

# THE AUSTRALIANA SOCIETY

## NEWSLETTER





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THE AUSTRALIANA SOCIETY NEWSLETTER

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The Australiana Society  
P.O. Box A 378  
Sydney South NSW 2000

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## Society information

### NEXT MEETING

The next meeting of the Society will be at the Kirribilli Neighbourhood Centre, 16 Fitzroy Street, Kirribilli, at 7.30 pm on Thursday, 5th June 1980.

Our speaker, *Pat Boland*, who is the Curator of Numismatics at the Museum of Applied Arts and Sciences, Sydney, will give an illustrated talk entitled

*AUSTRALIAN HISTORY THROUGH COINS AND MEDALS.*

Refreshments will be provided at a cost of fifty cents per person. Further meetings in 1980 will be on 7th August, 2nd October, and 4th December.

### SUBSCRIPTIONS

Membership subscriptions are due on 1st January each year. Current rates are:

Individual membership	\$10
Household membership	\$15
Institutional membership	\$20

All correspondence regarding membership should be addressed to the Hon. Secretary, P.O. Box A378, Sydney South, NSW, 2000. Telephone (02) 33 3762 or (02) 32 9010.

### NEWSLETTER CONTRIBUTIONS

Newsletter contributions and all editorial correspondence should be addressed to:

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Telephone (02) 211 3911.

Contributions should preferably be typed, double spaced, on A4 paper, but don't be put off if you do not have access to a typist. A short autobiographical note should be included.



## Editorial

The *Newsletter* has now settled down to a standard format based on five sections. These are:

*Society Information*, giving details of forthcoming meetings and membership information;

*Notes and News*, with short notes on Australiana, on collections, news items, auction reports, requests for information, etc.;

*Exhibitions*, a calendar of forthcoming exhibitions and reviews of those which have already opened;

*Articles*; and

*New Books*, with notes and reviews of new publications.

Your Editor is very grateful to those members of the Society, and others, who have contributed articles, notes, and information. Yet it is becoming obvious that a few people are shouldering most of the load. This *Newsletter* is the Society's most important forum for passing on information, not only to members but to posterity.

There are many areas open to the aspiring author. The *Australian Women's Weekly* may pay more, but here you know you will reach an intelligent and appreciative audience. Areas for exploration include biographies of artists and craftsmen like those listed in exhibition catalogues such as "Art Nouveau" and "Cicadas and Gumnuts", (some of whom might well have been written up in the *Women's Weekly* or the social pages of the newspapers); publishing important items from private collections; or putting together a series of what might look like unimportant items so that they can be put into perspective. Notices and reviews of new books, new exhibitions, and new discoveries are always welcome.

This issue is the first to have an illustrated cover. For this we have to thank the Sydney firm of auctioneers James R. Lawson Pty. Ltd., of 238 Castlereagh Street, who provided it for us. Lawson's confidence in the role and future of the Australiana Society, and especially in its *Newsletter*, is very encouraging.

AN INVITATION  
to all members to an  
EXHIBITION  
of  
ETCHINGS AND ENGRAVINGS  
SYDNEY 1790 - 1940

Preview evening June 13, 1980, at 7.00 pm. To be held at -

JOSEF LEBOVIC GALLERY

390 Glenmore Road, Paddington, 2021. Telephone 356 1840.

## Notes and News

### NORTHAM BRICK POTTERY WORKS, W.A.

*Ian Evans*

The photograph, (plate 4, inside back cover), of the range of pottery and architectural ceramics produced by S. Millington's works at Northam, 100 km from Perth on the Great Eastern Highway, was obtained during research for *Restoring Old Houses* but was reluctantly discarded as not being strictly relevant to the subject of the book. The date of the photograph is not known but is probably circa 1910. The back of the original print is stamped "C. J. Primmer, Photographic Artist".

Ware displayed appears to indicate that the pottery was a substantial operation, producing a range which included garden edging tiles, hooded bird fountains, bread pans, water monkeys, tobacco barrels, stoneware ginger beer bottles, bung jars, safe stands, dutch pots, globe covered jars, flower pots, garden urns, bricks, and drainpipes.

Little is known of the Northam Pottery in the eastern states but it is a fairly safe bet that the Editor would welcome contributions from anyone with further information.

### WUNDERLICH LTD

*John Wade*

The first of the three Wunderlich brothers arrived in Sydney in 1885. Ernest was later joined by his brothers Alfred and Otto in the firm which began as an agency for building products, but soon expanded to produce building materials in Australia. Headquarters of the empire which developed was the factory in Baptist Street, Redfern, (an inner suburb of Sydney), which produced many of the stamped metal panels so familiar from ceilings, awnings, roofs, and shopfronts across the country. During the First World War, when Marseilles tiles were no longer available from France, Wunderlich Limited, through its pottery at Rosehill, was able to establish a strong hold on the market with its local product.

Wunderlich ceramic roof tiles were based on the Marseilles pattern, but bore the legend "WUNDERLICH LIMITED SYDNEY" on the underside. While the French tiles had a motif, such as a bee or a star, identifying the maker, on the "nose" of the tile, the Wunderlich tiles bore a waratah, on the underside.

The Museum of Applied Arts and Sciences in Sydney, supported by CSR Ltd., has mounted a project to preserve parts of the Wunderlich factory and its products, and to research its history. Any assistance or additional information would be appreciated by the consultants working on the project, who can be contacted through the Editor.

### N.S.W. EXHIBITION TRAIN - HISTORY ON THE MOVE

On Friday April 18th, 1980, the Premier of NSW, the Hon. Neville Wran, Q.C., M.P., officially launched the N.S.W. Exhibition Train and opened the first exhibition on board, "Life in the Colony, 1788-1901".

The N.S.W. Exhibition Train has been designed as a travelling museum and exhibition which will travel throughout New South Wales country areas. The exhibition carriages

were formerly part of the Royal Silver Jubilee Train which travelled around Australia in 1977. They have been extensively redesigned and refurbished by the Public Transport Commission with a grant from the Division of Cultural Activities, Premier's Department.

The Premier, in announcing his Government's decision to establish the N.S.W. E Exhibition Train, expressed the hope that the venture would be shared between the State's cultural institutions.

The first exhibition on board the Train certainly achieves this. Over one hundred exhibits have been drawn together from the collections of the Museum of Applied Arts and Sciences, the State Library of N.S.W., the Geological and Mining Museum, and the Australian Museum.

"Life in the Colony, 1788-1901" illustrates the history of development in New South Wales from the Convict era through to Federation. The objects reflect the craftsmanship of the time, the growing prosperity from agricultural and mining returns, and the way country people lived, in contrast to city dwellers. The objects, including Ben Hall's belt, silver, needlework, coins, and costume, are supported by colourful collage murals inspired by historical photographs from the collections of the State Library of N.S.W. The murals were produced by two of Sydney's leading community artists, David Humphries and Rodney Monk, who also designed the exterior of the Train.

Objects displayed in the Exhibition Train included a walrus tusk engraved with an early view of Sydney signed by Corporal William Grice; an Aboriginal brass breastplate inscribed "Jackey King of Yowandah"; a silver trowel made by Wendt and used for laying a foundation stone by Sir Henry Parkes; a doll exhibited in the Juvenile Exhibition of 1879; and an extensive collection of female costume and accessories.

The Train will be touring all areas of the State rail system over the next two years. Its first trips will be to Wollongong, Newcastle, and the Southern Tablelands.

#### AUSTRALASIAN ANTIQUE COLLECTOR

Collectors will welcome the news that the Australasian Antique Collector, Australia's foremost antiques magazine, next year will be produced biannually. The recent editorial policy to concentrate on objects in Australian collections, and to a lesser extent on Australiana, has obviously been successful with the public. This year's edition is due in October, and in 1981 it will appear in April and October.

#### PASSING THE HAT

Bain & Co., one of Australia's largest stockbroking firms, announced on 17th May that it had raised the \$52,500 to buy for the National Trust of Australia (NSW) a group of six New South Wales views by Conrad Martens. The paintings - Govett's Leap 1877; Circular Quay 1855; St. Leonard's Church North Shore; View of Sydney Harbour; Botanic Gardens, Sydney; and View of Darlinghurst across Woolloomooloo Bay from the Domain - were acquired from the Altringham family in England. Contributors to the fund included the ANZ Bank, The Bank of NSW,

BMI Ltd., BHP Ltd., Collier McCuaig, Esso Australia, CRA, CSR, Commonwealth Banking Corporation, Arthur Hughes, the Bain family, ICI, TNT, and the Rural Bank. The six paintings will be exhibited at the S. H. Ervin Museum, Observatory Hill, Sydney.

#### THE KANGAROO AND EMU IN ARCHITECTURE

*Caroline Simpson*

Kevin Fahy's article in the September 1979 *Newsletter* dealt with "The Kangaroo and Emu in Cast Iron". The pair was also used as a motif in architecture, as the photograph, (plate 5, inside back cover), shows.

This plaster motif is across the front in the co-adjointing gable of a pair of single storey semi-detached houses built in 1915 at 146-148 Ramsay Road, Haberfield, N.S.W. It is a variant of the Australian Coat of Arms granted by Royal Warrant of Edward VII in 1908, surmounted by a crown and flanked by a kangaroo and emu, with the motto "Advance Australia". It was typical of the display of nationalism in the Federation suburb of Haberfield.

This example is one of a surviving pair. The others, which were dotted up and down Ramsay Road, have been altered or even removed by some renovators. Numbers 146-148, and 150-152, have now been recorded on the National Trust of Australia (NSW) Register, as part of the Haberfield Conservation Area. Let us hope that these pieces of Australiana will be preserved.

#### OPEN DAY AT THE UNIVERSITY OF SYDNEY

*Peter Stanbury, (Co-director)*

The University of Sydney is holding an Open Day on July 26th this year.

Over four hundred and fifty displays and activities are planned for this family day of discovery.

All of the historical buildings of Australia's oldest university will be open. A multiscreen slide show and guided bus tours of the grounds will give brief historical accounts of the University.

There are fine pieces of cedar furniture and valuable paintings to be seen for the first time since 1973, when the last Open Day was staged.

Displays of especial interest to Australiana Society members include: Your family photographs dated; The Queen Victoria Building project; Australian Aboriginal Art; John Henry Challis; The Nicholson Museum; The history of maps; Sydney local history projects; The Macleay Museum; Pollution in Botany Bay; and How to forge a medieval manuscript.

Further information may be obtained by writing to the Open Day Office, Building A12, The University of Sydney, NSW, 2006; or by telephoning (02) 692 3671 or (02) 692 2605.





## Exhibitions

Please check dates, which may be subject to minor variation.

Converting the Wilderness, The Art of Gardening in Colonial Australia.  
Art Gallery of South Australia, June.

Australian Art Nouveau.  
Queensland Art Gallery, 19 May - 17 August.  
S. H. Ervin Museum, 11 July - 17 August.

Australian Flora in Art.  
Bathurst Regional Art Gallery, 15 June - 27 July.

William Buelow Gould.  
Burnie Art Gallery, 22 June - 15 July.  
Tasmanian Museum, 29 July - 31 August.  
University of Melbourne Gallery, 1 October - 2 November.  
S. H. Ervin Museum, 14 November - 14 December.  
Queensland Art Gallery, 2 January - 31 January, 1981.  
Art Gallery of South Australia, 20 February - 21 March, 1981.

Eugen von Guerard, 1811-1901.  
Art Gallery of NSW, 7 June - 13 July.  
Queensland Art Gallery, 1 August - 31 August.  
Ballarat Fine Art Gallery, 16 September - 19 October.  
Art Gallery of South Australia, 31 October - 30 November.  
National Gallery of Victoria.

Margaret Preston.  
Art Gallery of South Australia, 23 May - 22 June.  
National Gallery of Victoria, 18 July - 17 August.  
S. H. Ervin Museum, 27 August - 28 September.

The Thirties and Australia.  
S. H. Ervin Museum, 19 June - 13 July.

Sidney Nolan.  
Geelong Art Gallery, 13 May - 1 June.  
Benalla Art Gallery, 10 June - 29 June.  
Art Gallery of NSW, 11 July - 3 August.  
Wollongong Art Gallery, 14 August - 7 September.  
Tasmanian Museum, 4 November - 23 November.  
Devonport Gallery, 2 December - 24 December.  
Mornington Peninsula Arts Centre, 22 January - 15 February, 1981.  
Ararat Art Gallery, 26 February - 22 March, 1981.

Oliffe Richmond.

Wollongong Art Gallery, 6 June - 6 July.

Burnie Art Gallery, 5 August - 31 August.

Queen Victoria Museum, Launceston, 12 September - 12 October.

Tasmanian Museum, 30 November - 3 December.

Mildura Arts Centre, 21 January - 20 February, 1981.

Bathurst Art Gallery, 19 March - 19 April, 1981.

# CONSERVATION & RESTORATION FOR SMALL MUSEUMS

a new paperback just published by the Western Australian Museum

This 116-page book, compiled by the Museum's Department of Material Conservation and Restoration, specifically covers the problems encountered in small museum collections. The aim is to provide information for people who are interested in preserving their collections but who have little or no training in museum conservation and generally only limited equipment and funds. The contents include chapters on 'Museum environment for storage and display', 'Fungal and insect attack in museums', 'Conservation of historic artifacts', as well as detailed notes on the care and treatment of metals, wood, textiles, books, photographs and other materials encountered in museum work. A lift-out list of materials and suppliers in Australia is also included.

The recommended retail price is \$5.00; postage within Australia and packaging an additional 70c.  
Write now and order your copy.



Compiled by  
Department of Material Conservation and Restoration  
Western Australian Museum  
Francis St, Perth W.A. 6000

## Light – an Early View of Adelaide

*Michel Bernard Reymond*

Recently at an auction in Sydney the following picture appeared and was described thus: "LIGHT, Col. William *Sketch for Adelaide* W/colour 24 x 37 cm (19½" x 14½")", (front cover photo). Was this a watercolour by Colonel William Light, the first Surveyor-General of South Australia and planner of Adelaide, or simply a work by another artist? (1)

A quick glance at Light's work in the Mitchell Library suggested it was not his work, even though like most of his pictures it was unsigned.

Its catalogued description left much to be desired and well illustrates the pitfalls which so often confront purchasers of early Australian pictures at auctions and elsewhere. However, despite this, the picture was interesting for what the catalogued description did not say and for what subsequent research disclosed about it.

By some rare chance the picture was still in what seemed to be its original frame, which was of moulded wooden construction plastered over and then gilded. On a piece of paper attached to the mount the following description was written in ink:

"The First Settlement in Adelaide  
From a sketch by Col. Light Jan: 1837.  
Site, Corner N & W, Terrace where  
the Cattle Market now stands."

On the back was written in pencil:

"The Commencement site of the City of  
Adelaide. This is the Original and one  
of the earliest Watercolours ever painted  
of Adelaide and is taken from the Original  
sketch book belonging to Captain William  
Light founder and "Father" of this City."

On the back there was also what seemed to be the original framer's white trade label which read as follows:-

"From A. Molton  
CARVER GILDER LOOKING GLASS and PICTURE FRAMEMAKER & IMPORTER  
Old Frames Cleaned Repaired or Regilt equal to New  
No.3 Flinders Street  
Adelaide"

THE FRAMER: The A. Molton referred to was Augustus Samuel Molton, (1824-1894), who came to Australia, first to Victoria and then to South Australia, in about 1856, possibly with his parents. (2) He settled in Adelaide and shortly after his arrival entered the employ of David Culley of Flinders Street, Adelaide, who was one of Adelaide's earliest carvers, gilders, and picture frame makers.

On 11th June 1859 he married Eliza Ann Culley, the youngest daughter of his employer, in the private dwelling house of a Mr. Hurst in Russell Street, Adelaide. He described himself then as a *gilder*, while she described herself as a schoolmistress. (3)

After some years' service with David Culley he left and entered the employment of George Robert Debney of Rundle Street, Adelaide, one of the earliest, if not the earliest, cabinet makers to establish himself in South Australia. He remained there it is said for six years and while there probably acquired the skill of a carver.

Apparently having accumulated sufficient money to start his own business as a carver, gilder and picture frame maker he left Debney and in 1867, according to his earliest directory advertisement, (1885), established his own business in a property which he is said to have purchased in Flinders Street, Adelaide. He also started a dancing saloon in the adjoining property.

However, the exact date he commenced his own business is not free from doubt. Some of his later directory advertisements refer to his business as being established in 1869, although the better view would seem to be that he probably commenced his own business in 1867. The earliest directory after 1856 giving listings of individual persons was published by Lewis in Adelaide in 1862 and in this directory Molton is listed as a "Carver and gilder, Flinders Street". The *Adelaide Almanac Town and County Directory* which was first published in 1864 records him as from this date until 1873 as a carver in Flinders Street, and from 1874 to 1884 he is recorded as a gilder, or carver and gilder, in Flinders Street. Apparently no directories were published between 1856 and 1861 giving listings of individual persons.

From the directories of the period it would seem that he carried on his own business at No.3 Flinders Street from about 1867 or perhaps earlier to about 1880. From 1881 it seems that he had moved further down Flinders Street or the street numbers had changed. He is subsequently recorded at No.11 Flinders Street, (1890), and this entry can be traced back to 1881. Accordingly, from the presence of the white label it can be said that the picture was framed or re-framed in its present frame sometime between about 1867 or perhaps earlier to about 1880 at the latest.

Subsequently, sometime during 1884 his son Charles Edward Molton entered the business and from this year the name of the business changed to A. Molton & Son. In about 1892 Augustus Samuel Molton retired altogether from the business. On the 30th July, 1894, he died at his residence, Park Terrace, Eastwood, survived by his wife, two married daughters, four single daughters, three unmarried sons, and six grandchildren. He left an estate of almost £4,650.0.0. (4)

Charles Edward Molton, (1861-1931), inherited the business under his father's Will and carried it on until 1899 in which year it apparently ceased. (5)

While this information was interesting it did not reveal who painted the watercolour. A visit to the Art Gallery of South Australia led to the discovery there of an almost identical second watercolour, (plate 3, inside front cover).

**SECOND WATERCOLOUR:** The following details were noted -

- (1) Both pictures used the same watercolours and heavy textured paper, and neither was signed.
- (2) The Art Gallery's copy was, however, more finely and better detailed in its composition and had a few variations, (added figures in the landscape, etc.), which distinguished it from the first watercolour, which by contrast was more primitive in finish and composition.
- (3) The Art Gallery's watercolour was presented in 1931 by Mr. Evan Kyffin Thomas, a descendant of the first owner of the *Register* who arrived in

Adelaide in 1836. No provenance has yet been found for the first watercolour despite inquiries of the Auctioneer and a letter to the Vendor in care of the Auctioneer. The picture is believed, however, to have been put into the Auction by a Melbourne dealer who may have purchased it from an Adelaide shop where a similar picture, (perhaps the first watercolour), was seen in 1978.

- (4) The approximate size of the paper of the Art Gallery's watercolour is 28 x 50 cm, (11" x 19-3/4"), whilst the first watercolour is 33 x 52 cm, (13" x 21").
- (5) The paper of both watercolours is heavily textured, much more so apparently than that in pictures known to be by Light.

Despite all this the details of both watercolours are so similar that it is possible to conclude that they were both painted at about the same time. In addition the second watercolour is more arguably a finished work, while the first is more a preliminary study. This would suggest that they were both painted by the same hand, and would indicate a date prior to 1880 for both watercolours based on the information so far known about the first watercolour.

Further research turned up a coloured lithograph, (plate 2, inside front cover), in the Mitchell Library which was almost identical to the second watercolour. The lithograph is entitled:

"THE FIRST SETTLEMENT IN SOUTH AUSTRALIA",  
 "From a Sketch by Colonel Light, January, 1837.  
 Site ... On the Park Lands, N.W. corner of the  
 City of Adelaide, on which the Cattle Market  
 now stands." (6)

It bore the publisher's imprint "Galbraith & Son Litho Gresham Street." The question was thus raised as to what was the relationship between the two watercolours and the lithograph and, in particular, when the latter might have been published?

**PENMAN AND GALBRAITH:** It was soon established that the Galbraith in "Galbraith & Son" was the same person as in the firm Penman and Galbraith which was founded in Adelaide in 1849 by John Penman and William Galbraith. (7)

John Penman was born in Glasgow in the early 1800's where his father was the proprietor of a large bookselling establishment. He was apprenticed in his youth to Allen and Fergusson, lithographers of Glasgow. Amongst his fellow apprentices were a Mr. Carrick, later President of the Society of Painters in Water colours and W. Simpson later illustrator to the *Illustrated London News*. In 1845 Penman went to Liverpool and then to London where he worked for a time in lithographing plans of railways, and there he met William Galbraith.

In London Penman read a pamphlet on South Australia written by John Stephens of the *Adelaide Observer* and *South Australian Register*. After showing it to Galbraith and reading as Galbraith later recalled that there "butter was so plentiful and so cheap that most people were in the habit of greasing their boots with it", the two young men decided "South Australia must have a touch of Paradise about it", and so they decided to emigrate, Penman at that time being out of work.

On 31st July, 1848, at a price of £15.0.0 each for a steerage berth, they sailed from St. Catherine's Dock, London, in the "Hoogley" under Captain Henry and arrived in Port Adelaide on 5th December, 1848. There Galbraith went "to see Capt. Hall to whom I had a letter of introduction from my old employer in

London. He received me very kindly but at the same time gave me his blessing (!) because I did not bring my working material with me." After seeing several other people he eventually met George Hamilton, a clerk in the Treasury and a clever amateur draftsman and painter. Hamilton also did black and white sketching and some lithography, but he was not really good at the latter. So Galbraith purchased the printing material he had and set up offices in Grenfell Street with Penman and the two began business as lithographers under the name of "Penman and Galbraith". There is some evidence that the firm was initially known as "Penman & Co" but by 1851 the name "Penman and Galbraith" had been adopted. (8)

The earliest known advertisement for the firm appeared in 1862. It was as follows:-

"Penman and Galbraith  
Lithographers, Engravers  
and Copper-Plate Printers,  
60 Rundle St, Adelaide."

The following is a summary of the business addresses of the firm in Adelaide as taken from published dated lithographs (1849, 1851) and the directories (1862-1885):-

1849	Grenfell Street
1850	Unknown
1851	Pirie Street
1852-1861	Unknown
1862-1873	Rundle Street
1874-1879	Currie Street
1880-1885	Gresham Street

Sometime during 1885 the partnership between Penman and Galbraith was dissolved and the firm name ceased to be recorded after that date.

Penman set up his own business as "Lithographer & Engraver" in Pirie Street and continued in business apparently until 1890 after which date he is not recorded. He died on the 18th October, 1900.

Following the dissolution Galbraith probably worked with his son William Junior for in 1886 the name "Galbraith & Son, engravers and lithographers" of Gresham Street, is first recorded in the directories. Both father and son are recorded under this name which continues at this address until 1890 after which date it is not recorded.

William Galbraith is also recorded until his death as a lithographer in Charles Street, Norwood, although he probably ceased actively to be such after 1892 when he is said to have retired because of increasing deafness. (9) His son William Junior continued to be recorded at various addresses as an engraver, lithographic artist, or lithographer until 1918. He died on 21st November, 1923.

Accordingly, the coloured lithograph in the Mitchell Library can be dated as having been published between about 1886 to 1890. It was probably published in 1886 to commemorate the 50th anniversary of the foundation of South Australia. On the basis that the first watercolour is contemporaneous to the second, it might therefore be reasonably concluded that the second watercolour formed the basis for the coloured lithograph

**WOOD ENGRAVING:** However, a further discovery in a scrap book in the Mitchell Library of a wood engraving which is almost identical to the second watercolour raised the possibility of the latter being the basis for the former. (10) The

wood engraving is almost certainly based on a contemporary picture, probably a watercolour or drawing of some kind. As both watercolours could be dated to around 1844 this raises the possibility of one or the other being the basis for the wood engraving which is titled "FIRST SETTLEMENTS IN ADELAIDE (Sketched Jan. 10, 1837)". The wood engraving along with three others appears in an illustrated article on "South Australia" which seems to have been published in England. (11) It is possible from various references in the text to date the article as having been published sometime between about February, 1844 and January, 1845, and certainly not after 1845. (12) To date all attempts to trace and identify the name of the newspaper or magazine in which this article appeared have met with no success. One of the sketches in the article is said to be based on a picture by J. C. Hailes done in 1840. (13)

There exists in the Mitchell Library a watercolour titled "Adelaide (South Australia) from Hindley Street" which is signed "L. Green, 1850". (14) A wood engraving identical to this watercolour was published in the *Illustrated London News* on 24th August, 1850. At that time it was reported that this view was sketched in November, 1849 and subsequently lithographed in Adelaide. This lithograph is based on a watercolour done in 1849 by J. B. Austen. However, the watercolour by Green, which is almost identical to the lithograph, is, therefore, either a copy of the lithograph or of the original work by Austen. This provides some evidence to support the view that both the first and second watercolours might well have been painted at the time of the publication of the wood engraving - that is, between February 1844 and January 1845 - and suggests further the possibility that the coloured lithograph published by Penman and Galbraith between 1886 and 1890 might have been copied from this wood engraving. It is equally possible that both watercolours were copied from the wood engraving at a later date, though this would seem unlikely.

There is a suggestion in the title of the wood engraving that it was prepared from the original sketch. The reference to "Sketched January 10, 1837" provides strong evidence that the engraver knew the exact date of the original picture from which he was copying. This raises the tantalising possibility of either or both watercolours being the original picture from which the engraver made his copy. In this respect E. S. Wigg and Son of Adelaide published sometime during the last quarter of the 19th Century "14 Views of Old Adelaide, From Sketches in 1840-49 by S. T. Gill, F. R. Nixon, S. Calvert & O. Korn" as well as others. (15) One of the sketches in the article titled "Adelaide 1845" is said to be based on or after a sketch by J. C. Hailes done in 1840 which was reproduced in this publication. Clearly engravers were copying from original works, and it would seem on this basis that the wood engraving was based on or copied from an original picture, but whose is not known. However, even if either or both watercolours were done in January, 1837, it would seem that neither is Light's work which is generally regarded as being finer in detail than that appearing in both watercolours. Surviving works by him are rare. Despite this assessment the possibility remains that both works might be by him.

**COLONEL WILLIAM LIGHT:** During his brief residence in South Australia he accomplished a great many things, the least regarded of which were his artistic achievements. (16) There is very little published material on him as an artist. (17) Perhaps the reason for this is that the bulk of his work was probably lost in a disastrous fire on 22nd January, 1839, which destroyed, it is said, all that he possessed except for a few sketches and papers which he apparently rescued, and those papers and pictures he had sent to or left in Europe beforehand. (18) At the

time of the fire he was in ill-health and was moving to his incomplete house at Thebarton. He was apparently desperately poor and sold sketches to make a little money. He had just published a journal which luckily had been at the printers before the fire. (19) He died on 6th October, 1839.

#### CONCLUSIONS.

1. It is clear that the first watercolour was framed or reframed sometime between about 1867 to 1880. It does not follow, of course, that having been framed during this period it was also painted during this time. If the pencil note on the back of it is correct it would seem logical to conclude that the watercolour was taken from a sketchbook just prior to framing. Alternatively, the writer of the note knew, (or perhaps did not know?!), where the watercolour had come from. The handwriting of the note appears to be contemporary to the frame though it could have been added later, but not much later.
2. Based on a comparison of both watercolours it would seem that both were done at about the same time, probably by the same artist.
3. Both watercolours could be dated to 1844-1845. If this is correct they could be either the originals from which the wood engraving was prepared or copies by an unknown contemporary Adelaide artist based on the wood engraving appearing in the article.
4. If 3. is not correct then both watercolours were done earlier or later than 1844-1845. It seems unlikely that they would have been done at a later date. This suggests, therefore, a date contemporaneous to the sketch done in January, 1837, by an as yet unidentified artist.
5. Based on the known and generally accepted view of Light's work it seems unlikely that either watercolour is his work. However, in the absence of a fuller and more detailed published research of his works, the possibility remains of either or both of the watercolours being his work. Even if both watercolours are not Light's work they are at the very least contemporary works executed either in or about 1837 or 1844-1845, probably in Adelaide, and are, therefore, of great interest as they are connected almost with the foundation of South Australia.

(copyright 1979)

#### ACKNOWLEDGEMENTS.

I am indebted to the following persons who contributed generously of their time and information in the preparation of this article: A. H. CHARD; F. L. FIELD of Adelaide; and DR. J. M. TRENZEA of The Art Gallery of South Australia.

#### NOTES AND REFERENCES.

1. For a biography of Light see "*Australian Dictionary of Biography*", Volume 1, pages 116-118.
2. Unless otherwise stated all biographical information on Molton is taken from his obituaries published in *The South Australian Register* on 1st August, 1894, page 5 column 13, and *The Advertiser* on 1st August, 1894, page 6.



3. Marriage Certificate of A. S. Molton: Office of Principal Registrar, Adelaide.
4. Will of A. S. Molton: Supreme Court Probate Office, Adelaide.
5. The firm name is not recorded after this date. An obituary of the son was published in *The Advertiser* on 29th August, 1931, at page 18.
6. M.L.: V.3/1837/1
7. Unless otherwise stated all biographical information on Penman and Galbraith is taken from their obituaries published in *The South Australian Register* on 15th October, 1900, page 7; and 17th February, 1911, page 6, respectively.
8. See "Heads of People" being a series of lithographs published in 1849 in Adelaide bearing the imprint "Penman and Co" (M.L.) and compare with others published in 1851 for S. T. Gill (M.L.) where the imprint is "Penman & Galbraith".
9. *Ibid* note 7.
10. Australian Scrap Book Q930/A, pages 2, 4 (M.L.)
11. The other views published in this article are titled "FIRST PARSONAGE HOUSE IN ADELAIDE (Sketched Dec. 30. 1838)" (two different views) and "TOWN OF ADELAIDE 1845".
12. The article reports on the Agricultural and Horticultural show held on the "14th of February last" and "the second quarterly sales of land on the 16th February last" both of which reports are substantially copies of what appeared in the *Adelaide Observer* of 17th February, 1844. The reference to "last" would seem to indicate the article could not have been published after January, 1845, which suggests that the date on the view "Adelaide 1845" should be '1844'.
13. The original sketch is not held by the Mitchell Library. Little is known about J. C. Hailes. Some of Light's views in South Australia were published in London by J. C. Hailes of 104 Leadenhall St. (F983/L: M.L.). It is not known whether there is any relationship between them.
14. V.3/1850/1 (M.L.)
15. Q983.1/F (M.L.). There is no date on this publication. A second set of what is thought to be the same views was published apparently by Galbraith & Son probably at about the same time. However, the Mitchell Library's copy of this second set has been lost for at least the last fifteen years.
16. *Ibid* note 1. and references therein set out.
17. See for example notes at PXn 147 (M.L.)
18. A.F.Steuart: *Short Sketch of Light*, 1901, at pages 129 and 130; M.P.Mayo: *Life and Letters of Light*, 1937, at page 179.
19. *Ibid* note 17.



## William Holford, a Colonial Potter

Ian Evans

New information on the life of William Holford, a largely forgotten colonial potter, has come to light as a result of recent research.

Holford is mentioned in a *Sydney Morning Herald* description of the Lithgow Pottery in September 1882, but is identified only as "Mr. Halford, a practical man....from the Staffordshire potteries." Marjorie Graham's recent book *Australian Pottery*, (pp. 37 and 91), links him with the production of pottery on Sydney's North Shore and follows him to Adelaide where he commenced operations with his son, Thomas Henry, in 1888.

While researching Holford for a forthcoming book on the Lithgow Pottery, the writer made contact with members of the Holford family in Adelaide and Ballarat. Information obtained as a result of these contacts indicates that Holford was born in Hanley, Staffordshire, in about 1841 and that he arrived in Australia with his wife, Annie, and son, Thomas Henry, in about 1878. The *Adelaide Chronicle* of September 20, 1913, carried a golden wedding notice which consisted of a reprint of Hilford's original wedding notice, first published in an unidentified English newspaper:

"On 14 September 1863 at St. Peter's Church, Stoke-on-Trent, England, William Holford, second son of the late William Holford, of Hanley, Stoke-on-Trent, to Annie Bernison, daughter of the late William Bernison, of Hanley."

Among the family members contacted in Adelaide was Jim Holford, last surviving grandson of William. Also a potter, Jim Holford recently retired from his position as foreman of the moulding department at Bennett's Magill Pottery, where he had worked for many years. Jim Holford believes that his grandfather acquired his skills "at the Hanley Pottery" but we cannot be sure whether this refers to a single pottery of that name or a number of potteries in Hanley.

In Ballarat, contact was made with Mrs. Bessie Nylander, last surviving granddaughter of William Holford. Mrs. Nylander says her father, Thomas Henry Holford, was eight years old when the family arrived in Australia. This would make the date of arrival circa 1874 as Thomas Henry was born in 1866. However, his death certificate indicates 1878 as the year of his arrival.

William Holford's career in the Australian colonies seems to begin in Sydney as NSW electoral rolls for the early 1880's show a William Hilford residing in Brook Street, (which may be the present Brook Street, Naremburn). Hilford's connection with the Lithgow Pottery was a highly significant one. He followed James Silcock into the Pottery and appears to have initiated the production of a number of items which later became standard "Lithgow" wares. His stay at Lithgow was quite short and he returned to Sydney's North Shore afterwards, before turning up in Adelaide in 1887. Bessie Nylander said that William and Thomas Henry Holford began "The Federal Pottery" in Adelaide and produced toilet bowls but were unable to compete with the imported English product. Both of the Holfords were associated in business in Adelaide, where they conducted "The London Pottery" and "The Adelaide Pottery" for many years.

Further information on William Holford will be available in *The Lithgow Pottery* to be published later this year.

## Four Women Studio Potters

Annette Keenan

Australia's ceramic tradition began in a rough but competent fashion. Potteries concentrated on producing mainly utilitarian wares that would hold their own against the 'finer and more sophisticated' imports. With the development of 'studio pottery' the approach to and output of ceramics altered.

Studio pottery in Australia can be traced back to the early 1900's. In 1906, the Society of Arts and Crafts of New South Wales was founded, and a similar society was set up in Victoria two years later. Both were intent on promoting awareness and understanding of the arts and crafts that were developing in their respective states. The Art Gallery of New South Wales, the present Museum of Applied Arts and Sciences, and various retail outlets such as the Arts and Crafts Shop in Lowe Street, Sydney, also had a role to play during these formative years, directly supporting the craftspeople by regularly purchasing from them or the exhibitions which the Society of Arts and Crafts held annually from 1910.

After the First World War, the change in Australian ceramics was more discernible. It was Brisbane which "led the way in true art pottery-making" being "the first to teach pottery-making primarily as a craft" and which took line honours in providing a college course in pottery. (1) The Brisbane Technical College's ceramics curriculum, begun in the early early 1920's, came under the guidance of Lewis Harvey. Although he is understood to have been teaching earlier than this, a piece made by one of his students has been dated to 1921, so it would be safe to say that the Brisbane course was initiated by the early 1920's. (2) This was many years ahead of the ceramics course instituted at East Sydney Technical College in 1935. Distinct from the general art course of which clay modelling, china painting, design and pottery were a part, (3) this course in Ceramics encompassed a more detailed study of all aspects of pottery-making such as the preparation of pottery bodies, the preparation of coloured glazes, and salt glazing. (4)

In the 1920's, the influence of Art Deco and Art Moderne crept into the world of art and craft in Australia and was translated by studio potters in a distinctly Australian way. Slowly at first, but with gathering momentum, they began to promote their work. Their ideas were fresh, interesting and modern; their pieces were crafted with imagination and skill, and were seen as suitable for a market that proved to be enthusiastic yet at times fickle and difficult to hold.

This change is more evident from the early 1930's when recovery from the Great Depression was well under way and advances in technology were increasing not only the profits of secondary industry but also the chances of employment. The interest in self-education grew. Pottery became one of the many and varied hobbies people could take up either to fill their leisure time or out of which they might make a career. Studio ceramics was asserting itself as having a definite part in the field of marketable art and craft, distinct from the commercially oriented products of the larger potteries.

Yet it was not only the talent and hard work of the potters that helped form this studio climate. Among the advances in technology came the opportunity to move from a coal, oil or wood fired kiln to a gas kiln. Such a device was developed in the early 1930's by the Australian Gaslight Company whose gas engineers "designed a small furnace to generate a heat of 2250 degrees Fahrenheit, (1232°C),

without the necessity of employing a blast...The gas is caused to burn with an intensely luminous flame...and in its application is readily controllable..." (5) Most satisfactory results were obtained from this type of kiln, a far cry from the coal fired kiln such as that used previously by potters Nell and Win Holden which, when lit, caused their backyard to fill with dense black smoke and "the neighbours to choke and cough and use unparliamentary language." (6) With this reliable and higher firing temperature, stoneware and bone-china could be readily manufactured.



It was out of this atmosphere of awareness of their creative abilities and the ensuing self-development which seemed to impregnate the dismal years after the Great War, that women came to the fore in the pottery field. For a large number of them, it remained only an enjoyable pastime "as interesting as playing bridge, and more useful". (7) Those who surmounted the technical difficulties and the problems associated with surviving on one's own creativity, formed a sturdy and well-established group. Talent, perseverance and imagination were their qualities and each one was a true studio potter, building or forming pieces that bore their maker's individual and peculiar style.

#### VI EYRE

Vi Eyre, (1870-1956) joined the Arts and Crafts Society of New South Wales in 1918 and exhibited regularly with them from 1923 to 1948. Her work "shows ingenuity and sense of design". (8) Her technique of inlaid clays lent a certain originality and grace to her specimens. One of her vases, (reproduced on this page), was purchased from an exhibition of the Arts and Crafts Society in King Street, Sydney in 1947. It is a glazed earthenware cylindrical vase with everted rim and flaring base. The design consists of flying gulls in three colours of inlaid clay which, with the cream clear-glazed ground, achieves a spacious, light, delicate effect. Another inlaid clay vase, of squat conical shape with a cylindrical neck, has a windmill design on a blue speckled body.

This is dated 1925. Other Vi Eyre items are a glazed earthenware vase with a nasturtium design in impasto technique on a mottled grey-brown ground, purchased in 1927 from the Society of Arts and Crafts Exhibition of that year; an ambitious

and interesting boat-shaped vase on a stem, the sides of which are modelled to represent the outstretched wings and heads of gulls, the whole being covered in celadon green glaze; and a pair of earthenware arch-shaped bookends with modelled gumleaves and gumnuts all in glossy green-brown streaky glaze.

Vi Eyre's work bears her name incised in capital letters on the base. Usually a number referring to the year in which the piece was made is added: for example, '47' for the vase with the gulls in inlaid clay, (see figure in top right hand corner of this page), or '25' for that with the windmill design. A brief description of the technique, such as 'HAND MADE' on the vase in the form of diving gulls or 'INLAID CLAYS', (see figure above right), accompanies the other marks.

Along with potters Nell and Win Holden, Vi Eyre made full use of the gas kiln in which she fired her own work at her studio in Coogee, Sydney. In 1939, she had a studio in Macquarie Place. She was also a notable china painter.

#### I. DEERBON

I. Deerbom, (10), was a member of the Society of Arts and Crafts of New South Wales and an exhibitor with them in 1932. One of her vases was purchased from Anthony Hordern & Sons Ltd., Sydney, a retail outlet of that period which sold and furthered the work of studio potters, thereby encouraging them in their craft. The Primrose Pottery Shop which opened in Melbourne in 1929, had similar intentions. The vase in question is a glazed earthenware ewer with a globular body, wishbone-shaped handle, scalloped rim, and beak-like spout. The curvilinear decoration has been executed in sgraffito, that is, by incising the clay with the required design, a technique used especially on Byzantine ware. The upper part of the ewer is amber coloured while the lower part is covered with an oxide and clear glazed.

She signs her products by incising on the base simply 'I. DEERBON'.

#### MRS DEVERAUX

Mrs Deveraux, a member of the Society of Arts and Crafts of New South Wales during the 1920's, included stoneware in her ceramic repertoire which was mainly of small domestic earthenwares. The Museum of Applied Arts and Sciences possesses two of her vessels. The earlier is a stoneware bottle, purchased in 1927 from the Annual Exhibition of the Society of Arts and Crafts. It is a squat, flask-like bottle painted underglaze with blue geometric pattern outlined in brown stippled lines.

The second, dated to 1943, is a caneware jug with a triangular handle and a wonderful design of Australian fauna in fourteen panels.

She used the name "Deltaware" or "Delta Pottery" and marked her pieces in underglaze black print, (see figure on the left). The stoneware bottle also has the words 'HAND BUILT' incised underglaze on the base.



VI EYRE

47

INLAID (CLAYS)

## MARGUERITE MAHOOD

The last potter included in these brief notes is Marguerite Callaway Mahood, (b.1901), a Victorian studio potter who exhibited in Melbourne during the 1930's and 1940's. Some of the venues for her exhibitions were the Everyman Gallery, the Sedon Galleries in the November of 1934 and 1935, and the Hogan Gallery in November 1936. The David Jones' Art Gallery in Sydney was host for an exhibition in March/April of 1947.

Her work betrays a fanciful, sensitive imagination and a fairy-like quality inherent in the titles she gives her pieces and in the pieces themselves. These characteristics make her style distinct and personal. She did not confine her output to pottery but had the versatile ability of being able to "express herself in almost any medium. She does admirable pen and ink drawings, and is an adept with watercolours. She writes extremely well, and has what is rare in any artist, man or woman - a neat, descriptive touch combined with a sense of humour." (11)

A couple of her quaint and original pieces are "... 'The Jug Maker', a tiny gnome sitting crosslegged busily fashioning a pottery jug, and 'The Interruption' in which an expression of surprise has been depicted on the face of a naughty gnome who, while eating a large apple, is rudely disturbed by an angry worm". (12) She was also praised for her fantastic figures such as 'The Studious Dragon' which, as the title implies, shows a reclining dragon with his head buried in the open pages of a book while 'The Accomplished Griffin' introduces this animal in tawny brown shading to gold balancing a candlestick on his nose ... but her decorative masks are perfectly modelled, and worthy of adorning the walls of the most discriminating". (13)

One of these masks, (opposite page), has been handbuilt in cream glazed earthenware and is illustrated as the 'Medusa Head' on page 14 of the *Clay Products Journal of Australia*, January 1, 1937. The features of this mask are fine and graceful. The overall effect is one of translucent, mythical beauty, very obviously handbuilt and thus adding greatly to the personality of the piece.

Her earthenware collecti-n included period figures, fantasies in clay, miniature figures and wall decorations. One of the latter, a 'Warrior Maid', (14) illustrated the uncommon technique of waxed terracotta. Her filigree ware, that is, pieces carved while the clay is in a plastic, unfired and therefore fragile condition, included plaques, pot pourri jars and bowls. Double filigree ware, achieved by throwing two vases concentrically on the wheel and piercing the outer one, is used for pots, jugs, and ashtrays. Margaret Mahood also exhibited pieces with lustre decoration of which the Museum has a bowl in red and copper lustre. She also displayed items with coloured glazes, underglaze decoration, and some slip ware in which a 'slip' or coating of coloured clay is applied to the unfired ware and the design is engraved down to the white body beneath - a type of sgraffito design. The Museum has a bowl in this style.

All her work is signed and bears the initials 'M.M.' in monogram form. The letter preceding the number on each piece is a coded date, 'A' being 1931 when she began production, and 'F' standing for 1936, (see figure on opposite page).

The rich effect Marguerite Mahood achieves with her coloured glazes, her many varied underglaze hues and the brilliant surface finish, together with the originality of her pieces, proves her to be a very talented and creative studio potter.



F. 1240

## NOTES

1. M. Graham, *Australian Pottery of the 19th and Early 20th Century*, p.152.
2. For this piece of information I am grateful to Marjorie Graham.
3. Nell Holden enrolled in this course in 1928 and studied china painting and pottery under Mr. Peach. In a speech she made to the Society of Arts and Crafts in September 1972 she claimed he knew more about china painting than pottery.
4. *Clay Products Journal of Australia*, (abbrev. CPJA), March 1, 1935, p.29.
5. *CPJA*, October 1933, p.13.
6. *ibid.*
7. *CPJA*, January 1, 1937, p.13.
8. *CPJA*, October 2, 1939, p.19.
9. Most of the pieces discussed below are part of the collection of the Museum of Applied Arts and Sciences, Harris Street, Sydney.
10. As yet I have not been able to ascertain what the initial 'I' stands for.

References have been made to Una, Ada, and Ida Deerbon. The signature on the piece is clearly 'I' so it may be Ida, with Ada and Una being misspellings and/or misunderstandings of the name. However, it remains a matter for further research.

11. *CPJA*, January 1, 1937, p.14.
12. *ibid.*
13. *CPJA*, March 1, 1935, p.17.
14. A figurine with the similar name of 'Warrior Maiden' is described as being made of ceramics, beaten copper, and brass, (see J. and T. Hooper, *A Guide to Collecting Australiana*, p.27 and p.87). Since the 'Warrior Maid' referred to here is listed in the David Jones' Art Gallery Catalogue as being a wall decoration of waxed terracotta, I doubt they are the same piece.

#### BIBLIOGRAPHY

##### Articles in *CPJA*:

- 'Gas Fired Pottery Kilns', (October 1933, p.13).
- 'Glazed Earthenware on Show', (March 1, 1935, pp.15-17).
- 'Practical Teaching of Ceramics', (March 1, 1935, p.29).
- 'Pottery Classes in Sydney', (January 1, 1937, p.13).
- 'Mrs Mahood's Exhibition', (January 1, 1935, p.14).
- 'Arts and Crafts Exhibition', (October 2, 1939, p.19).

##### David Jones' Art Gallery

*Exhibition of Earthenware Figures, lustre and Filigree Ware by Margaret Mahood, March 27th to April 16th, 1947.*

##### Marjorie Graham

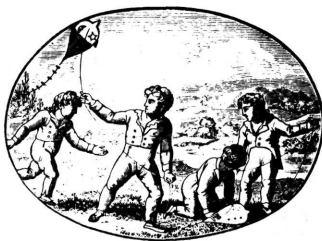
*Australian Pottery of the 19th and early 20th Century, David Ell Press, Sydney.*

##### J. and T. Hooper

*A Guide to Collecting Australiana, Macmillan, 1978.*

##### Peter Timms

*Australian Pottery 1900 to 1950, Victoria, 1978.*





## William Toose, Australian Silversmith

John Wade

In the last number of the *Newsletter*, I included some information provided by Monsignor Duffy of St. Mary's Cathedral, Sydney, regarding a gold trowel made by the silversmith Hippolyte F. Delarue. Mention of this was encountered in research on the Sydney International Exhibition of 1879. While engaged on the same project I ran across another Sydney silversmith whose work does not seem to have been recognised as yet.

W. E. Toose exhibited his work at the International Exhibition, and was commended by the judges for his articles mounted in gold and silver. His work was considered noteworthy enough to be mentioned in the *Notes of the Sydney International Exhibition* published by the NSW Government Printer in 1881:

"Mr. W. E. Toose exhibits a number of mounted emu eggs, represented as hanging from branches like melons, or placed in other fantastic positions. He also shows a clock of which the design is more artistic. The timepiece is supported by four columns rising from a handsome base and wreathed with silver forget-me-nots; the dial is surmounted by the image of a blackfellow standing on a block of malachite and casting his boomerang; the pendulum is in the shape of a swing on which sits a lubra nursing her picaninny." (p.198f).

An enquiry to Mr. Justice P. B. Toose of the Supreme Court, Sydney, revealed that W. E. Toose was his great-uncle. Judge Toose provided an extract from an unpublished history of the Toose family, compiled by A. V. C. Toose, and gave permission to print it here:

"WILLIAM EDWARD TOOSE, 1849, and MARTHA ANNE LUCAS, 1851.

William Edward Toose, third son of Henry and Amelia Gillett Toose, was born at Taunton, Somersetshire, England, on 21st October, 1849. He came to Australia in 1857 aged 8 years.

Attended St. James Denominational School, William and Fort Streets Public School and finished up at Mr. Cane's Private Academy, Stanley Street, Sydney.

Spent twelve months learning the building trade with his father - left and was apprenticed to Hardy Bros., Jewellers. He became a jewellery designer.

Joined the Engineering Corps of Volunteers.

He became engaged to Martha Anne Lucas (born 23/5/1851) on 21st July, 1872, and was married on 10th December, 1872.

Commenced business in Oxford Street as an Optician and Jeweller on 18th July, 1874.

He had eight children - Arthur Edward (died aged 4 years), William Horatio, Edith Augusta, Louisa Beatrice, Albert Clarendon, Vera Lillian (died aged 1 year 11 months), Elma May, and Leslie Aubrey.

He purchased a home - "Hobartville", Glenmore Road, Paddington, in 1893, where they lived for five years, then sold the property and purchased "The Laurels", Carlton, and lived there for two years.

On July 20th, 1899, he was made a Member of the British Optical Association and was a Fellow of the Anglo-American College (London), and in 1900 he obtained a Degree of Doctor of Ophthalmology at the American College of Ophthalmology in Chicago. He then bought "Roslyn Hall", Rockdale, and lived there for the next five years.

In 1904 he was Vice-President of the Church of England Temperance Society.

He visited the United States in April 1904, and on his return drew attention in the Press to Children's Courts in America, recommending their adoption here.

He went to England in 1908 as a delegate to the Pan-Anglican Congress and had the honour conferred on him at the Guildhall of Freeman of the City of London. Whilst there he re-visited the town of his birth after an absence of 45 years.

In August 1910 he sold "Elystan" and purchased his final home "Remona", Ruby Street, Mosman.

He was very interested in cremation and in 1910 gave several public lectures on its adoption in Australia.

He devoted a lot of his time to Church and Welfare work and was prominently identified with various organisations of the Church of England in Australia. For over 30 years he held a seat on the Anglican Synod. He was instrumental in having the Church of England Chapter House built in memory of the late Bishop Barker. He also brought about the separation of St. Simons and St. Judes Church, Campbell Street, Surry Hills, and subsequently had it formed into a separate Parish.

On 12th October, 1912, William Edward Toose passed away at his home "Remona", Ruby Street, Mosman.

Martha Anne Toose died on 17th July, 1914, at her residence "Remona", Ruby Street, Mosman, aged 63 years."

Judge Toose also passed on two other pieces of information about W. E. Toose's silversmithing. The first was that W. E. Toose marketed his own brand of plate powder for the cleaning of silver-plate. Secondly, he has in his possession two silver prize medallions presented to W. E. Toose. These had been found by the present owners of "Remona" at Mosman while cleaning out an old shed, and passed on to Judge Toose.

Unfortunately, the family has not been able to locate any pieces of W. E. Toose's silverwork, and so far as is known, there are no recognised pieces by him in public or private collections. Toose seems typical of many Australian silversmiths whose work is unknown and we can only hope that one day examples of his work will turn up - as happened with the claret jug that H. F. Delarue exhibited at the 1879 Exhibition, and which was recently displayed at the Museum of Applied Arts and Sciences.

## Brief Notes on Two Early Adelaide Identities

*Michel Bernard Reymond*

DAVID CULLEY (1) arrived at Adelaide in the "Macedon" in 1849 and established himself as a carver, gilder and picture frame maker in Flinders Street, Adelaide. He became the honorary agent in South Australia for the Art Unions of London, Glasgow and Edinburgh. He was one of the originators of the South Australian Art Union and one of the founders of the Adelaide Art Society of which he was one of the judges at the Society's earliest exhibitions. He was also a frequent exhibitor and prize giver at these exhibitions and remained a member of the Society's committee until his death. Surviving in the South Australian Collection are a few of the early catalogues of this Society which was originally known as the South Australian Society of Arts.

Culley died on 24th December, 1882 at the age of 75. At the time of his death it was said of him that the "History of Art was one of his leading characteristics and his ability as an art critic was of no mean order". He left some forty descendants surviving him in South Australia.

GEORGE ROBERT DEBNEY, cabinet maker, apparently arrived in Adelaide some time between 1836 and 1839. (2) In 1840 he was described as having a section of land near Adelaide with a "bank, ditch, posts and rails, two dwelling houses thereon and a good small selection of potatoes growing". (3) This section apparently comprised some 42 acres situated at Burnside. He named the property "Undelcarra" after a creek running through it which is an aboriginal name meaning 'under the hill with the running water'. He sold this property in 1876, and the house which he had built was practically rebuilt by the new owner Simpson Newland between 1876 and 1880. (4)

Debney established his Furniture Factory in Rundle Street on the site of what was in 1897 known as the Arcade. (5) Apart from a description of his workshop in 1859, the only other known information so far discovered about him is that he signed the Minutes of a meeting in 1856 where certain rates would be paid for the sawing of 'Gum & other Hardwoods', 'Cedar', 'New Zealand Pine and Balk Timber', and 'Deals'; the acceptance of a tender for £40/-/- to supply furniture (not specified) to the Colonial Secretary's Department in 1853; and a complaint by the Governor in October, 1855, concerning tables which he had made for Government House. (6)

He is first recorded in the directories as having a furniture warehouse in Rundle Street in 1846. There is no record of him in 1847, and in 1848 he is described as a Cabinetmaker and Upholsterer of Rundle Street. He continued in this business until about 1873 when he became a Licensed Valuator. In about 1875 he sold his cabinetmaking business to Mr. P. Gay who was conducting it at the time of his death. (7)

On 30th July, 1855 his cabinetmaking factory was destroyed by fire. (8) He soon built another which was described very fully in October 1859. (9)

"Upon visiting that establishment we were struck with the large quantity of materials which the spacious premises enabled the proprietor to store. Planks of the finest cedar are disposed so as to derive the greatest benefit without injury from

exposure, while the French walnut, rosewood, and other choice and expensive timbers are kept in airy sheds. There is a store also in the yard for straw, employed largely in the manufacture of mattresses, which seems to have been planned by some officer of the Corporation, so completely does it meet all the prudential requirements of the City Council to prevent the spread of conflagrations. In the workshop there is further evidence of a praiseworthy desire to guard against a recurrence of the terrible calamity which, a few years ago, destroyed its predecessor. The fireplace, indispensable to cabinetmakers can be completely enclosed by an aron door, which is raised and lowered by a pulley. Thus all inflammable matters being swept into the fire before the men leave at night, and the portcullis let down, the enemy is confined, and the premises are - so far as that most usual source of danger is concerned - perfectly safe. The workshop contains a great number of benches, where the operatives, English and German, are employed daily in framing and fashioning an endless variety of articles. We noticed a winged chiffonier, of French walnut wood, in course of construction; the doors and the centre of the top back being framed for panels of plate glass, and the woodwork elaborately carved and enriched with exquisitely designed tracery. In the same workshop, but apart from the cabinetmakers, we noticed a carver sedulously engaged at his elegant occupation. He was operating upon a piece of walnut wood, and marvellously beautiful were the scrolls and foliage which he conjured, "as with the stroke of a magician's wand" out of a hard and shapeless piece of timber. At the other extremity of the workshop a turner was employed in reducing squared timber into graceful outlines and symmetrical proportions. In other parts of the same building the auxiliary branches of upholstering, gilding, and polishing are carried on; and there we noticed an ingenious contrivance for making mattresses of the exact shape and size required. We were shown a very complete machine by which the mystery of much of the ornate work we saw was explained. It was, in fact, the contrivance by which the fretwork, which so highly, and in such endless variety, decorated so many articles, is effected with comparative ease and cheapness. In another department we saw a proof of the extensive nature of Mr. Debney's operations. Not limiting himself to the living, he has all the requisite material appliances for the decent and solemn interment of the dead. We are quite incompetent to give an idea of the immense variety of useful and elegant articles of colonial manufacture that crowd the showrooms. There is something there to answer every object and to suit every taste - from the massive four-post bedstead to the filigree card-rack, from the capacious dinner table to a new and useful adjunct to the bed of an invalid, by which food or medicine, material or mental, may be reached without the aid, or in the absence, of an attendant. To carry out the contrast we may continue. The stock includes everything from the merchant's desk to the lady's work-table, from the wardrobe to the bookcase, from the sideboard to the music-stand, from the card-table or luxurious couch to the devotional chair or the humble hassock. Those articles are placed side by side with similar productions imported from Europe, and while the colonial workmanship is evidently superior in strength and durability they are in no respect inferior in design or finish.

While probably no other establishment equals that of Mr Debney for extent or completeness, there are several others in Adelaide where work of a very superior character is turned out. Foremost amongst those we may mention as most nearly approaching Debney's, Mayfield's extensive manufactory, Rundle Street, and to which, of course, much that has been written equally applies.

Of the others we may refer generally to the names of Ronde, Focks, Hills, Stacey,

Cray, and Whitcombe."

It is not known whether there are any surviving examples of his furniture.

#### NOTES AND REFERENCES

1. The information on David Culley is largely taken from his obituary notices published in *The Advertiser* on 27th December, 1882 page 4; *The Register* on 28th December, 1882, page 5; and *The Observer* on 30th December, 1882, page 30.
2. His exact date of arrival is apparently unknown. G. Debney, Accountant, of Leigh Street is recorded in the *Royal South Australian Almanack* of 1840. In 1841 and 1843 G. R. Debney is recorded at Reed Beds, in 1844 Robert Debney of Westlake and G. R. Debney of Rushbourne are recorded. In 1846 Geo. Debney furniture warehouseman of Rundle Street is recorded for the first time, while in 1847 Robert Debney Senior, farmer, of Reed Beds, is recorded, which is the last record of him. In the light of this information it is possible that George Robert Debney was either born in South Australia or arrived there with his parents between 1836/39.
3. Papers relative to the affairs of South Australia in 1840, page 76, (South Australian State Archives).
4. *South Australian Homes and Gardens* 1st March 1949 - under article on "Undelcarra" (South Australian Collection - State Library of South Australia).
5. *The Observer*, 22nd May, 1897 and *The Register* 18th May, 1897.
6. State Archives of South Australia under G.R. Debney.
7. Ibid note 5.
8. Ibid note 6.
9. Supplement to *The Observer* 22nd October, 1859 page 1, column b.

**DEBNEY'S**  
EXTENSIVE  
**FURNITURE WAREROOMS,**  
LICENSED  
DRAWING ROOM FURNITURE IN  
WALNUT OR ROSEWOOD.



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## New Books

*One Hundred Thirsty Years. Sydney's Aerated Water Manufacturers from 1830 to 1930.* Obtainable from Australian Bottle Review, P.O. Box 245, Deniliquin, NSW, 2710. Price \$8.00 plus 80 ¢ postage.

*Conrad Martens. The H.W.B. Chester Memorial Collection.* Edited by Barry Pearce. Art Gallery of NSW, Sydney, 1979. ISBN 0 7240 4979 7. Forty-eight pages, 21 black and white and 7 colour plates, 10 illustrations. Price \$4.00.

A brief catalogue of an exhibition of the Australian Consolidated Press Collection, shown at the Art Gallery of New South Wales from December to February 1980. Barry Pearce, the Gallery's Curator of Australian Art, edited and compiled most of the information.

*Art Nouveau in Australia.* by Ron Radford, Ballarat, Ballarat Fine Art Gallery, 1980. 87 pages, colour and monochrome illustrations. Price \$5.00.

A catalogue of the expedition currently on tour in Ballarat, Melbourne, Brisbane, and Sydney, with essays on the various media, bibliographies, of the artists represented, and brief catalogue entries on the 145 objects and 21 photographs displayed.

*The Army in Australia* by Brigadier Maurice Austin. Canberra, the Australian Government Publishing Service, \$16.20.

*The History of Country Furniture.* by Howard Pain. New York, Van Nostrand, US\$50.00. Although concerned with North American furniture, this beautifully produced work has great relevance to the similarly provincial and country furniture produced in Australia.

*Recreating the Historic House Interior.* by William Seale. Nashville, American Association for State and Local History, 1979. Price about US\$16.

A book which goes not only into how to choose your wallpaper, but all the things you should think about right at the beginning - the philosophy and the research that goes into the recreation. Illustrated with interesting photographs of interiors old and new.

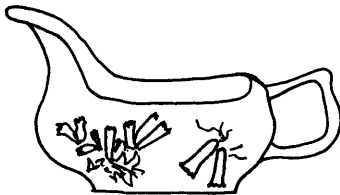


## TRANSFER PRINTED CERAMICS

Australian-made transfer printed ceramics are not very common although in the first two decades of this century the Sydney firm of Bakewell Bros. produced cheap tablewares with transfer printed patterns based on Australian native flowers.

One of these patterns used the flowers of the N.S.W. Christmas Bell, (*Blandfordia*) or Native Heath, (*Epacris*). It appears on the sauceboat illustrated in the sketch, which also bears on the base a circular mark with the words "Bakewell Bros Sydney NSW".

This particular example was acquired by one of our members and allegedly stolen from an auction room after it was purchased, together with two printed plates, one with the mark of the Civil Service Stores and another with that of Lassetter's emporium. The sauceboat has a large pouring spout, a handle which is twisted to one side, and two firing cracks in the base which will help to identify it. Please contact the Secretary if you know its whereabouts.



## Our Contributors

*Ian Evans*, the author of *Restoring Old Houses* and a forthcoming book on the Lithgow Pottery, is Public Relations Officer for Canterbury Municipal Council in Sydney.

*Annette Keenan* was born in Goroka, PNG, and graduated from the University of Sydney with Honours in Archaeology in 1978. Last year she took part in the University of Sydney archaeological expedition to Greece, and later joined the Museum of Applied Arts and Sciences as a Curatorial Assistant in decorative arts. Her research interests are antiquities, ceramics, and glass.

*Michel Raymond* is a Sydney solicitor with the firm of Sly and Russell and has long been actively interested in Australiana. Since 1976 he has served on the National Trust of Australia (NSW) Historic Buildings Committee.

*Caroline Simpson* contributed to the National Trust of Australia (NSW) Women's Committee publication *Australian Antiques, First Fleet to Federation* and has served for a number of years on several National Trust of Australia (NSW) Committees, including the Historic Buildings Committee.

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plate 4



plate 5

