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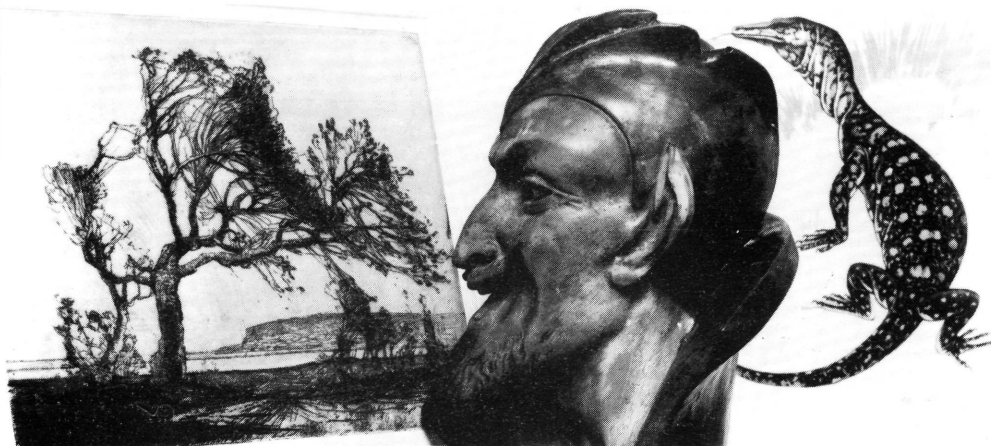


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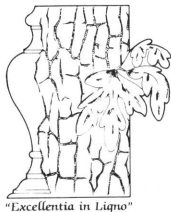
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AUSTRALIANA

FEBRUARY

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Calyx, Wembly Ware and Bristle China
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Cover: Illuminated address to W.F. Cole Esq., 1930. Clockwise: G. Kirshaw, F.E. Stegman, S.C. Sawyer, W.T. Gibson, B. Hodgens, C. Plugge, L. Nissen, W. Bishop, W. Beynon, C. Bishop, C.H. Grimsey, F.J. Mole, W.F. Cole. Courtesy John Cole.

THE AUSTRALIANA SOCIETY

PO BOX 322, ROSEVILLE 2069



SOCIETY PROGRAMME

MEETINGS

1991

THURSDAY,
4 APRIL

MICHAEL BOGLE

*An Introduction to Rouse Hill House.
Michael Bogle is the curator of Rouse Hill House, a
country house with a history of unbroken family
occupancy from 1818 to the present*

THURSDAY,
6 JUNE

**GUEST SPEAKER
TO BE ANNOUNCED**

THURSDAY,
1 AUGUST

ANNUAL GENERAL MEETING

THURSDAY,
3 OCTOBER

**GUEST SPEAKER
TO BE ANNOUNCED**

THURSDAY,
5 DECEMBER

CHRISTMAS PARTY

HOUSE INSPECTIONS

SATURDAY,
20 APRIL
10.30am – 1pm

*Rouse Hill House, Rouse Hill
A guided tour of the house, outbuildings and garden.
The original furnishings include several major
examples of early colonial furniture. This is a
unique opportunity for members to visit this
important house, not generally open to the public.
At \$15 a head. Tea and biscuits provided.
Ticket application to the Secretary*

**DATE TO BE
ANNOUNCED**

*A visit to a major Sydney private
Australiana collection.*

**Society meetings are held at
7.30pm at the Glover Cottage Hall, 124 Kent Street, Sydney.
Convenient street parking.**

Rhoda Wager

Deborah Cocks

"For a delightful choice of colours in apt setting, it would be hard to beat the jewellery made by Miss Rhoda Wager. Avoiding the showy sparkle, this craftswoman prefers stones of dull beauty of such that glow deeply. And the metalwork that finely frames them is in keeping with the tone of each individual trinket."¹

Rhoda Wager (plate 1) was born on 10th March, 1875 at Mile End in the county of Middlesex (now London) to George and Jane Wager.² One of eleven children (three who died in infancy) Rhoda studied at 'The Art School' in Bristol and then at the Glasgow School of Art from 1897 to 1903, completing five years of design study and one year of art. She distinguished herself as a designer and a maker. 'The Ladies Field' magazine of January 14, 1899 writes on the Glasgow School of Art Exhibition and the competence of Miss Wager in both her poster design and as an 'executant of repousse metal. Both a barometer and a thermometer case have been commissioned of her, the panels being of brass with appropriate figures.'³

Rhoda Wager originally went to Glasgow to teach drawing at a girls school. She taught at two schools, Mt. Florida Public School and Mrs. Sturrock's Academy. Rhoda exhibited regularly with the Glasgow Society of Lady Artists which she joined in 1903, even sending a selection of jewellery from Australia in 1919.⁴

It was during the school holidays that Rhoda attended Bernard Cuzner's School of Metalwork in Bourneville. Cuzner, who had studied at the Vittoria Street School of Jewellers and Silversmiths under Arthur Gaskin, was later head of the Metalwork Department at the Birmingham



Plate 1. Rhoda Wager before leaving England c. 1900.

School of Art from 1910-42. Cuzner was one of a number of distinguished Craft Revival artists who designed the Liberty 'Cymric' silverware and jewellery, first exhibited in 1899.

The first extant example of Rhoda Wager's jewellery dates from her time with Cuzner. It is an abalone or New Zealand Paua shell brooch (plates 2A, 2B), oval in shape and already showing the technical expertise which would

characterise her work. While in Glasgow Rhoda set up her first studio to do metalwork. This later became her jewellery studio.

After finishing her training Rhoda Wager took in private students for jewellery tuition. Perhaps the most successful of these was Mary Russell Thew who, after her husband's early death, turned to jewellery making to earn her living. Thew set up her studio in 1906-7 after just a few lessons from Rhoda

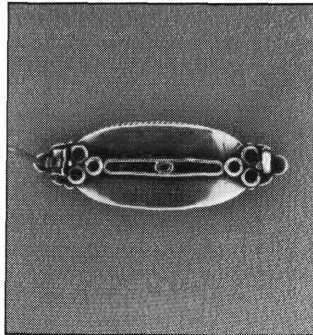
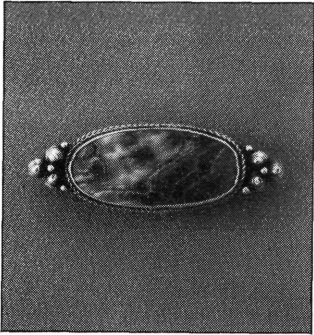


Plate 2. Front and back of abalone or NZ paua shell brooch .1901.

Wager. Jewellery making had previously been the hobby Thew had shared with her husband.

In 1913 Rhoda Wager decided to sail to Fiji with her brother, Christopher, who was returning to his sugar plantation. While in Sydney en route, Rhoda joined the Arts and Crafts Society of N.S.W. (established in 1906) and was later to join both the Victorian and Queensland Associations. In Fiji Rhoda worked in a 'bourrie'⁵ in the garden. Dorothy, Rhoda's niece, watched her work, intrigued by the processes. Dorothy would later live and work with Rhoda in Sydney.

Rhoda Wager sent jewellery to the Arts and Crafts Society of N.S.W. annual exhibition in 1914. Also in this year Maud Venables, an English proponent of the Arts and Crafts movement, toured to Australia. She was most encouraging to women wishing to take up jewellery as a profession, emphasising

their capability but also stressing the need for technical thoroughness. She insisted that a bad finish "harms the whole field of women's work"⁶. Miss Venables also comments on the popularity of semi-precious stones. Women jewellers, "anxious to achieve beautiful articles without being able to use very costly stones," showed that "where jewellery is concerned beauty is not always a question of intrinsic worth alone."⁷ She concludes that "when a woman is properly trained and a capable jeweller, she need not fear being able to make a living."⁸

In 1916 Rhoda left Fiji to settle permanently in Sydney where she boarded with Dorothy's grandmother at 'Wainui', Elizabeth Bay Road, Darlinghurst. She established her first Sydney 'studio' on her bedroom balcony. In 1917 Rhoda rented premises in Rowe Street and for the following 28 years

occupied studios and shops within the central business district. The 1920s saw her at 44 Castlereagh Street (1921), Scott Chambers in Pitt Street (1921-22), Ocean House in Martin Place (1923-27) and display rooms at 42 Martin Place (1925-30). During this time she also had Melbourne and Brisbane addresses. (plate 3) In 1930 the depression forced a move to smaller premises in the State Shopping Block, combining her workshop and display areas. After several more moves she retired in 1946. In 1920 Rhoda Wager had married Percival (Percy) George Ashton, a sea captain and son of the painter Julian Ashton. Percy Ashton later became the general manager of Sydney Ferries. They had no children. Five years after Rhoda's retirement, the Ashtons moved to Queensland where her niece Dorothy had preceded them. Rhoda Wager died in December 1953.

During her years in business Rhoda employed assistants including Violet Dupre (Dorothy's cousin) who was employed for about eighteen months during the early years at Rowe Street. Around this time Rhoda was supplying Farmers department store with work sold on a commission basis. In 1919 Walter Clarence Clapham was employed and Rhoda went into business with a Mr. Sherman, who supplied the gems, and another gentleman who provided £1,000. She was soon able to buy her

Hand-
wrought
Jewellery

Designed and made by



Scot Chambers, Hosking
Place, Pitt St., Sydney.

(Between Martin Place
and Hunter Street).

Decoration Co.,
289 Collins Street,
Melbourne.

R H O D A W A G E R

The Austral Book Club,
Courier Bldg. Brisbane.

Plate 3. Advertisement from *The Home*, 1st December 1921. Reprinted with permission from the Mitchell Library, State Library of N.S.W.



HANDWROUGHT JEWELLERY

Designed and
made by

RHODA WAGER

Ocean House, Martin Place, Sydney

Phone, B4449

Plate 4. Advertisement from *The Home*, 1st September, 1923. Reprinted with permission from the Mitchell Library, State Library of N. S. W.

partners out and Clapham remained with her until her retirement. Two other assistants were Victoria Blashke and Dora Sweetapple (nee Burkitt). Dora Sweetapple, a consistent exhibitor with the Arts and Crafts Society of N.S.W., had trained privately with Rhoda Wager and joined her in the business in 1925. Dorothy became an assistant in 1928 and remained with Rhoda until 1939 when she opened her own studio.

Dorothy recalls the workroom; "Clapham made the settings and frames to Rhoda Wager's designs then she did the foliage decoration and he took over to do the finishing off. Soldering joints and catches to brooches, shanks to rings, making screws for ear-rings, setting the gems then oxidizing and polishing it all."⁹

Rhoda Wager promoted her work through journals such as the Sydney Ure Smith publications 'Art in Australia' and 'The Home' which carried her advertisements, usually on the Social Calendar page, in each issue from 1921-

30. (plates 4 & 5) She also displayed her work at the popular exhibitions of the Arts and Crafts Society and the Society of Artists, advertising in the catalogues as well. As a popular artist/craftswoman she was often mentioned in newspaper reviews and arts and crafts articles in magazines. Her work exhibited with the Society of Artists was photographed several times for 'Art in Australia' (plate 6).

Rhoda Wager's work could be purchased ready-made or designed specifically for stones held in stock or provided by the customer. In this way Rhoda developed a relationship with many clients who added to their collections over the years. There was a much valued respect between client and maker.

Most of the items Rhoda Wager designed and made were for adornment. Brooches, ear-rings, pendants, chains, and rings were the most popular and economical. However belt buckles, (plate 7) salt cellars, watches, thimbles and rosaries were also made as required. Teaspoons (plate 8) were made but

the costs of manufacture could not be recouped. In all Rhoda has recorded over 12,000 pieces in sketchbooks kept throughout her working life.

The frame shape in Rhoda Wager's work is always simple in that she used basic geometric

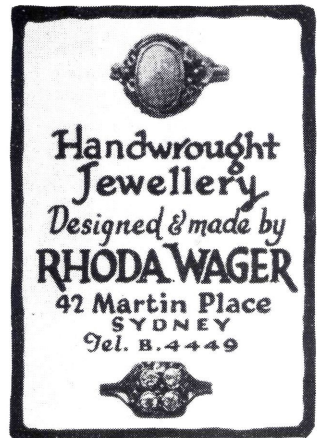


Plate 5. Advertisement from *The Home*, 1st March, 1926. Reprinted with permission from the Mitchell Library, State Library of N. S. W.

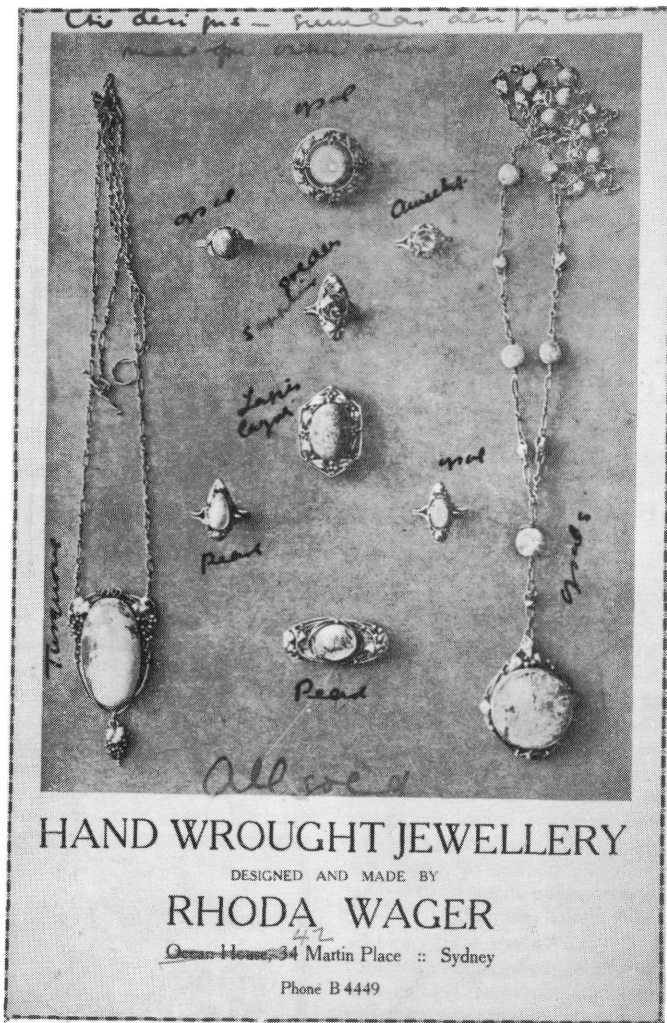


Plate 6. Work photographed for Art in Australia from the Society of Artists Exhibition, 1922. Rhoda has later used it for advertising.

shapes. They have slightly convex sides and rounded corners whether the piece be square, rectangular, triangular or have multiple sides. Ovoid and circular shapes were also used. The shape of the stone, or the grouping, dictated the shape of the final piece.

The diagrams (illustration 1), drawn from original brooches, pendants, ear-rings and rings, show that the stone was the focal point of

the piece. Dorothy relates the joy with which each new bag of stones, imported from England, was received. They would attempt to be selective but always found that each stone had an individual beauty. Invariably the whole bag would be purchased and put away for further use. These stones, including lapis lazuli, cornelian, moonstone, opal, amethyst, sapphire, topaz and pearl, were surrounded mostly by

silver but sometimes by gold or platinum or a combination of metals.

The simplicity of the frame lent strength to the design, visually and structurally. The stone's setting was first connected to the outer frame. If the space between the frames was too great then supports were added. Supports took a circular shape and were usually soldered at an angle to the outer frame. (illustration 2)

A side view of a brooch (illustration 3) shows how the stone was gently thrust forward, the leaves, vines and berries being soldered to the setting and the frame, emphasizing the stone. Where a

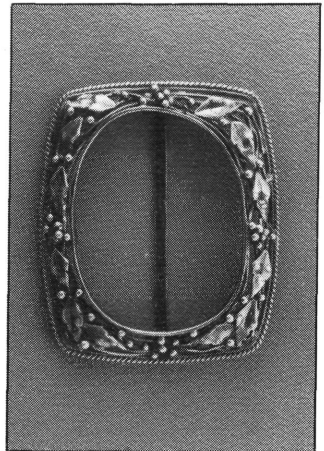


Plate 7. Belt buckle, 1938.

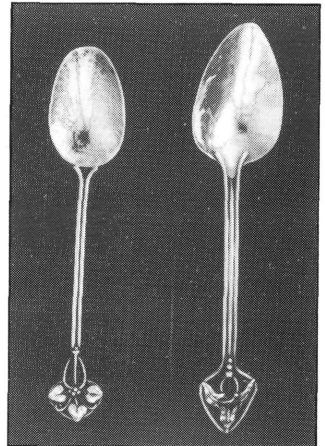
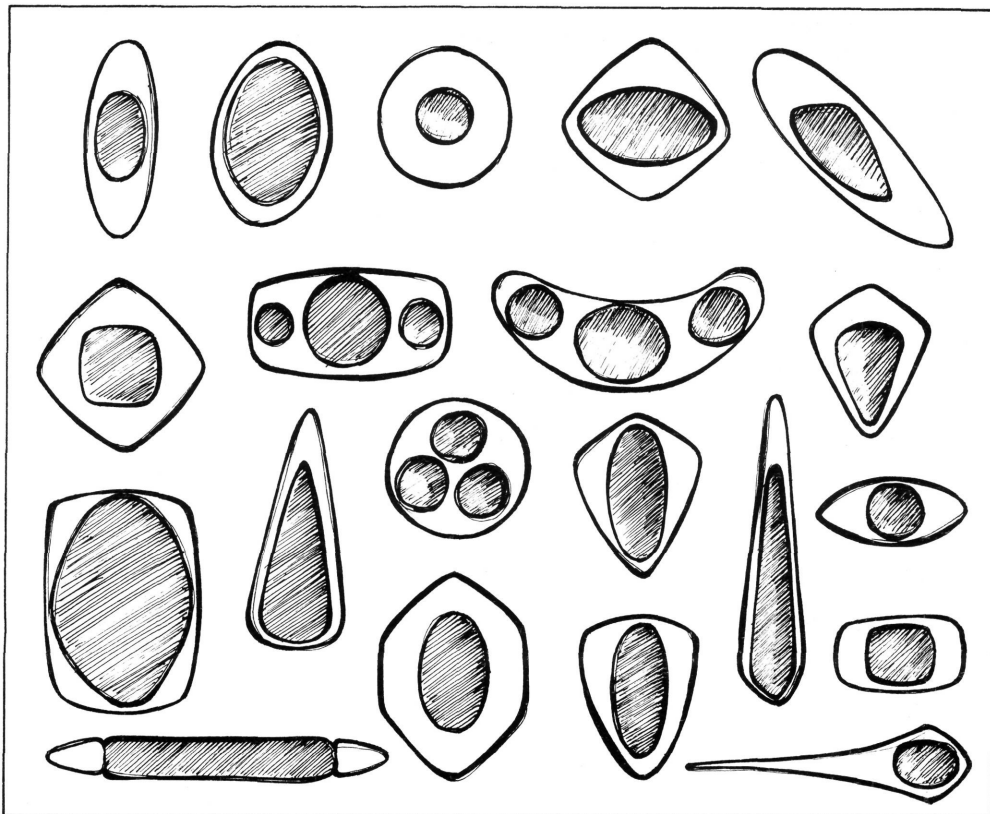


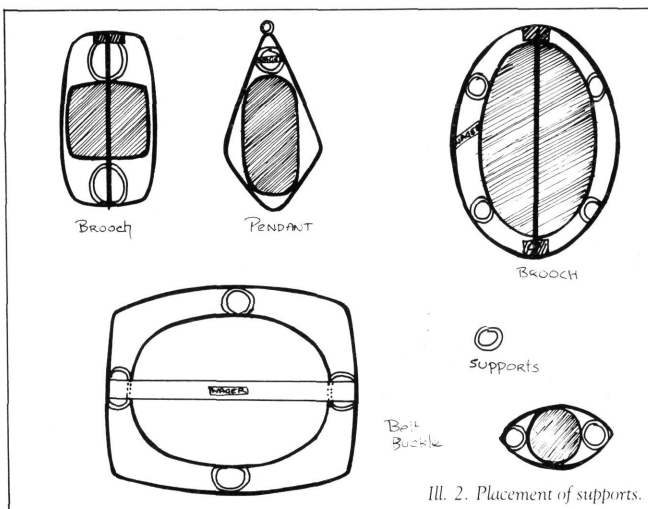
Plate 8. Teaspoons.



Ill. 1. Some basic frame shapes showing positioning of stones to frames.

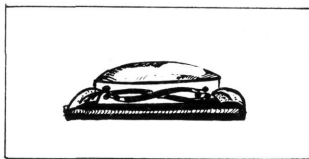
larger gap between the setting and the frame existed, a wire was curved many times, forming a framework on which to solder. The leaves, berries and vines were made from silver sheet and wire, purchased ready rolled. Rather than a haphazard application of foliage, in Rhoda's work each leaf is connected to the vine, the berries appear in clusters or singly as they would in nature and if there are two vine strands then they twist once or twice around each other and then perhaps finish in a spiral. The visual continuity of the piece is completed by the leaves gently touching and overlapping onto the main frame, incorporating it into the piece.

The leaves are simple, either with straight sides, hand moulded

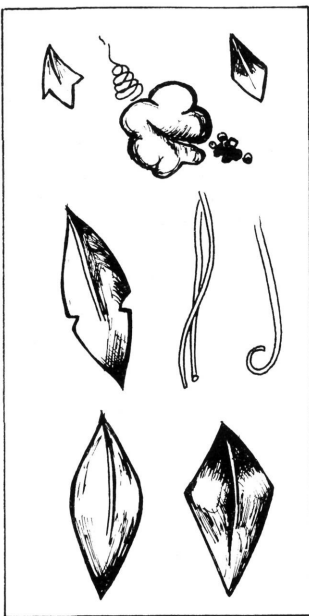


Ill. 2. Placement of supports.

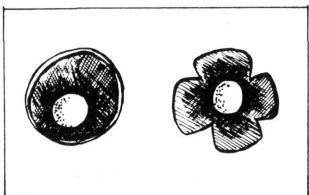
to shape them to the piece, or with small nicks in each side, again with shaping. Each leaf has a single, central vein line. There were many variations of the simple shapes, made especially to the size of the work in hand. Sometimes Rhoda used a realistic grape vine leaf (illustration 4) and Dorothy has been able to find only two drawings of gum leaves in the sketchbooks. She



Ill. 3. Side view of brooch.



Ill. 4. Leaves and vine.



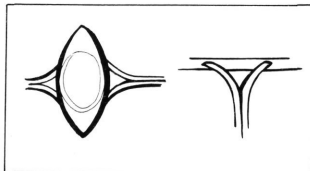
Ill. 5. Flowers.

remembers Rhoda as detesting gum leaves and would only have used them for a very special customer.

Only two varieties of flowers appear to have been used, both with the berry shape as the centre. (illustration 5) As with the leaves, the flowers were hand wrought except for the use of one die stamp where uniformity of size and shape was needed for the design.

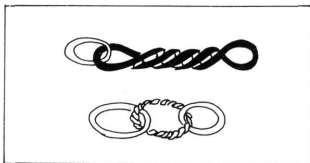
Other features of Rhoda Wager's work include the plain setting around the stones (never mill-grained) and the twisted edging she sometimes used on the outer frame, a decorative element.

Rings were always shaped to the finger, assuring good placement and comfort. Perhaps the most obvious sign of a Wager ring is the double-banding. This is always divided and soldered to the shank, not divided and continued to form the frame (illustration 6).



Ill. 6. Ring showing the joining of double band to shank.

The chains that connect pendant and beads feature twisted loops between plain loops and long sections, twisted in the centre and forming loops at either end (illustration 7).



Ill. 7. Twisted links.

The finishing touch to those pieces where the name plate could be attached was the filing of all its edges and soldering it to the piece. Because a name plate soldered to the inside of a ring caused discomfort it was omitted from most rings.

Most other Rhoda Wager pieces are marked.

The bracelet (plate 9) made in August 1937 is a wonderful example of Rhoda Wager style and technique. It has been worked in palladium alloy and white gold with cultured pearls. The sketchbook drawing (plate 10) numbers the piece as T636 and dates it. The nicked leaves with a central vein line, the berries attached to the vine and the vine connecting all the leaves can clearly be seen. Each pearl is completely encased. Such a close examination of this piece reveals the integrity of design and workmanship which characterises Rhoda Wager's work.

During Rhoda Wager's working life there were many inferior imitators and others who worked in the style of Wager (now known as the School of Wager). She was seen to be successful and her work most popular and appealing. There were others who wanted a share of her market. This was particularly evident during the depression when both large jewellers and small jewellers introduced very similar lines. Many have stamped flowers and the most obvious difference is found in rings with a split shank forming the frame. The frailty of some designs and their method of execution is also the mark of a different fabricator. Rhoda was disturbed by these imitators and advertised where her jewellery could be obtained, citing it as 'distinctive' and 'original' (plate 11).

In Rhoda Wager's jewellery and professional practice there are many aspects that could not be imitated. Each piece exemplified not only her technical expertise and style but also her individual work philosophy. Rhoda was an exceptional woman for her time.

Although there was a move to encourage women in the arts and crafts the reality was in fact difficult. What made Rhoda special was her commitment to each piece

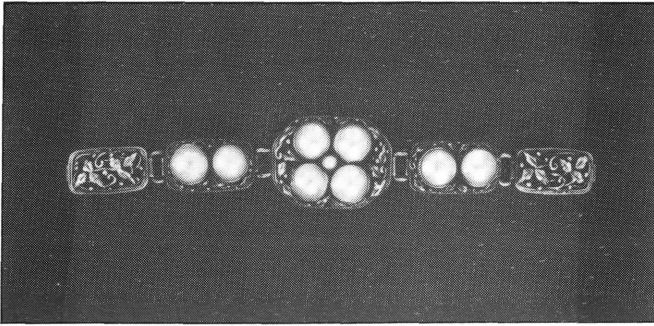


Plate 9. Bracelet, 1937.

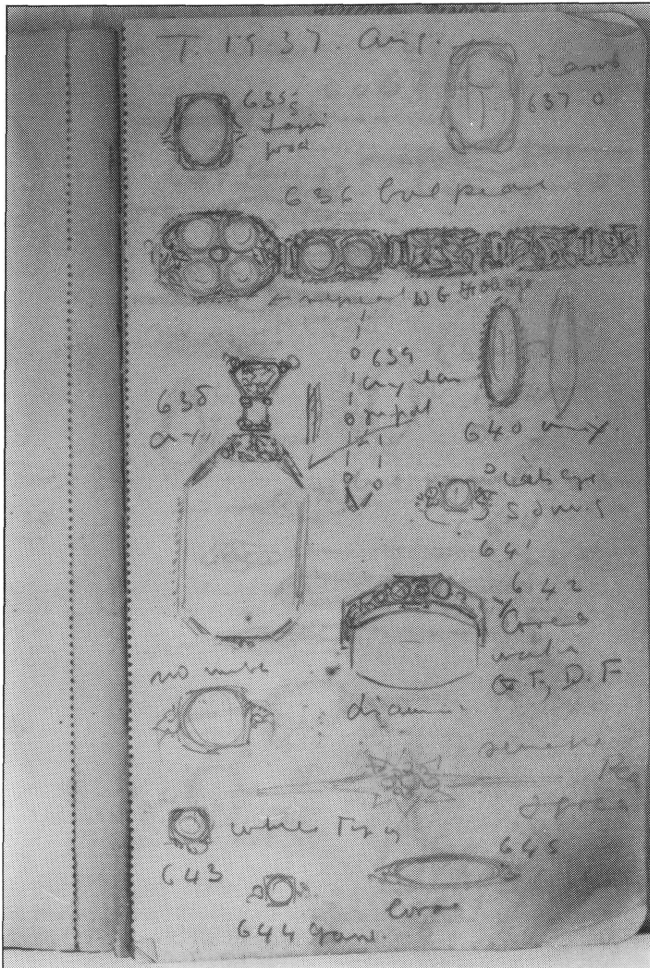


Plate 10. Sketchbook entry for bracelet.

of work and the subsequent commitment to the new owner, a personalized, handwrought service from beginning to end embodying the ideals of the Arts and Craft Movement and combining them with good business acumen.

Footnotes

1. *Woman's Budget* Nov. 25, 1931, p.7
2. Birth Certificate cited.
3. *The Art of Rhoda Wager*, Anne Schofield, *Australian Business Collector's Annual* 1984, p.22.
4. *The Glasgow Style 1890-1920*, Glasgow Museums and Art Galleries p.50.
5. A Bourrie is a Fijian structure with earth floor and thatched walls and roof.
6. "Jewellery work". *The Australian Women's Weekly* Jan.17, 1914, p.2.
7. *Ibid.*
8. *Ibid.*
9. Rhoda Wager as remembered by Dorothy M. Wager (Mrs. R.W. Judge), 8th September, 1980.

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- *The Australian Home Budget* Vol.1, No.1 to Vol.41, No.7 1912-20 - *Australian Woman's Weekly* 1921-33 - *Home Budget*
- *The Glasgow Style 1890-1920* - Department of Decorative Art, Glasgow Museums & Art Galleries, 1984
- *The Home 1920-1939* Sydney Ure Smith, Sydney
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- Schofield, A., *The Art of Rhoda Wager* - *Australian Business Collector's Annual*, 1984
- Society of Arts & Crafts (N.S.W.)
 - Records
 - Annual Exhibition Catalogues 1906-1951
 - Historical Sketch

DISTINCTIVE AND ORIGINAL

JEWELLERY

designed and made by

RHODA WAGER

STATE THEATRE BUILDING,
MARKET STREET, SYDNEY

ALSO AT 8 and 12 ROWE STREET

HAND-LOOM WEAVING BY DOROTHY WAGER

*The Rhoda
Wager
Jewellery
is obtainable
only at these
addresses.*

Phone MA 3193

Plate 11. Advertisement in Sydney Bridge Celebrations Book, 1932.

– Rules & Regulations

- Society of Artists (N.S.W.)
– Sydney Exhibition, 1919,
Special No. *Art in Australia*
Exhibition Catalogues 1919-31

Acknowledgements

Many thanks to Dorothy M. Wager (Mrs. R.W. Judge) for the many hours spent and information supplied for the compilation of this article.

Many thanks to Grace Cochran, Curator of Decorative Arts, Powerhouse Museum, Sydney, for help given in accessing material for this article.

Letter to the Editor

18 Doonan Road
Nedlands 6009

Dear Editor,

I would be grateful if you could bring "Rouse Hill House and the Rouses" to the attention of your members. To keep cost down I am relying on direct sales. It is very reasonable in price. It is also an attractive looking volume.

As you may know, Rouse Hill House is about thirty miles from Sydney on the road to Windsor and was recently taken over by the Historic Houses Trust of N.S.W. The book is based largely on original family documents, and these pro-

vide a good deal of previously unpublished material.

Many regions besides the Hawkesbury-Parramatta area figure in the book. Rouses are found in or near Mudgee, Wellington, Bathurst, Gulgong and New England in N.S.W., in Queensland, W.A. and Tasmania, and in Europe; and their relatives and friends appear in Victoria, the Northern Territory and S. Australia.

Many convicts are mentioned by name and some of their lives discussed. Well-known Australians such as Banjo Paterson, Rolf Boldrewood and Nat Buchanan have their places in the story, and many mem-

bers of the later domestic staff at Rouse Hill House come into it too. Shipping and the Irish connection are other sources of interest, with more than a score of ships in the index.

Yours sincerely,

Caroline Thornton

P.S. As you know, Rouse Hill House appears in HISTORIC HOMESTEADS OF AUSTRALIA.

"Rouse Hill House and the Rouses" by Caroline Thornton, available from the author and c/- PO Box 5, Rouse Hill, N.S.W. 2153 (\$19.95 including postage).

W.F. Cole, Manufacturing Jeweller

Jack Grace and Graham Cocks

Walter Frederick Cole commenced business in Brisbane in 1901 as a manufacturing jeweller. W.F. Cole, Manufacturing Jewellers, is listed for the first time in the Queensland Post Office Directory of 1902 at 126 Adelaide Street, Brisbane. The firm grew to become a major force in the jewellery industry, largely due to Cole's drive and vision. He was to remain as head of the company until his untimely death in 1941 when he was sixty-five years old.

Walter Frederick Cole, one of thirteen children, two of whom died in infancy, was born in Mel-

bourne, Victoria in 1877. Whether or not he was apprenticed into the jewellery trade is not known, but his daughter, Mrs. Alexia McGhie, states that he had a jewellery workshop under a house in Burke Road, Melbourne. Considering the quality and quantity of work which he produced during his lifetime, it is highly likely that he was trained.

Walter Frederick and his brother, Albert Victor, left Melbourne around the turn of the century for Queensland, where they established their manufacturing jewellery business in Brisbane. Some years later, Albert Victor

Cole departed to pursue other interests (believed to be farming) in Queensland.

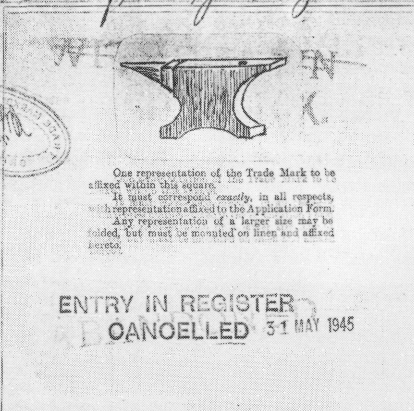
Despite competition from such established firms as Flavelle Roberts and Sankey, Goldsmith Hall Co. and Hardy Brothers, Cole evidently saw an opportunity to supply the jewellery wholesalers with locally made products without entering into competition with them. This strategy was very successful and Cole included amongst his clients such notable wholesalers as Arthur Cocks & Co. and S. Hoffnung & Co. In later years he was to supply Benjamins in Melbourne as well as



Plate 1 – Line 1: A. Guttormsen, W. Littleboy, H. Baltzer, H. Batt, P. Valentine, F. Somers, E. Thurlow, P. Wilson.
Line 2: W. Gibson, A.V. Cole esq, W.F. Cole esq, A. Mills
Line 3: E. Dempsey, R. Kerr, G. Greer, T. Ozanne. Courtesy of Jewellery Replacement Services.

ADDITIONAL REPRESENTATION OF TRADE MARK TO ACCOMPANY APPLICATION FOR REGISTRATION.

Name of Applicant *Walter Frederick Cole*
 Number of Application *20630*
 Date of Application *28 SEP 1916*
 Class No. *14*
 Goods in respect of which registration applied for *goods of precious metals including platinum, gold, silver & jewellery, imitations of such goods & jewellery*



One representation of the Trade Mark to be affixed within this square.
 It must correspond exactly, in all respects, with the representation affixed to the Application Form.
 Any representation of a larger size may be added, but must be mounted on linen and affixed hereto.

ENTRY IN REGISTER
 CANCELLED 31 MAY 1945

Note.—Seven of these Additional Representations of the Trade Mark and five unaffixed representations must accompany each Form of Application.

Dated this *28th* day of *September* A.D. 19 *16*
Walter F. Cole

Plate 2
 R.D 20630 Walter Frederick Cole.

Prouds in Sydney. He made many different types of jewellery: brooches, rings, bracelets, chains, ferrules and bars, badges, fob medallions etc.

By 1907 W.F. Cole employed fifteen people (see plate 1) engaged in various tasks and skills associated with a thriving manufacturing jewellery business. Several of these employees, including apprentices, left in later years to pursue their own business interests within the

jewellery trade. Frederick Robert Somers left to become foreman of Hardy Brothers in Brisbane and subsequently to establish his own business, specialising in masonic regalia. W. Gibson founded the firm Gibson & Kershaw.

As the business grew the number of clients increased. He now used as his punch mark an ANVIL (see plate 2) Reg App 20630 of the 28th September, 1916, Commonwealth of Australia, Australian Patents

Office, Design Registrations. This was used in conjunction with the wholesaler's nominated punch mark. S. Hoffnung & Co. who were to become Cole's biggest client, had their purchases stamped with the mark ANVIL H (see plate 3). Other items of jewellery carrying the mark S.H. & Co. and produced for Hoffnungs, have been sighted (see plate 4). Other punch marks which have been sighted are FRS (plate 5) the mark of F.R. Somers, and SAB (at present unknown).

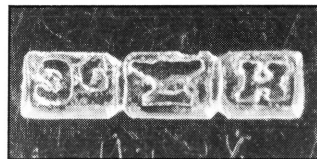


Plate 3
 ANVIL H Mark of Cole-Hoffnung.



Plate 4
 S.H & Co Mark of S. Hoffnung & Co.

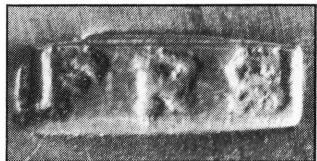


Plate 5
 F.R.S Mark of Frederick Robert Somers

The Cole ANVIL was cancelled on the 31st May, 1945. S. Hoffnung & Co. Ltd. registered the ANVIL as their mark on 2.7.1945 when they ran W.F. Cole for a short period and abandoned the mark on the 16.1.1947 (Reg. No. 83970) (plate 6).

Curiously an ANVIL as a trade mark to be applied to gold jewellery

ADDITIONAL REPRESENTATION OF TRADE MARK TO ACCOMPANY APPLICATION FOR REGISTRATION.


Name of Applicant⁽¹⁾ S. HOFFNUNG & CO. LIMITED.

Number of Application⁽²⁾ 83870

Date of Application⁽³⁾ 2 JUL 1945

Class No. 14

Goods in respect of which registration applied for: JEWELLERY



One representation of the Trade Mark to be affixed within this square.
It must correspond exactly, in all respects, with representation affixed to the Application Form.
Any representation of a larger size may be added, but must be mounted on lines and placed therein.

ABANDONED 16 JAN 57

Note.—Insert in these Additional Representations of the Trade Mark and the simplified representations such accessory mark Form of Application.

JEWELLERY

Dated this twenty-fifth day of JUNE A.D. 1945

PER. PRO. S. HOFFNUNG & CO. LIMITED.
General Manager.

Plate 6
R.D 83970 S. Hoffnung & Co. Ltd.

ADDITIONAL REPRESENTATION OF TRADE MARK TO ACCOMPANY APPLICATION FOR REGISTRATION.

Name of Applicant⁽¹⁾ A. Hiddlestone & Co

Number of Application⁽²⁾ 17197 **21 JUL 1914**


Date of Application⁽³⁾ 21 JUL 1914

Class No. 4

Goods in respect of which registration applied for: Stone fastening Gold Jewellery

ABANDONED

One representation of the Trade Mark to be affixed within this square.
It must correspond exactly, in all respects, with representation affixed to the Application Form.
Any representation of a larger size may be added, but must be mounted on lines and placed therein.



Note.—Insert copies of Form C and five simplified representations of the Mark, with accessory mark Form of Application.

Dated this 21st day of July A.D. 1914

A. Hiddlestone & Co
L. H.

Plate 7
R.D 17197 A. Hiddlestone & Co.

was submitted for registration (No. 17197) on the 21st July 1914 by A. Hiddlestone & Co. of Melbourne (plate 7). It was published by the Manufacturing Jewellers' Association of Victoria in the *Commonwealth Jeweller & Watchmaker* of July 1918 as being the registered mark of Hiddlestone and Co. The company became Hiddlestone and Saunders in 1919 and in 1921 the mark was still being used. This mark was subsequently abandoned.

W.F. Cole under the guidance of its founder continued to prosper after World War I. They continued to supply the wholesale trade both with items they requested and with Cole's own designs which were continually changing to meet the needs of its clients. In July 1920, he regis-

tered a design for a ring in Class 2 number 8417. The firm also stamped out fob medallions which were very popular as presentation items for the returned A.I.F. servicemen (see plate 8). Badges and medals, mainly sporting and scholastic, were also made and later engraved. Chains, ferrules and bars were manufactured to attach to these items.

W.F. Cole did not produce catalogues, and print advertising was usually restricted to a listing in the P.O. directories. This made good commercial sense as neither newspaper advertising nor catalogues were required because the firm dealt almost exclusively with the leading wholesalers and a select group of suburban retailers. Firms

such as Hoffnuns and Arthur Cocks would simply place repeat orders for engagement rings, wedding rings and standard jewellery. Anything new or innovative would naturally have to be discussed and a working drawing agreed upon. It then would be transferred to the sketch books and a reference assigned.

Undoubtedly Cole employed many talented jewellers and one of the most accomplished was Anthony W. Maxwell, who joined W.F. Cole just prior to World War I. He came from New South Wales where he was evidently known as Anthony Winter but why he changed his name is a mystery. During the war, he served with the Queensland Fifth Light Horse Regi-



Plate 8
Fob Medallions and Jewellery – W.F. Cole

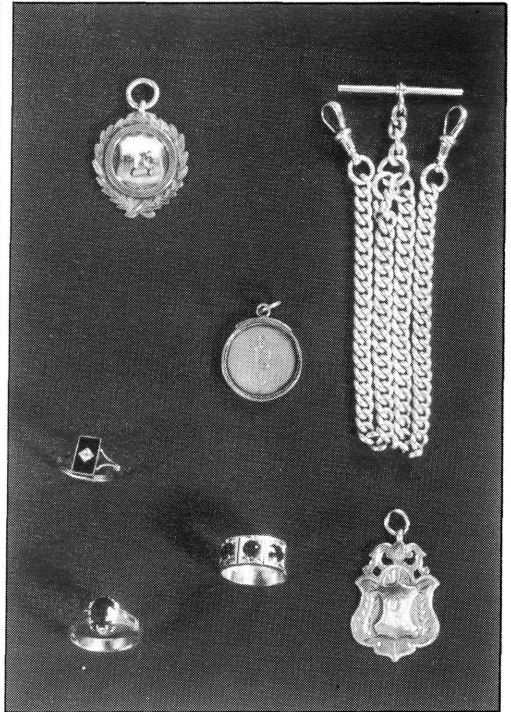


Plate 9
A.W. Maxwell 5th Lighthorse Medal Chain, courtesy of Don Maxwell. W.F. Cole Die of Medal, courtesy of Ken Penfold.

ment and saw action overseas. It was whilst he was in Egypt that he won a design competition for the emblem of the Fifth Light Horse Regiment. Part of the prize, according to his son, Don Maxwell, was a trip to England, where he had the emblem struck by J.R. Gaunt of London. The design of the emblem belonged to the regiment. It is obvious that Maxwell used his influence in obtaining an order for W.F. Cole to commission the die and subsequently strike the medals. The die, the finished medal and handmade chain made by Anthony Maxwell are shown (see plate 9). Fortunately his jewellery sketch books are still in existence (see plates 10, 11, 12) and show that he was a very competent artist and an extremely gifted designer.

Whether it be a brooch, or a

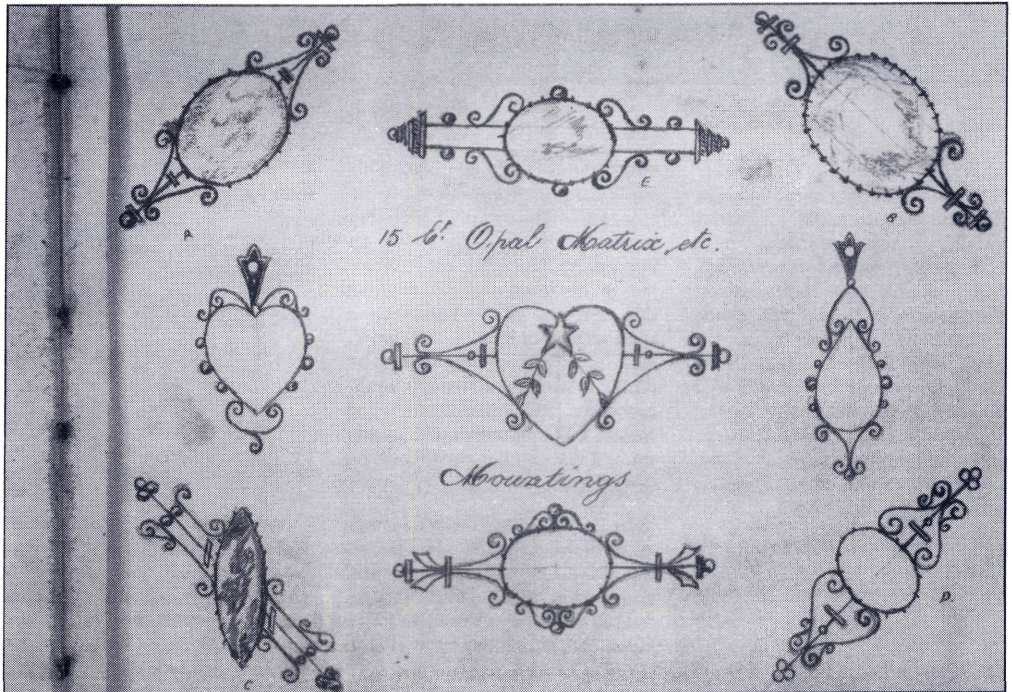
necklace, the sketches from Cole's workshop (see plates 13, 14) would be given to the die-sinker who might make several dies of the individual parts of the brooch or necklace. No doubt clients would have agreed to purchase a particular piece of jewellery in quantity.

Cole used two types of presses; a 40 ton drop press and a hand operated screw press. If he needed a heavier press he would send the work out to one of the firms which operated bigger presses. It is known that Myers, Parkes, and Rothwells all had 80 ton presses which could be used to stamp out badges, medals and even their own dies if required. Rothwells specialised in masonic regalia.

Jewellery parts were stamped out or cast (see plates 15, 16, 17), usu-

ally in gold and the jeweller would then assemble the pieces to be soldered into the desired item. Pearls, gemstones, opals and even diamonds would then be set as required at the work bench.

Many of the precious stones used by Cole and other jewellers came from Queensland. Before the turn of the century major discoveries of gemstones, including the famous Queensland boulder opal, had been made. The gem merchants, especially those based in Brisbane, had promoted the use of Queensland precious stones. Flavelle Roberts and Sankey produced a catalogue "From Outer Darkness" in 1908 in which it was stated that "...in spite of the lack of public interest and encouragement the GEMSTONES OF QUEENSLAND have been brought from Darkness into



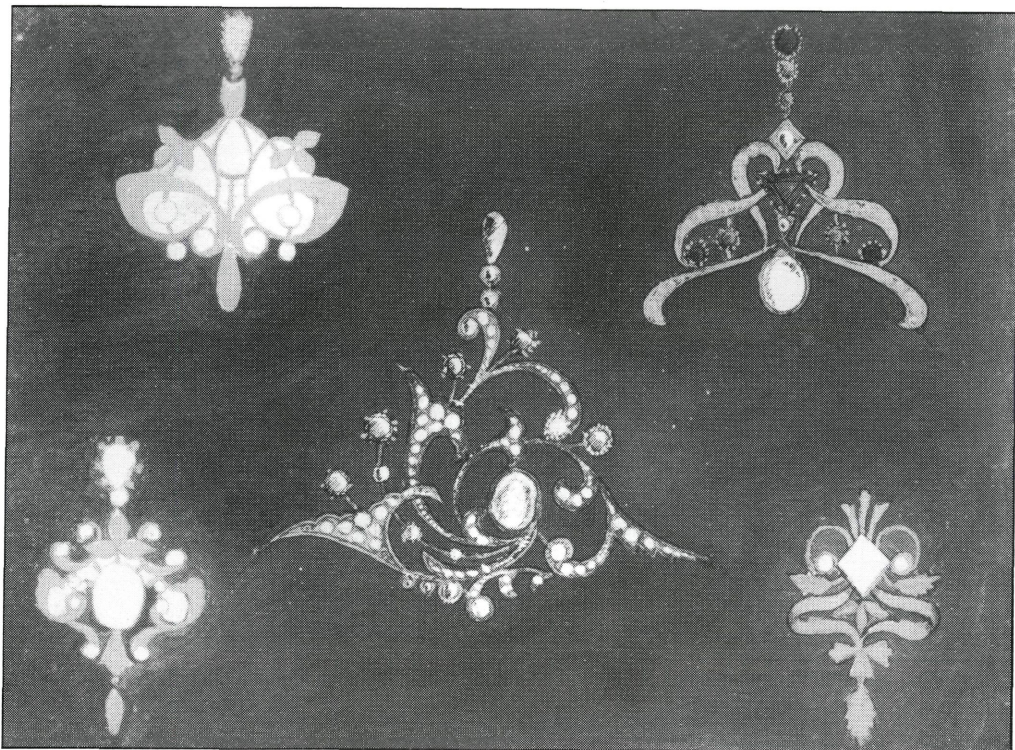


Plate 10, 11, 12
Plates from A. W. Maxwell Sketch Books, courtesy of Don Maxwell.

LIGHT". Evidently Flavelle, Roberts and Sankey were amongst the first manufacturers to exhibit jewellery made entirely from Queensland precious stones. They had a display at a New Zealand Exhibition and received wide acclaim. In 1907 they again displayed, this time in Melbourne, at the 'Exhibition of Women's Work'. Besides opals, sapphires, rubies, topaz, beryls, olivines, tourmalines, garnets, amethysts and diamonds, pearls from Thursday Island were also displayed.

The firms of Spencer, E.A. Heiser and S. Knowles were gem merchants who actively promoted the use of Queensland gems in the 1920s and 30s.

In early 1987 a schoolboy found a cache of jewellery on church pre-

mises in Ipswich, Queensland. This was subsequently postulated to be proceeds from a robbery which had been committed in the 1920s. In Sydney, in December 1987, Gray, Mason, Strange auctioned some of this jewellery which contained a cross-section of W.F. Cole's work, identified by his punch mark. The pieces, which included rings, brooches and medallions, had never been worn and clearly showed the excellent quality of the firm's jewellery.

In 1920 Cole was elected Foundation President of the Manufacturing Jewellers' and Silversmiths' Association of Queensland and was to hold the office of President for 10 years. In 1931 a suitably illuminated address listing all the then current office bearers and Commit-

tee was commissioned and presented to him (see plate 18).

Walter Frederick Cole died in December 1941 aged 65 years. His obituary published in the *Brisbane Telegraph* Saturday 27th December 1941 states:

**"FORMER JEWELLERS'
PRESIDENT DIES"**

"One of Brisbane's earliest manufacturing jewellers, Mr. W.F. Cole, collapsed and died at his home on Christmas morning. He was 65.

"Mr. Cole came from Victoria and began manufacturing in Brisbane more than 30 years ago. He was a foundation member and president of the Manufacturing Jewellers' and Silversmiths' Association of Queensland for the first 10 years of its existence (1920 to 1930). He

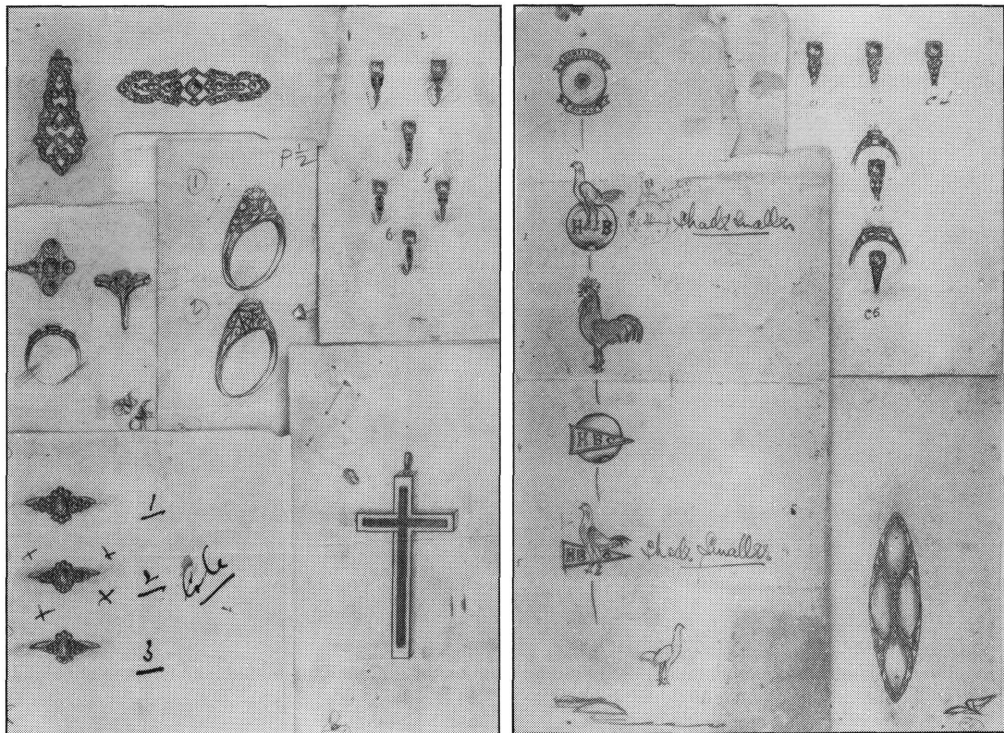


Plate 13, 14
Plates from W.F. Cole Sketch Books, courtesy of Ken Penfold.

was instrumental in ensuring regular supplies of gold for manufacturing jewellers in Brisbane.

"Brisbane associates paid tribute to-day to his absolute honesty, his unflinching interest in the affairs of the association, and his keen interest in sport, particularly golf.

"The deceased gentleman is survived by his widow, a daughter - Alexia - and a son - Jack - who is in Sydney. He also leaves five sisters, who live in Melbourne."

Arthur Reynolds was installed as manager to run the business for S. Hoffnung & Co. who evidently assumed control after the death of Walter Frederick Cole.

In April 1946, repatriation jewellery trainees Joe Caesar and Don Maxwell joined the firm.

The business was subsequently purchased from S. Hoffnung by a

partnership of Anthony Maxwell, George Greer and Harry Cotterell and became known as W.F. Cole and Co.

When Anthony Maxwell died in December 1957, his share passed to his son, Don, who, together with George Greer, continued to run the business. In 1958, when Don Maxwell became sole proprietor, the firm became known as W.F. Cole & Co. Pty. Ltd. In 1988, he sold to Jewellery Replacement Services, when he and Joe Caesar retired. The new owners continued to employ a working jeweller on the premises for repairing, remodelling and generally updating to suit the requirements of clients.

It appears that W.F. Cole operated as a sole trader up until his death in 1941. When the partner-

ship of Maxwell, Greer & Cotterell took over the business they formed W.F. Cole & Co. In 1958 the firm became W.F. Cole & Co. Pty. Ltd.

Acknowledgements

We are indebted to Ken Penfold of Penfold Jewellers for his co-operation in the writing of this article.

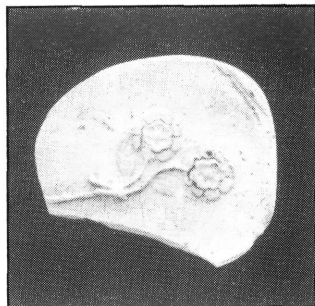
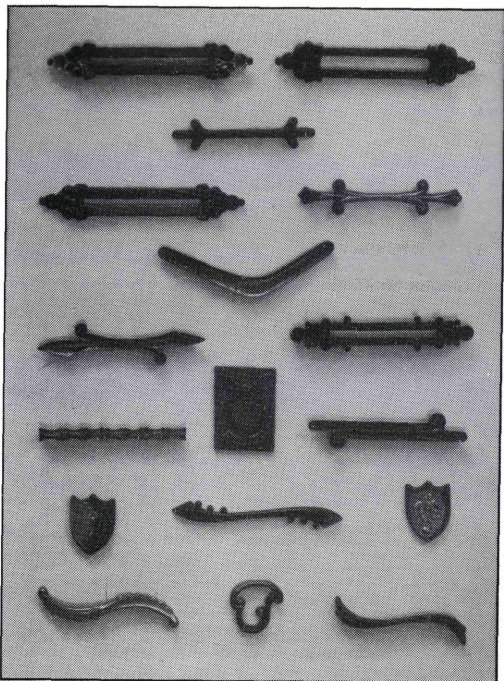


Plate 15



Plates 15, 16, 17
Plaster Cast and Jewellery Samplings, courtesy of Ken Penfold and Joe Caesar.

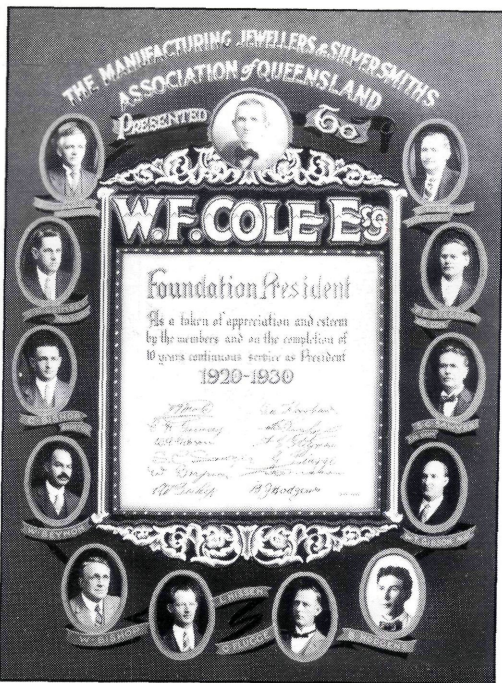


Plate 18
Illuminated Address, courtesy of John Cole.



After serving his apprenticeship with Wallace Bishop Pty. Ltd. Ken Penfold joined W.F. Cole in 1967. He opened his own business in 1972. Because of the friendships established, particularly with Don Maxwell and Joe Caesar, Ken Penfold was aware of the historical value of much of the workshop material made redundant by the closure and changes of ownership which took place. He salvaged dies and working drawings which may otherwise have been lost.

We thank Jewellery Replacement Services for the use of the original Cole material, which they have preserved, and Joe Caesar, John Cole, Don Maxwell and Alexia McGhie for making available archival material used in the compilation of this article.

Plate 17

S. S. Knights: Australian Colonial Sporting Artist, 1814-80.

Peter Walker

Samuel Knights, an Australian Colonial Sporting Artist who painted in the Woodhouse vein, is first mentioned in contemporary literature in *Australian Horse Racing* (1971) where one of his works was reproduced. Further reference can be found in the catalogue to the exhibition of Australian Sporting Art, Pastures and Pastimes, curated by Dr. C. Laverty in 1983.

Only recently has indepth research into the artist begun and much still remains unsolved in regards the history of S. S. Knights and his works.

His name in official documents

and newspapers of the time is variably spelt with and without the final "s" of his surname.

Samuel Knights was born in London circa 1814 and arrived in the colony of Victoria circa 1852, aged 38. All his known works are from his Australian period. His father's name was Samuel Salkeld Knights and it is assumed that the artist's second name was Salkeld too, as he signed his works S.S. Knights, although the second name does not appear on his Death Certificate.

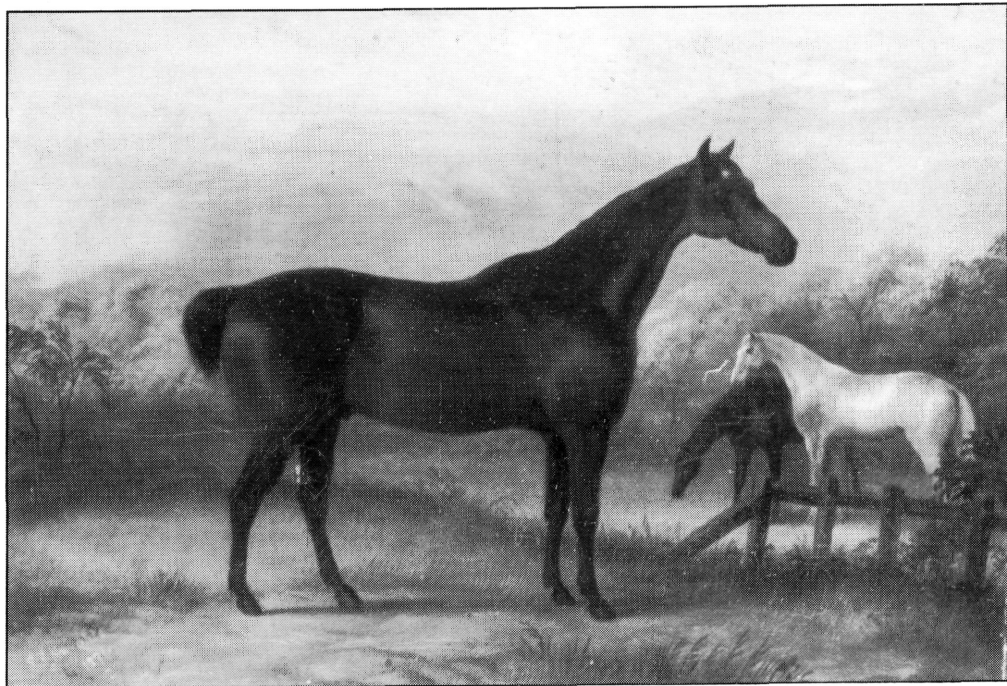
Records indicate his father probably was the publisher S. Knights who is known to have had premises

at Royal Exchange, London early last century and to have published sporting prints (Siltzer, p. 341).

All of Knights' known paintings are oil on canvas and of a "sporting" nature with his earliest known work being of a pair of horses dated 1856.

In 1857 he exhibited paintings at the Geelong Mechanics Institute Exhibition with nine being of horses, two of cattle, one of a white hawk and a few of a more general nature.

In 1865 Samuel married Selina Wild and they were probably living in Carlton in 1866-67 until first



A Bay Hunter in a Paddock with a Bay and Grey in the Background. Signed and Dated 1871.

moving to Balmain Street and then Dover Street, Richmond. Samuel was listed at this address as an artist in Directories of the time and was to live there until his death on 10 May 1880, aged 66. Selina continued to live at this address for some years.

In 1876 S.S. Knights is mentioned in the *Adelaide Observer* 4 November, & 23 December, as having visited and exhibited works in that Colony.

Only ten or so of the artist's works are known, with dated and signed examples of the period 1856 to 1876 existing. Interestingly, approximately half of these known works are in a collection that has been passed down by descent from the original owner of the animals depicted. The State Library of Victoria has a large painting of the start of the Melbourne Cup of 1865 in its collection.

Most of Samuel Knights' paintings are signed S. S. Knights and dated. They are usually of animals in natural outdoor settings, although there exists an example of a horse in a stall. Practically all take the form of "animal portraits". His paintings of bulls are typical of the

large out-sized English School animal portraits of the first half of the Nineteenth Century while his horse paintings are generally well executed, demonstrating a fair knowledge of horse anatomy, although some do have "problems" with proportion of certain body parts (eg. the head appearing too small in comparison to the body in a few cases). The backgrounds do not show any "typical" Australian bush but often include post-and-rail fences and trees. A yellow to green hue presents itself when observing the grassed areas found in most of Knights' paintings. The artist's initial canvas preparation varied from very thorough to practically no preparation at all.

Plates one and two are paintings of a horse and bull that are typical of S. S. Knights oeuvre.

Fortunately, in regards the identity of the animals painted and that of their original owners, many of the known works by Knights have been able to be traced which increases their historical value significantly.

In the relatively unstudied field of Australian Sporting Artists little

is known of Samuel Knights. Undoubtedly increased recognition of this artist will come with the realization of the importance of his works both as early examples of Australian Sporting Art and as historically important paintings themselves, depicting events and animals important in their own right in developing the colonial communities of the time.

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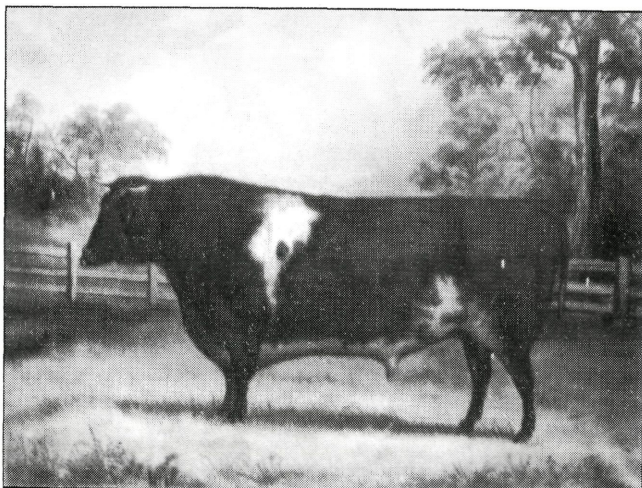
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Laverty, C.. *Pastures and Pastimes*. (Catalogue), Victorian Ministry of the Arts, Gardner Printing Co., Vic. 1983.

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● *The author is continuing research into S. S. Knights and is presently assembling a Catalogue Raisonne of the artist's work. Any correspondence in regards to these projects would be gratefully accepted and should be directed to P.O. Box 599, Richmond, 3121, Victoria.*



"Tooram", a Champion Durham Bull. Bred by F. Tozer and sent to England as a prime example of Colonial grass-fed cattle. Signed and Dated 1874.

William Holford

North Shore Pioneer Potter

Greg Johansson

The name of William Holford and his impact on nineteenth century Australian pottery are now well known. Holford was a Staffordshire trained potter born in 1841. He left England with his family and from 1874 worked in the New Zealand Milton Pottery for eighteen months. Following this, the Holford family travelled to Melbourne where William almost certainly worked for the Wilson and Ridge pottery. Staying in Victoria for six years, the Holfords travelled again in 1882. This time to Lithgow where William and his sixteen year old son Thomas found work at the Lithgow pottery.

Holford's work at Lithgow left a legacy of many decorative designs today popularly associated with Lithgow wares.

Leaving the Lithgow pottery probably late in 1883, William Holford travelled to Sydney's North Shore where he leased land near the Phoenix Pottery at Longueville (Lane Cove). Here Holford established his own pottery which appears to have operated during 1884, 1885, 1886 and part of 1887. It is the operation of this pottery and its wares that have been puzzling. Though it has been reasoned that Holford continued to produce wares similar to the ones he made at

Lithgow, no marked pieces have been found to support this theory until now.

Recently, however, a marked Holford "North Shore" piece has been located (see accompanying photo). The piece is a cheese dish decorated with cows, ferns and rope design. A similar dish is illustrated in Ian Evans' "The Lithgow Pottery" at page 71 (this cheese dish is on loan to Eskbank House in Lithgow). The North Shore piece has a dark cream coloured pottery body and splashes of blue and brown glaze with small traces of yellow glaze.

This cheese dish has similar dimensions to the blue decorated



Holford & Son, Standard Pottery North Shore, 1886. Cheese dish and cover – height 213mm, diameter of cover 288mm, base 300mm.

dish located at Eskbank House. The marking in script under the base of the North Shore piece is "Holford & Son Standard Pottery North Shore 1886".

At a time when very little Australian pottery was marked due to local preference for wares made in England, the marking on Holford's cheese dish seems excessive. Such marking goes beyond brand advertising and usually appears on pieces made for exhibition purposes.

Local research has revealed that W. Holford & Son were successful exhibitors at the North Shore Pioneer Industrial Exhibition held from 19 to 26 June 1886. The exhibition was held during school holidays at the Blue Street school which is currently being restored as part of the Metro Plaza development in North Sydney.

The principal objectives of the Exhibition were to raise money for the establishment of a local hospital and to encourage local manufacturing.

A great amount of interest and support grew for the Exhibition. The Exhibition was opened by the Governor, Lord Carrington after a public procession complete with mounted police and members of the local fire brigade. The exhibition contained 173 local exhibits which competed for 38 prizes. Exhibits were arranged in "courts" and covered:

1. Fine arts:

A, paintings; B, drawings, photos, engravings; C, plastic work.

2. Educational:

A, appliances for teaching; B, boys' and girls' work.

3. Raw products and building materials:

A, clays, shale, etc; B, bricks, stone, etc.

4. Manufacturers of North Shore:

A, furniture; B, leather (raw and manufactured); C, pottery and glass; D, models of boats and appliances; E, plumbing, lighting, etc; F, miscellaneous.

5. Manufactures other than North Shore.

6. Ladies' court.

7. Natural history and other collections.

8. Agricultural and horticultural:

A, preserves, honey etc; B, plants and raw fruit; C, bees etc.

The Exhibition was open each day from noon until 10pm benefiting from a decision of the North Shore Gas Company to donate gas for lighting. During the week "promenade" concerts were given in the school building and the Exhibition is reported as being a popular place of amusement.

The exhibits were broad ranging and included: school exhibits from "Chatsworth" (Chatswood), Gordon and East St. Leonards public schools, leather goods, sample boots, twenty models of steam launches—many carved from cedar, plans for a cottage to cost 500 pounds (\$1000), fruits, preserves and honey, furniture (including an "exhibit of a carved table, inlaid with cabinet of shells and seaweed done by Mr. Beatty with the aid of an ordinary pocket knife"). Whilst prizes were awarded for some humorous competitions including: the best collection of dried ferns grown in the Parish of Willoughby and also the best darned pair of stockings by a North Shore girl under 14 years of age, as the Herald reported "it is in pottery that the Exhibition is strongest".

Both the *Sydney Morning Herald* and the *North Shore and Manly Times* praised the quality of the pottery exhibits. *The Herald* (June 19, 1886) states regarding the pottery that "some of the exhibits will probably surprise those who are too prone to decry our local industries". *The North Shore and Manly Times* of 3 July 1886 said of the pottery section of the Exhibition: very few visitors to the exhibition were aware that so important an industry as the manufacture of pottery was seeking to successfully establish itself on the

North Shore and certainly none were prepared to inspect work of so excellent and varied a character as that which entered into competition for the prize of 5 pounds (\$10)." The pottery competitors were the Phoenix Pottery (J Samper) the Stardard Pottery (W Holford) and the Willoughby Pottery (Mashman and Sandison).

The Holford & Son exhibits impressed Lady Carrington as she is recorded as making her purchases from the Holford exhibit. Perhaps she bought the large teapot lettered "Carrington" which surmounted the Holford exhibit.

However it was Lady Carrington's special order to Holford & Son for vases which attracted attention to their exhibit.

Holford & Son were awarded a special prize. Unfortunately its nature was not recorded. The first prize of 5 pounds (\$10) in the pottery section of the Exhibition went to the Phoenix Pottery. The prize money was donated to the funds of the Cottage Hospital. Mashman and Sandison, the other North Shore pottery exhibitor, is not recorded as a prize winner.

From the available illustration of the Exhibition in the *Illustrated Sydney News* of 15 July 1886, a section of the pottery exhibit can be seen. The familiar shapes of a Mashman chimney pot, together with Lithgow styled pieces including; a water monkey, a flower pot and a cheese dish are identifiable. Also in the illustration can be seen a teapot, a large vase, a plate, several jugs, storage jars and what appears to be a large trophy in the background. *The North Shore and Manly Times* noted "It must be remembered that many of these exhibits were manufactured for the occasion, and, therefore, the display is only an indication of what can be done when either very low wages prevail or by the help of a stiff protective duty."

Until a copy of the Catalogue from the Exhibition is found, the pieces cannot be fully identified. It is hoped that the Catalogue will list the cheese dish illustrated with this article.

The Exhibition was an overall success. The admission price was one shilling (two shillings and sixpence on the opening day). After expenses 125 pounds (\$250) were contributed to the funds of the Cottage Hospital. This significantly helped the founding of the first North Shore Hospital which was built in Willoughby Road between Albany and Holtermann Streets. It was opened in 1888 as the North Shore Cottage Hospital.

Despite the excellent publicity received by Holford, he left Sydney for Adelaide in 1887. The *Illustrated Sydney News* in its report of the Exhibition reflected the con-

tinuing prejudice against Australian wares by summing up the exhibition as "praiseworthy but immature efforts of (the) North Shore". This was somewhat qualified by the newspaper adding that "everybody who passed the turnstiles thought the better of the humanity, the industry and the skill of our northern suburb."

In an interview with Thomas Holford later in life, he remarked about the intense competition faced by local potteries in Sydney in 1882 or 1883 from imported wares and the lack of suitable clay in Sydney.

Holford's pottery at Longueville was taken over by Robert Leiper. In partnership with his brother, Leiper concentrated on producing utilitarian wares (jars, bottles, kitchenware). A far cry from the decorative

wares that had so impressed Lady Carrington.

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28 June 1886
Illustrated Sydney News
15 July 1886

Book Reviews

Calyx, Wembly Ware and Bristile China

By John D. Thompson

Published by the author with the sponsorship of Bristile Ltd., Perth WA, 1989. (176 pages, with colour and black and white illustrations, including a detailed index of marks.)

This well written and profusely illustrated book traces the history of a china making concern which has a unique position in the commercial manufacture of earthenware and bone china in Australia.

The firm, Calyx Porcelain and Paint Co. Ltd., commenced production in 1921 at Perth, Western Australia. The present factory of Bristile China occupies the same location where ceramic production, from then, through the H.L. Brisbane and Wunderlich period, has continued to the present. In the 1950s and 1960s the well known

Wembly Ware fancy lines were made. The present company concentrates on a range of commercial production.

The book is aimed to readers interested in the social history of Western Australia. It will have an immediate appeal to collectors of Australianiana. With excellent documentation, it fills a gap in our previously poorly recorded history of Australian decorative arts. This production is highly recommended as a model study to those who would wish to examine that topic, whether by subject or location. Definitive publications on Australianiana are few and far between. This volume is certainly one.

(Available from Bristile China showrooms in all mainland capital cities. Price \$26.)

Kevin Fahy

Australian Jewellery 19th and Early 20th Century

By Anne Schofield and Kevin Fahy
(r.r.p. \$235)

Published in December 1990 by David Ell Press, this book is the first to be written about Australian jewellery. Some 12 years of research and countless hours of writing have gone into producing what will undoubtedly become the definitive work on this subject.

Comprising some 286 pages it is profusely illustrated with over 350 colour photographs, well laid out, easily readable, and as such will appeal to both the general reader and the specialist collector.

The book is divided into four principal sections, with a glossary, appendix, and index appearing at the end. The first section, which is the largest part of the book, is a survey of jewellery design under vari-

ous subsections, beginning with Aboriginal and early colonial jewellery and ending with the arts and crafts movement and jewellery between the two World Wars, thus completing the survey from 1788 to 1940, which fits in with the title of the book.

For the pre 1850 period there are many illustrations, often as a full page, of colonial and other portraits showing how jewellery was work and displayed during this period which considerably enhances the text. Surviving pieces before 1850 are very rare.

For the post 1850 period there are numerous illustrations of various pieces as well as several portraits and photographs, which have been chosen to highlight each subsection. Of interest to most will be the subsection dealing with the "Higher Colonial Period" (1850-1900) and "Australian Decorative Motifs" showing many native flora and fauna pieces together with Goldfields jewellery.

Perhaps the highlight of the first section of the book is the subsection dealing with the arts and crafts movement which clearly shows that, the best Australian designers and manufacturers produced during this period, pieces equal to the great jewellers of Europe and America as anyone would know who saw the recent Cartier exhibition in Paris (October 1989 to January 1990).

The remaining sections of the book then deal with gemstones and other materials, used in Australian jewellery listing these alphabetically for ease of reference as well as

illuminating the gemstones and materials. This is followed by a section on Australian jewellers and designers where there are short biographical notes on over 250 such persons, again illustrated with examples by almost each jeweller. This is not a complete list of all jewellers in the period covered by the book nor are the biographies necessarily exhaustive. Rather it is a list of those jewellers who the authors encountered and for whom they found marked examples.

There are thousands of other jewellers listed in the directories during this period for whom biographies have yet to be written and marked examples have yet to be found, which no doubt will be the subject of future books.

The last of the four sections then deals with marks and designs of Australian jewellers. This covers the various attempts to introduce a hallmarking system in Australia, to the registration of designs by jewellers through their own association in Victoria and New South Wales and then to the state and federal attempts at registration.

Arguably from a collector's viewpoint this is one of the most fascinating sections of the book for it provides a fertile field for further research and collecting.

There are only a few criticisms that one can make of this book. One would be about the quality of the photographs which varies considerably, no doubt due to the archaic insistence by many public institutions that "their" photo-

grapher be used to take any photographs of "their" pieces. Many pieces are shown near or actual size when enlargements would have resulted in the detail being clearer. The black background used does not enhance many of the pieces.

These matters may disappoint some readers. However, the general layout and use of suitable photographic examples of jewellery throughout the text more than compensates for these criticisms.

The book does not reproduce actual maker's marks preferring to give details where known under each jeweller's name in the text under the section on Australian jewellers and designers. Nor does the book contain, except for a few small references, any contemporary descriptions of manufacturing jewellers' establishments. Such accounts are difficult to find and no doubt will form the basis for further research and another book.

As a comprehensive survey of its subject this book is both scholarly and informative. As a pioneering work it will be extremely difficult to duplicate. Limited to an edition of 2,000 copies the book like *Nineteenth Century Australian Colonial Furniture* by the same publisher will in due course be a sell-out and join the ever growing ranks of collectable Australian books.

Its publication is timely for it coincides with a revival of interest in this subject and a world-wide revival of interest in antique jewellery.

Michel Bernard Raymond

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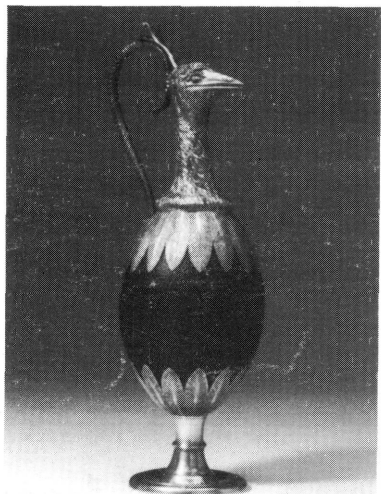
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