p 12; *SMH* 6 Jan 1927 p 10.
- 14 William Moore, 'Henri Tebbitt', *Brisbane Courier*, 15 Jan 1927, p 19.

7

Henri Tebbitt (1852-1927), *Covered wagon with three figures*, watercolour, undated. This watercolour depicts one of the hawker wagons that sold goods to farms near his studio at Allgamera on the North Coast of NSW. Dixon Library, State Library of NSW, DL PX 6/folio 20



8

Henri Tebbitt (1852-1927), *Sydney Harbour*, watercolour, 1898, 30.3 x 55.4 cm. Marine subjects dominated much of Tebbitt's artistic output throughout his career. Dixon Galleries, State Library of NSW, DG V1/81

9

Henri Tebbitt (1852-1927), untitled river scene, watercolour, undated, 48 x 75 cm. The purchase of this large watercolour at a Sydney auction began the author's interest in the artist. Author's collection



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Henry A. Scrivener (1842-1906)

Sydney Harbour from Garden Isle, 1861

[featuring the tomb of Ellis Bent (1783-1815),
Judge Advocate of New South Wales, and the stone pyramid
of Major Ovens (1788-1825)]

Watercolour and pencil, 22.5 x 28.7 cm,
dated lower left '24/5/61'
inscribed with title lower centre

The view is looking towards North Head. Shark Island,
Clark Island, Captain Piper's residence and Macquarie
Lighthouse are also shown.

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Even earlier emu eggs

Far from being an invention of the late 1850s, or even the 1840s, new evidence shows that mounted emu eggs have been around since the 1820s.

JOHN WADE

Thirty-five years ago when I was a fresh young curator at Sydney's Museum of Applied Arts and Sciences, I bought from an auction in London a mounted emu egg cup and cover that was retailed by Walsh & Sons of Melbourne, and probably made in the workshop of William Edwards. The inscription showed that Mr C. Pond had given it to Mrs Stephenson as a memento of her son's visit to Australia. The presentation took place in Melbourne in March 1862.¹

'Her son' was H. H. Stephenson (1833–1896), captain of the All England Eleven, the first cricket team to visit Australia, which was matched against colonial teams up to twice that number. 'C. Pond' was Christopher Pond, the Melbourne caterer in partnership with Felix William Spiers, whose firm Spiers & Pond promoted the tour, and did much of the catering at the match venues. Before they sailed home on 26 March 1862, each player was given a copy of the book *Victoria Illustrated* as a memento of his visit.

Spiers & Pond were the first to show how successful (and profitable) international sporting teams could be in Australia, setting the pattern for Test cricket. Unfortunately, the English easily beat the colonials, an art they have recently revived.

In Victoria, Spiers & Pond ran the Café de Paris restaurant in Bourke Street East, the Haymarket and Piazza Hotels and the Victorian Railway Refreshment Rooms. In 1863, they sold out and transferred their operations to England where they imported Australian wines,

Hogarth & Erichsen, presentation emu egg mounted in gold and silver, Sydney, c 1860. Private collection, image courtesy J B Hawkins Antiques



ran railway refreshment rooms and catered at international exhibitions. Both died wealthy in England, Pond in 1881 and Spiers in 1911.

In 1975 – three years before the *Australiana* Society was founded – this was one of the earliest dated mounted emu eggs known to survive, and I strived without success to find an earlier one. The Powerhouse Museum has since acquired an earlier one, presented in 1859, which may well be the earliest dated one extant. It too was made in Melbourne by William Edwards.

While the earliest extant mounted emu eggs are of the late 1850s, last year in *Australiana* I produced evidence that mounted emu eggs go back at least 15 years earlier, and that ‘a pair of cups, formed of silver-mounted emu eggs, with the colonial arms embossed on them’ had been presented at a pigeon shooting match in Sydney on 28 August 1843.²

Part of an editor’s job is to check facts, so when I was looking at the catalogue of the 1962 exhibition at Hunter’s Hill that Miriam Hamilton is writing about, I saw a reference to an emu egg cup and how, in the early days of the colonies, it was claimed that people ate the eggs. This struck me as suspicious – not that it mattered to Miriam’s story – so I looked up ‘emu eggs’ in Trove, the National Library’s digital newspaper archive, a wonderful new resource for researchers.

My search revealed that wooden emu egg stands were being made in 1828, but of such a height that they were clearly for ornamental use. ‘Clean Hands’ wrote to the *Sydney Monitor* that Captain Crotty, the Commandant at Port Macquarie, had had a number of items of furniture made for the officers – bedsteads, cabinets, chests, boxes, a table, a chair. Among them in January 1828 were listed:³

Two rosewood stands, 18 inches high by 6 inches, to hold emu eggs, for Captain Crotty.

More exciting was finding earlier evidence for a silver-mounted emu egg, made in 1829, if not earlier.

In 1827, Governor Sir Ralph Darling had brought in the *Newspaper Regulating Act* to curb the power of *The Sydney Monitor* and *The Australian*, which had been criticising his austere administration. *The Monitor* – its editor Edward Smith Hall in jail for libel⁴ – continued to attack Darling, gleefully reporting on alleged roting by the commandant at Port Macquarie, Captain

Francis Cashell Crotty of the 39th Regiment.⁵

Much of the controversy relates to pigs, salt beef, a boat and visits to convicts which need not concern us, but in 1829 it was alleged that Crotty had commissioned works for personal use by convict silversmiths and cabinet-makers, against Governor Darling’s regulations, such as this evidence of a silver snuff box:⁶

RICHARD BALDWIN, of Sydney, labourer, ... saith, that he was sent to Port Macquarie about five years back, and was at that settlement all the time that Captain Crotty, 39th Regiment, was Commandant there; And saith, that he saw one Thomas Slater, a prisoner of the Crown, fed and clothed by the Government, making a silver snuff-box, and the said Thomas Slater said, that Captain Crotty had ordered him to make a snuff-box for him ... that he, Captain Crotty, had given to him, Slater, a number of Spanish dollars and that the said box which this deponent saw, was made out of the said dollars...

James Andrews gave similar evidence about the snuff box and the silver dollars, but added that Slater,⁷

... by trade a silversmith ... made the box, as was commonly reported, and was afterwards put in jail for having purloined some of the silver ...

Edward Hall was relentless in his pursuit of Darling and his subordinate, Crotty, publishing an affidavit from Richard Neave, pilot at Port Macquarie from 1821-29, where Neave claims that⁸

He saw at Port Macquarie a silver snuff-box which was made by a prisoner of the Crown, named Slater, by command privately of the Commandant; the public command of the Commandant forbidding prisoners of the Crown from making any thing for any person. And this deponent also saw a pair of brass military spurs, which were ordered by the Commandant to be made by one Wilks, a prisoner of the Crown, but the said spurs being obliged to be produced in court, were ordered to be put in charge of the Commissariat. And this deponent also saw a pair of emu eggs, which were ordered to be mounted in silver by the Commandant, the mounting being done by the said Slater ...

In the same report, *The Monitor* attempts to implicate Governor Darling directly, claiming that Crotty gave a pair of silver mounted emu eggs to the Governor personally:⁹

UNDER these circumstances, why did Captain Crotty cause silver snuff boxes and plated emu-eggs, and jewellery, and brass millitary [sic] spurs, and bird-cages, and furniture, to be made at the settlement ? and why did he present the first to the officers of his regiment, and a pair of eggs to His Excellency the Governor on his landing, the same being manufactured at Port Macquarie by a Convict? We will not say the Governor accepted these eggs; His Excellency returned them for what we know, and we dare say he did. We only mean to establish the fact, of the prisoner mechanics (silver-smiths as well as cabinet makers) making jewellery, and furniture, for the use and ornament of those who ought to have been the first to discountenance such things...

If it is true that a set of convict-made, silver-mounted emu eggs was presented to the Governor, then it is unlikely that they were badly made.

On this evidence, we cannot be precise about when Thomas Slater made these silver-mounted emu eggs, or how many he might have made, but as Captain Crotty left Port Macquarie in January 1829, it must have been some time before then – perhaps up to five years before, and at least thirty years before the earliest dated extant mounted emu egg that we are aware of.

What of the convict Thomas Slater, ‘by trade a silver-smith’? He is not listed in Jolyon Warwick James’s list of silversmiths 1788-1820, although he does record a Sarah or Mary Slater, a ‘Watchchain maker?’ who arrived in 1788.¹⁰

There were several men called Thomas Slater in early colonial Sydney, four of them convicts; those described as a ‘silver-smith’, ‘jeweller’ or ‘watchmaker’ are likely to be the same man. One Thomas Slater came on the *Earl Spencer* in 1813 and received his Certificate of Freedom on 25 December 1826. Another Thomas Slater came as a convict on the first voyage of the ship *Recovery*, which arrived with 188 male prisoners on 17 December 1819¹¹ and obtained his Certificate of Freedom on 8 December 1825.¹² A third came on the *Royal George* in 1828, a fourth on the *Katherine Stewart Forbes* in 1830, but these two came too late to be our man.

We already know that Slater had been jailed for stealing silver. In 1825, Thomas Slater,

described as a jeweller, was acquitted of stealing, but found guilty of ¹³

having in his possession, knowing to be stolen, a silver watch, two gold seals and one gold key, the property of Hugh Murray ... One Porter deposed to having bought the watch of the prisoner for four dollars, which he acknowledged and one Edward Thurston proved that he purchased the key from the prisoner for one dollar, who stated at the time, that it was one of his own making – the prisoner being a jeweller by trade.¹⁴

Thirty years later, Thomas Slater, ‘a watchmaker, residing at Windsor, and who had resided there a good many years’ was indicted with two others for forging and uttering a bad cheque. This time, he was acquitted.

Thomas Slater does not appear to be listed in the early *Musters* or *Directories*, but further checking of *Certificates of Freedom* and death certificates may reveal more about him.

We can no longer think of mounted emu eggs as an innovation of the British or Germanic silversmiths of the gold rush era, but as an invention of a generation earlier.¹⁵ Although it is unlikely that we should actually find any of these early examples, it would be illuminating to see if these creations were more than just a use of local materials.

Notes

- 1 Powerhouse Museum, A6436. See J B Hawkins, *19th-century Australian silver*, pl 166.
- 2 John Wade ‘Pigeon Shooting’, *Australiana*, vol 32 no 2 May 2010, p. 16; *SMH* 28 Aug 1843 p 2.
- 3 *Sydney Monitor*, 16 Feb 1829, p 2.
- 4 The case is reported in the *Sydney Monitor* 18 April 1829 p 2, where the jury found Hall guilty of libel. On Hall (1786-1860), see *ADB* vol 1, p. 500f.
- 5 Major Crotty died at Epsom on 26 or 29 May 1834; *SG* 30 Oct 1834 p 2, *SH* 27 Nov 1834 p 3.
- 6 *Sydney Monitor* 22 Aug 1829 p 2.
- 7 *Sydney Monitor* 24 Aug 1829 p 2.
- 8 *Sydney Monitor* 15 Aug 1829, p 2; there is a rebuttal of many of Neave’s charges, but not those relating to the silver and other items, in *SG* 22 Aug 1829 p 2.
- 9 *Ibid.*
- 10 Jolyon Warwick James, ‘Australian silver and silversmiths 1788-1815 – an approach’ *Australiana* vol 11 no 4, November 1989 pp 109-114.
- 11 *Sydney Gazette* 18 Dec 1819 p 3.
- 12 *Sydney Gazette* 15 Dec 1825 p 1.
- 13 *Sydney Gazette* 20 Jan 1825 p 2.
- 14 *SMH* 8 Aug 1855 p 2.
- 15 See, for instance, Jolyon Warwick James, ‘The Schatzkammer and the Antipodes’ *Australiana* vol 26, no 2, 2004, 29ff.

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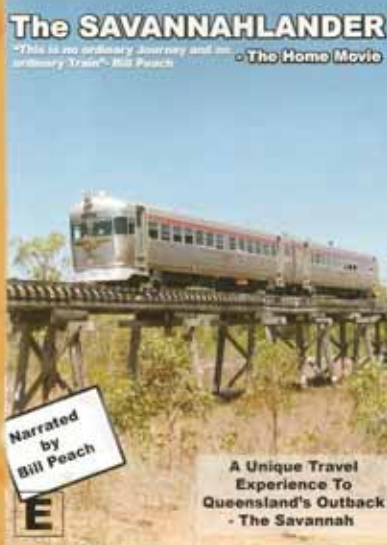
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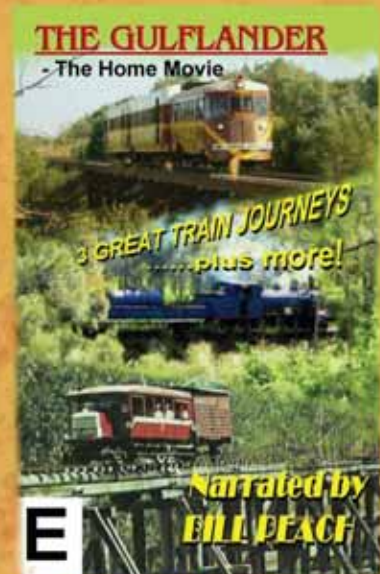
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Reflections on glass

part 4:

Collecting Crown Crystal glassware

INTRODUCED BY MAL HARROP

When BHP Chief General Manager Essington Lewis was appointed Director-General of Munitions in 1938, he was given the authority to direct industries to manufacture war materials and to recruit both public servants and private citizens to get the



job done. Perhaps not surprisingly one of the first people he turned to was the glass industry leader W.J. 'Gunboat' Smith who was appointed Director of Gun Ammunition.¹ By now Smith's company ACI was Australia's leading manufacturing conglomerate with interests in plastics, engineering, metal fabrication, hand tools and more in addition to its virtual monopoly of all forms of commercial glass making in Australasia.

The Crown Crystal Glass Company, an ACI subsidiary, employed some 400 people in making an extensive range of quality cut crystal glassware as well as making cheaper, pressed glass ware. The cut crystal glass craft workers were quickly switched under Smith's new war responsibilities to become one of the first industry annexes devoted to munitions manufacture. Sadly this aspect of Australian glass making was not revived after the war.

Prior to its demise, the Australian crystal glass industry produced a remarkable range of cut crystal products which is highlighted in the 90-page catalogue of 'Grimwade' and 'Wyndham' cut glass published by Crown Crystal in 1934 and fortunately held in the National Library of Australia. This emphasises the size, scope and quality of cut crystal produced in Australia, and

1

Water lily and dragonfly amber float bowl, late 1920s, h 8 cm

2

Diamond cut rosalin pink footed fruit bowl, late 1920s, h 12.5 cm

3

Two-pint pressed glass jug, waratah design, flint/clear glass, late 1920s, h 18.5 cm



4

appreciated by a growing group of discerning collectors. One of the most knowledgeable of these is undoubtedly Gary Workman, the President of the Glass Collectors Society of Australia, and I am delighted that he has agreed to contribute a special article for this series.

The Glass Collectors Society staged its second exhibition in Adelaide on 30-31 October featuring part of Gary's personal collection. Gary's interest, research and article cover the full range of Crown Crystal products including not only cut crystal but also pressed glass and luminescent carnival glass. He has early product catalogues for these too, running to more than 100 pages and highly collectable in their own right.

Crown Crystal glassware Gary Workman

When I first started to collect glassware in 1982, I was attracted to carnival glass by its history. Australian carnival glass became a particular favorite and this led me to collect Australian glass in general.

I had been fortunate to obtain three Crown Crystal product catalogues of the late 1920s and early 1930s. Catalogues are an invaluable source for reference but I soon realised that apart from Marjorie Graham's excellent book *Australian Glass of the 19th and Early 20th Century* published in 1981,² little information was available to collectors. So in the mid-1980s, I produced a series of pattern sheets on Australian glassware made by Crown Crystal. I also did a series of 40 pattern sheets on Australian carnival glass.

The most commonly found colour across Australia was, of course, clear (flint) glass followed by lettuce green and amber. Rarer



5

colours are opaque milk glass and various painted or baked colours such as two shades of rosalin pink, citron, aqua, pastel blue, emerald green and, the rarest of all, olive green.

Some of the finishes used by Crown Crystal involved immersing the glass in hydrofluoric acid to give a matt or satin appearance, and sand beading or blasting.

Crown Crystal's output in the late 1920s and into the 1930s was prolific. Their range included salad or sweet bowls (round, cupped or flared, square or triangular), with accompanying small bowls, oval bowls and dishes, compots, cake stands and salvers, ice plates, cake sets, water sets, tumblers and goblets, milk and cream jugs, sugar bowls lidded or open, covered butter dishes and dressing table sets. Some pieces can still be found with original Crown Crystal stickers.

4

Olive green footed fruit bowl, panel and rib pattern, late 1930s, h 12 cm

5

Hand-painted jug and 3 glasses partly dipped in hydrofluoric acid to give a matt or frosted finish, late 1930s, jug h 17 cm, glasses 12 cm



6
Pastel blue oval dish
in rosette pattern, late
1920s, h 7 cm



7
Etched vase engraved
with kookaburra and
flannel flowers, flint/
clear glass, Adelaide
Exhibition 1930, h 16 cm

Crown Crystal made the large counter display jars used on so many shop counters in the 1920s. These generally had spun bases and covers. Another of the company's big sellers in the 1920s was a full range of soda fountain ware. They also made many utilitarian items such as refrigerator trays, rolling pins, mixing bowls, jelly moulds, piano insulators, eye baths, cemetery wreath domes, roof tiles, fly traps, ice buckets and lamp cylinders.

An interesting aspect of collecting Australian glass from this period are items which glow or react to ultraviolet light due to the mix containing uranium oxide. Colours that will glow include some lettuce green, pastel green, aqua, emerald green, some acid treated green pieces and citron.

Crown Crystal also produced novelty and souvenir glassware such as a small five-inch diameter dish and a series of three paperweights which carried a moulded model of the Sydney Harbour Bridge and were produced for the opening of the bridge in 1932. A sandwich tray was produced to commemorate the MacRobertson Victoria and Melbourne Air Race of 1934-35 in both plain and acid-treated versions. There was also a glass lidded dish in the shape of Australia either with an oval or

rectangular lid. The rectangular ones were for cigarettes and both examples could be used in conjunction with 'View Ware'.

The 1932 Crown Crystal catalogue devoted a whole page to 'View Ware' which has become very collectable. Instead of a pattern in the base, View Wares featured a scene of a popular tourist spot, landmark or significant building. The images were sealed with paint and became popular holiday souvenirs.

One of the most popular pressed patterns was 'Waratah'. The 1932 catalogue shows a series of shapes incorporating this pattern and states 'This pattern is attractively designed with Australian native flora – the Waratah, Christmas Bells, Native Rose and Flannel Flowers particularly showing to great advantage creating much luster in the glass.' Crown Crystal catalogues give a number to distinguish each piece, with the Waratah being series 53. In the 1980s when I was developing my pattern sheets, my wife and I decided to give all Crown Crystal patterns a descriptive name. Most importantly, where pieces had been named previously by Marjorie Graham,³ we retained her names. To change names is confusing for collectors.

One of my earliest specialised Australian glass collections was Exhibition or Royal Show glassware. A person could attend an Exhibition or Royal Show in their state and buy souvenir glass items, many of which were made by Crown Crystal. A personalised message could be engraved on the piece together with a flora or fauna motif. South Australian Exhibition or Royal Show items are the ones most frequently found.

Other collectables using Crown Crystal glassware as their base were hand-painted and baked products such as Etherden ware. The glassware used by Etherden was not Crown Crystal's prime glassware. They used more common patterns and all the pieces I have seen have been acid treated before being hand painted. Pieces are still found with the original 'Hand painted and baked by Etherden' gold and black sticker.

Phillips & Redden was another company to use Crown Crystal products which were also acid treated and hand painted. Many of the pieces, whether by Etherden or Phillips & Redden, feature the name of an Australian town and are obviously souvenir items.

Crown Crystal made a variety of cut and engraved glassware but stated that these were

not of the high quality of their top of the range Grimwade Crystal. Crown Crystal brought European glass craftsmen to Australia to teach local glass workers the difficult craft of cut-crystal manufacture. They found that women were better at learning and using glass cutting techniques than men.

Grimwade cut crystal was made at Crown Crystal's Wyndham Street factory in Alexandria, Sydney. The range included lamps, dressing table sets, decanters, various shapes and sizes of glasses, glove and handkerchief boxes, various sizes and shapes of bowls, vases, clocks, water sets, serviette rings and candlesticks.

Grimwade items carried two green and gold stickers. One sticker in the shape of a map of Australia has 'Grimwade' written in script across it. The other sticker reads 'Genuine Lead Crystal.' Although stickers can be washed off with use, 'Grimwade' products also have the name acid-etched on the base of each item.

A second quality range of cut crystal was made and marketed under the name 'Wyndham'. Unfortunately it only carried a sticker and is much harder to identify if the sticker is missing. A third Crown Crystal range, 'Bourke Crystal', is a misnomer. Although a high quality glass named for the new Bourke Street head office, this range was not cut crystal.

Collecting tips

These varieties of Australian glassware are still readily available in most colours although some may be harder to find. Garage sales, charity shops, antique shops, auctions, antique fairs and the internet are all places to source Australian glassware. It is important for collectors to learn to recognise the patterns which establish the provenance of Australian glass.

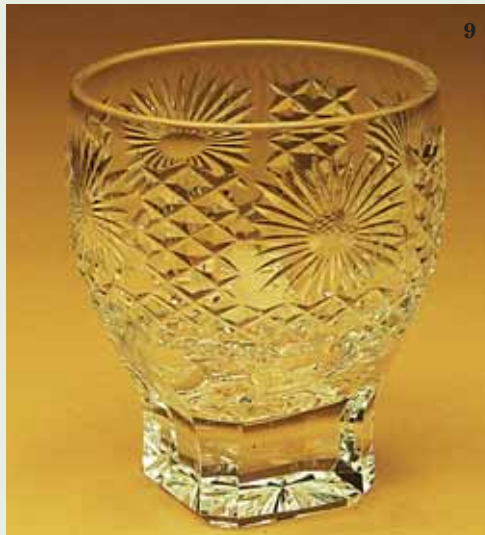
Many items produced by Crown Crystal can be identified by local flora and fauna motifs. These are still available for collectors to purchase in a range of patterns, shapes and colours. When choosing your glassware always ensure you buy pieces with no damage, good colour, clarity of glass and good mould work.

Crown Crystal glassware is an important part of Australia's social and manufacturing history worthy of any collection. In nearly 30 years as a glassware collector, I have always believed that preserving good examples of Australian craft skills is a more significant reason for collecting than the



8

8 Sydney Harbour Bridge commemorative paper weight, flint/clear glass with painted and baked blue, 1931, h 7 cm



9

9 Grimwade cut crystal tumbler, daisy and diamond pattern, mid 1930s, h 9.5 cm

commercial value of the objects, which varies from state to state and by colour or pattern.

My message to collectors is simple: *keep our history alive and collect Australian made glassware.*

References

- Reference material is not easily found but you can gain much knowledge by joining clubs such as the Glass Collectors Society, PO Box 1117, North Haven SA 5018, (telephone 08 8341 9148) where reference material is available to members. The Society held a major exhibition of Australian glassware on 30-31 October 2010 at the Payneham Library complex in Felixstowe, South Australia. I have also produced a self-published series of 30 pattern sheets on Crown Crystal glassware.

Acknowledgments

All photographs are courtesy of Gary Workman

Notes

- 1 Mal Harrop, *Good Things came from Glass*, MUP, Melbourne 2008, pp 132-3
- 2 Marjorie Graham, *Australian Glass of the 19th and 20th Centuries*, David Ell Press, Sydney 1981
- 3 *Ibid.*

After retiring from full-time work, **Dr Mal Harrop** went back to school. At La Trobe University in Melbourne, he spent four years completing his PhD thesis on the glass industry. Melbourne University Press published his book *Good Things came from Glass: a history of glass making in Australia* in 2008.

Eliza Frances Nicholson's Silver mug



An intriguing inscription inspired numismatist Peter Lane to trace the story behind a mid 19th-century silver mug. He identifies the mug as a gift from an Anglican priest to his granddaughter in New South Wales, and his research reveals the layers of history encapsulated by this simple object.

1

Eliza Nicholson's sterling silver mug given to her by her grandfather Rev. William Stone in 1857, made by George Unite, Birmingham, 1855. H 75mm

PETER LANE

Over a century and a half ago, an Anglican rector gave one of his granddaughters a keepsake – a sterling silver mug (**plate 1**). She was a mere toddler and a member of a respected family in the Southern Highlands of New South Wales.

The rector was the Rev. William Stone (1784–1870), the incumbent minister of All Saints, Sutton Forest, when he gave the silver mug to his grandchild, Eliza Frances Nicholson (1855–1935) of *Newbury*. The Stones had been ministers for at least several generations and the Nicholsons had connections with the early missionaries in the Pacific. Both grandparents were first generation colonists, and her paternal grandfather had held an important government post in Sydney.

The mug was made in 1855 in Birmingham in the workshop of George Unite, who registered his hallmark in 1832; the firm is still in business, trading under the name of George Unite & Sons.¹ The body is bulb-shaped with four circular cartouches on the sides, of which three have a pair of flowers on them, and the other a plain surface that has been engraved 'EFN A Gift from her Grandfather The Revd. W. Stone. March 26th 1857' (**plate 2**). It stands 75mm high and 83mm wide including the handle and weighs 73gm.

In June 1854 Reverend Stone conducted a marriage ceremony between his youngest daughter Margaret and Charles Lindsay Nicholson, a local grazier.² Sadly, the Reverend's wife, Susan, had died on 3 January that year.³

Within a year of marriage Margaret bore their first child, Eliza Frances, born 18 April 1855 at Ismore Cottage, Newbury and baptised on 2 May by her grandfather;⁴ she was his only granddaughter with the same initials as engraved on the mug, EFN.⁵ The year engraved on the mug was two years later, so it was not her 'christening mug'.

Why is the gift dated 1857? An examination of All Saints' Church records revealed nothing to suggest a major or personal event, Easter was in April, it was not a Saint's day, and Reverend Stone was there during the whole month of March; thus he would not have given the mug as a farewell gift or such like.

The date of the gift, Thursday 26 March, coincided with Sydney's first recorded total solar eclipse.⁶ The eclipse is an unlikely reason



2
Inscription on the mug, 1857

3
The Nicholson family at *Newbury*,
c. 1870. Photo courtesy Linda Emery



4
Headstones of Sarah Stone (centre) and Rev. William Stone (right) in the churchyard of Edmund Blacket's stone All Saints Church (opened 1861) at Sutton Forest. Photo John Wade 2010

behind the mug as there would have been other souvenirs made for this event and none are known. Like so many gifts and presentation pieces everyone associated with it would have known the purpose, but with the passage of time and the cup's passing through many hands, the reason is now forgotten.

Eliza Frances Nicholson (1855–1935)

As a child, Eliza lived with her parents and ten brothers and sisters⁷ at *Newbury*, the family property near the Medway Rivulet, originally owned by her grandfather, Captain John Nicholson (**plate 3**). On 28 December 1880, Eliza Frances Nicholson married Edward Farquhar Thomas Gomm, at All Saints. He was born in 1856 at Madras in India and his parents were George Marryatt Gomm a surveyor and Agnes née Barnard.⁸

Edward and Eliza had at least six children who were born in rural NSW.⁹ In 1884 Edward enlisted in the Nowra Reserve Corps of Volunteer Infantry as First Lieutenant¹⁰ For

a time the Gomms lived at Kempsey, but left there between 1909 and 1912, before moving to Tumut where Edward died in 1912. Shortly afterwards Eliza moved to Sydney's north shore, where she lived in at least three homes; 50 Burlington Street, Crows Nest; Wyalong Street, Willoughby; and at Chatswood where she died in 1935.¹¹

Eliza Frances Nicholson's maternal family

Eliza Frances' mother, Margaret, was born in Ireland in 1829, and arrived in the colony in 1841 in the *Marquis of Hastings* with her parents Rev. William Stone and Susan Pitt née Johnson, together with six of her brothers and sisters. William was born in Ireland and followed his father, George, into the Anglican Church ministry. By the time he decided to seek a life in NSW he was a chaplain to the Bishop of Kilkenny.

Family tradition claims that William's wife, Susan Pitt née Johnson, was a cousin of Reverend Richard Johnson, the first chaplain of NSW who arrived with the First Fleet in 1788.

If this claim can be confirmed it would certainly add a link to the foundation of the colony.

The two oldest of William and Susan's children remained in Ireland; one was a minister and the other was studying to become one at his father's Alma Mater.¹² All the children who came to Australia eventually married.¹³

William sat on a number of inquiry panels in and around Berrima¹⁴ before becoming the minister of All Saints, and he was involved in Christ Church at Bong Bong and Holy Trinity at Berrima for some years. He retired at the age of 74 and died thirteen years later aged 87 on 20 August 1870 at *Springfield* in Bowral, the home of Mrs Alicia Smith, who was one of his daughters. He was buried alongside his wife at All Saints (plate 4).

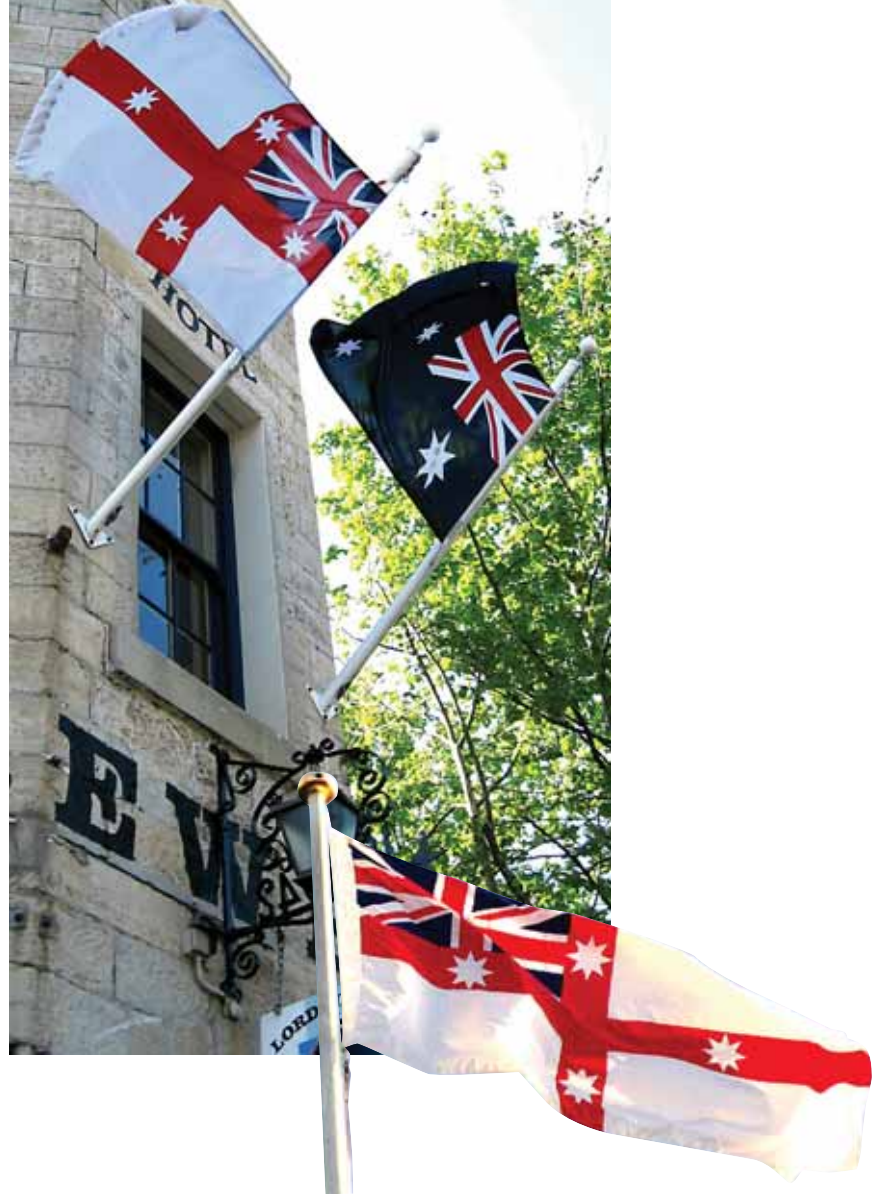
We know very little of Eliza's mother Margaret; she married, had children, lived on the family farm, was a widow for six years and died in 1913.

Eliza Frances Nicholson's paternal family

Eliza's father Charles Lindsay Nicholson (1832–1907) was born at Fort Street, Sydney, a son of John Nicholson and Eliza (née Streeter) who arrived together at Sydney in 1817 on a convict transport, she as a free passenger and he as Chief Officer of the *Lord Melville*; they married within a week of disembarking. John Nicholson had a colourful and exciting life. He went to sea at the age of ten on merchant ships, and was the harpoon-line handler on a South Seas whaler.

In 1804 aged 20 John had joined the Royal Navy and saw service in the English Channel, the North and Baltic Seas. His first command, a captured Dutch galliot, was wrecked in a storm and he was imprisoned by the Dutch for a year and a half before escaping. Within a short time he rose from Able Seaman to Acting Master. By 1812 he had qualified at Trinity House and became master of his own Royal Navy ship, the frigate *HMS Nemesis*. He served in the West Indies until the end of the Napoleonic Wars and then was laid off on half pay at Portsmouth.

He worked his passage to Sydney in 1817, immediately married there and a year later sailed to Tahiti in Reverend Samuel Marsden's brig *Active*. For two years he and his wife sailed around the South Pacific in various ships, transporting missionaries and carrying cargoes of salt pork and coconut oil from the islands

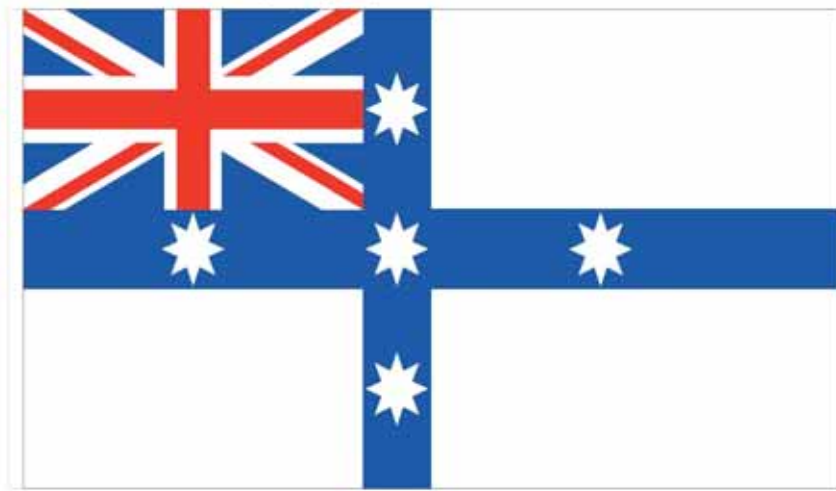


to Sydney. John then served the colony of NSW and in doing so accompanied Governor Lachlan Macquarie to Newcastle and Port Macquarie in 1821.¹⁵ During this time he was granted *Newbury* estate in appreciation for refloating the brig *Lady Nelson*¹⁶ from a bar on the Hastings River at Port Macquarie. He then was appointed Master Attendant and Harbour Master of Port Jackson, a position he held for 21 years.

5

National Colonial Flag designed by Captains John Nicholson and John Bingle, c 1823–24.

Images courtesy John Vaughan, www.australianaflags.com.au



6
 Australian Federation Flag designed
 by Captain John Nicholson 1831.
 Image courtesy John Vaughan,
www.australianaflags.com.au

In 1823-24 Nicholson and Captain John Bingle designed a colonial flag, consisting of a red cross on a white ground, with an eight-point star on each of the four limbs of the cross, and a Union Flag in the canton; this is now known as the National Colonial Flag (**plate 5**).

Then in 1831 Nicholson alone modified that flag, by changing the red cross to blue and adding another star in the centre of the cross. By the late 19th century it became the most popular and accepted flag design to represent Australia; it has been referred to as the Australian Federation Flag (**plate 6**).¹⁷

While John Nicholson was in charge of Port Jackson, Port Nicholson Harbour, New Zealand, now called Wellington Harbour was named in his honour.¹⁸ He retired in 1842 to his property *Newbury*, dying there in 1863, while his widow passed away two years later.

All Saints Church, Sutton Forest

Eliza's family on both sides was indelibly linked to All Saints at Sutton Forest for more than a century. In 1828, Eliza's paternal grandfather made available a corner of his land grant for an Anglican church and burial ground, and the first formal step occurred in 1838 with a land transfer to the Crown for the sum of £25. Four

years later in November 1842, a Crown Grant was given to the United Church of England and Ireland with Charles Throsby, Henry Badgery, William Bowman, George Bowen and Reverend George Vidal as trustees.

Within two years of John Nicholson informally agreeing to give the land, a humble wooden chapel to seat 70 parishioners had been erected, and on 10 November 1830 Archdeacon (later Bishop) William Grant Broughton (1788-1853) dedicated the chapel. During its first decade, parishioners filled only half the seats and the chapel also served as a day school.

The first rector of this original church was John Layton, followed by Thomas Hassall, John Vincent, George Vidal and Eliza's maternal grandfather, William Stone, who served there 1845-1858. The last minister of the wooden chapel was Thomas Horton.

A few years before Reverend Stone arrived at All Saints there was a move to build a larger church designed by John Verge nearby, but apparently only the foundations were laid before the project was abandoned. Shortly after Reverend Stone retired in 1858, a vestry meeting decided to demolish the original chapel and replace it with a substantially larger stone church on the same site.

Edmund Blackett, the colonial ecclesiastical architect, designed the new church. Charles Nicholson, Eliza's father, donated £33.6.8, a little under 4% of the total building cost of the church. The new house of worship was dedicated in August 1861 and consecrated in 1911. Four memorial tablets within are dedicated to Eliza's relatives, and another is recorded on a World War I Honour Roll.

All Saints burial ground

This is a typical idyllic country cemetery from Australia's colonial past, the last resting place for many of its early pioneers who lived in the district. All of Eliza's parents and grandparents were buried here as well as a few other relatives, and their headstones are still there (**plate 4**).

All Saints Rectory

John Nicholson offered the first rector a house he provided, but the minister considered it unsatisfactory and rented another property. It was not until 1842 that a church-owned rectory was built. Plans of this building appear to have been lost, but Bishop Broughton instructed:



...that it should afford as much accommodation to the clergyman as the funds will admit of and that it should be as ornamental as possible to the very pleasing situation on which it is to be placed.

The Stones lived there for thirteen years while William was rector of All Saints. By 1884, the church had sold the rectory, which was then in poor condition and demolished around this period. The Crown purchased the property to expand the recently acquired landholding of the Governor's country retreat, called *Prospect*. The next rectory built in 1887 was a much grander affair with seven bedrooms.

Newbury – its recent past

In 1934 Edward Telford Simpson, a solicitor and company director, bought *Newbury*, established a Southdown sheep flock and enjoyed family holidays there. In 1952 he became founder and first president of the NSW Southdown Stud Breeders' Association. Edward Simpson enjoyed Australian history and collected paintings by Conrad Martens. Simpson died in Sydney in 1965.¹⁹

His son Philip, a solicitor, married Caroline Fairfax, the daughter of media baron Warwick Fairfax,²⁰ and they too enjoyed *Newbury* as a country retreat (**plate 7**). Caroline Simpson was a prominent collector, benefactor and a member of the Australiana Society, who established the Clyde Bank Museum in Sydney which was filled with early colonial Australian art, furniture and objects. Shortly after Caroline Simpson died in 2003 her children donated her collection to the Historic Houses Trust of NSW. Her collection is now partly housed in the Mint within the campus of the Historic Houses Trust headquarters in Macquarie Street, Sydney.

Summary

Objects like Eliza's silver mug have layers of history behind them. This mug has told us about families bonded by kinship and religion, and given us a glimpse of a bygone era. Eliza's maiden surname is best remembered for her paternal grandfather's flag designs – Australia's first unique flag – and it is still flown in Sydney and Sutton Forest, her place of birth. The other grandfather gave her religious beliefs and the mug – which she will now be remembered for.

7
Newbury Farm, Sutton
Forest NSW. Photo
John Wade 2010

Acknowledgments

Much of this article came from Linda Emery's *Tales from a churchyard, All Saints Church and Cemetery Sutton Forest*, self published, Exeter, NSW, 2004 and private correspondence with the author, lemer75@southernphone.com.au. Linda Emery is the Archivist of the Berrima District Historical and Family History Society and a freelance historian. I wish to acknowledge her support. As most of the information came from her publication, which is indexed, and she quotes her sources, I have not included them. All other sources are quoted in the notes.

I thank John Wade for encouraging me to write this article, for the guidance he gave me and supplying a number of photos.

I also thank Dr Susan Hood, Assistant Librarian and Archivist / Publications Officer, Church of Ireland, RCB Library, Braemor Park Churchtown Dublin 14, susan.hood@rcbdub.org for her research in Ireland. Michael Lech, Caroline Simpson Library & Research Collection, Historic Houses Trust of NSW and The State Library of NSW for searching their records to in attempt to find a reason for the date on the silver mug.

The National Colonial Flag and the Australian Federation Flag are available from John Vaughan at Australiana Flags. A fitted, fully sewn woven bunting two-yard flag 1800 x 900 mm costs \$170.50 plus postage. Call 02 9958 3246 or email john@australianaflags.com.au.

Peter Lane is the Honorary Numismatist at the Art Gallery of South Australia, secretary of the Numismatic Association of Australia, and a contributor to the *NAA Journal*, *reCollections* (the Journal of the National Museum of Australia), and *Collectables Trader* magazine. Peter has been a numismatist for over 40 years and specialises in Australian and related coins and medals up to the Cessation of Transportation of convicts in 1868 although he has been known to collect more modern pieces. Specimens from his collection are frequently on loan to public institutions. He is a life member of the Australiana Society.

Notes

- 1 The hallmarks: a lion, a young head Victoria facing left, the letters GU, an anchor, and date letter G.
- 2 *SMH*, Thursday 29 June 1854 p 8, col. a.
- 3 *Berrima District Historical Society Newsletter*, February 2010, p 3.
- 4 *SMH* 24 April 1855 p8. Linda Emery, pers. comm.
- 5 Linda Emery, pers. comm. Details of Reverend William Stone's children who came to Australia and their marriages: Susan Stone married Alfred Welby in 1843, Alicia Stone married James Smith in 1848. Edward Pitt Johnson Stone married Maria Todhunter in 1856, Richard Stone married Susanna Nicholson (two of Rev Stone and Susan's children married into the Nicholson family) in 1857, Thomas Harvey Stone married Sarah Sophia Wiseman in 1860, and Henry Stone married August L. Higgins in 1868.
- 6 'Observations made at St. Leonards during the Solar Eclipse, March 26, 1857', *SMH* 9 April 1857; *Transactions of the Royal Astronomical Society*, London, 1857. Article signed and dated 'W.B.C. 29th March 1857.' www.michaelorgan.org.au/clarke1
- 7 Eliza siblings; Charles 1856-1857, Susan Eleanor 1857-1959, Charles John 1858-1907, Emily Mary 1860-1954, Lucy Newbury 1861-1955, Frederick Ernest 1862-?, Edwin Horace 1864-1898, Ella 1865-1950, Kathleen 1867-1943 and Montague Lindsay 1869-1950. Information supplied by Neil Martin.
- 8 Neil Martin, President of the Temora Family History Group. neilmart@dragnet.com.au pers.comm.
- 9 Edward and Eliza Gomm's children were; Barnard - died in infancy date unknown, Charles Edward Marryatt born 1881 at Bombala, Margaret Agnes 1882 at Berrima, Lucy Barnard 1884 at Hay, Alfred N.B.1886 at Cooma, Henry (Harry) Rupert. Farquar 1887 at Berrima, Arthur Farquar 1888 at Cooma, Alice L 1890 also at Cooma (died 1891), and an unnamed girl who died the same year at Cooma. Information supplied by Neil Martin.
- 10 *SMH* 20 February 1886, p 9.
- 11 NSW yearly Directories, and online Military records held by the Australian War Memorial of her sons – as next of kin.
- 12 George Dames Burtchaell (ed.) *Alumni Dublinenses. A register of students, graduates, professors, and provosts of Trinity College in the University of Dublin* Williams & Norgate, London, 1924 pp 785-6
- 13 See n 4.
- 14 *ADB online*; Brigstocke, Charles Ferdinand (1807? - 1859). en.wikipedia.org/wiki/Flag_of_Australia
- 15 <http://www.tasfamily.net.au/~schafferi/index.php?file=kop33.php>
- 16 The *Lady Nelson* was the first ship to sail across Bass Strait between Victoria and Tasmania.
- 17 *Ibid.*
- 18 *NZ Genealogist*, New Zealand Society of Genealogist Society, Readers' Queries 1976, p 344.
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- 20 hht.net.au/discover/highlights/insites/caroline_simpson_collection and private correspondence with John Wade, editor of *Australiana*.

25 years ago — Australiana in the saleroom



TERRY INGRAM

In 1986, a year before the sharemarket crash and two before the Bicentennial, Australiana was enjoying mixed fortunes in the saleroom. Perth entrepreneurs, the Australiana Fund and the fledgling National Museum of Australia contributed to excitement in the auction room all too elusive nowadays. Terry Ingram reported it in his fearless Saleroom column in the *Australian Financial Review*.

Australian silverware brings record price 7 March 1986

A plain marrow scoop – a 21 cm slither of silver – sold for \$5,750 at an auction in Sydney yesterday. Continuing the surge of enthusiasm for Australiana ahead of the Bicentennial and concluding a week of very buoyant antique and art sales, Brian Abbott, of Abbott's Antiques, Gordon bought the scoop at a sale held in William S Ellenden's rooms on Wentworth Avenue.

The price was nearly five times the previous record price for a piece of Australian colonial silver tableware. The price is also around five times the price a collector might expect to pay for a presentable Elizabethan spoon and equates with some of the top prices paid for colonial American silver.

Mr Abbott purchased the scoop, which was made by Henry Cohen of Sydney around 1835, in an electrifying bidding duel with another dealer, Mr Randall Reed.

Early Australian cards fetch \$75,000 17 March 1986

In what must be the biggest postcard deal ever negotiated in Australia, the National Museum of Australia has paid \$75,000 for a collection of 8,000 early Australian postcards. Compiled by Sydney print dealer Josef Lebovic over 15 years, the collection is particularly strong on cards from the golden age of postcards, 1905-1915, when low postage fees, two daily deliveries, and limited telephone services resulted in a boom in postcard usage.

The acquisition provides an important boost to the museum, which has little time, and minimal funds, to

develop a national collection; and also provides a stimulus to the rapidly developing hobby of cartaphily. The Lebovic collection, sold to help finance the development of a new Josef Lebovic Gallery, is also strong on social history and art.

Colonial treasures return 4 April 1986

Governor Bourke's silver plate will be returning to Australia following an auction of the contents of Thornfields, the Bourke family home at Lisnagry, near Limerick in Eire on Wednesday.

At least two lots were purchased by the Australiana Fund which is charged with furnishing official Federal Government residences. The purchases will go to Admiralty House, Kirribilli.

The fund paid £Irish2,000 for a smart pair of urn-shaped wine coolers and liners, and also bought a set of four candlesticks. Both lots bear the crest of the family and circumstantial evidence (the dates of manufacture and a biographical reference) support the plate's having been in the colony.

Major Streeton left on the slab 30 October 1986

Arthur Streeton's *Lady on the Slab* was left on the block after last week's Sotheby's sale of Australian paintings at the Menzies Hotel, Sydney.

Better known as *Oblivion*, the painting of a woman in a long dress languishing on a slate of marble was unsold despite a top bid of \$700,000 – well above the estimate. But even as the hammer fell on the last lot, it was unclear if the picture had actually sold. Late on Monday negotiations to sell the picture had fallen through.

The picture was provenanced in Sotheby's catalogue to 'a private collection' but its purchase by the trade about a year ago was fairly widely circulated. Sotheby's explained the choice of wording as being influenced by the fact that it came from a dealer's private collection.

Mr Donald Cornes (the vendor) said that he had purchased it for a commission for two investors who, presumably, own the 'private collection' between them.



Kevin Fahy

An interview by Jim Bertouch part 3

This is the third and final part of an interview by Dr Jim Bertouch with Kevin Francis Fahy AM (1932-2007) a major personality in the revival of interest in Australian historical decorative arts for nearly 50 years.¹

Research and publications

Q. You've written a large number of articles and several books. Why have you done that, what was the motivation to commit it all to paper?

Kevin. Well certainly to document aspects of the past. The books probably grew out of the articles, for example if I did an article on Andrew Lenehan, it seemed logical to proceed to what other cabinetmakers there were and what was happening in other states at the same time. There were too many for an article so they resulted in books.

Q. You wrote a book on Australian silver with John Hawkins and Marjorie Graham, published in 1973, for the National Trust.

Kevin. The Women's Committee of the National Trust organised this silver exhibition which was certainly great, and in 1976 we also had an exhibition *Australian Antiques, First Fleet to Federation* again organised by the Women's Committee, also at *Lindesay*. Now that exhibition resulted, in 1977, in a book of the same name which really put many aspects of Australiana together, although not necessarily all of Australian origin.

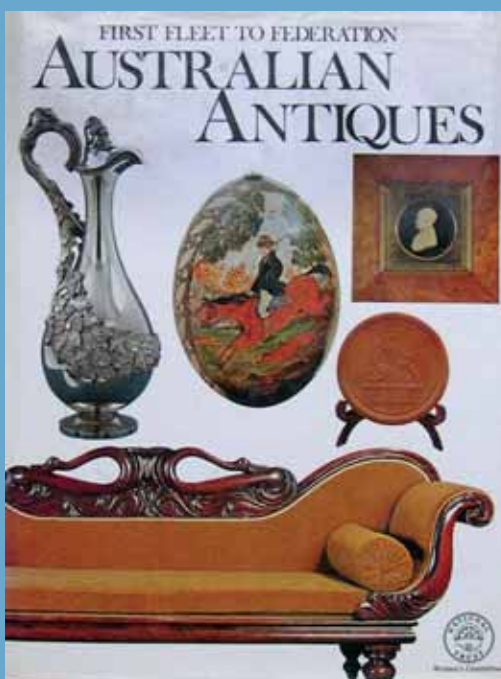
It included things like the wonderful Chinese export punch bowl that's in the Mitchell Library and a series of articles on furniture, silver, pottery, needlework, other aspects of Australiana, written by leading authorities at the time. Visually, it's one of the best. It was published over 30 years ago but the book still looks as good now, and is as up to date as anything you'll find.

There have been other books on Australiana and they vary greatly, some are quite good and some are downright terrible. I'd better not start itemising which is which. But it's amazing over the years the number of publications that have been written. There's probably at least two shelves of books in my library on aspects of Australian decorative arts or Australiana.

Q. And your furniture books? One received a Heritage Award in 1999.

Kevin. Well the previous one received an Australian Heritage Award in 1987. Both books received Heritage Awards.

Q. It must have been very encouraging. It must have been very exciting to have been recognised in that way.



¹
Australian Antiques, First Fleet to Federation, 1977

Kevin. Oh yes particularly in the first case as it involved a trip down to Melbourne and a stay, put up at the Windsor Hotel.

Q. Just recently you've published a book on Australian Studio Pottery. What stimulated your interest in that area?

Kevin. I was probably manoeuvred into it by Andy Simpson, and there were four editors including Andy who would come over here. We'd spend quite a bit of time, he at the computer. I of course am computer illiterate, and would merely dictate to Andy who would do the hard work. In the past I'd worked on books with three or four people, that was manageable. But when you have four editors, eight essayists and twenty-odd contributors, trying to get into their heads that you wanted some degree of uniformity in approach to their essays and biographies, they either didn't believe you or blithely went along in their own way. So the editing was an absolute nightmare. In future I'll stick to going solo.

Q. So that book has been launched in Sydney. You also had a launch in Melbourne in 2004.

Kevin. In fact there were two in Melbourne. We had a launch down there that went extremely well and then Gary Morgan, who is an art pottery collector himself, wanted to have another go. I thought, does a soufflé rise twice? Sure enough he organised another, well almost a launch, with the Australiana Fund being the recipient of the gate, and this raised about \$10,000. As I mentioned earlier, they can do wonders down in Melbourne as fundraisers.

Q. So how much information was out there prior to this publication, on these studio potters?

Kevin. A book by Peter Timms written some years ago [1986] was virtually the only thing on it. Since then new names and biographical information had come up. Because we had various people concentrating on aspects of the lives of these potters, we got much more information together and so the book is really a treasure trove of previously unknown information. Visually the photographs are magnificent. It looks great, and that is important. In fact the last furniture book also looked great and *First Fleet to Federation* looked pretty good, but black and white photos can get pretty grainy.

One of the most successful is the book I did with Anne Schofield on Australian jewellery. That visually is one that pleases me probably the



most, because it was an interesting approach. We both went in our own directions, tied it all together, and it was a real eye opener when you actually saw these pieces together. With jewellery, it is a nightmare trying to indicate scale. So you can have a photograph when the piece looks the size of a mountain or the size of threepence when it's neither. So we had two photographs of virtually every piece, one showing the actual size and the other as artistic as possible, but visually the book came up extremely well.

The problem with all these books is, because of the relatively small population of Australia, the demand for them, even at best, can hardly cover the actual costs. So really, no one's going to make a fortune writing a book on Australian decorative arts, or if they can, I wish they'd let me know how. Usually you end up with a few copies stuck under the bed, but that's all right in the case of the early furniture book, which went up to such a price. Unfortunately it hasn't taken place with all the others. I've got only one copy of the jewellery book and that's getting a bit bedraggled now.

Personal favourites

Q. You've contributed very significantly in many different areas in Australian decorative arts. Do you have a particular favourite area?

Kevin. 'The next challenge' probably would be the answer. I don't know. Furniture I suppose, but I'm not particularly swept up with contemporary furniture. It's the 19th century I like, but the early part. Art pottery was an eye opener because in the past I've written articles and introductions to books on Australian ceramics, but they were commercial ceramics, books like Ian Evans's on Lithgow pottery. They

2
Launch of *Australian Pottery* at the State Library of NSW. From left, Kevin Fahy, Keith Free, Margot Riley, Andrew Simpson, John Freeland

were commercial lines and it was getting a bit close to ginger beer bottles and I have no wish to be a bottle-oh. See one bottle, you've seen the lot even though some of them are worth a fortune.

Q. Do you have any particular favourites among the art potters?

Kevin. Merric Boyd is one of the most interesting and the most stimulating but there are quite a number of them. Castle Harris is an important figure. Fred Mann is another interesting figure, but what is interesting with the art potters is the number of well-to-do women who embraced this form of artistic expression.

Even in the case of furniture, around the turn of the century you've got lady woodcarvers springing out from everywhere, leaving no surface untouched. They would go to their local furniture shop or cabinet maker, get a table or a chair and, voilà, it was alive with gargoyles, flowers, writhing serpents and whatever, a fascinating aspect of our past. There were all sorts of strange areas, things like paintings on gum leaves.

Another area that does have quite a number of collectors here and worldwide, is scrimshaw – carved whale teeth or whalebone. It's the teeth that are usually engraved with maritime scenes, and it was a hobby done by sailors to while away their spare time when at sea. There are some interesting collections in Australia now, the National Maritime Museum in Sydney has a very fine one and, of course down in Tasmania, which

was a hub of whaling activity in the 19th century, the Tasmanian Museum, as well as the Allport Collection, have quite fine collections of scrimshaw.

Q. Of all of the objects that you have come across over the years, how many of those have you donated yourself to institutions or have you convinced people who are owners to donate to institutions?

Kevin. The commercial pottery I had ended up with the Powerhouse Museum and for a while it was on display at the Mint Museum. But most of these museums are like an iceberg, the bulk of their collection is underground and hardly ever seen. So it's rather sad to think that if you do dispose of something to a museum, it ends up relegated to a storeroom. There's no great satisfaction in that. At least if it's illustrated in a book, you've got the satisfaction of seeing the image of it. But of course, museums can't display everything, so that is one of the hassles of persuading people to give items.

A lady I knew had an Oatley clock and she ended up donating that to the National Trust and it's now one of the main treasures of *Old Government House*, Parramatta. It dates, I think, to 1821, which is perfect for the Macquarie connection. We do know, according to evidence, that Macquarie did have a clock made by Oatley but what happened to it, no one knows. There's some tale it might well have ended being destroyed in a fire at a property near Bathurst in the 1950s and it could well be true, but it's amazing what remains and what still turns up.

Q. You mentioned the problem of institutional collections being largely underground because of the difficulty of displaying them all, so is there a solution?

Kevin. Well, I don't quite know. Maybe more travelling exhibitions or more special exhibitions drawing on their resources; again, bring the public back to the museum. If a collection becomes static, the numbers must drop. It's the same story for the art galleries. Now they all have travelling exhibitions, à la the one in Melbourne now (September 2004), *The French Impressionists*, which has drawn some incredible number of people. But, after all these shows that bring these spectacular pieces together, the public begin to want more and more circuses like that, and I don't know how the museums will ever be able to keep up with them.

A lot of collectors, some of the famous collectors in Europe, claim that no, it's wrong to leave your

3

Grace Seccombe
(1880-1956),
kookaburras,
c. 1940-50, from
Kevin Fahy's
collection



collection to an institution. On your demise, have it disposed of and give other collectors the joy that you experienced in putting a collection together. It's sad when you see somebody who has spent a lifetime putting a collection together, and often unbeknownst to them the collection is suddenly dispersed.

Take the case of Caroline Simpson's family's bequest of the contents of *Clyde Bank*, a collection that she went to incredible trouble and time and expense to put together. Okay, it has been all left to the Historic Houses Trust, but it's going to be dispersed among various properties and so bits will be here, bits will be there. The whole concept as a collection is gone. But collectors can be pretty difficult at times, when they make insistent claims that their collection is so good of course and it deserves this, that and the other. It takes a very diplomatic museum director to handle some of these people, and their collections, which often are worth absolute fortunes but the terms that the donor wants for his 'in memoriam' are so outrageous that really, they've almost got to say no.

Q. If we think about your own collection, you started a long time ago and you've collected in a lot of different areas. Do you have any favourite pieces that you've collected, favourite stories about objects that you've obtained?

Kevin. Well, the pieces that you can actually track down information about, labelled pieces. I have pieces by Andrew Lenehan, who is of particular interest to me because he was a resident of Hunters Hill. Joseph Sly is another. John Clarke is of particular interest because only one or two pieces of his known work are labelled, and he too was a resident of Hunters Hill. But it's not like collecting stamps, you're not interested in a piece *because* it's labelled. If the piece is any good, labelled or unlabelled, it stands on its own merits.

Other pieces that are particularly interesting are those that you can actually trace some of the history. I have a bookcase that belonged at one stage to Rose Scott, and later passed to Dorothea Mackellar. Was it a bookcase that was used by Dorothea Mackellar or was it really used by Rose Scott? Both are interesting historical figures in their own right but from labels on the drawers it is clear that this indeed was a bookcase used for holding the papers of Dorothea Mackellar.

Many years ago I bought a sofa table, one of the first pieces I purchased. I was dragged



4
Cedar bookcase
formerly belonging
to the poet Dorothea
Mackellar, c. 1840,
from Kevin Fahy's
collection

up to Leura on some pretence by my mother to go to lunch, and we noticed in a window there what looked like a sofa table but the man said no, it was a dressing table, so I didn't argue. I came home and thought we really should have bought it. It turned out that he was an upholsterer as well as a dealer, so I made inquiries about how much to quilt a bed on both ends. Anyhow three or four letters later, the price of the table dropped dramatically and so I ended up with it. It was quite a stylish cedar sofa table with casuarina veneer inlays and it dated to about the 1820s.

Years later I was talking to someone who turned out to be a nephew of the lady whose estate it came from. I know the dealer bought it at a local auction in Leura and it had been a part of the estate of a Miss Pockley. Now Miss Pockley was the daughter of a Dr Pockley, whose mother was Henry Colden Antill's youngest daughter and Henry Colden Antill was the ADC to Governor Macquarie. So while I don't claim it's got Macquarie provenance, it's interesting that one can even dig these bits of information up. Often it's really almost serendipity that you come across these snippets of information that slowly slot in together.

There's a watercolour around the house, I don't think it's great but it's interesting. It's

an unsigned view of Tarban Creek here in Hunter's Hill. In the Mitchell Library I found the sketch book of Henry Curzon Allport and in it is the actual pen sketch for it. It's unmistakable, it dates to the 1840s. Henry Curzon Allport was a member of the Allport family who were well known in a Tasmanian context for the Allport Collection. A branch of the family came to Sydney in the 1840s and were managers for the Macarthur family at *Elizabeth Farm* at Parramatta. In the Mitchell Library is a large collection of beautiful little watercolours depicting the various properties along the Parramatta River. I long for the Mitchell Library to stage an exhibition of the work of Henry Curzon Allport who is a very underrated artist, particularly in view of the fact that he was a pupil of John Glover – John Glover who's certainly the flavour of the month with exhibitions held in several Australian cities in the last 12 months.

Q. You've no doubt found lots of interesting objects over the years. What do you think was your best find?

Kevin. The sofa table would be one of the better finds. Another was a marble-topped table which is quite spectacular. The table has obviously been made to take the weight of a marble top, strutted and strengthened for that purpose and the marble was a brecciated marble from Limekilns near Bathurst. There was a major marble quarry there in the second half of the 19th century, and this table is possibly tied up with, or associated with, members of the Burdekin family.

At the same time that I bought this table I also bought a portrait of a young boy, who I

think is one of the Burdekin family. The items came from the estate of Beauregard Burdekin, who was a descendant of the Burdekin family of *Burdekin House*. He was a barrister who specialised in, I think, maritime law, which meant that he had a case a year if he was lucky! Anyway, he had some interesting pieces of furniture and the table in question was used as an illustration on the cover of a book on antiques published in England. The book was devoted to English antiques but did include a few pieces of Australian furniture including this marble top table, but a colour illustration of it appeared on the cover. So that was rather nice, the first time I'd seen a piece of Australian furniture in an English book of English antiques.

Other things? Ages ago, Angus & Robertson had a second hand section or rare book department devoted primarily to Australiana, and for years I had noticed there a bust of Robert O'Hara Burke. I think they just regarded it as a part of the shop fittings and never did anything about it, and would never sell it. A keen collector of Burke material was definitely after it but he had no luck either. Anyhow Angus & Robertson, I think they must have merged with Swains, they moved the rare book section down to Swains and I must have walked in one day, got them in a soft moment, yes I could have the Robert O'Hara Burke bust. So that's sitting down the hall.

While I was there I said, what about that other bust? There was a little metal bust and I could never work out exactly who it was but I became convinced it was Lord Loftus, a Governor of NSW. I compared it to some Baird sculptures I had, kerosene shale medallions, one of which was of Lord Loftus and you'd swear the two profiles were identical. Fairly recently I came across a photograph of several pieces of the work of Lucien Henri that were exhibited at the Garden Palace Exhibition, Sydney in 1879. One was stated to be a bust of the governor, Lord Loftus, and on closer examination it was identical to the one I had. It is now in Government House, Sydney which is an appropriate place for it.

Q. You have shown me a couple of scrapbooks with lots of snippets and articles and so on. Are there any highlights in there that you want to talk about, any particular stories? I seem to recall one from Anders Ousback.

Kevin. Oh right, that is an interesting tale. I must have met him once and was talking,

5
Henry Curzon Allport (1788-1854), *Tarban Creek*, watercolour, c. 1840, from Kevin Fahy's





7
John Baird (1834-1894),
Wellington, dated
1882 and *W.B. Dalley*,
dated March 3d 1885,
medallions carved from
kerosene shale, from
Kevin Fahy's collection

likely about some anecdote I'd heard. Well he has taken that and embroidered it into the most extraordinary story about my supposed wanderings in New York, along the Bowery, where in a wine shop among bottles of champagne I noticed a silver wine cooler. I was obviously much more taken with the wine cooler than I was with the champagne. So after a bit of deliberation I went in, and, with some negotiation I managed to buy a bottle of champagne and was able to obtain a wine cooler to pop it in to deliver it, and that of course was the wine cooler I'd seen in the shop window. Well I paid my money and was about to leave and there was a yell from the proprietor. Oh, I thought, my God the game's given away. But he said don't you want to send a note, so I wrote a note (to myself) saying congratulations on a wonderful performance and retreated to my hotel to await delivery of the champagne, which I promptly drank, and then dispatched the wine cooler to Christie's where I apparently received £4,000 for it. The story is totally apocryphal of course... but a member of my family then demanded to know what I did with the £4,000!!

Q. I think in that story there was also a poem.
Kevin. Ah yes, it was obviously based on Alexander Pope, the 18th-century English writer whose famous work was called *The Rape of the Lock*. It reads:

Spurred by his poetic greeting
The Bradshaw muse takes flight,
Reciprocating cheering wish
With all his great pen's might,
Though at rosewood and mahogany,
Amboyna and padouk,
Beloved of England's upper class,
The writer cocks a snook.

He turns instead to cedar,
From Richmond's banks removed,
Shaped by colonial craftsmen,
Who on Loudon's modes improved,
Antipodean replicas,
Of British cottage fittings,
Suites of chairs that might with ease,
Accommodate large sittings.

He has of course great wit and style,
Intelligence and flair,
But few things in life give him such joy,
As turning up a chair,
Discovering it's by Lenehan,
One of a set of four,
But getting the lot for 15 bob,
Ah! That gives pleasure more!

Quite scurrilous!

Q. And I guess all of this came to a head in 2002 when you were awarded a Member of the Order of Australia. Would you like to enlarge on that?

Kevin. Well, all I vaguely remember. Somewhere at the end of 2001 I received a communication that evidently I was being considered for such a thing, but not to say a word to anyone. So I took them at their word, and said nothing to anyone, and I think those who had organised it thought, well it can't be happening. But I kept mum about it and in due course – in fact I thought it was an OAM but it was an AM – I think it was quite a while before I even realised it was. Anyhow, it was a great occasion. I was really quite thrilled about it and particularly to receive it from our Governor, Marie Bashir, who is a wonderful lady and a

7
Kevin Fahy
with his AM



keen collector of Australiana ... and who also runs a very tight ship.

Q. How would you encourage the next generation of Australiana collectors?

Kevin. Antique collecting in general is beginning to disappear to a degree, with current interior decoration requirements for a much bleaker surface. So all the flibbertigibbets of a Victorian collector have gone. Things are much more basic and stark now than they once were. I don't know about collecting as such; collecting goes through phases. When I was growing up, 18th-century English porcelain was widely collected here in Sydney. It's not now. Engravings, Baxter prints are virtually things of the past. No one pays too much attention to them. Collecting as such is fairly demanding, particularly for house room.

One of the joys I've found is being involved with the Powerhouse Museum, the National Trust, the Australiana Fund. After all, how many sideboards can you put in your house? One, but I got a chance to buy four or five even for somebody else. I'm not a real collector in a sense; once I find a piece and I've exhausted all the research on it, and I've got to the point where I can go no further, I lose interest and I'm on the hunt for the next thing. The hunt is really what it's all about, not the acquisition.

Q. Do you think there are areas of collection in Australiana that have so far not really been explored?

Kevin. Oh I'm sure. What they are, well I'd be foolish to mention. But there are areas that I'm sure will emerge... be it old fire [insurance]

signs, painted gum leaves, who knows what there is around? The junk shop still can provide some answers ... and as many, just as many questions.

Q. So what are the next challenges as far as you're concerned in relation to Australian decorative arts? Are there more things to do? Have you got more projects in mind?

Kevin. I'm sure, but I'm going to take it easy for a while.

Q. Nothing on the drawing board?

Kevin. Nothing I hope. Andy Simpson has got something important he's got to tell me about soon. I'm terrified to hear... I suspect it might be another book.

Q. So is there anything else that you'd like to add to all the things we've talked about, things that you'd like to perhaps amplify or explain more?

Kevin. I don't think so, I think we've pretty well covered the scene.

Q. Well Kevin thank you very much, it's been a great pleasure to conduct the interview and thank you for being so forthright and so versatile in all of your...

Kevin. Dodging the questions?

This is an abridged and edited version of a taped interview recorded at Kevin Fahy's home in Hunters Hill, Sydney on Friday 17 September 2004. The typescript of the complete interview was proof read and corrected by Kevin and me and, together with the tapes, was donated to and accepted by the Oral History Department of the Mitchell Library, Sydney, on 27 October 2005. Square brackets [] enclose minor corrections or additional information added by KF during proof reading. Before Kevin passed away suddenly on 2 February 2007, he had agreed to publication of a shortened form of the interview in *Australiana* although he did not live to see the final version. His family agreed to the interview and photographs being published. Kevin's bibliography has been recently compiled from various sources but may not be complete.

Acknowledgments

I would like to thank Rosie Block from the Mitchell Library for tutoring me in the techniques of interviewing and recording

oral history and for providing me with an appropriate reference. Michel Raymond and Andrew Simpson gently persuaded Kevin to take part in the interview after I had originally proposed the idea to him at lunch on Australia Day 2000. My secretary Marilyn Havaunes produced the original typescript from the recordings. At Kevin's funeral on 8 February 2007 John Wade asked me to contribute the interview to *Australiana*.

Dr James V. Bertouch MB BS, MD, FRACP, MWQ is Chairman of the Department of Rheumatology at Prince of Wales, Hospital, Randwick NSW and currently President of the Australiana Society. He has a particular interest in the Germanic furniture of South Australia.

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Notes

1 Previous parts appeared in *Australiana* vol 32 no 2 May 2010 and vol 32 no 4 November 2010.

The Sydney Grammar School medals 1819 – 1825

Laurence Halloran established a school which became the pioneer of classical education in Sydney and ran with success from 1819 until 1825. Dr Halloran awarded a series of silver medals, engraved by Samuel Clayton, to his top students. Les Carlisle expands the list of extant examples to eight of the 25 which records show were awarded.



LES CARLISLE

Much has been written about the pioneer convict schoolmaster Dr Laurence Hynes Halloran (1765–1831) and his chequered career in the Royal Navy, as a teacher, Chaplain of His Majesty's Military and Naval Forces at the Cape of Good Hope and back in England posing as an Anglican clergyman – all before he was transported to New South Wales for forgery in 1819. Dr Kelvin Grose wrote a very comprehensive study of his background in the *Australian Journal of Education* in 1970.¹

The unflattering descriptions of his nature are many: wild and notorious, litigious, extravagant, liar and impostor to name a few. However he has been recognised as a great classical educator in the early teaching of scholars in the young colony and his school can be regarded as the progenitor to the present Sydney Grammar School, which dates from 1857.

1

Augustus Earle (1793-1838) (attributed),
Dr Laurence Hynes Halloran (1765-1831),
oil on canvas, c1825-27. Collection: Mitchell
Library, State Library of NSW ML 1057

Liberal Education.

An Establishment for the Education of a select Number of young Gentlemen in the various Departments of Classical, Mathematical, & Commercial Learning, and the belles Lettres was opened in the Town of Sydney, for the reception of Students on the 26th Day of July, 1819, by Laurence Halloran D.D. formerly principal Chaplain to His Majesty's Military & Naval Forces, at the Cape of Good Hope, Rector of the Public Grammar School in that Colony & Chaplain to the R. Hon^{ble} Earl of Northesk, G.C.B.

The Terms of Admission for Day Pupils are fixed at Twenty Guineas per Annum, and for Boarders, at Sixty Guineas per Annum, for each young Gentleman, payable half yearly, in Advance. And, as the Number of Pupils of each Description will be limited, three Months previous Notice of an intended Removal will be particularly required?

Sydney 10th August, 1819.



2
Dr Laurence Halloran's original hand-written advertisement for his school, dated Sydney, 10th August 1819

3
Silver medal issued by the Alphington Academy, England, from 1784-1796, designed by H & J Sweet, diameter 60 mm

Halloran (**plate 1**) arrived as a convict in June 1819, and on 3 July published in the *Sydney Gazette* a poem 'To the Full Moon' he had written at sea the month before.² By August, he was renting a two-storey house in Phillip Street near Hunter Street.³ Simeon Lord, to whom he had been assigned as a servant, became aware of Halloran's ability as a school master, and assisted him to open a school in Phillip Street during 1819.⁴

Halloran's original hand-written advertisement was dated Sydney 10th August 1819 (**plate 2**).⁵ He called his establishment the Sydney Grammar School and later Sydney Free Grammar School when advertised as 're-opening' in November 1824,⁶ a prospectus for which he offered on 24 September 1825.⁷ That year Governor Sir Thomas Brisbane gave one and a half acres at Hyde Park for the development of a school, now College Street and the site of the present Sydney Grammar School.

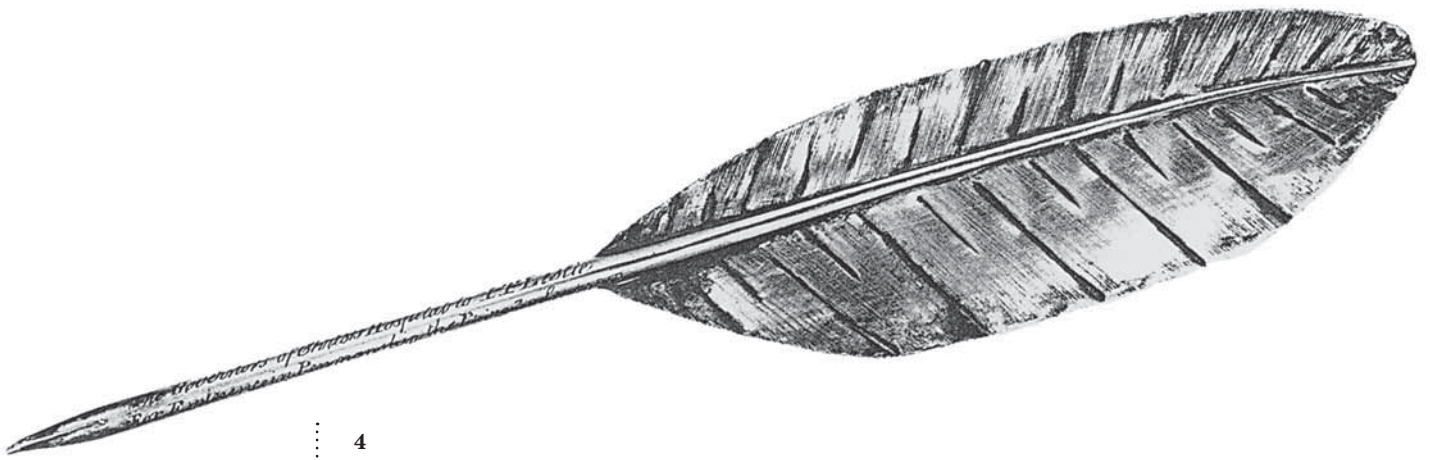
Dr Halloran's trustees or governors had each paid £50 to take their place and privileges within the running of the Sydney Public Free Grammar School in 1825, but his unsatisfactory behaviour decided them to close the school temporarily at the end of 1826. This was just as well because the headmaster was imprisoned for debt in November 1826.

Little was then done until August 1828, when it was hoped at a meeting to revive the move to form a 'proper grammar school'. A meeting on 14 January 1830 proposed to transform the defunct Sydney Public Free Grammar School into the Sydney College.⁸

Building on the land given by Governor Brisbane, the original Sydney Grammar School, Sydney Free Grammar School and Sydney Public Free Grammar School became the Sydney College, opening in 1835 in the 'Big School Room' (still within today's Sydney Grammar) under headmaster William Timothy Cape until 1842.

The Sydney Grammar School silver medals

While Dr Halloran was headmaster of the original Sydney Grammar School, examinations were held twice each year from 1819 to 1825 and prizes given in June/July and December. In that period, 24 silver medals and nine silver pens have been found listed in the records. It is possible two more medals and perhaps pens were awarded in



4

Did the pens look like this English school presentation pen, engraved along the handle?

December 1825. All medals sighted have Laurence (or Laurentius) Halloran's name inscribed, except the 25th and last medal, given in 1826, when the headmaster was no longer in charge.

The silver medal sometimes has a loop suspender. On the obverse, an allegorical scene shows the goddess Minerva leading a schoolboy, the temple of Fame and a church in the background. The motto on the obverse of each medal, ARDUA PRIMA VIA EST; SED FIT LABOR IPSE VOLUPTAS ('At first the way is hard; but labour itself becomes a pleasure') occurs on all medals sighted except one, that awarded to Henry Halloran in 1824. All are engraved 'S. Clayton Delt. et Sculpt.' The allegorical design on the obverse of each medal, although hand engraved, is almost identical, while the reverse is engraved to reflect the individual achievement of the recipient.

Henry Halloran's medal is unique, the only one engraved in English instead of Latin, inscribed SYDNEY GRAMMAR SCHOOL and with D.D. (Doctor of Divinity) after his father's name. SS.T.P. (Sanctissimae Theologiae Professor, Professor of Most Sacred Theology) occurs on all but two medals extant – Henry Halloran 1824 and Joshua Frey Josephson 1826. Probably due to the unstable situation at the school, there is no record of medals having been presented in December 1825, although the Josephson medal was awarded in 1826.

Laurence Halloran opened a school at Exeter in 1784 then ran a private classical academy at nearby Alphington until 1796.⁹ This academy issued a medal in 1794 by the Exeter medal designers H & J Sweet (**plate 3**), so similar to the design of the Sydney Grammar School medal that Halloran probably brought one of these medals

with him and engaged Samuel Clayton to produce a comparable item. The Alphington medal is illustrated on the cover of a book on British school medals by Margaret Grimshaw.¹⁰

The prize-giving ceremonies

Halloran advertised the twice-yearly presentations to the leading students at his school in the *Sydney Gazette*. He encouraged leading colonial officials and citizens to attend, which they did regularly; it is evident that the colonists took the education of boys very seriously. The ceremonies were routinely reported in the *Sydney Gazette*, as in this 1822 example:¹¹

On Friday last the half-yearly Examination of the Students at Doctor HALLORAN'S Establishment took place, at the Doctor's house in Philip-street, in the presence of several respectable Gentlemen. The first class, consisting of Masters Simeon Lord, Robert Campbell, Lawrence H. Halloran, and John Piper, were examined in Sallust and Horace, which they translated with great facility; explained the different kinds of versification in the latter author; and applied the rules of syntax and prosody with accuracy and aptitude.

The second class, consisting of Masters Francis Lord, James Smith, Edward Terry, William Campbell, and Charles McIntosh, passed an examination in Ovid's *Metamorphosis*, with equal credit.

The first class, with the addition of Masters Henry Bayly, George Bayly, John Terry, Charles Driver, and James Chisholm, were then examined in the general principles and peculiar idioms of the English language,

and displayed a degree of critical acumen in detecting the various solecisms that frequently occur even in the best English writers, which is rarely indeed acquired by students, at so early an age.

An elegant silver medal was awarded to Master Francis Lord, for his proficiency in Latin. A similar one to Master Geo. Bayly, for his general improvement, in English Geography, and the composition of themes; and a handsome silver pen to Master Edward Terry, for improvement in penmanship. To each of the two head scholars, Masters Simeon Lord and Robert Campbell, a valuable set of books was presented. Masters Charles Driver, Robert Fitzgerald, and Henry Halloran, also were highly commended for their application and very conspicuous improvement. The students were then dismissed for their half-yearly vacation, with a short and appropriate address from their Reverend Preceptor.

The number of Gentlemen, who received their school education from Doctor Halloran in England, and who now fill high situations in that Country, and the approbation of his system of education expressed by the Honorable the COMMISSIONER of ENQUIRY [John Thomas Bigge], and the Honorable the JUDGE ADVOCATE of New South Wales [John Wylde] (who condescended to attend an examination of the Doctor's pupils), form the surest criteria for estimating the advantages which the rising youth of this Colony must derive from the tuition of so able and experienced an Instructor.

Recipients of the 25 known Halloran School silver medals

- 1819 **Roberto Campbell**,* Simeon Lord
SG 15 July 1820 p 3 col 1
- 1820 **Ioanni Wild**,* Henry Robinson
SG 15 July 1820 p 3 col 1
- 1820 Thomas Meehan, Thomas Underwood
SG 23 Dec 1820 p 3 col.3
- 1821 George Robinson, William Stubbs
SG 30 June 1821 p 3 col.3
- 1821 John Terry, John Piper
SG 22 Dec 1821 p 3 col. 2-3
- 1822 **Francisco Lord**,* Geo. Bayly
SG 28 June 1822 p 3 col.2
- 1822 Edward Terry, **Carolo Driver***
(medal dated 1823)

- SG* 27 Dec 1822 p 3 col. 2
 - 1823 Joseph Williamson,
Gulielmo M. Campbell*
SG 3 July 1823 p 2 col. 3
 - 1823 Charles McIntosh, Richard Roberts
SG 1 Jan 1824 p 2 col. 3
 - 1824 **Ioanni Tawell**,* James Wilshire
SG 1 July 1824 p 2 col.2
 - 1824 **Henry Halloran**,* William Tawell
SG 30 Dec 1824 p 2 col.1
 - 1825 George Milner Stephen,
Robert Pitt Jenkins
SG 30 June 1825 p 2 col 5
 - 1825 December, no record
 - 1826 **J. F. Josephson***
- *The eight examples extant in 2010 are in bold.

Recipients of the nine silver pens recorded so far

- 1821 William Pitt Wilshire,
James Chisholm
- 1822 Edward Terry, R. Fitzgerald
- 1823 William Tress, James Wilshire
- 1824 George Furber, Thomas Clarkson
- 1825 Austin Forrest Wilshire

No example of this type of award has been sighted to date (**plate 4**). However, the *Sydney Gazette* of 30 June 1821 reported the award of Master James Chisholm's silver pen:

Though penmanship does not rank among the higher attainments in education, it is a very useful and desirable acquisition, and your superior progress in it entitles you an appropriate distinction; I desire, therefore, your acceptance of this silver pen, emblematical of the implement by which your proficiency has been acquired.

If we look at the background of the award recipients, where possible, a history of some of the early families of the young colony emerges. Brother followed brother: Robert and William Campbell, Simeon and Francis Lord, William and John Tawell, John and Edward Terry and the three 'writing' Wilshire boys, William Pitt, James and Austin Forrest.

The well-known convict craftsman Samuel Clayton was the engraver of the Halloran silver medals.¹² Transported for seven years, he arrived in Sydney on the *Surrey* in 1816, and

5

Samuel Clayton (c 1783–1853), the first Sydney Grammar School medal, awarded to Robert Campbell (1811–1877), 1819. Silver, diam 70 mm. Private collection, ex A H Baldwin collection



5



6

Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to John Wild (c 1805–1857), 1820. Silver, diam 70 mm. Private collection



6



7

Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to Francis Lord (c 1812–18??), 1822. Silver, diam 70 mm, Caroline Simpson collection, Historic Houses Trust of NSW, Sydney



7



8

Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to Charles Driver (1805–18??), 1822. Silver, diam 70 mm. Powerhouse Museum collection



8



was already advertising on 14 January 1817 in the *Sydney Gazette* as a 'painter and engraver.' In the same newspaper, on 15 August 1818 he advertised 'a variety of jewellery and silver work on hand, good prices given for old silver.' His business at this stage was at 80 Pitt Street but by 1820 he was recorded at 23 Pitt Street. He again advertised in the *Gazette* on 4 November, 'jewellery and silverwork made and repaired.'¹³

Governor Macquarie's administration allowed artisan convicts such as Clayton and Halloran to conduct business for themselves without a ticket of leave. Clayton did not receive his until 1824.

On 26 January 1830, just over a year before Laurence Hynes Halloran died, the foundation stone for the Sydney College was laid on the 42nd anniversary of the founding of the colony. It opened in 1835 and closed in 1848, due to the Great Depression. For a few years the University of Sydney, incorporated in 1851, functioned in the Sydney College building, 'having commenced its course in that year, an Act of Parliament enabled its Senate to purchase the College.'¹⁴ Among the portraits hanging in the 'Big School Room' of Sydney Grammar School today, Laurence Halloran earns a place as an early classical educator and Master.



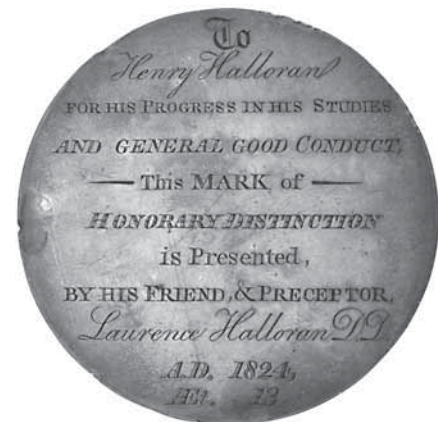
9



10



11



Known Halloran silver medals

All medals are 70mm, or 72mm for those with loop suspension

Robert Campbell, recipient of the first Halloran Medal in 1819 (plate 5), was the son of Robert Campbell Junior and his wife Margaret née Murrell. Born in Sydney in 1811, he was known as Robert Campbell Tertius, prospering with his father as gold buyers in the 1850s and dying in England in 1887. As top scholar, he was also presented with a 'valuable set of books' in 1822.¹⁵

John Wild arrived in Sydney aged 11 on the *Matilda* in 1817 with his parents, Lt John Wild, Adjutant of the 48th regiment, and his wife Mary Edwards née Lynch. Born at Burr, Queen's County, Ireland, John Wild Junior received his silver medal for Latin in 1820 (plate 6). Married in 1832 to Emmaline Gaudrey, he died at *Vandeville*, The Oaks NSW, in 1857.¹⁶

Francis Lord, second son of Simeon Lord Snr and Mary Hide, was born c 1812 and aged 10 in the 1822 Muster. Francis (Francisco) received his silver medal for proficiency in Latin, 1822 (plate 7). The Latin inscription on the medal engraved by Samuel Clayton translates as:

'Upright young man of great future Francis Lord, on account of his distinguished progress in his studies, his praeceptor and friend Lawrence Halloran gave his mark of honour.' S.S.T.P. 1822.

Charles Driver appears to have been older than the other recipients of the Halloran silver medals. He was born in 1805 to John and Elizabeth Driver, the owners of a retail store in Chapel Row (Castlereagh St) as early as 1803. After the death of his father, in 1810 his mother married Henry Marr, keeper of the *Black Horse Inn* in Pitt Street.¹⁷ Although presented in 1822, the medal is dated 1823 (plate 8). Charles married Mary Ann Underwood in 1828 and was by then a land holder at Sutton Forest.¹⁸

William Morrison Campbell, born in 1813, brother of Robert Campbell Tertius, accepted his medal in July 1823 (plate 9). It appears he died in 1835.¹⁹

John Dawning Tawell was aged 14 when he received his medal in July 1824 as a reward for 'his study of Latin Language, in one year being able to read Caesar and Virgil' (plate 10). He arrived in Sydney with his mother and younger

9 Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to William Morrison Campbell (1813–1835), 1823. Silver, diam 70 mm. Private collection, ex Dr John Chapman collection

10 Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to John Dawning Tawell (c 1810–1838), 1824. Silver, diam 70 mm. Catalogue of Morton & Eden, London, sale 2 December 2010

11 Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to Henry Halloran (c 1811–1893), 1824. Silver, diam 70 mm. Private collection

12

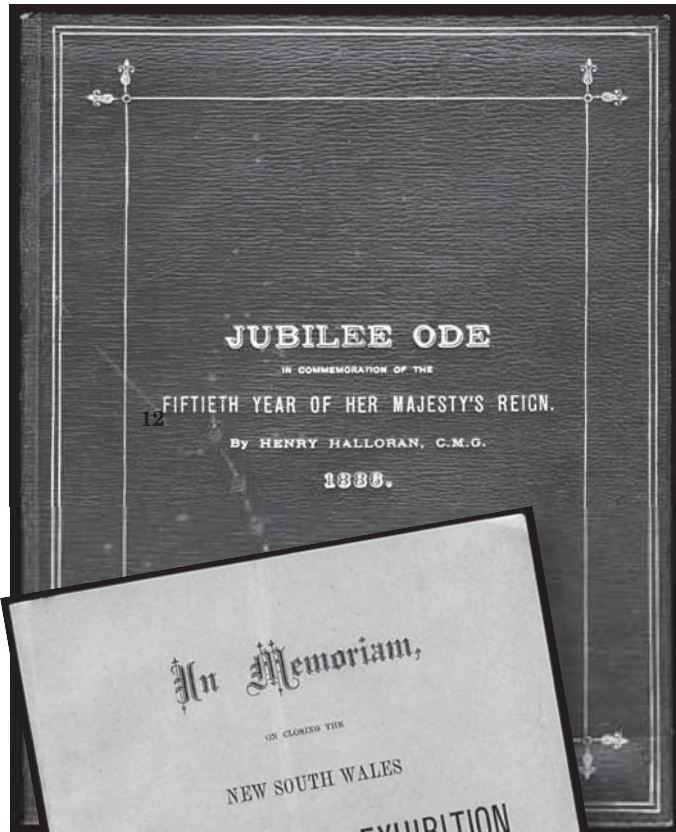
Henry Halloran (c 1811–1893), *Jubilee Ode in Commemoration of the Fiftieth Year of Her Majesty's Reign* 1886.

13

Henry Halloran, *In Memoriam, on closing the New South Wales International Exhibition 1879, 20 April 1880*, Thomas Richards, NSW Government Printer, 1880.

14

Samuel Clayton (c 1783–1853), Sydney Grammar School medal awarded to Joshua Frey Josephson (c 1815–1892), 1826. Silver, diam 70 mm. Private collection, Sydney



12



13

brother William to join his 40-year-old father John Tawell, who had been sentenced in 1815 to 14 years as a forger. Still, John Snr succeeded in opening the first pharmacy of the colony in March 1820 at 6 Hunter Street. His success allowed the family to return to London in 1831 for a visit where brother William died.

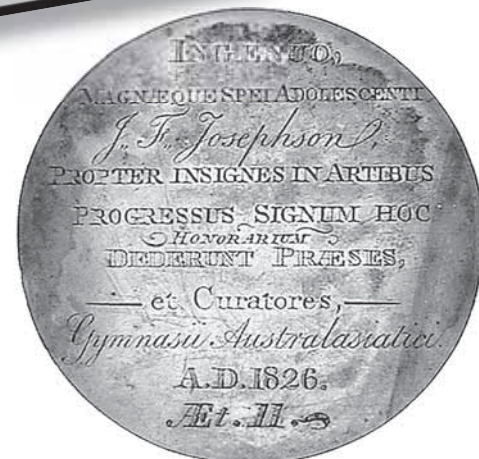
On a later trip back to England, John Tawell Snr was convicted and hung for murder in 1845.²⁰ John Dawning Tawell studied medicine in England, qualifying as a surgeon and apothecary before returning to Australia. He died aged 27 in 1838. Brother William had also received a silver medal at Christmas 1824.

Henry Halloran received his silver medal from his father Laurence Halloran for 'His Progress in his Studies and General Good Conduct' at age 13 in 1824 (plate 11). This medal is unique, the only one so far sighted with the inscription in English instead of Latin. As well, the obverse is the only one displaying SYDNEY GRAMMAR SCHOOL, and adding D.D. (Doctor of Divinity) after his father's name.

Henry Halloran was born in Cape Town, South Africa in 1811. After some years of education in England, he arrived at Sydney with his mother and siblings in 1822 and joined his father's Sydney Grammar School, which had commenced in 1819 under the guidance of Governor Macquarie. When Governor Macquarie was



14



preparing to leave the colony of New South Wales England on 12 February 1822, the *Sydney Gazette* noted:

The Major General took leave of the students of Dr Halloran's Academy ... formed in front of Government House. Many of the young Gentlemen had handsome medals of merit suspended from their collars. Master Halloran, a fine youth, addressed the late Governor on behalf of himself and fellow students ...²¹

Married to Elizabeth Henrietta Underwood in 1841, he became a poet and civil servant in the Colonial Secretary's Department, and Under Secretary in 1866. He retired in 1878 with a CMG. A close friend and correspondent of Henry Parkes, he wrote the *Jubilee Ode in Commemoration of the Fiftieth Year of Her Majesty's Reign 1886* (plate 12), and died at Ashfield in 1893.²²

Joshua Frey Josephson (1815-1892) was awarded in 1826 the only medal of the type without Laurence Halloran's name (plate 13). Headmaster Halloran was in serious debt and his 'unsatisfactory behaviour' caused the trustees to close the school at the end of the year.

Joshua's father, the jeweller Jacob Josephson, arrived in Sydney sentenced to 14 years in 1818 for forgery. With his mother, Joshua sailed on the *Morley* 1820 to join his father. He was aged 11 when he received his medal: 'Upright Young Man of Great Future, on account of his distinguished progress on his studies' says the inscription. He realised his potential by becoming a solicitor in 1844 and Mayor of Sydney 1848, going on to become a business associate of T S Mort, helping to establish the Sydney Dry Dock and Sydney Insurance Company, and was admitted to the Bar in 1855. He became a member of parliament in 1864 and a judge in 1869. He died at Bellevue Hill in what is now Aspinall House at Scots College, and was buried at Rookwood in 1892.²³

It is possible that further examples of these highly significant historical medals will become available for research and comparison. It would be of the greatest interest if one or more of the silver pens should ever be discovered. Any information regarding other Halloran School prizes will expand and perhaps complete part of the history of early schools in New South Wales.

Les Carlisle is a numismatist and author of several books, booklets and articles on Australian numismatics. He specialises in the study of medals.

Abbreviations

A DB	<i>Australian Dictionary of Biography</i>
BDM	Births Deaths and Marriages NSW
ML	Mitchell Library, Sydney
SG	<i>Sydney Gazette</i>
B.C.	Born in the Colony
F.B.S.	Free by Servitude
C.P.	Conditional Pardon

Notes

- 1 Kelvin Grose, 'Dr Halloran – pioneer convict schoolmaster in New South Wales: a study of his background' *Australian Journal of Education*, vol 14, no 3, Oct 1970, 30–324; *A DB online*, 'Halloran, Laurence Hynes'.
- 2 *SG* 3 July 1819 p 4.
- 3 *SG* 14 August 1819 p 2.
- 4 J.P. McGuanne, 'Early Schools in New South Wales', *Journal Australian Historical Society*, vol II part III 1906-7 p 80: 'The Sydney Grammar School stood at corner of Phillip and Hunter street in a building containing twelve rooms, its rental £120 per annum when sold for £510 in 1831. Halloran died there 7th March 1831.'
- 5 ML Doc 627, 10 August 1819.
- 6 *SG* 18 Nov 1824.
- 7 *SG* Prospectus, 24 Sept 1825.
- 8 *SG* 16 January 1830.
- 9 Kelvin Grose, 'A Strange Compound of Good and Ill, Laurence Hynes Halloran', in Bob Reece (ed), *Exiles from Erin, Convict Lives in Ireland and Australia*, Libraries Board of South Australia, Adelaide, 1991, p 89.
- 10 M E Grimshaw, *Silver Medals, Badges and Trophies for Schools in the British Isles, 1550 – 1850*, Cambridge, n.d. (c. 1984).
- 11 *SG* Friday 28 June 1822 p 3.
- 12 www.daa0.org.au q.v. Samuel Clayton.
- 13 L Carlisle, 'Sydney Grammar School Medals 1819-1824', *Journal of the Australian Numismatic Society*, 1982, pp 2-9.
- 14 *Illustrated Guide to the International Exhibition Sydney*, Gibbs Shallard & Co., Printers, Sydney, 1879 Sydney, p 70.
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- 17 Geoffrey Scott, *Sydney's Highways of History*, Georgian House, Melbourne, 1958, p 122.
- 18 1828 Census, Charles Driver 23 B.C
- 19 Noble Numismatics, Chapman Sale, 22-24 July 2008, 88B lot 705.
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- 21 *SG* 15 Feb 1822.
- 22 *A DB* vol 4, 1851-1890, p 327.
- 23 *Ibid.*, p 492.



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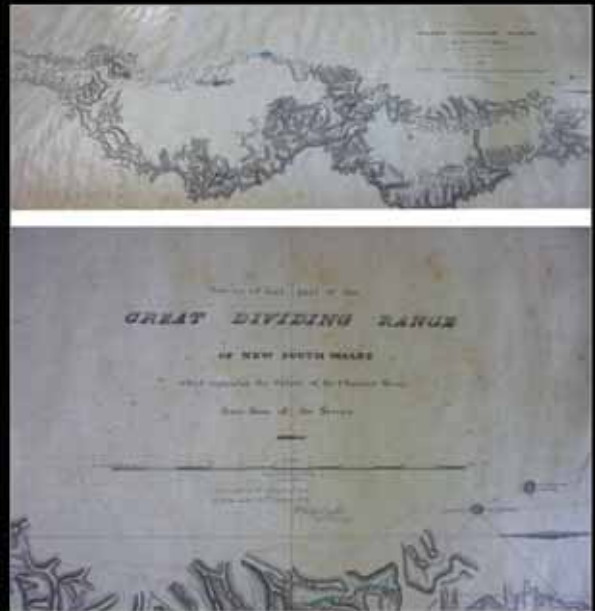
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*19th Century Australian Cedar Bookcase original finish,
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A very rare manuscript map, circa 1845, of the Great Dividing Range in the Clarence River region by the NSW Government Surveyor, William Wedge Darke (1810 - 1890).

This hand drawn map would have been the first official survey of the region and measures 2.6 metres in length.

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A very fine and important unmarked Australian gem set gold bracelet in its original Melbourne made leather case, retailed by Walsh and Sons, 53 Collins Street East, Melbourne a firm that only worked at this address between 1855-1861.

Two Morocco case makers advertised in the Melbourne Directories: - G. Elmer and Co., 1859 and Joseph Turner, 1860, both in Little Bourke Street, Melbourne.

For a bracelet by the same hand, now in the National Gallery of Victoria, retailed by Ernest Leviny a jeweller who commenced work at Castlemaine in 1855, see Schofield and Fahy, page 38. I suggest Leviny is the maker of both bracelets. His watercolour drawings at Buda confirm his ability in this field, and without doubt the centre section to both bracelets is by the same hand.

