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Alice Maud Baillie née Golley (Australia, 1884–1961), *Chiffonnier* bearing the date 1904, Wedge Island, Spencer Gulf, South Australia, Blackwood (*Acacia melanoxylon*) 142.0 x 104.0 x 38.0 cm. Private collection, photograph Art Gallery of South Australia

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W. J. Williams: art decorator of Ayers House, North Terrace, Adelaide



At a heritage conference in Adelaide in 2015, Dr Donald Ellsmore attributed the superb interior decoration at Adelaide's Ayers House and Gawler's Para Para in South Australia to the Sydney decorating firm of Lyon, Cottier & Co. and their employee Charles Gow, purely on speculation. Till now, his opinion has gone unchallenged. By looking at the surviving artworks and researching contemporary journals, catalogues, directories and newspapers, Dr Andrew Montana refutes this attribution and restores William Joseph Williams and his workmen as the artists responsible. He shows that South Australia had its own pool of talented decorators and did not need to rely on importing skilled workmen from Sydney or Melbourne.

ANDREW MONTANA

In August 1878, the now long-forgotten W. J. Williams (1851–1918) advertised himself as Sir Henry Ayers' decorator, in need of a "good brush hand" and a "painter's labourer" at Ayers' residence on North Terrace, Adelaide (**plate 1**).¹ Two years later, his prominent and frequently repeated display advertisement (**plate 2**) in the Adelaide press refers to:²

1.

W J Williams, Ayers' House dining room ceiling, 1878

W. J. Williams, Art Decorator. Ceiling and Wall Decoration of An Artistic Kind, In Richness, Colour, and Effect. Original in Design. Most Finished Workmanship.

Williams could not have imagined that in the 21st century, heritage conservationist Dr Donald Ellsmore would misattribute his splendid hand-painted and stencilled art decoration to Charles Gow, an employee in the mid-1870s of the prominent Sydney-based firm of Lyon, Cottier & Co.³

Lyon, Cottier & Co. certainly brought the Aesthetic Movement from Britain to Australia in 1873. However, Williams' decorations at Ayers House were created nearly six years after the Sydney firm's showroom opened "in the latest London style"⁴ and not between 1873 and

1874, as claimed in Dr Ellsmore's misattribution that also has Gow decorating the country mansion Para Para at Gawler in 1873.

Charles Gow worked with Lyon, Cottier & Co. between 1873 and 1876. He had left Melbourne for Sydney with Lyon on the steamer *City of Adelaide* in August 1873. He had not worked in South Australia prior to this and he did not afterwards.⁵ The report on Gow published in the English *Journal of Decorative Art* in 1891 does not reveal, as Ellsmore misquotes, that Gow "was returning to Adelaide – to where he had worked on behalf of Lyon Cottier and Co. in the 1870s",⁶ but states that Gow *intended* to go to Adelaide and join Cottier "and hoped to make good headway there".⁷ Cottier was not in Adelaide in late 1890 and 1891 and Gow never came to Australia again; he died in Scotland in 1892.

For the first time, this article conclusively establishes W. J. Williams as Ayers' decorator, refuting the attribution to Gow on the stylistic and evidential grounds laid out below, and overrides Ellsmore's broad assertion that:

It is not possible to believe that they [the decorations of Ayers House and Para Para] could have been the work of anyone else. No other decorator of comparable skill is known to have been working at that time in the Australian colonies.⁸

As well as highlighting Williams' work for Ayers, this article reveals some of his other decorating work in the context of South Australian patronage in private, commercial and public buildings, particularly during the late 1870s and early 1880s.

2.

Williams' display advertisement from the *Evening Journal* (Adelaide), 6 January 1881 p 4.

3.

W J Williams, Ayers' House dining room ceiling

4.

W J Williams, Ayers' House dining room ceiling

Stylistic analysis

From the visual evidence, Williams' style is very different to that of Lyon, Cottier & Co during the late 1870s. Williams' Grecian motifs (palmettes, meanders, rosettes etc) and the delicate illusionism of the flora and foliage he created by the subtle depth of shadows in the ballroom and formal dining room at Ayers House (plates 1, 3-7) differ from the Sydney firm's flat stylisation and the abstracted quality of their geometric and Grecian ornament from this period. This clear distinction is evident in Lyon, Cottier's contemporary surviving work at Government House, Sydney, created in 1879 (plate 8).

Further, Williams' arabesques and Grecian patterns characterise much of his surviving ornamental work in the ballroom and formal dining room at Ayers House. Generally, his decorative treatment is more concentrated and intricate in its overlay and repeats than Lyon, Cottier & Co.'s ornamental compositions.

Williams was painstaking in his attention to detail, including his imitation wood graining and "inlay" [stencilling], and it was family tradition, as reminisced through the memories of Sir Henry Ayers' last surviving child in

1928, that Williams "had to go on his back on a mattress supported on ladders for three days" to finish the painting of the Ayers family crest – three doves and an olive branch – still seen today on the high cornice in the formal dining room.⁹ Translated from the Latin it reads, "They flourish in the joyful air" (plate 5).

Patronage in South Australia

In the competitive business of painting and art decorating during the late 19th century, Williams had a period of recognition and success. But he has remained unknown in history. Indeed, Williams' decorations at Ayers House affirm that South Australia was as much awash with talent as other parts of Australia in this field of practical decorative art from the 1870s.

The colony's arts and industries were a source of great pride for leading South Australians including the Secretary of the colony's Chamber of Manufacturers, Septimus Vennder Pizey, who addressed the official party and audience at the Chamber's annual exhibition in Adelaide in 1876. Visiting the south east of the colony on official duties Pizey had been:

W. J. WILLIAMS,
ART DECORATOR.
CEILING AND WALL DECORATION OF AN ARTISTIC KIND,
IN RICHNESS, COLOUR, AND EFFECT.
ORIGINAL IN DESIGN. MOST FINISHED WORKMANSHIP.
Estimates given for all kinds of good House Painting.
Address---Freeman-street South. 6th 1881



struck with the magnificent decorations at a noble mansion where I was visiting, and I thought the work was of some artist from Melbourne engaged specially for the purpose, but on making enquiries of the proprietor, I was told that the work was of artisans in Narracoorte and the town ship of Mount Gambier (Applause).¹⁰

On the platform with His Honour Chief Justice Way for the opening ceremony of this Chamber of Manufacturers exhibition, Sir Henry Ayers applauded vigorously.

Williams in South Australia

An obituary of Williams in 1918 reveals that he arrived in South Australia in 1878 from England via the USA and that he was active in artistic circles:

To a wide circle of friends and admirers, the announcement of the death of Mr. W. J. Williams came as a sorrowful surprise. He was well-known as a decorator and designer of unusual skill. He was born in 1851 at Deal, England, and his early artistic training was obtained under Messrs. John Crase [Crace] & Sons, and the famous William Morris. He was engaged in the decoration of many noted English mansions and also of the Pompeii



Courts of the Crystal Palace. In 1872 he visited America, where, as a designer of wallpapers, his exceptional skill was much admired. However, at the end of six years he decided to come to South Australia, where he remained for the rest of his life. In addition to his reputation as a decorative artist he was considered an authority on art generally, and many had reason to be grateful for his sound criticism and advice.¹¹

5. W J Williams, Ayers' House dining room ceiling, Ayers family crest
6. W J Williams, Ayers' House ballroom ceiling
7. W J Williams, Ayers' House ballroom ceiling





8.

Lyon, Cottier & Co., State Drawing-Room ceiling (detail), Government House, Sydney, 1879, photograph by the author, courtesy of Government House, Sydney (2017)

Some details of this obituary need qualification. Williams' work at the Crystal Palace would have been refurbishment, as the Pompeian Court, Sydenham, London, was completed in 1854. It is unlikely that he trained with William Morris in London, but was inspired by Morris' work and example. Williams may have had some exposure in Adelaide prior to being patronised by Sir Henry Ayers (1821–97) from August 1878, but his record prior to his work for Ayers is sketchy, so Williams' surviving work at the North Terrace mansion of this seven-times Premier of South Australia becomes his debut in this new research.

Though his arrival in 1878 is unproven, it is corroborated by his advertisements. The nature of his business required hiring casual hands for current work that he was involved in. His first Adelaide newspaper advertisements appear on 7 August 1878, seeking "a good housepainter" for Sir Henry Ayers'

house.¹² This work may have occupied Williams for up to four months, as the next wanted advertisement is for "two good housepainters" at Seafield Tower House, Glenelg, in December.¹³

Williams is first listed in *Boothby's South Australian Directory* as a "decorative artist" in 1880, although in 1879 he had advertised in the press as an artist in decoration and stained glass for ecclesiastical and domestic purposes, who could repaint and decorate houses "in a superior manner".¹⁴ What work he received as a glass painter at this point remains unknown. His work for Ayers was extensive, as he was again at work in March 1879 for Ayers when he advertised himself as the decorator at Sir Henry Ayers' residence and needed a "good housepainter".¹⁵

Possessing refined and versatile skills as a decorator and colourist, Williams had been trained at the South Kensington schools in London.¹⁶ His knowledge of ornamental art was current and he would have known the principles of ornamental art published by Christopher Dresser as well as the theories and example of Owen Jones and the design work of William Morris and Morris's followers.¹⁷ He certainly knew Morris's work through the South Kensington School of Design and the South Kensington Museum; he was particularly drawn to Morris's decorative patterns for wallpapers and textiles.

Williams at Rigby's bookstore, Adelaide 1879

During the 1870s and into the 1880s many new buildings were erected in Adelaide, while the population of the colony swelled from 210,000 in 1875 to around 312,000 by 1885.¹⁸ New buildings were admired for being ornaments to the city, marking Adelaide's progress and growing prosperity.

Moving from the interior of residences to building facades, Williams' art decoration for the new shopfront of leading bookseller William C. Rigby on King William Street in 1879 is a case in point (**plate 9**). Highly praised by the press, his decorations for Rigby's shopfront were noted for Williams' use of primary into tertiary colours and his use of colour ratios and gradations to achieve striking and harmonious results. In gauging the projections and recessions of the motifs, typography and colours at a distance, the viewer also received a sense of visual repose and not gaudiness.¹⁹

Such was the theory; Williams' novel work for the shop was graphically bold and clearly an advertisement. As a follow-on from the Crystal Palace courts, which were created and installed for students of architecture and ornamental design to study and as an educative spectacle for the British public, Owen Jones laid out colour principles for decoration in his well-known *The Grammar of Ornament* (1856), the chromolithographic tome of historic ornament used extensively in art schools across Britain and later in the colonies. Artists and firms central to the South Kensington art and design schools advanced further theories on the use of tertiary and secondary tones and stylised ornaments, and these are evident in Williams' work for Ayers House and Rigby's shopfront. Williams' decoration and ornamental sign writing served to advertise both his own business and Rigby's bookstore in similar ways that his decorative work at Sir Henry Ayers' house served to affirm the taste, distinction and political aspirations for South Australia of its owner.

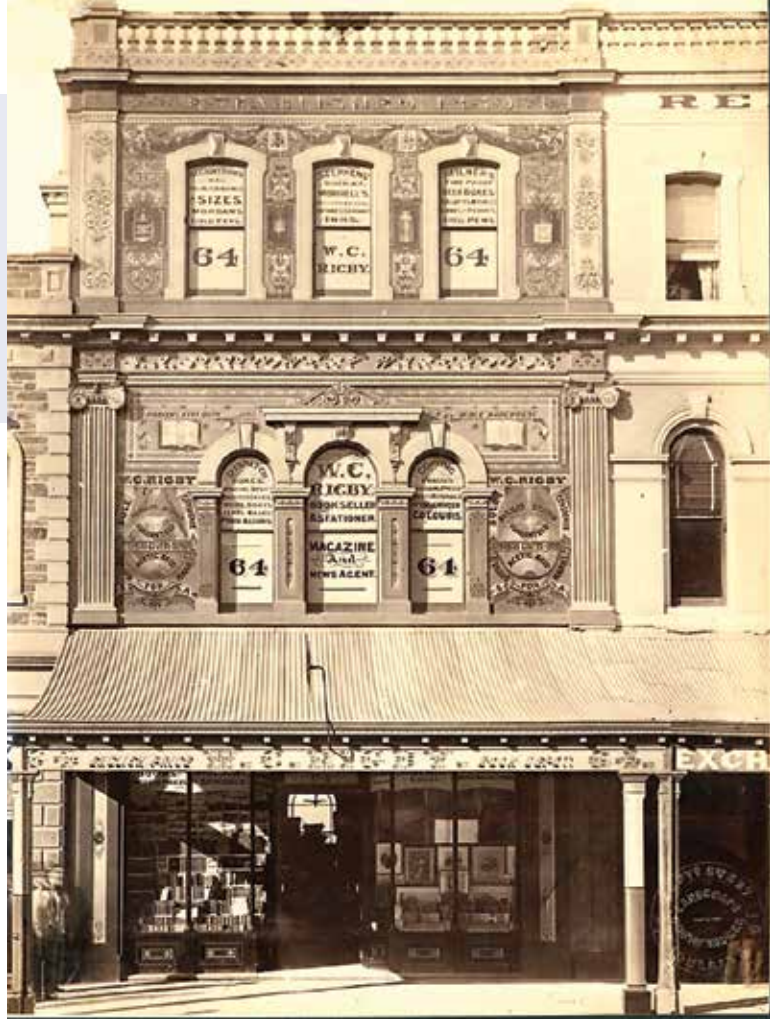
Another report on Williams' art decoration for Rigby's bookstore admired the verandah:

Painted in what is technically termed tertiary grounds, picked out in secondary lines and arabesque

9.

Photograph c 1880 of premises of W.C. Rigby, Bookseller & Stationer, King William Street, Adelaide, east side, showing the facade painted by W. J. Williams (1851–1918), 1879. Acre 108 Collection, B 10756 State Library of South Australia, photograph courtesy of the State Library of South Australia

ornament... The small panels on the pilasters are filled with arabesque ornaments enclosing advertising notices; the beads and mouldings are picked out with gold... The Cedar panels in the shop window are filled with imitation ivory and ebony. The front of the shop above the verandah is principally painted in secondary grounds with ornaments, globes, books and ornamental writing, tastefully designed and cleverly arranged... The whole of the interior of the building has been painted and decorated to match the outside.²⁰



Williams at Trew's South Australian Club Hotel 1879

Williams was also at work in 1879 decorating the interiors of Trew's South Australian Club Hotel, the converted and extended premises of the former Bank of South Australia on North Terrace. A contemporary reporter puffed that Trew's hotel:

will bear favourable comparison with the best establishments in the colonies, and probably would satisfy even those who have been accustomed to the palatial splendour of hotels in New York and San Francisco.²¹

Harmoniously decorated with wallpapers and hand-painted door panels and ceiling ornaments, the hotel featured a spacious dining room, which received the most attention by the press due to Williams' art decoration:²²

The dining-room is a large and beautiful apartment, ornamented with frescoes on the walls and ceiling by Mr. Williams, and fitted up in a

luxurious manner. The decorations are all done by the hand, and the design, which is of a classical character, has been executed with a just observation of the proper arrangements of colors used, so as to secure an artistic but not too pronounced effect. The details of the painting are exquisitely finished, showing the touch of a master-hand in this particular form of art-work; and the general effect of the room, with its luxurious curtains of flowered silk, is pleasing to the extreme. The saloon, to which the main entrance is from North-terrace, is equally elegant in appearance. It is beautifully painted with light tints on a simple but pretty pattern, and has been furnished with much taste.

Williams' business was relatively small and it appears that he did not take on apprentices in Adelaide as Lyon, Cottier & Co. did after its establishment in Sydney in 1873. Committed to learn new painting and decorating skills for

a period of over three years, Robert Bruce Phillips, for example, started his apprenticeship with Lyon, Cottier & Co. in Sydney in 1875 on an incremental salary commencing at 2 shillings a week for the first six months, rising to 30 shillings per week after three years. Conditions were stringent, and, generally, apprentices were in their early to mid-teens. Phillips' indenture stated:

Taverns and inns and alehouses he shall not haunt. At cards, dice tables or any other unlawful game he shall not play. Matrimony he shall not contract.²³

Conversely, Williams advertised for experienced and "superior" painting hands when he needed them. This was the case in February 1880 when he advertised for a "good gilder",²⁴ and a week later for a "good pencil hand. One who can line and gild".²⁵

Charlie Hammond illustrates the technique of decorating ceilings in a sketch "Apprenticed to Artistic



10-12.

Dining-room corner and dining-room dado (details), Para Para mansion, Gawler, South Australia, photographs courtesy of New Life Media, Sydney (undated)



Decorating” in the State Library of Victoria.²⁶ A group of five men, employed by S. W. Mouncey in Melbourne in 1889, are shown working precariously on primitive scaffolding painting “in delicate tints” and preparing to apply gold leaf.

Williams almost certainly at Para Para, Gawler c 1880

Intricate line work appears on the door panels at Ayers House. It also appears extensively on the door panels in the dining room at Para Para, Gawler, the South Australian country mansion then owned by the politician, flour miller, grazier, winemaker and company director Walter Duffield (plates 10–12).

This residence later reminded one English visitor “of the hall of a country squire at home”.²⁷ Stylistic similarities between the Para Para art decorations and those at Ayers House include this line work and the exquisite colouring and overlays of the Grecian-style stencilling and arabesque detailing on the walls and ceilings. At Para Para, the effect of the flat stencil pattern on the dining room could be mistaken for a geometric, Grecian-inspired wallpaper.

This room includes a dado divided into panels, each panel hand-painted with fruit, inspired by the orchard trees and grapevines on Duffield’s estate, laid on a gold ground. The rich effect recalls the painted dado of Morris’s Green

Dining Room at the South Kensington Museum in 1867, which Williams may have seen in London.

Dr Ellsmore identified Charles Gow from Lyon, Cottier & Co. as the art decorator working at this property in 1873. There is no evidence for this attribution. The decorations at Para Para, similar in treatment and effect to some of Williams’ other work, are almost certainly his work undertaken around 1880.

Until now, it has remained unknown that the leading South Australian colonial architect, parliamentarian and former Lord Mayor of Adelaide Thomas English worked extensively on Para Para and called for “plasterers and others”

to “reinstate” Duffield’s residence in late 1879.²⁸ Within months, Thomas English was the co-architect in the firm English & Soward, and he advertised for contractors to build the Lodge they had designed for Para Para and for general painters at the residence.²⁹ So the end of 1879 and the beginning of 1880 are the most likely period in which the art decorations at Para Para were executed, not 1873 as hitherto claimed. Duffield knew Ayers well, and Williams’ advertisements for a good pencil hand and a liner and gilder in early 1880 may have been to assist with the decorations of Para Para.

Williams at the Museum of Economic Botany, Adelaide 1881

Williams’ business expanded within several years, and advertisements indicated changes of address across Adelaide from the late 1870s. In 1880 he advertised for an improver to painting and decorating: “but only those who have a taste for drawing need apply”.³⁰ By then sought after, Williams executed the ceiling, friezes, over-door entablatures and the pediment friezes of the tall standing showcases in the “Greek style” for the interior of the new Museum of Economic Botany in the Adelaide Botanic Gardens.

The Museum opened on 23 May 1881 under the curatorial direction of botanist and Gardens’ director Dr Richard Moritz Schomburgk (1811–91) (**plates 13–16**).³¹ The Museum Board resolved that Williams decorate the interior incrementally and the Australian Botanic Garden Minutes between 1880 and 1881 indicate that he was paid nearly £153 for his decorative work.³² According to the *South Australian Advertiser*,

The artistical decorations of the interior, viz, painting the ceiling, walls, show cases, &c, have been carried out by Mr. W. J. Williams, decorative artist, who has shown the most refined taste in his work—especially in the Greek design of the ceiling, which is admirably executed. The whole of the decoration is stencil work, and done in a manner that reflects the greatest credit on the artist.³³



A later report of the same decorations noted the colours were pearl grey, brown and gold with an ornamental brown dado. The effect produced was “chaste, refined and elegant”.³⁴

Though he was still advertising for work with his frequent standard display advertisement until July, and based in Freeman Street,³⁵ in August 1881 Williams announced that he was leaving South Australia, but with the intention of returning. He appointed an attorney during his “absence”.

NOTICE is hereby given that being about to leave the Province I have APPOINTED Mr. HAROLD SPARKS, of 66 and 68, King William-street, Adelaide, my ATTORNEY during my ABSENCE. WILLIAM JOSEPH WILLIAMS, Freeman-street.³⁶

Williams ceased advertising between 2 July and 7 October 1881, when he again called for “first class painters”, still from his Freeman Street address, and placing at least 17 “wanted” ads in October.³⁷ On 17 January 1882 Williams advertised a change of address and style, now “& Co.”:

W J. WILLIAMS & CO.; ARTISTIC DECORATORS, PAINTERS, PAPERHANGERS,

13.

[Interior of Museum of Economic Botany c 1881]. B26493 State Library of South Australia Botanic Gardens Collection, photograph courtesy of the State Library of South Australia

&c., wish to inform their Patrons and the Public that the PREMISES in FREEMAN-STREET are now CLOSED, and until further notice would request that all communications be addressed to W. J. WILLIAMS & CO., Care Royal Princes’ Studio, 66 and 68, King William-street.³⁸

Sometime around December 1881, he had sold his decorating business to J R Dobson & Co, as this prospectus from December 1882 makes clear:

THE PROSPECTUS OF THE PHOTOGRAPHIC COMPANY OF SOUTH AUSTRALIA, LIMITED.

The objects of this Company are to purchase from Mr. J. R. Dobson the good-will of the photographic business carried on by him, under the Style or Firm of Jas. R. Dobson & Co, at the ‘Temple of Light,’ in



14-16.

Interior decoration of the Museum of Economic Botany by W J Williams, c 1881. Photographs courtesy of the Museum of Economic Botany, Adelaide Botanic Gardens. Photographs 15 & 16 by the author

a number of years, and it is now in first-rate working order, both as regards the staff employed and the business done. The reason for selling is having purchased the lease of Messrs. BATTERY BROTHERS' commodious premises in Rundle-street, together with the plant and machinery, it is their intention to carry on a high-class furnishing business in conjunction with their well-known *Æsthetic Decorative Business*, which has so largely increased since the purchase from Mr. W. J. Williams, some twelve months ago, as to need more personal superintendence. Mr. Dobson will be happy to assist the Company as Supervisory Director, if such should be a wish expressed at the first General Meeting.³⁹

Rundle-street, and 'Royal Princes' Studios, corner of King William and Grenfell streets, and to carry on such photographic business, introducing that of PHOTOLITHOGRAPHY. The purchase includes the leases of the said two studios in Rundle,

King William and Grenfell streets, and the jeweller's shop adjoining the same; and, also, all the instruments, stock, and furniture used in the said photographic business. Messrs. Jas. R. Dobson & Co. have carried on their well-known business for



Williams' advocacy for decoration and art in South Australia

Williams was listed as a painter and decorator intermittently in Adelaide trade directories throughout the 1880s. He continued to work. Why he left South Australia for what appears to be only several years over two periods throughout the 1880s is not yet known. Scholarship evolves and rather than speculate it is best to pose a few questions: was it for family reasons?⁴⁰ Did he return to Britain or the USA? Was he absorbed into another company for a while in another colony?

Whatever the reason, he advertised his business in Freeman Street, Adelaide, in 1883 and 1884 in *Sands & McDougall's South Australian Directory*, in 1885 in Light Square, Adelaide, and again in this directory from 1888 where he is listed as a decorator and painter in Flinders Street, Adelaide. In 1890 and 1891, his business was located at North Terrace.⁴¹ Curiously, there was no listing for him during the lead up to the Adelaide Jubilee International Exhibition year of 1887, and it appears that he did not exhibit and was not working as a decorator in South Australia throughout 1886 and 1887.⁴²

He lectured eloquently on "Beautifying the Home" in 1894 under the auspices of the South Australian Society of Arts (SASA): he spoke about colour harmonies, the lasting value of Owen Jones' colour theories, the colour and tonal relationships of and between ornamental motifs and architectural lines in relation to a room's proportions, and the need for decorations to be restful on the eye. "In decorative art", Williams stressed, "the main object was to beautify a surface by the use of colour rather than to give a representation of the facts of nature".⁴³

He went on to compare what he thought was the "cheap splendour" and "vulgar design" of much decoration in South Australia, hurried by speculative builders who pursued trade discounts on decorating materials, with the quality of the decorative work the artist James McNeil Whistler notoriously achieved in the dining room of Francis Leyland's London townhouse, famously known as the Peacock Room. In highlighting this acclaimed interior in which the walls

and ceiling decorations were brought together as a total work of art, Williams aimed to raise standards in the colony as much as competitively promote himself as a consummate decorative artist.⁴⁴

Championing the hand-blocked wallpapers and fabrics of William Morris, Williams' advocacy continued through the display of his own work at the SASA Exhibitions in Adelaide in the early 20th century,⁴⁵ where he exhibited a "Design for Frieze, Morris Wallpaper" in 1902; two designs for a hand-worked frieze in 1907; as well as dozens of his landscape paintings from 1893 until 1917.⁴⁶

He won a silver medal for designs of stencil and hand-blocked wallpaper at the Adelaide⁴⁷ Exhibition of Manufacturers, Art and Industries in 1910, and in 1913 he lectured through the SASA on the difference between hand-blocked wallpaper and machine-printed wallpaper, drawing on examples of William Morris' wallpaper in lantern slides to illustrate manufacturing methods and to show some of his own frieze designs, which had been made in Adelaide. He decorated St Ignatius Church, Norwood, in 1914, for which work the report noted that Williams was "well known for high-class work in churches and mansions throughout the State".⁴⁸ One example is the Dunn Memorial Church at Mount Barker, where he led a team of decorators and painters in decorating this church in 1899.⁴⁹

William Joseph Williams died on 7 January 1918. Well-known in art circles, he had been a councillor of the SASA and exhibited oil paintings frequently with this Society during the 1890s and up to 1917.⁵⁰ In 1915 he was a finalist in the Wynne Prize with his landscape painting *Late Afternoon, Sturt Valley, South Australia* at the then National Art Gallery of NSW.⁵¹

Conclusion

Bringing new knowledge forward, and more importantly demolishing the false logic of Dr Ellsmore's misattribution, this article has shown that there was a steady market for art decoration during the last quarter of the 19th century in South Australia, while exquisite art decoration within Australia cannot be attributed solely to Lyon, Cottier & Co.



17.

William Joseph Williams (1851–1918), from obit. *Chronicle* (Adelaide) 12 Jan 1918 p 11.

Triumphantly, W. J. Williams, the author of the surviving art decorations in the ballroom and formal dining room of Ayers House, at the Museum of Economic Botany, and almost certainly at Para Para, is identified here for the first time. His work lives on for the pleasure of viewers.

ACKNOWLEDGEMENTS

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Photographs of the formal dining room and ballroom at Ayers House are by the author, courtesy of Ayers House, North Terrace, Adelaide, South Australia 2018.

ABBREVIATIONS:

EJ Evening Journal (Adelaide)
ET Express and Telegraph (Adelaide)
SAA South Australian Advertiser
SAR South Australian Register

NOTES

1. *SAR* 7 Aug 1878 p 1.
2. *EJ* 6 Jan 1881 p 4.
3. <http://www.adelaideheritage.net.au/all->

- site-profiles/ayers-house/Donald Ellsmore, "Who trained Australia's pre-eminent Art Decorators?", *Proceedings of FABRIC: the threads of conservation*, Australia ICOMOS Conference, Nov 2015, Adelaide, Australia, (published paper), pp 1–16: in particular see "Charles Gow, Ayers House and Para Para" pp 8–11. <https://www.aicomos.com/wp-content/uploads/Who-Trained-Australias-pre-eminent-Art-Decorators-full-paper-reduced-size.pdf>
4. "Mr John L. Lyon", *Australasian Painter and Decorator* 1909 p 264.
 5. A Mr Gow left London for Adelaide travelling first class 15 May 1873, but it is unlikely that an employee decorator would travel first class (*South Australian Register* 30 June 1873 p 4). Charles Gow arrived in Melbourne in 1873 and left Sydney in 1876; there is no evidence that he visited South Australia in the 1870s for work.
 6. Ellsmore *op cit* p 8.
 7. "Contemporary Decorative Artists: Mr Charles Gow", *Journal of Decorative Art* January 1891 p 12: Gow was ill and, further, Cottier was not in Adelaide at the end of 1890. He was in Australia for his daughter's wedding in April and left that same month for Europe. In April 1891 Cottier died in Florida USA.
 8. Ellsmore *op cit* p 14.
 9. "Stately homes of Adelaide—Ayers Family Residence of North Terrace", *Mail* (Adelaide) 18 Aug 1928 p 12. According to Ayers' daughter Mrs John Bagot, when her father died in 1897 the house was empty for 18 years with the exception of a housekeeper, maid and boy. It was then leased, and in 1914 the property was sold to Henry Woodcock, and subsequently acquired by a syndicate who built an open-air theatre and dancing palais. The South Australian Government acquired this residence known as Austral House from the end of WWI and it became a nurses' home for Royal Adelaide Hospital. In the late 1960s, the National Trust had its headquarters in its coach-house. Once on extensive grounds, the house museum (and adjacent restaurant) is the flagship property of the National Trust (South Australia), renamed Ayers House around 1970. See E.J.R. Morgan & S. H. Gilbert, *Early Adelaide Architecture 1836–1886*, Oxford University Press, London & Melbourne, 1969 p 22.
 10. *ET* 8 Nov 1876 p 3.
 11. *Chronicle* (Adelaide) 12 Jan 1918 p 11.
 12. See n 1.
 13. *EJ* 11 Dec 1878 p 2; 12 Dec 1878 p 2.
 14. *Boothby's South Australian directory*, J. Williams, Adelaide 1880 p 336; *South Australian Register* 11 Nov 1879 p 7.
 15. *SAR* 31 March 1879 p 1. Apart from his work elsewhere throughout the property, Williams decorated the family dining room and the upstairs bedrooms in light Aesthetic styles. Artist Clive Holden and his team expertly reconstructed the decoration of these rooms in the 1990s and early 2000s. Holden also reinstated decorative areas of the ballroom and formal dining room, which had degraded but were not over-painted in the middle decades of the 20th century; Clive Holden *pers comm* April 2018.
 16. *SAR* 13 Aug 1879 p 5
 17. In conjunction with the learned architect Matthew Digby Wyatt, Jones directed and oversaw the courts displaying historic ornament at the Crystal Palace, Sydenham, London, from 1854.
 18. *Adelaide Jubilee International Exhibition, 1887: Official Catalogue of the Exhibits*, Webb, Vardon & Pritchard, Adelaide 1887 p 142.
 19. *ET* 14 Aug 1879 p 2.
 20. *SAR* 13 Aug 1879 p 5. The building was demolished in 1960 to make way for insurance company premises, but the façade decorations were already gone. See Michael Burden, *Lost Adelaide: a photographic record*, Oxford University Press, Melbourne 1983 p 145.
 21. *SAA* 29 Oct 1879 p 5. This hotel was also demolished.
 22. *South Australian Chronicle* 1 Nov 1879 p 4.
 23. *Lithgow Mercury* 2 Nov 1948 p 2.
 24. *EJ* 7 Feb 1880 p 2.
 25. *EJ* 14 Feb 1880 p 1. For instance, he is still advertising for "painters" in 1899 *ET* 18 Nov 1899 p 8 and in 1905 for a young man "who can use the brush" *Express* 4 Nov 1905 p 10.
 26. Reproduced in T. Lane & J. Serle, *Australians at Home*, Oxford UP, Melbourne 1990 p 33.
 27. *SAR* 20 Dec 1887 p 6.
 28. *SAR* 14 Nov 1879 p 2.
 29. *SAR* 3 May 1880 p 2.
 30. *SAR* 2 Sept 1880 p 1.
 31. *Adelaide Observer* 21 May 1881 p 11.
 32. Summary of references to the Adelaide Botanic Gardens Minutes 1865–2001 (Thekla Reichstein, compiler), n.d. p 3: I am grateful to Lorrae West, Librarian, Botanic Gardens and State Herbarium, Adelaide, for a copy of this document related to the History of the Museum of Economic Botany.
 33. *SAA* 18 May 1881 p 7.
 34. *South Australian Weekly Chronicle*, 30 Aug 1884 p 14; presumably from an archival source, Tony Kanellos noted that Williams was paid £114 17s 6d for his work. Williams is incorrectly named James. W. Williams and his birth and death dates are incorrect [c 1849–1929] as are the dates of his residency in Adelaide [Port Adelaide 1870–1885]: "We know nothing more about his [Williams'] creative exploits": See Andrew Steinkopf, "Painting", in Peter Emmett, Tony Kanellos (eds), *The Museum of Economic Botany at the Adelaide Botanic Gardens: a souvenir*, Museum of Economic Botany, Adelaide 2010 pp 90f.
 35. *SAR* 2 Jul 1881 p 2.
 36. *SAR* 3 Aug 1881 p2; *ET* 3 Aug 1881 p 1; *EJ* 3 Aug 1881 p 1.
 37. *AR* 7 Oct 1881 p 1.
 38. *EJ* 17 Jan 1882 p 1; *SAR* 12 Jan 1882 p 1.
 39. *SAR*, 20 Dec 1882 p 2, also *SAA* 20 Dec 1882 p 2 & 5; Furniture makers Buttery Bros announced they were having a clearing sale of stock and were intending to lease their premises at 118 Rundle St in May 1881, see *Christian Colonist* 6 May 1881 p 6.
 40. For example, *EJ* 2 Oct 1882 p 2 lists a Mrs W J Williams departing Port Adelaide on 30 Sep 1882 aboard the steamer *Birksgate*.
 41. *Sands & McDougall's South Australian Directory* 1883 p 61; 1884 p 645; 1885 p 650; 1888 p 801; 1889 p 837; 1891 p 833; *Advertiser* (Adelaide) 16 May 1891 p 8.
 42. Decorators James Brunell and E.F. Troy exhibited decorative works and G. Hislop (who painted the gold lettering on the façade of the Museum of Economic Botany in 1881) exhibited examples of ornamental sign writing: *Adelaide Jubilee International Exhibition, 1887: Official Catalogue of the Exhibits*, Webb, Vardon & Pritchard, Adelaide 1887 p 152.
 43. "Beautifying the Home: Interior Decoration", *EJ* 8 Sep 1894 p 5.
 44. By the mid–1880s there was more competition for winning tenders among decorators from architects, government and property owners across South Australia; many painters and decorators were listed in directories and advertised their business. Few of them were master painters and decorators. One G. F. Bradley advertised his referee as the Hon David Murray MLC, whose residence Bradley presumably decorated. *SAR* 25 Oct 1882 p 3; *ET* 5 Jul 1901 p 3. A major competitor was E. F. Troy, whose firm painted the Australian birds on the 'Federation window' at Government House, Adelaide.
 45. South Australian Society of Arts Exhibition catalogues, Adelaide, AGSA Library archive.
 46. Phan Ju, Art Gallery of SA, *pers comm*.
 47. 'Manufacture of Wallpaper', *Register* (Adelaide) 2 Apr 1913 p 11.
 48. *Southern Cross* (Adelaide) 3 April 1914 p 13.
 49. *SAR* 23 Feb 1899 p 6.
 50. *Observer* (Adelaide) 12 Jan 1918 p 20; *ET* 8 Jan 1918 p 3. In the time leading up to his death aged 66 on 7 Jan 1918, William Joseph Williams was residing in Forest Avenue at Clarence Park, Adelaide. He was survived by his wife Eliza Williams.
 51. www.artgallery.nsw.gov.au/prizes/wynne/1915/21304/

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Thomas Wright, Geelong colonial silversmith and jeweller

Thomas Wright (c.1827–1912) may not be a well-known name today, but in early Geelong his shop was a mainstay. As with many other silversmiths and jewellers, little of his work survives, so his name rarely comes up in publications. The recent discovery of a Thomas Wright silver trowel in the Geelong Grammar School archives changes this; school archivist Geoff Laurenson now provides a fuller record of Wright's life and career.



GEOFF LAURENSON

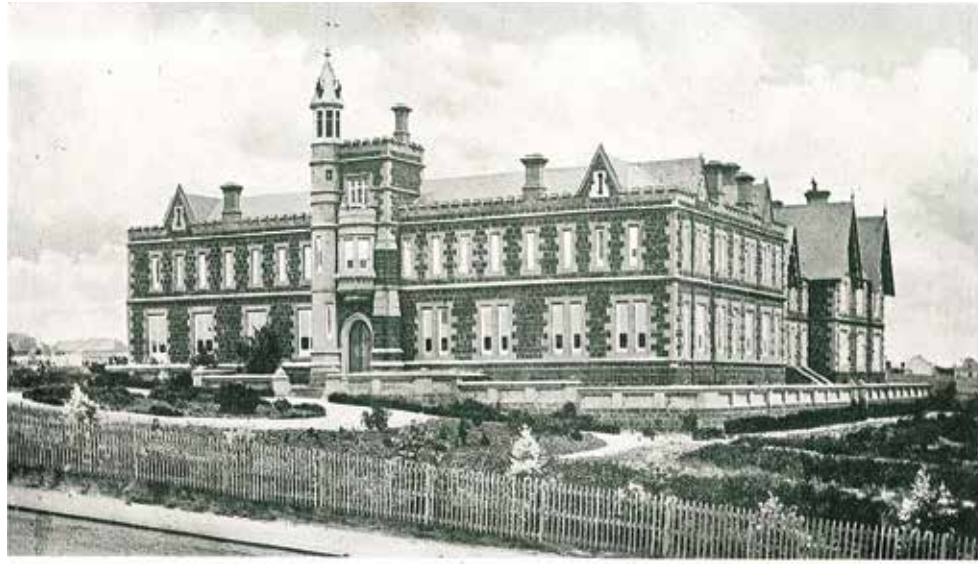
The silver trowel used for laying the foundation stone of Geelong Grammar School is the only piece in existence known to be marked by Thomas Wright, and since it dates from the 1850s, is a significant piece of Victorian colonial silver.

Research into the life of Thomas Wright (**plate 1**) reveals a man who, like many others who arrived in the colony, adapted to new conditions and customer demands. Wright began as a watchmaker, but the discovery of gemstones in Victoria and the increasing demand for colonial jewellery gave him the opportunity to work as a manufacturing jeweller.

The Wright family had been London clockmakers, goldsmiths, glasscutters, engravers and had worked in other related trades since the 18th century.¹ Starting in 1851, the gold rush in Victoria brought many young men to the fledgling colony, including brothers Alfred and Charles Wright. In 1852, William Paterson, a gold broker and clockmaker in Geelong, placed an advertisement in the newspaper for

1.

Thomas Wright 1871, photograph.
Collection: Niel Gunson



C. OF E. GRAMMAR SCHOOL, GEELONG, 1864.

“two competent workmen”.² One of these positions was filled by Alfred Wright who became “shopman” to Paterson. Tragically, Alfred drowned in the Barwon River in December 1852 in sight of his brother Charles.³ By May 1853, the position of assistant to Mr Paterson was occupied by another “Mr Wright”, most likely Charles.⁴

The drowning of Alfred may have influenced the decision of a third Wright, their brother Thomas, to emigrate to the colony. Another possible explanation was that it was in pursuit of love. The Wright family story goes that Emma Woollard (**plate 2**), a young lady who Thomas would end up marrying, had boarded a ship to Victoria and Thomas pursued her.⁵ Whatever the reason, Thomas Wright arrived aboard the *Gibson Craig* in August 1853, disembarking at Hobson’s Bay.⁶ Thomas Wright was about 25 years old at the time and his profession was listed as “watchmaker”, having probably completed an apprenticeship in London.⁷ Upon arriving in Geelong, it appears that Thomas Wright immediately started work with William Paterson.⁸

William Paterson was directly linked to the discovery of the first significant source of gold in Victoria, testing and verifying a sample brought to him by James Esmond in 1851.⁹ By 1854, Paterson’s shop at 11 Market Square was a hub of activity,

regularly receiving large shipments from the goldfields at Ballarat and Creswick’s Creek. In May 1854, Paterson purchased 3,000 ounces (93.3 kg) of gold from Ballarat, including three “monster nuggets”, the largest 624 ounces (19.4 kg).¹⁰ While working at Paterson’s shop, Wright most likely assisted with the weighing, testing and purchasing of gold, as well as engraving and repairing watches and clocks.

By 1857, Thomas Wright was no longer working with Paterson and set up his own business on the north side of Malop Street, between Moorabool and Bellerine Streets (**plate 4**).¹¹ Wright’s first year of business happened to coincide with the completion of the new site of Geelong Grammar School in Skene Street and the commissioning of a foundation stone trowel.

Sir Henry Barkly, Governor of Victoria, laid the foundation stone of the Geelong Grammar School on 24 June 1857. The building features an imposing bluestone façade (**plate 3**) and was home to the School until the move to Corio in 1913. The trowel matched the grandeur of the building, both in its size and weight, but has an unusual shape (**plate 5**). However, the engraving is of high quality, featuring foliate and scrollwork decorative elements. Wright would be skilled in this work due to his training as a watchmaker.

2.

Emma Wright née Woollard, photograph. Collection: Niel Gunson

3.

Geelong Grammar School, 1864, from *Geelong Grammar School Quarterly*, vol XXVIII, no 4, December 1904

The engraving (**plate 5**) reads

PRESENTED TO
Sir H. Barkly K.C.B.
GOVERNOR OF THE PROVINCE
on the occasion of his laying the
Foundation Stone
of the
GEELONG GRAMMAR SCHOOL
June 24th 1857.

It lacks pseudo-hallmarks and no attempt was made to disguise it as British. This was probably due the fact that Wright did not have a mark registered with Goldsmiths’ Hall in London. It is acknowledged that many presentation pieces from the 1850s onwards were imported. The presence of the engraved signature “T. Wright / Geelong” (**plates 6–7**) indicates that it is not an imported piece, but the work of a craftsman of growing confidence and technical ability.



4.

Wright's Shopfront on Malop street, photograph. Collection: Niel Gunson

Lady Barkly generously presented the trowel back to the School in 1911 and the Governor-General, Lord Denman, used it to lay the foundation stone of the new Geelong Grammar School at its current location in Corio on 3 April 1913.

Since starting his business in 1857, Wright primarily specialised in the retail of British silver and clocks. However, in the following decades he produced several important presentation and testimonial pieces. For example, Wright exhibited a silver claret jug at the Geelong Mechanics' Institute exhibition in 1862.¹² Another prominent commission was the Thacker Testimonial, a silver tea service given to the outgoing postmaster of Geelong, William Thacker (postmaster 1848–69). The testimonial, seemingly no longer in existence, was described as “a triumph

in the silversmith's art. It consists of five massive silver pieces, valued at seventy guineas, and weighing 100 ounces.”¹³ This praise is notable considering the high standard of silver presentation pieces during this period, with William Edwards and Edward Fischer producing exceptional pieces.

In 1878 Wright made a “neat little silver cup” for the Geelong and Western District Agricultural and Horticultural Society Spring Show:

The cup has two handles made of frosted silver, and the lid of the trophy is kept down by the figure of a horse rampant. Scroll work of a plain and yet pleasing character adorns the cup, which weighs 16oz., is 14 inches in height, and stands on an ebony pedestal. The workmanship is very creditable, and the cup is one that will no doubt be highly prized by the owner of Young Victor.¹⁴

Thomas Blackwood was the owner of Young Victor at the time. It is unclear what happened to the cup after this point.

Wright's career was also influenced by prominent discoveries of precious stones in Victoria in the early 1860s. Small and usually low-quality gemstones were often found in Victoria during the 1850s and 1860s as a by-product of gold prospecting and mining. However, most miners were said to lack the knowledge to identify gemstones correctly and were unaware of their value.¹⁵ This attitude gradually changed as a result of important discoveries of precious stones such as topaz and diamonds. In 1860, a large blue topaz (34 dwt or 264 carat) was discovered at Dunolly, Victoria.¹⁶ Prospector Christopher Kieran's discovery of diamonds at Woolshed (near Beechworth) in 1860 generated further interest in colonial gems.¹⁷ These discoveries were publicised through the efforts of George Milner Stephen and Rev. Dr Bleasdale, President of the Royal Society of Victoria. Bleasdale emphasised that gemstones were present in such quantities that it could be a viable industry for the colony.¹⁸

However, to be used in jewellery, gemstones had to first be correctly identified and cut. This was a challenge in colonial Victoria. Two listings for lapidaries appeared in Sands & Kenny's Melbourne directory for 1858: Richard Vippond, a working jeweller, and Kasner & Moss, opticians.¹⁹ Neither were trained lapidaries. The lack of experienced lapidaries probably deterred the use of colonial gemstones by jewellers.

This changed in 1858 with the arrival of James Spink, a trained lapidary from Edinburgh with nearly “half a century” of experience cutting gems.²⁰ Soon after arriving, Spink set up James Spink & Son, which he described as the “only practical lapidaries in the colony.”²¹ By 1860, Spink was involved in new gemstone finds, reporting that he had cut several varieties of precious stones from the Ovens District,²² as well as authenticating the diamond finds of a Mr O'Neil²³ and Christopher Kieran²⁴. In March 1865, colonial gemstones were showcased at the Exhibition of Australian Gems held in the Royal Society Hall in Melbourne (**plate 8**). George Milner Stephen produced a catalogue of the contributions of the Ovens District toward the exhibition, including the following gemstones: diamonds, sapphires, topaz, rubies, opals, garnets and Barklyite (Red Corundum).²⁵

Wright was quick to capitalise on the discovery of gemstones in Victoria, entering “a fine assortment of colonial-made jewellery” in the Geelong Mechanics' Institute Exhibition in 1862.²⁶ The catalogue for the exhibition is vague, listing only “Colonial Manufactured Jewellery, made and exhibited by T. Wright.”²⁷ A contemporary newspaper article is more explicit, praising Wright's craftsmanship in relation to “a gold brooch with large stone in the centre, of the kind called in Scotland cairngorm, but in every other part of the world topaz. This stone was found in the Ovens district, now well known for its gemstones.”²⁸ This item was probably entered into the exhibition and is an early recorded example of Australian topaz jewellery.

5.

Thomas Wright (c.1827–1912) Geelong Grammar School foundation stone trowel, 1857. Collection: Geelong Grammar School, photo by Nick Fletcher

6.

Thomas Wright (c.1827–1912) Geelong Grammar School foundation stone trowel (detail) Collection: Geelong Grammar School, photo by Nick Fletcher

7.

Thomas Wright (c.1827–1912) Geelong Grammar School foundation stone trowel (detail). Collection: Geelong Grammar School, photo by Nick Fletcher



Although not a jeweller by trade, Wright may have received some training from his former employer Paterson, who listed himself as a jeweller as early as 1854.²⁹ Wright also exhibited a collection of colonial diamonds and other gems at his shop in 1870.³⁰ This indicates that he was able to source the stones and that they were probably used in his jewellery. However, it is unclear how many orders for jewellery Wright received, as few references exist in contemporary sources. The only exception is a diamond ring and bracelet ordered by the Geelong Yorick Club for presentation to Mr and Mrs Donaghy, but it is unclear whether these were made by Wright or imported. The fact that the items were of “handsome manufacture” and placed on display in the Yorick Club rooms, suggests that they were something quite special.³¹ Advertisements for Wright’s shop indicate that he sold imported jewellery as well

as manufacturing it to order, making it impossible to know for sure either way.

By 1880 Wright expressed concern about the standard of colonial jewellery and argued for the adoption of a hallmarking system.³² This was probably a reaction to the increased amount of jewellery being manufactured in the colonies.

From around 1880, Frederick Band (a jeweller) was employed by Wright and he stayed there for six years before opening his own shop.³³ From the 1890s onwards it seems that Wright (**plate 9**) operated primarily as a retailer. Geelong Grammar School archives holds medallions from this period which are unmarked but in original boxes from Wright’s shop. The absence of British hallmarks suggests that they may have been made in Australia.

Wright’s son Walter became a partner in the business in around 1910, and it became T. Wright & Son. An interesting example of a piece from this late period is

the Cumming Cup, held by the Geelong Art Gallery. The Cumming Cup dates from 1906 and is stamped “WRIGHT”. Wright & Son also installed the King Edward Memorial Clock at the Geelong Post Office in 1911.³⁴ Thomas Wright died in 1912, leaving the business to his son Walter in his will.³⁵

The lack of surviving examples of work by Thomas Wright has led to his legacy being passed over in most publications. However, research into his career reveals that during the 1860s and 1870s Wright received several important commissions, including the Thacker Testimonial. Wright was also quick to respond to the growing interest in colonial gemstones during the 1860s, honing his skills as a jeweller to produce topaz, and possibly diamond, jewellery. The discovery of a marked piece by Thomas Wright opens opportunities for further research and may lead to identification of others in the future.



EXHIBITION OF COLONIAL GEMS AND JEWELLERY.—See Page 4

8.

Frederick Grosse (engraver), Exhibition of Colonial Gems and Jewellery, Melbourne, Ebenezer and David Syme 1865. Collection: State Library of Victoria IAN25/05/65/8

9.

Thomas Wright, photograph, c 1895. Collection: Niel Gunson



NOTES

1. "Gold and Philanthropy in Early Geelong: Thomas Wright and Walter Hitchcock", *Investigator*, June 1990 p 50.
2. *Geelong Advertiser and Intelligencer*, 12 Aug 1852 p 2.
3. *Argus*, 14 Dec 1852 p 5.
4. *Geelong Advertiser and Intelligencer*, 21 May 1853 p 2.
5. *Op cit* n 1.
6. State Library of Victoria, Passenger Lists: British Ports: 1852–1859. GMF 106, Box 6, Fiche 049.
7. *Ibid.*
8. *Geelong Advertiser*, 8 Feb 1912 p 4.
9. *Geelong Advertiser and Intelligencer*, 16 May 1855 p 2.
10. *Geelong Advertiser and Intelligencer*, 2 Mar 1854 p 4.
11. *Almanack for Geelong and Ballarat 1857*, Heath & Cordell, Geelong p 95.
12. *Catalogue, Geelong Mechanics' Institute exhibition: opened by His Excellency the Governor, Sir Henry Barkly, K.C.B., on Saturday, 20th December, 1862.* Geelong, Heath and Cordell, Printers 1862 p 9.
13. *Geelong Advertiser*, 10 Apr 1869 p 2.
14. *Geelong Advertiser*, 9 Feb 1878 p 2.
15. *Bendigo Advertiser*, 11 Feb 1863 p 2.
16. *Mount Alexander Mail*, 17 Sep 1860 p 3.
17. *Argus*, 28 Jul 1860 p 5.
18. *Ovens and Murray Advertiser*, 12 May 1866 p 4.
19. *Sands & Kenny's Commercial and General Melbourne Directory for 1858*, p 157.
20. *Argus*, 14 May 1860 p 5.
21. *Leader*, 2 May 1863 p 9.
22. *Age*, 8 May 1860 p 5.
23. *Argus*, 14 May 1860 p 5.
24. *Argus*, 28 Jul 1860 p 5.
25. *Ovens and Murray Advertiser*, 6 May 1865 p 2.
26. *Leader*, 27 Dec 1862 p 15.
27. *Op cit* n 12.
28. *Geelong Advertiser*, 18 Aug 1862 p 2.
29. *Geelong Commercial Directory and Almanac 1854*, p 57.
30. *Geelong Advertiser*, 4 Mar 1870 p 2.
31. *Geelong Advertiser*, 5 Jun 1883 p 2.
32. *Geelong Advertiser*, 13 Dec 1880 p 3.
33. *Geelong Advertiser*, 27 Dec 1886 p 2.
34. *Age*, 23 Dec 1911 p 14.
35. Public Record Office of Victoria, VPRS 7591, 125/363 Will of Thomas Wright.



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1.

Obverse of smoothed English cartwheel penny, 3.5 cm diameter, stipple engraved with the words: *Mary Ives / aged / 22 years / transportd / for 14 / years / 1833*. Collection: Hyde Park Barracks, Sydney Living Museums

2.

Reverse of smoothed English cartwheel penny, 3.5 cm diameter, stipple engraved with the words: *Sarah Bacon / When / this you / see remembr / me though I / am far / away*. Collection: Hyde Park Barracks, Sydney Living Museums



Mary Ives: transported for 14 years

Megan Martin researches the historical background of an 1833 convict love token, a rare example made for a female convict, and reveals a sad tale of migration and family separation that resonates today.

MEGAN MARTIN

Mary Ives was convicted of “man robbery” at the Norwich City Sessions on 2 July 1833. She stole a purse containing five one-pound notes, six sovereigns, one half-sovereign and eight shillings from a man named Thomas Staff as he was passing through Market Lane in the centre of Norwich on 28 May 1833.

When Ives appeared in court, Staff testified that she had come up to him and taken hold of him “in a very indecent manner”. Then she put her hand in his breeches pocket, took out his purse and immediately retreated into a nearby house, barring the door after her. Staff forced the door and found a woman named Mary Gready inside, but Gready denied all knowledge of Ives and stopped him from searching the house. He came back with assistance, but in the meantime Ives had escaped out the back door. Both women were soon apprehended and Staff got his money back.

When appearing before the court in July, both women were described as being of “the lowest description of prostitutes”, living in a lane close to the market. In his address to the jury, the judge – Mr Recorder Isaac Preston Esq, a noted conservative – said that the prisoners were “well known to the magistrates as women of the most profligate and abandoned character” and sentenced them both to transportation for 14 years.¹ Even by the harsh standards of the 19th-century English penal code, 14 years for Gready was particularly severe. Sure enough, she was given a free pardon on 20 July, the sentence declared to have been “erroneously passed”.²

There was no reprieve for Mary Ives. She was confined to Norwich City Gaol, awaiting transportation. It was probably while in the gaol that she commissioned a ‘love token’ or ‘leaden heart’,³ a shaved and smoothed English penny engraved and given as a keepsake to a loved one left behind.⁴ The obverse of Ives’s love token (**plate 1**) is stipple engraved with the words: *Mary Ives / aged / 22 years / transportd / for 14 / years*

/ 1833. The reverse (**plate 2**) is engraved: *Sarah Bacon / When / this you / see remembr / me though I / am far / away*.

Stippling, a technique used to engrave messages on many love tokens, was a process in which each letter or number was formed by a pattern of dots punched into the metal. The practice did not require sophisticated tools. Ives’s token may have been made by a prisoner in the male felons’ wing, or the debtors’ wing of Norwich City Gaol and its making facilitated by one of the gaol’s turnkeys (jailers). Another love token for a female convict from Norwich, now in the collection of the National Museum of Australia, is inscribed to the “Turnkeyss [sic] at the Norwich Gaol 1830”.⁵

Ives was removed from the Norwich City Gaol on 11 November and put on board the convict transport *Numa* lying at Woolwich on the south bank of the Thames near London, along with 137 other female convicts and 24 children. One of the children was Ives’s six-year-old daughter, Sarah Ann Ives. The ship’s



3.
 Augustus Earle
 (1793–1838),
*Female Orphan
 School, Paramatta
 [i.e. Parramatta],
 N.S. Wales c 1825.*
 Watercolour 17.8 x
 30.8 cm. Collection:
 National Library
 of Australia, PIC
 Solander Box A32
 #T68 NK12/30

indent, or muster, taken at this time, describes Mary Ives as being 22 years old and a widow, with one female child and no previous convictions. She could read but not write, and gave her occupation as a plain cook and maid of all work. She was 5 feet ½ inch tall, broad-featured, with a fair, ruddy and freckled complexion, brown hair, and hazel to grey eyes.⁶

The *Numa* sailed for Sydney from Gravesend on 6 December but found itself windbound at Spithead on 14 December and was forced into Portsmouth Harbour on 21 December, unable to set sail again until 30 December.

The ship arrived in Sydney on 13 June 1834. The convicts were mustered on board on 17 June, and a printed list of the women was prepared, probably for the benefit of the colony's magistrates. It included one extra detail about Mary Ives, in addition to those provided in the ship's indent: she had a brother who had arrived in the colony in 1830. His name was transcribed phonetically as 'Joseph Bagster', but he was really Joseph Baxter, convicted on a charge of burglary at Norwich in August 1829 and sentenced to death, but transported for life per the *Adrian*, landing in Sydney in August 1830.⁷

The identification of Ives's brother allows us to locate Mary Baxter/Ives within a family context and leads to the identification of Sarah Bacon, the name on the reverse of Ives's love token. Joseph Baxter was born at Lakenham, a hamlet on the edge of Norwich, on 30 November 1804, son of James Baxter and his wife, Rose Clark. Mary was also born at Lakenham, on 12 February 1807. Their sister, Sarah, was born at Catton, just north of Norwich, on 12 March 1812. Mary Baxter married John Ives in Norwich on 18 February 1828, and Sarah Baxter married Francis Bacon, a bricklayer, in Norwich on 20 September 1831. Mary was a witness at Sarah's wedding. In the intervening three years Mary had lost her mother, Rose, who died in August 1828, and her husband, John, who died in February 1829, aged 26. Mary's 'leaden heart' was given to her sister, her closest relative in England.

REMEMBER ME THOUGH I AM FAR AWAY

Once mustered in Sydney, the *Numa* women were ready to be assigned into domestic service. A notice in the *NSW Government Gazette* dated 17 June 1834 announced:

Families in want of female servants may be supplied from the prisoners arrived in the ship *Numa* from England, provided they apply according to the established form on or before 12 o'clock of Thursday 26th inst.

While applications were being received, the *Numa* lay at anchor in "the stream".⁸ On 30 June a group of *Numa* women was sent to Newcastle for distribution among the settlers in the Hunter region, and the remainder, including Mary, were finally landed at the dockyard on the morning of Tuesday 1 July 1834. Mary was assigned to Deputy Assistant Commissary-General William Baldy.⁹ Baldy had arrived in Sydney in May 1829, newly married. By the time Mary joined the household, Baldy and his wife had three young children. Mary was separated from her own daughter, Sarah Ann, who was placed in the Female Orphan Institution at Parramatta (**plate 3**).¹⁰

In February 1835 Baldy retired from the Commissariat Department and returned to England with his family, and Mary Ives disappears from government



records. She was probably sent to the Female Factory at Parramatta (**plate 4**), a multi-purpose institution serving as a women's prison, labour exchange, halfway house and de facto marriage bureau.¹¹

In the months after the dispersal of the *Numa's* cargo of female convicts, the names of many of the women were mentioned in the pages of the *Government Gazette*, reported for having absconded from their employer's service or as an apprehended runaway. Mary is not named as an absconder. Nor is she named when, a few years later, the *Numa* women begin to appear in lists of those who have received a ticket of leave. Unlike most of her shipmates, Mary's name in the ship's indent is not annotated with a single reference to her colonial progress through the convict system. She is, instead, probably the woman buried in an unmarked grave at St John's Parramatta on 15 May 1837 and identified in the burial register as Mary Hives, aged 28 and "from the Female Factory". Sarah Ann had died in the Orphan Institution in May 1835, and was also buried at St John's.

We do not know whether Mary Ives was ever reunited in the colony with her brother Joseph Baxter. And since she could

not write, it seems unlikely that once transported she had any further contact with her sister Sarah Bacon in Norwich. But Sarah had Mary's token, the 'leaden heart'.

Surviving love tokens from female convicts are rare. Of the 400 or so such tokens held in public collections in Australia and England, only a handful are identifiably associated with women transported to Australia. This small defaced penny now serves as Mary's memorial.

NOTES

- 1 *Norwich Mercury*, 6 Jul 1833, p 3; *Bury and Norwich Post*, 10 Jul 1833, p 4.
- 2 National Archives: Criminal Registers, Norfolk, 1833: HO27/46 p 31.
- 3 Michele Field & Timothy Millett, *Convict love tokens: the leaden hearts the convicts left behind*, Wakefield Press, Kent Town, 1998.
- 4 Provenance: Noble's auction 116, 21 Nov 2017 lot 655.
- 5 <http://love-tokens.nma.gov.au/search/2008.0039.0092?q=norwich>.
- 6 NSW State Archives: NRS 12188, 4/4018 (bound manuscript indents).
- 7 NSW State Archives: NRS 12189, item X636 (annotated printed indents); NSW State Archives: NRS 12188, 4/4015 (bound manuscript indents).
- 8 The 'stream' was a stretch of Sydney Harbour, opposite Sydney Cove, where ships lay at anchor waiting to discharge cargoes, or sometimes refitting.

4.

Augustus Earle (1793–1838), *Female penitentiary or factory, Parramatta [i.e. Parramatta], N.S. Wales, c 1826*. Watercolour 15.9 x 25.7 cm. Collection: National Library of Australia PIC Solander Box A33 #T85 NK12/47

9 National Archives: HO10/30, Alphabetical return of female convicts arrived in New South Wales between the 1st January 1833 and 31st December 1834 inclusive, showing to whom they have been assigned on arrival.

10 NSW State Archives: 4/2234.5 no.34/4434.

11 Carol Liston & Gay Hendrikson, eds., *Women transported: life in Australia's convict female factories*, Parramatta Heritage Centre, Parramatta, 2008.



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Alice Maud Golley, a remote wood carver

In her postgraduate research into South Australian wood carvers centred on the Adelaide School of Design, Jodie Vandeppeer came upon the strange story of Maud Golley (later known by her married name, Maud Baillie), a self-taught carver from remote Wedge Island, with no connection to the School. Her works exist only in private collections, yet a powerful mythology has built up around her, fuelled by a series of newspaper articles and biographies in recent publications regurgitating a few snippets – her isolated early life on Wedge Island, her self-taught carving ability, her perseverance under difficult conditions and her vice-regal patronage. Jodie explores Golley's history and creations.

JODIE VANDEPEER

The canon of South Australian women wood carvers remains largely forgotten but prior to Federation and for some time afterwards, the newly enfranchised women of South Australia were engaging in an applied art previously in the domain of men. In a surge of energy, these New Women from the middle and upper classes were not only voting, bicycling and obtaining higher education, they were also using tools to make their own furniture. At the Adelaide School of Design, carving classes were more popular than needlework.

I didn't know any of that before I began my academic research on the female wood carvers. I just wanted to know more about the wooden objects carved by a great aunt of mine. Once I found her name on the Adelaide School of Design enrolments, my research quickly revealed that the vast majority of carvers within my date range of 1894 to

1.

Alice Maud Baillie née Golley (Australia, 1884–1961), *Chiffonnier* bearing the date 1904, Wedge Island, Spencer Gulf, South Australia, Blackwood (*Acacia melanoxylon*) 142.0 x 104.0 x 38.0 cm. Private collection, photograph Art Gallery of South Australia



2.

Unknown photographer, *View of cliffs on Wedge Island*, part of Wedge Island Collection: B76461
State Library of South Australia



1923, from the first chip carving class in 1894 to when the trend largely waned by 1923, were women. In fact, often the cohorts were entirely female.

Women enrolled in day and evening design and carving classes to make their own furniture. The school's carved wooden surface designs were influenced by the South Kensington system of British art education adopted in South Australia, the Morris & Co decorative products which were being imported directly by a few of the wealthier carvers' families, and other contemporary influences such as initials on bookplates.

Under the guidance of the Adelaide School of Design, the carvers completed commissions. Some even set up their own working studios. In fact, women carved many of the World War I honor boards around South Australia.¹

Even though the carvers' connections to the Adelaide School of Design are sometimes tenuous, only one South Australian carver is *not* linked to it – the celebrated Alice Maud Golley (1884–1961) (**plate 1**).

Her tale is captivating, although I didn't think so at first. Maud Golley is mentioned several times as a female wood carver in publications on Australian decorative arts.² The spelling of her surname varies (and she became Mrs Stuart Baillie when she married in 1922)

but the limited information describing her is repetitive and could be summed up as 'resourceful young girl living on isolated Wedge Island uses a penknife to carve furniture without any lessons'.

The account of her carving without any prior tuition initially seemed far-fetched to me, particularly when prior to her 'discovery', all trainee teachers in South Australia had access to tuition at the Adelaide School of Design. At first, it seemed plausible that Golley may have learnt to carve from a teacher in Port Lincoln or perhaps a relative in Mount Gambier. I reluctantly included her in my broader research because she was part of the story of South Australian female wood carvers, even though she was the odd one out.

Then I saw a view of the almost perpendicular, formidable 240m-high cliff face of Wedge Island on Google Earth (**plate 2**).³ I realised the island's extreme exposure to the elements. In a rather magical research episode, I dived back in time for information on Golley with the sea in my ear and the colours of salty coastal vegetation in my mind.

Alice Maud Golley was born in 1884 to William Charles Golley and Mary Ann Kean in Port Lincoln, though it is likely that her mother was there only for her delivery, because for some time the family had lived on remote Wedge Island

in the Spencer Gulf of South Australia (**plates 3–4**). Her parents epitomised the independence and resourcefulness of the colonial population.

As a young single woman, her mother had sailed from County Clare in Ireland on the immigrant ship *Oaklands*, arriving in Adelaide in 1878 listed as a domestic servant.⁴ Her descendants recall that she could neither read nor write. In 1880, Mary married William Golley in the Catholic Church of St Lawrence, North Adelaide. Her husband took her back to Wedge Island which he was already managing for the lessees J.V. and Thomas Cowan and then later John and William Haigh. He eventually took over the freehold in 1915.

The Golley family made a living on Wedge Island from breeding and selling a robust Clydesdale and pony crossbred horse purchased by a British Army buyer for the Indian army remount units. The horses were required to be a minimum of 14 ½ hands tall. The Golleys would swim the horses into the sea before they could be roped and winched into a ketch, so perhaps it is unsurprising that Maud is remembered as an adept horsewoman.

Sheep grazing was thwarted by 'coast disease' (a copper and cobalt deficiency in the soil that resulted in wasting), however the island conditions were favourable to Angora goats and goat



3.

Unknown photographer, *View of Old House on Wedge Island*. Note the grapevines in the top view.

Part of Wedge Island Collection B76458, State Library of South Australia

4.

Unknown photographer, *View of blacksmith's hut with a thatched roof on Wedge Island*.

Part of Wedge Island Collection B76448, State Library of South Australia

meat supplemented a plentiful fish diet. They sold fresh goat meat to passing ships for additional income.

The Golleys also held a guano lease; guano was spread on the small portion of arable land on the island that produced high yields of barley,⁵ used to feed pigs and turkeys. After a storm, the family combed the shore to collect the large, fragile and highly prized nautilus shells. The search was always pre-dawn before the birds damaged the shells in search of the cephalopod mollusc within.

Sometime in 1904 when Maud Golley was 19 or 20 years of age, the Governor of South Australia, Sir George Le Hunte, sailed as a guest on "Squire" Henry Dutton's schooner-yacht *Vera*.⁶ The party called into Wedge Island to shoot stubble quail. *The Register* reported the following:

It chanced upon landing the Governor and Mr Dutton met a daughter of Mr. Golley, and they were much impressed by a beautiful collection of chip carvings (sic) done by this girl without any instruction from any one. His Excellency was anxious to see the tools by means of which the work was done, and a very crude and odd lot came to light. So struck were the visitors by the beauty of the work that Sir George, Mr Dutton, the Rev. Mr Griffiths, and Mr Julian Ayers purchased the talented resident of Wedge Island a complete outfit of the best tools to be had. The *Vera* has since made two attempts to get alongside the island for the purpose of having the present taken ashore and handed over to the budding genius whose powers have so recently been brought to light, but without success.⁷

Most of her carved objects were of blackwood, not something readily available on the island. Mr P. A Ohlstram wrote in 1937 that the Governor's sailing party sent a large supply of wood as well as carving tools, a story substantiated by her descendants. She carved mainly in blackwood, the material favoured by the majority of South Australian women carvers around Federation. We also know that she used wood, possibly teak, "secured from the wreckage of the *Glen Park*," a 1769-ton steel ship carrying 3,261 tons of wheat to South Africa, wrecked on North-north-east Island off the coast of Wedge Island on 1 February 1901.⁸

According to the younger of her brothers George (Andrew) Golley, his sister received the new tools but rarely

5.

Alice Maud Golley (1884-1961),
*A view of the house at Wedge Island from
the sea*, date unknown, medium unspecified,
measurements unspecified. Private collection



used them; instead, she continued to carve with the familiar tools made by her father.⁹ Prior to leaving the island, Andrew Golley made his own knives by re-purposing steel from disused harrows and fashioning handles from horses' leg bones. It is most likely that this is the type of carving tool that Maud Golley used.

Significantly, Andrew makes no mention of the "penknife" that is often associated with Golley's carvings.¹⁰ In fact, it is important to note the plurality of the "odd lot [that] came to light" when Sir George Le Hunte asked to see her tools. An "odd lot" means that she cannot have confined herself to a single penknife, as has been repeated over and again in her later press coverage. In a newspaper article from closer to the time of the vice-regal visit, the tools sighted by the *Vera's* cruising party were described as "a motley collection ... chiefly self-made."¹¹ Her daughter recounted that she did use a penknife but she also used a butcher's knife and sharpened files, in fact anything that would shave wood. Therefore, she did not limit herself to a single implement and was using a variety of tools for different effects, as would be expected given the detailed surfaces she created.

Andrew Golley also explained that the teak, cedar and blackwood bookcase (**plate 7**) which so impressed Governor Le Hunte on his visit to Wedge Island in 1904 was commenced in the year of his visit when Golley was about 20 years old. Golley worked for a year on the "bookcase, about 7ft in height and 4 ft. in width ... put together,

using wooden pegs instead of nails and screws," a form of construction that helps to distinguish her objects.

The motifs on the carved design surfaces were described as "thousands of leaves, animals, birds, bunches of flowers, bunches of fruit, lengths of ropes and chain, fern fronds."¹² Golley inserted her identity into the teak side panels by carving her initials AMG on a shield surrounded by holly (**plate 7–10**).¹³

Le Hunte arranged for the bookcase to be transported to the mainland at the cost of the government and it was exhibited at the Royal Adelaide Show in September 1906. The *Port Augusta Dispatch, Newcastle and Flinders Chronicle*, declared "there was no exhibit more viewed by the general sightseers". *The Observer* urged the public to view the object and described it as an example of what "unaided feminine enterprise can do."¹⁴ Following its exhibition, the bookcase was returned to Wedge Island and remained in the house. The "elaborate ornamentation" of the design surface was repeated in the writing table featuring Empire motifs of a lion, shamrock, rose, thistle and wattle (**plate 11**), a cupboard and a blackwood panel she had completed by mid-1910.¹⁵

After her initial encounter with Le Hunte and the other members of Dutton's sailing party, Golley carved a "cabinet". It is likely to be the

chiffonier and its image gives a visual representation of Golley's spectacular style (**plates 1, 12–16**). It could also be the cupboard completed by 1910 mentioned above, but this is supposition because the differentiation of the type of furniture is reliant on the knowledge of the journalist.

The cabinet was described as being similarly ornamented with ropes, grapes and the coat of arms "worked in the centre device of one panel."¹⁶ All three motifs were derived from her personal experience. Firstly, grape vines on the island flourished whereas the salty winds burnt the leaves of fruit trees. Therefore, grape vines were a representation of what was around her and importantly, what was contrastingly abundant in an otherwise harsh environment.¹⁷

Secondly, the rope motif may have had a daily personal connection with her family because her brother Andrew was recorded several times as splicing rope in his spare time. On a 2,000-acre remote island, dependent solely on communication with the world beyond by intermittent sea travel, and presumably a reliance on saddlery ropes, it is conceivable that, like her brother, Maud Golley would have been familiar with this essential skill on the island, or at the very least realised the rope motif's inherent property of linking one design element to another.



6.

Portrait of Alice Maud Golley, probably a hand-tinted photograph c 1910, in a frame carved with a trail of vine leaves on a stippled ground, made by Alice Maud Golley. Private collection

The third personalised motif is the unofficial coat of arms (**plate 12**) which may have signified the exceptional visit of the Governor of South Australia that brought Golley's independent carving enterprise into the public eye. Even though Le Hunte's visit was for recreational purposes, her execution of the coat of arms infers that the vice-regal visit impressed young Maud Golley and for this reason, it is plausible that the date of 1904 on the chiffonier is commemorative rather than the date of commencement or completion, as was her usual habit.

Her cabinet was exhibited at skin and hide dealer and livestock auctioneer George Laughton's new office at 122 Currie Street, Adelaide prior to being shown with the bookcase at the Royal Adelaide Show in 1906. It was returned to George Laughton's within the month and the retailer reminded the public of the extraordinary attention it had already commanded when he listed the "carved cabinet" for sale by auction on 24 September. The advertisement for the cabinet reflects the promotion

Golley received in the press around Australia. Perhaps the level of isolation in which she carved would have been commensurate to the celebrity status she might have felt.

Two more pieces of information were recorded in the press about the remarkable Wedge Island wood carver: Golley and her mother also spun wool using a metre-high spinning wheel handmade from an old metal harvester wheel (**plate 17**). They created cloth from the spun wool using a hand loom. Also, she had been allegedly offered work by an unnamed Adelaide manufacturer who saw her cabinet for sale.¹⁸ Golley's applied arts practice combined with her willingness to exhibit and offer her work for sale means that Golley was behaving as an arts worker, even if she was not earning a full-time living from it.

The Golleys, with the exception of Andrew, left Wedge Island in 1911 when the "solitude proved too much" for her elder brother's young wife. It was decided that the island was not a suitable place to raise the next generation of children. After years of isolation, her father and

mother moved to the mainland to reside opposite the oval in North Shields, just north of Port Lincoln. Maud lived with them for the next ten years in the house sentimentally called *Clare Park* to commemorate her mother's Irish heritage. It was here that sadly, after a lifetime of demonstrating resourceful independence to her daughter Maud, her mother lost her sight.

In 1922, Maud married Stuart Thomas Baillie (1893–1990), a wheelwright, farmer and shearer. In 1930, she was still carving and residing in North Shields (**plate 18**).¹⁹ She bore two daughters and a son. Her husband served on the local council, enlisted in the army in World War II and took an active part in the volunteer fire service for decades. As a farmer's wife, Maud supplemented the family income by making lollies and her daughters helped to wrap them for sale. According to her descendants, she rarely went out and lived a quiet and humble life despite the celebrity status she had experienced earlier.

Although publications about Maud are at pains to state that she received no formal education in wood carving, four elements point to her method. Firstly, it would have been mandatory for her to receive primary education, even if it was by correspondence and this would have occurred at a time when drawing was a compulsory subject. In fact, the copyist nature of the South Australian drawing curriculum may have been conducive to a remote education because students were required to copy exemplars and thus Golley could have received foundational drawing skills without any direct instruction. It is also possible that Maud's education was somehow supported by her Grandmother Golley who is likely to have received some sort of education during her less than conventional life in England before she emigrated to South Australia.²⁰

According to her family, Maud did not draw the design on the wood. In her carving practice, she was able to render matching carved panels for furniture by placing the completed first one beside the second and effectively drawing with



the initial gouging tool, just as a painter might draw out the composition with a paint brush. Later in life she executed delightful drawings and paintings into her daughters' school exercise books that demonstrate her elementary awareness of tone and colour.

Secondly, carving was a family pastime. Her nephew Mr W. Golley mentioned that his father and uncle used to carve birds from the bones of cuttlefish that washed up on the shore and that the bones were usually about "9 inches long and 1 ½ in. thick."²¹ Learning to carve a porous and soft material would be an elementary preparation for carving wood.

Thirdly, Maud's style and motifs are consistent with those she may have seen in a wood carving manual, a number of which were available simply because wood carving was so popular. For example, she stippled the ground of the frame she created for her own portrait using the rasped end of a metal object such as the head of a nail or a similar implement. This was a popular practice explained in technical manuals and if she did not have the opportunity to travel beyond the island, then she

could have acquired this skill only from an instructional text. Moreover, she rendered Grecian style urns, deer antlers and lions' feet, presumably none of which were available as visual exemplars on Wedge Island but were illustrated in technical manuals.

Finally, her composition: in 1930 – by that time married and known as Mrs Baillie in North Shields – she stated that she conceived each piece in entirety in her "mind's eye" before carving. She then joined the furniture herself without any nails.

She purposefully brought to fruition the motifs that were pleasing and personal to her, just like the wood carving students of the Adelaide

7.

Eric O'Connor, photographer, "Ornately Carved Cabinet by Mrs. Stuart Baillie (née Maud Golley) '1905 Advance Australia' carved centre bottom." The Eric O'Connor Collection, Port Lincoln History Group

8-10.

Alice Maud Baillie née Golley (1884–1961), *Bookcase*, before 1904, blackwood, teak and driftwood, 174 x 100 cm at front, 130 wide at rear, 37 deep. 22. Known as "the china cabinet" in the family, Governor LeHunte and the cruising party on the *Vera* admired Maud's carving on their 1904 visit to Wedge Island. Private collection



11.

Unknown photographer, Alice Maud Baillie with her ornate writing table carved with lion, shamrock, rose, thistle and wattle motifs, before 1910. Photograph c 1950–60, inscribed on reverse “Alice Maud Baillie with carving she did on Wedge Island. Family left Wedge in 1911. Andrew lived on Island till 1934” Private collection

School of Design who enrolled in courses in design often simultaneously with wood carving and sometimes in carpentry and joinery as well. Yet Maud Golley’s practice differed because she had no formal tutoring from a teacher in any of those skills. Put simply, she was an intuitive practitioner with extraordinary raw talent, even if she did have access to a technical manual.

This 1930 article that “Aunt Jane” wrote for children romanticised the practice of the young carver on a remote and windy island and outlined her career path as recited by the artist, so is worth citing in full:²²

I have scanned the horizon for a glimpse of Wedge Island, but it is too far away. Once there lived on this lovely island, 20 miles from The Althorpes, a little girl with her parents. The seas washed continuously around this little bit of land, and the sea winds in their furies rushed across so that the trees are stunted. (We know that most flowers and trees do not like these sea winds.) This girl had a great

love for beauty, and with her little knife would carve from a piece of wood many beautiful things, such as shells, leaves, berries, fruits, and animals. As she grew up this girl carved furniture, beautiful chairs, trays, and music case, a desk, and, oh, many other wonderful and amazing things.

A former Governor of this State, Sir George LeHunte, saw the young lady at work with a pen knife, and sent her a set of carving tools. Some of this glorious work was exhibited in Adelaide and some in Melbourne. When I was a little girl I had heard of Maud Golley, and a few days ago I saw her—now married and living on this peninsula. It was a thrilling meeting on my part! I saw some of the carving she has done, and, oh, it is quite indescribable! I had a mental picture of this girl bending over her work on that lonely island, making beauty from an ordinary piece of wood (sometimes wreckage picked up on the beach), while all around was vast solitude—except for the

sound of the sea—and that some of us think is one of the most lovely sounds in all the world.

Before commencing work this wood carver has a picture in her “mind’s eye” of the finished article, and now before her vision is a large screen perfect to the last detail. The screen has not yet been attempted, but I hope, some day, to return here and see it completed.

And this little woman has not had one lesson in wood carving. It just shows what a person can do, if that person perseveres, keeps on.

There is no truer maxim than this.

As it turned out, the personalised and patriotic motifs rendered by Alice Maud Golley were indirectly recognised by the judges of the First Exhibition of Women’s Work in 1907 along with a few of the wood carvers trained at the Adelaide School of Design. Again, at the suggestion of Sir George Le Hunte, the government transported Golley’s artworks to Melbourne for the First Exhibition of Women’s Work. The judges announced that “Miss M. Golly



[sic] of Wedge Island be awarded a special award for her interesting exhibit of wood carving, done under extreme circumstances” and it was reported that she won £50.²³

Maud Golley’s romanticised story exudes the same resourcefulness of many women during this time in South Australia. Her carving is a testament to the perseverance she must have demonstrated on remote Wedge Island, a resourcefulness no doubt modelled by her courageous mother and grandmother, which in itself is a legacy Maud shared with so many other carving daughters and granddaughters of adventurous South Australian colonial women.

Maud gave the chiffonier to her brother William, and the bookcase (which the family refers to as the “china cabinet”) stayed with her brother Andrew. The bookcase and other carved objects were removed closer to Adelaide after Andrew left the island. In 1937, even though Maud was still alive, her nephew wrote a letter to the *News* to state that he not only possessed her bookcase but he also had other items she had carved, and in a charming gesture unlikely to be repeated in our contemporary times, he kindly invited anyone to call upon his house in Birkenhead to view them.²⁴

A chair created as a confessional seat for the Catholic priest, Father Kelly, went with him when he left Eyre Peninsula. Similarly, other objects are in private collections around the country (plate 19). Although she rarely used the velvet boxed set of tools that the *Vera*

cruising party went to great lengths to present to her, they stayed in the family’s possession after her death, until they went missing from the house in which they were stored.

The bookcase no longer has the elaborate and unique rope-carved supporting crosspieces because for some time it was kept in a three-room house with eleven children. This prompts questions around the future of Maud Golley’s carved wooden objects. Furniture, no matter how remarkable, is intended to be useful which is why Maud also created unadorned furniture. However, most of her carved surfaces are highly elaborated and can unquestionably be interpreted as objects of applied art.

Maud Golley’s work is of historical and cultural significance because of the remote circumstances under which she practised, her vice regal patronage and her sheer talent devoid of formal training. Just as her family scoured the beaches after a storm for the highly prized nautilus shells, her important carved objects deserve to be gathered into our public institutions.

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12–16.

Alice Maud Baillie née Golley (Australia, 1884–1961), *Chiffonier* bearing the date 1904, Wedge Island, Spencer Gulf, South Australia, Blackwood (*Acacia melanoxylon*) 142.0 x 104.0 x 38.0 cm, details. Private collection

17.

Spinning wheel, home-made and used on Wedge Island. Collection: Koppio Smithy National Trust Museum



18.

Eric O'Connor, photographer, "Mrs. Stuart Baillie. Nee Miss Golley. Noted for her woodcarving" c 1920. The Eric O'Connor Collection, Port Lincoln History Group



19.

Alice Maud Golley, chair, 1914, blackwood, possibly the confessional chair made for Father Kelly from blackwood he supplied. Private collection. Photograph the Eric O'Connor Collection, Port Lincoln History Group

NOTES

1. At this time, the word HONOR was often carved without a U on World War I carved wooden memorial boards.
2. Eg C. Menz, *Australian Decorative Arts: 1820s–1990s: Art Gallery of South Australia* p 65. C. Menz in Joan Kerr (ed) *HERitage: The National Women's Art Book*, Craftsman House, Sydney 1995, pp 100f, 307.
3. Named by Matthew Flinders in 1802, Wedge Island at about 10 sq km is the largest of the Gambier Islands. It was settled in the late 1850s mostly for grazing.
4. "Arrival of Immigrant Ship Oaklands," *South Australian Advertiser* (Adelaide), 23 Sep 1878 p 6.
5. Tony Robinson, Peter Canty, Trish Mooney and Penny Rudduck. "South Australia's Offshore Islands," Canberra: Australian Heritage Commission, 1996 pp 228f.
6. Sir George Ruthven Le Hunte (1852–1925) was Governor of South Australia from 1903–1908. Henry Dutton (1844–1914) inherited a large pastoral estate called Anlaby near Kapunda. He was noted for his interests in motoring and sailing.
7. "Compliment for the School of Design," *Register* (Adelaide), 17 Mar 1906 p 7. Much later, Herbert L. Rymill wrote that he had been a guest on the SS *Adela* with Sir George Le Hunte and after going

- ashore to shoot quail, they had visited the Golley homestead to see her carving. They later sent her tools. "Woodcarvings with Penknife," *News* (Adelaide), 19 Mar 1937 p 6. The SS *Adela* was Dutton's second yacht. Given the passage of time between the event and Rymill's recount of it 33 years later, it is likely that it is an error.
8. *Yorke's Peninsula Advertiser* 8 Feb 1901 p 3; "Port Lincoln," *Advertiser* (Adelaide), 13 Mar 1906, p 4. See also "Glen Park," South Australian Maritime Museum <http://passengersinhistory.sa.gov.au/node/926670> accessed 28 April 2018.
 9. "An Australian Robinson Crusoe," *World's News* (Sydney), 27 Nov 1926 p 4.
 10. In 1910, it was reported that Golley had continued carving, although mostly with a 'penknife' despite the gift of the set of tools; perhaps this is where the misunderstanding of the penknife was conceived. "A Clever Wood Carver," *The Advertiser* (Adelaide), 2 Apr 1910 p 12. Each time Golley is mentioned in scholarship, it is noted that she used a penknife to execute her carving designs. See for example C. Menz, *Australian Decorative Arts: 1820s–1990s*, p 65, and J. Thompson, *Crafts of South Australia: The First Hundred Years*, p 5.
 11. "The Country: Port Lincoln, March 10," *Advertiser* (Adelaide), 13 Mar 1906 p 7.
 12. "A Clever Wood Carver," *Advertiser* (Adelaide), 2 Apr 1910 p 12.

In the two years prior to her husband's enlistment in the army, Maud Baillie illustrated a school exercise book for both of her daughters. Her choice of subject indicates her continued connection with the water, shipping, birds and flowers. Without formal training, she showed an awareness of tone. Only one of the exercise books is still extant but it provides a further insight into her untrained potential.

For example, *Arithmetic 25.8.38* features a broilga in marshes. As would be expected of an artist with an understanding of tone, Maud has used warm yellows in the foreground, and mauves and other darks in the shadows. In *Geography/Port Adelaide 1.9.37*, she has employed a clever compositional framing device by illustrating a seascape



encircled with a lifebouy. The fondly remembered coastal vessel, MV *Minnipa* appears within the spumy white sea. The Adelaide Steam Ship Company's 1977 ton diesel-powered ship sailed over a million miles between Port Lincoln and Adelaide between 1927 and 1960. Maud's drawing reinforces the

importance of the vessel to the Eyre Peninsula community and she would have been acutely aware that it sailed passed the home of her youth on Wedge Island. Interestingly, she has used the rope motif often seen in her carving, as a realistic yet decorative embellishment.

13. "An Island Artist," *Register* (Adelaide), 11 Sep 1906 p 6; "An Island Artist," *Observer* (Adelaide), 15 Sep 1906 p 37.
14. "An Island Artist," *Observer* (Adelaide), 15 Sep 1906 p 37.
15. She had since completed a cupboard, other articles and a blackwood panel with carved Roman lettering spelling out 'Just a wish for Christmas morning. And a greeting kind and true. May it prove from dawn to ending, A bright and joyous day to you'. This panel intended for her parents on Christmas morning was not finished in time. "A Clever Wood Carver," *Advertiser* (Adelaide), 2 Apr 1910 p 12. See also "General News," *Chronicle* (Adelaide), 9 April 1910 p 38.
16. "Wood carving," *Advertiser* (Adelaide), 12 Sep 1906 p 10; "An Island Artist," *Register* (Adelaide), 11 Sep 1906 p 6.
17. Interview with Andrew Golley, brother of William and Maud "Life on an Island," *News* (Adelaide), 2 April 1937 p 4.
18. "George Laughton," (advertisement) *Advertiser* (Adelaide), 22 Sep 1906 p 16.
19. "City Items," *Port Augusta Dispatch*, 28 Sept 1906 p 3.
20. "The Children's Page," *West Coast Sentinel* (Port Lincoln), 1 Aug 1930 p 7.
21. Sarah Golley was born Sarah Curnow Elizabeth Susan Parminter Cardell in 1831, Devonshire and died in Elliston, South Australia in 1922. She gave birth to a child in 1851 and in 1855 married

John William Golley who according to family legend was her uncle's groom and census records show that she was living with her uncle at the time. The couple immigrated to South Australia on the *Lord Ragless* in 1856. Passenger records listed John Golley as an agricultural labourer. William Charles Golley (Maud's father) was the couple's first child born on Hindmarsh Island on 1 Jan 1858. It is possible Sarah received an education and that Maud benefitted in some way from this, especially given that her own mother was not literate. Even if she did not receive a formal education, it is possible that she was

- must have been a special person in her life because she memorialised her with the name of her third child, John William Cardell Baillie (1929–1929). John died at six months of age, just a few months after the death of Maud's mother.
22. "Life on an Island" *News* (Adelaide), 2 Apr 1937 p 4.
23. "The Children's Page," *West Coast Sentinel* (Port Lincoln), 1 Aug 1930 p 7..
24. "Awards Gained in Melbourne", *Register* (Adelaide), 28 Nov 1907 p 8.
25. *News* (Adelaide), 10 Mar 1937 p 6; 12 Mar 1937 p 4; 16 Mar 1937 p 4; 17 Mar 1937 p 6; 19 Mar 1937 p 6.



Jodie Vandeppeer lives in the Clare Valley of South Australia. She is a teacher and has just completed her Masters in Art History at the University of Adelaide. Her thesis "South Australian Women Wood Carvers 1894–1923" focused on the Adelaide School of Design and the independent female wood carving practitioners. Her prior research examined the work of the Australian artist Janet Dawson, Tasmanian Aboriginal shell necklaces, the Bologna painter Bartolomeo Passerotti and the London painter Mary Beale. You can email her at jo.vandeppeer@icloud.com.



REVIEW BY GRACE COCHRANE

With Heart & Hand: art pottery in Queensland 1900–1950. Griffith University Art Museum, Brisbane, 2018. Standard edition \$125, limited edition (with designer print) \$325.

This substantial 250-page publication, which accompanies an exhibition of the same name at the Griffith University Art Museum (13 September – 3 November 2018), provides insightful documentation of a significant part of Queensland and Australia's ceramic history. That is not surprising: lead author, Glenn Cooke, has been interested in this field since at least 1982 when he first acquired some ceramic works by a student of L J Harvey for the Queensland Art Gallery.

He has written and contributed to a number of publications on art pottery in subsequent years, in the broader context of his former roles as curator of both decorative arts and Queensland heritage. He is well-placed to identify many connections with those working in art pottery in other states during the same period, as well as its impact of the development of studio ceramics in later decades.

Angela Goddard, director of the host gallery, notes in her foreword that, in representing over 100 potters during this 50-year period, the publication 'is the most comprehensive survey of the art pottery produced in an Australian state' – a significant achievement as art pottery was practised in all states, and taught, often associated with industrial training, in many technical colleges throughout the country. This story unfolds in 21 chapters, thirteen of which are written by Cooke, with six by Timothy Roberts and one each by Dianne Byrne and Sheila Gould.

It is clear from the outset that a pivotal contribution to the story is that of Lewis Jarvis (L J) Harvey (1871–1949), who migrated as a child to Brisbane from England in 1874. A wood and stone carver, potter and leatherworker, Harvey was very much influenced by both the style and social approach of the Arts and Crafts movement from around the turn of the century. A teacher of woodcarving and

modelling at Brisbane Technical College, he initiated a pottery course at the Central Technical College in 1916, in what became known as the Harvey School, characterised by a rigorous set of exercises towards modelled vessels with carved and incised decoration and majolica glazes.

After a couple of decades, he set up his own school at Horsham House which operated from 1938–49. He focused on hand-building, with a personal interest in figures and forms rather than production of vessels, attracting local participants, some of whom moved to other states and pursued their influential practices there, as well as a number who came to Brisbane for the purpose of working with him. These included future leaders such as Vi Eyre, Nell McCredie and Annie Mitchell.

Harvey's influence on the evolution of art pottery in Queensland and beyond is traced in a sequence of early chapters including: 'Harvey: the inspiration'; 'The development and character of the Harvey School'; 'Circling the centre: art pottery in regional Queensland'; and 'Distant satellites: Harvey's influence in Australia'. Harvey encouraged his students to work as professionals rather than hobbyists, strongly recommending participation in exhibitions both locally and interstate.

His school was loosely linked with the activities of art societies, galleries and museums, as well as operating in the



1.

J F Beaumont, *Punchbowl* 1953, earthenware, 18.5 x 27.5 cm diam. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012

2.

Bessie Devereux, *Three-handled vase* c 1920, earthenware, 15 x 15.5 cm diam. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012

context of growing technical colleges across Queensland and the local ceramic industries of the time, such as Stone's Bristol Pottery at Coorparoo.

Subsequent chapters look specifically at the careers and work of many who became well-known potters working in earthenware, including Nell and Alice Bott, Agnes Barker, Evelyn Buggy, Bessie Devereux, Muriel McDiarmid, Marian Munday, Maud O'Reilly and Daisy and Susan Nosworthy, while Daphne Mayo established a strong reputation as a sculptor. Notable is the imagination and enthusiasm of women potters, as they found opportunities to express themselves and earn a living, often modelling or throwing clay vessels, also through china-painting to a lesser degree and in many cases offering classes to others. Pottery decoration was to include sgraffito, carving, inlays, coloured glazes and underglaze decoration. Australian flora, kookaburras and koalas appear alongside influences from Art Nouveau and Art Deco. Timothy Roberts devotes a chapter to china painting, where the first recorded professional 'may be Dorchen De Kaff, who arrived in Brisbane from Sydney in late November 1880'.

The important role of Stone's Bristol Pottery in supplying clay and glazing and firing art pottery for individuals is described, as is Dianne Byrne's account of the work of Martin Moroney who characteristically decorated Stone's forms in blue underglaze. In 'Outside the Harvey circle', Cooke notes that many potters increasingly 'explored ideas through contacts with commercial potteries in Brisbane, by seeking training at other art teaching institutions, by exhibiting in other Australian cities and in Britain, and by exploring museums and other sources of ideas.' A characteristic of this new direction was an interest in wheel-throwing.

Apart from classes offered in personal studios, another school emerged: Arthur Hustwit's Caarnarvon Ceramic College which followed Harvey's school in the late



3.

Mona Elliott, *Vase* 1937, earthenware, 27 x 20 cm diam. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012

4.

Nelly Harries, *Slab vase* 1926, earthenware, 20 x 10.5 cm diam. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012

5.

Esther Hayes, *Wall Pocket* 1937, earthenware, 23 x 24 x 8 cm. Griffith University Art Collection, gift of Donna L'Estrange, 2016

6.

Margaret Illidge, *Slab vase* c 1920s, earthenware, 14 x 9.8 x 9.3 cm. Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012



Book reviews



7.

Stone's Bristol Pottery, *Grecian vase* c 1930s, slip-cast earthenware, 18 x 165 cm (diam). Griffith University Art Collection, donated through the Australian Government's Cultural Gifts Program by Glenn R Cooke, 2012

1940s. 'Pottery and Remedial teaching' provides a telling story of the role of many of these potters, mostly women, who responded to a need to rehabilitate manual skills of returned servicemen through working with pottery after WWI. They rallied again, with their various organisations, to provide remedial therapy in various crafts practices for war veterans in post-WWII years, as well as for children suffering from infantile paralysis, efforts which eventually led to starting a course in occupational therapy at the University of Queensland.

The essays in the publication are well-illustrated with excellent photographs of the work of each potter, as well as fascinating contextual photographs of people and places. Acknowledgement is given to private lenders and public art museums, for both photographs in the publication and works lent to the exhibition. Significant to the project is the generous donation of ceramic works by Glenn Cooke himself, to the Griffith University Art Museum Collection in 2012, and his personal contribution to the publication. Indeed, this engaging and

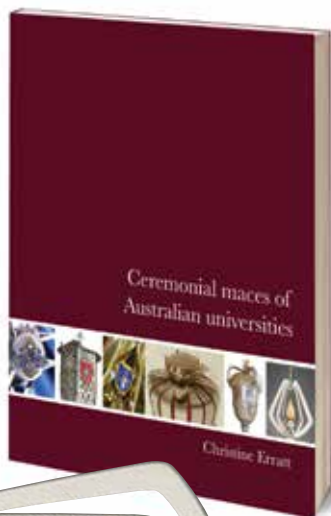
thoroughly-researched publication, with its associated well-selected collection and exhibition, provides a strong reminder of the value of physical archives of our cultural histories, and the importance of dedicated collectors, researchers and museum professionals in preserving them.

Purchasers of the book will be provided with a link to biographies, an index of marks initials and monograms, and other essays on the Griffith University Art Museum website.



Dr Grace Cochrane AM is an independent curator and writer, and a former senior curator at the

Powerhouse Museum, Sydney. She is the author of *The Crafts Movement in Australia: A History* (NSW University Press, 1992).



Christine Erratt, *Ceremonial maces of Australian universities*. Parker Press, Sydney 2018. 56 pages, 138 colour images, perfect bound 230 x 190 mm. ISBN 978 0 646 989235, available from www.parkerpressbooks.com.au, \$30 including postage in Australia.

Christine Erratt wrote about the 40 maces of Australia's 36 universities in four separate articles in *Australiana*, and which appeared in February and May 2012, August 2013 and November 2016. Her

first two articles in 2012 were judged the winner of the Peter Walker Writing Award for 2012.

The articles were always a work in progress. Christine's continuing research added new information and she gathered new photographs. At the same time, new maces were being created – notably the manufacture in 2015 by W J Sanders of the new silver mace for the Australian Catholic University in Sydney.

Christine decided that it was worth bringing all this information together in a single publication, and we were happy to support her project. Her book brings this material together in an elegant design by Kylie Kennedy, and allows the reader to understand the symbolism of these significant ceremonial paraphernalia which date from 1854 up to the present.

JW

With Heart & Hand

Art Pottery in Queensland 1900–1950



With Heart & Hand: Art Pottery in Queensland 1900–1950 celebrates the character of the flourishing artistic scene in Brisbane in the early 20th century, revealing the importance of pottery in bringing art classes to remote areas, and the social history intrinsically linked to the medium. New research uncovers the work of regional potters, re-evaluates the role of women in building the state's art sector, and highlights the importance of art therapy in post-World War I Queensland.

With Heart & Hand: Art Pottery in Queensland 1900–1950 is available as a standard issue, or as a limited signed edition accompanied by a commissioned print by artist Michael Phillips

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Valerie McMaster, *Six-sided vase*, c. 1930–35, Earthenware, 18.8 x 10.5 x 9cm. Griffith University Art Collection. Donated through the Australian Government's Cultural Gifts Program by Glenn R. Cooke, 2012

 **Griffith** UNIVERSITY
Art Museum



J & A Campi looking glass manufacturers, glass bevellers, woodcarvers, framemakers and gilders, Melbourne 1853–1900

John Hawkins has a particular interest in regional and ethnic diversity, as his articles on the influence of Scottish, Irish, European and American traditions on furniture and silver demonstrate. Here he looks at a group of Northern Italian-born craftsmen who established a mirror-making business in Melbourne in the 1850s.

1.

View of 122 Russell Street Melbourne. Campi's factory is in the left foreground. Photograph c 1874-86. Image Courtesy of State Library of Victoria H2011. 16/13

2.

Abbondio Campi (c 1839–96), mirror manufacturer, c 1888. Photograph from an album of security identity portraits of members of the Victorian Court, Centennial International Exhibition, Melbourne, 1888. Image courtesy State Library of Victoria H28190/121

JOHN HAWKINS

Napoleon's occupation of Italy had a dramatic effect. The Emperor confiscated common and church lands to distribute among his supporters. But following his defeat in 1815, industrial demand plummeted, so a number of skilled Italians emigrated, some to Britain and even Australia.

Italian strolling artists had been present in Britain since at least 1700. The most famous legacy of Italian street theatre is Mr Punch (Punchinello), and by 1820 Italian players had become a feature of London street life, more visible than the Italian artisans.

From the 1820s to 1851, England attracted 4,000 Italian immigrants, half of them living in London.¹ Most came from the valleys around Lombardy, particularly Como. Como produced skilled glass artisans making barometer tubes or grinding and bevelling lenses for precision instruments. Others specialised in plaster work, especially figures, wood carving and gilding.

The centre of the Italian community in Britain from the 19th century to today is 'Little Italy', situated between Clerkenwell, Holborn and Spitalfields in London. As their numbers and competition grew, Italians spread to northern England, Wales and Scotland but never in great numbers. The Italian Consul General in Liverpool in

1891 said that the majority of the 80–100 Italians in the city were organ grinders and street sellers of ice-cream and plaster statues. Manchester's 500–600 Italians included terrazzo specialists, plasterers and modellers working on the prestigious new town hall. In Sheffield, 100–150 Italians made cutlery.

Carlo Brentani (1817–1853) was born in Cadenabbia on the shores of Lake Como. He was tried with Lawrence Cetta for theft in York on 23 October 1834, convicted and sentenced to seven years' transportation, all spent in Tasmania.² On completing his sentence he sailed for Sydney. Within three years he had anglicised his name to Charles, become a Melbourne burgess in 1847 and naturalised on 7 December 1849, "as a result of wishing to purchase land from which he was prevented by being an alien." Described as "a wide awake genius", he was in partnership with Joseph Forrester, the ex-convict Tasmanian silversmith. The first gold discovered in Victoria was brought into their jewellery shop in 1849.

On the death of his father, as the eldest son Carlo inherited the family hotel lived in by his mother in his birthplace on Lake Como and patronised by the likes of Byron and Shelley. He died on 15 July 1853 having acquired two shops, 12 houses, a hotel and four blocks of land in Melbourne.

In 1979 I purchased a pair of Backler portraits of members of a local family from the Goulburn jewellers Zantis. They bore to the rear the trade label of (Guiliano) Lawrence Cetta, a frame maker practising his craft in Sydney. By 1840 Cetta was advertising in Sydney³

L. CETTA, Carver and Gilder, Looking Glass and Picture Frame maker.
Barometers and Thermometers made and repaired on the shortest notice.
Old Glass re-silvered, &c.
George-street South, Opposite the Hay Market.

Lawrence (or Laurence) was joined by his brother Julian, who arrived in 1847 together with John Bernasconi, who in turn was joined in 1855 by his brother Bendetto, formerly a frame maker in Red Lion Street Clerkenwell, London. Joseph Corti arrived in 1852.⁴

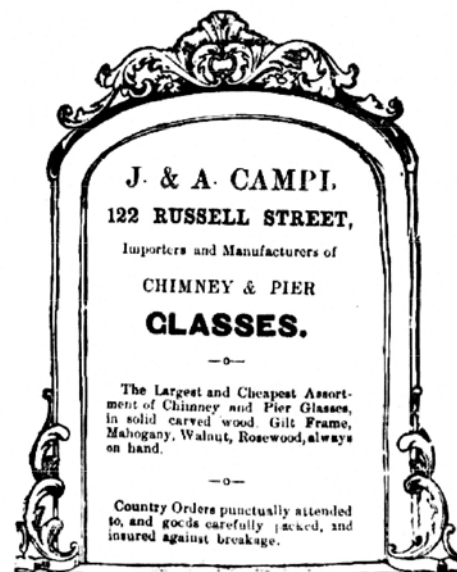
During the early 1840s, Brentani travelled to Sydney to join his compatriot Lawrence Cetta, a barometer- and looking-glass-maker. This was hardly surprising as they had been tried together for theft in York in 1834, both having moved from Como to Sheffield to work in the silver and cutlery trade. The gang included his brother Joseph and Ferdinando Riva, also from Como, a thermometer and barometer maker who fenced the goods. All were convicted and sent to Australia. Joseph soon drank himself to death but the others served their time, Cetta in NSW, Riva and Brentani in Tasmania.

On gaining their freedom, they commenced in business together. By December 1851 Charles Brentani was possibly the largest individual gold dealer in Melbourne, with 10% of the market. His younger brother Paolo (Paul) arrived in 1853, going to the goldfields with Raffaello Carboni.

In the 1850s, one of the first free families of Italian master craftsmen from Lombardy migrated to Victoria. They were to supply the public buildings and the houses of the rich and famous in Marvellous Melbourne with large, silvered, bevelled, glass-plate mirrors contained in fine carved and or gilded wooden frames, combining in their workshops the Italian skills of glass-working, woodcarving, plaster work and gilding.

One can only speculate but I suggest that this was not by chance, but at the urging of the connections of Brentani, Riva or Cetta that Giovanni (John) Battista Campi, the first of two brothers, arrived in Melbourne in 1852 on the *Earl of Derby*. Angelo followed him in the following year in the *Mobile*. The Campi brothers soon became established as the only skilled men who could silver clear plates of mirror glass in the infant colony. They commenced in business together in 1853,⁵ advertising in the Melbourne papers from 1858⁶ as J & A Campi, 122 Russell Street (**plate 1**), where this difficult and dangerous mercurial process took place.

John seems to have retired from the partnership in 1871, having returned between 1858 and the mid 1860s to Italy where his first son Achille was born, leaving Angelo to continue on until he died from consumption in 1873 with no direct family.

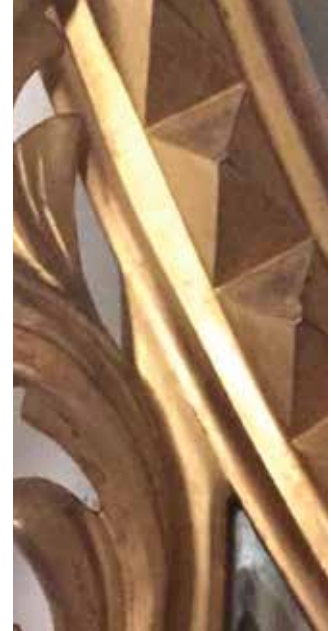


3.

Campi's display advertisement with line drawing of a mirror, *The Telegraph*, St Kilda, Prahran and South Yarra Guardian, 3 March 1866 p 6

4.

Isaac Whitehead, composition gilded pier glass and table exhibited at the Australian Intercolonial Exhibition, Melbourne 1866/7. Collection of original photographs, J.B. Hawkins Antiques



5-8.

Three Abbondio Campi, Melbourne, dog's-tooth bordered mirrors in carved and gilded wood standing over the original marble fireplaces in the drawing, dining and principal bedroom at Bentley Tasmania, and a detail of the dog's tooth ornament on one

A third brother Abbondio Campi (c1839–96)⁷ (**plate 2**) joined the family business having emigrated from London in 1860 on the *General Whindpen*. In 1868 he became a partner and was the future driving force in the business until nearly the end of the century. The firm always retained its Russell Street factory, while opening a retail outlet in 1870 at 16 Collins Street.

According to family sources,⁸ Abbondio became the sole proprietor in 1874 but was later joined by his nephew Achille, eldest son of John, who had returned to Italy with his family. Achille became the second generation to work in the family business, which changed its name to A&A Campi, continuing at the same address until the turn of the century.

Disaster struck with the Melbourne property crash of 1892. In 1894 Achille left the business under a cloud, leaving Abbondio to pay out all the creditors in full. On his death what remained of the business was run by his two sons, Angelo a glass silverer and Achille a glass polisher, the eldest boys of his 11 surviving children. Abbondio left the substantial sum of nearly £14,000 to his widow.

The firm was sufficiently advanced to exhibit in the 1861 Victorian Exhibition held in Melbourne:

419. A Large Glass, Silvered in the Colony, and Frame made of Colonial Fancy Woods.⁹

These exhibits were due to be forwarded to London for the International Exhibition of 1862, but it is not certain that this large, expensive and fragile mirror was in fact sent.

A new series of advertisements with a line drawing illustrating one of the firm's framed gilt wood mirrors (**plate 3**) appears in some Victorian newspapers from in March 1866.¹⁰ The skill base that kept the firm in the forefront of this complex and dangerous process was the mastery of the art of silvering with mercury and bevelling the large clear glass plates they imported from England.

Sir Joseph Paxton's innovative design for the glass and cast iron Crystal Palace in London to house the Great Exhibition of 1851 could not have been constructed without James Hartley's invention of his "Rolled Glass Plate" at the Wear Glass Works in Sunderland. Hartley began the commercial manufacture of large sheets of flat clear glass in 1838.

Large glass sheets to be used in mirrors had to be polished flat to prevent distortion, making the large individual sheets expensive. The Campi brothers' claim to fame was that they could turn large sheets of clear flat polished imported glass, received bundled and boxed together for protection,

into mirrors in Melbourne. As a result, importing large mirrors that could be easily damaged soon ceased.

The profits enabled Abbondio to invest in property speculation at Queens Parade, Clifton Hill and to purchase *Brompton House*, a two-storey, seven-roomed house with a balcony, from the woodworking Snowden family.

J&A Campi seemed to use only carved wood in their frames, leaving the making of cheaper cast composition borders to others such as Isaac Whitehead, to whom they presumably supplied the mirror glass (**plate 4**). If a very special wooden frame was required, the Campis are recorded as using the services of the London firm of Viscardini, listed in the UK 1851 Census as frame makers in Brick Lane, Spitalfields. Three members of the Viscardini family are listed in the UK 1851 census as Looking Glass Frame Makers.¹¹

The London Dead: stories from Cemeteries Crypts and Churchyards gives a history of the Viscardinis. Baldassarre the 1859 revolutionary and cabinetmaker provides a possible connection with Raffaello Carboni of the Eureka Stockade, also a man dedicated to the cause of liberty. Carboni left Australia for Italy after the Eureka trial, possibly with Paolo Brentani, and joined the Risorgimento freedom fighters in 1856. William Edwards made a gold mounted sword presented to Garibaldi after the Second Italian War of Independence by the Italian community in Melbourne. Garibaldi freed Como in 1859 from the Austrians.

In 1870 *The Weekly Times* profiled Campi's Pier-Glass Factory at 122 Russell Street, which employed 14 men turning out 4,000 pier glasses annually.

They import the best glass they can obtain for the purpose and their frames, excepting those which are manufactured on the premises are imported from the establishment of Viscardini, the celebrated carver and frame manufacturer, who has been successful in carrying off the prize medals at nearly all the great international exhibitions of Europe and America. The firm have, however, in their employment workmen capable of turning out work of the best quality when the frames required are so ornamental that importation becomes a question of chance as to damage or not.¹²

This association may have been formed through a London connection made before emigration between these two Italian families, for Baldassare Viscardini (1830–96) was roughly the same age as the two elder Campi brothers and in Italy the two families lived some 10 km apart.

In 1870 J & A Campi supplied four or possibly five large mirrors for the rooms attached to the newly opened Melbourne Town Hall, with one in particular bearing a specific mention "Mayors reception room.... about 8ft. by 7ft. 6ins."¹³

In 1875 the catalogue of the Victorian Intercolonial Exhibition notes that Abbondio Campi of 122 Russell Street exhibited:

2068 A Mantelpiece Mirror, solid carved gilt frame and 2069 A Console table and Mirror to match, in solid carved gilt frame.

This description is expanded in a contemporary newspaper report:¹⁴

The sample which comes primarily under our notice is a pier glass and console table by Louis Musschialli of 102 Collins Street east, Melbourne, which gives great satisfaction to connoisseurs. The former is of enormous size and the framework is a piece of highly elaborate

and well executed carving for it be understood that the material is wood not composition. It is in the main made up of open scroll and flower work and the wreaths surmounted by the Australian arms on each side of which are Australian aborigines and particularly well modelled cockatoos with outstretched wings. The inside rim of the frame is cut in the dog tooth pattern. The console table is of nearly equal excellence ...

Abbondio, on becoming the sole proprietor of J&A Campi, may have come to an agreement with Louis Musschiallito to leave the Campi's employment as their specialist wood carver and gilder to start an outside workshop of his own while still supplying them with frames.¹⁵ Musschialli had been discharged from bankruptcy on 11 October 1867.

The Australasian continues:

Mr Campi has a fine solid carved wood gilt-framed mantelpiece mirror of much merit. The crowning ornament consists of birds pecking at a bouquet. He also has a console table standing 12ft. high and 6ft. wide of a similar design. In both dog tooth mouldings are liberally used. It is only fair to note that the silvering of the mirror is as good as need be as Mr Campi claims to be the originator in Australia of this particular industry. He has at the present time 10 to 12 men employed at his silvering tables. We come next to composition frames and in this regard the articles exhibited by Mr Isaac Whitehead of 87 Collins Street East Melbourne is very

striking. It would seem that he has given to his productions in this direction some of the results of his studies as a painter of Australian pictures ...¹⁶

"Dog tooth mouldings" are the key to attributing Melbourne mirrors of this date carved in wood to the Campi/Musschialli workshop. *Blackie's Modern Cyclopaedia* of 1899 illustrates an example of this dog tooth decoration, a specific and ancient design created by making a pyramid out of a cube (**plate 9**).

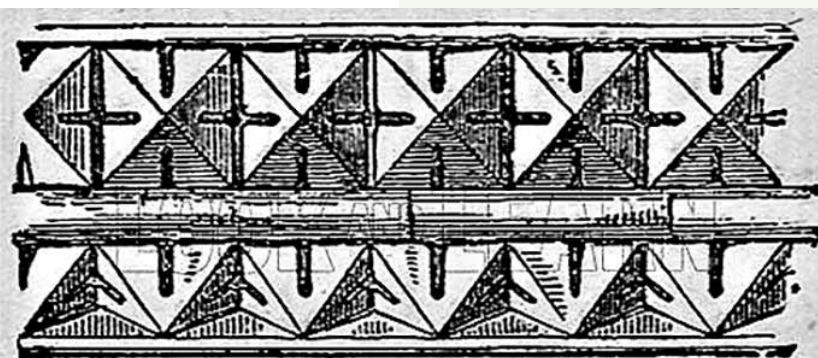
No marked Campi/Musschialli mirror with or without a trade label is known to the writer. Three carved wood and gilded fireplace overmantel mirrors with their hallmark dog tooth mouldings used as a border all dating from c 1875 and originally purchased in Melbourne are to be found here at *Bentley* in Tasmania, purchased by me to suit the house which was built for the Cameron family in 1879 (**plates 5–8**).

Two magnificent mirrors in the State Drawing Room at Government House Melbourne are a testament to the Campi family and their skills as plate glass silverers. Whitehead possibly supplied the frames, the finest to survive, as they are in part plaster. A contemporary newspaper notes that:

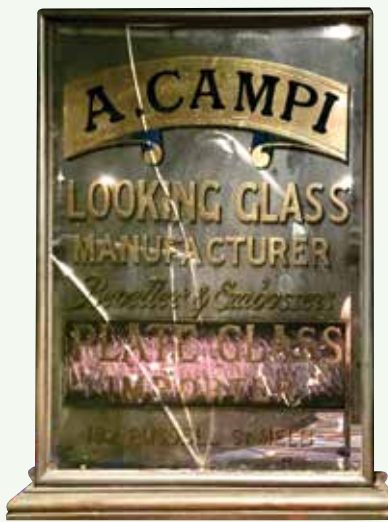
The two huge mirrors that look down upon those mantel pieces each 12 feet in height are of course by Campi ...¹⁷

9.

Dog's-tooth decoration in two forms, from *Blackie's Modern Cyclopaedia*, published 1899.



Dog's-tooth Ornament.



10.

Bronze mounted advertising sign for A Campi.

Abbondio exhibited at the 1880–81 Melbourne International Exhibition, which had a special pavilion for locally made carving and gilding with an emphasis on mirrors:

Superb pier glasses cover both the inside and the outside walls and the intermediate spaces are occupied by picture frames, mouldings etc ... One large mirror in gilt frame, artistically carved and painted bears the name of Mr A. Campi of Russell Street. The frame is carved in solid wood and gilded in water with double gold leaf. It is of noble proportions and of an elegant design.¹⁸

In the 1888 Centennial International Exhibition, the firm exhibited in “Class 26. Crystal, Glass and Stained Glass. Exhibit No. 577 Campi A. 122 Russell Street Mirrors” obtaining a first class award for mirrors. The surviving mirror, still in the family, is a testament to the Abbondio glass works and was, I suggest, the advertising sign mounted in bronze on his exhibition stand, as the firm moved away from pier glasses in wooden frames to art glass mirrors (plate 10).

The family had exhibited at all the major Melbourne exhibitions: 1861, 1866–7, 1875, 1880–1 and 1888. By 1888 they had worn down all the opposition to be the only remaining firm of mirror makers

to exhibit but doubtless their plates were supplied to all the leading city retailers such as WH Roche & Co.

In 1888, using the new silver nitrate process, Campi could produce glasses as large as 15 ft by 9 ft (4.57 x 2.74 m) using 16 hands all employed at Russell Street. About 50,000 feet (15,240 m) of looking glass was manufactured each year, of which between 25,000 and 30,000 feet (7,620 to 9,144 m) were bevelled into mirrors of all types.¹⁹

With the death of Abbondio, the firm’s stock was auctioned on 10 April 1897 by Craig Williamson and Thomas at a large discount of 74%, yet it would appear that in a limited way the firm continued.

ACKNOWLEDGEMENTS

For all their help with this article, I would like to thank Matthew and Michael Campi and the family historian Kelly Townsend née Campi, whose research is published as *Abbondio Campi & Jane Sturrock a Family History*. I congratulate Douglas Wilkie on his paper regarding Brentani.

NOTES

- 1 Lucio Sponza, *Italian Immigrants in Nineteenth-century Britain: Realities and Images*.
- 2 Douglas Wilkie, “The Life and Death of Charles Brentani”, *Victorian Historical Journal*, vol 87 no 1, June 2016.
- 3 *Australasian Chronicle* 21 Apr 1840 p 3. Cetta was soon in partnership with Thomas Hughes as Cetta & Hughes, as advertisements style the firm from *Sydney Herald* 1 Jul 1840 p 3 until the partnership was dissolved on 26 Feb 1845, *SMH* 26 Feb 1845 p 3.
- 4 Roslyn Maguire, “The Fine Art of Framing, Cetta, Bernasconi and Corti” *Australian Antique Collector* January– June 1986. In *Sydney in 1848*, Joseph Fowles wrote: “Opposite the Royal Hotel is Mr Cetta’s Picture Frame and Looking Glass Manufactory from whence all the neighboring colonies are almost exclusively supplied,

the Carving and Gilding executed at this establishment is of the highest order and merits the extensive patronage it receives.”

- 5 *Victoria and its Metropolis Past and Present*, vol IIb p 596, or 1854 according to *Weekly Times* 6 Aug 1870 p 10.
- 6 *Argus* 22 Sep 1858.
- 7 Born in Rovellasca Lombardy in 1839, one of three brothers who came to Melbourne while their three sisters remained in Italy. In Melbourne on 13 Dec 1877 he married Mary Jane Sturrock (1853–1935), 6 sons and 5 daughters. Information *Collingwood Historical Society* 15 Jan 2016 and Kelly Townsend the Campi family historian.
- 8 Judith O’Callaghan “The Flemington Cup” National Gallery Victoria article on the Gallery website whose biographical information on Charles Brentani was provided by Sr. R Toohey RSCJ and Sr M. Toohey RSCJ, great grand-daughters of Charles Brentani.
- 9 *Catalogue of the Victorian Exhibition 1861*, Government Printer 1861 p 265.
- 10 *Argus* 3 Mar 1866 and subsequent editions.
- 11 Census, 1851, 41 Brick Lane, Christchurch Spitalfields, Middlesex, England. Household: Grinnepe Viscardini 56 Looking Glass Frame Maker; Baldisar Viscardini 19 Looking Glass Frame Maker; Giscan Viscardini 14 Looking Glass Frame Maker. The Viscardini family was originally from Mondello, in the Lombardy region of Italy. Giacomo [Joseph] Viscardini and two of his sons Baldassarre b. 1831 Italy and Giuseppe were all working in the carving, gilding, sculpting and cabinet making in London at least from 1841 onwards. Later they were living/working in Gough Street, and then Grays Inn Road Clerkenwell.
- 12 *Weekly Times* 6 Aug 1870 p 10.
- 13 *Weekly Times* 6 Aug 1870.
- 14 *Australasian* 4 Sep 1875 p 4.
- 15 Philadelphia Exhibition catalogue p 98. The only Victorian exhibitors at the Philadelphia International Exhibition of 1876 were Musschiali with his pier glass and console (item 1168/69) and Alcock with his billiard table.
- 16 Whitehead was the specialist picture framer in 1870s Melbourne working in plaster rather than carved wood for artists such as von Guérard, specialising in plaster ferns for his mirror decoration.
- 17 *Geelong Advertiser* 22 Mar 1876 p 3.
- 18 *Argus* 9 Dec 1880 p 53.
- 19 *Victoria and its Metropolis*, Vol. IIb, p.596.



John Hawkins was born and educated in England, emigrating to Australia in 1967 where he established J B Hawkins Antiques specialising in fine English and Australian antiques. He has written copious articles (many in *Australiana*) and several books on silver, clocks, furniture, curiosities etc and now lives in Tasmania. You can download his articles from his website www.jbhawkinsantiques.com.

The Captain Cook silver statuette

Lieutenant James Cook RN, commanding officer of *HMB Endeavour*, the renamed collier *Earl of Pembroke*, sailed on 26 August 1768 from England on a naval and scientific voyage to observe the Transit of Venus, collect natural history specimens and explore the east coast of New Holland. The 250th anniversary of the voyage has reignited interest in Cook, with exhibitions and exploration once more of Newport Harbor for the remains of his ship, re-named *Lord Sandwich* and sunk to blockade the port in 1778 during the American War of Independence. Yvonne Barber looks at a Cook memento which deserves to be better known.

YVONNE BARBER

The Sydney silversmith William Kerr obtained many important commissions for commemorative items, some of which survive today in various collections. Kerr's association with the Town Hall of the City of Sydney and Mayors Charles J Roberts and John Harris in particular, provided ample opportunity to showcase his artistic ability and workmanship.¹

As the centenary of Captain James Cook's landing at Botany Bay in 1770 approached, an Australian Patriotic Society was formed in 1868 with Mr Robert Burdett Smith MLA (1837–95) as its president. The society called a public meeting in the Victoria Theatre, which about a thousand people attended, and a fundraising committee was established to erect a memorial to Cook.

1.

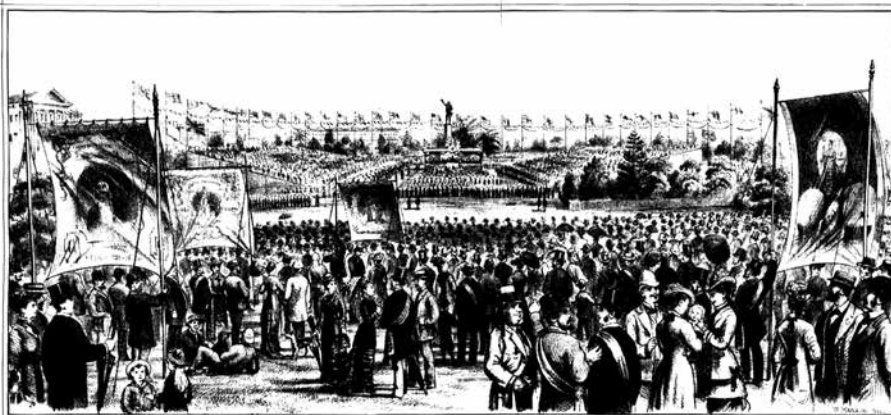
Thomas Woolner (1825–1892), *bronze statue of Captain James Cook*, on a Moruya granite pedestal, erected in Hyde Park, Sydney, 1879. The statue was vandalised in 2017 and the graffiti cleaned off the pedestal, as well as the bronze treated to remove verdigris, in 2018. Photo John Wade, October 2018





LANDING OF CAPTAIN COOK'S STATUE AT CIRCULAR QUAY.

SUPPLEMENT TO THE "SYDNEY MAIL", MARCH 8TH 1879.



UNVEILING OF THE CAPTAIN COOK STATUE.
Hyde Park, Sydney

Following the efforts of these gentlemen, a sum of £1,777 was subscribed allowing a massive 15-tonne block of granite from Louitt's quarry near the shore in Moruya on the NSW South Coast to be loaded onto the schooner *Settler's Friend* and transported to Sydney to make the tiered granite base and cylindrical shaft for the proposed statue (**plate 1**).

The position of the statue was the subject of long debate, and the final choice was very carefully deliberated.²

After many meetings and various suggestions, the Captain Cook statue committee have decided to

erect the monument upon Hyde Park, on that portion facing the Australian Museum.

The Hyde Park location was chosen because of its elevated position, so the statue on its 36-foot tall pedestal could be seen "by vessels as they enter the harbour".³

On 27 March 1869, the first member of the British Royal family to visit Australia, HRH Prince Alfred, Duke of Edinburgh, laid the foundation stone of the pedestal.⁴ Lengthy delays followed but the president and his committee persevered. Finally, after nine years, the government of the day, led by Sir Henry Parkes KCMG, provided an

2.

"Landing of Captain Cook's Statue at Circular Quay", *Illustrated Sydney News* 25 January 1879 p 16

3.

W. Macleod, "Unveiling of the Captain Cook Statue, Hyde Park, Sydney". *Sydney Mail* 8 March 1879 p 1

additional sum of £4,000 for the bronze statue to top the pedestal.

As Colonial Secretary, Parkes had taken a personal interest and had written to the sculptor Thomas Woolner in London, providing him with drawings and the dimensions of the pedestal and inviting him to consider the commission.⁵ Woolner had earlier lived in Australia (1852–54) – including six months in Sydney – and achieved recognition for his bronze portrait medallions, especially that of William Charles Wentworth and other colonial notables.⁶ Woolner's response to Parkes, dated 23 November 1871, was published four years later in the *Australian Town and Country Journal*:⁷

My dear Mr. Parkes,— I am much obliged for your most kind and cordial letter, and feel exceedingly proud that my career has had enough interest to attract the attention of one so distinguished as yourself, living at such a remote distance.

My six months in Sydney, partly from the lovely scenery and the divine air, and in part from the great amiability of everyone toward me, was one of the most enjoyable periods of my life; but of all the supporters of my claims as an artist to public recognition, James (now Sir James) Martin and you gave me the most effectual aid.

I must say that when I received your first letter the thought of doing so heroic a man as Cook gave me great pleasure, and the price named seemed to bring it within

the range of possibility, but your present communication, enclosing full particulars as to size, &c., of pedestal, I confess took me aback, from the immense size that would be necessary for the statue to be to make it harmonise with the pedestal.

According to the measurements I have made, I think the statue, including plinth, could not be less than about 13 foot. This is an enormous statue, and would, from its size, be very costly to execute. I hope it will cause you no disappointment to know the sum that will be needed to make a statue of that size worthy of the subject and the position.

It ought properly to be £5000 to give the sculptor full assurance of immunity from all risks; but so greatly am I interested in the object and the city where the monument stands that I shall be willing to undertake the work for £4000, and to have it completed within three years from the time that I knew the design had been approved by the authorities in Sydney.

The letter of Sir Alfred Stephen is valuable and interesting, as suggesting vividly the idea he should pervade a statue which is to be seen “by vessels as they enter the harbour.” My idea is, in developing this suggestion, to make an animated figure filled with wonder and delight, in the moment of discovering a new country; smitten by the sun, he would always stand a shining welcome to all comers to the fair Australian land....

Woolner’s conditions and price of £4,000 were agreed by the government, and he undertook the task. The bronze was cast in the foundry of Cox and Sons, Thames Ditton, England.⁸

In the several years it took to design and make the statue, the “Captain Cook Pedestal” was still a useful landmark. The *Evening News* noted that this part of Hyde Park had been “appropriated, by general consent, for public meetings in the open air”, but objected particularly to⁹

people of all descriptions [who] congregate in large numbers on

Sundays for various purposes connected with religious worship, or theological disputation, or the advocacy of total abstinence.

On Monday 1 October 1877, the annual Eight-Hour Day procession began from there; the members of the various trades unions, accompanied by three bands, wound their way through the city to Circular Quay to join ferries for trips to a picnic at Clontarf.¹⁰

The Working Men’s Defence Association, which organised weekly outdoor evening meetings of working men, held “a monster open-air meeting”¹¹ there on 25 June 1877, and another to discuss the electoral bill on Monday 30 July at 7.30 pm, though open-air meetings on a winter’s night would seem an unusual choice for attracting any but the fanatical.¹²

The two-ton, 4-metre high statue arrived in January 1879 (**plate 2**). Tuesday, 25 February 1879 was the date set for the unveiling, and a public holiday declared. The date was a neutral date deliberately chosen not to coincide with the 100th anniversary of Cook’s death in Hawaii, nine days earlier. The Governor, Sir Hercules Robinson, performed the ceremony (**plate 3**). The statue has stood on this site ever since, the park and the city growing up around it (**plate 4**).

Though erected by the government, it was only through the longstanding efforts of Captain Watson, Sir Alfred Stephen, Mr Robert Burdett Smith, and others of the committee, that this memorial to the great navigator was finally achieved. The committee decided to thank R B Smith with a silver statuette based on the Woolner design:¹³

Mr William Kerr was commissioned in 1879 to make a silver statuette facsimile of the Woolner statue for presentation to Mr Robert Burdett Smith, secretary of the Captain Cook centenary celebration committee in July of that year at Government House. It was displayed in the window of his George Street store for a few days before the presentation.

Lieutenant Governor Sir Alfred Stephen presented the statuette (**plates 5–7**) to

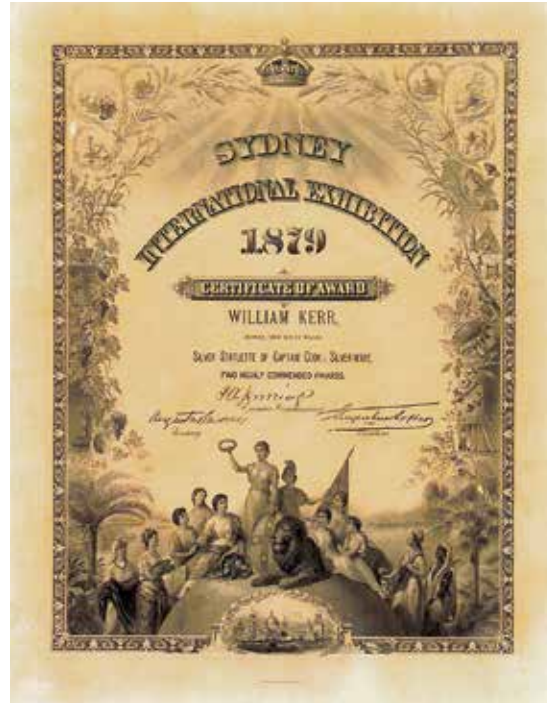


4.

Thomas Woolner (1825–1892), bronze statue of Captain James Cook, 1879. Photo John Wade, October 2018

R B Smith at Government House on 22 July 1879. It was described as follows:¹⁴

The presentation is in the shape of a statuette, which is in every respect a faithful representation of the statue of the great navigator, in Hyde Park. The figure is of sterling silver, and weighs 58 ounces. The pedestal on which the statuette is fixed is of bronzed brass. Around the bottom of the pedestal is a silver railing. The whole is fixed on a handsome rosewood stand, and under a glass shade. The statuette is a splendid model of the original, and is beautifully moulded and chased. The work stands 20 inches high, and is valued at 50 guineas.



On a silver plate attached to the pedestal is the following inscription:-
 “Presented to Robert Burdett Smith, Esq., M.P., by the Cook statue committee, in appreciation of his long and invaluable services as their honorary secretary, and the chief promoter of the movement in honour of the illustrious discoverer of this territory.”
 Chairman: The Hon. Sir Alfred Stephen, C.B., K.C.M.G., and M.L.C., Lieutenant-Governor, Sydney, New South Wales, July, 1879.”

The statuette differs from the full-scale statue in that, in Kerr’s version, Cook’s waistcoat has one button undone.

At the time of presentation, it was hoped that the statuette would be exhibited at the forthcoming Sydney International Exhibition of 1879–80.

As Robert Burdett Smith was also a commissioner of the International Exhibition, this was assured. An exhibition certificate, now in the collection of the Museum of Applied Arts and Sciences, was awarded to William Kerr for his silver statuette of James Cook (plate 8). This was presented to the Museum together with his 1879 Cricket Trophy when his sons closed the George Street store in 1938.

NOTES

1. William Kerr’s shop was in George Street directly opposite the Town Hall. See Judith Green, “William Kerr Colonial Silversmith 1838–1896” *Australiana* May 2000, 59-62.
2. *Freeman’s Journal* 13 Mar 1869 p 1.
3. *Sydney Mail* 20 Jan 1877 p 71.
4. *Sydney Mail* 3 Apr 1869 p 6.
5. *Australian Town and Country Journal* 11 Dec 1875 p 21.
6. Angus Trumble, “Missing persons: Thomas Woolner in Australia” *Australiana* November 2016, 20–23.

5.

William Kerr (1838-1896), after Thomas Woolner, silver statuette of Captain James Cook, presented to R B Smith, 1879. Collection: NSW National Parks and Wildlife Service, Kurnell. Photograph Peter Barber 2018

6.

William Kerr (1838-1896), after Thomas Woolner, silver statuette of Captain James Cook, presented to R B Smith, 1879, detail of inscription. Collection: NSW National Parks and Wildlife Service, Kurnell. Photograph Peter Barber 2018

7.

American Bank Note Company, New York, USA, 1879, Certificate, Sydney International Exhibition, Sydney, 1879, awarded to William Kerr for his silver statuette, 830 x 680 mm. Collection: Museum of Applied Arts and Sciences, Sydney P3433, gift of Harry, William and Walter Kerr, 1938

7. *ATCJ* 11 Dec 1875 p 21.
8. *SMH* 25 Feb 1879 p 7.
9. *Evening News* 3 Nov 1875 p 2.
10. *SMH* 29 Sep 1877 p 2.
11. *SMH* 25 Jun 1877 p 1.
12. *SMH* 30 Jul 1877 p 1.
13. *Evening News* 23 Jul 1879 p 3.
14. *Ibid.*



Yvonne Barber is a science graduate of the University of Sydney who developed an interest in precious metals when working for

Western Mining Corporation in Perth. Her recent Australian research has focused on silversmiths Hugh Savage Clarke, his apprentice William Kerr and Kerr’s factory foreman George Brodie.



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Victor Richardson, OBE
Portrait bust in plaster
Height 60 cm
Signed and dated 1931

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See the advertisement from *The Lorgnette* 11 Feb 1881 p 1.

