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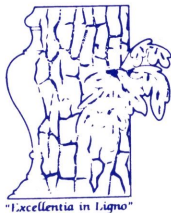


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THE AUSTRALIANA SOCIETY

PO BOX 643, WOOLLAHRA NSW 2025



— SOCIETY PROGRAMME —

MEETINGS — 1996

Thursday
22 February 1996

Geoff Ford will give an illustrated talk on the Holfords and early Australian pottery. Geoff Ford is the owner/curator of the recently opened National Museum of Australian Pottery, Wodonga, Vic.

Thursday
4 April 1996

Dr James Broadbent will give an illustrated talk 'The Functional Interior: Contemporary vs Victorian'. Dr Broadbent is a curatorial advisor to the Historic Houses Trust of NSW. His theme is that of the National Trust's Heritage Week 1996 'Interiors'.

Thursday
6 June 1996

Barbara Reeve will give an illustrated talk 'Fakes, Forgeries & Little White Lies'. Barbara Reeve is the head of Conservation at the Australian National Maritime Museum. Society members may bring along their doubts, *Australiana* only please!

Thursday
1 August 1996

Annual General Meeting.
Robert Griffin will lecture on 'English Furniture Pattern Books and Australian Furniture Design'. Robert Griffin is a curator with the Historic Houses Trust of NSW.

Thursday
3 October 1996

Lecture to be announced.

Thursday
5 December 1996

Christmas Party – Special Guest Speaker.
Bring along a plate.

PROPOSED EXCURSION

The Society proposes to hold a Picnic at Rouse Hill on Sunday 17th March (11am to 3pm. Admission \$8 a head, children free).

A unique opportunity to enjoy one of Australia's oldest houses with its fine collection of furniture. Tours of the house will be conducted by the curator Mike Bogle. Members and friends interested should write at once to the Hon. Secretary, PO Box 643, Woollahra NSW 2025.

Society meetings are now held at the K Mart Learning Centre, Powerhouse Museum, Harris Street, Ultimo. Access is off its Macarthur Street entrance. Parking available.

Drinks served 7.30-8.00pm, followed by *Australiana* Showcase (bring your Australian treasures along for general discussion). Lectures will commence at 8.30pm.

Further details of our new venue can be found in the November 1995 issue of *Australiana*.

Book Review

Gold and Silversmithing in Nineteenth & Twentieth Century New Zealand

Written by Winsome Shepherd and published by The Museum of New Zealand. Te Papa Tongarewa.

This is a specialist reference book and an excellent first (and only) publication on the subject of New Zealand made silver. It provides a comprehensive insight into the origins and development of silversmithing with particular emphasis on the influences of fashion, trade exhibitions, indigenous symbolism and the use of locally occurring natural materials such as greenstone. It fills in an important gap in our knowledge and understanding of Colonial Silver and the use of pseudo-hallmarks.

Examples of silver commissioned and made in New Zealand since es-

tablishment would seem to be relatively less common by comparison to the Australian Silver Trade which experienced unprecedented commissions during the wealthy latter half of the nineteenth century. Despite this limiting factor the author has sympathetically brought to fruition years of research initiated by her late husband Ronald Shepherd. The book covers an unusually diverse range of silver items, from architectural models and table ware through medals (agricultural, sporting, and masonic) to a comprehensive range of jewellery. It also details some more recent important religious commissions.

The historical details of the makers and their known silver marks together with the three appendices on Biographies of Silversmiths, C19th Exhibitions and Trade Directory Details caters for more focused academic

inquiry. It is well produced, much in colour, and is notable for the quality of photography and is well cross referenced. It is destined to stimulate awareness and interest in New Zealand Silver and will have great appeal to collectors being a valuable reference tool for auctioneers, dealers and researchers.

"Gold and Silversmithing in Nineteenth & Twentieth Century New Zealand" by Winsome Shepherd is hard cover, 31cm X 22cm, has 240 pages, 416 b/w illustrations, 135 in colour and 118 marks. It is available in Australia from Jolyon Warwick James, PO Box 142 Woollahra, Sydney 2025, Tel (02) 326 1319. Price \$130 (including p&sp).

Reviewed by Penny Williams, President of the Silver Society of Australia 1996.

PETER R. WALKER

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The Keatings - Cabinetmaking Family of Hobart, Tasmania

Caressa Crouch

The cabinetmaking family of James Keating of Hobart, Tasmania covers the period from mid 1860's to 1924, and is an example of a cabinetmaking family who concentrated on carpentry and joinery, the manufacturing of furniture and upholstery as well as undertaking services as part of their business. Also when Mary Keating, the widow ran the business for 14 years she also included the merchandising and warehousing of furniture. Over this 70 year period the business traded under the name of James Keating.

The principal family member who was firstly involved in joinery and cabinetmaking was James Keating. James was born in 1832 at Carlow, Ireland and at 12 years of age lost both his parents. Under the care of relatives, he left and went to Dublin where he was employed in an unknown occupation, then went to Manchester where he learnt the trades of joinery and cabinetmaking.⁽¹⁾

James Keating was encouraged to immigrate to Tasmania by his only brother 10 years his senior, Pierce Keating a sergeant of the 99th Regiment who had been stationed in Van Diemen's Land in 1846 at Port Arthur⁽²⁾ and served in the colony till 1854 when he resigned and settled on his farm "Prospect" at Port Cynnet.⁽³⁾

Pierce Keating went back to England and returned in the "Great Tasmania" on the 27th January 1857 from Liverpool, bringing with him James aged 25, to settle in Van Diemen's Land. Apparently Pierce Keating also encouraged other rela-

tives to immigrate, and these included Honora Keating, as well as the widow Bridget Keating, 45 years, and her children John aged 25, Martin 23, and Patrick aged 19, all listed as farm labourers. The religion of all the Keatings was listed as Roman Catholic.⁽⁴⁾

Contrary however to James Keating's obituary, Pierce Keating did not die in England on his way to persuade James to return to Tasmania but died a year and a half a year later on his farm "Prospect" at Port Cynnet⁽⁵⁾ leaving James Keating once again without close family. Before he died he appears to have given the farm to James, who farmed it for a period before disposing of it.

It is conjecture to wonder whether James with his experience in joinery and cabinetmaking milled the timber on this farm, as Port Cynnet at that time was known for the availability of milling timber and from this, then led to the association and eventual employment with Henry Hunter who at the time was a timber merchant and involved in the timber industry in this area

Henry Hunter, is described in the *Australian Dictionary of Biography* as "Hobart's most successful architect" and according to Barrie Shelton "for some three decades dominated the Tasmanian architectural scene like no other architect before or since" and "Beyond the Hobart region, there is barely a township in Tasmania which does not bear his stamp".⁽⁶⁾

Henry Hunter at this time worked at Port Esperance (near Cynnet) in the timber trade as a manager

for I. D. Balfe and on his own account as a building contractor. Then in 1856⁽⁷⁾ with the encouragement of Bishop R. W. Wilson began practise as an architect as well as General Builder at 110 Harrington Street, Hobart.⁽⁸⁾

Henry Hunter's first major building in 1858 was the All Saints' Church in South Hobart and around 1864 designed the Tasmanian Museum and Art Gallery and the Hobart Town Hall. James Keating was employed by Henry Hunter as a joiner and cabinetmaker,⁽⁹⁾ during the time Henry Hunter was both a building contractor and architect.

James Keating apparently commenced business on his own account as a joiner and cabinetmaker after Henry Hunter decided to devote himself solely to the work of an architect due to his increasing reputation around the mid 1860's.⁽¹⁰⁾ At present it is not known whether a business relationship continued, with Henry Hunter designing and James Keating doing the joinery and cabinetmaking work, but it does seem probable particularly as they operated nearby in the same street, Harrington Street, Hobart.

Henry Hunter is noted as being influenced by the leader of the English Gothic revival movement A. N. W. Pugin, and a copy of *The True Principles of Pointer or Christian Architecture* by Pugin once owned and signed by Henry Hunter is in a private collection. It would seem probably that the designs of A. N. W. Pugin may have also influenced James Keating as the furniture and joinery work inside such buildings are strongly

Gothic. Both men were deeply committed to the Roman Catholic faith and this influenced both their working lives.

James Keating operated his joinery and cabinetmaking business in Hobart at Harrington Street. According to the Census of 1877 James Keating owned and occupied No 51 Harrington Street, Hobart, being a house and shop, and in 1886 had moved to larger premises No. 91 Harrington Street. This was also described as a house and shop, (described the year previous as a house and factory) which he also owned and occupied. Until the early 1990's Harrington Street was the well known address of Pierce J. Keating, Funeral Parlour, the Funeral Parlour is now situated in New Town.

James Keating married Mary Cronly and had four children. The oldest son, John Henry (b.1872) won a scholarship to St. Ignatius College, Riverview, Sydney and was a Tasmanian Senator for 21 years.⁽¹¹⁾

The second son, Pierce Joseph became a funeral director and embalmer. According to family tradition, due to there being at the time no-one in Hobart of the Roman Catholic faith able to perform undertaking, James Keating was asked by the Roman Catholic community to help fill this need. Although no records could be found at present, it appears that James Keating did not perform undertaking himself, although being a cabinetmaker he would have supplied coffins for this purpose.

However, in 1897, when his son, Pierce Joseph Keating was 26 years of age, he was set up by his parents in a very successful undertaking business which "in addition to his large and commodious offices in Collins Street, Mr. Keating has spacious premises in Bathurst Street, which

include workshop, assistant's dwelling house, carriage sheds and stables, the latter considered amongst the finest in the city" with "the workshop and assistants dwelling are both connected with head office by telephone, and in a word the plant and business arrangements of the firm are of the most modern and up-to-date in every particular"⁽¹²⁾

To become a funeral director and embalmer, Pierce Joseph went through a course in embalming and sanitary undertaking which may have been in Hobart, as well as travelling to the mainland to become a graduate of the Australian School of Embalming, and with this diploma became the only certified member of this profession in Tasmania.

The third and youngest son, Francis James trained under his father as joiner and cabinetmaker and appears to have been employed in his father's business. The fourth child, Mary Alice also appears to have been involved in the family business.

After James Keating's death on 27th March 1905, his wife, Mary ran the cabinetmaking business for 14 years until her death in 1919⁽¹³⁾ with Francis James being employed by the family business. Having widows of cabinetmakers running a cabinet-making firm in their own right is not an unknown occurrence in Australia or in England. It is apparent from Mary Keating's will⁽¹⁴⁾ that the business emphasis had now changed from building, joinery and cabinetmaking to "the business of furniture dealer and cabinet maker carried on by me in Harrington Street". Her belief in the ability of a female to operate such a business seems apparent when Mary Keating gave to her daughter, Mary Alice Keating, the goodwill of the business and for the stock in trade tools, machinery, plant and effects in equal shares between her daughter and James Francis Keating, who had

the additional option of purchasing the Harrington Street premises.

Francis James Keating appears in the Wise's Tasmanian Post Office Directories operating as J. Keating Cabinetmaking and Venetian Blind Maker, from 1908 to 1924 when the entry ceases. Francis J Keating listing under James Keating finished in 1924 although he is listed on the Electoral Rolls for Denison, Hobart South, as a cabinetmaker before dying around 1938 of a Parkinson's like affliction.

Along with most Tasmanian cabinetmakers James Keating senior did not appear to label his furniture although an impressed mark is noted in *Nineteenth Century Australian Furniture* being an inked mark "J. Keating, 91 Harrington St". This may have been the mark used when the two Mary Keating's, mother and daughter, ran the furniture dealing and cabinetmaking business or by Francis J. Keating after taking over the business which continued the name J. Keating.

Using a label would appear only necessary when a variety of manufactured furniture items are marketed from the one building to distinguish who actually made the item. Otherwise in such a small community an item of furniture and who made it would have been common knowledge thereby it was not necessary to place a label.

However, a very good description exists of a sideboard manufactured by James Keating which was published in the *Hobart Mercury* on the 4th November 1893. It would be most informative to the author if this piece is still in existence and to be able to examine it to see if a label or any written information is attached. If not it would appear to support the idea raised here of it not being necessary to label furniture in Hobart.

"A handsome sideboard. A

very handsome piece of cabinetwork is just receiving the finishing touch at Mr. James Keating establishment at Harrington Street. For a purely Tasmanian production it has not, perhaps, an equal in the colony. It is a sideboard made of blackwood, with doors and framing of fiddleback figured wood, and raised panels peacock figured.

Three panels in the carcass are carved in relief and the effect is very pleasing. In the centre panel a grass tree is shown in bloom, while the panels on either side have representations of eucalyptus. The drawer fronts are pulverted, a rare style of cabinetwork in the colony. The top is beautifully figured and brings out the attractive figures of our blackwood most strikingly. The whole is polished, contrasts being secured by dulling the sunk chamfers of the panels and hollows of the mouldings. Brass fittings are attached and the whole reflects the highest credit upon the workmanship employed to produce it. The handsome piece of furniture goes home today to the house of a gentleman."

There are various aspects of this sideboard that are of interest, a sideboard which is without question a significant item of Australian manufacture showing a strong Nationalistic theme with a naturalistic design at the forefront of this movement.

The most obvious aspect of this sideboard is the use of Australian motifs in the carving. The single panel depicting the Grass Tree or Blackboy and the two panels of eucalyptus are a very early and exceptional use of naturalistic elements in furniture design. Being a sideboard it is a piece of furniture which is in one of the most public rooms in a house, and it appears to indicate the gentleman was one keeping up with the latest of fashionable trends in the Arts and Crafts movement as well as

clearly stating his preference for all things Australian.

The carved panels have the suggestion of the carved panels used in pulpits and lecterns in churches although I am unable to say who would have carved this in 1893.

Two suggestions would be Silvanus Wilmot (1852-1926) who did some woodcarving at St. David's Cathedral, Hobart (supervising architect for the rebuilding from 1868 was Henry Hunter) or possibly Ellen Nora Payne (1865-1962) who was a prolific woodcarver.⁽¹⁴⁾

Possibly the carving was carried out by one of the Keatings or more possibly by an employee of the company. It is interesting to note that Allan Villiers when writing of figureheads for sailing ships built locally informs us that "A good many of these old figureheads were carved in the anteroom of an undertaker's shop, with shelves full of waxen and horrible wreaths about them and a coffin or two waiting ominously by, and now and then a corpse."⁽¹⁵⁾

A further aspect of the sideboard is the choice of blackwood, with cuts showing its full range of attributes. Although a very hard and tool blunting timber, it's hardness and strength allows depth and detail and sharpness in carving superior to softer timbers and this is the impression gained from the carving of a grass tree in full bloom. The various figuring found in the different cuts of timber are all used in the sideboard such as the peacock figuring for the door panels with all the framing being of fiddleback with flaming showing on the sideboard top. Finally, blackwood's close grain gives it's superior ability to achieve a very high and glossy French polished finish which further emphasises the timber's figuring, and which appears to be further accentuated by deliberately dulling the sunk chamfers of the panels and hollows of the mouldings.

As such a piece of furniture was described in the *Hobart Mercury* it would not be surprising if further commissions were not forthcoming and for this sideboard to have influenced the acceptance of the Arts and Crafts movement and the use of Australian motifs in Hobart.

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CORRIGENDA

Australiana, November 1995;
Vol. 17, No. 4.

Page 99 – col. 1, line 3 1918 to read 1818.

Page 110 – col. 1, line 9, ISBN No. to read 0646 12501 X

Col. 2, line 11, many to read may

Col. 2, line 26, Calyx to read Capel

Col. 3, line 41, again to read gain.

William Proud, Prouds and their Australian Silverware

Kenneth Cavill

Prouds, the well known retail jewellers and watchmakers was founded by the Sydney merchant, William James Proud in 1904.^{1,2} Having purchased the Modern Art Jewellery Company at 187 Pitt Street, Sydney from A. E. Goldstein, he commenced trading as: "W. J. Proud, Watchmaker, Jeweller and Gem Merchant." By 1906, he was advertising as: "W. J. Proud, Gem Merchant and Importer of Watches and Jewellery, Manufacturing Jeweller and Silver-smith, Australian Gems a Speciality ..."³ Evidently William Proud's business was a very successful one and in 1911, the proprietary company Prouds Ltd was formed. William was then joined by his brothers, Edward and George. By 1912, their wholesale department was established at 336 Kent Street.

In the same year, William Proud initiated the production of electric clocks in Australia. Imported electric clocks that required minimal attention were replacing older mechanical installations and Proud sensed the opportunity for local manufacture. His early clocks and their electric-time mechanisms were wholly made by Prouds at their Electric Clocks and Scientific Instruments Works, originally located at 49 Clarence Street, Sydney and from the mid 1920s at 422-24 Kent Street. The clocks, now collectors' pieces, were supplied and installed in many government department, banks and retail premises throughout Australia. The successful venture culminated in the supply of a major installation having 127 dials to the first Parliament House, Canberra in 1927.⁴

Within a decade Prouds had be-

come one of the leading retail jewellery establishments in Sydney. By 1914, the company was also trading in Melbourne with showrooms at 314 Collins Street. However this Melbourne venture appears to have been a short-lived one, closing in 1915. Possibly Prouds experienced some

difficulties entering the Melbourne market as did Hardy Bros initially in 1918.⁵

William Proud has been described as "the father of the Association movement in Australia".⁴ He was a foundation member and a strong supporter of the Retail Jewellers' As-

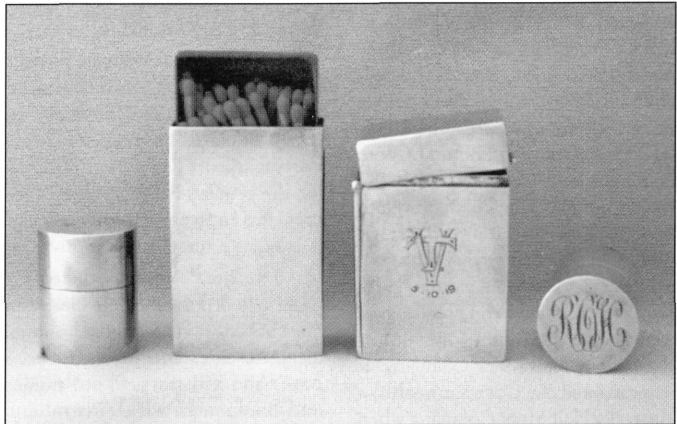


Plate 1. Match boxes and cases, L to R: Barrel match box (Sanders), match box cover (Sanders), match box case (Gaunt), barrel match box (Goldring/Harrop).

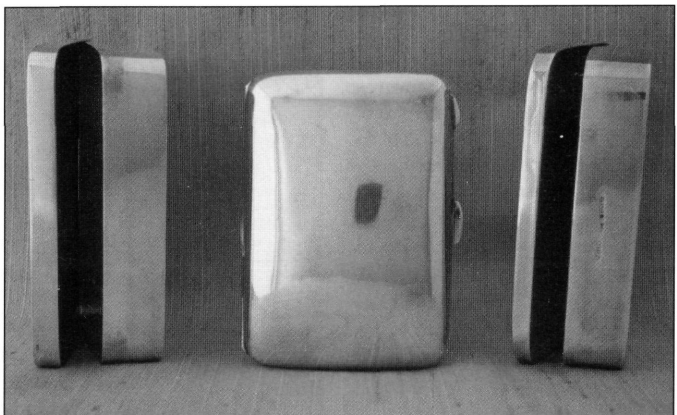


Plate 2. Tobacco boxes and cigarette case, L to R: Plain box (Sanders), cigarette case (Sanders), plain box (Goldring/Harrop).



Plate 3. Small trophy cup and child's mug (Sanders).

sociation of New South Wales, serving as President in 1917. Subsequently he was President of the Federated Retail Jewellers' Associations of the Commonwealth. In 1914, William Proud with Edmund Coote of Angus and Coote founded the trade journal: "The Commonwealth Jeweller and Watchmaker" which became the official organ of the Federated Associations. Again in 1916, W.J. Proud and his Sydney colleagues were responsible for the formation of the Sydney Hall Mark Company. It was renamed the Commonwealth of Australia Hall Mark Company when their voluntary hall marking system was introduced in 1923.⁶

As the First World War was drawing to an end, William Proud purchased premises at the corner of Pitt and King Streets then known as Mark's Corner and once the site of Punch's Hotel.⁷ In 1920, Prouds moved to their new location where a substantial five-storied building had been erected for them. This corner is still known to many Sydneysiders as Proud's Corner.

Edward and George Proud became directors of the company at this time, while William Proud continued as managing director until his death in 1931, at the age of 60 years. The business remained a family one until 1948, when the public company

Prouds Ltd was formed.

However it is William Proud's promotion of locally-made silverware in the period from 1910 to the 1930s that is of particular moment. These wares marked: PROUD or PROUDS for the retailer, have become of increasing interest to collectors of Australiana and Australian silver.

The small work produced for them included the then popular vesta match boxes, match box holders, cigarette cases and boxes, tobacco boxes and ash trays. Photo-frames and bookmarks with Australiana motifs were also made. Presentation wares comprised individually designed trophies, trowels, commemorative medals and fobs. The consid-

erable range of trophy cups and christening mugs that were manufactured are of particular interest as many were inscribed and dated. Table silverware has included tea and coffee services, salvers, entree and serving dishes, toast racks and other pieces. The ubiquitous napkin rings are the items most likely to be found in antique shops. This silverware of Australian origin marked: PROUD or PROUDS is shown in Plates 1-4, 7-10.

The mark: PROUD would have been used prior to the formation of the proprietary company in 1911. Both PROUD and PROUDS have been used since 1911. The various silver stamps that accompany Proud's mark indicate sterling quality. The lettering and shape of a particular silver stamp or stamps may be assigned to a given maker. Further, the design and size of a specific item – a match box or a cigarette case, a child's mug or a trophy cup that is marked for Prouds may be matched with the identical or comparable piece bearing the maker's name or initials and matching silver stamps (see Table of Marks).

A survey of more than 60 pieces of Proud's sterling silverware produced from the 1910s to the 1930s, shows that the predominant makers were W. J. Sanders⁸ and Magnus



Plate 4. Napkin rings, top row, L to R: Sydney Harbour Bridge; Sydney Boys' High School (Sanders); bottom row: plain ring, round (Gaunt) and plain ring, flat (Sanders).



Plate 5. Manly Bowling Club Championship Shield presented by W. J. Proud, 1919.

Goldring incorporating Edwin Harrop^{9,10} of Sydney. However, the earliest item noted was a barrel match case that bore the mark: PROUD and the silver stamp of Angus and Coote, circa 1905-10. Yet another wax match case and an unusual match box case inscribed for 1919, are attributed to T. Gaunt and Company of Melbourne (see Plate 1).

Several individually designed trophies and commemorative pieces that were commissioned from Prouds, circa 1910-13, are documented.^{11,12} The first of these was auctioned by Lawsons in 1992, and is inscribed: "The Woodstock Challenge Cup" (Fig. 1). It is described as "An Australian trophy cup and cover in Art Nouveau style, the cover with rock crystal finial and set with cabochons, nephrite column and handles, Prouds c. 1910".¹¹ The maker's mark: PB was stamped on the base of the cup. It may well be that of Piora Bros, noted for their individual designs and workmanship.

An elaborate trophy cup and

cover of late Victorian design that was intended as a trophy for the proposed Sydney to Auckland yacht race, was commissioned from Prouds around 1912. The outbreak of the First World War led to the abandonment of this trans Tasman event and the trophy, made by John Piora, remained with Prouds until after the Second World War. In 1946, it was purchased by the George Adams Estate and presented to the Cruising Yacht Club of Australia as the perpetual Sydney to Hobart Yacht Race Trophy.¹²

Following on the declaration of peace in 1918, Prouds distributed a Peace Medal that was designed by Nelson Illingworth and minted by W. J. Amor of Sydney. The medal (27mm) was of bronze, gilded or silvered. The reverse has the inscription: "To Commemorate the World Peace, 1919" and Prouds Ltd.¹³ In the same year, a silver and enamelled fob was designed and struck by Amors for the Manly Bowling Club. The medal is inscribed: "Manly Bowling Club" and "Peace 1919" while the reverse is stamped: Prouds Ltd and stg. silver

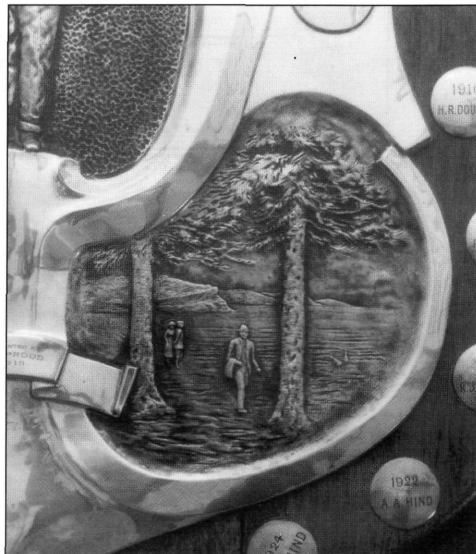


Plate 6. Shield, bottom right: Ivanhoe Park, (detail).

(see Table of Marks).

William Proud was a resident of Manly and a generous supporter of the Manly Bowling Club. The fine, large silver plated shield (see Plate 5) that he presented to the club in 1919, is inscribed: "Manly Bowling Club Champions". The Championship Shield depicts W. J. Proud surrounded by four elaborately embossed scenes of Manly. The shield occupies a prominent position in the clubhouse which is situated in Ivanhoe Park (Plate 6) overlooking the bowling greens.

William Proud was a keen golfer and an active member of the Manly and the Wentworth Falls Golf Club. His country home was at Wentworth Falls in the Blue Mountains. A select number of the trophies belonging to each of these clubs bear Proud's characteristic marks. Makers include W. J. Sanders and Platers Pty Ltd (see Plates 7 and 8). Prouds would have retailed numerous trophy cups throughout the 1920s and 1930s.

In 1923, the standard system of

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Monday 6th April, 1992 at 2 pm

Fig. 1. Woodstock Challenge Cup (Photograph courtesy James R. Lawson Pty Ltd).

marking proposed by the Commonwealth of Australia Hall Mark Company gained the support of some 44 members of the jewellery trade – retail, wholesale and manufacturing. This outcome was achieved largely through the efforts of W. J. Proud, the Chairman and W. H. Pritchard, the Secretary of the Hall Mark Company. They were strongly supported by members of the Federated Retail Jewellers' Associations. The Hall Mark Company, a non-profit organisation financed by the trade, opened offices in Sydney and Melbourne for the assay and marking of gold jewellery and silverware.^{6,14} The registered maker's or retailer's mark was stamped in all cases. The mark for silver registered by the Hall Mark Company was the symbol of a WREN, this stamp being accompanied by the sterling silver stamp, 925 (parts per thousand) and a year letter. The year letters begin with A for 1923. The assay offices were identified as: NSW, the WREN stamped in a perfect oblong and Victoria, top right-hand corner of oblong removed (see Table of Marks).

In the same year, Prouds introduced a range of sterling silverware marked at the Hall Mark Company's Sydney office. Many of these items including cigarette cases, tobacco and match boxes, plus napkin rings have been matched with identical wares produced by W. J. Sanders and Magnus Goldring.

Domestic silverware marked for Prouds at the Melbourne office of the Hall Mark Company from 1927, has included tea and coffee services, children's mugs, trophy cups and other items. This hollowware was manufactured by Platers Pty Ltd, the makers of Heckworth Plate. The pieces is sterling silver (Plate 9) correspond to items in electroplated nickel silver, as illustrated in the 1933 Heckworth Plate catalogue.¹⁵ A silver tea and coffee service, identical with the electroplated service shown



Plate 7. David Thomas Memorial Cup, Manly Golf Club, Perpetual Trophy (h. 20cm) (Platers Pty Ltd).



Plate 8. Salonica Cup Replica, Manly Golf Club, presented 1931 (h. 7.5cm) (Sanders).

in the Heckworth Plate catalogue (see Fig. 2) was auctioned by Mason Gray Strange NSW Ltd of Sydney, 29 August, 1993, Lot 44. This service, retailed by Prouds Ltd, bore the mark: PROUDS and those of the Australian Hall Mark Company for 1927, stamped at their Melbourne office (see Table). Also, trophy cups and children's mugs marked at the Melbourne office were made for Prouds by Tilbury and Lewis Pty

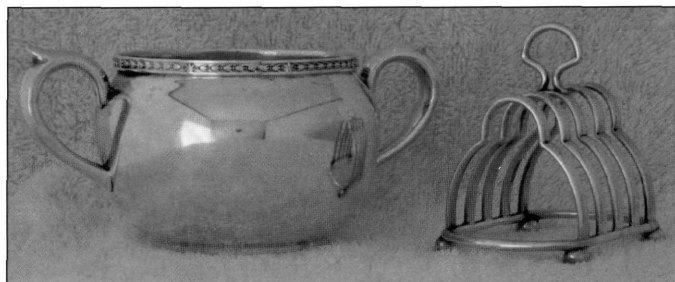


Plate 9. Sugar basin, 1929 and toast rack, 1927 (Platers Pty Ltd).

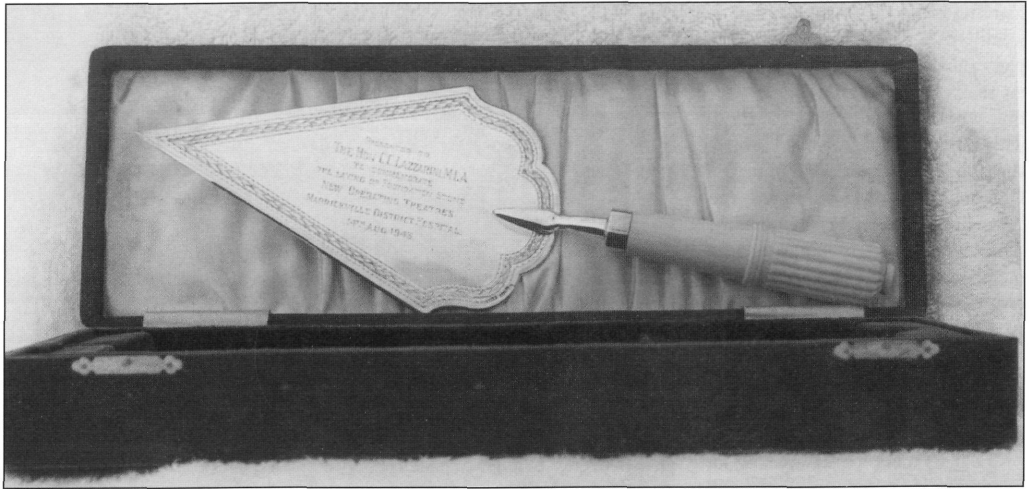


Plate 10. Commemorative trowel, 1928 (year letter: F, Sydney), presented 1943 (maker unknown).

Ltd.¹⁶ Overall, the year letters that have been sighted on Proud's silver range from A (1923) to O (1937).

A substantial presentation trowel, marked PROUD and boxed for Prouds Ltd, bears the silver stamps of the Australian Hall Mark Company with the year letter, F for 1928. This piece has a later inscription for 1943 and presumably, had remained with Prouds until then (Plate 10).

William Proud may well have been the only merchant who continuously used the agreed system for the marking of silverware¹⁷. More than half a century has passed since these goods were stamped and the Commonwealth of Australia Hall Mark Company closed its offices; perhaps it is not surprising that the silver stamps of the Hall Mark Company found on Proud's silverware have been reported to be those of Prouds.

Prouds have always been a retail jewellery organisation. Since the end of the Second World War they have greatly expanded their retail outlets. Prouds and Edments merged their operations in 1950, then Prouds acquired the long established Mel-

bourne jewellers, Dumbrells in 1951.⁶ In the 1970s, Prouds were taken over by the Hooker group, Prouds Pty Ltd continued to expand their retail jewellery chain. At this time they advertised as: "Australia's National Jeweller". A major Hooker Corporation redevelopment in Sydney's central business district in the 1970s led to the demolition of William Proud's building and incorporation of the site into a vast new building complex. Even so, the corner location at Pitt

and King Streets – Proud's Corner – was retained by Prouds Pty Ltd. In the 1990s it is occupied by Prouds Jewellers, the successor to Prouds.

This article has focused on Proud's Australian silverware. In doing so it draws attention to the many initiatives of William Proud and in particular, his commitment to an Australian system of hall marking for gold and silver wares.

Much of the heavy gold jewellery and small work bearing the Aus-

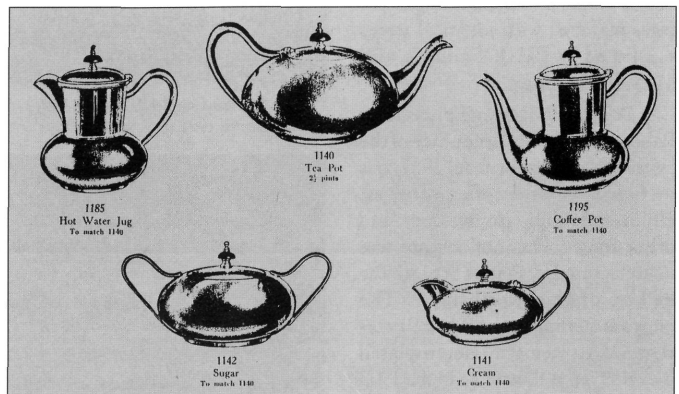


Fig. 2. Tea and coffee service by Platers Pty Ltd, 1927 (year letter: large E, Melbourne). Matching hot water jug, 1929 (year letter: small G, Melbourne). Illustration from Heckworth Plate Catalogue, 1933, p.49.

tralian Hall Mark Company's gold stamp, the KOOKABURRA, did not survive the Great Depression, rather it was sold for its gold content. Proud's silverware of the 1920s and 1930s bearing the Hall Mark Company's silver stamp, the WREN, is more likely to be found by interested collectors.

Acknowledgements

The Manly Bowling Club, the Manly Golf Club, James R. Lawson Pty Ltd and the owners of individual items of silverware are thanked for their kind assistance.

References and Footnotes

- 1 *Australian Dictionary of Biography*, 1988, 11, pp. 302-303 (Melbourne University Press, Carlton, Victoria).
- 2 W. J. Proud had gained experience in the jewellery trade with the Sydney importing firm, Ellis and Lake. He soon became a partner in this business which from 1902, was listed as Ellis and Proud, importers (jewellery), at 40 Carrington Street, Sydney.
- 3 *Wise's New South Wales P. O. Directory*, 1905 and 1906.
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"Death of Mr W. J. Proud" *Journal of the Retail Traders' Association of NSW* 1931, 12 (9), pp. 16-17.

5 Franzmann, Gail 1980, *By Appointment - The History of Hardy Brothers, 1780-1980* (Macmillan & Co of Australia, Melbourne).

6 Cavill, Kenneth, Cocks, Graham and Grace, Jack 1992, *Australian Jewellers, Gold & Silversmiths - Makers & Marks* (C.G.C. Gold Pty Ltd, PO Box 322, Roseville, NSW).

7 *Commonwealth Jeweller and Watchmaker*, 1 September, 1918, p.20.

8 Cavill, Kenneth 1984, "W. J. Sanders and Company" *Australiana Society Newsletter*, 6 (4), pp. 14-21.

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10 Magnus Goldring inc. Edwin Harrop were both manufacturing jewellers and silversmiths. Their major output was gold jewellery (see ref. 6, pp. 106-107).

11 Auction Catalogue: *Antique and Modern Silver*, 6 April, 1992, Lot 118 (James R. Lawson Pty Ltd, Sydney).

12 Hawkins, J. B. 1990, *19th Century Australian Silver*, Vol. 1, p. 180 (Antique Collectors' Club Ltd, Woodbridge, Suffolk).

13 Carlisle, L. J. 1983, *Australian Commemorative Medals and Medalets from 1788*, p. 140 (Brian Kench, Wahroonga, NSW).

14 Arguably, a regulated system for the marking of Australian gold jewellery was the primary objective (see ref. 6). The marking of silverware followed.

15 Catalogue: *Heckworth Plate* 1933, Platers Pty Ltd, Melbourne.

16 Cavill, Kenneth 1991, "Tilbury and Lewis Pty Ltd" *Australiana*, 13(4), pp. 89-93.

17 The Australian Hall Mark Company's marks did not gain the general level of acceptance that was anticipated. It ceased operations in 1940, following on the outbreak of the Second World War.

TABLE OF MARKS ON PROUDS SILVERWARE, C.1905-50

Proud's Marks	Makers' Silver Stamp/s	Makers
	STG SILVER	W. J. Amor
		Angus and Coote
PROUDS		T. Gaunt & Co
PROUDS LTD		
		Magnus Goldring inc. Edwin Harrop
	STERLING SILVER STG SILVER	
		W. J. Sanders
		W. J. S. for Prouds
	STG SILVER	Platers Pty Ltd
		Tilbury and Lewis
Proud's Mark with Commonwealth of Australia Hall Mark Company's Marks		
		1923 (Sydney office)
		1927, (Melbourne office)*

* Maker's silver stamp may also be present.

William Holford His Designs and Travels

Geoff Ford

Over the past fifteen years researching early potters throughout Australia I have come to know many of them like members of my own family. The most interesting and artistic was the talented potter and mould maker William Holford. His love of producing colourfully glazed and decorative domestic pottery pieces was only surpassed by his skill in producing the moulds,

William Holford was born in Hanley, Staffordshire, England, in 1841, where, at the early age of seven, he began serving a seven year apprenticeship at the 'Clemenson Bros. Phoenix Pottery Works'. In September 1863, he married Miss Annie Bernison, in St. Peters church in Stoke-on-Trent. By 1865, Holford was employed there at the famous 'Minton Pottery', where he worked for the next nine years. In 1866, the Holford's had a son, Thomas Henry. With the promise of work in New Zealand, William left England with his family in 1874.

For about eighteen months William worked in his trade at the 'New Zealand Royal Pottery', in Milton. When this company closed down in 1876, William and his family travelled to Australia. Over the next six years in Victoria, Holford's movements are difficult to trace. However, he most probably spent some time working for the 'Wilson & Ridge Pottery Works', in Yarraville, as several decorative domestic pottery pieces produced there during this period show strong evidence of his design, glazing influence and workmanship.

A decorative flower pot and planter box slip cast in terracotta pro-

duced at Alfred Cornwell's pottery can be seen in a late 1890s family photograph. They are very similar to pieces Holford produced later for the 'Phoenix Pottery'. Coupled with an entry in the Lithgow Pottery Minute

Book in 1883, when Holford was working at the pottery, ordering from England: "a ton of Bristol Glaze as supplied to the Brunswick Pottery", is a very good indication that William Holford worked at Alfred Cornwell's Brun-



Fig. 1

wick Pottery for a period in the late 1870's, when he produced the flower pot and planter box.

William was by now teaching his son Thomas, the art of pottery and mould making. Around this period while travelling from Melbourne to Lithgow, it is quite possible that William made moulds for the Bendigo Pottery. Several decorative pieces carry identical features that Holford used later on other pottery pieces he produced in several different

potteries.

By mid 1882, he had arrived at Lithgow, in the New South Wales Blue Mountains, where he began working at the 'Lithgow Pottery'. Holford's stay with the Lithgow Pottery didn't last long and by March 1883 he had left. During his brief stay with the Company he was responsible for introducing a large amount of their now much sought after decorative wares. The plaster of Paris moulds he made to produce these

wares were used long after he left the company.

After leaving Lithgow, the family travelled to Sydney, and settled in Longueville. Holford started work establishing a small pottery on private land on the corner of Nichols Bay Road, and Phoenix Street, Longueville, now Lane Cove. Within a short time, production commenced under the name of the 'Phoenix Pottery'. Holford began once again, producing a wide range of plaster moulds for the manufacture of decorative domestic pottery.

However, working under instructions from the owners became difficult, and by mid 1884, Holford and his son had moved a short distance to a paddock across Phoenix Street, where they purchased land and began establishing their own pottery. Kilns were built and they began production under the name of 'Holford & Son, Standard Pottery'. The clay they continued to use was of excellent quality, dug to a depth of around 2 meters from a gully at the end of the paddock.

They began manufacture of basic and decorative domestic pottery in Bristol, Rockingham and Majolica glaze, such things as storage jars, demijohns, tea pots, jugs, cheese covers and plates and water filters to name a few.

At the 'North Shore Pioneer Industrial Exhibition', held in June 1886, in the Blue Street, St. Leonards School Hall, 'Holford & Son, Standard Pottery' along with 'Mashman & Sandison, North Willoughby Pottery' and 'J. Samper, Phoenix Pottery Company' displayed a variety of industrial, commercial and domestic pottery.

William Holford manufactured a water filter along with other pottery pieces for the exhibition and despite the excellent publicity he re-



Fig. 2

ceived for his wares, he decided to leave Sydney and set off for Adelaide with his family in early 1887. Holford may have been induced to come to South Australia by John Trewenack, as after arriving in Adelaide Holford commenced work immediately at 'Trewenack's Pottery', in Magill. Holford began helping them prepare their exhibit of pottery ware for the forthcoming ' Jubilee International Exhibition', which was to be held in Adelaide, later that year.

The resemblance between Holford's **Water Filter** (Fig. 1) and Trewenack's **Water Filter** (Fig. 2) is not surprising, Holford carried a certain amount of plaster of Paris moulds with him when he travelled from Pottery to Pottery, the mould used for the coat of arms on his own water filter, made in Sydney the previous year, is the same one used on the water filter he produced for Trewenack as part of the exhibit.

During 1888, William Holford left Trewenack's pottery and started working with J.C. Koster. Over the next twelve months he helped Koster establish his pottery works at Norwood, and produced a variety of plaster moulds for the production of decorative domestic pottery. From the early decorative pieces of Koster's pottery that have survived, there is no doubt that William Holford worked with, and influenced Koster in his early stages.

In early 1890, a property in Phillis Street, Maylands, was leased from D. A. J. Fowler, wholesale grocery manufacturers. The building formerly occupied by the 'London Condiment Works', became the site of a new pottery, hence the name 'London Pottery Works'.

William Holford left Koster's pottery, and moved to Phillis Street. Within a short time William and his son Thomas were employing several men, who wasted little time in start-

ing the production of everyday wares. Apart from flower pots and garden edge tiles in terracotta, dug on the site, all the pottery was made from a whitish clay that came from the Tea Tree Gully area.

Nine months later, a Notice of the registered office, was lodged with the Registrar of Companies, altering the name from 'London Pottery Works' to 'Adelaide Pottery Co. Ltd.' The change was in name only and production continued on a widening range of domestic wares, water filters, bread crocks, storage jars, spirit barrels, demijohns, lidded jars, acid bottles, bung jars, tea pots, jugs, garden edge tiles and flower pots, etc.

In 1903, a new company, was formed 'The London Pottery Co. Ltd.' Production continued much as it had in the past, but by 1906, this company was also in trouble. In December 1906, a new company name was announced, this time called the 'Federal Pottery Ltd.' The Memorandum and Articles of Association of the 'Federal Pottery Ltd.' show only two partners, William and Thomas Henry Holford. The final blow came when a large order for toilet pans was cancelled, after a considerable number had been produced. The Adelaide company which had placed the order, purchased them cheaper from overseas. Holford, received no money, and could not stand the loss, so a notice of liquidation was lodged. A liquidator was appointed and the final wind up notice lodged in December 1909.

All these companies failed due to financial problems. Balance sheets for the 'London Pottery Co. Ltd.' for the years 1903, 1904, and 1905, show progressively greater losses and poor sales. Entries in the South Australian Post Office and Business Directories record no company name after 1910, but W. & T. H. Holford are shown as potters at their home addresses.

There are few marked pieces that have survived from any of the Holford pottery companies. It is evident from those that have survived and from the photographs, that William Holford was certainly a skilled mould maker and potter, His slip cast pieces are testimony to the detail and workmanship he put into his moulds.

In 1912, the pottery site was sold, the buildings and kilns demolished, and homes built. William Holford retired, and died at his home, 20 Phillis Street Maylands, on the 6th of August 1914, aged 73.

During 1912, Thomas Holford began working at Koster's Pottery as a mould maker, during which time his influence and style is evident in several surviving pieces of Koster's pottery.

In 1921, he moved to the Bennett's Pottery where he worked as a mould maker, again his influence can be seen in Bennett's pieces.

In 1927 Thomas Holford's son Arthur James, (Jim) followed him into the pottery trade and joined his father at Bennetts learning the art of mould making. Thomas Holford retired in 1937, and died at his home, 18 Phillis Street Maylands, on the 2nd October 1938, aged 72.

Jim Holford worked all his life in the trade at Bennetts Pottery as a mould maker and potter and retired in 1975, none of his children followed him into the pottery trade.

Reference

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A selection of pottery pieces produced by the Holford's will be on display at the February meeting, where Geoff Ford, owner/curator of the National Museum of Australian Pottery, will give an illustrated talk on the Holford's.

Joseph Thomas Sleep Jeweller, &c. Ballarat

David Senior

Born near Plymouth, England in 1837, young Joseph Thomas Sleep left England at the tender age of nineteen in search of Australian gold.

Arriving here in 1856 he first spent a year in Portland Bay having changed his mind about mining in favour of a career as a jeweller. In 1857 he moved

to Ballarat where he set himself up in business in Lydiard street with a partner, a Mr Gerrard.

Ballarat must have been an exciting place in 1857. It was just over two years since the battle of Eureka Stockade, the 'shots that echoed around the World'. This must have been of great interest to Sleep as he had a love of the Military life and a passion for shooting. Ballarat was arguably the richest goldmining town in the World at this time. The shallow alluvial diggings were starting to peter out and the wealthier investors and capitalists were just starting to invest in the immensely expensive deep lead mining.

The original township was settled when gold was first discovered in late 1851. The first buildings were tents of course, but these soon started to give way to wattle and daub huts and wooden framed, false fronted shops. Some of these were wooden lined, others still had canvas stretched over them. These were built mainly along the Yarrowee

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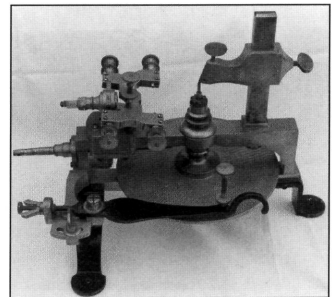
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A gear cutting machine from the workshop of J.T. Sleep. These machines were used to cut gears for both clocks and watches and suggests a very comprehensive workshop. From a private collection.

Advert of J.T. Sleep. n. d.



Internal view of an English fusee watch retailed by Gerrard & Sleep. The silver hunter case bears the hallmarks for London 1860/1. Large British manufacturers of watches would often add the retailers name to either the dial or movement in exchange for larger quantity orders. Presumably Gerrard & Sleep were doing pretty good business by 1859/60 which is when this watch would have had to have been ordered. From a private collection.

that the gold would last if people were prepared to learn the skills necessary to mine and extract it. These conditions started to create an air of permanence to the town. With this in mind many of the business people started to build further away from the creek Higher up on the surrounding slope, near the Government Camp, and away from the constant floods and fires that plagued Main Road. The main three streets here are Sturt Street, Camp Street and Lydiard Street.

Sleep apparently flourished in these surroundings. Obviously a capable businessman his business went from strength to strength. Money was around, gold was readily available and people were prepared to pay for locally made jewellery; especially if it was well made, and the business produced items in both gold and silver.

By 1875 J. T. Sleep, jeweller is registered at 4 Lydiard street north and T. P. Gerrard, jeweller at 74 Sturt street.

Around 1882 Sleep purchased new premises at 7 Lydiard street

Creek at the lower end of the town. The road that gradually emerged was called Main road or Plank road after the number of planks used to try and fill the more boggy sections.

The first diggers, as miners were called, had only come to get the gold and then get out. No-one knew how long the gold would last. However, it started to become clear by about 1855



A superb quality gold bracelet in original case. This is an exciting recent find. The Etruscan style bracelet is marked J.T. Sleep, a crown and a stylised kangaroo. No mark is present to ascertain what carat gold it is, but my assay test reveals that it is in excess of 22 carat. The workmanship is of the highest standard. The case is also hand made and carries the name of J.T. Sleep, Ballarat. It is highly probable that the bracelet is made out of local Ballarat gold. I estimate that the bracelet was made circa 1865 to 1880. From the collection of the Gold Museum, Ballarat.



A heavy gentleman's gold ring. Another exciting recent find. The ring is clearly hand formed with a primitive coat-of-arms engraved in the front. The hallmarks are G & S, and a crown. It also has the inscription 'A McK to D Mck, 1859'. This is almost certainly the earliest known example of jewellery from the workshop of Gerrard & Sleep being only two years after the inception of the business. The ring bears no carat mark but tests in excess of 22 carat, and it is highly probable that it is made out of Ballarat gold. From a private collections.



The Mayoral chain of Ballarat City. J. T. Sleep's workshop made the Mayoral chain of the township of Ballarat (the smaller central chain pictured). Apparently, a new link was added whenever a new mayor was elected. When the rival townships of Ballarat and Ballarat East finally amalgamated in 1924 the Mayoral Chains of both townships were joined together to form this, the current Mayoral Chain. (Information supplied by The Gold Museum, Ballarat). From the collection of the City of Ballarat).



A photograph of Major J. T. Sleep taken circa 1873. He is dressed in the uniform of the Ballarat Rangers. From the private collection of John Dellaca.

north and dissolved his partnership. The new premises, which had previously belonged to Mr Palmer the chemist, were spacious. The building was two storey and the frontage was 33 feet by a depth of 28) feet. Several manufacturing jewellers were employed on site and the business even manufactured the jewellery cases. Major repairs would be undertaken on watches and clocks, including gear cutting, and eventually, the business would even do prescription spectacles on the premises. He not only ground the lenses but also manufactured the gold and silver frames! The workshops were all separate. Firstly, the watchmakers' workshop, then the jewellers' workshop, and last the optical goods manufactory. The last date I can find at this address is

1896/7. After this I find him registered in 1903 at 21 Doveton street md then in 1906/7 at 18 Lydiard street.

In 1869 Sleep joined the local volunteer forces as a private. Over the next few years he rose in rank, sergeant then lieutenant until in 1865 he was commissioned a captain. When the militia was formed he received the post of lieutenant-colonel. By 1883 he had reached the rank of colonel.

Colonel Sleep was a competent marksman and over the years won thirty-three cups in colonial shoots. His competence in this field was to pay off in 1876 when he led a Victorian detachment of the first ever Australian shooting team to compete overseas. They first shot at Wimble-

don, England and then went on to the centennial matches held in Philadelphia. Apparently he scored more than the rest of the team combined! He led another team to England in 1886 to compete in the Kolopore cup.

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David Senior is an antique dealer and collector and is based in Ballarat, Victoria. He is a Director of the Antiques and Collectable Centre, Ballarat. P/L.

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A Collector's Profile – An Interview with M. J. M. Carter 24 August 1994

Dick Phillips

I don't consider myself a collector really, in the sense that I've never belonged to a collectors' society, and don't seek out other collectors. It's all been very personal and private. From the beginnings I collected because I liked. I suppose it started off because in my very small childhood we had a great aunt of my father who lived in Toorak Gardens here in Adelaide. When we used to visit them the walls were covered with either porcelain plates or small pictures, or various objects they'd collected. It impressed a child as being opulent and magnificent. That's the sort of impression one had, and I always thought it would be nice to own nice things and to have them to live with. Also, while I was a university student in Adelaide I'd pop into the Art Gallery (because it was next door) and have a look at lunchtime. I remember thinking when I was seventeen, sitting on a seat down by the Torrens one lunchtime, "I'm going to leave something to the Art Gallery when I die." I was thinking in monetary terms at that time, but once I started collecting, of course, I chose to leave a collection. I felt I'd like to have a personal involvement, and it would reflect my own thoughts and taste, if any, or lack of it, and that of course has been the leading force in my life. So when Ron Radford was able to direct this collecting attitude, it

came together in the collection as we now know it.

I've always been a nineteenth century person I think - I'm very much a history person - so the nineteenth century is something that's grabbed me. I like the literature and I like the furniture, William IV most of all, partly because it's got an early colonial Adelaide aspect I suppose. It wasn't quite as over opulent as late Victorian and it's not as plain as Georgian. In 1964 I went to Malaysia, Thailand, Hong Kong, and Japan. The Olympic Games was the timing for me, but I really went to spend three months touring Japan. At the time Japan threw itself open to the overseas tourists, and special exhibitions and collections were available. They had huge collections of ukiyo-e, the wood block prints of Utamaro, Hokusai, Hiroshige and all these artists, most owned by private people rather than the government, and displayed at the National Museum. I was able to see them, inros and netsukes, and of course the porcelains and bronzes were out on display too. It was a wonderful time from the cultural point of view. Just a few years before that I'd started touring around Australia, and I used to look for Chinese blue and white porcelain. Naturally you buy what you see - it was only nineteenth century - most of it was terribly bad export ware, but that's what I collected. It was only when I went to England again in 1966 that I had the courage to start attending auctions. In that period I bought English porcelain, a few pieces of Chinese porcelain as well, and English pictures, mainly watercolours. I was travelling by ship in those days and the idea was to bring it back in a cabin trunk, so I bought small things. And I suppose I was rather a

bad punter. Instead of buying the one expensive good thing, which is probably the secret of success in collecting, I was spreading my wings buying small things, feeling that I was somehow or other doing better that way. I probably learnt, perhaps through the Art Gallery at times, that that's not the best way to achieve the best collection. One should perhaps always go for excellence.

When I went to live in England in 1970 for six years I used to spend time rummaging around antique shops, and I became interested in English Parian ware. I specialised in it, and bought up quite a collection of that, perhaps fifty or sixty pieces, and I presented a lot of them to the Gallery in about 1984. Unfortunately I found that the Gallery was really not interested in Parian ware. And I found that in my experience, no one else was interested in it, and if the Gallery wasn't interested, there was no point in buying it.

Now in 1966 when I came back after six months in England I had withdrawal symptoms from going to auctions and buying things. The bug had got me, and it was suggested that I buy Australian paintings instead of English. And of course I wasn't interested in Australian paintings - I can say this to you because it's amusing from your point of view - I felt that Australian paintings were crude by comparison with the British and European great art, the old masters shall we say. I wasn't interested in Australian stuff at all, paintings, if anything, but not silver or pottery, and certainly not furniture. One regrets that attitude as you go on, but we weren't that mindful of our heritage in Australia in the nineteen fifties, and in the sixties it was

Born in 1926, Max Carter enjoyed the Art Gallery of S.A. from an early age. He completed his science degree at the University of Adelaide next door to it, and later went into the family business, Austral Steel Pty Ltd. His service with arts and philanthropic organisations was recognised with the award of Officer of the Order of Australia in 1985.

just starting. I'd come back at Christmas 1966, and it was said to me "Why don't you go to Australian auctions?" And I said "Well, who has them, where do they have them?" I was told to look up the 'Age'. The next sale was in April 1967.

I went over to the first picture sale for the year at Joel's, and this Streeton was there, and it was, I thought, a fantastic picture. I adored it. It was a watercolour, and it had an alien Grecian/Australian quality, you know, it was Roman-Greek mythology. It was not the Australian scene at all, yet to me it was sort of almost the essence of Australia in it. I think it really talked to me. Well, I didn't have the guts to put my hand up. I ate my heart out for it and just sat there on my thumbs through the whole hour and a half auction. I didn't buy a painting. I was trying to get a feeling of what people thought about Australian paintings. I saw Conders going for \$100, saw Heysens going for \$80, and I knew Roberts, Conder, Heysen, Streeton - I'd kill for them as Ron says - but I wouldn't. I thought - I'd just been buying English - these are not worth buying - I don't know enough about it - don't buy. So I came out of the auction and I started to inwardly cry because I hadn't bought these lovely pictures. Well I went back six weeks later absolutely determined to buy, I was fighting now, as I'd disappointed myself and got my fighting spirit up, and I went back and there was that Streeton. It had been passed in at \$100 at that first sale. Now the frame was black, absolutely black, the glass was dusty inside, and I could see underneath is what I thought, magic. There in the second auction the same painting was thrown back. I thought "I'm going to buy it" but I thought "I'll bet someone else wants to buy it now, it'll go for, you know, five or six hundred - a thousand dollars." I put my hand up and I got it for \$100, second time around. Now that's when I really got a kick because I felt that I bought a

painting that no-one else had wanted, it had been rejected by everybody in the saleroom the first time but there I was able to buy it. Well, I brought it back to Adelaide, got the frame resprayed and the glass cleaned, and I loved it. I was living with my parents and I thought, I can't hang it in the house - it's fairly large - everyone else'd hate it - and I put it up for sale. Do you know, it was up on walls for six months and no-one wanted it. I was selling it for about \$150 but no-one in Adelaide wanted it, and I used to resent even seeing it there for sale. I hated the thought that someone would buy it. I wanted that picture but I had no way of housing it. In the end I recanted and I pulled it back, I said "I am never going to sell that picture." I gave it to the Gallery a couple of years ago. I don't say the Gallery sees it quite the same way that I do, or did, but they have been happy to take it, and present it.

It's been very interesting in later years to discuss the origins of that Streeton picture. It was called "Pastoral Decoration" and circa 1912 was on the frame at the back. Ron Radford feels that in 1910 Australia House was being built in London. Streeton was living there at the time, and this may well have been part of his design for a mural for Australia House, which wasn't carried out. I continued to buy at Joel's for the three years I lived in Adelaide until 1970, when I went to live among English things in England again. In those three years I was buying Heysen and Streeton and Conder and a couple of Roberts', mainly watercolours, again, for the cheapness aspect and because I particularly have loved watercolours and find them a wonderful art form, though peculiarly English it seems. Once I started buying Australian paintings of course, I learnt more, read more, but even in the 1960s the art books on Australian paintings were very limited. There was nothing like a modern art book much written until James Gleeson wrote one,

and of course Bernard Smith's "Australian Painting".

In 1978 I came back to live in Adelaide. I'd had two years in Sydney, and in those two years I bought a few more paintings, but I'd decided in the six years I was away in England that prices had gone up through the roof, and there was no way I could possibly chase them, and one just had to learn to be content with what one had, and forget collecting. So I steeled myself to cease being a collector in 1976 when I came back to Sydney. I weakened by buying a Gould still life "Fruit and Flowers", which I've since given to the Gallery, and Charles Conder's "The Hay Stooks at Normandy", that's hanging at the Art Gallery today. They were in a Christie's auction which was on view in Sydney, although the auction was in Melbourne. I'd only been back a little while and I liked them sufficiently to leave bids, never for a moment imagined I would get them, and I was quite staggered that my reasonably low bid on both of them was successful. So that sort of 'got me going' a fraction more. Now I didn't really start buying Australian paintings again until 1979. I was back in Adelaide living permanently then, and I started to go back to Joel's. The prices had sky-rocketed in those nine years I'd not been buying Australian paintings - the prices had gone up ten and a hundred times - and instead of buying Streeton watercolours at sixty dollars you were paying, well, thousands of dollars. So, one had to be very very selective.

The thing that changed my life most, of course, was in 1981. I used to drive my little Volkswagen 'beetle' to Melbourne every time I had a Joel's sale, which was every six weeks, and I'd often stop at Ballarat for the night, and spend a little time looking at the Ballarat Gallery, which I loved, and still do. There I observed the Australian collection. When the curator/director (he had the two roles at Ballarat) Ron Radford was appointed to be curator of paintings in Adelaide,

we met. Dick Richards got us together for a meal in town, and the conversation was pretty general, but towards the end of the evening I let slip that I'd got a few Australian paintings. Ron Radford naturally wanted to know what they were, and I told him, and he was astonished that I had this and I had that, and in fact one crucial picture that I'll always remember of the conversation was that I mentioned that I had Streeeton's little "Moonrise" picture which of course I'd bought at Joel's in 1967 and thought was a bit of a 'throw away' painting. I had it hanging in my home, but when Ron Radford knew that I had it he said "That's the missing 'Moonrise' picture which I wanted for my 'Moonrise' exhibition of 1973, and no-one could tell me who had it." But the point is the fact that he had wanted for an exhibition something that I owned was a new experience for me. I had something that was considered 'worthy', and that was the first time that had ever happened to me. So he suggested that in the next few days or weeks I come into the Gallery and bring my Australian paintings to show him, and he would go through them one by one and comment. Well, out of my collection it was suggested that quite a lot should be sold, and something better bought, and I was quite happy to listen to this. I think there are ten to a dozen at the most still in the collection which were of that original 1967 to 1970 purchasing. After that I concentrated on buying to complement the Gallery's collection. Originally that had been my intention, to buy something worthy to leave to the Gallery, but once Ron Radford came to Adelaide I was able to get expert advice. I've always been a private person, so I've never gone to dealers or other people to discuss anything I was doing, but it was obviously stupid to go on collecting things that I liked if it wasn't what the Gallery needed. I'd been appointed to the Gallery Board in 1968 when I made my first gifts, and of course I knew from the Board member's point of view how

bad it is to be offered things that the Gallery doesn't want. So you really have to work in conjunction with them, and that was a lesson I had to learn. So I worked under advice, largely, not entirely, ever since 1981. Not always did I buy things that the Gallery felt might be interesting. I refused the offers of several things that came our way. I still retain that personal choice. There were a few portraits, for instance, Tasmanian portraits in particular which one wasn't all that enamoured of, that one knew had historical value, and if the Gallery wanted them then I was happy to purchase them. So my personal collecting zeal has been very much tempered since 1981, and I am perfectly happy to have that happen.

The other thing that I haven't mentioned, and I think it's crucial, is that in 1947 I got my science degree at the Adelaide University, and my parents thought that it would be a good idea if I had a rest from studies, and we went to Tasmania for my first trip there. I was just turning twenty one, and I was confronted with Australian colonial paintings for the first time in my life. It was that experience that changed my directions in later years. I saw Gould and Glover, and other early Australian artists for the first time. Now we do know that Victorian provincial galleries have a number of early Australian colonial painters, and certainly Ballarat has, but I hadn't known those collections until the 1961 period. It was only when I started going interstate in my little Volkswagen that I started to have the opportunity to attend other galleries, and discover that they had Walter Withers' and Streeeton's and Tom Roberts', and you name them, paintings. So apart from Adelaide's collection which wasn't strong on colonial works, I hadn't had much knowledge of very early artists, certainly until I got to Tasmania. Gould - his slight naivete - slight crudity - appealed to me, and - he wasn't a perfect artist - but I loved it. And a Glover appealed

to me enormously and I recognised him as being one of my favourites. It was not until I met von Guerard, probably at Ballarat with his big landscape of the encampment on the goldfields, that made me realise that von Guerard was probably my favourite artist. I didn't collect Australian paintings at all, as I say, from 1947 until I made my first purchase at Joel's in 1967, so that it was precisely twenty years before I put into practice, or even had the opportunity, to buy a first Australian work. I hadn't attended any area, either galleries or antique shops, where I might have been confronted with an Australian work, until 1967. But immediately I hearkened back to my experience twenty years earlier in Hobart and Launceston, so it obviously was 'lying there' and it all waited to come out. It's quite ironic, and quite marvellous, for me to look back on this story, to realise the little seeds that were sown by chance happenings, but it's come to be something important for me.

It was very much a feeling of discovery in the 1960s when I was going to the auctions and finding what I thought might be an undiscovered or an unsought-for work. In the 1967-68 period Joel's picture auctions were every six weeks, in Mackillop Street. They were attended by only forty or fifty people, what I used to call 'little old ladies and little old men'. It sums up my idea of - bookworms and people that loved things for their own sake. There was no question I thought of money values - people bought things that they liked, and for their own sake. There wasn't much money involved. When I say you could buy Streeeton watercolours for \$60-80, I bought many such bids, and you can see it was no huge amount of money even then. I had a wonderful feeling of buying something that other people hadn't seen worth the buying, and used to take great delight to remounting the pictures. Often they were foxed or had to be cleaned and reframed. They just came out of estates, and still had all

the dust over them. Of course the whole market changed very quickly. In 1970 I went away and came back six years later, and people were starting to be aware of investment aspects, which I felt was regrettable. The 'little old ladies and the little old men' were swamped out, and the dealers were there in force, and people who thought that they could make money by buying paintings. That was quite a different element, and it rather spoiled it for me because I was up against a lot of opposition which I didn't enjoy. So those halcyon days were the 1960s (and I only had three years, 67-70) and after that they never came back. But in those three years I felt that wonderful feeling of discovery when I felt that other people weren't seeing as I was. And I was buying - almost giving things new life. I certainly loved them and my purchases were treasured by me. I hadn't showed them to anybody, virtually, and they were personal little joys. That naive feeling of my collecting days I remember with great pleasure. But that's what collecting's all about, isn't it. Whatever you collect, you like to think you've made a discovery. I used to get wildly excited - well, not wildly excited - because I don't get wildly excited - but I used to get excited inwardly by these discoveries, and quite elated, but that has gone from me. After the 1982 period when one was confronted with a painting that the Gallery thought they would like me to buy for my collection - which I'm leaving to the Gallery - there's no joy of discovery in that. It's purely a matter of decision as to whether you're prepared to spend the money on someone else. It's one of sacrifice. I don't regret that - what's right for the Gallery - really was right for me, because that's what I'd intended anyway. I just took myself out of the equation. That's easy to do today, whereas I might have found it harder to do in those days. I was very much within a faceless person, but I found it easy to achieve this. I had a home background that was Methodist in

training, and of course I suppose my early training was much along those lines where personality and ego were not very important because the common good and all those things - the Good Samaritan - all of these biblical ideas - probably had stronger roots in me than I realised in my youth. Sometimes one might feel, well, I've been foolish, and other people wouldn't do this. There are other collectors who don't give their collection away. They sit on their collections and get pleasure from it no doubt, but I chose to be part of the process of helping the Gallery. Instead of helping them when I died, I've helped them while I lived, and I've found that very rewarding because I've been part of the fabric of the Gallery. I've been on the Board twice, and by giving Gallery talks, that's another part of me which has developed as a result of collecting. So knowledge has increased, and that's as vital for me as anything. All through my life I've been keen on learning - this is part of the joy of collecting, isn't it.

Q: A lot must hinge on the very fortunate, really fortuitous partnership with Ron Radford.

I say totally openly, and I say it repeatedly, if he hadn't come to Adelaide just at that time and if I hadn't come back to Adelaide for three years to live ... it would never have happened. I would be either still in England or still in Sydney, or God knows where, eating my heart out with a failed ambition to help the Gallery. I'll say quite openly that in the 1960s and the 1970s the atmosphere at the Gallery wasn't 'right' for it to have happened. The interest wasn't in colonial paintings, it was in, shall we say, contemporary art, British art. Certainly in Asiatic art through Dick Richards and I've retained that interest with him, but the interest wasn't there in colonial art. So it was only by Ron Radford coming to Adelaide - but you see - it wasn't just him coming to Adelaide - it was also the fact that he'd been at

Ballarat for seven years before that. Ballarat had the leading provincial colonial collection in Australia, and he curated it and was the director of the gallery. He bought - wisely and well - with limited resources, because Ballarat Gallery was owned by the council.

He got private benefactors, he dredged them out, and he used his imitable flair. Truly I think he's probably Australia's best director. People might think I'm wrong in saying that freely - I haven't said it much - but I believe he has it. He's quite brilliant in everything he does, his flair is tremendous. He would be modest enough to hate me for saying that I'm sure. And the thing is that if those two lives hadn't, as I say humbly, got together here in Adelaide in 1981, it wouldn't have happened. It's quite fortuitous. One might use the word ironic, I don't know, but knowing the way I was feeling that I'd lost the zeal, Adelaide wasn't interested in Australian art, and I wasn't in close touch with them. It was terribly valuable to South Australia that two people got together. I might have collected Chinese porcelain with Dick Richards - that's probably the way it would have gone - that was my second choice. But the lovers of Chinese porcelain can applaud it, so that's the way it is. I still love Chinese porcelain just as much as ever but I've put it aside from me to make the maximum of what I could do here. I don't think I'll be buying much more from now on. I certainly don't go out of my way to look, and of course the Gallery knows better than to chase me up because they know that the lamp's gone out, until I die, shall we say?

Q: Every collector seems to go through that feeling of being priced out of the market, and there is no point in trying to collect, but obviously people still do, they just start from a different starting point.

Exactly, and of course their incomes are starting at a different point. I'm not in the present market, there's

no way I could buy anything today, But I paid 'modern' prices then. I bought at current market prices, so nowhere did I get what I consider bargains. Then I ceased buying personally, and after that the Director of the Gallery was offered works, through dealers, which they knew the Gallery might be interested in. He would naturally put feelers out for works that might be on offer, so we paid top prices. So you've got an owner on the one hand who's looking for a maximum price, and a dealer looking for his margin, selling to what they thought was an interested party. In other words, you're sitting there likely to have your throat cut. I've been in that position since 1981/82. Now I did continue to buy a few paintings at auction at my own volition. For instance the von Guerard "Cape Schank" that I bought in November 1982 at Joel's, and the McCubbin "Kitchen at the Old King Street Bakery" that was bought on the same day, plus the von Guerard "William Lang's Encampment at Saltwater River" which is also hanging at the Gallery. Those three paintings were bought in the one auction, I had quite a field day, because I ended up buying the three of them for about the price I thought I might pay on the Cape Schank picture. So that was the one occasion that I came out of the auction room feeling that I had got what one might call bargains, but of course they weren't cheap in any case.

Q: One thing that I can't imagine you've completely conquered is the excitement of discovery. When, for example, you saw the Martha Berkeley painting of her three daughters, knowing it was available, and knowing it could be part of the Carter Collection.

Well - it's not quite like that, by reason that the Gallery discovered the whole collection. The Director and the Curator had jointly decided that the Gallery was buying the collection, they had seen it, and I hadn't. Ron Radford said to me "Your collection lacks one good South Australian

work."

You see, I deliberately didn't collect South Australian works all those years for the reason that the Art Gallery had been doing just that, and I felt, probably rightly so, that the Gallery had got its collection together. Ron suddenly realised that for the purpose of my exhibition it would be wonderful if I had a first class South Australian work - and he - the Director - chose that Martha Berkeley's painting as possibly the best in the Berkeley collection, and one which would grace my collection very very well. So he then showed it to me and said "I think you ought to buy this." And of course I very willingly did. So I really didn't discover it. And of course that picture just sings to me, I think it's absolutely marvellous, I love it. The joy of discovery is something I regret not getting these days. The wonderful thing about the opening of the exhibition coming to fruition as it did last year - it was spelled out by the Director - is that buying the paintings has been the best move. If I did just invest the money in normal investments I wouldn't have done as well for the Gallery. The collection has more value by having been bought early. I always knew that with increasing population and increasing awareness the limited supply of early Australian works could only get more expensive, so I'm sure I've done the right thing by buying the works and not leaving the money. Apart from that of course I've had the pleasure of being associated with it all through that period. It would have been a pretty dreary thing, looking back, for me to hoard an investment to leave in the will, not being known by the Gallery, not being part of it. That would have been a pretty cold, sad sort of thing by comparison with what's been achieved.

The collection's not terribly well known around Australia, I would have thought, so one of the great pleasures I had in 1986 was when the Director suggested that some of my paintings

should go around with the "Golden Summers" exhibition. He chose five of my paintings and that gave me huge joy. Two years later he was curator of the "Great Australian Art Exhibition (the Touring Bicentenary Art Exhibition)" and suggested to me that nine of my paintings went into it. In 1995 the Elder Wing will have to close for the extensions, and the Director has arranged for a hundred paintings of the Australian colonial collection to go to the Perth and Brisbane Galleries for their centenaries, and that might include about fifty of mine. Because of their lack of opportunities to buy in this area they haven't had major colonial collections of their own, so that confirms the wisdom of the path we've travelled. So it's very exciting for me to see part of my collection coming out of the state and in to other states.

When you look at these young people achieving their lifelong dreams at the age of 18 or 20 at the Commonwealth Games you realise that they've had their dreams, and they've achieved them, with hard work, pretty quickly. With me it's taken all these years to do. I have sacrificed many, many things to achieve this, and it's a sacrifice that most people would never dream of making. One of the reasons is of course that I'm single, and the other thing is that it's been a lifelong dream - perhaps since I was seventeen. For sixty years that has been in my life. The urge to collect has gone. One suppresses one's personal needs of having these beautiful things around one, which is where I started out, into feeling that I have got something of merit at the Art Gallery, and I've been able to sublimate it to the point where I've got my personality out of it. When the Governor-General opened the exhibition last September it was a tremendous thing for me to feel that through the help of Ron Radford I have been able to do something that other people obviously seemed to think worthwhile.



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