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August 2011 vol. 33 no. 3





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DESIGN

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COVER

Attributed to Edward Fischer & Son, retailed by Lamborn Bros, Melbourne,
Wagga Wagga Gold Cup 1894, won by Mr S.L. West's Taranaki.
J B Hawkins Antiques

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Thoroughbred gold

The 1894

Murrumbidgee Turf Club
Gold Cup

John Hawkins has had a long and abiding interest in Australian made 19th-century gold cups and has written extensively on the subject.¹ Here he announces an important new discovery, the last of the series of Wagga Gold Cups.



1

Kilpatrick & Co, retailers; Fischer of Geelong, maker, Wagga Wagga Gold Cup 1876. The illustration is from the *Australasian Sketcher* of 23 December, 1876, p 156 '... the handsome gold cup, value 100 sovereigns presented by Mr. John Cox to the Murrumbidgee Turf Club, and added to the stake of 1,000 guineas, with sweepstakes of 10 sovereigns each, competed for in the race for the Wagga Wagga Gold Cup, held at that town on December 6.' (p 150). The Cup is also illustrated and described as being made 'at the establishment of Messrs. Kilpatrick and Co., 39 Collins Street, Melbourne to the order of Mr. L.S. Joseph of Wagga ... the Cup weighs about 28 ozs., ... on one side of the body is a medallion representing the Wagga Wagga Course and on the other side is a space left for the fortunate winner.' The bands of decoration to the plinth and lid are reminiscent of the work of Fischer of Geelong and the finial is the first of four known examples of the use of this casting by Fischer: 1876 Geelong Gold Cup, drawing and resulting cup - 1876 & 1879; Wagga Wagga Gold Cup - 1890 Geelong Gold Cup, drawing not used; actual 1890 Geelong Gold Cup; 1894 Wagga Wagga Gold Cup.

By this date Walsh Bros. had transferred their allegiance from Edwards to Fischer; perhaps on the evidence of this cup Kilpatrick had done the same. Photograph: J B Hawkins Antiques Reference Library

JOHN HAWKINS

The Murrumbidgee Turf Club is based in Wagga Wagga NSW, and its premier race is the Wagga Cup or, as it was known between 1876 and 1894, the Wagga Gold Cup. The race dates back to 1871, when it was known as the Free Handicap, retaining the name until 1874 when it became, for the first time, the Wagga Cup.

The year 1876 saw the running of the first Wagga Gold Cup when the monetary prize was supplemented by a gold cup, which for the next 14 years was donated by wealthy sportsmen residing in south-western NSW:

Mr. J. Cox, of Mangoplah, presented that of 1876, and, in rotation, Messrs. W. Halliday (Brookong), C. M. Lloyd (Yamma), E. and A. Westby, R. C. Cooper, A. G. Jones, Douglas and Loughnan, F. Chisholm, J. Gormley, H. J. Bowler, G. P. Wilson, R. Cox, and C. F. Bolton, furnished the trophies, and, after a lapse of four years Mr. Francis Foy, of Sydney, provided the last of the gold cups, won by Mr. S. L. West's Taranaki.²

I had illustrated a sketch of the first Wagga Gold Cup of 1876 in my two volume work *Nineteenth Century Australian Silver* (plate 1).³ After the book appeared, in 1993, I was made aware of the existence of the T.T. Jones-retailed Wagga Gold Cup of 1885 (plate 2), donated by James Gormly.⁴

I have now discovered the last of the series, Taranaki's gold cup won in November 1894. So two Wagga Gold Cups have so far avoided the melting pot, out of, I suggest, a total of fourteen made between 1876 and 1894.

The Cup's donor

The 1894 donor, Francis Foy, was the son of Mark Foy (1830–1884) draper of Moystown, King's County, Ireland, son of Marc Foy, a French émigré and flourmiller. Mark was apprenticed to a drapery firm in Dublin, before arriving at Melbourne on the clipper *Champion of the Seas* in 1858. He probably worked first for Buckley & Nunn but in 1859 went to the goldfields, running a butcher's shop at Campbells Creek till 1861 when he moved into a produce store at Castlemaine then to Bendigo in 1873.⁵ From money made on the Victorian



2

Wagga Wagga Gold Cup 1885, the earliest surviving cup. *The Wagga Wagga Advertiser* of 1885 described it as 'A cup in the Etruscan (after the ancient Italian civilisation) style.' The Cup, the *Advertiser* wrote: 'is about 20 inches high and has round the upper portion of it a wreath of grape vines bearing fruit and a scroll encircling a jockey's whip and hat, the whole being surmounted by the silver figure of a racehorse with mounted jockey. The weight of the whole is between 26 and 27 ounces. On one side is a shield bearing the inscription "Wagga Wagga Gold Cup, 1885, presented by James Gormly Esq., MLA, won by Minerva". The cup was retailed by T T Jones of Sydney'. Photograph: J B Hawkins Antiques Reference Library

goldfields, Mark Foy opened a Melbourne branch in February 1870, setting up a drapery shop in Smith Street, Collingwood, where he prospered, occupying three shops by 1875 and six by 1880.

His eldest son Francis (1856?–1918), the donor of the gold cup, was born at Kingstown, near Dublin, reaching Melbourne with his mother about 1860:

A high-spirited boy, he drove a bullock-team from Bendigo, to Melbourne and back without mishap. At 18 he ran away to sea and returned to Ireland, where he was a counter-hand with Arnott & Co. Ltd, drapers, in Dublin. After three years he came home and, reconciled to his father, became a partner in his drapery shop at Collingwood. In November 1882 his father settled the business on him and brought in William Gibson as his son's partner. On 21 June 1883 at John's Catholic Church, Heidelberg, Francis married Mary Maud Flanagan (d.1900).

The partnership was dissolved in August 1884 and Francis and Mark moved to Sydney where in 1885 they set up shop in Oxford Street under the style of Mark Foy's, in memory of their late father. Francis established a colourful reputation as a buyer in England and on the Continent by a combination of shrewdness and unorthodoxy: he always bought without a book, later accurately recalling hundreds of transactions to his clerk at his London office. Business flourished and a new store near Hyde Park, modelled partly on Bon Marché in Paris, was opened in 1908: its piazza, chandeliers, marble and sumptuous ballroom made it a Sydney institution and one of Australia's foremost fashion stores. Always the innovator, Foy introduced Sydney's first escalator and motor delivery service. In November 1909 Mark Foy's Ltd was registered as a public company with an authorized capital of £600,000.

A popular, flamboyant turf identity, Foy imported many racehorses from Ireland and England and sent mares to stud in France. His Irish sense of humour showed in his equine nomenclature; at his stud, The Monastery, near Parkes, His Reverence stood as chief stallion and he called a foal

by Something Irish, The Christian Brother. He raced for pleasure: it was said he gave away all his prize money and winnings, and he delighted in donating cups to racing clubs big and small. Each year he went to the Melbourne Cup meeting where he entertained at champagne luncheons—his horse, Voyou, ran second in the 1899 Melbourne Cup. In ill health, suffering for many years from diabetes, in 1918 he went to Melbourne as usual; he said to a bookmaker that he would bet three to one he would not return to Sydney alive. He won that bet, dying in the Melbourne-Sydney express near Goulburn, New South Wales, on 12 November 1918.⁶

In July 1904, his younger brother and business partner, Mark Foy (1865–1950), opened the Hydro Majestic Hotel at Medlow Bath in the Blue Mountains as a hydropathic resort, 'complete with Swiss doctor and spa water from Baden Baden, Germany.' Francis built Maryville, now Springwood, in 1895, later home of Norman Lindsay, so despite the depression of the 1890s the family prospered, building homes and buying gold cups, while all around were suffering.

The cup's maker

The 1894 gold cup bears no maker's punch marks but is engraved to the foot 'Manufactured by Lamborn Bros Melbourne'. Cavill, Cocks and Grace provide the following entry for this firm:

In 1858 William Lamborn joined with Leopold Wagner to establish the firm of Lamborn and Wagner, working jewellers, of Lonsdale Street East, Melbourne ... [becoming] one of the earliest firms of manufacturing jewellers in Australia. Their gold jewellery produced through the 1860s to the 1880s was, in style, comparable to European botanical jewellery of the period ... In the period 1865-1867, William Lamborn and Leopold Wagner were joined by Charles E. Clarke, goldsmith, the business then being listed as Lamborn, Wagner and Clarke, manufacturing jewellers and goldsmiths of Lonsdale Street East, Melbourne.⁷ Apparently, the partnership between William Lamborn and Leopold Wagner was

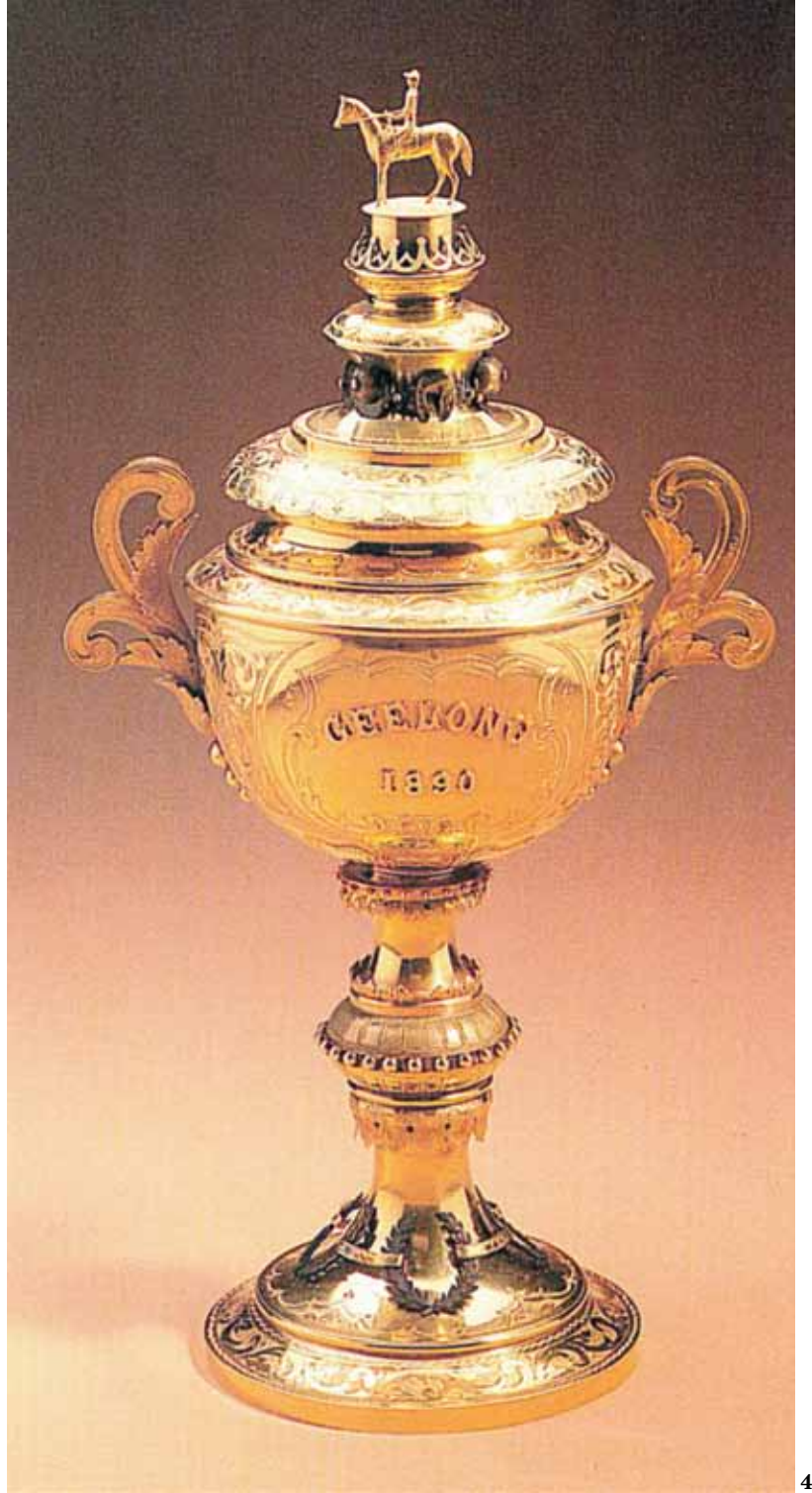


3

dissolved in 1885, when William Lamborn senior retired. Two firms were then formed, Lamborn Bros and H.L. Wagner and Co. Of these, Wagner and Co. was not listed beyond 1887. Lamborn Bros continued as manufacturing jewellers under the direction of Arthur L. and William J. Lamborn, occupying the former premises of Lamborn and Wagner at Little Collins Street, Melbourne.⁸

The cup is unlikely to be the product of Lamborn Bros. I suggest that they contracted the making to Edward Fischer & Son at their newly established premises in Little Collins Street, Melbourne; it even has the same casting for the finial as Fischer's Geelong Gold Cups of 1876, 1879 and 1890.⁹

In 1991, Christie's sold a 'Highly Important Collection of designs from the Workshop of Edward Fischer, drawn by Frederick Woodhouse Senior. A collection of 98 designs and pattern books in pencil, pen and ink and watercolour from the workshop of Edward Fischer of



4

3
 Frederick Woodhouse (attributed), *Geelong Gold Cup* 1876, drawing from the Fischer Design Archive sold by Christie's in 1991. The Gold Cup was made as drawn, with the cast horse and rider finial. Private collection, photograph J B Hawkins Antiques Reference Library

4
 Edward Fischer, *Geelong Gold Cup* 1890, h 44.9 cm, with a third usage of the horse and rider finial. Collection Geelong Art Gallery, photograph J B Hawkins Antiques Reference Library



5
 Edward Fischer,
 Geelong Gold Cup 1890,
 horse and rider finial.
 Collection Geelong Art
 Gallery, photograph
 J B Hawkins Antiques
 Reference Library

Geelong, with the majority drawn and designed by Frederick Woodhouse Senior, the important Australian Colonial Artist.’¹⁰

The catalogue entry notes that Edward Fischer was born in March 1828 in Vienna, Austria. His father Edward Casper Fischer, also a jeweller, is recorded in the city of Vienna Index as:

Fischer C registered Flowermaker and Hair Artist. He created all forms of elegant Hair Artist Work for the latest fashions, also bracelets, watch-chains, rings, medallions, pictures in all sizes and sketches of flower bouquets, grave epitaphs, lines of family descendants and scripts of pamphlets. Also he was privileged and gifted in silk woven ladies hair art. Especially he was very good at creating flower boxes in all sizes.

Edward’s first names were traditionally thought to have been Edward Charles Gunter Fischer. However, at the time of his first marriage to Eliza Basley in Geelong on 2 June 1853, he gave his name as Edward Francis Antoinos. Eliza sadly died giving birth to their son Edward Robert in 1856; like his father and grandfather before him, Edward Robert became a jeweller and is recorded as having worked between 1885 and 1895 in Fitzroy, Richmond and at 41 Bourke Street, Melbourne.

Edward senior re-married in 1858 to Sarah Howells. They had eight children; the youngest of them, the only boy Harry, also became a jeweller, working in Emerald Hill in the 1880s. Edward’s business at the corner of Ryrie and Bellerine Street, Geelong continued until 1891. He then sold it to Harry Page and moved to Melbourne where he opened a business in Little Collins Street, helped by his son Harry. He continued to run the shop until retiring in 1904.¹¹

The metalwork designs in pencil, ink and watercolour illustrate the extensive variety of goods executed by Fischer’s Geelong workshop. Fischer was commissioned to manufacture the Geelong Gold Cups between 1873 and 1890 (**plates 3–5**). Seventeen illustrations relating to the Geelong Gold Cup were included in the collection of drawings. In addition, the collection contained designs for presentation cups covering a wide range of events including other horse races, coursing, rowing, athletics and agriculture, but none for the Wagga Gold Cup. The first Wagga Gold Cup for 1876 (**plate 1**) was ordered from and retailed by Kilpatrick and Co., Melbourne¹² but was in my opinion made by Fischer in Geelong.

The majority of the designs are unsigned with the exception of those initialled or signed by Fischer and one of a nautical cup signed by Louis Kitz.¹³ It is almost certain however, that

at least the majority were drawn by Frederick Woodhouse, Senior (1820–1909).¹⁴

Woodhouse was certainly involved in the design of sporting trophies. For example, the *Geelong Advertiser* of 30 July 1873 referred to a silver cup, presented to the Grant and Polwarth Coursing Club by the president Mr J Bell. ‘The cup was made by silversmith Edward Fischer of Geelong and was surmounted by a greyhound fabricated from a design by Woodhouse.’

The horse and his owner

Simeon Levi West (1847–1930) of Bogan Gate Station via Parkes was a keen horse breeder.¹⁵ Born in Manchester, he arrived in NSW about 1870, was involved in the timber industry before taking up two grazing properties, Botfield near Trundle and Bogan Gate. He died aged 83 at his Granville home in 1930, survived by one son and ten daughters.

West’s horse Tradition finished second in the 1888 Melbourne Cup, a length and a half behind Mentor.¹⁶ In the 1894 Melbourne Cup, his stallion and accomplished stayer Taranaki ran ninth behind Patron;¹⁷ the following year, Taranaki finished well back when Auraria won.¹⁸

West had shown Taranaki as a three year old stallion at the Forbes Show in 1892.¹⁹ Taranaki went to Melbourne in 1894, winning the Aspendale Handicap in October and the Williamstown Cup in November, both wins attracting weight penalties.

After the 1894 Flemington meeting, West took Taranaki to Wagga Wagga for the Gold Cup, run eight days after the Melbourne Cup. A brief newspaper report noted ‘The Wagga Cup this year was worth £100. A gold cup, valued at £100, presented by Mr. F. Foy, of Sydney, was added. Taranaki, the winner, carried 8st 13lb.’²⁰ Another provincial newspaper account is more enlightening:

Taranaki scored a very easy victory in the Wagga Cup on Wednesday [14 Nov]. Mr West’s horse carried 9st 6lb, having to put up a penalty of 7lb for his Williamstown Cup win, and he covered the mile and a half in 2 min 41sec. Taranaki started an equal favourite with Roseleaf at 3 to 1.²¹

Taranaki was the grandson of Yattendon, the winner of the first, English-made, Sydney Gold Cup of 1866 and one of Australia’s greatest



6

The Murrumbidgee Turf Club’s Wagga Wagga Gold Cup of 1894. The engraver managed to get the direction in which the horses run in New South Wales correct. In Victoria the horses run anti-clockwise but in New South Wales they run clockwise, as engraved. Photograph: JB Hawkins Antiques Reference Library



7
Wagga Gold Cup 1894,
detail of engraving
and maker's mark.
Photograph:
JB Hawkins Antiques
Reference Library

sires. Retired to stud near Albury, Taranaki died in 1903.²²

I purchased the 1894 Wagga Gold Cup (plate 6) from the great grandson of the owner of the winning horse Taranaki, the cup having descended in his family through the female line. Four out of eighteen 19th century Geelong Gold Cups are known to have survived and now two out of fourteen Wagga Wagga Gold Cups. On the law of averages, I would expect another to surface in the future.

John Hawkins is a leading Australian antique dealer now based in northern Tasmania, and a regular contributor to *Australiana*.

Notes

- 1 J B Hawkins, 'Australian Secular Gold Cups and Presentation Pieces', *Australian Antique Collector* 35, 1987, 54-60; revised, *World of Antiques & Art* 60 December 2000, 12-17 lists all surviving Australian gold cups and those known from the records. J B Hawkins, 'Glittering Prizes', *Collectors Annual Bicentennial Edition 1988*, itemises the history of all known examples of the Geelong Gold Cups between 1874 and 1889.
- 2 'The Turf. An Historic Cup', *SMH* 16 April 1913 p 4.
- 3 J B Hawkins, *Nineteenth Century Australian Silver*, Woodbridge UK 1990, pl 222.
- 4 'Gormly, James' *ADB online*.
- 5 'Mark Foy', *ADB online*.
- 6 'Foy, Francis and Mark', *ADB online*.
- 7 C. E. Clarke may have been Qwist's partner in Sydney in the making of the 1861 Intercolonial Cricket Club Cup. See J B Hawkins, *Nineteenth Century Australian Silver*, 129-130

8 K. Cavill, G. Cocks and J. Grace, *Australian Jewellers*, Roseville 1993, 143-145.

9 J B Hawkins, *Nineteenth Century Australian Silver*, colour pl 40, also Christie's Sydney 1994 the 1879 Cup, \$143,000.

10 Christie's Melbourne, 25-26 Nov 1991, lot 461.

11 J B Hawkins, *Nineteenth Century Australian Silver*, 294-315.

12 'The very handsome gold cup presented by Mr. John Cox for the winner of the Wagga Wagga Cup was exhibited yesterday in the shop of Messrs. Kilpatrick and Co, Collins. Street, by whom it was manufactured. The money value of this race will be greater than that of any race in Australia; for, besides the sweepstakes of 10 sovs. each, the club gives 1,000 guineas of added money. The handsome gold cup now on view is a very fitting memorial of such an important race. The cup weighs 28oz and the style is the Italian Renaissance. The body is very handsomely chased with scrolls. The handles are very graceful in form, and the leaves attached to them are well designed. On one side of the body is a medallion representing the Wagga Wagga course, and on the other is a space left for the name of the fortunate winner. The lid of the cup is surmounted with well-executed figures of a horse and jockey.' *Argus* 23 Aug 1876 p 5.

13 For Kitz see *Australiana* 30 no 2, May 2008, 33-38.

14 Colin Laverty, *Australian Colonial Sporting Painter, Frederick Woodhouse and Sons*, p 32.

15 *SMH* 19 June 1930 p 15.

16 *Argus* 7 Nov 1888 p 9.

17 *SMH* 13 Aug 1892 p 10; *Argus* 7 Nov 1894 p 6.

18 *Argus* 6 Nov 1895 p 6.

19 *SMH* 13 Aug 1892 p 10

20 *Barrier Miner* 17 Nov 1894 p 2.

21 *Launceston Examiner* 17 Nov 1894 p 6.

22 *Adelaide Register* 21 Feb 1903 p 5

One hundred years ago

While the eyes of the world were on a portrait of a woman whose eyes were reputed to follow you around the room (as all good portraits should), Australian dealers and collectors were more worried about their cups and saucers.

TERRY INGRAM

In 1911 Leonardo da Vinci's *Mona Lisa* was stolen from the Louvre¹ and Rembrandt's *Night Watch* was slashed by a vengeful naval cook in the Rijksmuseum in Amsterdam.² But in the art market, the work of the Old Masters was being much better appreciated. New price records were being created by American industrial millionaires.

Seventeen years before today's wonder child Andy Warhol was born in Pittsburgh, the market still had time for the dead, especially Rembrandt. He was breaking news when his c. 1645 painting, *The Mill*, sold privately for £stg100,000 to another Pennsylvanian, Peter Arrell Brown Widener (1834–1915), co-founder of the Philadelphian Traction Company.³ The vendor, Lord Lansdowne, had offered it to the British nation for £95,000 but the nation subscribed only £17,000 when time ran out.⁴

This was the first time a painting (publicly at least) had hit six figures sterling. But Australians were far more interested in the overseas successes of the Australian ex-pat Rupert Bunny – and in their cups and saucers. They



1 Rupert Charles Wulsten Bunny (1864–1947), *La Chenille Vert* (*The Green Caterpillar*), painted in 1910 was purchased by the Art Gallery of NSW in 1911 and later exchanged for another painting. It returned to the art market when Sotheby's Australia sold it in Melbourne on 17 May 2011 for \$516,000



2

In the 19th century, reproductions of 18th-century Rococo-style German, French and British ceramics were produced in hard-paste porcelain by factories such as Samson in Paris. These were almost certainly the type of ‘replicas’ Kozminsky was referring to in a newspaper report about fakes. These products are still appreciated (and mistaken) by collectors for the real thing.

Private collection

complained about too much money being paid for overseas art.

Perhaps it was because it had been built up without the benefit of 18th-century connoisseurship that the nation’s stock of Chelsea and Meissen porcelain was being polluted by fakes from Birmingham and Munich.

Sixty-one years before dot painting turned indigenous art into a multi-million dollar commodity, Aboriginal artefacts were being faked in Europe and shipped to Australia for sale. Or so specialists questioned by a reporter for *The Argus* reported on 20 January. ‘Forged “curios”’. An extensive business. Federal Action Sought’ was the headline in the Melbourne newspaper:⁵

The Customs authorities have at present under consideration the question of taking action to prevent or restrict the importation to Australia of forged ‘curios’. For several years past the evil has been growing and it has now reached extensive proportions. The Minister for Customs (Mr Tudor) has been approached by experts and collectors – for whom Melbourne antique dealer Mr I. Kozminsky and Professor Anderson Stuart

of the Sydney University have been acting – who have pointed out that the frauds had been successful inasmuch as even old and experienced collectors have been duped and induced to spend large sums of money on articles of practically no value. The suggestion of collectors is that importers be compelled to have the word ‘replica’ or ‘reproduction’ or ‘copy’ on every piece of imitation work brought into the country.

The story goes on to discuss other art forgeries:

In Birmingham and various towns of Germany, there are factories which do a large and regular trade in making forgeries to be sold to collectors as genuine. Perhaps the most extensive business is done in chinaware. A bit of old Chelsea might bring 30 shillings. A modern imitation of it – with the glaze opened by subjection to heat, and dirt worked into it, and treated with chemicals to give it an antique appearance, and with the famous blue anchor mark on each piece – is not uncommonly found in Melbourne. The inexperienced or unwary collector will readily give 30/- for it. Its value is 6d or 1/-.

The writer also noted a recently-started industry of making Aboriginal weapons in Germany and England. Boomerangs and spears 'which no blackfellow has ever seen' were at times on sale in Melbourne. Samples of weapons made by Aborigines in the Gulf country and the north of Western Australia were shipped to England as patterns and hundreds of imitations exported.

The expert in practically ever case could detect a forgery, *The Argus* said – an expert, of course, like Mr Kozminsky.

Forty years afterwards, the late Queen Street, Woollahra, dealer Bill Bradshaw secured possibly Australia's greatest genuine saleroom find when he bought a Meissen porcelain bust of Baron Schmiedel modelled by J.J. Kändler in 1739 in a Sydney auction room for £40 and sold it to the Museum of Applied Arts and Sciences for £70 (\$140) in 1950.⁶

The year 1911 appears to have seen the start of taxation of imported works of Australian art which were created overseas.

Australian artists living overseas were hit with a new 25 per cent tax when painter Elioth Gruner tried to import 150 works to Sydney for a trading body he had set up called The Fine Art Society.⁷ This attracted support from one letter writer who claimed the tax helped importers weed out poor examples.

This was after the Art Gallery of NSW had bought four oil paintings by Rupert Bunny exhibited at the Paris Salon.⁸ The prices paid are listed: 'Returning from the Garden' £105; 'A Word of Advice' £63; 'The Torn Flounce' £42 and 'The Caterpillar' £31 10s; two have since been de-accessioned. When Bunny's *The Caterpillar* came back onto the market at Sotheby's sale of Important Australian Art on 17 May 2011, it would have cost the Gallery \$516,000 to buy it back. That is, of course, had the successful bidder decided not to go any higher.

Bunny, who had just returned from Paris after more than 25 years away, declared in a long interview that there was 'too much buying of pictures from other countries at huge prices, instead of devoting the money to our own men.'⁹

At Christie's in London in December 2009, a Rembrandt oil painting *Portrait of a man with arms akimbo* set a world record price of £stg20.2 million for the artist, but it was only the fifth highest price for an Old Master painting or drawing at auction. The highest reported price

for a painting is the \$US140 million given for a Jackson Pollock in a private transaction assisted by Sotheby's.

..... **Terry Ingram** wrote an eagerly awaited and perceptive weekly 'Saleroom' column on antiques and art in *The Australian Financial Review* for more than 30 years, as well as several books on the art market. His lively style and investigative approach earned him the ire of some and the respect of many for doing more than just parrot media releases.

Notes

- 1 'The Mona Lisa Stolen', *SMH* 24 Aug 1911 p 9, 28 Aug 1911 p 5.
- 2 'Rembrant Slashed' *New York Times* 13 Jan 1911.
- 3 'Rembrandt's Mill may go to America' *SMH* 1 Mar 1911.
- 4 *Argus* 3 Apr 1911 p 7.
- 5 *Argus* 20 Jan 1911 p 6.
- 6 Terry Ingram, *A Question of Polish*, William Collins 1974, p 35.
- 7 On taxation of paintings, see *SMH* 1 Dec 1911 p 8.
- 8 'National Art Gallery', *SMH* 1 Sept 1911 p 5.
- 9 'Art in Paris. Mr Bunny and the Post-Impressionists. The future of art in Australia' *SMH* 19 Sept 1911, p 9.

Peter Walker Fine Art *Australiana* Writing Award

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Of fids and ditty boxes

This year, as part of the Wooden Boat Festival, Hobart-based scrimshaw collector Colin Thomas, together with Andrew Simpson and Peter Woof, put together an extraordinary collection of scrimshaw, which was exhibited at the Tasmanian Museum and Art Gallery. The exhibition proved to be so popular that the organisers are now talking about producing a book on the subject.

JIM BERTOUCHE

In February 2011, the 9th Australian Wooden Boat Festival was held in and around the Hobart waterfront. This very important festival, particularly for Tasmanians, serves to emphasise the historic links between boat-

building and commerce, stretching back to the early days of the colonies. The event is staged over four days every two years and celebrates Australia's rich maritime heritage. This year more than 100,000 people attended with many visitors from interstate and overseas.

Whaling was one of the key industries in the 19th century, providing a major source of employment. Whale oil was used for lighting, lubrication and soap production. There were many associated crafts such as boat-building, sail-making and harpoon and rope manufacture. While many of the objects associated with the whaling industry were necessarily utilitarian, the sailors did have time in leisure moments to manufacture objects from whalebone, producing what is now



1

Whale ivory desk set with a pair of teeth, set on either side of a pincushion, showing three-masted ships, one with unfurled sails and flying a French tricolour flag at the masthead. In each corner are acorn-shaped turned adornments with coloured rings, sitting on a reeded blackwood base with whale bone bun feet. Langley collection



2

3

known as scrimshaw. The derivation of this term is not clear, but encompasses any object made from whalebone, teeth, baleen or walrus tusk, usually carved or decorated in some way. The practice is known as scrimshanding.

In the exhibition catalogue, written by Colin Thomas and titled *Scrimshaw: The ancient Art of the Mariner*, the convenors quite rightly point out that they do not support the killing of whales for any purpose in the 21st century. However they recognise that, in earlier times, whaling was of utmost importance to the development and commerce of the Australian colonies, particularly Tasmania. Whaling was Tasmania's first industry and provided the first exports from Van Diemen's Land.

The exhibition of almost 300 items of scrimshaw came from a number of sources, including public institutions and private collectors, and many had not been seen in public before. The late Carl Gonsalves and Caressa Crouch were specifically acknowledged in the catalogue, particularly as Carl had been involved in the original idea of holding such an exhibition. Several of their objects were shown, courtesy of their son and daughter, and there were almost 60 items from the Langley collection.

An astonishing variety of whalebone objects were on view, with the largest item being a very delicate-looking bone and baleen chair probably originating from South America. Many beautiful objects were unmistakably Tasmanian, such as a very elaborate cruet set with six bone egg cups and spoons, supported on a three-tier stand constructed of fiddleback blackwood, huon pine, musk and casuarina. Many other pieces incorporated native timbers, such as desk sets with decorated whale's teeth on blackwood or huon pine bases (**plate 1**), bone walking sticks with casuarina or palm wood tops and a whale bone crib board with cedar and musk.

Many walking sticks had elaborately carved, reeded, crosshatched or spiral turnings, and one was provenanced to Reverend Robert Knopwood, first chaplain to the colony of Van Diemen's Land (**plate 2**). Two bone walking sticks had hidden compartments with concealed opium smoking pipes (**plate 3**). Fine quality fiddleback blackwood was incorporated in the handles, attesting to their Australian origin. They were probably used by early Chinese immigrants.

Scrimshanders must have been homesick at times as many objects illustrated thoughts of loved ones. These included images of women

2

Selection of whale bone and ivory walking sticks with whimsical tops including clenched fists and a Turkish knot, and featuring reeded, turned and cross-hatched shafts, some with contrasting baleen rings.

Private collection

3

Figured blackwood and whale ivory walking stick which unscrews at both ends to reveal a concealed opium smoking pipe.

Private collection



4
 Whale tooth featuring a rare coloured image of a formally dressed lady complete with fur stole, feathered hat and gloves.
 Langley collection

wearing period dress, bonnets, muffs and riding apparel which had been coloured using red and green pigments or soot (plate 4). 'Jilted lover' was another theme. Roses, hearts and anchors were frequently incorporated.

A particularly beautiful object was an elaborately carved ditty box of geometric design of whalebone and baleen with a base of birds-eye huon pine (plate 5). Ditty boxes were used by sailors to hold personal items of value, sewing materials and the like. Once back on shore it is highly likely that an object as well executed and as finely detailed as this one would have been given as a present to a loved one.

The many practical objects ranged from very basic and practical items such as fids (conical tools made from bone and used to work rope and canvas), seam rubbers, whistles, knives with bone or baleen handles, pulleys, dice, corkscrews, combs and backscratchers. Objects such as thimbles, pegs, bodkins, pin cushions, crochet hooks and knitting

needles would have been made for 'women's work'. A beautifully made pie-crimper with a bone handle incorporated rings of contrasting coloured baleen and a small hinged bone wheel of zigzag design to cut the edges of pastry (plate 6).

Stays or bones were an important component of corsets because they provided support while retaining slight elasticity. The most interesting one of these had the following poem inscribed

At the south west cape
 the whale was caught
 in which this bone did rest
 but now at last
 it's come to pass
 to support some female's breast

Perhaps the most well known imagery relating to scrimshaw are carvings on pan (jaw) bone depicting whaling scenes. These were well represented in the exhibition with many pieces showing ships in full sail with detailed rigging and flags, and with smaller rowing boats in the foreground. Many of these had Tasmanian provenance and others bore inscriptions such as 'The Pacific whaling ship, Captn Robt Gardener of Hobart Town, homeward bound, 900 barrels (sic) sperm oil 10 months out 1848.' Another illustration of a ship and whaling scene on a tooth was inscribed 'British Man of war and whaling at Two Fold Bay NSW.'

Two highlights were the large and beautifully executed depiction of a whale ship in full sail on a blue coloured ocean, with the inscription 'Sperm Whaling in the South Pacific Ocean' from the W L Crowther Library, and the whaling scene, which is illustrated on the front cover of the catalogue. From the Langley collection, this shows two views of a ship in full sail, one with a coloured red ensign at the stern, with breaching whales and small whaleboats in the foreground and naive depictions of Lord Howe Island and Ball's Pyramid in the background (plate 7).

The conveners of the exhibition, particularly Colin Thomas, and all of those institutions and collectors who contributed their precious objects are to be congratulated. This was the most comprehensive collection of scrimshaw ever shown in this country. It deserves to be on permanent exhibition in a maritime museum, or at least on show for a longer period so that more Australians can see a collection representing our seagoing heritage. Hopefully

the convenors will produce a reference book on the subject of scrimshaw, but in the meantime the catalogue is still on sale and the exhibition has been shown on a recent edition of The Collectors television program.

Acknowledgment

Photographs were kindly provided by Andrew Simpson.

∴ **Dr Jim Bertouch** is a rheumatologist and
∴ current President of the Australiana Society.

The exhibition catalogue by Colin S Thomas, *Scrimshaw. The Ancient Art of the Mariner*, published by Colin S Thomas 2011 with 42 pages and 55 colour plates costs \$30.

5
A superbly carved whale bone (pan bone) oval ditty box, with bird's eye huon pine lid and baleen highlights, in exceptional original condition.

Private collection

6
Skilfully executed pie crimper of whale bone with contrasting baleen rings. Private collection

7
Whale jaw bone of a partly coloured whaling scene, with two views of a British whale ship and double-ended five-oared whaleboats, each with a stern sweeper. Of particular interest is the depiction of Lord Howe Island and Ball's Pyramid on the horizon. The pan bone is enclosed in a huon pine shadow box.

Langley collection



Rare

Lithgow *water filter* discovery



This wheel-thrown Bristol-glazed stoneware limestone water filter, hand-decorated with a British Royal coat of arms and ribbons embossed 'T. Davidson's Patent Limestone Filter' and complete with its limestone insert, was made at the Lithgow Pottery in NSW about 1887. It was acquired recently for the National Museum of Australian Pottery collection through an auction where, fortunately for us, no-one else realised where it had been made.

1

Thomas Davidson's Patent Limestone Filter, Bristol-glazed stoneware, made by the Lithgow Pottery, Lithgow NSW c. 1887-89, h 46 cm. Collection National Museum of Australian Pottery, Holbrook NSW

L I M E, L I M E, L I M E.
DAVIDSON'S PATENT LIMESTONE FILTERS imparts 2 grains per gallon of carbonate of lime to the filtered water, render the dirtiest clear, bright, and free from impurities. Those who value health and love their children have one. Three gallons 20s, four gallons 25s. T. Davidson, manufac., Marian-st., Enmore.

DRINK only Pure Water and keep away Disease.—
DAVIDSON'S Patent Lime-stone FILTERS are warranted to render the muddiest water clear and bright, and fit to drink, and after long use are as effective as when first made; they are superior to all others. Sold by ironmongers and T. DAVIDSON, Marian-st., Enmore. 3-gallon, 20s; 4, 25s; 5, 30s.

2 3

GEOFF & KERRIE FORD

During 1887, Thomas Davidson began producing limestone water filters at premises in Marion Street, Enmore, Sydney, where he was first listed in the 1888 Sydney business directory. To hold these filters, he engaged the Lithgow Pottery to produce Bristol-glazed stoneware filter shells. Although this filter (plate 1) is not marked with a Lithgow Pottery stamp, impressed on the body and lid is the typical diamond and dot pattern coggle pattern design used on a variety of Lithgow Pottery wares.


Water filters were considered necessary to purify the water supply of impurities and germs. On 18 January 1888, Professor Edwin Quayle F.C.S. from the University of Sydney performed tests on Davidson's limestone filter and reported:

I hereby certify that I have made analysis of the Sydney Water Supply, before and after filtration by Davidson's Limestone Filters. In addition to any suspended matter being entirely removed, and the water being rendered much brighter by filtration, two grains of Carbonate of Lime are taken up during the passage of the water through the Limestone Filter. The Sydney water being deficient in lime, this addition is a marked improvement for drinking and cooking purposes.¹

Davidson first advertised in the *Sydney Morning Herald* on 28 July 1888² (plate 2), and again on 31 July 1888.³ He advertised sporadically in the newspaper, for instance on 2 October 1888 (plate 3).⁴ At the Agricultural Association Sydney Exhibition, held in 1889, Davidson was awarded a Diploma of Special Merit for his Patent Limestone Filter (plate 4).

On 4 July 1889, Edward Josiah Tobin, a partner in the ironmonger firm of H. & A. Hawley in London and Holdsworth, Macpherson and Co. in George Street, Sydney, arrived with his wife and three daughters, and took up the position as manager of the Sydney firm.

WATER! WATER!! PURE WATER!!!



FEVERS and DISEASES are caused by use of **IMPURE, CONTAMINATED WATER.**

Use Davidson's **LIMESTONE FILTERS. HEALTH:** By using water from Davidson's Limestone Filters, **DAVIDSON'S PATENT LIMESTONE FILTER** surpasses all others in efficiency. See analysis by Professor Quayle, F.C.S.

Prices far below any other good filter. Made in Australia specially for Australia's peculiar waters. All impurities are eliminated and the great want of our water, lime, is taken up. **LIME makes BONE:** Use Davidson's Limestone Filters for your children to be strong and healthy. Ask your store for Davidson's Patent Limestone Filter, and take no other.

HOLDSWORTH, MACPHERSON, and CO.,
 254, George-street, Sydney, Sole Wholesale Agents.

4

Within three months, Tobin had secured the rights as sole wholesale agent for Davidson's filters, as his advertisement published in *The Sydney Mail* on 19 October 1889 states (plate 4). Tobin's continuing interest in Davidson's filters led to an application by Tobin and Davidson on 27 August 1890 to register a patent for 'Improvements in filters and filtering apparatus.'⁵

Holdsworth, Macpherson and Co. continued using the services of the Lithgow Pottery to produce a variety of decorative filter shells finished in Majolica or Bristol glaze, which the company advertised and sold as 'Tobin & Davidson's Patent Limestone Filter.' Ceramic containers were produced in eight sizes of 1, 2, 3, 4, 5, 6, 8 and 10 gallon capacity, and sold for as little as 10s 6d, almost half the £1 that Davidson had initially charged (plates 2 & 5).

However, the company minutes show that James Brough, the manager of the Lithgow Pottery, visited Holdsworth, McPherson & Co. in April 1891, after they had complained that the batch of 142 water filters in various sizes they had purchased from the Pottery were substandard, and they were not willing to pay the whole of the £63 they were being charged. After inspecting the filters, Brough reported that

2 Advertisement, *Sydney Morning Herald*, 28 July 1888

3 Advertisement, *Sydney Morning Herald*, 2 October 1888

4 Advertisement, *Sydney Mail*, 28 July 1888

AUSTRALIA'S FILTER

**TOBIN & DAVIDSON'S
PATENT RAPID LIME-
STONE FILTER.**

Patented in United Kingdom, United States, France, Germany, all Australia, and New Zealand.

This IMPORTANT INVENTION, an entirely NEW DEPARTURE in filtering apparatus, gives very great rapidity,

ABSOLUTE AND COMPLETE FILTRATION, the REMOVAL OF ALL IMPURITIES, and the DESTRUCTION OF DISEASE GERMS.

The Analysis made by Professor Quayle, of the Sydney University, proves, beyond a doubt, the **GENUINENESS and ADVANTAGES OF THESE FILTERS.**

"I hereby certify that I have made analysis of the Sydney Water Supply before and after filtration by Davidson's Limestone Filter. In addition to any suspended matter being entirely removed, and the water being rendered much brighter by filtration, two grains of Carbonate of Lime are taken up during the passage of the water through the Limestone Filter. The Sydney water being deficient in lime, this addition is a marked improvement for drinking and cooking purposes."

"EDWIN QUAYLE, F.C.S.
"Sydney, 18th January, 1888."

Extract from the Sydney Morning Herald and Evening News, 11th and 12th October, 1889:—

"According to the report of M. De Bary, the expert employed by the Royal Sanitary Commission, the Melbourne Water Supply is full of typhoid bacilli. He suggests, as a cure for the typhoid drinking water of Melbourne, the throwing of about ten tons of lime into the daily supply. Filtration removes impurities to a certain extent, but it does not absolutely destroy those minute animal germs which exist in the water."

Tobin and Davidson's Patent Limestone Filter

alone remedies this want, by adding to the water by FILTRATION THROUGH THE LIMESTONE a sufficient quantity of lime to DESTROY ALL GERMS OF DANGER.

Diploma of SPECIAL MERIT

Awarded by Agricultural Association of N.S.W. Exhibition, Sydney, 1889.

Awarded **FIRST PRIZE** at the Chicago Exposition, 1893-94.

THE LOW PRICES

at which they are sold (30 to 50 per cent. or more below imports)

PLACES THIS PERFECT FILTER WITHIN THE REACH OF EVERY FAMILY. Why risk your children's health by being without one?

TOBIN & DAVIDSON'S PATENT FILTERS

are now being made in the following forms:— Classes 1, 2, and 3, and any SEPARATE PARTS CAN BE REPLACED at any time, an advantage offered by no other. ALL PARTS CAN BE EASILY AND THOROUGHLY CLEANSED when required, a matter of vital importance.

CLASS 1A.
Earthenware Body (Bristol, Decorated).

Limestone Filter Medium (Patent).

Sizes 1 2 3 4 gallons
Prices 10s 6d 15s 20s 9d 28s

Sizes 5 6 8 10 gallons.
Prices 33s 9d 41s 6d 54s 6d 62s 6d.

CLASS 1B.

Superior Majolica Body.

Sizes 2 3 4 6 gallons
Prices 17s 6d 25s 32s 6d 50s.

CLASS 2.

Japanned, Galvanised Iron, with Removable Inner Vessel.

Limestone Filtering Medium (PATENTED).

Sizes 4 6 8 gallons
Prices 26s 38s 6d 50s

Sizes 10 20 30 gallons
Prices 55s 100s 140s.

Fitted with Ball Cock, 3s 6d extra.

CLASS 3.

Filter Apparatus with Separate Reservoir for the filtered water, with a filtering capacity of almost unlimited extent, according to size.

MANUFACTURED TO ANY SIZE AND REQUIRED RAPIDITY.

For full particulars apply to the Manufacturers,

Holdsworth, Macpherson, and Co.,

250-6 GEORGE-ST., SYDNEY,
CONTRACTORS FOR FILTERS to the N.S.W. GOVERNMENT AND RAILWAYS.

HOLDSWORTH, MACPHERSON, AND CO.

IMPORTERS OF HARDWARE, IRON, CHINA, GLASS AND EARTHENWARE, SADDLERY AND HARNESS, AND GENERAL MERCHANTS,
254, 256 George Street, Sydney.

TOBIN and DAVIDSON'S PATENT Limestone Filter.
The CHEAPEST and BEST Water Purifier.
FIRST PRIZE CHICAGO WORLD'S FAIR. A Perfect Filter.

Leatherine, Gordon Canvas Filter and Butter Cooler.
Grand Rapid Cleaner Soap.

Doulton Ware Dinner Set.
"MANLY BEACH," OUR REGISTERED DESIGN.
Australian Flowers, THE FAVORITE COLONIAL PATTERN.
SOLE AGENTS FOR Smokeless Harvesters, Smokeless Powder, Self's Celebrated Guns.

WILGA REFRIGERATOR.
ICE CREAMS, VERY SAFER.
WANTS FOR CIRCULARS.

HOLDSWORTH, MACPHERSON, AND CO.

'36 were absolutely worthless, and 20 were so discoloured as to be only worth half the invoice price.' The account was reduced to £49.6

At the 1893-94 Chicago International Exhibition, 'Tobin & Davidson's Patent Limestone Filters' were awarded a First Prize, which they proudly advertised (plates 5 & 6). Holdsworth, Macpherson and Co. advertised the filters heavily from January 1894 to February 1895. A large display advertisement in *The Sydney Mail* on 31 March 1894 asserted (plate 5)

Tobin & Davidson's Patent Limestone Filter, patented in United Kingdom, United States, France, Germany, all of Australia and New Zealand. This Important Invention, an entirely new departure in filtering apparatus, gives very great rapidity, with absolute and complete filtration, the removal of all impurities, and the destruction of disease germs.

Following this international recognition for the Australian invention, a series of advertisements published in the *Sydney Morning Herald* claimed⁷

At the World's Fair, Chicago, Tobin and Davidson's rapid limestone filter was pronounced the most perfect filter in the world, and received First Award.

Their last classified advertisement seems to be on 31 January 1895,⁸ although a few days later a full column extols the qualities of Tobin & Davidson's filters.⁹ This however was not only a time of economic depression but also a time when the Lithgow Pottery was experiencing management difficulties.¹⁰ In April 1895, Edward Tobin sold his Bondi home 'Scarba' and its contents and returned to England to retire. Holdsworth, Macpherson and Co., discontinued selling the Tobin & Davidson's Patent Limestone Filters. Thomas Davidson also vanished from the business directories in 1895.

This filter is one of 51 in a new booklet entitled *Water Filters in the National Museum of Australian Pottery*, which were made by 16 different potters covering the period from 1866 to 1930. The book contains large colour photos of each filter with detailed information about the filter, the ironmonger or filter seller for whom it was made. It is available at the Museum in Holbrook NSW, or through their web page for \$38.

Geoff and Kerrie Ford have built up a substantial documentary collection of 19th and 20th century Australian pottery, which is displayed systematically in their National Museum of Australian Pottery, 76 Albury St, Holbrook NSW. The Museum is open 9.30 to 4.30, except on Wednesdays and during August. They have produced a number of reference books, and can be contacted on 02 6036 3464 or via their website www.australianpottery.net.au

Notes

- 1 Testimonial quoted in Tobin and Davidson's advertisement, *SMH* 15 Jan 1895, p 6.
- 2 *SMH* 28 July 1888 p 14.
- 3 *SMH* 31 July 1888 p 10.
- 4 *SMH* 2 Oct 1888 p 1.
- 5 E.g. *South Australian Register* 14 July 1889 p 2; *The Queenslander* 2 Aug 1890 p 219.
- 6 Ian Evans, *The Lithgow Pottery*, Flannel Flower Press, Glebe NSW 1980, p.75
- 7 *SMH* 15 Jan 1895 p 6.
- 8 *SMH* 31 Jan 1895 p 6.
- 9 *SMH* 2 Feb 1895 p 10.
- 10 Evans, *op cit*, pp 88–92.

A colourful clash in Castlereagh Street

Paddy the Bolter'

and 'the sailor's whore'

REPORT of a *Ship* arrived in Port Jackson, this 31 Day of August 1835

Passengers Names.		Children above 12 Years of Age.		Children under 12 Years of Age.		Country.	Profession, Trade, or Calling.
Cabin.		Male.	Female.	Male.	Female.		
Vessel's Name - 'Jane Goudie'		REMARKS.					
Tonnage - - - 254							
Master's Name - David Simpson							
From whence - Liverpool via the Cape of Good Hope							
When sailed - 2 April 1835							
Lading - - - Merchandise							
Mr Thomas Dwyer						England	Merchant
" Thomas Lockwood						"	"
Mr James Templeton						"	"
Mrs Jane Templeton wife							
M ^{rs} Sarah Marchbanks							
Mr John Hay						"	Surgeon
Steerage.							
Henry Marsh						"	Saddler
James Watt						"	Lawyer
Isabella Watt wife							
William Aitkenhead						"	Architect
John Campbell						"	
Charles Bourne						"	
Andrew Loughran						"	Servant
Thomas Little						"	Agri-culturist
John Evans						"	

The Honorable

The Colonial Secretary

The Tide Surveyor.

David Kelly reviews the evidence surrounding the 1835 arrival and relationships of 19th-century Sydney cabinet-makers James Templeton and Andrew Lenehan with the jeweller James Watt, helped by access to an 1835 passenger list and to contemporary newspapers, being digitised by the National Library of Australia and now available on the internet.

1
Passenger list for the arrival of the Jane Goudie, 1835

It has long been known that Andrew Lenehan purchased the cabinet-making business of James Templeton in Castlereagh-street, Sydney, in 1841.¹ However, the date or dates when the two cabinet-makers arrived in the colony, and the precise relationship between them before the handover of the business, have been less clear.

The generally accepted view was that both Templeton and Lenehan arrived in Sydney on the barque *Jane Goudie* on 31 August 1835. That view is based on contemporary newspaper reports, and on the official passenger list (plate 1).

The newspaper reports differ in some respects. The *Sydney Gazette* and the *Colonist* listed the passengers on the *Jane Goudie* as including ‘Mr and Mrs Templeton, and two children’; the *Sydney Herald* and the *Australian* referred to ‘Mr J Templeton, Mrs Jane Templeton’.² The latter two newspapers also referred to a steerage passenger: ‘Andrew Leneghan’.³ The original passenger manifesto lists ‘Mr James Templeton, merchant, Mrs Jane Templeton’ as cabin passengers. It has been also been read as referring to ‘Andrew Lenaghan, servant,’ a steerage passenger.⁴

With varying degrees of confidence, the writers⁵ drew two inferences from the information in the newspapers and the passenger list, and from their wider knowledge of the careers of James Templeton and Andrew Lenehan, the Sydney cabinet-makers:

1. The ‘James Templeton’ who was described in the *Jane Goudie* passenger list as a ‘merchant’, was, in fact, James Templeton, the cabinet-maker.
2. The ‘Andrew Lenaghan’, described in the *Jane Goudie* passenger list as a ‘servant’, was Templeton’s servant; and was, or became, his apprentice.

There was no compelling evidence for either of these inferences at the time when they were originally drawn. However, each now turns out to be true. This article presents the information, contained in a letter from James Watt, a jeweller and fellow passenger on the *Jane Goudie*, to the Colonial Secretary in 1837 that establishes that proposition.

The article also sets out other newspaper evidence indicating that Templeton employed Lenehan throughout the period between

the completion of Lenehan’s apprenticeship in 1837 and his purchase of the business in 1841. Thirdly, it records an enduring enmity between Templeton and James Watt, which appears to have arisen, at least in part, from the circumstances in which Templeton left Ireland for NSW.

First inference

For the first inference, the writers appear to have relied mainly on the congruence of names, and the fact that James Templeton commenced his cabinet-making business in Sydney not long after the arrival of James Templeton, merchant, on the *Jane Goudie*.⁶ By itself that is not compelling. However, an advertisement in the *Sydney Monitor* establishes that the inference was accurate (plate 2).⁷

2
Sydney Monitor
 19 September
 1835, p 3



This advertisement also provides a clue to the reason why Templeton was described as a merchant in the passenger list. He appears to have brought with him a considerable quantity of furniture for sale in NSW.⁸ It is not surprising that an importer should have been described as a merchant.

Second inference

The writers recognised that it was by no means certain that it was Andrew Lenehan, the future Sydney cabinet-maker, who arrived in NSW on the *Jane Goudie*; or that Lenehan was James Templeton's apprentice.

However, both propositions appear to be established by a letter by James Watt, who with his wife Isabella sailed on the *Jane Goudie* with James Templeton in 1835.⁹ The letter written on 23 October 1837 was addressed to the Colonial Secretary.¹⁰ It complained of inequity in the assignment of convicts; other settlers had received much greater benefits from the assignment system than Watt had. For example, James Templeton, the cabinet-maker, had received six government servants almost immediately on his arrival. Indeed, in blatant disregard of the assignment rules, an apprentice to Templeton, Andrew Lenehan, had received an assigned mechanic (a French polisher) while Lenehan was still Templeton's apprentice:¹¹

And his apprentice lad, Andrew Lenehan, whom he induced to accompany him and had rebound in Sydney, has received one mechanic from Government during the term of his apprenticeship [see *Gazette* of 19 April 1837], his master deriving the benefit of assignee and convict, and both living under his roof.

Watt's letter does not merely establish the accuracy of the second inference. It also indicates the possibility that Andrew Lenehan continued to work for James Templeton until Templeton sold the business to him in 1841.¹² And that is supported by three newspaper references to Andrew Lenehan between 1837 and 1839. In each case, the spelling 'Lenehan' does not appear; however, the phonetic similarities between that name and the names given in the newspapers leave little doubt that the references were to the future master cabinet-maker.

The first reference was in the *Sydney Monitor* in 1837. In a report of a dispute between Templeton and another cabinet-maker, Thomas Metcalf, over the employment of a carver, John Ford, an 'Andrew Lennan' was called to prove that a signature on an agreement was that of James Templeton.¹³

The second reference was in the *Sydney Monitor* in 1838. An 'Andrew Leonard', Templeton's foreman, was prosecuted for assaulting an apprentice (**plate 3**).¹⁴

John Phillips v. Andrew Leonard.—Plaintiff is an apprentice to Mr. Templeton, cabinet-maker, Castlereagh-street, defendant is the foreman of the establishment. According to indentures, plaintiff was to work ten hours a day, from seven o'clock to seven o'clock, allowing two hours for meals. A day or so since, he was late at his work after dinner, for which Mr. Leonard directed him to work till nine o'clock that night; instead of which, he went away at his usual hour. The following morning, when he came to his work, Mr. Leonard caned him [cane produced: a very proper and judicious instrument, to apply to a boy of his years, and 'no bone-breaker,' as Mr. Windeyer termed it], upon leaving the premises for breakfast, after the caning, Mr. Templeton came out and horsewhipped him. The bench in deciding this case, observed, that Mr. Templeton's chastising his apprentice, was perfectly justifiable: he stood in the same relation towards him as a parent did towards his child; but that he could not, under any circumstances, delegate that authority; and although the chastisement inflicted by Mr. Leonard was mild, and perhaps much called for, yet it was illegal. They would fine him in the lowest penalty, one shilling, and the costs 7s 4d.

3

Sydney Monitor

11 June 1838 p 3

The third reference was in the *Colonist* in 1839. The same James Watt brought a case against Templeton for an alleged breach of the *Building Act*, by making alterations and enlargements. The prosecution failed for lack of proof that a breach had taken place. An 'Andrew Lanaghan', identified as Templeton's foreman, gave evidence for Templeton.¹⁵ There can be little doubt that this 'Andrew Lanaghan' was, in fact, Andrew Lenehan. Indeed, *The Australian* spells his name 'Andrew Lenninyan'.¹⁶

The letter James Watt wrote to the Colonial Secretary in 1837 is important for another reason: it provides a remarkable insight into the alleged circumstances surrounding James Templeton's departure for NSW. In Watt's words:

J Templeton left Ireland in a clandestine manner, taking with him a great quantity of goods, and being pursued by officers to England, where he was taken prisoner on board the ship. He afterwards continued in hiding until we sailed and joined the vessel by stealth when nine miles at sea; he had no letter of recommendation whatsoever.

It is difficult to believe that Watt made the story up, or that, as an established businessman (a jeweller) in Sydney, he would have risked his own reputation, and his financial security, by making so libellous an allegation against Templeton, if he had not had reason to believe it.

Templeton and Watt were neighbours in Castlereagh Street. Enmity between them was apparently notorious. Whether the mutual hatred arose solely from Templeton's alleged defrauding of his creditors in Ireland, or also from other events on board the *Jane Goudie*, is not clear.¹⁷

As already noted, Watt had instigated the prosecution of Templeton in January 1839 for an alleged breach of the *Building Act*.¹⁸ But much worse was to follow three months later. The two men abused each other and came to blows near the corner of King and Castlereagh-streets, in a stabbing incident that could easily have led to Templeton's death (plate 4).¹⁹

On Saturday last Mr. Watt, a jeweller residing in Castlereagh-street, was brought up at the Police Office on a charge of stabbing Mr. Templeton, a cabinet maker residing in the same street. The parties are shipmates, and next door neighbours, and have long been on the worst possible terms. On the previous evening they met near the corner of King and Castlereagh-streets, quarrelled, and foul language followed by a scuffle ensued. Watt had a sword stick in his hand, which in the struggle became unsheathed, and a wound was inflicted with the point in Templeton's cheek, but whether accidentally or purposely, did not appear in the evidence adduced, none of the witnesses having seen the wound inflicted, or noticed the sword unsheathed until in Templeton's hand. The wound was stated to be of a very slight description, but the surgeon called in (Dr. Savage, R.N.) having directed medicines to be administered to prevent inflammation, it was not considered prudent for the prosecutor to leave the house. Watt was remanded for Templeton's evidence.

4

Sydney Gazette,
23 April 1839 p 2

Templeton gave his evidence in April 1839. The *Sydney Monitor and Commercial Advertiser* published the fullest report (plate 5), replete with the venomous language.²⁰

Mr Watt, jeweller, was again placed at the bar, and Mr Templeton deposed, that on Friday evening last, he was going towards King-street, when he saw his assumed servant talking to Watt. He asked his servant if he knew to whom he was speaking? and told him to go home. Watt said, "Well swindler, what have you got to say, eh, Paddy the Bolter?" Witness replied, that "Carr of St. Andrew's Chapel, and Simpson of Newcastle, knew him well." Watt, with violent gesture, then said, "How's the bastard?" repeating the last expression very loudly. Witness replied, "How's the sailor's wh—e?" Watt then withdrew about a yard and a half, drew the blade from his sword-stick, and wounded witness in the chin. He was apparently preparing for a second thrust, when witness closed with him, and wrenched the sword from him. In the scuffle, both parties came against the paling, where Watt held the witness down as firmly as he could, and witness believes, would have torn his very eyes out if he could: The sword was in witness's hand at that time. Witness never touched the sword until he had been wounded with it. He believed his life was at the time in imminent danger. The prisoner's attorney declined cross-examining the witness at this stage of the proceedings. Witness believed, that the constable who was near them, might and ought to have interfered before he did. Dr. Savage deposed, that about half-past 7 o'clock on Wednesday evening, he went to Mr Templeton's house and found he had been wounded. On examining his face, he found a punctured wound penetrating the lower jaw, and several scratches about his face and hands. He applied dressing and prescribed medicine. The face was very much scratched, more particularly the integuments over the left eye. The prisoner was committed to take his trial for the assault.

5

Sydney Monitor
24 April 1839 p 2.
'Simpson' may refer
to David Simpson,
captain of the
Jane Goudie

When the trial itself took place on 5 July 1839, the military jury found James Holden Watt guilty of common assault. The next day, he was sentenced to a fine of £25. He paid the fine immediately and was discharged.²¹

Watt's troubles continued when his wife charged another neighbour, Mrs Poole, with assault by throwing stones at her. The magistrates dismissed the charge and Mrs Poole then had George Rogers, Watt's apprentice who said he witnessed the alleged assault, charged with perjury.²²

In January 1842, the Government reports unclaimed mail addressed to 'Mr Watts, jeweller'.²³ Watt had left the colony for Auckland, New Zealand, presumably to make a new and more peaceful life; 'James Holden Watt, jeweller' is listed on an Auckland jury list in 1842.²⁴ Later that year, 'James Watt, jeweller', of Shortland Crescent, Auckland, supplied 'a very handsome plate, around which was a splendid embossed border' and a suitable inscription for the coffin of the Governor, Captain William Hobson, who died on 10 September 1842.²⁵ Auckland directories record 'J.H. Watt', jeweller, in Shortland Crescent as late as 1864-66;²⁶ he died, aged 77, in 1876.²⁷

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David Kelly is a Melbourne lawyer and antique dealer who has published a number of articles on furniture and furniture makers in *Australiana* and in *Furniture History*.

Notes

- 1 Their joint notice appears in *Sydney Herald* 2 Sept 1841 p 3; *Australian* 4 Sept 1841; *Australasian Chronicle* 2 Sept 1841 p 3.
- 2 *Sydney Gazette* 3 Sept 1835 p 2; *Colonist* 3 Sept 1835 p 7; *Sydney Herald* 3 Sept 1835 p 2; *Australian* 4 Sept 1835 p 2.
- 3 Nothing turns on the unusual spelling of Lenehan's name. There are several variations.
- 4 See SRNSW: Colonial Secretary; Main Series of Letters Received 1826-1982; [4/2421.2]; 38/1292. The list actually appears to refer to Seneghan, not Lenehan. If so, the name is an error: see text below.
- 5 K Fahy, 'Andrew Lenehan, Cabinet-maker (1815-1886)', *Descent*, vol 6 part 1, 1972, p 26; K Fahy, C Simpson & A Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney, 1985, p 51; K Fahy & A Simpson, *Australian Furniture, Pictorial History and Dictionary 1788-1938*, Casuarina Press, Sydney, 1998, p 82; M Reymond, 'John Clarke Jnr, Andrew Lenehan and James Templeton, Cabinet Makers of Castlereagh St, Sydney', *Australiana*, vol 30 no 2, May 2008, p 27.
- 6 K Fahy, *Descent*, vol 6 part 1, 1972, p 26; F, S & S, p 51.
- 7 *Sydney Monitor* 19 Sept 1835 p 3.
- 8 It is simply not credible that, in less than three weeks after his arrival, he had both set up business in Sydney and made the extensive range of furniture mentioned in his advertisement.
- 9 *Sydney Herald* 3 Sept 1835 p 2.
- 10 SRNSW: Colonial Secretary; Main Series of Letters Received 1826-1982; [4/2421.2]; 38/1292.
- 11 Templeton later explained to the Colonial Secretary that Lenehan's indentures had been completed before the assignment was made. There was no breach of the assignment rules.
- 12 Andrew Lenehan had married Susanna Templeton, daughter of William Templeton, manufacturer, of Dublin, and Sarah, née Greville in 1840, when she was aged 26. She died in 1881, aged 66, leaving three males and three females living, with one male deceased (BDM NSW 6428/1881).
- 13 *Sydney Monitor* 14 June 1837 p 2.
- 14 *Sydney Monitor* 11 June 1838 p 3.
- 15 *Colonist* 16 Jan 1839 p 4.
- 16 *Australian* 15 Jan 1839 p 2.
- 17 The reference to 'the sailor's whore' (*Sydney Monitor* 24 April 1839 p 2) appears to impute sexual misconduct by Watt, his wife or both on board the *Jane Goudie*.
- 18 *Colonist* 16 Jan 1839 p 4.
- 19 *Sydney Gazette* 23 April 1839 p 2.
- 20 *Sydney Monitor* 24 April 1839 p 2.
- 21 *Sydney Gazette* 9 July 1839 p 3.
- 22 *Sydney Gazette* 13 Aug 1839 p 2.
- 23 *Australasian Chronicle* 21 Jan 1842 p 4.
- 24 <http://www.reocities.com/Heartland/Park/7572/akjury42.txt>, accessed 1 June 2011
- 25 *SMH* 26 Oct 1842, p 4, reporting from the *Auckland Times*.
- 26 W. Shepherd, *Gold and Silver Smithing in 19th and 20th century New Zealand*, p 200.
- 27 New Zealand BDM 1876/628.

Flora Landells,

the Maylands School of Art and other students

Dorothy Erickson continues her series on Western Australian artists, revealing the work of students of Perth art teacher Flora Landells and their 1931 'Exhibition of Watercolours and Hand Painted China'.

DOROTHY ERICKSON

One of the best known of Perth's private art schools in the first half of the 20th century was the Maylands School of Art run by Flora Landells née Le Cornu (1888–1981) from her home studio at 34 10th Avenue Maylands (plates 1–3, 10–13). Here from about 1925 she taught painting in oils and watercolour, pottery and china painting.¹

Flora, who had arrived in Western Australia from South Australia with her parents in 1896, taught in other locations as well. She had enrolled at the Perth Technical School of Art under James W. R. Linton from 1903 and when



1



2

1
Flora Llandells
(1888–1981) in
the 1940s

2
Flora Llandells
(1888–1981),
landscape plate
1917. State
Art Collection,
Art Gallery of
Western Australia



3



4

the family left to go farming in 1906 she stayed in town earning her living by teaching art – mainly drawing, painting and design. She started with private students in Guildford until she was asked in 1909 to set up the art classes at Midland Junction Technical School and at the newly-opened Methodist Ladies College in Claremont.

Students at Midland included Jock Campbell, later Superintendent of Art Education in Western Australia, and Muriel Southern, who was later a painter and teacher who also helped her mother with an arts and crafts depot in Hay Street above the Book Lover's Library exhibition space. Other students included china painters Bertha Mechenstock (later Mrs Lange of Pingelly 1894–1970), Jean E. Watt (later Mrs Witham) and Mrs Whimpey (**plate 4**).

Misses Reynolds, Talbot, Bowen, Jacques, Lucas, McKellar, Wilsmore, Nolan, Berkhead, Brown, Dobson, Rita Gardiner and Mr Wilson passed their examinations, but there were undoubtedly other students who did not sit for the exams. Flora's classes at Midland continued until the social mores of the Great Depression caused her to resign in 1930; it was not considered appropriate for a married woman to hold a position that a man could use to feed a whole family – she was taking the food out of the mouths of babes!

Her classes at MLC continued however, and covered all the primary school students, some secondary students and those with talent who took special art classes after school. Her classes continued until 1950 when she



5

retired. A number of Flora's Methodist Ladies College students continued their art lessons at the Maylands School of Art once they had completed their secondary schooling. Among the students was Ethel Gordon (later Mrs Cyril Peet 1905–1988) (**plate 5**), who had been a student at MLC in 1917–19 and exhibited with Flora in 1931 in the Industries Hall in Barrack Street in Perth, as did Olwyn 'Bobbie' Munt (later Mrs Sanders 1906–1996) (**plate 6**) and Isla McLaren. Oenwen Joan Robison, known as Joan (later Mrs Gracey b.1924) (**plates 7, 9**) was another student at both venues. To take china painting you had to be 12 years old and to my chagrin I was too young when Flora retired.

Flora probably began china painting about 1911 when she was preparing for her marriage to engineer and industrial chemist Reginald Landells in 1913. That year Miss Lottie Fanning (1896–1946), who had recently arrived from Victoria, showed an extensive display of china painting at an exhibition held by the WA Society of Arts, of which Flora was an exhibiting member.

3
Flora Llandells (1888–1981), early jug painted with Qualup Bells. Family collection

4
Mrs Whimpey, cream jug painted with donkey orchids in 1921. Collection John Thomson

5
Ethel Gordon (Mrs Peet) (1905–1988) Geraldton wax 1920s. Collection Dorothy Erickson



6

6
Olwyn 'Bobbie'
Munt (1906–1996)
Leschenaultia c.1931.
George collection



7

7
Oenwen Joan Robison
(Mrs Gracey, 1924–), pin
dish 1940s. Collection
John Thomson

The reviewer for the *Western Mail* wrote:

Miss Lottie Fanning has the painted china section entirely to herself, and her work is a credit to the State, as well as to the artist hand responsible for the work of designing and painting. A more pleasing dessert service than that represented by three pieces could hardly be desired. The plate beautified by pink carnations is a picture in itself; and the salad bowls, cups and saucers, plates and plaques are hardly less successful. The work is highly finished in every particular.²

8
Flora Landells
(1888–1981), plate with
Scaevola design 1921.
George collection

9
Oenwen Joan Robison
(Mrs Gracey, 1924–),
plate 1958.
George collection



9

None has been located. She had probably been a student of May Creeth.

The well-credentialed Misses Creeth also exhibited china painting, which they taught in their studio in St Georges Terrace. Although there is nothing in writing to confirm that Flora learnt from Helen and May Creeth, who had trained at the South Kensington Art Schools (now Royal College of Art) in London, she probably did, as the Misses Creeth fired her china painting until the 1920s, when Flora imported her own kiln from America.³

1931 was a sad turning point in art in Western Australia. This was the year when the Technical School was officially obliged to end all fine art classes and concentrate on commercial courses. Fine art was not taught



8



10

10
Flora Landells (1888–1981) *Tall Timbers*, watercolour. Collection Methodist Ladies College, Perth



again until the mid 1950s. It was the depths of the Great Depression; J. W. R Linton was retired early, and the graphic designer A. B. Webb became art master. Emphasis everywhere was on the commercial applications of art.

Flora, newly retrenched from the Midland Technical School, organised an exhibition of her own and her students' work in the Industries Hall in Barrack Street, Perth (plate 14). The Minister for Industry, J. Scadden opened the 1931 'Exhibition of Watercolours and Hand Painted China'. Part of the review published in one of the daily papers under 'An Admirable Exhibition' read:

Mrs Landells has ample grounds for congratulation on the very choice specimens of ceramics exhibited by herself and pupils of the Maylands School of Arts [sic]. Some of the lustre ware shown is especially beautiful both in colouring and design and the results go to prove what infinite patience must have been expended in their production. All manner of china-ware of a highly decorative description, ranging from epergnes and graceful vases to plates and baskets and dishes hand painted with fruit and flowers, with foliage and birds and other designs far too numerous to specify: tea services and coffee-sets, ash-trays, jugs, and plaques designed and painted for use as brooches, and other small articles of personal ornamentation may all be seen so arranged so that

one might say almost at a glance the general effect of the exhibitor's work is impressed upon the onlooker. A large show-case entirely filled with specimens of the work of N. M. Lightfoot is to be seen in the entrance lobby of the building; but unlike the majority of the exhibits, these pieces are unpriced and for exhibition purposes alone.⁴

Flora exhibited 59 watercolour paintings, including tall timber (Karri) paintings similar to that owned by the Methodist Ladies College (plate 10). One of Flora's china pieces, which may have been exhibited here, is a lustre vase painted with arum lilies still owned by a family member (plate 11). Only a few pieces of Nellie Lightfoot's work are known but as she did not sell her work it is possible that earlier pieces

- 11 Flora Landells (1888–1981) Arum lilies lustre vase c.1930. Family collection
- 12 Flora Landells (1888–1981) cream jug with donkey orchid design 1920s. Family collection
- 13 Flora Landells (1888–1981) brooch painted with red Leschenaultia. George collection
- 14 Catalogue of the 1931 exhibition

WATER COLOURS by Flora Landells		
1	Sorrento, Victoria	Two and a half Guineas
2	The Bark Hut	Four ..
3	The Estuary, Mandurah	Four ..
4	Kalamunda	Two Guineas
5	North Beach	Free ..
6	A Rocky Coast	Four ..
7	Big Timber	Two ..
8	Low Tide	Two ..
9	The Old Salt-house	Four ..
10	In the Hills	Two ..
11	The Bend in the Road	Two ..
12	The Bar, Nornalup	Two ..
13	Morning Scree at Nornalup	Free ..
14	Rocky Pool, National Park	Two ..
15	April Morning, Yallingup	Three ..
16	A Fishing Village	Three ..
17	Torpedo Rocks, Yallingup	Two ..
18	The Gardens, Adelaide	Four ..
19	The Boat-builder	Four ..
20	Coast Hills, Nornalup	Four ..
21	At Lorne, Victoria	Three ..
22	Green Bay, Port Elliot	Free ..
23	The Blackwood River	Two ..
24	A Grey Day, Albany	Two ..
25	A Summer Morning	Two ..
26	"Corolin"	Two ..
27	Salt Lake, Wagon	Two ..
28	Camping	Four ..
29	Afterglow, Nornalup	Two ..
30	Spring Gairness	Two ..
31	Hovea	Two and a half Guineas
32	The Cliff Track	Two Guineas
33	A Bush Track	Two ..
34	Thompson's Bay, Rottnest	Free ..
35	Fishing Boats	Two ..
36	The Old Mill, West Murray	Two ..
37	Bush Flowers	Two ..
38	The Blue Hole	Three ..
39	Government House Lake, Rottnest	One and a half Guineas

HAND PAINTED CHINA		
40	Sunset	One Guinea
41	Portland, Victoria	One ..
42	Ocean Sentinels	One ..
43	Evening	One ..
44	Christmas Trees	Four ..
45	Lesmurdy	One ..
46	A Passing Cloud	One ..
47	Springtime	One ..
48	When Shadows Fall	One ..
49	Porpoise Bay, Rottnest	One and a half Guineas
50	Camping Ground, Mandurah	Two Guineas
51	A Windswept Shore	Two ..
52	Green Seas	Three ..
53	A Misty Morning	Four ..
54	The Old Gateway, Rottnest	Two ..
55	Forest Giants	Two ..
56	The Swamp	Two and a half Guineas
57	Evening Light, Nornalup	Two Guineas
58	The Settlement, Rottnest	Two ..
59	Golden Glow	Seven ..

A. R. S. Doster "S.M."



15



16



17

15-17

Nellie Lightfoot (c.1890–1952), pin dishes painted in the 1920s with motifs of Geraldton wax and Leschenaultia. George collection and John Thomson collection

18

Ethel Gordon, lustre vase c.1931. Collection Dorothy Erickson

19

Isla McLaren, clematis plate painted on Victoria porcelain Czecho-Slovakia c.1931. Collection John Thomson



18



19

illustrated here were shown in the exhibition (**plates 15-17**). Nellie née Preston (c.1890–1952) married a surveyor, and took up china painting to fill in the long hours when he was away on expeditions.

Student and good friend Ethel Gordon did not sign her work but two pieces she painted are known by their provenance. They were given to her former classmate Doris Erickson and are now in my own collection. One is a lovely little lustre vase festooned with abstract fruit that was possibly exhibited at this time (**plate 18**). Ethel had been a student at MLC and then continued at the Maylands School of Art. She married real estate developer Cyril Peet about 1936. They had two daughters and a son, a busy social life and travelled frequently so little was done after her marriage.

Isla McLaren, who was an old MLC girl and lived near Flora in Bassendean, may have exhibited a plate painted with clematis (**plate 19**). The hyphenated Czecho-Slovakia on the verso dates the plate in the correct period.

Edith Rebecca Trunbull 'Edie' Darton (1888–1981), later a teacher of china painting, exhibited a beautiful lustre compote dish (**plate 20**). Darton, who was born in Victoria, had studied art there and married. Her husband was killed soon after in a riding accident and she came to join her sister Ellen Hodgson in Western Australia about 1924. In 1936 she took over the YWCA china painting classes after Lottie Lapsley (Mrs Irving, 1890–1936) the previous teacher died. Darton lived with her sister in 8th Avenue Maylands, Kirkamill Terrace and in East Street, Maylands. Her niece was the china painter Mattie Hodgson.



20



21



22



Mary Ann Craigie's Nuytsia teapot and flannel flower sugar bowl were also probably part of this exhibition (**plates 21–22**). They are dated 1931 on the verso. Mrs Craigie (1865–1947) was a painter who portrayed the wildflowers naturalistically (**plates 23–24**). However she placed them asymmetrically with a swirl of orange Nuytsia flowers or a trail of snowy clematis draped over the ceramic. Mrs Craigie and her husband Alexander lived in Victoria Park.

We do not know what Grace Nicholls (1909–1982) exhibited but a bowl from about this period, in a private collection in Perth, is painted with nasturtiums and could have been a contender (**plate 25**). Nicholls had been born in Tasmania but raised on a farm in Western Australia. She also exhibited with the WA Women's Society of Fine Arts and Crafts. Her

subjects were usually wildflowers, birds and local scenes. In a review of the annual exhibition in 1944 the reviewer wrote 'There is not so much china painting as usual but two lovely examples are a plate by Mrs G. A. Nicholls and a bowl by E. Cotton.'⁵ She lived and taught china painting in her home in Adelaide Terrace, Perth, and also taught at Fremantle Technical College after WWII. Her work has gone to a number of places overseas.

Miss Emma Cotton (b. c.1900) was a student at Perth Technical School under J. W. R. Linton (**plates 26–27**). She was a member of the West Australian Society of Arts, formed in 1896, from 1920–44, exhibiting a batik shawl, watercolours of hovea, kangaroo paws, templetonia and donkey orchids and four pieces of china painting in 1927. A critic wrote of the

20
Edie Darton (1888–1981),
lustreware compote c.1931
discussed in the review

21–22
May Craigie (1865–1947),
teapot and sugar basin
featuring Nuytsia floribunda
and Clematis, 1931.
Collection John Thomson

23
May Craigie (1865–1947),
Sturt's desert pea, 1931.
George collection

24
May Cragie (1865–1947),
Leschenaultia plate, 1930.
George collection



23





25



26



27

25
Grace Nicholls (1909–1982), Nasturtium plate on Victoria porcelain Czecho-Slovakia, c.1931. Collection John Thomson

26
Emma Cotton (c.1900–?), vase painted with wild ducks, on Victoria porcelain Czecho-Slovakia, 1929. Collection John Thomson

27
Emma Cotton (c.1900–?), small bowl featuring a scene 'After H. Herbert', on Victoria porcelain Czecho-Slovakia, 1929. Collection John Thomson

exhibition, 'Although rather crowded, the display of china was good and practically all the artists chose flowers or birds as their motifs.'⁶ In the 1928 annual exhibition, Cotton exhibited figure studies in charcoal, two brooches and two dishes with china painting of roses and waratahs. In 1931, she was one of the exhibitors of china painting in the exhibition Flora organised in the Industries Hall in Perth. She also exhibited with the WA Women's Society of Fine Arts and Crafts in 1944, 1945 and 1947.

Constance Mary Barrett (Mrs S. Cliff Stevenson 1915–1975), who later had a ceramic studio in Cottesloe and taught art at Methodist Ladies College, was another exhibitor. Connie had been a student at MLC and studied art at Perth Technical School under J. W. R. Linton and A. B. Webb. After graduation she shared a studio in Howard Street with the sculptor Karin Tulloch. She was an accomplished art-leatherworker, a subject she taught at the WA Women's Society of Fine Arts and Crafts with whom she exhibited in 1937. A piece of her leatherwork was presented to Queen Elizabeth II.

Daisy Doric McGilvray (known as Maxine, 1896–1996) was one of the exhibitors in 1931 and could have exhibited a plate featuring a view of early Brisbane (plate 29).

Martha Muriel 'Mattie' Hodgson (1909–1998), a niece of Edie Darton, had studied at Perth Technical School under J. W. R. Linton and the graphic designer A. B. Webb. After graduation she is reputed to have studied overseas, ran a photographic studio in Perth and exhibited with the WA Society of Arts. She married the Reverend Bateman in 1959. I have not been able to trace an example of her work.

Olwyn Ethel Munt, known as Bobbie (Mrs Sanders 1906–1996) also exhibited in 1931, as possibly did her mother Ethel Angel Munt (1870–1949) who was also a china painter (plate 30). They lived in Dean Street, Claremont opposite Methodist Ladies College. Ethel Munt née Miller had been born in Adelaide in 1870 and had her initial art training under James Ashton. She married in 1897 and moved to the goldfields of Western Australia where her husband worked for the Public Works Department; he became under secretary for Public Works.

The other exhibitors were Elsie Birkhead, B. Bridgwood, Daisy Jenkinson, Pearl McGovern, Ruby McGovern and Lil Meyer about whom no more is yet known and no images of their work have been located.

These few students however give a snapshot of china painting in the middle decades of the 20th century in Western Australia. Better known students of Flora at a later period included china painter Amy Harvey⁷ (Mrs Peirl 1899-1991) (plate 31) and china painter and sculptor Marina Philomena Shaw (Mrs Flynn 1903–1996) (plate 32) who will be covered in a forthcoming article, and painter and teacher Iris Francis (1913–2004).

References

- A considerable portion of information on the artists was graciously supplied by John Thomson, whose collection features prominently in the illustrations.
- D. Morrow, M. Sedgely & A. Walsh, *The W.A. Women's Society of Fine Arts and Crafts: It's Time to Remember: 1835 – 1978*, Perth, WSFA&C, 1979
- Dorothy Erickson, Research files for a dictionary of artists, architects, artisans, designers and manufacturers in Western Australia 1829–1959

Dr Dorothy Erickson is a Perth-based historian and author as well as an internationally renowned jeweller. Her latest book is *Gold and silversmithing in Western Australia: a history* UWA Publishing, 2010.

Notes

- 1 D. Erickson, 'A legend in her lifetime: Flora Landells, painter and potter' *Australiana* vol 31 no 4, Nov 2009 pp 4–10.
- 2 *Western Mail* 18 Nov 1911 p 50.
- 3 D. Erickson, 'Enterprising women studio artists: the Misses Creeth' *Australiana* vol 32 no 4, Nov 2010 pp 14–21.
- 4 *West Australian* 10 Dec 1931 p 17. For a list of exhibitors, see *West Australian* 18 Dec 1931 p 9.
- 5 *West Australian* 7 Sept 1944 p 7.
- 6 *West Australian* 16 Dec 1927 p 23.
- 7 D. Erickson, 'Amy Harvey, Western Australian china painter', *Australiana* vol 26 no 2 May 2004, pp 36-37



28



29

28
Connie Stevenson née Barratt (1915–1975), Kangaroo paw bowl, 1945 on Johnson Bros china. Collection John Thomson

29
Maxine McGilvray (1896-1996), plate painted with a scene 'Brisbane 1852'. Collection John Thomson

30
Ethel Angel Munt (1870–1949) Scarlet runner on an Arzberg porcelain dish c.1930. Collection John Thomson

31
Amy Harvey, vase painted with persimmon leaves 1935. Collection John Thomson

32
Marina Shaw, Ibis vase 1927, Family collection



30



31



32

Goldfields jewellery

The Queensland Art Gallery has just bought a collection of goldfields jewellery (largely brooches) from Josef Lebovic, the well-known dealer in prints, photographs, graphics and sundry works on paper. Lebovic put the collection together by attending the smaller Sydney auction houses through the 1970s and early 1980s, before the fervour for all things colonial in the years preceding the 1988 Bicentenary escalated prices.

GLENN R COOKE

While people may think that curators busy themselves ferreting through house sales and auctions scoring desirable items for their collections *à la Bargain Hunt*, this is very rarely the case. In real life the flexibility to acquire in this manner is simply not there, as we need prior approval before spending even small amounts of money. But when attractive groups are put together, we leap at the chance and take advantage of others' leg-work. Even here we must conform with the Queensland Art Gallery's *Acquisitions 2009–2014 development plan*, which states that the Gallery will collect 'colonial and late-19th-century works of art, including works on paper'.

Although the plan makes no specific mention of goldfields jewellery, the Gallery already



1

Hogarth, Erichsen & Co. (attributed), manufacturer, Sydney, 1854-1861; Julius HOGARTH (Denmark 1820 – Australia 1879) and Conrad ERICHSEN (Norway c. 1825 – Australia 1903), *Archer mourning brooch*, c.1860. Matt gold with oval section (containing hair), embroidered over silk with seed pearls, chain and pin, 5.8 x 5.6 x 1.3 cm. Collection Queensland Art Gallery, gift of Mrs Alison Forster 1990
Acc. no. 1990.466

possesses two important pieces of Australian colonial jewellery. One, the *Archer mourning brooch* provides a specific link as it incorporates a small specimen nugget from the Archer family property at Gracemere, Rockhampton (**plate 1**). Thus a collections policy provides guidelines for acquisitions and also offers flexibility to acquire such a focussed group when opportunities arise.

Goldfields jewellery of the 19th and early 20th century, which incorporates mining motifs such as picks, shovels and windlasses, seems to be an Australian innovation.¹ The *Sydney Morning Herald* records goldfields jewellery being made as early as March 1853 in the Sydney workshop of Adolphus Blau:²

THE PROGRESS OF ART— We were much gratified yesterday by calling in at the shop of Messrs. A. Blau & Co., goldsmiths and jewellers, George-street, where we were permitted to inspect the most beautiful and artistic specimens of gold work which we have hitherto seen in this colony. It consists of a suite of ladies' ornaments, comprising a splendid armet, brooch, and pendants for the ears. The design of the whole is derived from the gold diggings of Australia... The brooch represents a digger rocking his cradle... The earrings represent travelling diggers, one with a pick over his shoulder, the other with a shovel.

The earliest extant examples of these goldfields brooches, such as the Austin brooch in the collection of the Powerhouse Museum, Sydney,³ are dated from the mid 1850s. These early items, such as the many gifts of gold jewellery presented to the visiting performer Lola Montez in 1855–6,⁴ were quite massive and most, but not all, were melted down when smaller brooches began to be favoured in the following decades, or sold during the depression of the 1890s.

The next phase of gold mining jewellery followed the discoveries of gold late in the 19th century, particularly in the vast fields in Western Australia when the lighter style of crossed picks and shovels became popular. Most, such as this group of brooches (**plate 2**), are unmarked as they are the product of the nascent Australian jewellery manufacturing industry. Such jewellery frequently includes small nuggets of native gold or specimens of gold-bearing quartz to emphasise the direct mining connection.



This collection will provide an excellent focus for other acquisitions that extend the story of the discoveries of gold in Australia, from the earlier period to items from Western Australia emblazoned with the name of the mine. Even more desirable for us are the considerably rarer examples made in Queensland, such as the brooches by the Brisbane jewellers Goldsmiths' Hall Co or David Lyall of Charters Towers, both of which are illustrated in the 1992 publication *Australian Jewellers, Gold & Silversmiths — Makers & Marks*.⁵

Glenn R Cooke is Research Curator, Queensland heritage at the Queensland Art Gallery, South Brisbane.

Notes

- 1 Dr Linda Young 'The Digger Brooch: an Australian Original', http://nma.gov.au/shared/libraries/attachments/friends/archive/the_digger_brooch_an_australian_original/files/17968/Digger_brooch_rf.pdf (downloaded 27 May 2011). The very few goldfields brooches produced in South Africa probably reflect the inspiration of the Australian examples, as Australian miners also worked those fields.
- 2 *SMH* 8 Mar 1853 p 2.
- 3 Powerhouse Museum A4478; Eva Czernis-Ryl, *Brilliant*, pl 12.
- 4 P. Hundley & J. Wade, 'Gold Rush drama, on stage and off' *Australiana* vol 29 no 2 Feb 2007, pp 5-11.
- 5 K. Cavill, G. Cocks and J. Grace, *Australian Jewellers, Gold & Silversmiths — Makers & Marks*, CCG Gold, Roseville NSW 1992, pp 107f, 163.

2
Unknown jewellers, Australia, *Collection of 12 goldfields brooches, one pendant and one stick-pin* c. 1880–1915. Gold, gold nuggets, quartz and garnet, 14 items, 6.5 cm (maximum width, each). Collection Queensland Art Gallery, purchased 2011 with funds from Margaret Mittelheuser AM and Cathryn Mittelheuser AM, through the Queensland Art Gallery Foundation

The 1962

Australiana exhibition at Hunter's Hill

Hunter's Hill resident Miriam Hamilton recalls a pioneering Australiana exhibition held in Sydney almost 50 years ago. It came exactly 100 years after the first Australian furniture was shown in Britain at London's International Exhibition of 1862.

MIRIAM HAMILTON

WITH ASSISTANCE FROM JANE KELSO

In May 2010, *Australiana* magazine ran the first part of Dr Jim Bertouch's interview with our dear friend Kevin Fahy AM. Kevin mentions Del Agnew and Tinker Tailor Pty Ltd, together with their involvement with both *St Malo* and 'one of the first exhibitions of Australian antiques which was held in the Hunter's Hill Town Hall'. This exhibition was organised by the social committee of the Hunter's Hill Historical Society, of which Del was an active and energetic member.

The Hunter's Hill Historical Society was formed 50 years ago in 1961 in the wake of the

demolition of *St Malo*. The first function held by the social committee, of which I was inaugural convenor, was a 'Victorian Rout'. Del transformed the Town Hall into the *St Malo* drawing room in the 1880s, using some of the salvaged furnishings from the house itself, providing a marvellous setting for a parade of Victorian costume. Tinker Tailor catered the occasion.

The Municipality of Hunter's Hill held an historical exhibition from 17-30 March 1961 to celebrate its centenary. The following year, in June 1962, the social committee of the Hunter's Hill Historical Society organised the first of a planned series of morning tea parties and historic house inspection tours. Del arranged a display of 'Colonial bric-à-brac', including early Australian glassware and pottery, at *Carey Cottage*, 12 Ferry St, Hunter's Hill. This was a great success, and helped promote interest in our most ambitious project, the furniture exhibition in November 1962 referred to by Kevin. Intriguingly, I see from the minutes that we originally planned a treasure hunt, but this was deferred when my idea of an antique furniture display over several days at the Town Hall was adopted. I do not recall the treasure hunt actually being held!

It was described as an 'exhibition of Australian furniture which attracted little attention at the time but is of considerable importance in retrospect ... the first deliberate attempt to

1
'Carved wooden box made as a gift by a gardener on the property for Mrs. Edwin Rouse, Rouse Hill Homestead. About 1860. Lent by Mr. & Mrs. Ian Hamilton, Hunter's Hill.' H 9 w 18 d 17 cm. The initials 'BR' stand for Bessie (Eliza Ann) Rouse



define and present an exhibition of Australian nineteenth-century furniture'.¹ Its catalogue lists over 100 pieces of furniture lent by both dealers and private individuals, including Kevin.

I remember the exhibition well and still have the catalogue – a wonderful array of Australianiana that might interest members today. The contents largely consisted of items of furniture, made from a range of Australian timbers – cedar, red gum, pine, Huon pine, Australian fig, kauri, walnut, Tasmanian and Victorian blackwood and Australian rosewood. One small octagonal 'tip-top table of 1840' had inlaid stars 'of different Australian woods – sandalwood, native tulip, forest oak, iron bark, myall, native honey-rodd, Blackbutt, She Oak, Kirketus, Blue Gum, Water Gum, Natural Rosewood, Peartree, Bean Tree and Native Beech'.

The provenance of most items was given, sometimes extending to describe the state in which they were found by their then owners – a c 1825 cedar sideboard 'found, painted ugly brown, in an old cottage in Newtown', or a Cobar copper jam pan retrieved from feeding cows in a Bathurst paddock. Some objects were once owned by noted names from Australian history: the c 1845 armchair of Hamilton Hume, Governor Philip Gidley King's wing chair (later acquired by Robert Campbell), Major Henry Colden Antill's boot hook, and an easel used by Conrad Martens, displayed with his 1836 pencil sketch *View of Wollondilly, Goulburn Plain*. Possibly the oldest exhibit was a small drop-side cedar table 'of unique design' made at Campbell's Wharf House in 1803.

Wardrobes, stools, kitchen safes, washstands, tea wagons, chests of drawers, kitchen dressers, a dumb waiter, spinning wheel and other pieces of furniture were supplemented by bed furnishings, lamps, Australian-made pottery and glass, hand-forged firedogs and harness racks, convict-made brass candlesticks, early photographs of Sydney, a pine showcase containing a collection of Australian birds and an early go-kart.

The dial on a clock with pine case, c 1850, featured a scene of the Hawkesbury. An 1825 long-case clock, the cedar case made by Whittaker of Parramatta, had a painting of the First Fleet on its face, and 'an old church probably St John's at Parramatta'. A 'Fine collection of Registered designs of Cast iron made in Australia' was displayed with the publication *Victorian Heritage* opened at pages showing some of the designs.



Some objects on display were more eclectic in nature, or at least described as such in the catalogue. An 1880s horsehair sofa was described as 'the type of Sofa installed in every dining room where the gentleman of the house retired after a heavy Sunday dinner and relaxed with a silk handkerchief over his face'. Two aspidistra stands made from branches were included for 'Curiosity value'. A c 1870 cedar egg cup was specially made for emu eggs, and a cedar ballot box was used in the first elections held in Parramatta.

Kevin himself lent a pair of hall chairs made in Sydney in the 1880s, probably from Moore's Labour Bazaar, which specialised in this type of chair, and an 1830s cedar corner cupboard. Believed to have been convict-made, it had been found, painted cream, in an old hotel at Campbelltown.

Del Agnew lent objects from her personal collection: an 1865 cedar couch with sabre legs and 'rolling pin ornamentation'; a four-paddle butter churn made by Cherry & Sons, Gisborne, Victoria; and a Wilcox & Gibb chain stitch machine with cedar case, the forerunner of the portable machine, which had often been taken on holiday trips to the Blue Mountains by its original owner. My family lent several pieces of furniture, two of which had a provenance to *Rouse Hill House* at Rouse Hill and *Meroogal* at Nowra.

The exhibition received good coverage in the local and metropolitan press, particularly the official opening by Mrs W C Wentworth. It attracted significant crowds and was extended by

2

'A Dressing Table – English Ash – probably made about 1870/1880 at a business conducted by Mr. James Lawson, manufacturer and importer, 249 George Street North, Sydney. Lent by Mrs. Ian Hamilton.' H 156.5 cm. The top left drawer has an ink stamp with Lawson's name and address

'Chair of Victorian Blackwood with rushes from the Druin Swamp. Made about 60 years ago in Druin, Gippsland, Victoria. Lent by Mrs. Ian Hamilton.' H 93 cm. A letter from the local council in Druin said that such chairs with woven rush seats were made by a man called 'Antonio' who sold the chairs for 2/6 and the armchairs for 4/6; the maker has since been identified as Antonio Debertolis of Drouin, and one is in the collection of the Powerhouse Museum³



demand. Photographs of selected objects were reproduced for the readers of *Woman's Day*.²

In his introduction to the catalogue the Society's President and Town Clerk Roy Stuckey wrote:

Our Society presents this Exhibition with a view to stimulating interest in our heritage of Colonial furniture. So much of it has already disappeared and it is possible that some of us may have some of it still in use, but not recognised for its historical value. If by comparison with our items displayed here more of the old furniture is salvaged, our object will be achieved. These, after all, are the antiques of tomorrow.

His last comment is interesting, given the sometimes elastic definition of terms such as 'vintage' and 'antique' today.

Some of the descriptions in the catalogue may appear naive or even inaccurate today. However it not only makes interesting reading, but also stands as a record of an early attempt to focus on colonial-made furniture and bring together like-minded individuals dedicated to their recognition and preservation.

Miriam Hamilton is a long-standing member of the Australiana Society and a descendant of the Rouse and Terry families of *Rouse Hill House* and the Thorburns of *Meroogal*. She has lived at Hunter's Hill for about 60 years.

Notes

- 1 Kevin Fahy, Christina Simpson & Andrew Simpson, *Nineteenth Century Australian Furniture*, David Ell Press, Sydney, 1985, p 11.
- 2 *Woman's Day*, 18 Dec 1962.
- 3 Terence Lane, 'Antonio Debertolis: an Austrian chairmaker in Gippsland,' *Gippsland Heritage Journal* 2000, no 24, pp 20-24.

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Black Swans of New South Wales, view on Reid's Mistake River, New South Wales and Kangaroos of New South Wales, view from Seven-Mile Hill near Newcastle, New South Wales

Two engravings by W. Preston being plates from **Captain James Wallis**, *Historical Account of the colony of New South Wales*, published by Rudolph Ackerman London, 1820.

Further details on our website \$5,000 (the pair) including GST.



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Achille Simonetti
(1838 - 1900)



Thomas Hussey Kelly, Sydney - 1884

Signed, inscribed and dated 1884
White marble bust standing on original plinth
Bust height: 80 cm, plinth: 110 cm

Achille Simonetti was one of Australia's leading sculptors and his works are now very rare. This portrait bust is of Thomas Hussey Kelly, one of Sydney's most prominent business men. His business interests included wool and mining. He was very active in all branches of the arts, and Tom Roberts painted his portrait. Kelly was Commodore of the Royal Sydney Yacht Squadron.

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The King Secretaire Campaign Bookcase, made in the Sydney Lumber Yard by Lawrence Butler in 1805.

Constructed of cedar, veneered with casuarina and strung with baleen.

Arguably the most important surviving documented item of Australian furniture.

It has remained in the King family by descent from construction to the present.

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Pre-1820 *silversmiths and allied tradesmen* in Australia

This revised list of tradesmen is a work in progress and an attempt to provide some sort of reference for those wanting to know who may have made silver items in Australia's early years. There is no suggestion it is complete and hopefully it will develop as a database.

JOLYON WARWICK JAMES

In the early years of the Australian colonies, there were no known or recorded specialised silversmithing workshops. Any production was largely *ad hoc*. This list is an indication of who, in the period up to 1820, might have been capable of undertaking work in silver if and when it was called for. It includes those with experience in any form of metal work, thus having a transfer capacity to silversmithing. Alternative spelling for names frequently occurred. Aliases, name changes and alternative names are also encountered

Sources

- 1 Jolyon Warwick James, 'Australian Silver and Silversmiths 1788-1815 – an approach', *Australiana* vol 11 no 4, November 1989, p 113.

Sources listed:

- John Cobley, *The Convicts 1788 - 1782*, Sydney 1965
- Mollie Gibson, *The Founders of Australia*, Sydney 1989
- T. Hanley & B James, *Collecting Australian Coins*, Sydney n.d.
- *NSW Musters* 1814 & 1822 (Mitchell Library)
- *NSW Census* 1828 (Mitchell Library)
- *Sydney Gazette* 1803 – 1820 (Mitchell Library)
- Selected shipping Indents (NSW state Archives)

2 Unrecorded indent – also listed in *1828 Census*.

3 <http://firstfleet.uow.edu.au/search.html>. The Charlotte medal (ANMM) is attributed to him.

No occupation recorded at his trial, and Barrett was the first man hanged in NSW, on 27 February 1788.

- 4 *Sydney Gazette* 23 & 30 October 1803 advertises work undertaken.
- 5 Indent of Batavia
- 6 Gale Glynn, 'Criminal proceedings involving silver and silversmiths', *Silver Society Journal* no 15, 2003, p 79.
- 7 Marjorie Tipping, *Convicts Unbound - the story of the Calcutta convicts and their settlement in Australia*, 1988.
- 8 *Sydney Gazette* 15 & 29 May 1803, 10 June 1804 advertises work undertaken. Advertises his departure 22 July 1804.
- 9 *Sydney Gazette* 9 October 1803 advertises work undertaken.
- 10 John Wade, 'Even Earlier Emu Eggs', *Australiana*, February 2011, vol 33 no 1

Note

n/c = not confirmed ie a person recorded as convicted and sentenced to transportation (presumably to Australia) but the carrying out of the sentence and arrival in Australia has not been confirmed.

Jolyon Warwick James is a silver consultant, historian and valuer, based in Australia. He is a member of the Federal Executive Committee of the Australian Antique and Art Dealers Association (AAADA), Australian representative and board member of CINOA, President of the NSW Chapter of AAADA, Chairman of the Australian Antique and Art Market Federation and a Freeman of the Worshipful Company of Goldsmiths.

NAME	DATE OF ARRIVAL	OCCUPATION IN UK (working as, in Australia)	SOURCE
1. Arnott (Arnet), Thomas	1803	Watchmaker	7
2. Austin, Henry	1806	Jeweller	1
3. Austin, John	1800	Engraver, jeweller/silversmith	1
4. Barrett, Thomas	1788	No trade noted (engraver?? D 1788)	3
5. Bayliss, John	1788	Silversmith	6
6. Bean, William	1803	Mathematical instrument maker	7
7. Butler, Thomas	1818	Jeweller	1
8. Clayton, Samuel	1816	Jeweller, engraver	1
9. Clement, William	1815	Jeweller	1
10. Cope, Sydney	?	No details	1
11. Davies (Davis), Joseph	1803	Watchmaker	1
12. Davis, Joseph	1803	Cutler	1
13. Davis, William	1800	Cutler	1
14. Downes, John	1794 n/c	Silversmith	6
15. Duff, William	1792	Silversmith (?)	1
16. Francis, Richard	1801 n/c	Jeweller	6
17. Fawkner (Faulkiner etc), John	1803	Metal refiner	7
18. Garrett (Garratt), Richard	1803	Spur-maker	7
19. Glass, John	1813	Spoonmaker (sawyer)	2
20. Goddard, Benjamin	1813	Watchmaker	1
21. Grove, James	1803	Die sinker and engraver	1,7
22. Hamilton, William	1811	???	?
23. Harbourn, William	1815	Watchmaker	1
24. Harley, Walter	1815	Silversmith	1
25. Henshall (Henschel), William	1802	Whitesmith, cutler, silversmith	1
26. Hinshaw (Henshall), John	1814	Silversmith, plater	1
27. Hogg, William	1788	Silversmith, (farmer)	1
28. Holmes, William	1797 n/c	Silversmith	6
29. Hopkins, Alexander	1803	Gun maker	
30. Jacobs, John	1816	Watchmaker	1
31. Jennens (Jennings), Joseph	1814	Silversmith, (publican)	1
32. Jones, Thomas	1813	Goldsmith	1
33. Josephson, Jacob	1818	Jeweller	1
34. Johnson, Thomas	1797	Watchmaker	1
35. Kidman, Richard	1803	Clockmaker	7
36. King, James	1818	Watchmaker	1
37. Lane, Henry	1802	Clock and clock case maker	1,9
38. Leach, William (John)	1803	Watchmaker	7
39. Levey, Joseph	1811	Watchmaker	1
40. Lockley, John	1788	Watchmaker, (farmer)	1
41. Lowe, Anthony	1803	Blacksmith	7
42. McNeill, James	1799	Buckle maker	1
43. Margetts, John	1803	Silversmith	6,7
44. Merrick, Charles	1810	Watchmaker	1
45. Meurant, Ferdinand	1800	Jeweller	1
46. Moreton, William	1790	(Watchmaker, goldsmith & jeweller)	1,8
47. Myers, David	1817	Watchmaker, jeweller	1
48. Noah, William	1797 n/c	Silversmith	6
49. Oatley, James	1815	Clock and watchmaker	1
50. Randall, Thomas	pre 1803	(Smith, brazier, tinwork)	4
51. Penny (Pinny, Pinney), John	1788	Jeweller (farmer)	1
52. Podio, Peter	1798 n/c	Silversmith	6
53. Pritchard, William	1815	Silversmith	1
54. Ralph, Robert	1791 n/c	Journeyman	6
55. Roberts, William	1811	Jeweller	1
56. Rotchfort (Rochford etc), James (Joseph)	1803	Blacksmith	7
57. Scully (Souly, Sully), William	1806	Jeweller, gold and silversmith	1
58. Sidaway (Sedway), Robert	1788	Watchcase maker (publican)	1
59. Slater, Sarah (Mary?)	1788	Watch-chain maker?	1
60. Slater, Thomas (++) several)	1813 ++	Various trades	10
61. Sly, John	1811	Engraver	1
62. Smith, George	1802 n/c	Silversmith	6
63. Smith, Hartley	1815	Watchmaker	1
64. Smith, William	1814	Goldsmith, Jeweller	1
65. Southcote, William	1819	Watchmaker	1
66. Spencer, William	1818	Silversmith	5
67. Storey, Thomas	1803	Whitesmith	7
68. Webb, Stephen	1818	Jeweller	5
69. Wolfell, Jno, Fred	1794 n/c	Goldsmith	6
70. Yates, James	1818	Silversmith and brazier	5

Brilliant postscript:

1850s mounted
emu eggs,
goldfields jewellery
and ... a goldfields cup.

Much of the new research published in *Brilliant: Australian gold and silver 1851-1900* was facilitated by Trove, the National Library of Australia's online resource of searchable, digitised Australian newspapers. This splendid resource is constantly expanding, but when *Brilliant* went to print last December, some newspapers such as Sydney's *Empire* were still awaiting inclusion. This happened earlier this year.





1-4
Silver and gold emu egg presentation cup, Hogarth, Erichsen & Co, 1857. Private collection, photos Marince Kojdanovski, Powerhouse Museum

EVA CZERNIS-RYL

At the time of writing *Brilliant*, and on the basis of comparison of digitised *Sydney Morning Herald* and available microfilm *Empire* copies, we assumed that most news relevant to the subject of the book – mostly in ‘colonial art manufacture’ and sport areas – was reported by both newspapers. This parallel reporting can now be confirmed, however some exceptions have been noticed on both sides. This includes an 1856 article in *Empire*, a particularly exciting find, as it relates to a key story in the book, that of mounted emu eggs and their astonishing popularity from the mid 1850s.¹

Mounted emu eggs

As we now know, convict silversmiths were already mounting shells of Australia’s most distinctive egg in silver in the 1820s when a pair of ‘plated emu eggs’ – ordered by Captain Crotty and made by the convict Thomas Slater – was presented to Governor Sir Ralph Darling ‘on his landing’² in Australia in 1825.³ While references are scarce, it has also been demonstrated that emu eggs continued to be mounted in silver in the pre-gold rush decades, at least in Sydney.⁴ No descriptions of these early pieces have surfaced, but they were most likely of simple design.

Brilliant brought to light the earliest known examples of the 1850s, when the new-found creativity, talent and skills of immigrant makers of gold-rush Sydney raised the genre to a new artistic level – from the first offerings from Brush & McDonnell in 1856, to the striking creations of 1857 from Hogarth, Erichsen & Co, to the most enthusiastic response of T E Rudd in 1857-8. The jewellery retailer Thomas Rudd not only relied on

the talents of his working jeweller L Harvey but also engaged ‘the best English houses’ to supply his emu egg trophies.⁵

The newly located *Empire* report of December 1856 reveals the existence of two ‘drinking cups’ made from emu eggs by Hogarth, Erichsen & Co which predate by some three months those recorded as their first in *Brilliant*. While this is only a minor adjustment to the current timeline, and does not challenge the leadership position of Brush & MacDonnell, this reference sheds new light on the origin of early designs and motifs that we associate with Sydney’s most creative Scandinavian partnership of 1854–61: the Danish goldsmith Julius Hogarth and his working partner, the Norwegian jeweller Conrad Erichsen. From 1856 they also worked with Augustus Kosvitz and other European-born watchmakers, jewellers and artists.

The designs of the two cups – clearly intended for presentation and display rather than for drinking – are much more sophisticated than the first pieces to emerge from Brush & MacDonnell, a simple gold-mounted emu-egg sugar bowl and a matching creamer made in July 1856 as a commission from Melbourne and bound for England.⁶ However they come closer to the firm’s breakthrough claret jug which was reported with great excitement in the press in November 1856, both in NSW and Victoria. The emu-egg body of this ‘remarkable and elegant piece of colonial workmanship... reflecting much credit on the designer Mr MacDonnell’ was supported on a silver tree with branches forming the handle, had a round foot chased with flowers and two small figures of emu in silver – one on the foot and one on the cover as a finial.⁷

When one month later, just before Christmas, Hogarth and Erichsen invited an *Empire* reporter to inspect their new work, he singled out for review ‘two handsome drinking cups made of emu eggs’ both with lively sculptural representations on their bases. One cup was supported by

the Australian cabbage tree ... of oxidised silver... around the base of the cup ... is a cluster of the leaves of the fig-tree wrought in gold ... Reclining, or rather stealthily creeping at the base of the tree is the figure of an aboriginal, armed with a boomerang; he appears anxious to conceal himself from an unsuspecting emu, which is quietly feeding

at the opposite side of the tree, and is in the very act of throwing the boomerang. The figure of the emu is in gold, and that of the aboriginal in oxidised silver; the contrast thus provided renders the effect altogether happy and strikingly illustrative of the emotions of hope ... near the base of the tree is a nugget of Australian gold imbedded in its quartzine matrix... resting on a circular terrene base of oxidised silver ... the lid of the cup ... is surmounted by the figure of an opossum wrought in gold.⁸

The 'fellow cup' was described as supported on the Australian fig tree also in silver with a silver snake wound around its trunk and a rich cluster of gold fig leaves below the emu-egg body. At the base of the tree were figures of an emu, kangaroo and an Aboriginal man ready to strike the snake. The brim of the cup was entwined with vines and the cover topped with a gold emu. Both cups had shells 'elegantly bound with little bands of oxidised silver which ... serve the double purpose of adding at the same time to the strength and beauty of the article.'

The *Empire* reporter highly praised the cups and in particular the fig tree motif:

'...nothing can be more natural than the representation of the fig tree – the fine broad leaf with the deep green tint and beautiful glossy surface is as like that which it is intended to represent as can anything in art be like its prototype in nature.

Perhaps this praise contributed to the reappearance of the gold-leafed, silver fig tree (Port Jackson fig or *Ficus rubiginosa*) in one of the three 'highly artistic' works – two covered cups and a claret jug – completed at Hogarth, Erichsen & Co in April 1857, as noted in *Brilliant*.⁹ The description of the first of these cups, with a sulphur-crested cockatoo finial and a seated Aboriginal hunter and an emu and kangaroo on the base, corresponds exactly with an extant cup, now in a private collection, which was later presented to Evelyn Meadows Gordon by his nephew Gordon Sandeman, a pastoralist from Queensland.¹⁰ Resurfacing recently in England, it is currently the only known surviving example of this fabulous group of recorded mid-1850s emu egg pieces; it is in fact the earliest known extant work of the genre (plates 1–4).



3



4

Among innovations evident in this cup are its unusual triform foot and presentation shields attached to the shell of the egg at the front and back. It might originally have stood on a 'colonial marble' pedestal as sported by its pair, a similar cup mounted entirely in gold and whose production was described as 'a labour of love to Mr Hogarth'.¹¹ In addition to similar figures on the base, this second cup featured a cabbage-tree palm (*Livistona australis*) with a cluster of leaves just below the egg, familiar metal strips around the egg body and cover and, like one of the 1856 cups, it had a miniature possum figure among ferns on the cover; the finely modelled figures of possums and seated Aboriginal men were to become Julius Hogarth's specialties. This cup was a special intercolonial order intended as a gift to Moses Melchior in Copenhagen from Melchior Brothers, Melbourne. Appropriate inscriptions, as well as the name of the makers, were engraved on three gold shields attached to the marble plinth.



5
Gold brooch with gold-mining motifs, c 1855. Collection Powerhouse Museum, photo Marinco Kojdanovski, Powerhouse Museum

Like the earlier emu egg claret jug by Brush & MacDonnell, Hogarth & Erichsen's first known emu egg cups were proudly displayed in their shop and received accolades from the local and intercolonial press. These two firms soon shared this attention with the jeweller and watchmaker Thomas Edward Rudd, who had fine emu egg vases and cups made by L Harvey and employed 'assistant workmen of English celebrity'.¹²

The gold jewellery from Hogarth, Erichsen & Co was frequently admired for including an extraordinarily wide range of native flora and fauna motifs, but as far as mounted emu eggs are concerned, and based on documented examples, it appears that Rudd initiated the use of eucalyptus trees, wild banana foliage, grass and tulip trees, waratahs and iguanas.¹³ Rudd's cups and vases imported from England – which were presumably made to his designs – also included dingos, swans, lyrebirds and Aboriginal figures with boomerangs and spears.

Together, these early Sydney makers developed a distinctive style exemplified by the vertically-mounted, sectioned emu egg supported by finely modelled, cast and chased native trees with naturalistic foliage and complemented by miniature figures among indigenous plants on the base and cover. As the next decade unfolded, the style would spectacularly spread and mutate across the Australian colonies.

Goldfields jewellery

In addition to a keen interest in early emu egg ornaments, *Empire* journalists tended to provide more detailed descriptions of articles of our interest than those offered by other newspapers. Thanks to their diligence, we are now also able to

establish that the Sydney jewellery firm of Alfred Lorking was among the first to make goldfields jewellery with figures of gold diggers (**plate 5**). We noted in *Brilliant* their wonderful three-piece parure made for presentation to Mrs Keith Stewart, the only daughter of Governor FitzRoy, by the ladies of New South Wales in December 1853. The *Sydney Morning Herald*, as well as three other newspapers, simply described it as consisting of 'a pair of massive bracelets, a large brooch and a ring in which are set three native pearls.'¹⁴

We learn from *The Empire* however that this large 'openwork brooch' made from 'pure Australian gold' had a 'centre-piece being a digger surrounded by his mining implements, and the extreme points being supplied by a circlet of vine leaves.'¹⁵ This information makes Alfred Lorking's brooch – and possibly the other pieces in the set – the second earliest recorded (and therefore dated) and attributed example of Australian goldfields jewellery. The earliest remains the parure – an openwork bracelet, brooch and pendant earrings – depicting various scenes from the goldfields and completed in the workshop of Adolphus Blau in Sydney in March 1853, by 'a party of German goldsmiths', identified in *Brilliant* as Hogarth and Erichsen.¹⁶ Unlike the marvellous Lola Montez goldfields brooch of 1855 made by an unknown maker for presentation in Melbourne, not one example of these earlier jewellery pieces appears to have survived.

The Camp Gold Cup

Finally, the subject of goldfields jewellery brings us to the Camp Cup, the only known 'goldfields cup', and one of a few 1850s Australian gold cups, unearthed while researching *Brilliant* but not included in the discussion. As John Hawkins reported in 1990,¹⁷ figures of gold miners with 'implements of their craft'¹⁸ featured on one of the earliest gold cups made in gold rush Australia: the Hargraves Testimonial supplied by Sydney jeweller and retailer Thomas Hale in April 1853.¹⁹ But no Australian cups of this period, either in gold or silver, were known until now with designs of goldfields scenes. This includes the two gold cups noted in *Brilliant*²⁰ which were presented to gold discoverers in Victoria: this colony's own Hargraves Testimonial of 1853 supplied by Henry Drew, and the two classical revival gold cups described as The Esmond and Hiscock Testimonial and sent by Richard Lamb from Sydney to Geelong in 1855. Valued at £180 each, the people of Geelong presented these on

silver salvers to James Esmond (who found gold at Clunes, Victoria, in June 1851) and Thomas Hiscock (who discovered gold in Ballarat in August 1851).

However, on 18 April 1854 'Mr Atkinson's horse' won in Bendigo the Camp Gold Cup trophy 'a beautiful cup, made of Bendigo gold, and manufactured at that place ... for that particular occasion'.²¹ Valued at 150 sovereigns,²² it was decorated – probably chased – with three views from 'the diggings': 'a horse-race, gold-digger at work, and their camping-place. Around the bottom are several small quartz nuggets. It is a creditable piece of workmanship...'. The maker of this unique trophy is unknown but it was displayed in the window of Samuel Davis & Co in Sydney's George Street in 1855.²³

Other Australian gold cups of that decade that have recently re-emerged include the Stewart and Grimes testimonials of 1854, both supplied by Henry Drew in Melbourne,²⁴ the £175 Napier Cup of 1855 made from Ballarat gold by James Finlay in Geelong and designed by a 'Mr Woolcot',²⁵ and the Moodie Testimonial made by an unidentified maker in 1858²⁶ 'in commemoration of Captain Robert Moodie's (of the steamship *City of Sydney*) successful voyage to Suez'.²⁷

We can only hope that some of these and other early recorded gold cups have survived and will come to light in the future. For now, I can confirm that the colonial jewellery from the Powerhouse Museum's collection is planned to form a significant part of a major jewellery exhibition in 2013. It is also envisaged that the Museum's gold and silver holdings will be returned to long-term display when the current revitalisation program has been completed.

Eva Czernis-Ryl gained an MA in Fine Arts from Nicolaus Copernicus University and worked at the National Museum in Poznan, Poland, before moving to Australia in 1982. She was a researcher on the decorative arts exhibitions created for the opening of the Powerhouse Museum, and was appointed a curator of decorative arts and design in 1988. She has since curated many exhibitions, written and lectured widely on aspects of decorative arts both in Australia and overseas as well as producing several publications on decorative metalwork, both historical and contemporary.

Notes

- 1 *Empire*, 23 Dec 1856, p.4
- 2 *Sydney Gazette* 18 April 1829, p 2; *Sydney Monitor* 15 Aug 1829, p 2.
- 3 Eva Czernis-Ryl (ed), *Brilliant. Australian gold and silver 1851-1900*, Powerhouse Publishing, 2011, p 28; Eva Czernis-Ryl, A century of gold and silver brilliance', *Powerline*, Summer (December) 2010, p 8; John Wade, 'Even earlier emu eggs', *Australiana*, vol 33 no 1, Feb 2011, pp 14-16.
- 4 *SMH* 28 Aug 1843 p 2; John Wade, 'Pigeon shooting', *Australiana*, vol 32 no 2, May 2010, p 19.
- 5 *Brilliant*, p. 28
- 6 The existence of the 1856 sugar bowl and milk jug was first noted by John Hawkins, 'Australian Goldsmiths' Work 1834-1950', *The World of Antiques & Art*, Dec 2000-June 2001, p 13. This reference was based on information published in *Freeman's Journal*, 2 Aug 1856. See also *Brilliant: Australian gold and silver 1851-1900* p 28; *Maitland Mercury*, 2 Aug 1856, p 4; *Argus*, 4 Aug 1856, p 4.
- 7 *Brilliant*, p 28; *SMH*, 22 Nov 1856, p 5; *Empire*, 22 Nov 1856, p 4
- 8 *Empire*, 23 Dec 1856, p.4
- 9 *Brilliant*, pl 42, p 28; *SMH* 1 April 1857 p 5; 9 April 1857 p 8
- 10 Gordon Sandeman was the Member for Wide Bay, Burnett and Maranoa (Qld) in the NSW Legislative Assembly in 1856-57.
- 11 *SMH* 1 April 1857 p 5; 9 April 1857, p 8.
- 12 *Empire*, 28 Nov 1857, p 8
- 13 *SMH* 8 Oct 1857, p 5; *Empire*, 9 Oct 1857, p 5; *Bell's Life in Sydney*, 10 Oct 1857, 3; *Moreton Bay Courier* (Brisbane), 24 Oct 1857, p 3; *Empire*, 13 Nov 1857, p 4
- 14 *Brilliant*, p 24 (pl 36) *SMH*, 17 Dec 1853, p 7; *Bell's Life in Sydney* 17 Dec 1853, p 2; *Illustrated Sydney News* 17 Dec 1853, p 3.
- 15 *Empire*, 16 Dec 1853, p 2.
- 16 *Brilliant*, p 19. The earliest recorded goldfields brooch by an unknown maker could be the gold brooch 'imitating a digger' reported stolen 'on the Parramatta Road' in July 1852: see *SMH*, 8 July 1852, p 3.
- 17 JB Hawkins, *Nineteenth Century Australian Silver*, Antique Collectors Club, 1990, vol 1, pp 106.
- 18 *Empire*, 2 April 1853, p.2.
- 19 *Brilliant*, p 24. Made from Victorian gold, the LaTrobe gold testimonial of 1854, which featured a gold digger with a pick and shovel, was made in England.
- 20 *Brilliant*, p 33; *The Courier*, 28 Nov 1853, p 2; *Argus* 16 May 1855, p 5; 5 June 1855, p 6
- 21 *SMH* 13 Feb 1855, p 5; *Colonial Times* (Hobart) 24 Feb 1855, p 2.
- 22 *Argus*, 7 April 1854, p 3.
- 23 *SMH* 13 Feb 1855, p 5; *Colonial Times* (Hobart) 24 Feb 1855, p 2.
- 24 *SMH* 1854, p 4; 8 Feb 1854, p 4.
- 25 *Argus*, 9 June 1855, p6; *Launceston Examiner*, 14 June 1855, p 2.
- 26 *Empire*, 10 Aug 1858, p 5.